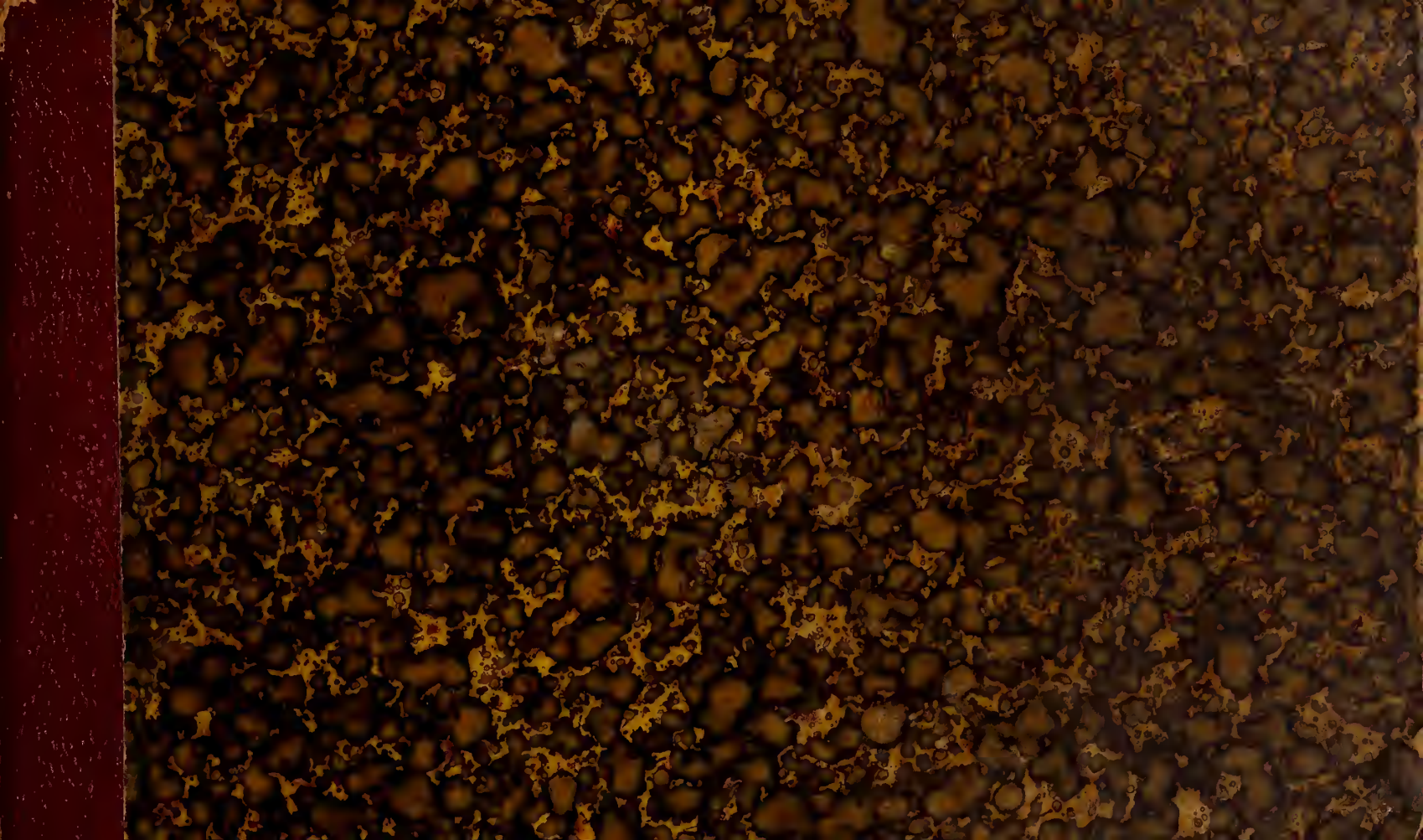




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THE
BOSTON HANDEL AND HAYDN SOCIETY
COLLECTION OF CHURCH MUSIC;

BEING A SELECTION OF THE MOST APPROVED

PSALM AND HYMN TUNES; 8047.65

TOGETHER WITH MANY BEAUTIFUL EXTRACTS FROM THE WORKS OF

HAYDN, MOZART, BEETHOVEN, AND OTHER EMINENT MODERN COMPOSERS.

HARMONIZED FOR THREE AND FOUR VOICES, WITH A FIGURED BASE FOR THE ORGAN OR PIANO FORTE.

“ ——— Assembled men, to the deep Organ join
The long-resounding voice, oft breaking clear,
At solemn pauses, through the swelling Base;
And, as each mingling flame increases each,
In one united ardour rise to Heaven !” — *Thomson.*

.....
Second Edition, with additions and improvements.

PUBLISHED BY RICHARDSON AND LORD, No. 75 CORNHILL.

PRINTED BY J. H. A. FROST, CONGRESS-STREET.

1823.

Melodies, it is evident that a correspondent attention has not been paid to correct Harmony. To remedy this defect, has been the special object of the Society, in the present work.

Many of the oldest and best psalm tunes, as they were originally composed, were simple melodies; and as the practice of singing metre psalms in public worship was only allowed, not enjoined in England, and was confined to the parish churches, it was not much attended to by the principal masters, who were chiefly engaged in the composition of Cathedral Music. When therefore the other parts were added to these simple melodies, metre psalmody being considered of minor importance, the harmonies were mostly added by inferior composers. And even when the harmonies were original parts of the composition, a beautiful air might be composed without any of that science which was necessary to direct with propriety the subordinate parts.

Of late years however, a great change has taken place in the public sentiment with regard to the importance of psalmody, and this has of course called the attention of the most eminent masters in England to the subject. Several of them have been recently employed in harmonizing anew, many of the old standard airs, and also in selecting and adapting movements from the works of Handel, Haydn, Mozart, Beethoven, and other great masters, whose mighty talents have been displayed and acknowledged throughout Europe.

The Society are fully aware of the cautious delicacy with which variations should be admitted into tunes, that by long use have become familiar, and by the power of association with holy purposes have been in some measure sanctified. They have been careful therefore to retain in general, the airs of the several tunes unaltered; but as the longest usage cannot reconcile science and correct taste with false harmony, it has been found indispensably necessary to introduce changes into the accompanying parts. The leading part, however, being unaltered, the change will not be such as to shock even the most accustomed ear; while the increased richness of the harmony cannot fail to increase the delight of every lover of Sacred Music.

The very rapid sale of the first edition of the Handel and Haydn Society Collection of Church Music, while it has encouraged the hope that their labours have not been in vain, has stimulated them to renewed efforts to render their work more worthy the patronage of the public. The best collections of Church Music, which have recently appeared in Europe have been procured. It is believed indeed that few publications of Psalmody of any importance, have escaped the notice of the Society.

The form in which some of the best European Organists have lately presented many of the old Church Melodies, has, in several instances, been preferred to that of the copies in the first edition. On account of the purchasers of that edition, it is regretted that these alterations

were necessary : but it would have been unpardonable to have published a new edition, without those improvements which it was in the power of the Society to make.

A method of indicating the precise *time* in which any piece of music should be performed, has long been considered a *desideratum*. The terms Adagio, Largo, Andante, Allegro, and others, commonly used to denote the time of music, are very indefinite. The proportions which they bear one to another are undecided ; composers, as to this point, differing from one another, and sometimes being inconsistent with themselves. And even if the proportions were decided, *the actual degree of velocity* denoted by any one of the terms would yet remain undetermined.

Malcolm, in his Treatise of Music, published in 1721, describes a machine invented by M. Loulie, a French musician, for the purpose of measuring time by means of a Pendulum : and Rousseau in his Dictionary speaks of a similar instrument, called a Chronometer, which appeared about 1750. But the machine most recently invented, and which now deservedly possesses the greatest celebrity, is Maelzel's Metronome, or Musical Time-Keeper.

“The object of this invention is twofold : 1st. It affords to the composers of every country the means of indicating, in a simple and decisive manner, the degree of quickness with which their works are to be executed. 2ndly. It accustoms the young practitioner to a correct observance of time, which it beats with unerring precision, and according to any velocity required, during the whole performance.”* Many of the most respectable composers in Europe, now mark their compositions, by this Metronome, and within a few years it has been employed in several publications of Sacred Music.

To those patrons of the following work, who possess Maelzel's Metronome, it will be sufficient to say, that the time is marked at the commencement of every tune, with a view to the use of that instrument. This notation of the time, however, will not be without its use to such as do not possess the Metronome.

The degrees marked on the Metronomic Scale, denote the number of vibrations performed by the Pendulum in one minute : hence if a tune be marked ♪ 80, or  80, &c. the meaning is that it is to be sung at the rate of 80 crotchets, or quavers, &c. per minute ; in which case we have only to adjust the sliding gauge of the Metronome to the 80th degree of the scale, and the Pendulum will then perform 80

* Jones' History of Music.

vibrations in a minute, or one vibration for every crotchet, or quaver, &c. Old Hundred, for example, is marked ♩ 60, and of course is to be sung at the rate of 60 crotchets per minute, or one crotchet per second. In this tune there are 32 minims, equal to 64 crotchets:—allowing a pause of half a measure at the end of each line, which is in general a good rule, the time requisite for the performance of the tune will be 70 seconds. It is evident therefore, that the exact time of any tune marked for the Metronome may be determined by the aid of a stop-watch, with a second-hand.

The Society would not have it inferred that a tune ought, *on all occasions*, to be performed in the exact time here marked: for the time should necessarily be slower, when singing is performed by a congregation, than when it is performed by a choir; and not so slow in the chamber, as in the church; and “Church Tunes, which are to be performed with a great variety of Hymns and Psalms, will require often very different movements.”*

In the general selection of the music and revision of the harmonies of this edition, the Society are happy in acknowledging their obligations to Mr. Lowell Mason, one of their members, “a gentlemen whose musical science is highly honorable to American talent.”

The Society are far from thinking, that with all their care and advantages, they have produced a perfect work. Imperfection is the characteristic of every human effort; and works of this nature especially will approach the ideal standard, only by a slow and gradual approximation. They indulge the hope, however, that, in presenting to the public the following collection of Church Music, they contribute something towards the promotion of correct taste, and the improvement of an interesting and a delightful part of PUBLIC WORSHIP.

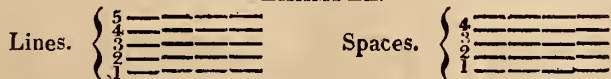
* *Templi Carmina*, Tenth Edition.

INTRODUCTION TO THE ART OF SINGING.

OF THE STAFF.

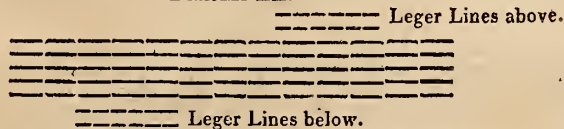
MUSIC is written upon five parallel lines, with their intermediate spaces. These lines and spaces are called a STAFF, and are counted upwards, from the lowest.

EXAMPLE.



Every line or space is called a degree: thus the Staff includes nine degrees, viz. five lines and four spaces. When more than nine degrees are wanted, the spaces below and above are used; and if a still greater compass is required, LER Lines are added either below or above the staff.

EXAMPLE.



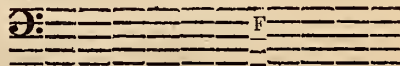
The distance between any two degrees of the Staff is called an Interval: as from the first line to the first space, or from the first to the second line, &c.

Of CLEFS, and the application of Letters to the Staff.

There are seven original sounds in music, and these are named from the first seven letters of the alphabet: viz. A, B, C, D, E, F and G. The application of these letters to the Staff is determined by a character called a CLEF.

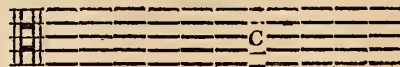
There are three Clefs: viz. the Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef. The Base Clef always denotes F, is placed upon the fourth line of the Staff, and is used for the lowest voices of men.

EXAMPLE.



The Tenor Clef always denotes C, and is placed either on the third or fourth line of the Staff.* When placed upon the third line, it is called the Alto, or Counter Tenor Clef, and is used for the highest voices of men.

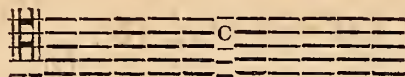
EXAMPLE.



* This Clef was formerly used upon the first, second, and fifth, as well as upon the third and fourth line of the Staff.

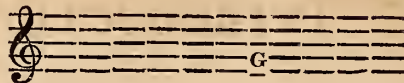
When placed upon the fourth line, it is called the Tenor Clef, and is used for the middle voices of men.

EXAMPLE.



The Treble Clef always denotes G, is placed upon the second line of the Staff, and is used for female voices.

EXAMPLE.



The following Example exhibits at one view the different Clefs with their relative situations :

Treble.

Alto.

Tenor.

Base.

* Unison; or the same sound.

In many late publications, the C Clef has been omitted, and the F and G Clefs only have been used; the latter being appropriated to the Tenor and Alto as well as to the Treble. This indiscriminate use of the G Clef, inasmuch as it exhibits the harmony in a false point of light, is certainly calculated to embarrass and mislead both composer and performer: it is much to be regretted, therefore, that its general prevalence in this country, has created a sort of necessity

of its admission into the present work.* It should be observed, however, that when the G Clef is used for Tenor or Alto, it denotes G an octave, or eight notes, lower than when used in its proper place; viz. for the Treble. This will explain some apparently forbidden progressions, as those intervals which appear to be a fifth above, are often in reality a fourth below; and *vice versa*.

* Dr. John Clarke, Professor of Music, Cambridge, (in his late edition of Handel's works,) and a few other respectable English Composers, have employed the G Clef for Tenor and Alto. Horsley, in a late publication of Sacred Music, observes that "this absurd expedient is adopted in no country but our own, (England,) and it is earnestly to be hoped that it will quickly be banished from among us, by the spirit of musical improvement which has gone abroad." Webbe, in his excellent collection of Psalm Tunes, 3d. ed. expresses a hope that

"this undistinguishing use of the G Clef will in time be altogether abandoned:" and Jacob, in the preface to his National Psalmody, "greatly laments that to conform to an absurd custom he had set the Tenor in the G Clef." Crotch, Attwood, Gardiner, Novello, and other composers of the highest standing, both ancient and modern, have employed the C Clef; and a knowledge of it is therefore indispensable to every one who would form an acquaintance with their works.

The following example will exhibit, at one view, the Clefs as used in this work, with their relative situations.

Treble.

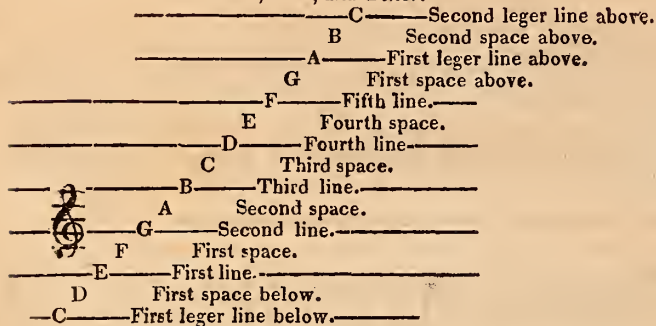
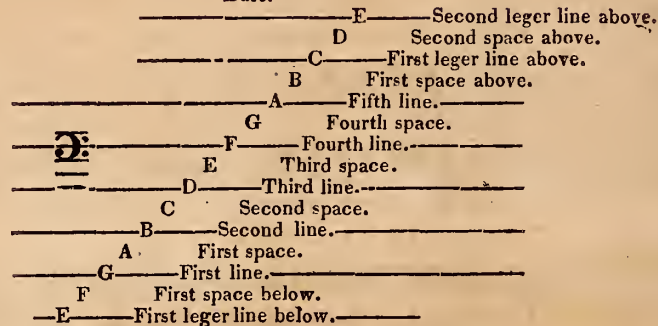
Tenor and Alto.

Base.

* Unison.

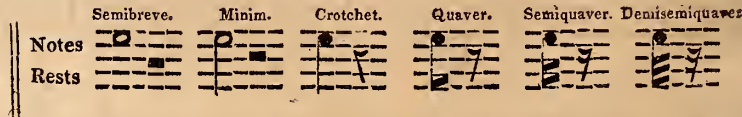
As it is of the greatest importance that the situation of the letters upon the Staff, should be perfectly known, the student is advised to commit to memory, with great care, the following

G A M U T.

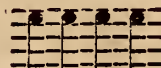
Treble, Alto, and Tenor.*Base.*

OF NOTES AND RESTS.

NOTES are the representatives of sound; RESTS are marks of silence: of each of these there are six kinds in modern use, as follows:



The proportion which the different notes bear to each other is exhibited in the following table :

One Semibreve		is equal in duration to
2 Minims		or
4 Crotchets		or
8 Quavers		or
16 Semiquavers		or
32 Demisemi-quavers		

Consequently one Minim is equal in duration to two Crotchets; one Crotchet to two Quavers; one Quaver to two Semiquavers, &c.

The Rests are equal in duration to their corresponding notes : thus a Semibreve rest is equal to a Semibreve ; a Minim rest is equal to a Minim, &c.

A Semibreve rest is used to fill a measure in all kinds of time.

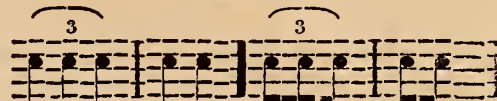
A Dot, after a note or rest, adds one half to its original length : thus, a dotted Semibreve, is equal in duration to three Minims; a dotted Minim to three Crotchets, &c.

EXAMPLE.



A figure 3, placed over or under three notes, signifies that they are to be performed in the time of two notes of the same kind without the figure : thus, three crotchets, with the figure 3 over or under them, are to be performed in the time of two crotchets without the figure, &c.

EXAMPLE.



A figure six, placed over or under six notes, signifies that they are to be performed in the time of four notes of the same kind without the figure.

OF VARIOUS OTHER MUSICAL CHARACTERS.

A FLAT  lowers a note half a tone;

A SHARP  raises a note half a tone.

A NATURAL  { restores a note made flat or sharp to its original sound.

Flats or Sharps placed at the beginning of a tune or strain are called a SIGNATURE.

Flats, Sharps or Naturals, when placed before a note are called ACCIDENTALS.

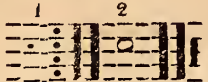
A BAR  is used to divide the notes into equal measures.

A DOUBLE BAR  or  } denotes the end of a strain or movement, or of a line of the poetry.

A BRACE  shows how many parts belong to a score, or are to be performed together.

A SLUR, or TIE,  is drawn over or under so many notes as are to be sung to one syllable.

A REPEAT,  or  } shows what part of a tune is to be sung twice.

A DOUBLE ENDING  signifies that before repeating, the note under figure 1 is to be sung, and at repeating, the note under figure 2, omitting the first; but when united by a tie, both are to be sung at repeating.

A CRESCENDO  signifies a gradual increase of sound.

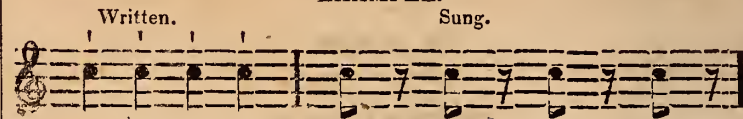
A DIMINUENDO  signifies a gradual decrease of sound.

A SWELL,  signifies a gradual increase and decrease of sound.

A PAUSE,  leaves the time of a note or rest to be protracted at the pleasure of the performer.

STACCATO MARKS ' ' ' ' or are placed over such notes as are to be performed in a short and distinct manner.

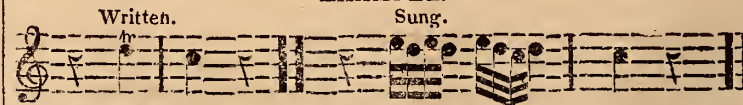
EXAMPLE.



A DIRECT,  } is employed at the end of a staff, to show the place of the first note upon the following Staff.

A SHAKE,  is of all graces the most brilliant and elegant. It consists of a quick alternate repetition of the note above, with that over which the character is placed, and usually ends with a turn from the note below.

EXAMPLE.



AN APPOGIATURE, or LEANING NOTE, is a note of embellishment. Its chief office is to suspend the completion of the subsequent harmony, and thus to soften and smooth the effect of certain Intervals. It borrows its time from the succeeding note and is most frequently half its duration. It always occurs on an accented part of a measure.

EXAMPLE.

Written.

Performed.

An AFTER NOTE is also a note of embellishment. It borrows its time from the preceding note, and always occurs on an unaccented part of a measure.

EXAMPLE.

Written.

Performed.

As the insertion of the Appoggiature and After Note is a matter of taste, no definite rule can be given for their performance, which must vary according to the expression of the passage. They are usually written in a smaller character than common notes, to show that they do not properly belong to the chord in which they appear; by which means a *visible* breach of the laws of harmony is avoided.

Syncopated, or Driving Notes, are those which commence on an unaccented, and are continued on an accented, part of a measure.

EXAMPLE.

OF SOLMIZATION.

SOLMIZATION, or SOLFAING, is the application of certain syllables to musical notes. It enables the young practitioner to utter the sound of a note with fulness and freedom, and assists him to secure a correct intonation. By associating the idea of the several syllables used, with their corresponding sounds, he becomes familiar with the exact relation which one note bears to another, and acquires the power of *expressing* those notes with ease and certainty.

The syllables usually adopted in Solmization, are either

FA, SOL, LA, FA, SOL, LA, Mⁱ;^{*} or,

DO, RE, MI, FA, SOL, LA, SI.[†]

* Pronounced Faw, Sol, Law, Faw, Sol, Law, Mee.

† Pronounced Doe, Rae, Mee, Faw, Sol, Law, See.

In the former method the first six syllables are dependent upon the *Mi*, and in the latter they depend upon the *Si*. To find the *Mi* or *Si* observe the following rule :—

The natural place for *Mi* (*Si*) is on B.—

If B be flat <i>Mi</i> (<i>Si</i>) is on	E	If F be sharp <i>Mi</i> (<i>Si</i>) is on	F#
If B and E be flat <i>Mi</i> (<i>Si</i>) is on	A	If F and C be sharp <i>Mi</i> (<i>Si</i>) is on	C#
If B, E and A be flat <i>Mi</i> (<i>Si</i>) is on	D	If F, C and G be sharp <i>Mi</i> (<i>Si</i>) is on	G#
If B, E, A and D be flat <i>Mi</i> (<i>Si</i>) is on	G	If F, C, G & D be sharp <i>Mi</i> (<i>Si</i>) is on	D#

The *Mi* or *Si* being found—above *Mi* are *Fa, Sol, La, Fa, Sol, La*, and below *Mi* are *La, Sol, Fa, La, Sol, Fa*: in like manner above *Si* are *Do, Re, Mi, Fa, Sol, La*, and below *Si* are *La, Sol, Fa, Mi, Re, Do*.

EXAMPLE.

Base.

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

si, do, re, mi, fa, sol, la, si, la, sol, fa, mi, re, do, si.

Tenor, Alto, or Treble.

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

si, do, re, mi, fa, sol, la, si, la, sol, fa, mi, re, do, si.

From *mi* to *fa*, and from *la* to *fa*; or from *si* to *do*, and from *mi* to *fa*, are semitones; the rest are whole tones.

To secure a perfect intonation, which is an essential quality of good singing, it often becomes necessary to change the syllables applied to

notes that are affected by Accidentals. Various modes of effecting this change have been adopted by the most respectable teachers of vocal Music. Mr. Hastings, author of an able "Dissertation on Musical Taste,"* and of several other valuable musical publications, observes in his "Musical Reader," page 3, that "in general, when notes are to be raised by Accidentals, the syllables appropriated to them may be altered by adding to their initials the letter *i*, in imitation of the syllable *Mi*. When Accidentals are designed to depress or lower sounds, the syllable *Fa* may be used. Or in other words—when *Fa, Sol*, &c. are sharped, they may be called *Fi, Si*, &c. (pronounced *Fee* and *See*,) and when *Mi* is flatted it may be called *Fa*. When the effect of Naturals is to elevate notes, their appropriated syllables may be altered as in the case of sharps; but when they are to depress them, the syllable *Fa* may be used.

Another method of producing correct intonation where Accidentals are used, is to consider and treat them as occasional changes of Signature; thus, if in a tune whose original Signature is B flat, the E becomes flat by an Accidental, the Signature for the time being, may be considered as consisting of two flats, and the *Mi* (*Si*) transferred to A. When an accidental C sharp occurs after the Signature of one sharp, the *Mi* (*Si*) while the accidental continues, may be removed to C sharp, &c.†

But although either of these methods may be generally adopted with success, chromatic passages‡ will sometimes occur, especially in modern music, to which it will be almost impossible to apply any system of Solmization, and in the performance of which it may be proper to substitute the open vowel A, as in *far*, or as in *fall*, in place of the syllables in common use.

* This work should be in the hands of every one who is desirous of acquiring a correct taste, or style of performance.

† That is, such passages as are affected by Accidentals.

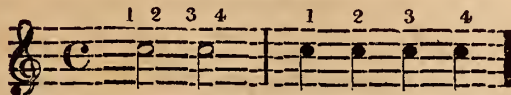
OF TIME.

By **TIME**, in music, is meant the duration and regularity of sound. There are two kinds of time: viz. **COMMON**, or **EQUAL**, and **TRIPLE**, or **UNEQUAL**. Common time contains two equal notes in each measure, as two minims, two crotchets, two dotted crotchets, &c. Triple time contains three equal notes in each measure, as three minims, three crotchets, three dotted crotchets, &c.

