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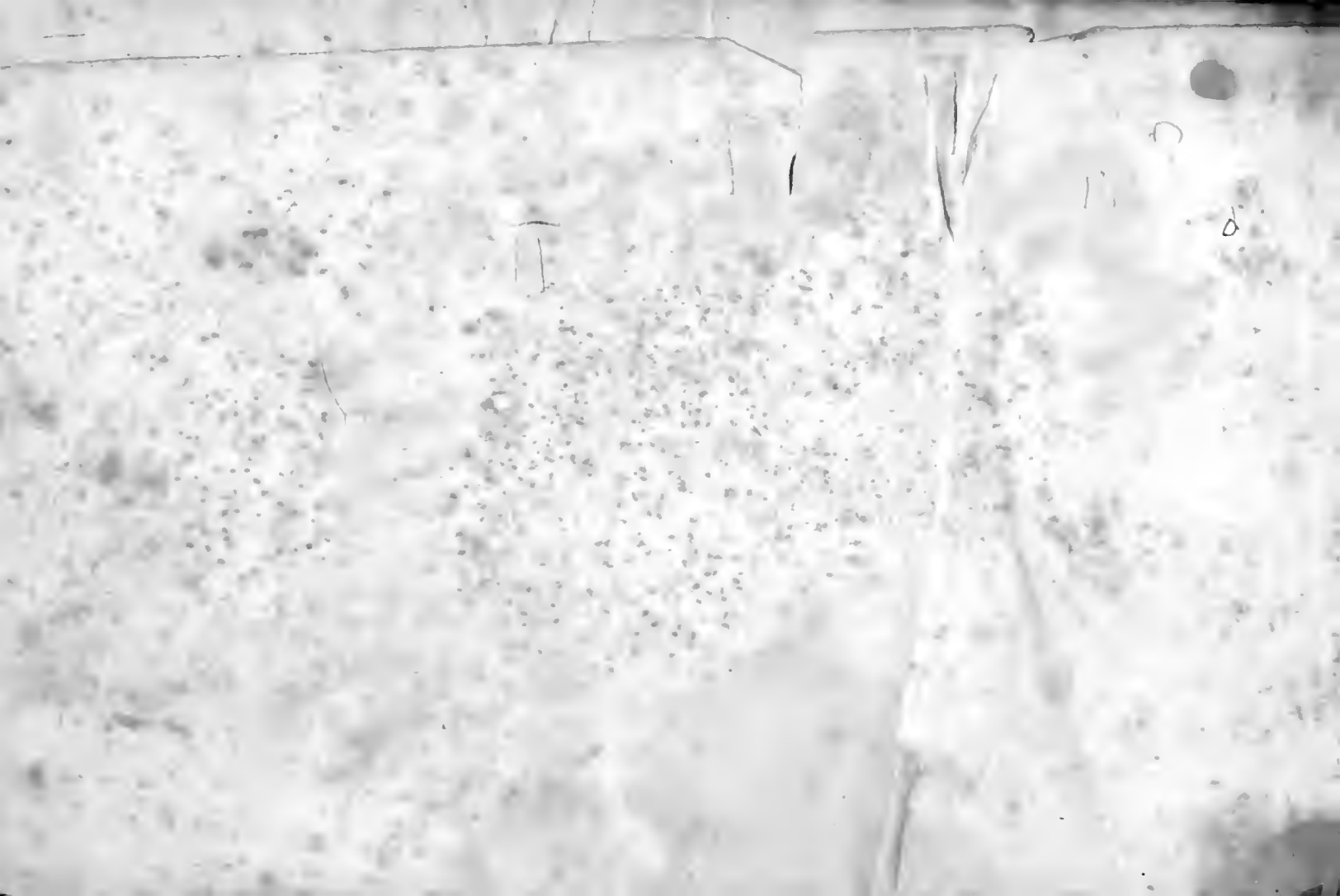
Division

SCB

Section

2543





AMERICAN PSALMODY:

A

COLLECTION OF SACRED MUSIC,

COMPRISING A GREAT VARIETY OF

PSALM AND HYMN TUNES, SET-PIECES, ANTHEMS AND CHANTS,

ARRANGED WITH A FIGURED BASS FOR THE ORGAN OR PIANO FORTE.

DESIGNED FOR PRIVATE DEVOTION OR PUBLIC WORSHIP.