Simple Common Time, has three signs:—

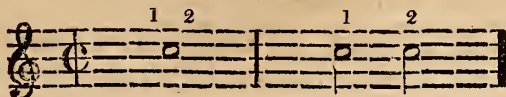
The first, C contains one semibreve, or its equal in other notes or rests, in a measure. It has four motions, or beats, and is accented on the first and third parts of a measure.

EXAMPLE.



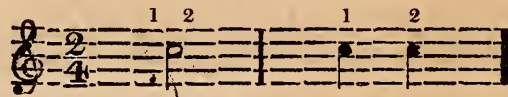
The second, C contains one semibreve, or its equal in other notes or rests, in a measure, it has two motions, or beats, and is generally accented on the first part of a measure.

EXAMPLE



The third, $\frac{2}{4}$ (which is also called Half Time,) contains one minim, or its equal in other notes or rests, in a measure. It is beat, and accented, as the former.

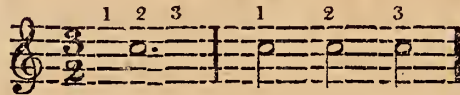
EXAMPLE.



Simple Triple Time, has three signs:—

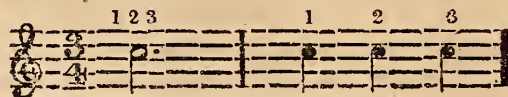
The first, $\frac{3}{2}$ contains three minims, or their equal in other notes or rests, in a measure. It has three motions or beats, and is accented principally on the first, and slightly on the third parts of a measure.

EXAMPLE.



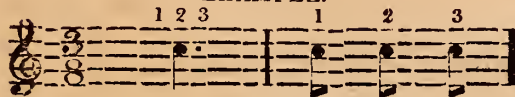
The second, $\frac{3}{4}$ contains three crotchets, or their equal in other notes or rests, in a measure. It is beat, and accented as the former.

EXAMPLE.



The third, $\frac{3}{8}$ { contains three quavers, or their equal in other notes or rests, in a measure. It is beat, and accented as the former.

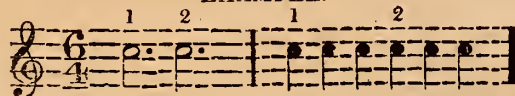
EXAMPLE.



Compound Common Time has two signs in common use:—

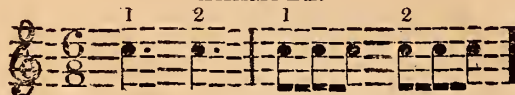
The first, $\frac{6}{4}$ { contains two dotted minims, or their equal in other notes or rests, in a measure. It has two motions, or beats, and is accented on the first and fourth parts of a measure.

EXAMPLE.



The second, $\frac{6}{8}$ { contains two dotted minims, or their equal in other notes or rests, in a measure. It is beat and accented, as the former.

EXAMPLE.



Compound Triple Time, has several signs; as $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$, &c.

They are found in the works of CORRELLI, HANDEL, and others; but seldom occur in modern music.

The Semibreve (now the longest note in common use) is made the general standard of reckoning: therefore, when figures are employed as signs of time, those figures express the fractional parts of a semibreve contained in each measure: as $\frac{3}{4}$, three crotchets, or three fourths of a semibreve; $\frac{3}{8}$, three quavers, or three eighths of a semibreve, &c.

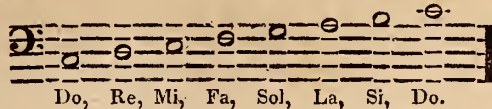
On the subject of beating time, Dr. ARNOLD makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot, or head, when a performer once begins to play with any degree of exactness; but, at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the pupil what the pendulum is to the clock, which is to keep it regular and in exact motion."

OF THE DIATONIC SCALE, AND MAJOR AND MINOR MODES.

The natural scale of music is called Diatonic, and is a gradual succession of eight regular sounds, including five whole tones and two semitones. The whole doctrine of melody or tune, depends on rightly understanding the application of the two semitones and their places in the scale. These vary according to the Mode.

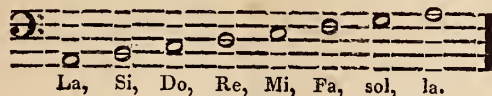
There are two Modes, Major and Minor. In the Major, the semitones are always found (ascending from the Tonic or Key note) between the third and fourth, and between the seventh and eighth notes. The only natural series of this Mode is that which commences with C.

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



In the Minor, the semitones are found between the second and third, and between the fifth and sixth notes. The only natural series of this Mode is that which commences with A.

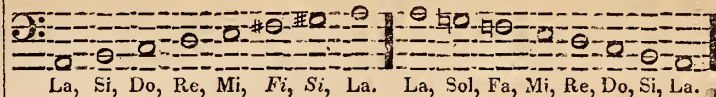
Example of the Diatonic Scale in the Minor Mode of A.



In the Major Mode the series of sounds are the same, both in ascending and descending; but in the Minor Mode the ascending scale and the descending scale differ. In the ascending scale of the Minor Mode, the seventh is raised a semitone as the proper Leading Note to the Octave. This leaves the interval, between the sixth and seventh, a tone and a half; but as the Diatonic Scale must consist of tones and semitones only, the sixth is also sharpened, by which means this harsh Interval (the extreme sharp second) is avoided. Thus the ascending scale of the Minor Mode is artificial, and is formed with two notes altered from the Signature.

But in the descending scale the seventh is depressed a semitone to accommodate the sixth, and the natural scale of the Signature remains unaltered.

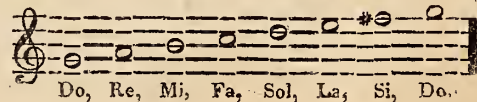
Examples of the Ascending and Descending Scale in the Minor Mode.



But the note which determines the Mode to be either Major or Minor, and which constitutes the principal difference between the two, is the *Third*. By the arrangement of the Semitones in the two Modes, it is evident that the third of the Major Mode, as from *Do* to *Mi*, is comparatively great, and the third of the Minor Mode, as from *La* to *Do*, is of course comparatively small; the former consisting of two tones, and the latter consisting of one tone and one semitone: and it is chiefly to this difference of the *third* in the two Modes, that we are to attribute the effect peculiar to each; the Major Mode being cheerful and vigorous, and the Minor Mode being plaintive and languid.

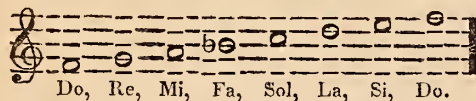
As these two series of tones and semitones form the constituent characteristics of the two modes, Major and Minor, it follows that upon whatever note or pitch either of these series begins, the same proportion and order of Intervals must be strictly observed. Hence the utility of flats and sharps. If, for instance, we begin with G, instead of C, and from it form the Diatonic Scale in the Major Mode, the seventh, or F, will require to be raised, by a sharp, one semitone.

Example of the Diatonic Scale in the Key of G Major.



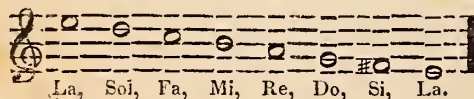
Or if we begin with F, and from it form the Diatonic Scale in the Major Mode, the fourth, or B, will require to be depressed, by a flat, one semitone.

Example of the Diatonic Scale in the Key of F Major.



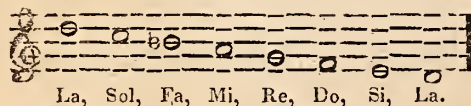
Or if we begin with E, instead of A, and from it form the Diatonic Scale in the Minor Mode, the second, or F, will require to be raised, by a sharp, one semitone.

Example of the Diatonic Scale in the Key of E Minor.



Or if we begin with D, and from it form the Diatonic Scale, in the Minor Mode, the sixth, or B, will require to be depressed, by a flat, one semitone.

Example of the Diatonic Scale in the Key of D Minor.



When the Major and Minor Mode agree with respect to their Signature, they are denominated Relatives: thus, C Major is the Rela-

tive to A Minor; A Minor is the Relative to C Major; G Major is the Relative to E Minor; E Minor is the Relative to G Major, &c.

The Relative Minor to any Major Key is its sixth above, or its third below; and the Relative Major to any Minor Key is its third above, or its sixth below.

OF THE QUALITIES OF THE SEVERAL NOTES WHICH COMPOSE THE DIATONIC SCALE.

The seven notes (for the eighth is but a repetition of the first) which form the Diatonic Scale, in either Mode, are known by the following technical appellations, which are descriptive of their peculiar character and relative situation, viz:

The *first*, or *Key Note*, is called the **TONIC**, because it regulates the tune of the Octave, and upon it all the other notes depend.

The *second* is called the **SUPERTONIC**, from its being the next above the Tonic.

The *third* is called the **MEDIANT**, from its being midway between the Tonic and the Dominant. It is the most important note in the Diatonic Scale, since upon it depends the nature of the Mode.

The *fourth* is called the **SUBDOMINANT**, from its sustaining the same relation to the Octave, which the Dominant sustains to the Tonic; being a fifth from the Octave, as the Dominant is a fifth from the Tonic.

The *fifth* is called the **DOMINANT**, from its importance in the Scale, and its immediate connexion with the Tonic.

The *sixth* is called the **SUBMEDIANT**, from its being midway between the Tonic and the Subdominant.

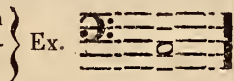
The *seventh* is called the SUBTONIC, or LEADING NOTE, from its being immediately beneath the Octave, and because upon hearing it the ear naturally anticipates the Tonic.

The last note in the Base is always the Tonic; if it be *Do* it is the Major Mode, if it be *La* it is the Minor Mode. The Major Tonic is always the first degree above the last sharp, or the third degree below the last flat, of the Signature. The Minor Tonic is always the first degree below the last sharp, or the second degree above the last flat, of the Signature.

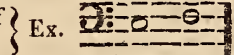
OF DIATONIC INTERVALS AND THEIR INVERSION.

By the unequal division of the Diatonic Scale, (which consists of tones and semitones,) fourteen Intervals are formed, which are as follows, viz :

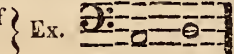
UNISON. This cannot properly be called an Interval, although in composition it is considered and treated as such ; as C



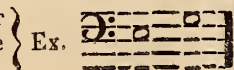
MINOR SECOND ; as from E to F, consisting of one semitone.



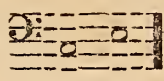
MAJOR SECOND ; as from C to D, consisting of one tone.



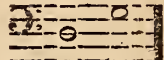
MINOR THIRD ; (called also the *flat third* or *lesser third* ;) as from E to G, consisting of one tone and one semitone.



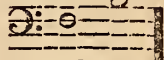
MAJOR THIRD ; (called also *sharp third* or *greater third* ;) as from C to E, consisting of two tones.



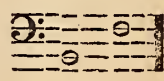
PERFECT FOURTH ; as from D to G, consisting of two tones and one semitone.



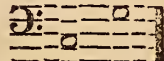
SHARP FOURTH ; (called also *Tritonus* ;) as from F to B, consisting of three tones.



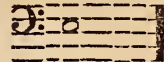
FLAT FIFTH ; (called also *imperfect* or *false fifth* ;) as from B to F, consisting of two tones and two semitones.



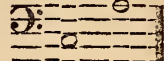
PERFECT FIFTH ; as from C to G, consisting of three tones and one semitone.



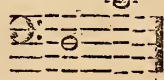
MINOR SIXTH ; as from E to C, consisting of three tones and two semitones.



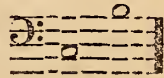
MAJOR SIXTH ; as from C to A, consisting of four tones and one semitone.



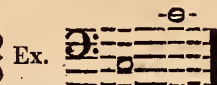
MINOR SEVENTH ; (called also *flat seventh* ;) as from D to C, consisting of four tones and two semitones.



MAJOR SEVENTH ; (called also *sharp seventh* ;) as from C to B, consisting of five tones and one semitone.



OCTAVE; as from C to C, consisting of five }
tones and two semitones.



When the lowest note of an Interval is placed an Octave higher, or when the highest note of an Interval is placed an Octave lower, such change is called *Inversion*. Thus by inversion a

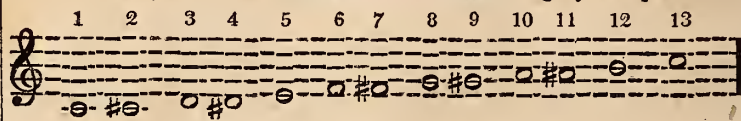
Second		becomes a Seventh,		a
Third		becomes a Sixth,		a
Fourth		becomes a Fifth,		a
Fifth		becomes a Fourth,		a
Sixth		becomes a Third,		and a
Seventh		becomes a Second,		

The Diatonic Intervals are either Consonant or Dissonant. The Octave, Fifth, Fourth, Thirds, and Sixths, being agreeable to the ear are called Consonant; and the Seconds, Sevenths, and Sharp Fourth being less pleasing are called Dissonant.

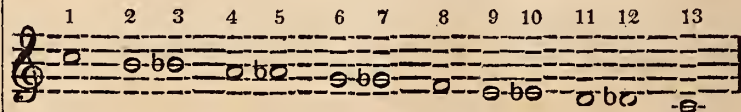
OF THE CHROMATIC SCALE, CHROMATIC INTERVALS, &c.

By a division of the Diatonic Scale, ascending by sharps, and descending by flats, a scale is formed of Semitones only, which is called CHROMATIC.

Example of the Chromatic Scale ascending by sharps.



Example of the Chromatic Scale descending by flats.



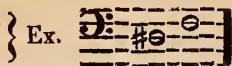
Here we have twelve distinct sounds, from each of which as a Tonic, by the use of flats or sharps, we may form the Diatonic Scale in either mode.

From this Scale are also derived the following Chromatic Intervals, viz:

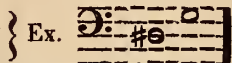
Extreme sharp, or Superfluous, Unison; as } Ex.

Extreme sharp, or Superfluous, Second; as } Ex.

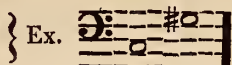
Extreme flat, or Diminished, Third; as }
from D# to F.



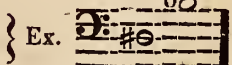
Extreme flat, or Diminished, Fourth; as from }
D# to G.



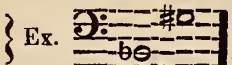
Extreme sharp, or Superfluous, Fifth; as }
from C to G#.



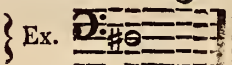
Extreme flat, or Diminished, Sixth; as from }
D# to Bb.



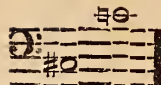
Extreme sharp, or Superfluous, Sixth; as from }
Bb to G#.



Extreme flat, or Diminished, Seventh; as }
from D# to C.



Extreme flat, or Diminished, Octave; as }
from C# to C.



The Scale is also subdivided into smaller intervals called *Dieses*, or *Quarter tones*, as from C# to Db, or from G# to Ab, &c. and thus divided, it is called the *ENHARMONIC SCALE*. These distinctions, however, although theoretically important, are of little practical utility; since upon keyed instruments, as the Organ, or Piano Forte, the extreme sharp second, is the same as the Minor third; the extreme flat third is the same as the Major second, &c.—and the same key is used for C# and Db—for G# and Ab, &c.

It is believed that, with the assistance of a judicious instructor, the foregoing principles will be sufficient for all the purposes of vocal performance. To such as wish to become acquainted with the Theory of Music, Callcott's Musical Grammar, Kollman's Essay on Musical Harmony, and the articles on Music in Rees' Cyclopaedia, are recommended as the best works which have been published in this country.

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, fe, si, la, la, sol, fa, la, sol, fa, mi, la.
do, re, mi, fa, sol, la, si, do, do, si, la, sol, fa, mi, re, do. la, si, do, re, mi, fi, si, la, la, sol, fa, mi, re, do, si, la.

EXPLANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.

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

Ad libitum, as you please.

Affettuoso, tender and affecting.

Air, the leading part.

Allegretto, a little brisk.

Allegro, (or *Allo.*) brisk.

Alto, (or *Counter Tenor*,) that part which lies between the Treble and Tenor.

Amoroso, in a soft and delicate style.

Andante, rather slow and distinct.

Andantino, somewhat quicker than *Andante*.

Animated, with spirit and boldness.

Anthem, a composition for vocal music, the words of which are generally selected from the Psalms, and used in divine service.

Ardito, bold and energetic.

Assai, generally used with other words, to express an increase, or diminution of the time of any composition; as, *Adagio assai*, more slow; *Allegro assai*, more quick.

Base, the lowest part in a harmony.

Brillante, signifies that the movement is to be performed in a gay, showy and sparkling style.

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

Cantabile, in a graceful, elegant and melodious style.

Canto, (or *Cantus*,) the Treble.

Chorus, signifies that all the voices sing on their respective parts.

Con, with; as *Con Spirito*, with spirit.

Crescendo, (or *Cres.*) to increase the sound.

Da Capo, (or *D. C.*) to return and end with the first strain.

Diminuendo, to diminish the sound.

Dolce, sweet and soft.

Duo, (or *Duetto*,) two; as two voices or instruments.

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

Espressione, an expressive manner.

Expressivo, with expression.

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

Fortissimo, (or *F. F.*) very loud.

Forzando, (or *forz.*) implies that the notes over which it is placed is to be struck with particular force and held on.

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

Giusto, in an equal, steady and just time.

Grave, (or *Gravemente*,) denoting a time slower than *Largo*, but not so slow as *Adagio*.

Grazioso, a smooth, flowing and graceful style.

Largo, somewhat quicker than *Grave*.

Larghetto, not so slow as *Largo*.

Lamentevole, denotes that the movement over which it is placed is to be sung in a melancholy style.

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

Lento, very slow.

Maestoso, with majesty.

Moderato, moderately.

Mezzo, half, middle, mean.

Mezzo Forte, moderately loud.

Mezzo Piano, rather soft.

Perdendosi, signifies a gradual decreasing of time to the last note; and a diminishing of tone, till entirely lost.

Piano, (or *Pia.*) soft.

Pianissimo, (or *P. P.*) very soft.

Poco, little; as *Poco piu lento*, a little slower; *Poco piu allegro*, a little quicker.

Quartetto, four voices, or instruments.

Quintetto, five voices, or instruments.

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

Siciliano, a composition of $\frac{6}{4}$ or $\frac{6}{8}$, to be performed slowly and gracefully.

Solo, for a single voice or instrument.

Soprano, the Treble or higher voice part.

Sostenuto, a word implying that the notes are to be sustained, or held on to the extremity of their lengths.

Spirituoso, (or *Con Spirito*,) with spirit.

Staccato, notes to be staccated, must not be slurred, but performed in a distinct manner.

Symphony, a passage for instruments.

Tasto, no chords.

Tempo, time.

Trio, three voices or instruments.

Tutti, all; a word used in contradistinction to *Solo*.

Verse, one voice to a part.

Vivace, in a brisk and animated style.

ERRATA.

Page

- 32, Second base staff, 8th measure, the minim on E should be on F.
35, First Tenor staff, 5th measure, the minim on D should be on G 2d line.
35, Second Alto staff, 10th measure, the first crotchet on E $\flat$, should be a minim.
38, Tenor, 8th measure, the crotchet on C, should be on D.
38, Tenor, 8th measure, the dotted semibreve on F $\sharp$, should be on E:
42, Alto, 2d measure, the crotchet on D, should be on E $\flat$.
44, Tenor, 6th measure, the two first crotchets should be quavers.
48, Tenor, 8th measure, the last semiquaver on C $\sharp$, should be on D.
72, Base, the last note on C should be on B $\flat$.
84, Base, the 4th note from the close on E, should be on C.
85, Tenor, 1st staff, the two crotchets in the fifth measure should be quavers.
95, Treble staff, 3d measure, the two crotchets on G $\sharp$ and A, should be two quavers.
119, Alto staff, the last note on E $\flat$, should be on D.
174, Alto staff, the 1st note on D should be on C.
182, 2d Alto staff, the first note on C, should be on E.
183, 1st Tenor staff, the first quaver on E should be on D.
183, 2d Treble staff, 3d measure, the first crotchet on A, should be on G.
184, 2d Treble staff, the first crotchet in the 5th measure on G, should be a minim.
189, 2d Treble staff, last measure but one, the first quaver on A $\flat$, should be on B $\flat$.
203, 2d Treble staff, the third quaver in the last measure but one should be on C.
205, 2d Alto staff, 2d measure, the fifth and sixth notes on C and B should be on E and D.
206, Tenor, 2d measure, the crotchet on G should be on D fourth line.
207, 2d Alto staff, 4th measure, the semibreve on C, should be on D.
208, 2d Treble staff, the crotchet on A in the 9th measure, should be on C.
210, 2d Tenor staff, 3d measure, the second crotchet on B should be on G.
238, 2d Treble staff, 2d measure, the crotchet on F $\sharp$, should be on D.
278, 1st Alto staff, 8th measure, the semibreve on F should be on E.

BOSTON HANDEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC.

Maelzel's Metronome.

♩ 60.

OLD HUNDRED. L. M.

Martin Luther.

Maestoso.

Tenor.

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.

H. & H.

4

8 7 5

6 5 6

7 # 6

6

Sostenuto Adagio.

Lord, when my thoughts delighted rove, Amidst the wonders of thy love, Sweet hope revives my drooping heart, And

bids my fears and doubts de - part. Lord, so my thoughts de - light - ed rove, Amidst the wonders of thy love.

Andante.

Soon as the morn sa - lutes your eyes, And, from sweet sleep, re - fresh'd you rise, Think on the Au - thor of the light,

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

And praise him for the glo - rious sight ! His mer - cy in - fi - nite a - dore, His good - ness in - fi - nite im - plore.

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

ANGELS HYMN. L. M.

Tansur.

High in the heav'ns, eternal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud, That veils and darkens thy designs.

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

♩ 69.

VIENNA. L. M.

Beethoven.

The rising morn, the closing day, Repeat thy praise with grateful voice; In both their turns thy pow'r display, And, laden with thy gifts rejoice.

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

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

How glad - ly would I mount and fly, On an - gels' wings, To worlds on high!

To God the great, the ev - er blest, Let songs of hon - our be ad - drest;

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

His mer - cy firm for - ev - er stands, Give him the thanks his love de - mands.

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

Up to the fields where angels lie, And living waters gently roll; Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

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

My God, accept my early vows, Like morning incense, in thy house; And let my nightly worship rise, Sweet as the evening sacrifice.

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

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp and a 3/4 time signature. The lyrics are: "This life's a dream, an emp - ty show, But the bright world to which I go,"

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

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp and a 3/4 time signature. The lyrics are: "Hath joys sub - stan - tial and sin - cere, When shall I wake, When shall I wake, and find me there."

P. F. P. F.

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

O come, loud anthems let us sing, Loud thanks to our Al-migh-ty King! For we our voices high should raise, When our salvation's Rock we praise.

60.

GARDNER.

L. M.

Viotti.

Sostenuto Adagio.

How pleas-ant, how di-vine-ly fair, O Lord of hosts, thy dwellings are! With long de-sire my spirit faints, To meet th'as-sem-bles of thy saints.

BATH. L. M.

Life is the time to serve the Lord, The time to insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

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

♩ 88.

SEASONS. L. M.

Pleyel.

Dolce.

Thy goodness, Lord, doth crown the year, Thy paths drop fatness all around; And barren wilds thy praise declare, And vocal hills return the sound.

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

My soul, in - spir'd with sa - cred love, God's ho - ly name for - ev - - er bless ;

Of all his fa-vours mind-ful prove, And still thy grate-ful thanks ex-press.

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

Maestoso.

O God, my strength, my soul's de - sire, To thee my heart and voice as - pire; For thou art good, as well as great,

And mer - cy is thy judg - ment seat. O God, my King, with ho - ly fire, My heart and voice to thee as - pire.

Con. Spirito.

First system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The first staff has a 'F.' dynamic marking. The second staff has a 'P.' dynamic marking. The lyrics are: "Angels of light, e - the - real fires! A - rise and sweep your aw - ful lyres! To you the sa - cred right be - longs,". Below the staves are figured bass notations: 7 6 4, 4 2 6 4 3, 6, 6, 6 8 7 4 3, 6 5, 6 7 4 #, and 6 5 4 #.

Second system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The first staff has a 'F.' dynamic marking. The lyrics are: "To raise the lay, and lead our songs. Ye in his courts of glo - ry dwell, And best his pow'r and grace can tell." Below the staves are figured bass notations: #, 8 7 #, 6 4 8 7 #, 7 6 4, 4 2 6 4 3, 6, 6, 6 8 7, and #.

BRENTFORD. L. M.

F.

Soprano: *P.*
 Second Treble: *Second Treble.*
 Alto: *Alto.*
 Bass: *P.* *F.*
 Accompt. *ff* *Voce.* 65

Bu-ried in sha-dows of the night, We lie, till Christ re-stores the light. Wis-dom de-scends to heal the blind, And chase the dark-ness of the mind.

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

Maestoso.

BLENDON. L. M.

Giardini.

Soprano: *Maestoso.*
 Second Treble: *Maestoso.*
 Alto: *Maestoso.*
 Bass: *Maestoso.*

Je-sus, my all, to heav'n is gone, He whom I fix my hopes up-on; His track I see, and I'll pur-sue. The nar-row way, till him I view.

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

Maestoso.

In robes of judg - ment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him

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

burns de - vour - ing fire, The moun-tains melt, the seas re - tire. The moun-tains melt, the seas re - tire.

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

Indulgent still to my request, How free thy tender mercies are! With full consent my thoughts attest, My gracious God, thy faithful care.

Praise ye the Lord, let praise employ, In his own courts, your songs of joy! The spacious firmament around, Shall echo back, Shall echo back the joyful sound.

Incumbent on the bending sky, The Lord descended from on high; And bade the darkness of the pole, Beneath his feet tremendous roll.

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

Thy mercies, Lord, shall be my song, My song on them shall ever dwell; To ages yet unborn, my tongue Thy never failing truth shall tell.

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

H. & H.

LUTON. 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.

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

88.

TRURO. L. M.

Dr. Charles Burney.

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

5 4 2 6 5 6 7 6 6 4 6 4 3 3 6 3 6 9 8 6 7 3 3 6 7 3 3 6 6 6 6 7

Dolce é legato.

There is a stream, whose gentle course Surrounds the cit - y of our God. There is a stream, whose gentle course

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

Surrounds the cit - y of our God—A sac - red riv - er, from whose fount, The liv - ing wa - ters flow abroad.

4 3 6 # 6 4 3 9 8 6 7 # 7 6 6 5 4 3 6 7 6 5 3 6- 4 2 6 9 8 7 6 7

EVENING HYMN. L. M.

Tallis.

Glo - ry to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Beneath thine own Almighty wings!

80.

GERMANY. L. M.

Beethoven.

Adagio é sempre piano.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres.

First system of musical notation. It 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 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves. The first staff has a *fz* (forzando) marking. The second staff has a *fz* marking. The third staff has a *Tasto.* (Tasto) marking. The fourth staff has a *Tasto.* marking. The lyrics are: "Lord, in thy great, thy glorious name, I place my hope, my on - ly trust: Save me from sorrow".

fz

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

fz

Tasto.

Tasto.

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

Second system of musical notation. It 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 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves. The first staff has a *Second Treble.* marking. The second staff has a *Alto.* marking. The third staff has a *Tasto.* marking. The fourth staff has a *Tasto.* marking. The lyrics are: "guilt and shame, Thou ev - er gra - cious, ev - er just. Thou ev - er gracious ev - er just.".

Second Treble.

Alto.

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

Tasto.

Tasto.

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

NEW SABBATH. L. M.

Isaac Smith.

For thee, O God, our con-stant praise, In Zi-on waits, thy cho-sen seat;

Our prom-is'd al-tars we will raise, And there our zeal-ous vows com-plete.

Largo.

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

80.

ELLENTHORPE.

L. M.

Linley.

Say, how may earth and heav'n unite? And how shall man with angels join? What link harmonious may be found, Discordant natures to combine.

Loud swell the pealing organ's notes! Breathe forth your souls in raptures high! In praises men with angels join;—Music's the language of the sky.

Cantabile é Sostenuto.

Now night in silent grandeur reigns, And holds the slumb'ring world in chains; Pale from the cloud the

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

moonbeam steals, And half cre - a - tion's face reveals— And half cre - a - tion's face reveals.

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

How sweet thy dwellings, Lord, how fair, What peace, what bliss, in-hab-it there. With ardent hope, with strong desire,

6 7 6 6 5 7 6 7

My heart, my flesh to thee aspire ; I burn to tread thy courts, and thee, My God, the living God, to see.

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

Andantino.

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near,

7 7 6 5 3 7 - - 7 5 6 # 6
2 2 4 3 5

To dis - si - pate the ling'ring mist; And while his mantling splendors dart, Their radiance o'er the kindling skies,

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

To chase the darkness of my heart, A - rise, O God of light, a - rise, a - rise, a - rise, a - rise.

2 7 5 5/6 5 6 # 6 #6 #6 6 6 7 3 6 3 6 7

72.

St. PAUL's. L. M.

Dr. Green.

Great Source of life, our souls confess, The various riches of thy grace ; Crown'd with thy mercy, we rejoice, And in thy praise exalt our voice.

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

ALL SAINTS. L. M.

W. Knapp.

God of the Sab - bath, hear our vows, On this thy day, with - in thy house!

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

And own, as grateful sa - cri - fice, The songs which in thy tem - ple rise!

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

First system of musical notation for 'PARK STREET. L. M. Venua.' The system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The music features various note values, rests, and dynamic markings. The lyrics are written below the staves.

Hark! how the choral song of heav'n, Swells full of peace and joy, a - bove! Hark! how they strike their

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

Second system of musical notation for 'PARK STREET. L. M. Venua.' The system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The music features various note values, rests, and dynamic markings. The lyrics are written below the staves.

golden harps, And raise the tuneful notes of love! And raise the tune - ful notes of love.

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

Cantabile é Sostenuto.

With ho-ly fear and hum-ble song, The dread-ful God, our souls a-dore; Rev'-rence and awe be-come the tongue That

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

speaks the ter-rors of his pow'r. Rev'-rence and awe be-come the tongue That speaks the ter-rors of his pow'r.

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

Lord, thou hast known my inmost mind, Thou dost my path and bed inclose; My wak-ing soul on thee relies,

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

On thee my sleeping thoughts repose: Where from thy presence can I fly, - - - Lord, ever present ever nigh?

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

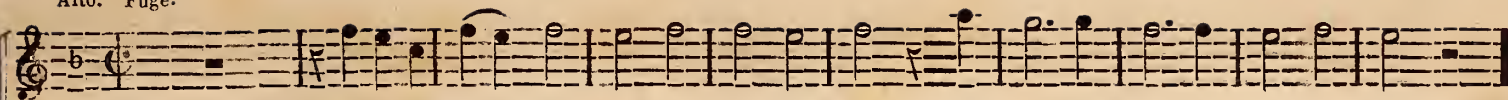
My God, in thee are all the springs, In which my comfort can arise; I seek the shadow of thy wings,

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

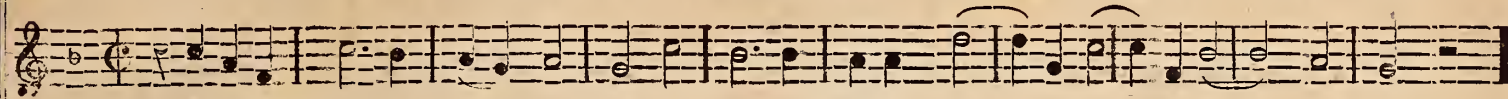
When gath'ring clouds obscure the skies. I seek the shadow of thy wings, When gath'ring clouds obscure the skies.

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

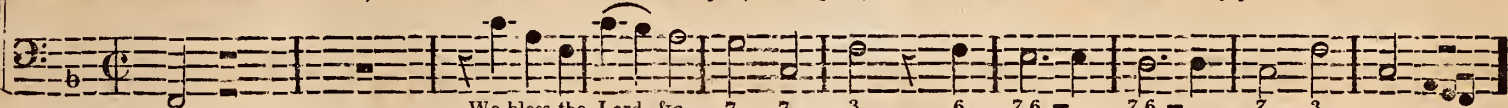
Alto. Fuge.



Treble. We bless the Lord, the Lord, the just, the good, Who fills our hearts with joy and food ;



Base. We bless the Lord, we bless the Lord, the just, the good, Who fills our hearts with joy and food ;



We bless the Lord, &c.

$\frac{5}{3}$

6

$\frac{5}{3}$

6

7

7

$\frac{3}{8}$

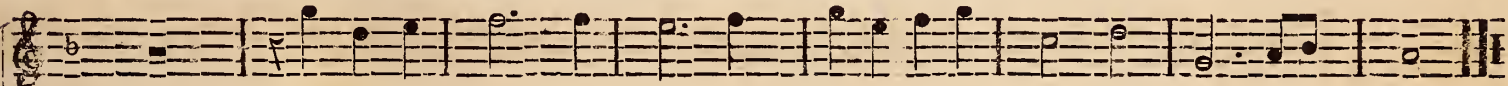
6

7 6 -

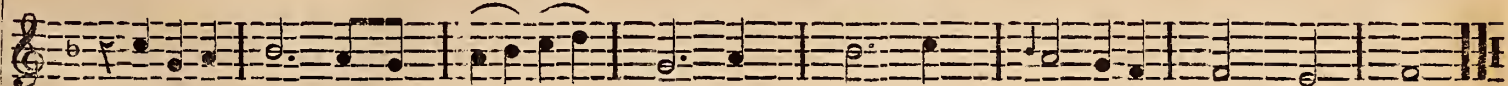
7 6 -

7

3



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



Who pours his bles - - sings from the skies, And loads our days with rich sup - plies.



Who pours, &c.

$\frac{5}{6}$

6

3

5

3

$\frac{6}{5}$

7

6

$\frac{6}{5}$

6 5

5

4

$\frac{5}{3}$

7

Con spirito.

Second Treble.

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

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

Alto.

F.

And put a cheerful courage on! A - wake, and run the heav'nly race, And put a cheerful courage on!

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

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's

7 5 6 5 4 3 # 6 # 7 6

voice to slum - ber calls, And silence reigns a - mid the spheres— a - mid the spheres.

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

First system of musical notation, featuring four staves (Soprano, Alto, Tenor, and Bass). The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "O thou, to whose all - search - ing sight, The dark - ness shin - eth as the light ;".

4 3 6 4 2 6 4 3 6 6 4 3 6 4 3

Second system of musical notation, featuring four staves (Soprano, Alto, Tenor, and Bass). The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "Search, prove my heart, it pants for thee, O burst these bonds, and set me free.".

Second Treble. F. Alto. P. F. P. F.

Search, prove my heart, it pants for thee, O burst these bonds, and set me free.

6 — # 6 6 7 3 5 6 7 5 8 7 7 6 5

Second Treble. P. Alto. F.

At anchor laid, remote from home, Toiling I cry, sweet spirit come. Celestial breeze, no longer stay, But swell my sails, and speed my way.

P. Tasto. F.

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

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

DRESDEN. L. M. 6 lines.

Fine. D. C.

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.

Fine. D. C.

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

LINTON. L. M.

Dr. G. K. Jackson.

Fine. D. C.

No change of time shall ever shock My firm affection, Lord, to thee, For thou hast always been a rock, A fortress and defence to me.

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

Thou Lamb of God, thou Prince of Peace, For thee my thirs - ty soul doth pine; My long-ing

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

heart im - plores thy grace, Oh! make me in thy like-ness shine! Oh! make me in thy like-ness shine!

P. F. P. Tasto. F.

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

No more fa - tigue, no more dis - tress, Nor sin nor death shall reach the place; No groans shall mingle

7 6 5 6 6 4 3 7

with the songs, Which war - ble from im - mor - tal tongues, Which war - ble from im - mor - tal tongues.

P. F. P. F.

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

The hope of sin - ners lies be - low, 'Tis all the hap - pi - ness they know;

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

Tis all they seek; they take their shares, And leave the rest— And leave the rest a - mong their heirs.

P. F. Tasto. F.

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

11. & 11. 9

When we, our wearied limbs to rest, Sat down by proud Eu - phra - tes' stream; We wept, with doleful

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

thoughts op - prest, And Si - on was our mourn - ful theme. Our harps, that, when with joy we sung, Were wont their

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

tune - ful parts to bear, With si - lent strings ne - glect - ed hung, On wil - low trees that wither'd there.

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

69.

NORFOLK. L. M.

J. Ashton.

Amidst the various scenes of ills, Each stroke's some kind design fulfils; And shall I murmur at my lot, When sov'reign love directs the rod?

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

Sal-va-tion is for - ever nigh, The souls that fear and trust the Lord; And grace descending from on high, Fresh hopes of glory shall afford.

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

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.

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

Let ev-er-last-ing glories crown Thy head, my Saviour, and my Lord; Thy hands have brought salvation down, And writ the blessings in thy word.

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

Second Treble.

This is the word of truth and love, Sent to the nations from above, Jehovah here resolves to show, What his almighty grace can do.

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

Cantabile.

Eternal Rul - er of the skies, How various are thy works, how wise ! How great the wonders

[illegible]

E - ter - nal Rul - er of the skies, How various are thy works, how wise!

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

84.

St. GEORGE's. L. M.

Retire, O sleep, from ev'ry eye! The rising morning re-ap-pears; The sun ascends the dappled sky, And drinks cre-a-tion's dewy tears.

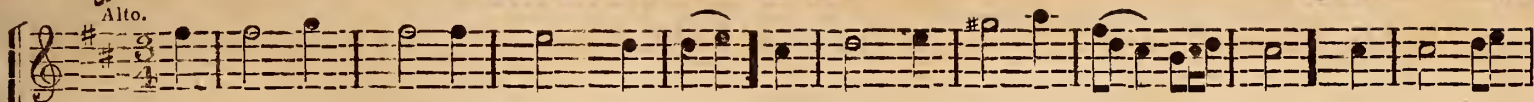
6 6 4/3 6 4/3 6 5 6 4/3 6 6 7 6 5 4/3 6 6 4/3 6 5 6 6 4/3 6 6 7

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

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

P. F. dwell on high, Dwell in mine own e - ter - ni - ty. Dwell in mine own e - ter - ni - ty.

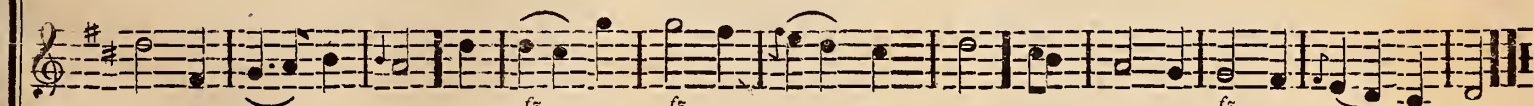
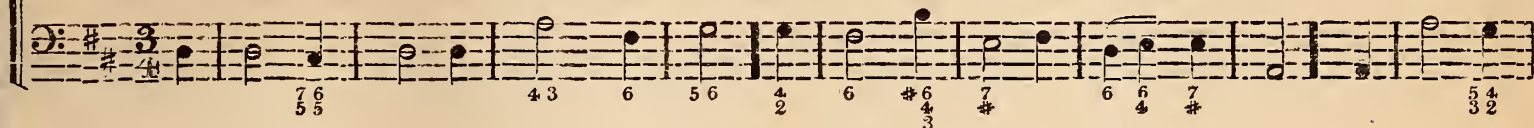
P. F. 6 4 3 6 4 3 6 6 3 6 6 6 7



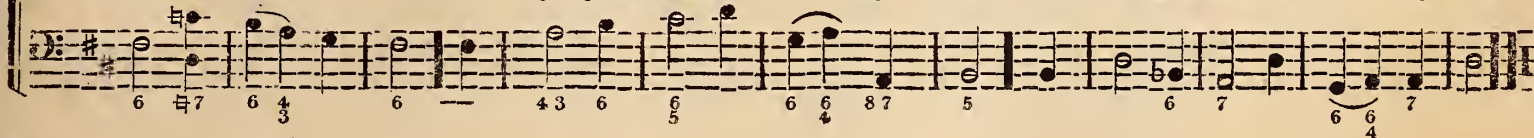
Treble.



To thee, O God, with - out de - lay, Will I my morning hom - age pay ; For thee I



long, for thee I look, So pil - grims seek the cool - ing brook. So pil - grims seek the cool - ing brook.



Praise to thy name, eternal God! For all the grace thou shed'st abroad; For all thine influence from above, To warm our souls with sacred love.

6 5- 6 6 7 7 6 6- 6 6 6 6 6 7 5 6 4 2 6 6 5 6 5 6 6 8 7

69.

SEMLEY. L. M.

F. Barthelemon.

Great God! to thee my ev'ning song With humble grati - tude I raise; O let thy mercy tune my tongue, And fill my heart with lively praise.

7 8 6 # 6 9 8 6 7 # 6 6 # 6 6 4 3 6 6 6 8 7

Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where thy great Captain—Saviour's gone.

From vocal air and concave skies, Let wafted hal - le - lu - jah's sound; And let the sacred triumphs rise, Till vaulted heav'n the notes rebound.

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

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

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

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

Maestoso.

Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where thy great Captain—Saviour's gone.

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

72.

CHAPEL STREET. L. M.

Wm. Mather.

E - ter - nal Source of ev'ry joy, Well may thy praise our lips employ; While in thy temple we appear, Thy goodness crowns the circling year.

Second Treble. P. Alto. F.

P. F.

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

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

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

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

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

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

Unison.

6 6 7 4 2 6 6 5 6

Detailed description: This block contains the first system of a musical score. It features four staves: two vocal staves (treble clef) and two bass staves (bass clef). The music is in common time (C). The lyrics are written below the vocal staves. The first vocal staff has a treble clef and a key signature of one flat (B-flat). The second vocal staff has a treble clef and a key signature of one flat. The first bass staff has a bass clef and a key signature of one flat. The second bass staff has a bass clef and a key signature of one flat. The lyrics are: 'The King of saints, how fair his face, A - dorn'd with maj - es - ty and grace!'. The word 'Unison.' is written below the second bass staff. Below the second bass staff, there are numbers: 6, 6, 7, 4, 2, 6, 6, 5, 6, which likely represent fingerings or a simplified harmonic structure.

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

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

Detailed description: This block contains the second system of the musical score. It features four staves: two vocal staves (treble clef) and two bass staves (bass clef). The music is in common time (C). The lyrics are written below the vocal staves. The first vocal staff has a treble clef and a key signature of one flat. The second vocal staff has a treble clef and a key signature of one flat. The first bass staff has a bass clef and a key signature of one flat. The second bass staff has a bass clef and a key signature of one flat. The lyrics are: 'He comes with bles - sings from a - bove, And wins the na - tions to his love.'. Below the second bass staff, there are numbers: 6, 5, 4, 3, 4, 2, 6, 6, 6, 6, 6, 8, 7, which likely represent fingerings or a simplified harmonic structure.

Lamentevole.

Alto. Ad Lib.

Now let our mournful songs re - cord, The dy - ing sor - rows of your Lord ;

When he com - plain'd in tears and blood, As one for - sak - en of his God.

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.

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.

LEICESTER. L. M. 6 lines.

When 'mid the gloom of night I stray, And heav'n's re - splen-dent arch survey— And mark with rapture and sur - prize,

The first system of the musical score for 'LEICESTER' consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in common time (C) and features a melody with various intervals and rests. Below the bottom staff, there are numerical figures: 5 - 6, #, 8-3/3, 6 5, 8 7, 6 5, 4 #, 6 5, 3 - 6 5, 6 5, 5, 5 - 6, #, 8-3/3, 6 5, 8 7, 6 5, 4 #.

The va - ried glories of the skies, Ah! what is man? thou great Su - preme, That thou should stop to visit him?

The second system of the musical score continues the melody across three staves. Below the bottom staff, there are numerical figures: #, 5 # 6, 3 - 6 6 5, 6, 3, 6, 5, 2, 6, 8 7, 6 5, 4 #, 6 5, 3 - 6 - 6, 5.

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!

My humble soul its crimes shall own, Behold me bow before thy throne; To thee my inmost guilt disclose, And in thy bosom pour my woes.

Lamentevole.

'Twas on that dark, that doleful night, When pow'rs of earth and hell arose Against the Son of God's delight, And friends betray'd him to his foes.

7 6 5 # -- 6 # 5 3 # 6 6 8 7 8 7 # 5 6 - # # 6 6 - # -- 6 # 6 # 6 6 8 7 8 7

Shew pity, Lord! O Lord, forgive! Let a re-pent-ing sinner live! Are not thy mercies large and free? May not a sinner trust in thee?

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

Affettuoso.

Who from the shades of gloomy night, When the last tear of hope is shed,

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

Can bid the soul re - turn to light, And break the slum - ber of the dead?

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

Moderato.

Musical score for "The Fleet-footed Messenger" in 3/4 time, featuring a treble and bass staff. The melody is in B-flat major (two flats). The lyrics are: "Nor will the fleet-ing mo-ments stay, Nor can we mea-sure back our way." The score includes various musical notations such as eighth, sixteenth, and dotted notes, rests, and slurs. The bass staff includes figured bass notation at the bottom.

So fades the love-ly, bloom-ing flow'r, Frail, smil-ing sol-ace of an hour;

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

So soon our tran-sient comforts fly, And pleasure on-ly blooms to die.

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

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are: "In mem'ry of your dy - ing Lord, Do this, he said, till time shall end,". The bottom staff includes figured bass notation: 6 5, 6 3, 6 4, 5 #, # 6 6 4 3, 6 6 7 #.

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

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are: "Meet at my ta - ble and re - cord, The love of your de - part - ed Lord,". The bottom staff includes figured bass notation: 8 7, 6 5 3 6 -, 6 5 6 4 #, # 6 4 3, 6 # 6 4 3, 6 5, 6 5 4 #, # 4 2, 6 # 6 4 3, 6, 6 4, 7 #.

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

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

T. S.

6 6 5 4 3 8 7 5 9 8

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

H. & H.

12

God of my life, through all its days, My grateful pow'rs shall sound thy praise; The song shall wake with op'ning light,

6 5 6 6 5 6 5 6 5 6 5 6 6 5 6 6 5 6 5

And warble to the si - lent night. The song shall wake with op'ning light, And warble to the si - lent night.

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

Awake, my soul, to hymns of praise ; To God the song of tri - umph raise ;

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

A - dorn'd with maj - es - ty di - vine, What pomp, what glo - ry, Lord, are thine ?

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

With humble pleasure, Lord, we trace, The ancient records of thy grace; And our own con-so-la-tion draw, From what thy servant Moses saw.

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

From all that dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung, Through ev'ry land by ev'ry tongue.

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

80.

NINETY-SEVENTH PSALM TUNE.

L. M.

Tuckey.

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.

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

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

How shall I praise th'eternal God, That in-fi-nite unknown? Who can ascend his high abode, Or come be-fore his throne?

My God, my portion and my love, My ev - er - last - ing all! I've none but thee in heav'n above, Or on this earthly ball.

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

Lord, hear the voice of my complaint, Accept my secret pray'r; To thee, alone, my King, my God, Will I for help repair.

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

JORDON. C. M.

Harwood.

Shepherds re-joyce, lift up your eyes, And send your fears away! News from the region of the skies! Salvation's born to-day!

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

♩ 76.

STAMFORD. C. M.

The glorious armies of the sky, To Thee, Almighty King, Har-mo-nious anthems consecrate, And hal-le-lu-jahs sing.

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

“Let heav'n arise, let earth ap - pear!” Said the Almighty Lord: The heav'ns arose, the earth appear'd, At his cre - a - ting word.

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.

Thou art my portion, O my God, Soon as I know thy way, My heart makes haste t'obey thy word, And suffers no de-lay.

P. Tutti. F.

I choose the path of heav'nly truth, And glory in my choice: Not all the riches of the earth, could make me so rejoice.

Tutti.

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

Adagio Affettuoso.

Jesus, I love thy charming name, 'Tis music to my ear; Fain would I sound it out so loud, That earth and heav'n should hear.

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

O thou, from whom all goodness flows, I lift my heart to thee; In all my sorrows, conflicts, woes, Dear Lord, remember me!

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

O Thou, to whom all crea - tures bow, With - in this earth - ly frame,

Thro' all the world how great art thou, How glorious is thy name!

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.

Tasto.

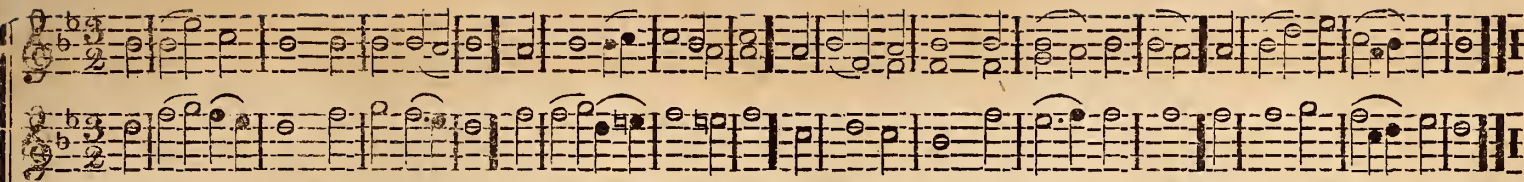
7 5 6 6 8 7 7 5 5 5 6 6 8 7

O all ye nations, praise the Lord, Each with a diff'rent tongue; In ev'ry language learn his word, And let his name be sung.

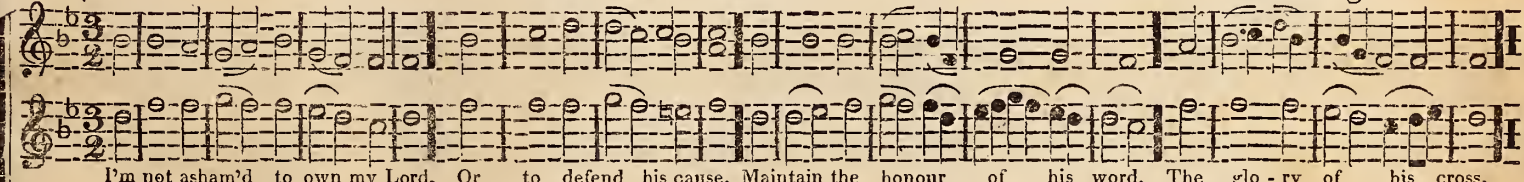
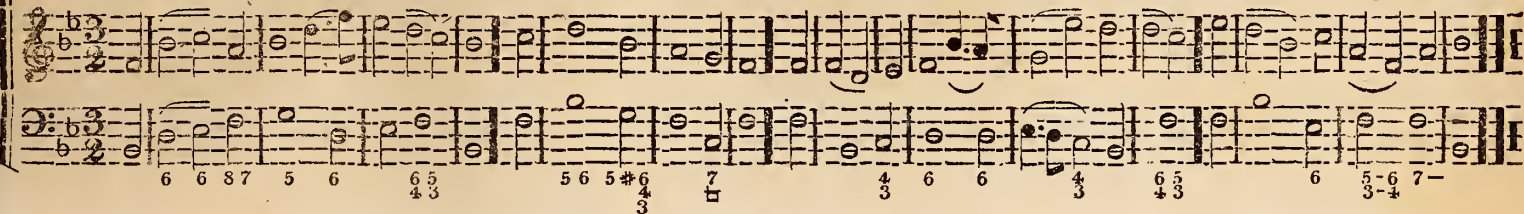
5 7 6 6 8 7 5 7 6 6 5 6 7

Hap - - py the man, whose grac - es reign, Where love in - spires the breast;

Love is the bright - est of the train, And per - fects all the rest.