BY E. IVES, JUN.

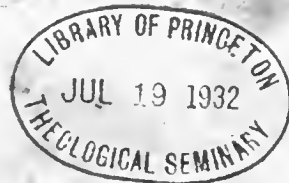
Principal of the Philadelphia Musical Seminary— Author of 'The American Elementary Singing Book,' 'The American Sunday School Psalmody,'
'Elements of Singing,' 'Original Airs,' etc. etc.

THIRD EDITION.

HARTFORD:

PUBLISHED BY F. J. HUNTINGTON.

1834.



P R E F A C E .

Music, being more an *art* than a *science*, and being addressed more to the *sense* than to the *understanding*, requires more the exercise of the *mechanical* of the *mental* faculties. Hence, instead of having the *theory* precede the *practical application* as is the case with other branches of education, it is better to make the gratification of the *sense* an avenue to the information of the *mind*; and to invite attention to the *science* by interesting the ear, and giving exercise to the voice or the finger in the practice of the *art*.

Among the teachers of the present day there are those who err in two extremes. In one extreme some teach the mechanical execution of an instrument, or the singing by rote, without giving any exercise for the mind upon the proper relations of sounds in regard to duration, pitch, &c.; and in the other extreme some attempt to impart a knowledge of music, by illustrations of the theory addressed to the understanding, without giving to the various organs employed in the art a sufficient practice to impart the power of discrimination by the sense.

The former error is peculiar to many who teach instrumental music. They begin at once to teach the mechanical use of the *instrument*, before the pupil has acquired a single idea of the philosophy of *music*. The pupil therefore begins to use the instrument without knowing for what purpose it is intended. Hence, many acquire agility of hand in the use of an instrument, who are, notwithstanding, utterly ignorant of *music* — they play in bad *time*, and if the instrument is such that the correctness of the *pitch* depends upon the judgement of the ear, (as is the case with most instruments, excepting the Organ or Piano Forte) they are false in that also.

The latter error in teaching is peculiar to many, who, in trying new schemes in education, undertake to convey ideas of music to the mind through the medium of the eye, by *geometrical* illustrations of the *musical scale*, its transpositions, modulations, &c. These illustrations which are made by diagrams, or by mathematical divisions of a string, however they may gratify the curious, and those who admire what they cannot comprehend, are of no practical use whatever, nor can they be understood, until that which they are designed to illustrate can be appreciated by the ear. And this discrimination of the ear can be acquired only by *practice*.

In the following method it is designed to illustrate the theory by practice. The exercises in *intervals*, *transpositions* and *modulations*, as well as those for giving power, flexibility and compass to the voice should be practised daily for years. Some of these exercises or others of a similar kind, should comprise a part of every lesson to a scholar, or to a class, even if instruction should be continued ten years.

In regard to the names of the degrees of the scale, the *do*, *re*, *mi*, &c. are adopted because they are universally known. If they differ from those which have been before used, by any who shall use this book, it will be found on trial that it is very easy to change. Beside, it is not advisable to use names much, except in the exercises of the scales, but to use in music, the words which are adapted.

If the following lessons should seem to be incomplete in regard to detail, it may be attributed to a limitation, before hand, to a certain number of pages. It is hoped however that they will be found amply sufficient for all the purposes for which they were intended.

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THE
ELEMENTS OF MUSIC.

INTRODUCTORY REMARKS.

1. Music is a sensation of pleasure produced in the mind by means of sounds.

2. The production of Music may be considered both as a Science and as an Art.

3. The Science of Music is a code of laws founded upon the practice of the best masters.

The Art of Music is the *composing, writing and performing* of musical discourses, and is regulated and governed entirely by the laws of the science.

4. The principle upon which the science of music is established, is, to produce the greatest degree of pleasure in cultivated minds.

5. All the varieties of sound employed for the purposes of music, are comprised under three distinctive heads, viz. DURATION, STRESS, and PITCH.

6. As sound is the effect of the motion of the *air* operating upon the *ear* or *auditory nerve*, these several distinctions of sounds are different effects resulting from different properties of that motion—thus: the *duration* of sound depends upon the continuation of the motion of the *air*—the *stress* of sound depends upon the degree of force with which the *air* vibrates—and the *pitch* of sound depends upon the frequency of that vibration.