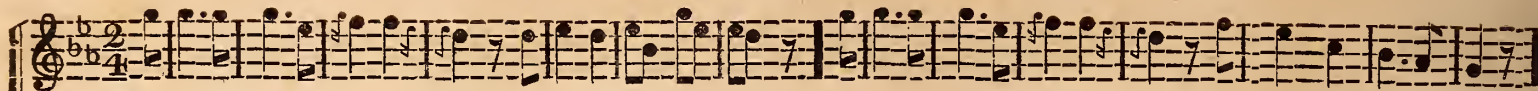


Come, happy souls, approach your God With new melodious songs! Come, render to Al - migh - ty grace, The tribute of your tongues.

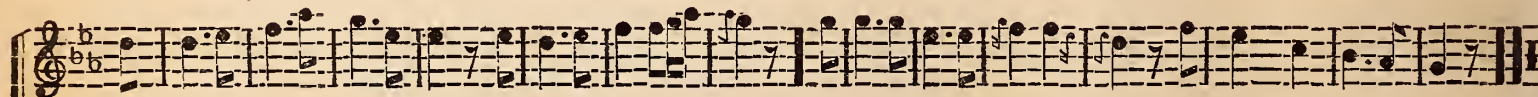
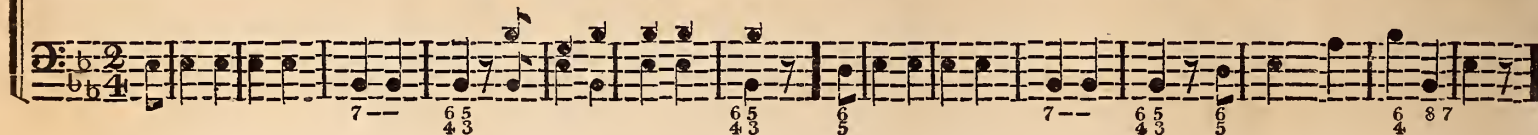


I'm not ashamed to own my Lord, Or to defend his cause, Maintain the honour of his word, The glo - ry of his cross.

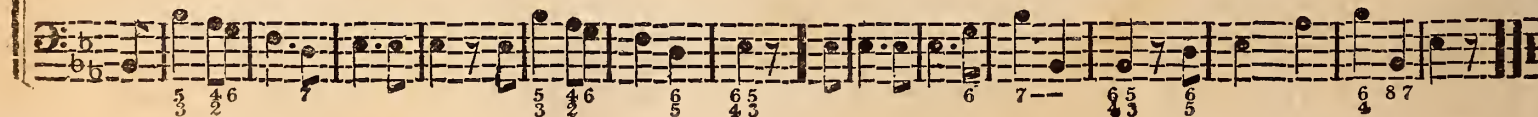
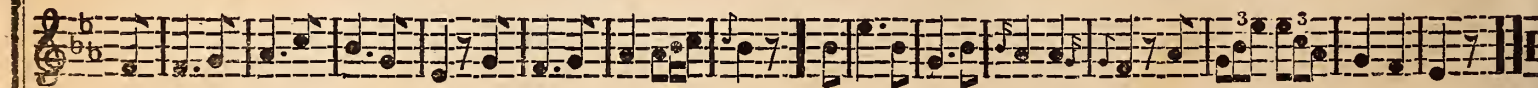




While thee I seek, protecting Pow'r, Be my vain wishes still'd ; And may this con-se-crat-ed hour, With better hopes be fill'd !



Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flow'd, That mer - cy I adore.



Great God, how in-fi-nite art thou! What worthless worms are we! Let the whole race of creatures bow, And pay their praise to thee.

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

88.

LIVERPOOL. C. M.

Dr. Wainwright.

When I with pleasing wonder stand, And all my frame survey, Lord, 'tis thy work, I own thy hand, That form'd my humble clay.

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

Moderato.

As originally published by Dr. ARNOLD.

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

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

Maestoso.

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

6 5 6 4 3 8 7 3 4 2 6 6 4 7 4 8 7 3 -- 6 6 b 5 3 8 7 3 6 5 6 6 7

To God, our never failing strength, With loud applauses sing; And jointly make a cheerful noise, To Jacob's awful King! To Jacob's awful King!

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

Maestoso.

The Lord, our God, is full of might, The winds obey his will; He speaks, and in his heav'nly height, The rolling sun stands still.

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

Re - bel ye waves, and o'er the land, With threat'ning aspect roar; The Lord uplifts his awful hand, And chains you to the shore.

T. S. 5 3 b 5 6 4 3 6 - 6 4 7

Now to the Lamb that once was slain, Be end-less hon-ors paid; Sal-va-tion, glo-ry, joy remains, For-ev-er on his head.

Tasto. F.

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

3 3 4 3

♩ 66.

ALDBOROUGH. C. M.

V. Novello.

O praise the Lord with one consent, And mag-ni-fy his name; Let all the servants of the Lord, His worthy praise proclaim.

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

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

SWANWICK. C. M.

Lucas.

[illegible][illegible]

Cantabile.

My God, the steps of pi - ous men, Are order'd by thy will; Though they should fall, they rise again, Thy hand sup - ports them still.

The Lord delights to see their ways, Their virtue he approves; He'll ne'er deprive them of his grace, Nor leave the man he loves.

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glo - ry shone a - round.

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

♩ 69.

FERRY. C. M.

In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.

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

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

Some seraph lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e - ter - nal King!

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 re-joice.

Tasto. F.

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

♩ 84.

ABRIDGE. C. M.

I. Smith.

Great God, to thee my grateful tongue, My fer-vent thanks shall raise; Inspire my heart to raise the song, Which cel-e-brates thy praise!

Tasto. F.

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

Salvation, O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.

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

CHORUS. Assai Allegro.

Glory, honour, praise and power, be unto the Lamb forever, Jesus Christ is our Redeemer! Hallelujah! Hallelujah! Hallelujah! Praise the Lord!

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

Sweet is the mem'ry of thy grace, My God, my heav'nly King: Let age to age thy righteousness In sounds of glo - ry sing!

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

99.

PETERBOROUGH. C. M.

Once more, my soul, the rising day, Salutes my waking eyes: Once more, my voice, the tribute pay, To him that rules the skies!

8 7 7 3 5 6 7

88.

The va - rious months thy good - ness crowns: How beauteous are thy ways!

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

Detailed description: This is the first system of a musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written between the staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The lyrics are: 'The va - rious months thy good - ness crowns: How beauteous are thy ways!'. Below the bass staff, there are numbers: 6, 6, 4, 3, 6, 5, 6, 4, 3, 6, 4, 3, 6, 5, 6, 4, 7.

The bleat-ing flocks spread o'er the downs, And shepherds shout—And shepherds shout—And shepherds shout thy praise

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

Detailed description: This is the second system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written between the staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The lyrics are: 'The bleat-ing flocks spread o'er the downs, And shepherds shout—And shepherds shout—And shepherds shout thy praise'. Below the bass staff, there are numbers: 5, 6, 7, 8, 7, 5, 6, 6, 5, 6, 6, 5, 6, 7.

DEVIZES. C. M.

Awake, my soul, a - - rise, my tongue, Pre - pare a tune - ful voice; In God, the life of

all my joys, - - - A - loud will I re - joice. A - loud will I re - joice.

There is a land of liv - ing joy, Beyond the ut - most skies, Where scenes of bliss without al - loy, In boundless prospect rise.

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

Great is the Lord; his works of might Demand our noblest songs: Let his as - sem - bled saints unite Their harmony of tongues.

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

CLIFFORD. C. M.

P.

2d Treble.

To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi-on's

P.

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

F. Counter.

God, From Zi-on's hill and Zi-on's God, Who heav'n and earth has made, Who heav'n and earth has made.

F.

8 6 5 6 6 5 4 3

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

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

69.

DEDHAM. C. M.

My Shepherd is the living Lord, No thing therefore I need; In pastures fair, near pleasant streams, He setteth me to feed.

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

COLCHESTER. C. M.

Williams.

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

♩ 84.

MEAR. C. M.

O, 'twas a joyful sound to hear, Our tribes de-vout - ly say, Up, Is - r'el, to the tem-ple haste, And keep the festal day!

Far from the world, O Lord, I flee, From strife and tumult far;

From scenes where sin is wag - ing still, Its most suc - cess - ful war.

ORENBURG. C. M.

Haydn.

Be - - gin, my soul, the lof - ty strain, In sol - - emn ac - cent sing,

7 6 4 - 3 6 6 6 7 9 8 6 3 4 5 # 6 9 8 6 5 7 4 3

A sacred hymn of grate - ful praise, To heav'n's Al - migh - ty King !

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

First system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the first treble staff. The lyrics are: "Come, let us join our cheerful songs, With an - gels round the throne ;". Below the bass staves, there are figured bass notations: 6/4, 6, 8 7 / 6 5, 6 7 / 4, 6, 3 # 4 / 2, 6, and 6 5 7 / 4 # -.

Second system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The melody continues from the first system. The lyrics are: "Ten thou - sand, thou - - sand are their tongues, But all their joys are one." Below the bass staves, there are figured bass notations: 7 - / # -, 6 5 / 4 #, 3 8 7, 6 5 / 4 3, 6 4 / 3, 6 # 6 / 4 3, 8 - / 3 3 3 3, 6, 6 / 4, 5, 6 / 4, 7.

Plac'd on the verge of youth, my mind Life's op'ning scene surveys; O'er all its ills of various kind; With awful fear I gaze.

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

Sing to the Lord, Je - ho - vah's name, And in his strength rejoice! When his sal - va - tion is our theme, Ex - alt - ed be our voice!

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

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

6 6 7 8 7 3 - #6 6 6 8 7 6 4 3 6 6 7

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

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

Maestoso.

A - wake, my soul, stretch ev'ry nerve, And press with vigour on! A heav'n - - ly

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

race de - mands thy zeal, And an im - mor - tal crown. And an im - mor - tal crown.

P. F. P. F.

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

Thee we adore, E - ter-nal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we!

80. BRADFORD. C. M. Handel.

I know that my Re-deem-er lives, And ev-er prays for me; Sal-va-tion to his saints he gives, And life and lib-er-ty.

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

Con. Spirito.

First system of the musical score. It consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the first treble staff, with accompaniment in the second, third, and bass staves. The lyrics are: "In God's own house pro - nounce his praise, His grace he there re - veals :". Below the bass staff, there are fingering numbers: 4/2, 6, 8 7, 8 7, 4 3, 6, 3, 7 #, 6, 4, 7 #.

Second system of the musical score. It consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody continues from the first system. The lyrics are: "To heav'n your joy and won - der raise, For there his glo - ry dwells.". Below the bass staff, there are fingering numbers: 6, 6, 6 5 6, 6, 3 3 3 3, 6, 4 3, 6, 6, 4, 5 7.

Moderato.

Lord, thou wilt hear me when I pray, I am for-ev-er thine; I fear be-fore thee all the day, Nor would I dare to sin.

Figured bass notation for the piano accompaniment: 6, 6, 5 6, 6, 5 # 6, 6 5 8 7, 6, 6, 5 6, 6, 6 8 7.

Affettuoso.

In early morn, without de-lay, O Lord, I seek thy face; My thirsty spirit fains away, Without thy cheering grace.

Figured bass notation for the piano accompaniment: 6 7, 8 7, 6 5, 6 4, 7 #, 4 3, 6, 6 3, 4 3, 6 6, 6 # 6, 3 4, 6 4, 3, 6, 6 7.

DUNDEE. C. M.

Scottish.

Let not despair nor fell re-venge, Be to my bosom known; O give me tears for oth-ers' woes, And patience for my own!

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

♩ 84.

BARBY. C. M.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im-mor-tal prime, And bloom to fade no more!

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

Grave.

My God, how many are my fears, How fast my foes increase! Their number how it mul - ti - plies, How fa - tal to my peace!

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

80. Lamentevole.

BURFORD. C. M.

Purcell.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat like drops of blood ran down, In ag - o - ny he pray'd.

6 # 5 # 6 8 7 # - # 3 - 6 # 6 7 6 5 5 # 6 8 7 # - 6 - # 6 6 8 7

Life is a span, a fleeting hour, How soon the vapour flies! Man is a tender, transient flow'r, That e'en in blooming dies.

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

80.

St. MARY'S.

Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

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

Lamentevole.

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

Figured bass: $\sharp -$ 5 6 8 7 5 $\sharp -$ 6 $\sharp 6$ 4 5 7 $\sharp -$ 6 $\sharp 6$ 4 7 5 6 8 7 $\sharp 6$ 3 3 6 6 4 $\sharp 7$

The righteous souls that take their flight, Far from this world of pain, In God's pa - ter - nal bosom blest, For - ev - er shall re - main.

Figured bass: 6 $\sharp 6$ 4 3 6 6 $\sharp 7$ $\sharp -$ $\sharp 6$ 6 $\sharp 6$ 3 $\sharp -$ 6 $\sharp -$ $\sharp$ 6 5 3 3 8 7 5 $\sharp$ $\sharp$ 4 2 6 $\sharp 4$ 3 6 $\sharp 7$ $\sharp -$

Return, O God of love, re - turn, Earth is a tiresome place; How long shall we, thy children, mourn, Our absence from thy face?

Now I forbid my carnal hope, My fond desires recall; I give my mortal int'rest up, And make my God my all.

Tenor and Alto.

Now let our droop - ing hearts re - - vive, And ev - - ry tear be dry!

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

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

7 6 6 6 5 # 6 6 6 5 #

St. AUSTIN's. C. M.

Wm. Horsley.

Behold thy waiting servant, Lord, De-vot-ed to thy fear; Re-mem-ber and confirm thy word, For all my hopes are there.

Figured bass notation below the staves:
 6 5 6 #6 3 # -- 7 6 6 6 5 # -- 5 3 6 10 9 5 3 6 9 8 6 7

♩ 60.

ELGIN. C. M.

That awful day will surely come, Th'appointed hour makes haste; When I must stand before my Judge, And pass the solemn test.

Figured bass notation below the staves:
 # # 8 7 # 6 5 # # 8 7 6 5 6 8 7

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

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

Help, Lord, for men of virtue fail ! Re - li - gion los - es ground ; The sons of wickedness pre - vail, And treacheries a - bound.

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

A - wake, ye saints, and raise your eyes, And raise your voices high ;

6 4 3 6 6 5 4 3 6 5 7

P.
Second Treble.

F.
Alto.

A - wake, and praise that sov' - reign love, That shows sal - va - tion nigh.

P. F.

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

Rebuke me not, O Lord, for-give; In mercy O reprove; And in thy mercy grant re - lief, Nor cast me from thy love.

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

♩ 80. COLLINGHAM. C. M. I. Jackson.

By foreign streams that murmur'd round, While captive Israel mourn'd, Their mind was free—their thoughts unbound, Were still t'wards Zion bound.

My lot is fall'n in that blest land; Where God is tru - ly known; He fills my

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

He fills my cup with lib' - ral, lib' - ral hand; 'Tis—

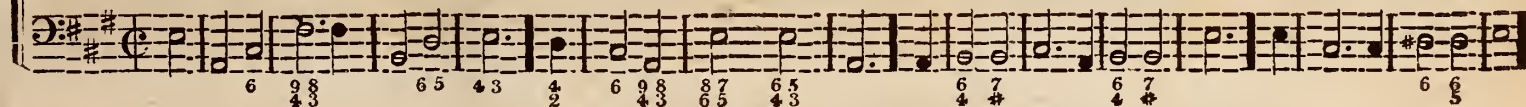
cup with lib' - ral hand, with lib' - ral hand; 'Tis he supports my throne. 'Tis he, 'Tis he supports my throne.

He fills my cup with lib' - ral, lib' - ral hand; 'Tis—

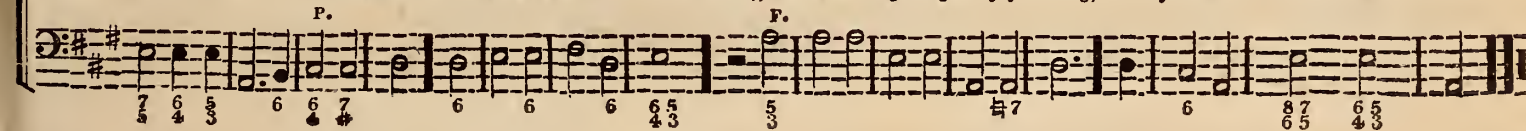
6 4 5 3 6 4 3 6 5 6 4 3 6 6 4 3 6 4 3 6 7



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



"Fear not," said he, (for mighty dread Had seiz'd their troubled mind,) "Glad tidings of great joy I bring, To you and all man-kind."



IRISH. C. M.

A. Williams.

Now shall my inward joys arise, And burst into a song; Almighty love inspires my heart, And pleasure tunes my tongue.

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

69.

CLARENDON. C. M.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

6 5 4 3 6 4 3 4 3 6 10 9 8 7 6 5 6 5 4 3 6 7 4 5 4 3 6 6 6 6 6 4 7

First system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The lyrics are: "Come, let us lift our joy - ful eyes Up to the courts above, And smile to see our Fath - er there". The piano part includes fingerings: 7, 6, 6, 6, 5, 3, 6, 6, 7, 6, 4, 3, 6, 6, 5, 6, 4, 3.

Second system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The lyrics are: "Upon a throne of love. And smile to see our Fath - er there Upon a throne—a throne of love." The piano part includes fingerings: 6, 6, 6, 6, 6, 5, 3, 6, 6, 7, 6, 4, 3, 6, 6, 7, 6, 4, 3.

FOUNDLING. C. M.

I. Scott.

The Lord himself, the mighty Lord, Vouchsafes to be my guide; The shepherd by whose constant care, My wants are all supplied.

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

♩ 69.

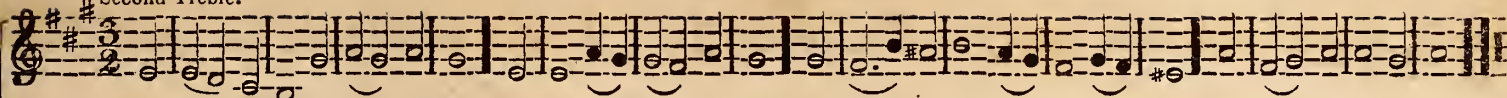
CHELTENHAM. C. M.

Ravenscroft.

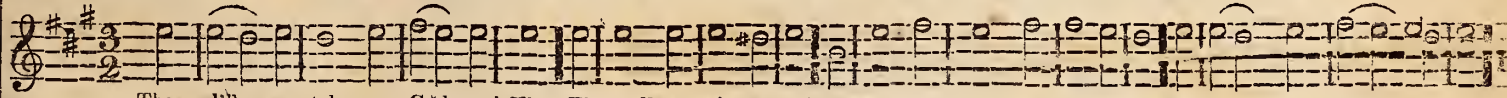
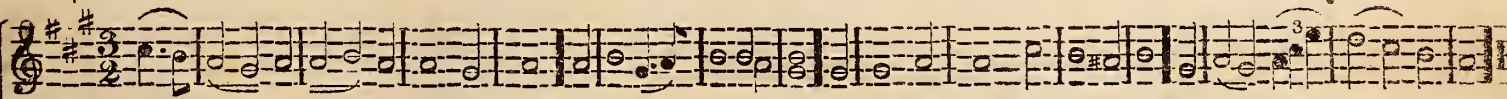
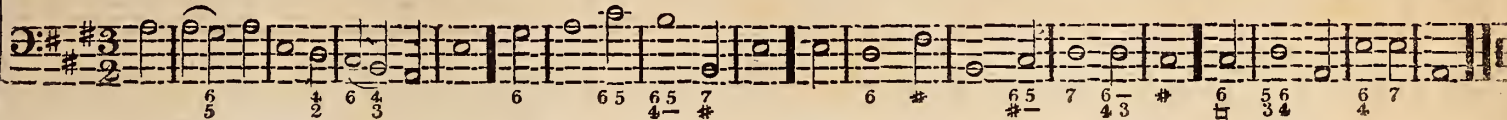
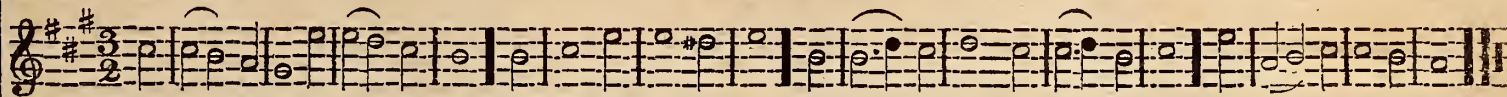
My God, my everlasting hope, I live up - on thy truth; Thine hands have held my childhood up, And strengthen'd all my youth.

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

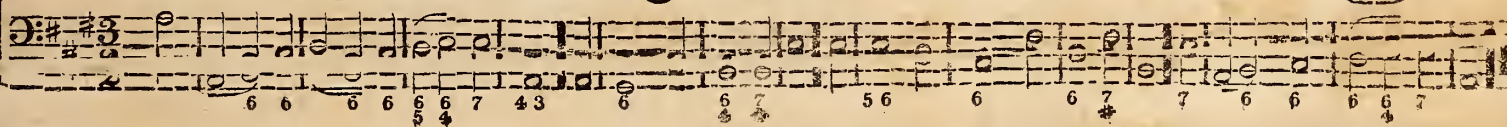
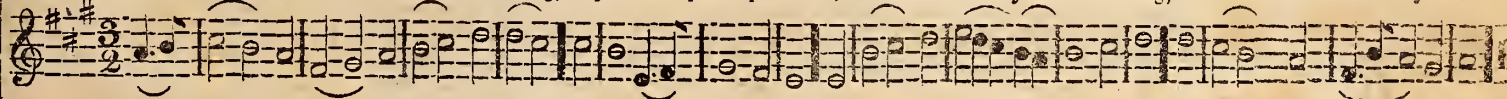
Second Treble.



Raise thee, my soul, fly up and run Thro' ev'ry heav'nly street, And say, there's nought below the sun, That's worthy of thy feet.



Thee I'll ex-tol, my God and King, Thy endless praise proclaim; This tribute daily I will bring, And ev-er bless thy name.



When all, &c. My rising, &c.

When all thy mercies, O my God, My rising soul surveys,

When all, &c.

When all, &c. 6 5 5 7 6 6 6 4

Trans - port - ed, &c. In won - der, &c.

Trans - port - ed with the view, I'm lost In wonder, love and praise.

Trans - port - ed, &c. 6 6 4 3 6 5 3 3 3 6 6 7 6 7 4

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

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

My soul arise! shake off thy fears, And wipe thy sorrows dry; Je - sus, in heav'n thy witness bears, Thy record is on high.

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

CAROLINA. C. M.

Coombs.

Re - - turn, O God of love, re - - turn, Earth is a tire - some place;

How long shall we, thy chil - dren mourn, Our ab - sence from thy face.

My hiding place, my re-fuge, tow'r, And shield art thou, O Lord; I firm-ly anchor

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

all my hopes, On thy un-err-ing word, On thy un-err-ing word.

Second Treble. Alto. F. P. F.

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

BROOMSGROVE. C. M.

First system of the musical score for 'Broomsgrove'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'O render thanks and bless the Lord; In - voke his holy name, Ac - quaint the'.

O render thanks and bless the Lord; In - voke his holy name, Ac - quaint the

Second system of the musical score for 'Broomsgrove'. It continues with four staves. The lyrics are: 'nations with his deeds, His matchless deeds pro - claim, His matchless deeds pro - claim.' The system ends with a double bar line.

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

Allegro.

Come, sound his praise abroad, And hymns of glory sing! Je-ho-vah is the sov'reign God, The u-ni-ver-sal King.

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

Assai Allegro.

Praise ye the Lord! Hallelujah! Praise ye the Lord! Hallelujah! Hallelujah! Hallelujah! Hallelujah! Praise ye the Lord!

Solo. Tutti. Unison. Solo. Tutti. Unison. F. F.

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

My soul, re - peat his praise, Whose mercies are so great ! Whose anger is so slow to rise, So ready to a - bate.

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

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.

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

Your harps, ye trembling saints, Down from the willows take! Loud to the praise of love divine, Bid ev' - ry string awake!

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

Behold the lofty sky, Declares its Maker, God; And all the starry works on high, Pro - claim his pow'r abroad!

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

St. THOMAS. S. M.

A. Williams.

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

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

66.

DOVER. S. M.

Great is the Lord our God, And let his praise be great! He makes the church his blest abode, His most de-light-ful seat.

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

To God, in whom I trust, I lift my heart and voice; Oh let me not be put to shame, Nor let my foes rejoice!

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

Maestoso.

Thy name, Almighty Lord, Shall sound thro' distant lands: Great is thy grace and sure thy word; Thy truth for - ev - er stands.

Tasto. Unison. Tasto. Unison.

3 4 6 6 6 6 — 4 3 5 3 6 3 5 6 7

Behold the morning sun, Begins his glorious way; His beams through all the na-tions run, And life and light convey.

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

69.

ATHOL.

S. M.

Rev. R. Harrison.

How various and how new, Are thy com-pas-sions, Lord? Each morning shall thy mercy shew, Each night thy love record.

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

Maker and sovereign Lord, Of heav'n and earth and seas, Thy prov-i-dence confirms thy word, And answers thy decrees.

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

Welcome, sweet day of rest, That saw the Lord arise! Welcome to this re-viv-ing breast, And these re-joic-ing eyes!

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

He leads me to the hills, Where saints are blest a - bove, Where joy like morning

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

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

P. F. P. F.

3 3 7 7 6 5 6 5 3 6 5 3 6 6 3 6 9 8 6 4 7
3 3 4 2 5 4 2 3 4 3 6 3 6 6 6 4

My gracious God, how plain, Are thy di-rec-tions giv'n! O may I never read in vain, But find the path to heav'n.

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

THESSALIA. S. M.

See what a living stone, The builders did re-fuse; Yet God hath built his church thereon, In spite of envious Jews.

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

INVOCATION. S. M.

Lockhart.

Come, Holy Spirit, come, Let thy bright beams a - rise ; Dispel the darkness from our minds, And open all our eyes !

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

♩ 84.

FAIRFIELD. S. M.

R. Harrison.

Let diff'ring nations join, To celebrate thy fame ; And all the world, O Lord, com - bine, To praise thy glorious name !

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

Exalt the Lord our God, And worship at his feet; His nature is all ho-li-ness, And mercy is his seat.

The God Je-ho-vah reigns, Let all the nations fear; Let sinners tremble at his throne, And saints be humble there.

Con Spirito.

Heav'n with the echo shall resound,

Grace! 'tis a charming sound, Har - mo - nious to the ear; P. Heav'n with the echo shall re-

Heav'n with the echo shall re - sound, P. P.

6 8 7 6 7 8 6 6 4 5 3 6 5 6 7 6 5 Heav'n with, &c. 6 6 5 re-

Heav'n, &c. P. And all, &c. F.

sound, with the echo shall resound, And all the earth shall hear, And all the earth shall hear. And all the earth shall hear.

Heav'n, &c. P. P. F.

sound, 6 6 7 And all, &c. And all the earth, And all, &c. 3 6 5 7

My soul with patience waits, For thee the living God; My hopes are on thy promise built, Thy nev - er failing word.

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

From lowest depths of woe, To God I send my cry: Lord, hear my sup - pli - cat - ing voice, And gra - cious - ly re - ply!

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

LITTLE MARLBOROUGH. S. M.

To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes rejoice!

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

♩ 80.

DUNBAR. S. M.

Corelli.

Grave.

When overwhelm'd with grief, My heart within me dies, Helpless and far from all re - lief, To heav'n I lift my eyes.

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

For my desponding soul, What comfort shall I find; Where is the sovereign healing balm, For an af - flict - ed mind.

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

Lamentevole.

And must this body die? This mortal frame decay? And must these ac - tive limbs of mine, Lie mould'ring in the clay?

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

How pleas'd was I to hear The friends of Zi - - on say,

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

Now to her courts let us re - - pair, And keep the sol - - emn day.

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

Blest are the sons of peace, Whose hearts and hopes are one, Whose kind desigus to serve and please, Thro' all their actions run. Thro' all, &c.

4 3 6 5 6 6 10 9 7 8 6 5 4 3 4 2 6 6 6 6 8 7

Tasto. Solo. 6 6 8 7

88.

FROOME. S. M.

1. Husband.

Ye saints, in concert join, Your tuneful voic - es raise ; And celebrate in songs divine, Your great Creator's praise. Your great Creator's praise.

P. F. P. F.

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

H. & H. 22

Ye saints and servants of the Lord, The triumphs of his name record; His sacred name for - ev - er bless. Where'er the

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

circling sun displays His ris - ing beams or set - ting rays, Due praise to his great name address. Due praise to his great name address.

7-8 7 6 5 5-6 5 4 3 6 7 5 6 4 2 6 10 9 8 7 6 5 4 3 6 8 9 7 3 4 6 6 6 5 4 3 6 6 8 7 4 3

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 being last, Or im - mor - tal - i - ty endures.

Let all the earth their voices raise, To sing a lof - ty psalm of praise, And bless the great Je - ho - vah's name!

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

His glory let the heath - en know; His wonders to the nations show; And all his works of grace pro - claim!

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

Andante.

Great God, the heav'n's well order'd frame, De - clares the glory of thy name; There thy rich works of wonder shine :

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

A thousand star - ry beau - ties there, A thousand ra - diant marks appear, Of boundless pow'r and skill di - vine.

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

The joyful morn, my God, is come, That calls me to thy honor'd dome, Thy presence to adore.

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

My feet the summons shall attend, With willing steps thy courts ascend, And tread the hal - low'd floor.

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

Be - gin my soul, th'ex - alt - ed lay, Let each en - rap - tur'd thought o - bey, And praise th'Almighty's name!

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

Lo! heav'n and earth, and seas and skies, In one me - lo - dious concert rise, To swell th'in - spir - ing theme.

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

First system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the second staff.

O Thou that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts it - self on thee?

Below the bass staff, there are figured bass notations: 6, 6 5 / 4 3, 4 3, 6 4 / 3, 6 4 / 4 2, 6 6 / 4, 6 7 / 4, 6 3 / 5 3.

Second system of the musical score. It consists of four staves, continuing from the first system. The notation and key signature remain the same. The lyrics are written below the second staff.

I have no refuge of my own, But fly to what my Lord hath done, And suffer'd once for me.

Below the bass staff, there are figured bass notations: 6, 6 7 / 4, 4 3, 6 4 / 3, 6 4 / 4 2, 6 6 / 4, 6 5, 6 4, 8 7.

The Lord th'e - ter - nal sceptre rears, And nature's pow'r ob - serv - ant hears, Whate'er his will en - joins:

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

His head with purest splendors crown'd, With majesty he vests him round, And girds with strength his loins.

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

REDEEMING LOVE. C. P. M.

Now for a hymn of praise to God, Ye trophies of a Saviour's blood; Join the sweet choir a - - bove;

This system contains the first four staves of the musical score. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The time signature is common time (C). The lyrics are written below the second staff. The system ends with a double bar line. Below the bass staff, there are some small numbers: 6, 6, 6, 5 7.

All your harmonious accents bring, Wake ev'ry high ce - les - tial string, To chant re - deem - ing love.

This system contains the next four staves of the musical score. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The time signature is common time (C). The lyrics are written below the second staff. The system ends with a double bar line. Below the bass staff, there are some small numbers: 6, 6, 6, 5 7.

The Lord Je - ho - vah reigns, And royal state maintains, His head with awful glo - ries crown'd;

6 6 7 6 8 7 7 6 6 5 7

Array'd in robes of light, Be - girt with sov'reign might, And rays of maj - es - ty a - round.

6 7 7 6 6 6 7

WORSHIP. S. P. M.

How pleas - ant 'tis to see, Kind - red and friends a - gree, Each in their proper sta - tion move,

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

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

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

Maestoso.

To God, the mighty Lord, Your joyful thanks re - peat; To him due praise af - ford, As good as

he is great. For God does prove our constant friend, His boundless love shall have no end.

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

Maestoso.

Re - joice! the Lord is King! Your God and King adore! Mortals, give thanks and sing, And. triumph

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

ev - er - more! Lift up your hearts, Lift up your voice! Re - joice! a - gain, I say, re - joice!

Tasto.

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

A - wake, our drowsy souls, And burst the slothful band; The wonders of this day, Our noblest

6 5 6 6 5 6 4 3

songs de - mand. Au - spi - cious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise.

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

Second Treble. Alto.

Jesus, our great High Priest, Hath shed his blood and died: My guil - ty conscience seeks - - - No sa - cri - fice beside.

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

Second Treble. Alto. F.

His precious blood Did once atone, And now he pleads before the throne—His precious blood did once atone, And now he pleads before the throne.

F. # 6 4 3 7 4 3 5 3 3 3 5 3 6 7

Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thy earthly

7 6-4 6 4 3 7

temples are ! To thine abode, My heart aspires, With warm de - sires, To see my God.

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

A - wake ! A - wake ! a - rise, And hail the glorious morn ! Hark ! how the angels sing, "To you a

Tasto.

5 6 4 3 6 5 3 # 7 # 6

Saviour's born !' Now let our hearts, In concert move, And ev'ry tongue Be tun'd to love.

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

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise your songs employ, Above the starry frame: A-

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

bove the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, Ye cherubim And seraphim, To sing his praise.

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

Moderato, a tempo Giusto.

Let us, with a joyful mind, Praise the Lord, for he is kind; For his mercies

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

shall endure, Ever faithful, ever sure, Ev - er faithful, ever sure.

6/4 5/3 6/4 8 7 7 6/4 5/3 2 6 3 8 8 7 3 -5/4/2 3 -7 6/4 5/3

First system of musical notation for 'HOTHAM. Sevens.' It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The melody is written on the first staff, with lyrics underneath. The bass line is written on the last staff. Fingering numbers (6, 5, 4, 3, 2) are written below the bass line.

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

Second system of musical notation for 'HOTHAM. Sevens.' It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The melody is written on the first staff, with lyrics underneath. The bass line is written on the last staff. Fingering numbers (3, 4, 5, 6, 7) are written below the bass line. The system is divided into two parts: '2d Treble. P.' and 'Alto. F.'.

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

Largo é sempre piano.

Children of the heav'nly King, As ye journey sweetly sing! Sing your Saviour's worthy praise, Glorious in his works and ways!

♩ 88.

BERNICE.

Sevens.

Handel.

Andante é sempre piano.

Hark! my soul, it is the Lord, 'Tis thy Saviour, hear his word! Jesus speaks and speaks to thee, "Say, poor sinner, lov'st thou me?"

Dolce.

Light of life, se - raph - ic fire, Ev' - ry faint - ing soul in - spire! Love divine, thyself impart,

Shine in ev'ry drooping heart! Light of life, se - raph - ic fire, Ev'ry fainting soul inspire!

Moderato.

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

fz. *fz.*

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

With thy sap my spirit feed! Tree of life, thine influence shed, With thy sap my spirit feed.

P. *F.*

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

Affettuoso.

Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear, my ardent cry; Frown not, lest I faint and die!

88.

PILTON. Sevens.

Weldon.

Praise to God, im - mor - tal praise, For the love that crowns our days! Bounteous source of ev'ry joy, Let thy praise our tongues employ!

ALCESTER. Sevens.

When, my Saviour, shall I be, Per-fect-ly resign'd to thee, Poor and vile in my own eyes, On - ly in thy wisdom wise.

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

72.

SICILIAN HYMN. 7. or 8 & 7.

Come, thou Fount of ev'ry blessing, Tune my heart to sing thy grace ! Streams of mercy, never ceasing, Call for songs of loudest praise.

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

Andantino.

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

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

Ho - ly Father, God of love, Look with mercy from above! Let thy streams of comfort roll,

Let them fill and cheer my soul! Let them fill and cheer my soul!

Tutti.

Ho - ly Father, God of love, Look with mercy from a - bove! Look with mercy from above!

Tutti.

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

80. **WORTHING. Sevens. Schelz.**

Glorious things of thee are spoken, Zion, City of our God; He whose word cannot be broken, Form'd thee for his own abode.

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

Largo con espressione.

P.

Think, O ye who fondly languish, O'er the grave of those you love, While your bosoms throb with anguish, They are warbling hymns above!

P.

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

Largo.

Sovereign Ruler of the skies, Ever gracious, ever wise, All my times are in thy hand, All even's at thy command.

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

Largo. Affettuoso.

O'er the hills I lift mine eyes, To those hills beyond the skies! Thence my soul her help derives,

There my ho - - ly Re - fuge lives. There my ho - ly Re - fuge lives.

High in yonder realms of light, Far above these lower skies, Fair and ex - quis - ite - ly bright, Heav'n's unfading mansions rise.

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

Built of pure and massy gold, Strong and du - ra - ble are they ; Deck'd with gems of worth untold, Subjected to no decay.

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

Andante.

Gracious Spirit, Love divine, Let thy light with - in me shine ! All my guilty fears remove, Fill me full of heav'n and love !

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

Speak thy pard'ning grace to me, Set the burden'd sinner free ! Lead me to the Lamb of God, Wash me in his precious blood !

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

Allegretto, Maestoso.

Mighty God, E - ter - nal Father, Now we glo - ri - fy thy name; Lord of all cre - at - ed nature,

Thou art ev'ry creature's theme— Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - - men!

Andante.

Lord Almighty, gracious Father, Thou art all my hope and fear; When in danger thou in mercy, Lord, dost hear my humble pray'r:

72. Dolce é Sostenuto:

REUBENS.

8 & 7.

Paesiello.

1. When the winter's tempest lowers, O'er a bleak and cloudy sky, Nature's fading fruits and flowers, Hang their drooping heads and die.

2. So my bosom comforts languish, Like a lil-ly over-blown, And my heart is fill'd with anguish, When I see my Saviour frown.

Lo! he comes, with clouds de-scend-ing, Once for favour'd sin-ners slain,
 Thousand, thousand saints at-tend-ing, Swell the triumph of his train.—

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

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Je-sus now shall ever reign.

6 5 3 5 6 5 3 6 6 8 7

Musical score for "ANGOLA. Sevens. Himmel." in G major (one sharp) and 2/4 time. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: "Rise, ye saints, to praise your King! All your sweetest passions raise, Holy pleasure while you sing, Blending with your notes of praise!" The piano part includes a complex sequence of figured bass notes at the bottom: 3 5 4 2, 5 6 4 3, 6 7 5 4 3, 3 6 #6 3 6 5, 7 6 6 5 #4, #4 6 #6 3 7, 4 6 4 3 7, #6 6 6 3 6 6 6 8 7.

Maestoso.

Musical score for "GANGES. 8, 7, or 8, 7 & 4. Beethoven." in G major (one sharp) and common time (C). The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: "Praise the Lord, the great Creator, Bounteous source of ev'ry joy: Praise him all ye works of nature: Let his praise our tongues employ!" The piano part includes a sequence of figured bass notes at the bottom: 4 3, 6 6 6 6 5 3, # 6 6 5 7, #6 6 6 6 7 5 4 3, 6 #6 6 6 6 7 5.

First system of musical notation for 'CALVARY'. It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the bass line. The lyrics are: 'Hark! the voice of love and mercy, Sounds a-loud from Cal - va - ry! See! it rends the rocks a - sun - der,'. The key signature has one sharp (F#). The time signature is 8 & 7, or 8, 7 & 4. Fingerings are indicated by numbers 1-5 below the notes.

Hark! the voice of love and mercy, Sounds a-loud from Cal - va - ry! See! it rends the rocks a - sun - der,

Second system of musical notation for 'CALVARY'. It consists of four staves. The first three staves are vocal parts and the fourth is the bass line. The lyrics are: 'Shakes the earth and veils the sky! "It is finish'd!" "It is finish'd!" Hear the dying Saviour cry!'. The key signature has one sharp (F#). The time signature is 8 & 7, or 8, 7 & 4. The tempo marking 'A tempo.' appears above the third staff. The instruction 'Perdendosi.' appears above the second staff. Fingerings are indicated by numbers 1-5 below the notes.

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

Andante.

In the floods of trib - u - lation, While the billows o'er me roll, Je - sus whispers con - so - lation,

6-
5 4
3

4
3

6

6

4
3

6

7 6
5 -

6 3
5

And sup - ports my fainting soul— Sweet af - flic - tion!—Sweet af - flic - tion—That brings Je - sus to my soul!

6

7

6 5
5

6

6 4
3

3 6
3

6

5 5
4 3
2

5 3
4 2

6

6 4
4 2

6

6

6 4
4

7

Gently, Lord, oh! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

Oh! re-fresh us with thy blessing: Oh! re-fresh us with thy grace—Oh! re-fresh us—Oh! re-fresh us—Oh! re-fresh us with thy grace.

Affettuoso.

Lord, in mer-cy, oh! pro - tect us! Keep, oh! keep us thro' the day! Thou a - lone canst on - ly save us;

Un - to Thee we sing and pray. Lord, in mer - cy, oh! pro - tect us! Keep, oh! keep us thro' the day!

Moderato.

Lord, dis - miss us with thy blessing, Fill our hearts with joy and peace ! Let us, each thy love pos - sess - ing,

6 7 6 4/3 6 7 4/2 6 — 6 4/3

Triumph in re - deem - ing grace. Oh ! re - fresh us ! Oh ! re - fresh us, Trav'ling thro' this wil - der - ness !

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

Largo. Cantabile é sostenuto.

P.

See the leaves, around us falling, Dry and wither'd to the ground ! Thus to thoughtless mortals calling, In a sad and solemn sound—

P.

" Sons of Adam, (once in Eden, " When like us, he blighted fell,) " Hear the lecture we are reading, " 'Tis, a - las ! the truth we tell ! "

4r



Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from tran - si - to - ry things, Tow'rd's heav'n thy native place.



2d Treble. P. Alto. F.

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

P. F.

Andante é dolce.

P. F.

See from Zion's sacred mountain, Streams of liv - ing water flow! God has open'd there a fountain,

P. F.

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

P. Solo. Blessed, Tutti. Solo. Blessed, Tutti. P. Solo.

This sup - plies the plains be - low. They are blessed. They are blessed, Who its sovereign

P. Solo. Blessed, Tutti. Solo. Blessed, Tutti. P. Solo.

5 8 7 5 6 6 4 5 = 3 Blessed, 7 6 4 = 5 =

The image shows a page from a musical score for a hymn. It features three staves: two vocal staves (Soprano and Alto) and a basso continuo staff. The key signature is B-flat major (two flats). The time signature is 7/4. The lyrics are: "virtue know, They are blessed, — They are blessed, Who its sov'reign virtue know,". The vocal parts are marked "Tutti. F." (Tutti, Forte). The basso continuo staff includes figured bass notation (numbers 1-7 and flats) and a final double bar line with repeat dots.

69. *Expressivo.*

EASTABROOK. 8 & 7.

Dr. Boyce:

Guide me, O thou great Je-ho-vah, Pilgrim thro' this barren land!

I am weak, but thou art mighty, Hold me with thy pow'rful hand!—Bread of heaven, Bread of heaven, Feed me till I want no more!

Tasto.

6 4 8 7 b 7 7 6 6 8 7

The first 8 measures are by MILGROVE, the other 8 by WHITAKER.

Jesse's son awakes the lyre: Listen while the Psalmist sings! His the Spirit's sacred fire, And his theme the King of kings.

F.

6 4 3 4 6 6 4 3 7 3 3 3 6 4 3 7 6 9 7 6 4

Others sing of worldly things, Themes like these to men belong; But when Israel's Psalmist sings, Sacred themes inspire his song.

Musical score for "The Spirit of the Lord" featuring a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Jesse's son awakes the lyre: Listen while the Psalmist sings! His the Spirit's sacred fire, And his theme the King of kings." The score includes a key signature of one flat (B-flat) and a common time signature (C). The piano part includes figured bass notation at the bottom.

Largo Expressivo.

Solo. Tutti. Solo.

When the vale of death ap - pears, (Faint and cold this mor - tal clay,) Kind Fore-runner sooth my fears,

Solo. Tutti. Solo.

7 6 5 7 6 8 7 4 3

Tutti. F. Tutti. F. Tutti. F. Tutti. F.

Light me thro' the darksome way ! Light me thro' the darksome way ! Break the shadows, Break the shadows,

6 6

Ush - er in e - ter - nal day. Sym.

84.

GOSHEN. Eights.

Ye angels, who stand round the throne, And view my Immanuel's face, In rapturous songs make him known, Tune all your soft harps to his praise !

My gracious Redeemer I love, His praises aloud I'll proclaim, And join with the armies above, To shout his a - dor - a - ble name.

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

Grazioso.

1. The winter is over and gone: The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

2. Shall every creature around, Their voices in concert unite, And I the most favour'd be found, In praising to take less delight?

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

3. Awake, then, my harp and my lute! Sweet organs your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell.

4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my duty, to sing.

From Jesse's root, behold a branch a-rise, Whose sacred flow'r with fragrance fills the skies:

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

The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

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

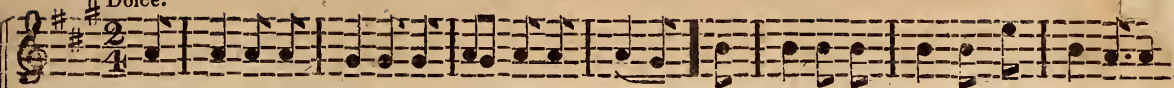
Christ our Lord is ris'n to-day, Hal - - - le - lu - jah, Sons of men and angels say, Hal - - - le - lu - jah,

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

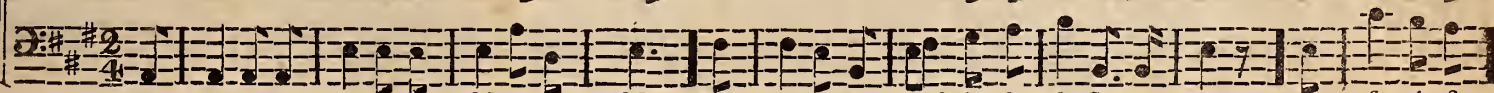
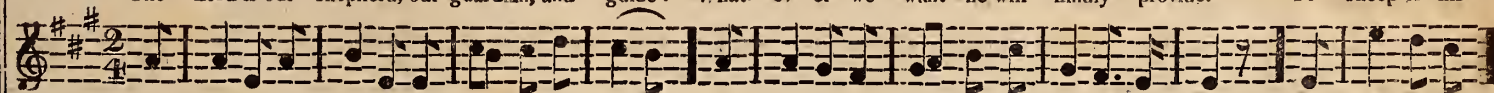
Raise your songs and triumph high, Hal - - - le - lu - jah, Sing, ye heav'ns, and earth reply, Hal - - - le - lu - jah.

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

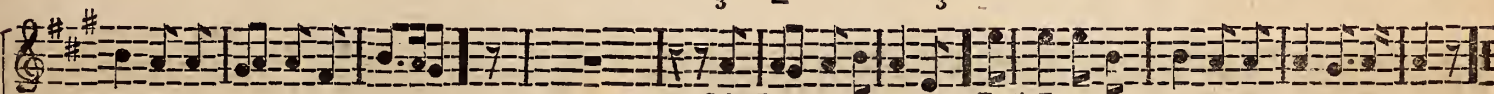
Dolce.



The Lord is our shepherd, our guardian, and guide : What - ev - er we want he will kindly provide. To sheep of his

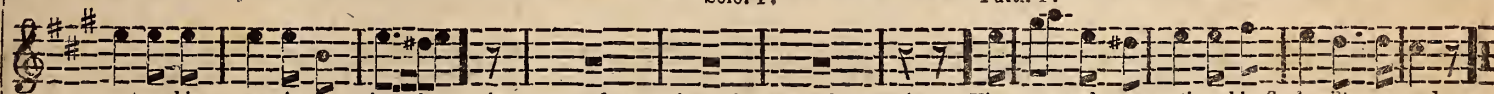


6 5 4 3 6 5 4 3 # 6 4 3 = 5 # 3 # 6 6 3 6 7 = 6 4 3

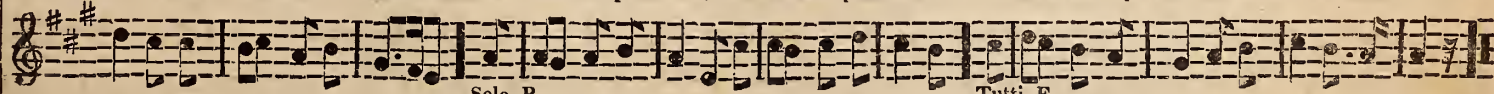


Solo. P.

Tutti. F.

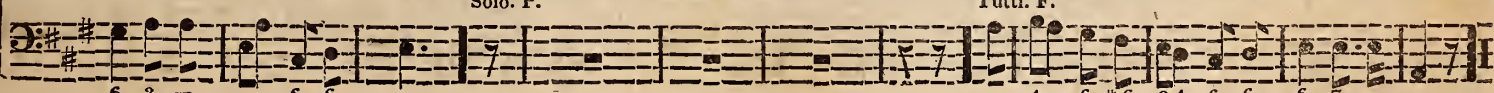


pasture his mercies a - bound. His care and protection, His care and protection, His care and protection his flock will surround.

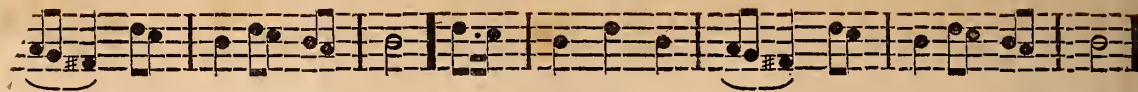


Solo. P.

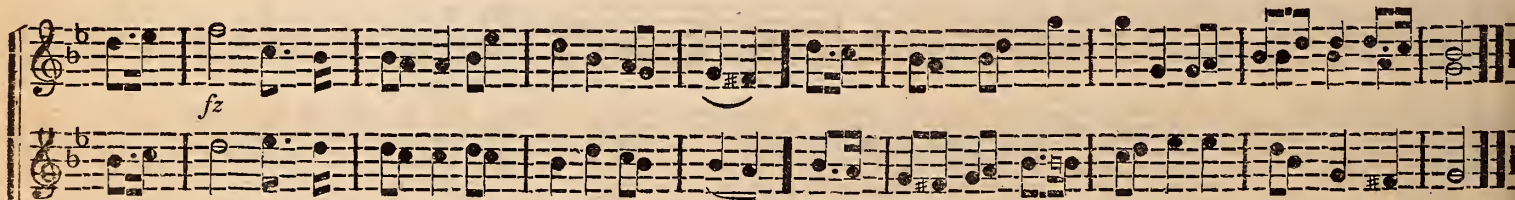
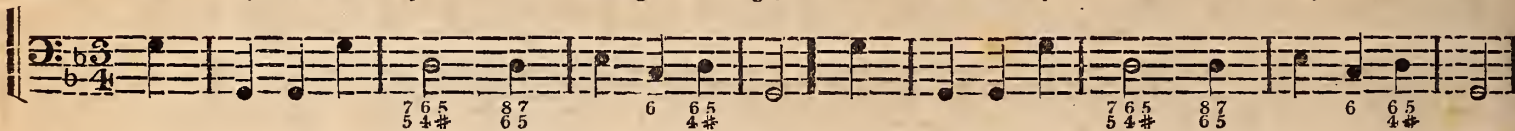
Tutti. F.



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



The day is far spent, the ev'ning is nigh, When we must lay down the body and die.



Great God, we sur - ren - der our dust to thy care ; But, oh ! for the summons our spirit prepare !



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

To hear his justice and the sinners doom! "But gather first my saints," (the Judge commands,) "Bring them, ye angels, from their distant lands!"

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

Not to our names, thou only just and true, Not to our worthless names is glory due; Thy pow'r and grace, thy truth and justice claim,

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

Immortal honours to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, "Where is your God?"

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

My Father, my God, I long for thy love, Oh! shed it a - broad; send Christ from a - - bove!

My heart ever fainting he only can cheer, And all things are wanting, till Je - sus is here.

Maestoso.

Oh! praise ye the Lord, pre - pare a new song; And let all his saints in full concert join!

With voices u - nit - ed, the anthem pro - long, And shew forth his praises in mu - sic di - vine.

Maestoso.

Oh! 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!

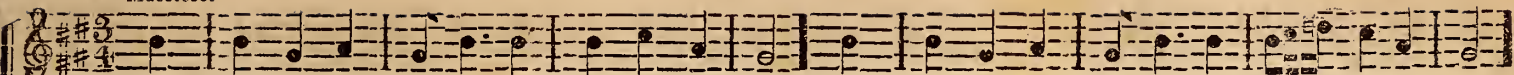
The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west his sov'reign orders spread,

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

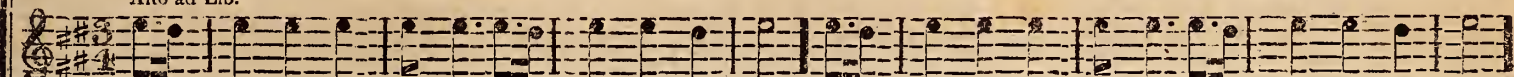
Thro' distant worlds and regions of the dead.— *The trumpet sounds; hell trembles, heav'n rejoices; Lift up your heads, ye saints, with cheerful voices!*

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

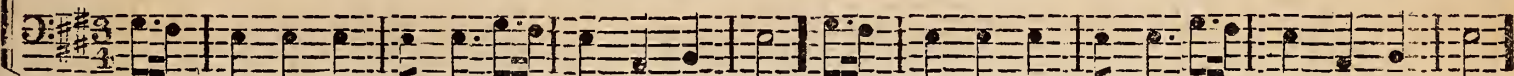
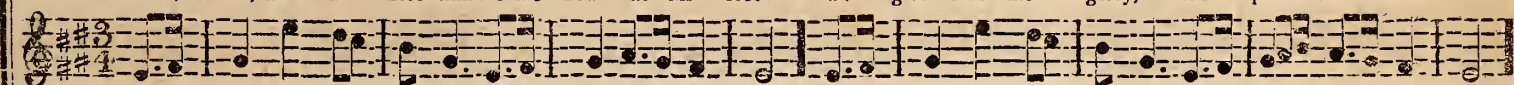
Maestoso.



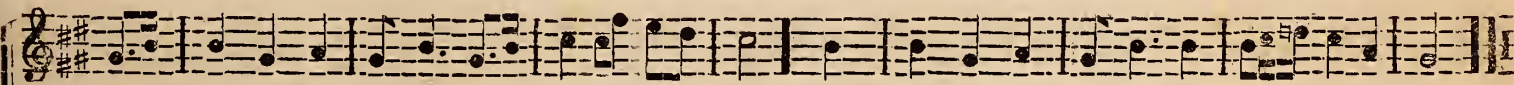
Alto ad Lib.



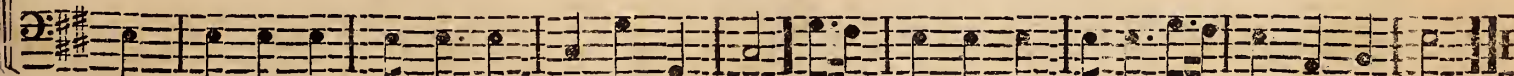
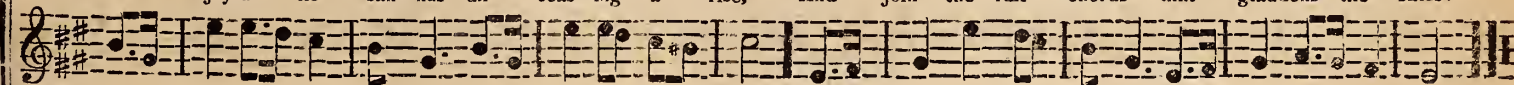
Come, saints, and a - dore him: come bow at his feet! Oh! give him the glory, the praise that is meet!



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



Let joyful ho - san - nas un - ceas - ing a - rise, And join the full chorus that gladdens the skies!



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

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

Tasto. *P.* *Cres.*

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

evermore, Worthy the Lamb! — Worthy the Lamb! — Worthy the Lamb! — Sing aloud, evermore, Worthy the Lamb!

F.

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

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

66.

GREENVILLE. 8 & 7, or 8, 7 & 4.

Gently, Lord, oh! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

Oh! refresh us—Oh! refresh us—Oh! refresh us with thy grace.

The Lord is our shepherd, our guardian, and guide: What - ev - er we want he will kind - ly provide.

7 6 6 5 4 3 6 7 6 6 7

To sheep of his pas - ture his mercies a - bound, His care and pro - tec - tion his flock will sur - round.

7 7 5 6 7 7 6 6 7

Maestoso.

Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy! Know that the Lord is

6 3 5 4 2 3 9 8 6 5 6 3

God a - lone, He can cre - - ate, and he de - stroy, He can cre - ate, and he de - stroy.

5 6 4 7 6 6 7

Andante.

Trio.

P. His sov'-reign pow'r, with - out our aid, Made us of clay, and form'd us men; And when, like

P.

wand'ring sheep, we stray'd, He brought us to his fold a - gain. He brought us to his fold a - gain.

Tutti. F.

We'll crowd thy gates with thank - ful songs, High as the heav'ns our voic - - es raise ; And

Tutti. F.

9 7 6

earth, and earth with her ten thousand thousand tongues, Shall fill thy courts with sounding praise, Shall

Unison.

Unis.

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

fill thy courts with sounding praise, Shall fill, Shall fill thy courts with sound - ing praise.

Unison.

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

Wide! Wide as the world is thy com - mand, Vast as e - ter - ni - ty, e - ter - ni - ty thy love;

Unison. Unison.

6 7 5 6 4 6 4 5 3

Firm as a rock thy truth shall stand, When roll - ing years shall cease to move, shall cease to

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

move, When roll - ing years shall cease to move, When roll - - ing years shall cease to move.

5 3 3 3 6 6 6 8 7

Larghetto.

The voice of free grace cries escape to the mountain! For all that believe Christ hath open'd a fountain, For sin and uncleanness, and

ev-ry transgression: His blood flows so freely, in streams of salvation, His blood flows so freely, in streams of salvation.

CHORUS.

Hal - le - lu - jah! to the Lamb who has bought us a pardon! We'll praise him a - gain, when we

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

pass over Jordan. We'll praise him a - gain, When we pass over Jordan.

6 4 3 2 7 6 4 7 3

First system of the musical score for 'DENBIGH'. It consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are: 'From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re-'. There are dynamic markings 'F.' (Forze) and 'P.' (Piano) above the first and third staves respectively. Below the fourth staff, there are fingerings: 9 8 6, 6 6 8 7, 7, 6, 4 3, 6 5 4 3, 6 5, 6 5.

Second system of the musical score for 'DENBIGH'. It consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are: 'By ev' - ry tongue. F. deem - er's name be sung, Thro' ev'ry land by ev' - ry tongue. E - ter - nal are thy mercies, Thro' ev' - ry land by ev' - ry tongue. P.'. There are dynamic markings 'F.' (Forze) and 'P.' (Piano) above the second and fourth staves respectively. Below the fourth staff, there are fingerings: 6 5 4 3, 6, 7, 6 5 4 3, 6, 6 6 5 3, 6 6 4 3, 6, 4 3, 8 6 3 4.

First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb). The second staff is a treble clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats. The fourth staff is a bass clef with a key signature of two flats. The lyrics are: "Lord, E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till - suns shall". There are dynamic markings "P." and "F." above the second and third staves respectively. There are also some markings like "6 5 4 3" and "6 4 3" below the fourth staff.

Lord, E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till - suns shall

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of two flats. The second staff is a treble clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats. The fourth staff is a bass clef with a key signature of two flats. The lyrics are: "rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more." There are dynamic markings "P.", "F.", and "F.F." above the second, third, and fourth staves respectively. There are also some markings like "6 5 4 3" and "6 4 3" below the fourth staff.

rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.

THE DYING CHRISTIAN.

Harwood.

Largo. Second Treble.

First system of musical notation. It consists of four staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The second staff is in treble clef with the same key signature and time signature, containing a single note (C4) and rests. The third staff is in treble clef with the same key signature and time signature, containing a melodic line. The fourth staff is in bass clef with the same key signature and time signature, containing a melodic line. Dynamics include 'P.' (piano) on the second and third staves. Fingering numbers (6, 6, 6, 4, 6, 5) are present below the fourth staff.

Vital spark of heav'nly flame, Quit, oh! quit this mortal frame! Trembling, hoping, ling'ring, flying!—

Second system of musical notation. It consists of four staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a melodic line. The second staff is in treble clef with the same key signature and time signature, containing a single note (C4) and rests. The third staff is in treble clef with the same key signature and time signature, containing a melodic line. The fourth staff is in bass clef with the same key signature and time signature, containing a melodic line. Dynamics include 'Cres.' (crescendo) on the first and third staves, and 'P.' (piano) on the second and fourth staves. Fingering numbers (6, 7 6 4, 6 5, 6 6, 6, 6 6, 4 5) are present below the fourth staff.

Oh! the pain, the bliss of dying! Cease, fond nature, cease thy strife, And let me languish into life!

Allegro. Tenor.

Allegro. Tenor.

P. Hark! Alto. Hark! Hark! Hark! Hark!

P. Hark! they whisper, an - gels say, they whisper, an - gels say, they whisper, they whisper, angels say—

P. Second Treble. Hark! Hark! Hark! Hark!

P. 2d Treble. F. Alto. P.
 "Sister spirit come a - way!" "Sister spi - rit, come away!" What is this ab - sorbs me quite,
 P. F. P.
 4/2 6 6 6 5 7 7 6 6 5 4 3

Steals my senses, shuts my sight, Drowns my spirits, draws my breath? Tell me, my soul, can this be death?

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

88. Andante.

Tell me, my soul, can this be death! The world re - cedes, it dis - ap - pears; Heav'n opens

F. P. F. P. F. P. # 3 6 6 5 7 4 8 6 4 6 6 6 5 3 = 3 6 6

on my eyes! my ears, With sounds se - raph - ic ring! Lend, lend your wings! I

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

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?

6 3 4 3 6 6 3 6 4 4 3

First system of musical notation. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the second staff.

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

Below the bottom staff, there are fingerings: 6, 3, 4, 3, Unison. 5, 3, 6, 4, 5, 3, 2.

Second system of musical notation. It consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the second staff.

grave, where is thy victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting, O death, O

Below the bottom staff, there are fingerings: 6, 6, 6, 3.

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

3 6 4 3 5 4 2 6 4 = 3

F.

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

6 5 6 6 4 8 7

Adagio. 66.

THE LAST DAY.

Whitaker.

Larghetto.

First system of musical notation. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Larghetto.' and the dynamics are marked 'P.' (piano). The lyrics are: 'That day of wrath, that dread - ful day, When heav'n and earth shall pass a - way,'. Below the piano staves, there are fingering numbers: 6, 5, 6, 5, 6, 4, 8, 7.

Second system of musical notation. It consists of four staves. The key signature is one sharp (F#) and the time signature is common time (C). The dynamics are marked 'F.' (forte). The lyrics are: 'When heav'n and earth shall pass away, What pow'r shall be the sin - ner's stay? How shall he meet that'. Below the piano staves, there are fingering numbers: 4, 3, 7, 6, 5, 6, 5, #, #, 4, 3, 6, 4, 5, #. The word 'Unis.' is written at the bottom right.

Allegro.

First system of musical notation. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The music is in 3/4 time. The lyrics are written below the second staff.

P.

dreadful day, When shriv'ling like a parched scroll, The flam - ing heav'ns to - geth - er

8
3

Second system of musical notation. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The music is in 3/4 time. The lyrics are written below the second staff.

roll, to - geth - er roll— The flam - ing heav'ns to - geth - er roll— The flaming heav'ns to -

5 6 6 3 3 6 6 6

THE LAST DAY. Continued.

First system of musical notation. It consists of four staves. The top two staves are for a vocal or instrumental part in G major (one sharp). The bottom two staves are for a bass part, also in G major. The music is in 4/4 time. The lyrics are: "geth-er roll-to - geth - - er roll-to-geth-er roll; When louder yet, and yet more dread, Swells the high trump -". The word "The" appears at the end of the first staff. Below the bottom two staves, there are figured bass notations: 6, 6, 6/4, 3, 6/4, 5, 7/4, 7/4.

Second system of musical notation. It consists of four staves. The top two staves are for a vocal or instrumental part in G major. The bottom two staves are for a bass part, also in G major. The music is in 4/4 time. The lyrics are: "heav'ns, the heav'ns, the heav'ns together roll; The heav'ns, the heav'ns, the heav'ns together roll; Swells the high trump, Trumpet. heav'ns, the heav'ns, the heav'ns together roll; The heav'ns, the heav'ns, the heav'ns together roll;". The word "The" appears at the end of the first staff. Below the bottom two staves, there are figured bass notations: 6, 5.

Larghetto.

The trump that wakes the dead? Oh!

Trumpet.

on that day, that wrathful day, When man to judgment wakes from clay, Be thou the trembling

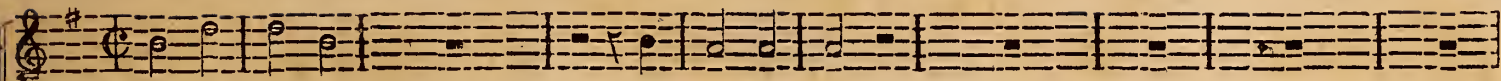
P.

sinners stay, Though heav'n and earth shall pass away! Though heav'n and earth shall pass a - way! Be thou the trembling

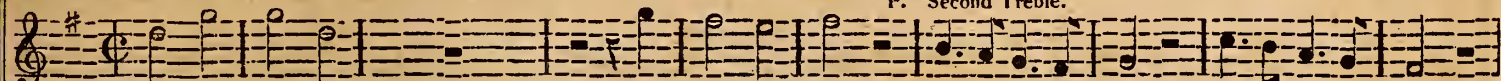
7 6 5 4 3 2 7 6 5 6 6 4 6 6 4 3 6 5 6 4 3 2

sinners stay, Though heav'n and earth shall pass away! Though heav'n and earth shall pass a - - way!

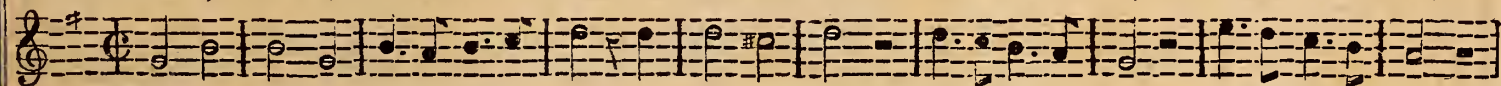
7 6 5 4 3 2 7 6 5 4 3 6 5 6 5 4 3 6 5 4 3 2



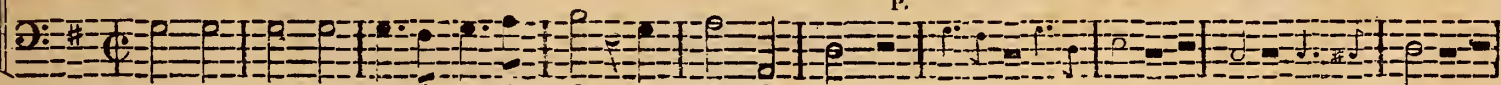
P. Second Treble.



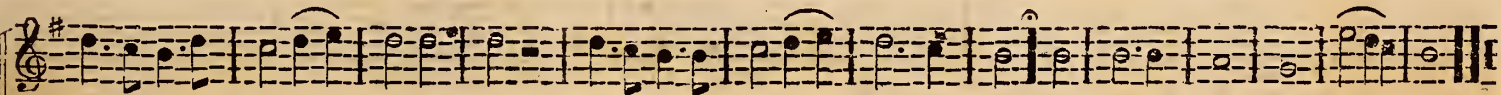
Blessed, Blessed, Blessed be the Lord for - ev - er - more. Blessed be the Lord, Blessed be the Lord,



P.

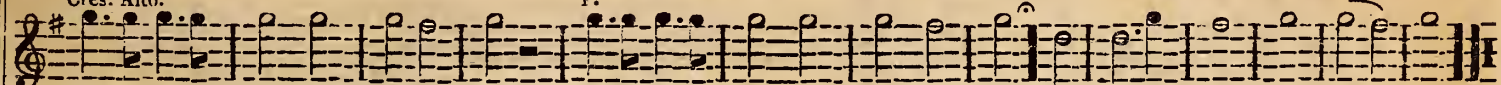


6 4 3 6 6 4 5 #

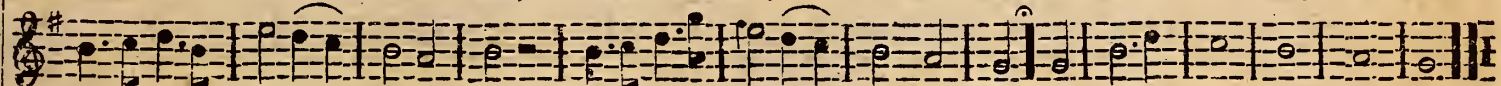


Cres. Alto.

F.

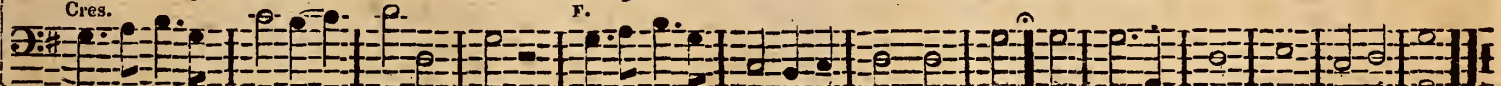


Blessed be the Lord, for - ev - er - more, Blessed be the Lord, for - ev - er - more. A - men and A - men, A - men.



Cres.

F.



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

Chapple.

Chorus. Allegro assai.

Chorus: Allegro assai.

O come, let us sing un-to the Lord; O come, let us sing un-to the Lord; let us hear-ti-ly rejoice, let us hear-ti-ly rejoice.

Verse, Treble and Base.

Let us come be- fore his presence, let us come be- fore his presence with thanks - giv - ing, with thanks-

Let us 6 6 3 $\frac{4}{3}$ 6 7

giving; come before his presence, let us come before his presence with thanksgiving;

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

And shew our - selves glad, and shew ourselves glad, and shew ourselves glad - -

And shew ourselves glad, and shew ourselves glad, and shew our - selves

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

ANTHEM. Continued.

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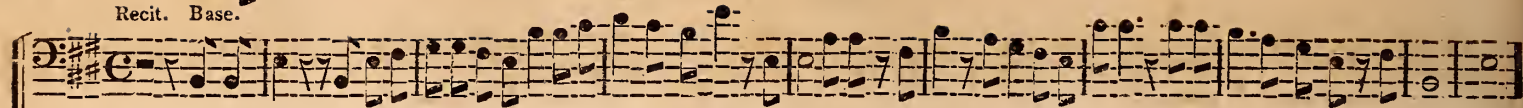
in him with psalms.
glad

60. CHORUS. Largo Expressivo.

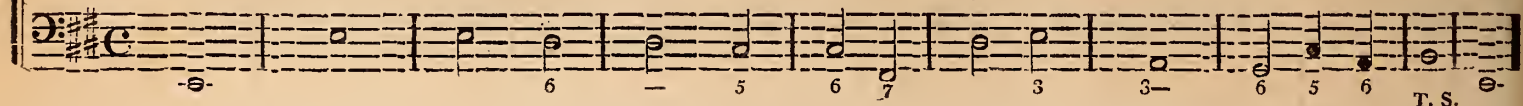
For the Lord is a great God; the Lord is a great God, and a great King above all gods: a great King above all gods.

ANTHEM. Continued.

Recit. Base.

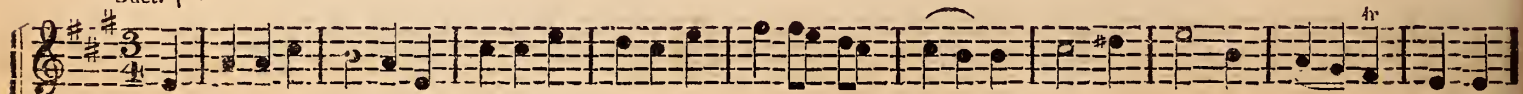


In his hands are all the concerns of the earth, and the strength of the hills is his also. The sea is his and he made it : and his hands prepared the dry land.

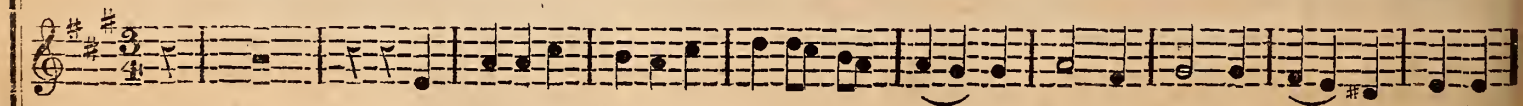


T. S.

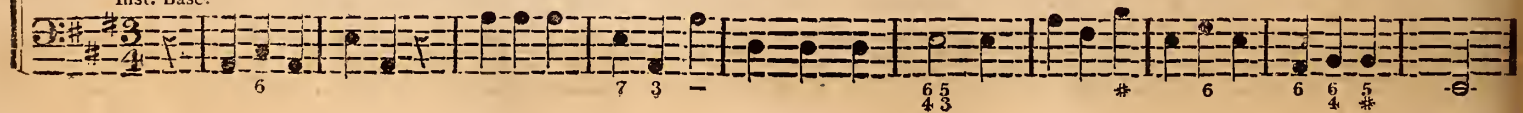
Duet. 100.



O come, let us worship, O come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our Maker.



Inst. Base.



CHORUS.

O come, let us worship; O come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our Maker.

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

Duet.

For he is the Lord, the Lord our God; and we are the people, we are the people, we are the people of his pasture, and the sheep of his hand.

Inst. Base. 6 7 7 6 5 4 3 6 7 5 5 4 3

T. S.

ANTHEM. Continued.

CHORUS.

For he is the Lord, the Lord our God! we are the

And we are the people,

T.S. Inst. 6

Adagio. 80.

people, we are the people of his pasture, and the sheep of his hand.

Voices 6 4

Maestoso. Chorus.

Lord of all pow'r and might, Lord of all pow'r and might,

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

Solo. P. Solo. P. Solo. P.

Thou that art the author, Thou that art the author, Thou that art the giver of all good things;

5 3 6 4 5 3 6 4 = 5 = 6 3 6 5 / 4 3

ANTHEM. Continued.

Chorus.

F. Chorus. P. F. Chorus. P.
 Graft in our hearts the love of thy Name, the love of thy Name, increase in us true re-
 Solo. P. F. Chorus. F. Chorus. P.
 6 6 4 4 3 3 4 3 9 8 6 7 6 4 5 3

F. P. Solo. P. Solo. P. Solo.
 li - gion. Lord of all pow'r and might, nourish us in all good - ness,
 F. P. Solo. P. Solo.
 5 9 3 8 4 3 6 7 9 8 4 5 5 # 6 5 6 8 7 6 5 4 # 3 5 6 7 8 6 5

Solo.

Chorus. F.

Solo. Second Treble.

Alto.

Lord of all pow'r and might, and of thy great mercy, and of thy great mer - cy, Keep us, Keep us,

Chorus. F.

Solo.

Keep us

Organ.

Solo. Voice.

F. Chorus.

Solo. P.

Chorus. F.

F. F.

Keep us in the same, thro' Jesus Christ our Lord, thro' Je - sus Christ our Lord! Amen! A - men!

F. Chorus.

Solo. P.

Chorus. F.

F. F.

H. & H.

34

O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give

Second Treble. Solo.

Tutti. Alto.

Tutti.

6 6 6 7 8 7 6 6 4 5

thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord, for

Second Treble. Solo.

Tutti. Alto.

Second

Tutti.

Tutti. Solo.

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

First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are: "he is good, for he is good, is good, for his mercy en - dur - eth for - ever, his mercy en - dureth, his". Above the second staff, the word "Tutti." is written above the first staff, "Alto." is written above the second staff, and "Solo. Second Treble." is written above the third staff. Below the fourth staff, the numbers 4/3, 6, 6/4, 5/3, 4/2, 6, 7, 6/4, 7, and 6 are written.

Treble. Solo.

Tutti.

Alto.

Solo. Second Treble.

he is good, for he is good, is good, for his mercy en - dur - eth for - ever, his mercy en - dureth, his

Tutti.

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

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are: "mercy en - dureth for - ever, his mercy en - dureth for - ever, A - men, A - men." Above the second staff, the word "Tutti." is written above the first staff, "Alto." is written above the second staff, and "Tutti." is written above the third staff. Below the fourth staff, the numbers 6/5, 6/5, 6/4, 5/3, 4/2, 6, 7, 6/4, 7, and 6 are written.

Tutti.

Alto.

Tutti.

mercy en - dureth for - ever, his mercy en - dureth for - ever, A - men, A - men.

Tutti.

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

FUGE. Moderato.

Let Zion and her sons re - - joice, Behold the promis'd hour ;

Let Zion and her sons re - - joice, Her God hath

Let Zi - on and her sons re - - joice, Be - hold the promis'd hour ; Her God hath heard her

Let Zion and her sons, her sons re - joice, Behold the promis'd hour, the promis'd hour ;

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

Her God hath heard her mourning voice, Her God hath heard her mourning voice,

heard, hath heard her mourning voice, And will ex - alt his pow'r, And will exalt his pow'r, And will exalt his pow'r.

mourning voice, Her God hath heard her mourning voice,

Her God hath heard her mourning voice, her mourning voice,

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

Allegro.

F. O - - - be joy - ful, O be joy - ful in the Lord, all ye lands.

F. O - - - be joy - ful, O be joy - ful in the Lord, all ye lands.

F. O - - - be joy - ful, O be joy - ful in the Lord, all - - - ye lands.

6 7#6 4 3

Second Treble.

Be joy - ful, Be joy - ful, O be joyful, be

T. S.

Serve the Lord with gladness,

joyful in the Lord all ye lands, Serve the Lord with gladness, the

Serve the Lord with

Serve the

with gladness, and come—

Lord with gladness, and come before his presence, come before his presence with a song.

gladness, and come—

Lord with gladness, and come—

Chorus. Allegro.

Unison.

O go your way, O go your way, O go your way, go your way in - to his

gates with thanks - giv - ing, and in - to his courts, his courts, with praise, be
be thank - ful un-

he thank - ful un - - to him, be thankful, be, &c.

thank - ful un - - to him, be thank - ful un - to him, be, &c.

to him, and speak good of his name, be thank - ful, be thank - ful un-

be thank - ful un - to him, be, &c. 5 6 b 3 6 3 6 3 b 7

6 7 3 6 6 b 5

To him and speak good of his name, speak good, speak good of his name.

5 - 6 6 5 6 6 7 6 7

tr 6 4 2

ANTHEM. Continued.

Tenor. Largo. TRIO.

For the Lord is gra - cious, For, &c. gra - cious, the Lord is gra - cious, his

Alto.

For the Lord is gra - cious, For the Lord is gra - cious, For the Lord is gra - cious, the Lord is gra - cious,

Base.

5 5 9 8 4 3 For the Lord 6 5 6 5 7 6 5 his

mer - cy, his mer - cy, his mer - cy, his mer - cy is ever - last - ing, ever - last - ing.

mercy is ever - - - last - - - ing, his mer - cy, his mer - cy is ev - er - last - ing.

6 5 6 6 5 6 6 5 3 3 6 6 3 3 6 5 6 5

ANTHEM. Continued.

275

And his truth en - - dur - eth, his truth, his truth en - dur - eth from gen -

And his truth en - - dur - eth, his truth en - - dur - eth, his truth en - dur - eth,

And his truth, and his truth, his truth en - dur - eth,

ra - tion to gen - e - ra - - - - - tion to gen - - e -

from gen - e - - ra - tion to gen - e - ra - tion, from gen - e -

from gen - e - ra - tion to gen - e - - ra - tion, from gen - e - - ra - tion to gen - - e -

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

ra - tion, from gen - e - ra - tion, from gen - e - ration to gen - e - - ration.

ra - tion to gene - - - ra - - - - - tion, from gen - e - ration to gen - e - - - ration.

ra - tion, from gene - ra - - - - - tion, from gen - e - - - - - ration to gen - e - - - - - ration.

3 3 5 6 7 7 7 6 4 5

♩ 66, or ♩ 112.

Chorus. Allegro.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost :

6 5 6 #6 # 5 #

As it was in the beginning, is now and ever shall be, now and ever shall be,

As it was in the be-ginning, is now and ever shall be, is now and ever shall be,

As it was in the be-ginning, is now, is now and ever shall be,

As it was in the be-ginning, is now, &c. 6 7 #6 4 3

world without end, A - men, A - - - - men, world without

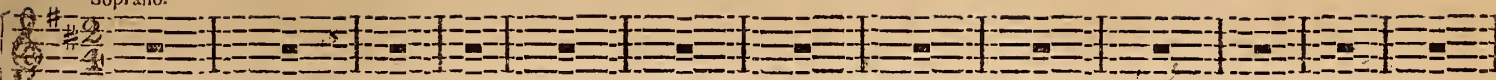
world without end, Amen, A - - - - - men, A - men, world without end, A - - - - - men,

world without end, A - - men, A - men, world without end, A - - - - - men,

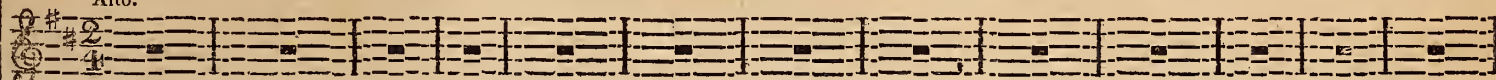
world without end, A - - men,

5 6 b 6 6 3 - b 5

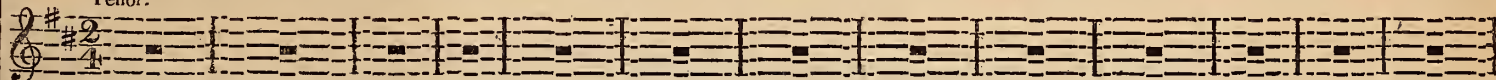
Soprano.



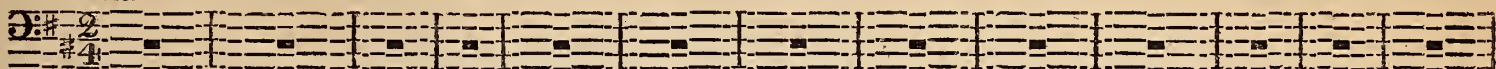
Alto.



Tenor.



Base.



Poco Adagio, é sempre piano.



Organ.



Our Father, who art in heav'n, hal-low-ed be thy name, Thy kingdom come, thy will be done, on

Our Father, who art in heav'n, hal-low-ed be thy name, Thy kingdom come, thy will be done, on

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

Detailed description: This is a musical score for a hymn titled 'The Lord's Prayer'. It consists of six staves of music. The first two staves are vocal parts, likely for a soprano and an alto, with lyrics written below them. The lyrics are 'Our Father, who art in heav'n, hal-low-ed be thy name, Thy kingdom come, thy will be done, on'. The next two staves are for a tenor and a bass vocal part, also with the same lyrics. The final two staves are for a piano accompaniment, featuring a treble and bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests. At the bottom of the page, there are numerical figures (4 3 6 6 4 3 5 6 4 3 6 5 8 7 6 4 3 6 4 3) which likely represent fingerings or other performance instructions for the piano part.

earth as it is in heav'n; Give us this day our dai - ly bread, and for - give us our tres-pass-es, as

earth as it is in heav'n; Give us this day our dai - ly bread, and for - give us our tres-pass-es, as

6 5 6 3 6 5 3 6 5 6

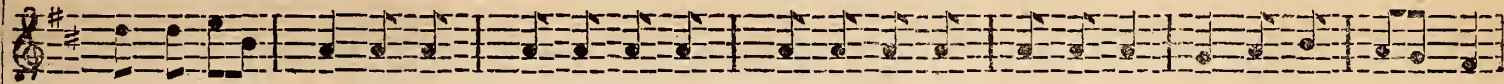
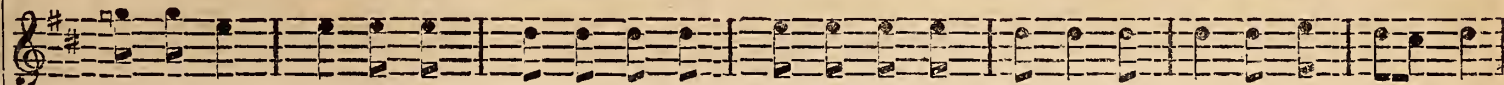
we for - give them that tres - pass a - gainst us, and lead us not in - to temp - ta - tion, but de - liv - er us from

we for - give them that tres - pass a - gainst us, and lead us not in - to temp - ta - tion, but de - liv - er us from

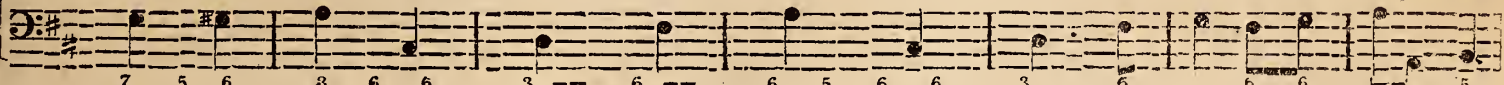
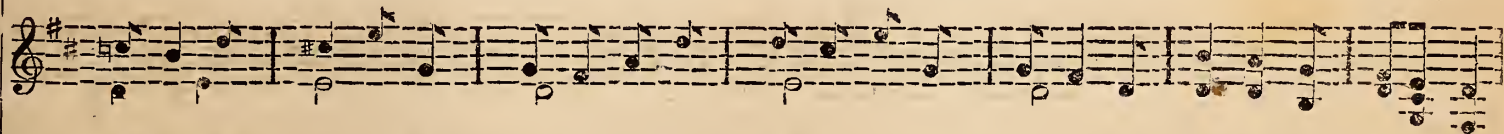
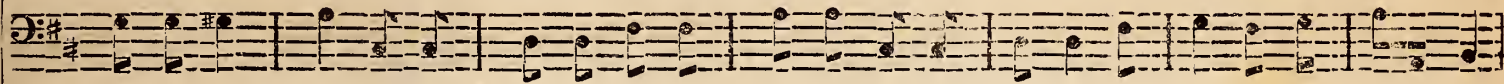
Figured Bass: 4 2, 6, 4 2, 6, 4 3, 3, 6 5, 4 3, 7 5 2, 7, 6 4, 5 3, 6 4, 7 5 4 2, 6 3, 5, 7, 3, 5



e - vil, for thine is the kingdom, and the pow - er, and the glo - ry, for ev - er, and ev - er,



e - vil, for thine is the kingdom, and the pow - er, and the glo - ry, for ev - er, and ev - er,



7
5
4
2

5

6

8

6

5

3

6

6

5

3

6

6

3

6

6

3

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3

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6

6

3

This musical score is for a hymn titled "THE LORD'S PRAYER. Continued." It is page 284 of a collection. The score is written for a four-part choir: Soprano, Alto, Tenor, and Bass. Each part is on a five-line staff with a treble clef and a key signature of one sharp (F#). The lyrics "a - - - - men." are written below the Soprano and Tenor staves. The music consists of several measures of notes, with some measures containing multiple notes (possibly indicating a choir or a specific vocal style). The score is printed in black ink on aged paper.

a - - - - men.

a - - - - men.

Con. Spirito.

Blessed, blessed be thou, Lord God of Is-ra-el, our Fa-ther, Blessed, blessed be thou, Lord

6 6 7 6 5 6 4 3 6

God of Is-ra-el, our Father, for ev-er and ev-er, for ev-er and ev-er, blessed, blessed be thou, Lord

Bless - - - ed, Bless - - - ed,

T. S. 6 4 3 6

God of Is-ra-el our Father, Bless-ed, bless-ed, for ever and ever, Blessed, blessed be thou, Lord

7 6 Bless-ed for ever and ever, #3

5/3 b 4/3 2/8 b 4/3 5/3 b 4/3 3/8 6/3 3/3 3/3 3/3 3/3 3/3

God of Is-ra-el our Father, Bless-ed for ev-er and ev-er, for ever and ever, for ev-er and ev-er.

6/5 = # --- Bless-ed for ev-er and ev-er, 6/4 5/3

T. S. 3/3 3/3 3/3 3/3 3/3 3/3 3/3

Bless - ed, for ev - er,
 Bless - ed, Blessed art thou, for ev er and ev - er, for ever and ever.
 for ev - er and ev - er,
 for ev - er, for ev - er, and ev - er, for ev - er, 6 5 4 3

100. Two voices.

Thine, O Lord, O Lord, is the greatness. Thine, O Lord, O Lord, is the greatness.

Organ.
 6 4 3 -- 6 6 5 6 4 4 b 7 6 -- 6 6 6 5 5 4 3 -- 6 6 5 6 4 4 7

Tutti.

Thine, O Lord, O Lord, is the greatness, and the pow'r, and the glory, and the victo - ry,

Voice. 6 5 4 3 6 6 6 b

and the majes - ty, and vic - to - ry and maj - es - ty. Thine, O Lord, thine, O Lord, is the

Voice. 6 5 3 3 6 Organ. 6 Organ.

greatness and the pow'r, is the greatness and the pow'r, and the glory, and the victory, and the majesty, the majesty, for all that

Organ. 6 T. s. Voice. Organ. 5 3 6 5

For all that is in the heav'n,
is in the heav'n, in the heav'n and the earth are thine: Thine is the kingdom, thine is the kingdom, O

8 b3 3 3 b3 b7 3 5 6 5 Organ. 6 5 4 3 Voice 6 b3 3 6 5 4 3 3

Lord, and thou art ex - alted as head over all, as head over all, as head, as head over all.

6 5 4 3 6 6 5 4 3 3 6 b 6 3 3 b b 7 as 3 head 6 5 4 over 5 3 all.

100. DUET.

Both riches and hon - our come of thee, come of thee, riches and honour come of thee.

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

And thou reignest, thou reignest, thou reignest over all;

and in thine hand, in thine hand is

is pow'r,

T. S.

5 7 5 3
2 3 2

2

3 T. S.

6

9
4

And in thine hand it is to make great, and to give strength un - to all.

pow'r and might,

And in thine hand it is to make great, to make great, and to give strength un - to all.

6 5
4 #

6 6
3 4

6

6 5

3 6

5

6

7

6 3
4 3

CHORUS. Presto.

we thank thee, we thank thee, O God, and prai - - - -

Now therefore, our God, we thank thee, we thank thee, we thank thee, O God, we thank thee, O God,

we

we thank thee, we thank thee, O God,

- - - - se thy glo - rious name, we thank thee, we thank thee, and

we thank thee, and prai - - - - se thy glo - rious

thank thee, and prai - - - - se thy glo - rious name, we

we thank thee, and prai - - - -

6 6

prai - - - se thy name, we thank thee, we thank thee and praise thy name, we thank thee and prai - - -

name, we thank thee and praise thy name,

thank thee and praise thy name, and praise thy name, and praise thy name,

- - - se thy name, we thank thee, we thank thee, we thank thee, 6 5 # - - 6 5 we thank thee and

- - - se thy name, we thank thee, and

thank thee and praise thy name, we thank thee, we thank thee, and praise thy glo - rious

we thank thee, we thank thee, and praise thy glo - rious name, we

praise thy name, we thank thee, we thank thee, we

Allergetto.

To accommodate those persons who prefer this tune as here written, it has been inserted again.

Second Treble.

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

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

Alto.

And put a cheerful courage on! A - wake, and run the heav'nly race, And put a cheerful courage on!

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

ANTHEM. For three voices.

Lively.

Organ.

The image shows a musical score for a piece titled "Lively." It consists of three staves. The top staff is a vocal line in treble clef, 2/2 time, with a key signature of one sharp (F#). The melody is simple, with notes on the first and third lines of the staff. The middle staff is for the organ, also in treble clef, 2/2 time, with a key signature of one sharp. It features a more complex melody with many beamed sixteenth and thirty-second notes, and some triplets. The bottom staff is for the organ in bass clef, 2/2 time, with a key signature of one sharp. It provides a simple harmonic accompaniment with notes on the first and second lines of the staff.

Counter.

Sing O heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful O earth, and be

Tenor.

Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful O earth, Sing O heav'ns, and be

Voice.

Sing O heav'ns, Sing O heav'ns,

joy - ful, be joy - ful O earth, break forth into singing, O mountains: Sing O

joy - ful, be joy - ful O earth, break forth in - to singing, O mountains:

Voice. 8 7 6 5 break forth in - to singing, O mountains: Organ. 4 6

heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful O earth, be joy - ful, be joy - ful O earth,

Sing O heav'ns, and be joy - ful, be joy - ful O earth, be joy - ful, be joy - ful O earth,

be joyful, be joyful O earth, Organ, Voice. 6 7 6 5

ANTHEM. Continued.

be joyful, be joy - ful, O earth, the Lord hath

be joyful, be joy - ful, O earth, the Lord hath

For the Lord hath com - fort - ed his people, be joyful, be joy - ful, O earth, Organ.

#3 #3 #3 6

comforted his people, be joyful, be joyful, O earth, be joy - ful, the Lord hath com-forted his

comforted his people, be joyful, be joyful, O earth, be joy - ful, the Lord hath com-forted his

the Lord hath comforted his people, Organ. the Voice.

6 5 6 6

people, and will have mercy, he will have mercy on his af - flict - ed.

people, and will have mercy, he will have mercy on his af - flict - ed.

people, and will have mercy, he will have mercy on his af - flict - ed.

6 5 9 4 8 3 6 b 7 4 3

CHORUS.

Sing O heav'ns, and be joyful, be joyful O earth, break forth in - to

Sing O heav'ns, and be joyful, be joyful O earth, break forth into singing O mountains, break

Sing O heav'ns, and be joyful, be joyful O earth, break forth in - to sing - ing O

Sing O heav'ns, and be joyful, be joyful O earth,

6 6 5 2 6 6

ANTHEM. Continued.

singing O mountains, break forth in - to singing O mountains: the Lord hath comforted, hath comforted his
 forth in - to singing, break forth in - to singing, O mountains: the Lord hath comforted, hath comforted his
 mountains: break forth in - to singing O moun - - tains, the Lord hath comforted, hath comforted his
 # 6 - break forth in - to singing O mountains: the Lord hath comforted, hath comforted his
 # 5 6 6 6 7 3

people, he will have mer - cy, he will have mer - cy, mercy on his af - flict - ed.
 people, he will have mer - cy, he will have mercy on his af - flict - ed.
 people, he will have mer - cy, he will have mer - cy, mercy on his af - flict - ed.
 people, Organ. he will have mer - cy, he will have mercy on his af - flict - ed.
 Voice. 7 5 3 6 7 5 3 2 6 6 4 7 3

ANTHEM.

Kent.

301

Verse. 2 Voices.

Thou O Lord, thou O Lord art my defender, thou art my worship, and the lift - er up of my head,

Thou O Lord, thou O Lord art my defender, thou art my worship, thou art my worship and my de -

thou art my worship, and the lifter up, the lifter up, lifter up, the lifter up of my head. Thou O

fender, thou art my worship and the lifter up, the lifter up, the lifter up of my head.

Lord, thou art my worship, and the lifter up, the lift - er up of my head.

Thou O Lord, thou art my de - fend - er, and the lifter up, the lifter up of my head.

CHORUS.

Verse.

Sal - va - tion be - long - eth, be - long - eth unto the Lord, and thy blessing, and thy blessing is a-

6 Org.

Cho.

and thy blessing, thy

mong thy peo - ple. Sal - va - tion be - long - eth, be - long - eth un - to the Lord, and thy bless-

and thy blessing, thy

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

blessing,
 sing, thy blessing is a - mong thy people. And thy blessing, and thy blessing, and thy
 And thy bless - - - ing, thy
 Org. Voice. and thy

blessing, and thy blessing, and thy
 bless - - - ing, and thy blessing is among thy people, is among thy peo - ple.
 thy
 blessing, and thy blessing, thy

Adagio.

alone in thee, alone in thee we trust,

O Lord, we trust alone in thee, alone in thee, in thee, a - lone, a - lone in thee we trust,

a - lone in thee, a - lone, alone in thee we trust,

4 2 6 5 6 4 5 3 alone, &c. 6 7 6

in thee, O Lord, in thee, O Lord, O Lord, we trust alone in thee.

6 6 6 6 6 4 3 6 6 4 3 4 3

Sym.

1st Treble.

I was glad, I was glad, when they said unto me, We will go, we will go, we will go into the

Duo. 1st and 2d Trebles.

house of the Lord. We will go in - to the house, Accompt. We will go in - to the house,

CHORUS.

F. We will go into the house, We will go into the house, into, &c. F. into the house of the Lord, We will go, - - - - - we will go - - - - - into the house of the Lord, into the house of the Lord.

Solo.

I WAS GLAD, &c.

Continued.

Tutti.

Solo. Second Treble.

Peace be with - in thy walls, Peace be within thy walls, And plenteousness within thy palaces.

Solo. Peace be within thy walls, Peace be within thy walls, **Tutti.**

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

Solo. Second Treble. **Tutti. Alto.**

Peace be within thy walls, Peace be within thy walls, And plenteousness, and plenteousness within thy palaces. A - men, A - men.

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

Tenor. Adagio.

the Lord,

Second Treble.

We praise thee, O God! we acknowledge thee the Lord! All the earth doth worship thee! In - fi - nite Majesty! O

the Lord!

4 3 6 9 8 6 6 8 7 6 5 5 4 2 = 6 5 3 6

God of Sa - ba - oth! Heav'n and earth are full of thee! and of thy glo - ry, Lord God of Sabaoth!

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

SONS OF ZION COME BEFORE HIM.

Nauman.

Sons of Zion come before him bring the
 come be - fore him,
 Sons of Zion come before him bring the
 cymbal bring the harp, bring the cymbal bring the harp. lo! he's seated, he sits in
 bring the harp, bring the cymbal bring the harp. High in glory lo! he's seated, see the King he sits in
 cymbal bring the harp, bring the cymbal bring the harp. lo! he's seated, he sits in

Sym. Voice. Sym. Voice. Sym.

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

See the King he sits in state.

state, see the King he sits in state.

Sym. Voice.

See the King he sits in state.

Sym. Voice. Tasto.

5 3 3 6 6 5

Detailed description: This system contains the first four staves of music. The first two staves are vocal parts with lyrics 'See the King he sits in state.' and 'state, see the King he sits in state.' The third staff is a symphony part labeled 'Sym.' and the fourth is a voice part labeled 'Voice.' The system concludes with a 'Tasto.' marking. Below the fourth staff, the numbers '5 3 3 6 6 5' are written.

lute strike the harp.

Sym. Voice.

Sons of Zion come before him, sound the

Sym. Voice.

Detailed description: This system contains the next four staves of music. The first two staves are vocal parts with lyrics 'lute strike the harp.' and 'Sons of Zion come before him, sound the'. The third staff is a symphony part labeled 'Sym.' and the fourth is a voice part labeled 'Voice.' The system concludes with a 'Tasto.' marking.

lute and strike the harp, sound the lute and strike the harp. Sound the lute and strike the harp. Sons of Zion come before him, sound the

Sound the lute and harp. Sound the lute and harp.

7 — 6 6 6 6 8 7 6 6 6 6 8 7 6

Sound the lute and harp.

lute and strike the harp, sound the lute and strike the harp, strike the harp—strike the harp, strike the harp.—

sound the lute and harp, Sym. Voice.

8 3 3 3 5 6 8 7 8 7 7 —

F. For mine eyes have seen, mine eyes have seen, thy sal - va - tion.

to thy word; For mine eyes have seen, mine eyes have seen, have seen, thy sal - va - tion.

F. For mine eyes, &c. For mine eyes have seen, &c.

6 4 F. 6-34 6 6 8 7 4 3

Which thou hast pre - pared before the face of all peo - ple; To be a light to lighten the

♯ 6 3 4 6 5 6 8 7 6 6 4 3 6 6 6 5 6 5

Gentiles, And to be the glory, and to be the glory of thy peo - ple Is - ra - - el.

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

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost ;

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

and ever shall be, world without end, A - men.

As it was in the be - ginning, is now, and ever shall be, world without end, A - men, A - men.

and ever shall be, world without end, A - - - men, A - men.

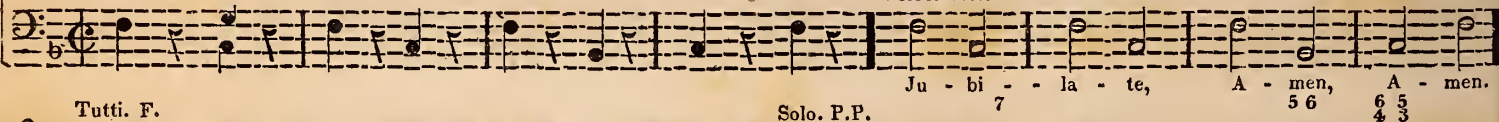
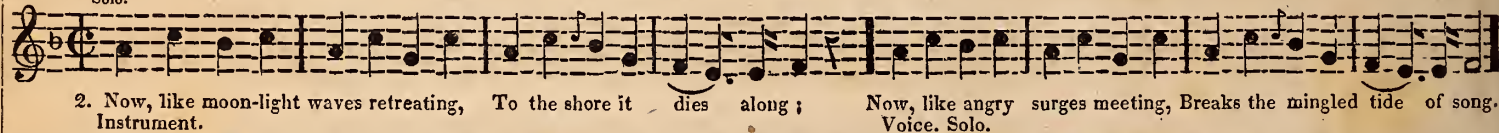
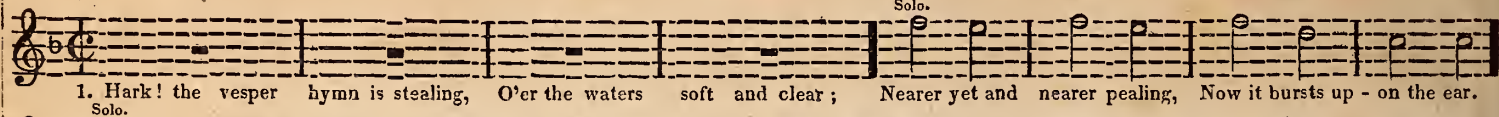
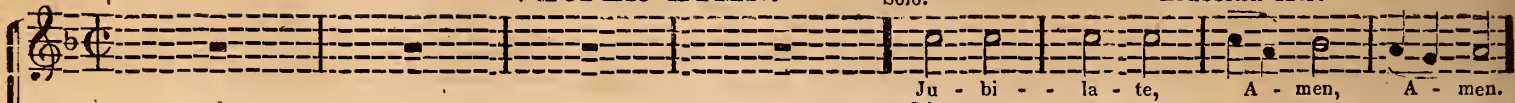
and ever shall be, world without end, A - men.

6 4 4 6 - 6 5 5/4 5/3

VESPER HYMN.

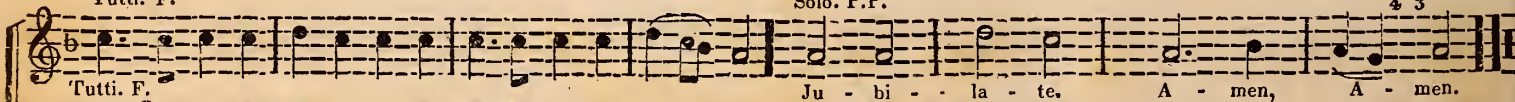
Solo.

Russian Air.



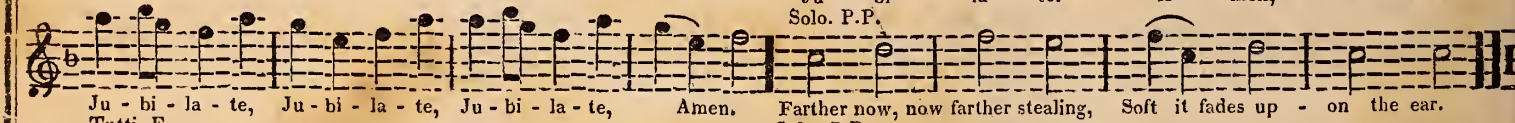
Tutti. F.

Solo. P.P.



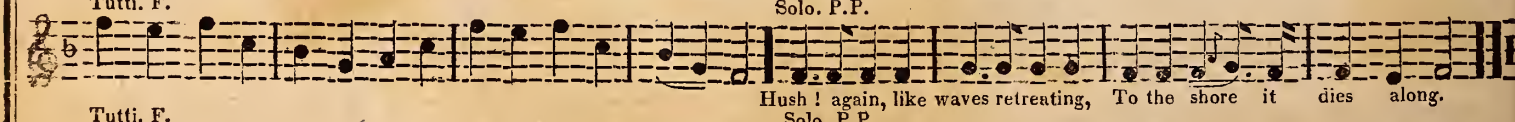
Tutti. F.

Solo. P.P.



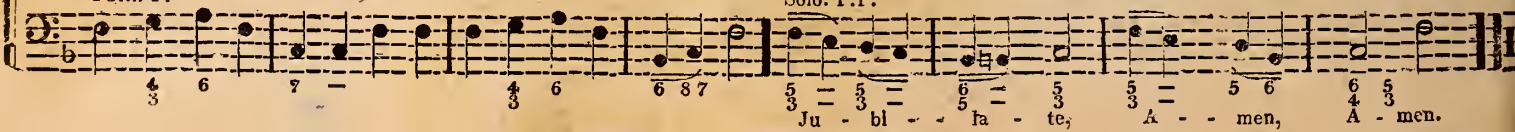
Tutti. F.

Solo. P.P.



Tutti. F.

Solo. P.P.



Sym.

F.

Unison.

F.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah to the God of Israel,

Voice.

Sym.

Voice.

Sym.

Voice.

CHORUS. Continued.

He will save - - - us in the day the day of fight.

He will save us in the day, - - will save us in the day of fight. Hal-le-lu-jah, the Lord is our de-Voice.

Sym. Voice. P.

He will save us in the day, will save us in the day of fight.

Sym. Voice.

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

fender, He will save us in the day, in the day of fight. F. God is great in battle, for he is the Lord of hosts.

Sym. Voice. Sym.

Sym. F. Voice. Sym. 3

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

Hal - le - lu - jah, He is our refuge, I will praise him for ever, ever - more. Sym. Hal - le lu - jah,

Voice. Sym. Voice. Sym. Voice.

b7 4/2 6b43 5/4 3 6 4 b7

I will praise him, will praise him evermore, will praise him, will praise him, will praise him, will praise him for - ever, for - ever

b7 b7 6 4/3 7 - 9/7 8 6

for - ever, forever, ever, ever more, forever, forever, forever, ever, ever more

ever, for - ever, for - ever, ever more, for - ever, for - ever, for - ever, for - ever, ever more Sym.

forever, forever, ever, ever more, forever, forever, forever, ever, ever more Sym.

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

will praise him, will praise him, forever, ever more, will praise him, will praise him, forever, ever more.

Voice. Sym. Voice.

Voice. Sym. Voice. 2. Sym.

T. S. 6 5 4 3 T. S. 6 5 4 3

P. Solo. P. Solo. Tutti.

Unveil thy bosom faith - ful tomb, Take this new treasure to thy trust; And give these sacred relics room,

P. Solo. P. Solo. Tutti.

6 5 6 7 6 5 8 7 6 5 5 6 6 7 - 6 5
4 3 4 5 4 3 0 5 4 3 3 4 3 3

Repeat for the 2d and 3d verses.

P. Solo. Tutti.

To slumber in the silent dust. And give these sa - cred relics room, To slumber in the si - lent dust.

P. Solo. Tutti.

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

V. 2. Nor pain, nor grief, nor anxious fear Inva'd thy bounds. No mortal woes Can reach the lovely sleeper here, While angels watch the soft repose.
 3. So Jesus slept;—God's dying Son Pass'd thro' the grave, and bless'd the bed; Rest here, dear saint, till from his throne The morning break, and pierce the shade.

DIRGE. Continued.

F. Dim. P. Solo.

Break from his throne, illustrious morn; Attend, O earth! his sov' - reign word; Restore thy trust,—a glorious form—

F. Dim. P. Solo.

♭ 7 3 3 3 ♭ 6 6 7 6 ♭

F.F. Tutti.

Shall then a-rise, to meet the Lord. Restore thy trust,—a glorious form— Shall then a-rise, to meet the Lord.

F.F. Tutti.

6 6 4 3 6 6 4 3 7 3

Smy.

Second Treble.

Voice.

Lo! my Shepherd is divine, How can I want when he is mine,

Lo! my Shepherd is divine, How can I want when he is mine, when he is mine.

Sym.

He leadeth me—He leadeth

By the stream that wanders slow, Thro' the meads where flow'rets grow, ——— He leadeth me and there

Voice.

He leadeth

Figured bass notation (bottom line):

6 5 — 4 3 7 # 6 5 — 4 3 7 # 3 3 3 3 3

me and there I rest, In peace di - vine - ly blest.

there I rest In love and peace di - vine - ly blest. In love, In love and peace di - vine - ly blest. Sym.

me and there I rest, In peace di - vine - ly blest.

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

Lo! my

Lo! my Shepherd is divine, How can I want

Voice.

Lo! my

Voice.

6 6 #6 4 3 6 6 5 6 7 4 6 #6 5 1 6

LO! MY SHEPHERD, &c. Continued.

Shepherd is divine, How can I want when he is mine. By - - the stream that wanders slow, that wanders

when he is mine. By - - the stream that wanders slow, that wanders, wanders

Shepherd is di - vine. How can I want when he is mine. By the stream that wanders slow, wanders

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

slow, He lead - - - eth me, he leadeth me and

He lead - - - eth, lead - - - eth me and

slow, Thro' the meads where flow' - - - rets grow. He lead - - - eth me, He leadeth me, and there, and

slow, He leadeth me, leadeth me, leadeth me and

7 6 6 6 5 6 7 7 7 7 7

there I rest, in love and

there I rest, In love and peace di - vinely blest, In love and peace di - vinely

there I rest, in love and

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

peace.

blest, In love and peace di - vinely blest. Sym.

peace,

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

ANTHEM. For two voices.

Kent.

Verse. Alto.

Verse. Alto.

O speak good, speak good of the Lord, all ye works of Voice. his

Org.

6 6 6 6 7 6 5 O speak good, speak good of the

speak good, O speak good, speak good of the Lord, speak good all ye works, all
 Lord, all ye works of his, O speak good of the Lord, speak good all ye works, all

all ye works, all, all ye works of his in all places, in all places, all
all ye works, all 3 6 6 6 4 speak good, * 6 in all

ANTHEM. Continued.

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places of his domin - ion, speak good of the Lord, speak good of the Lord, in all places, in all

6 6 6 5 4 3 # speak good of the Lord, speak good of the Lord, in all 6

places of his do - min - ion, praise thou the Lord, praise thou the Lord, O my soul, praise the

6 6 # # praise thou the Lord, O my soul, O my soul, 5 6

Lord, O my soul, praise the Lord, praise thou the Lord, O my soul, praise the Lord, O my soul praise the Lord.

6 6 6 5 4 3 praise thou the Lord, O my soul, O my soul, 5 6 6 6 6 5 3

CHORUS.

O speak good of the Lord, all ye works of his in all

O speak good, in all places of his do-

6 7 6 7 6 Org.

in all places of his do - minion, in all places of his dominion,

places of his do - minion, praise thou the Lord, O my soul, in all places of his dominion, praise thou the

minion, in all places of his dominion, in all places of his do - minion, in all places of his dominion,

Voice. in all places of his do - minion, of his dominion, Org.

6 6

[illegible]

Recit :

One thing have I de - - sir - ed of the Lord, which I will re - quire,

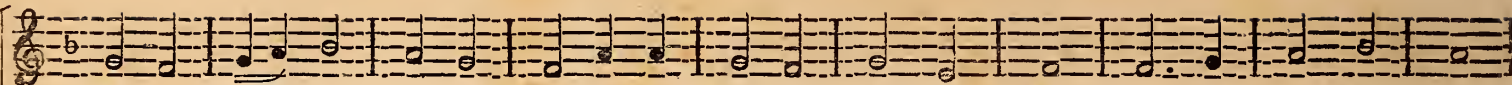
Sym. Andante.

That I may dwell, That I may dwell, That I may dwell in the house, in the house of the Lord, may

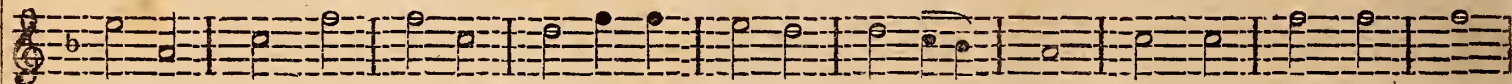
dwell in the house of the Lord all the days of my life. To be - hold the fair beauty of the Lord, To be -

hold the fair beauty of the Lord, and to visit, to visit his temple, to behold the fair beauty of the

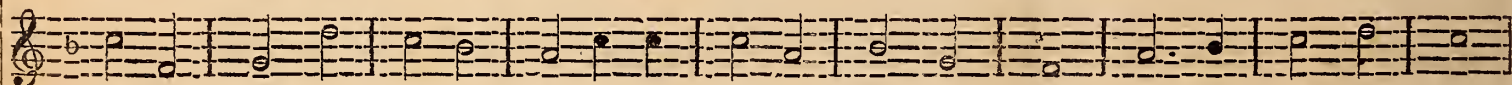
Lord, and to visit his temple, and to visit his temple. A - men. A - men.



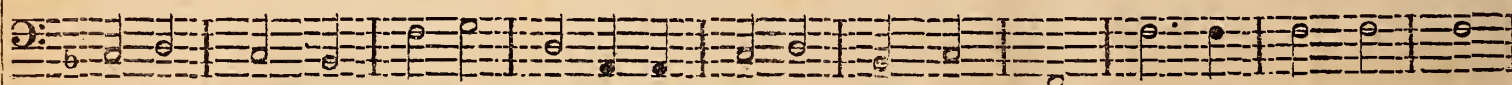
that is past, and give us grace to a - mend our sin - ful life; to de - cline from sin,



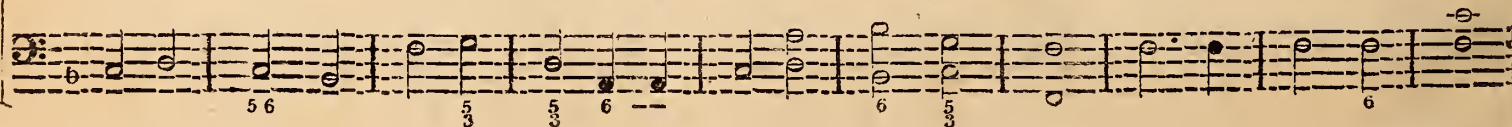
that is past, and give us grace to a - mend our sin - ful life; to de - cline from sin,



that is past, and give us grace to a - mend our sin - ful life; to de - cline from sin,



that is past, and give us grace to a - mend our sin - ful life; to de - cline from sin,



5 6

5

5

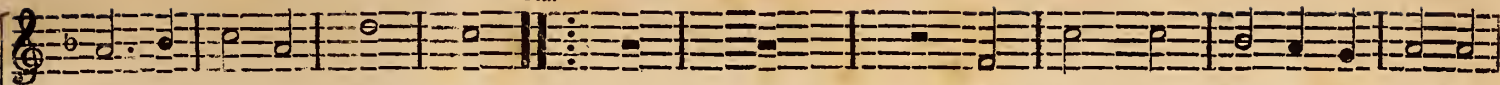
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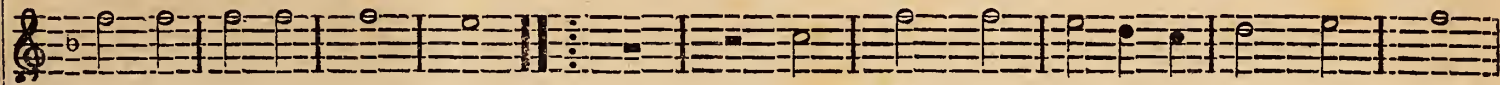
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Pia.



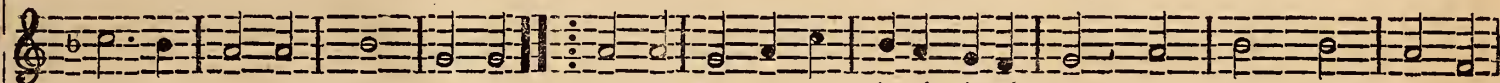
and in - cline to vir - tue.

That we may walk in a perfect



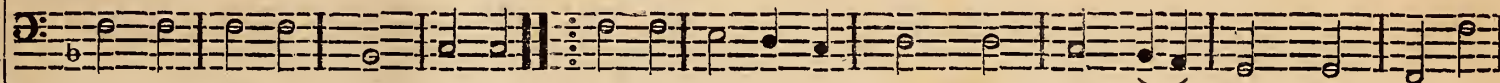
and in - cline to vir - tue.

That we may walk in a per - fect heart,



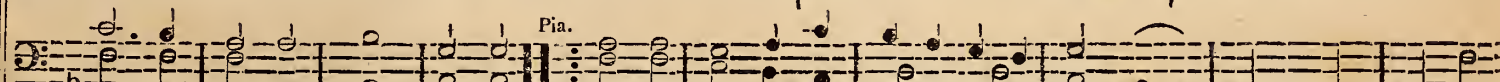
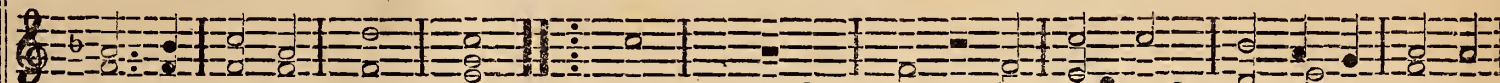
and in - cline to vir - tue. That

we may walk in a per - fect heart, a per - fect heart, that



and in - cline to vir - tue. That

we may walk in a per - fect heart, a per - fect heart, that



Pia.

3

3

3

6

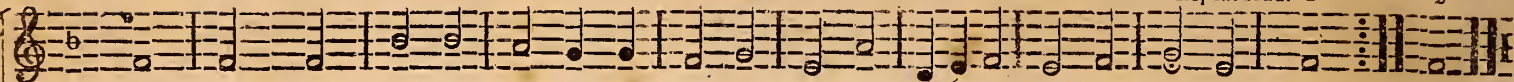
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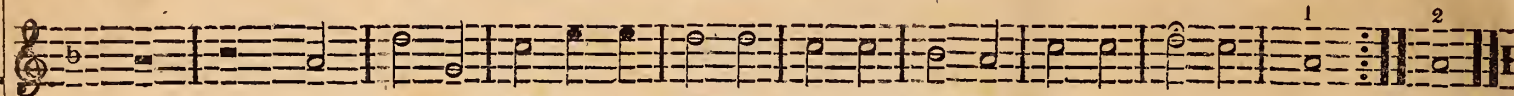
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Repeat loud. 1

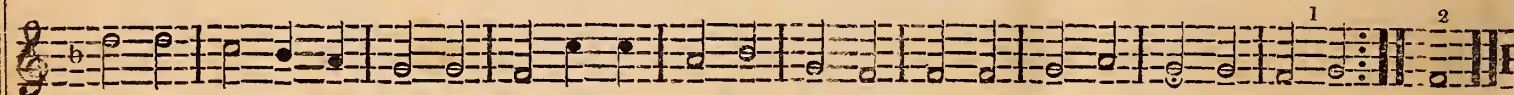
2



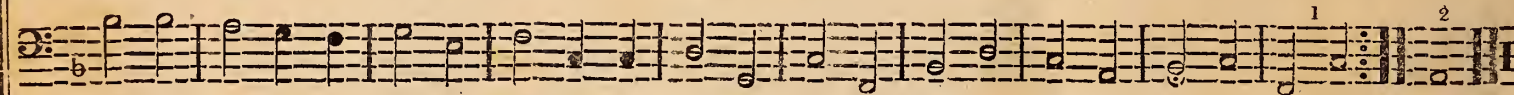
heart, - - - that we may walk in a perfect heart be - fore thee now and ev - er more.



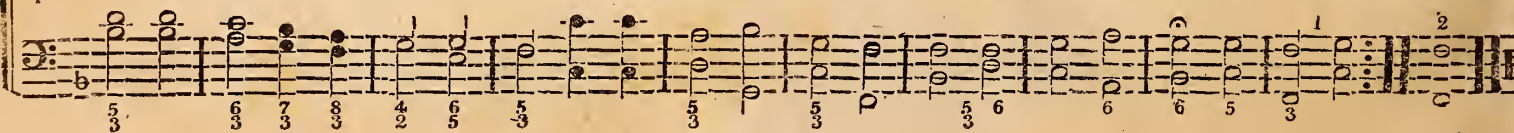
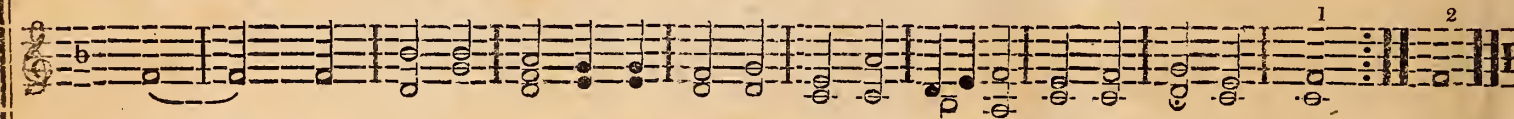
that we may walk in a perfect heart be - fore thee now, and ev - er more.



we may walk in a per - fect heart, in a perfect heart be - fore thee now, and ev - er more. That



we may walk in a per - fect heart, in a perfect heart be - fore thee now, and ev - er more. That

5
36
37
38
34
26
55
35
35
35
3

6

6

6

5

3

1

2

Affettuoso.

Hear my pray'r O Lord, and give

Hear my prayer, O

Hear my

Lord, when I mour

Lord, O Lord,

prayer, O Lord, O Lor

N. B. To be sung twice from the

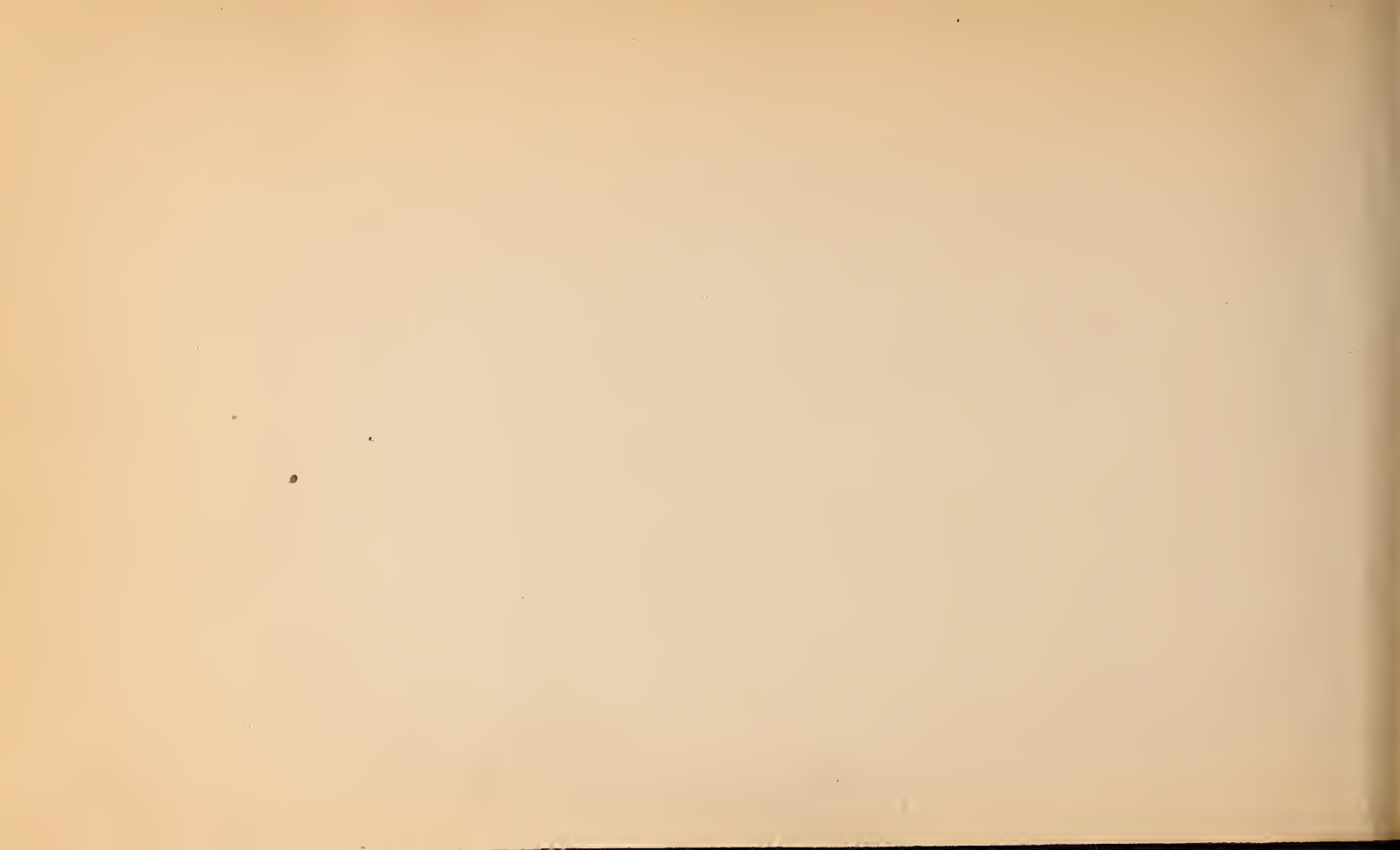
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