7. There are three species of Music—viz. RHYTHM, MELODY, and HARMONY. These may be performed each separate from the others, but the most perfect music combines them all.

8. *Rhythm* is produced by means of measured and regularly accented sounds, like poetry. It is the music of the Drum. It employs only duration and stress.

9. *Melody* is produced by changes of pitch. It is the music of the *Æolian Lyre*.

10. *Harmony* is produced by a combination of different pitches of sound heard at the same time.

11. The signs or graphic characters by which sounds are represented to the eye are called NOTES.

12. The notes are necessarily so contrived as to represent all that relates to the three distinctions of sound at one and the same time. They represent the various *durations* of the sounds by being made in different shapes. They represent the differences of stress by being divided into measures, and also by verbal signs such as *forte* and *piano* (loud and soft,) &c. They represent the differences of *pitch* by being written in different degrees of high and low on the paper, and also by characters signifying *higher and lower*, (sharp and flat, &c.)

PART I.

OF RHYTHM.

LESSON I.—OF THE DURATION OF SOUNDS.





1. RHYTHM is a pleasure which the mind derives from the calculation and division of time into equal portions or periods. In music, as well as in poetry, it is produced by a proper arrangement of *long* and *short*, and *loud* and *soft* sounds.



2. The fundamental principle in rhythm, is, a *periodical* division of time—that is, time divided into periods of exactly equal length—the periods being marked or announced to the mind, by a sound of superior stress, or emphasis.



3. These portions of time in music, are called measures—in poetry they are called feet—properly, *rhythmical measures* and *rhythmical feet*.

4. *Rhythm* also requires, in music, an even number of measures in a *strain*, and a proper correspondence in the length of the different strains that make a *movement*, and a just symmetry or proportion in the different movements of a *piece*—as also in poetry, it requires an even number of feet in a *line*, and a correspondence in the length of the different lines of a stanza, &c.




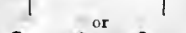






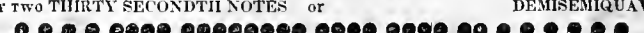

5. These regular divisions of time, &c. require a system of sounds in regard to duration, that will admit of exact comparisons; such as two comparing in length with one, four to two, &c. &c. Such is the system of the duration of sounds adopted in music, and illustrated in the following table by notes of different forms.

6. The notes are described thus—the open head —open head and stem , filled head and stem , filled head stem and hook ,

two hooks , and three hooks . When written in the following man-

ner called grouping  their hooks are supposed to be joined. The stems may turn either up or down .

EXAMPLE NO. I.

ONE LONG NOTE		or SEMIBREVE represents a sound equal in duration to (Pendulum 12345678)		MINIMS—or to
TWO HALF NOTES		or		CROTCHETS—or to
FOUR QUARTER NOTES		or		QUAVERS—or to
EIGHT EIGHTH NOTES		or		SEMIQUAVERS—or to
SIXTEEN SIXTEENTH NOTES		or		
THIRTY TWO THIRTY SECOND NOTES		or		

REMARKS.

1. The correct performance of these notes does not require that a definite portion of time be allowed invariably to the several notes; but that they always be made of a *relative* or *proportional* length—

that is, that in the same strain of music, the half notes shall be made, each, half as long as the whole note, and the quarter notes, each a quarter as long as the whole note, &c.

2. It is therefore important to have a method of measuring time, by which shall be known just how much is allowed to a note — and by which also shall be marked the various proportions of that time which all the other notes require.

3. The most perfect method of measuring time for the purposes of music, is, the use of a *pendulum*. If the student does not possess a *metronome*, a pendulum without any other mechanism than simply a small ball of lead, or some other metal suspended by a string so that it can vibrate, is quite as perfect, although not so convenient for use as the metronome.

4. The pendulum makes vibrations exactly equal in regard to frequency; therefore, by performing a note while it makes a certain number of vibrations, the proportional length of any other note may be easily estimated and measured by allowing a proportional number of vibrations, according to the proportional length of the note. Thus — if we prolong the sound of the long note while the pendulum makes eight vibrations or motions, then each half note should be prolonged during four vibrations; and each quarter note should be prolonged during two vibrations, and each eighth note during one vibration, and two sixteenth notes should be performed at each vibration, &c.

5. In the foregoing table, the numerical figures show the vibrations of the pendulum. The pendulum may be made to vibrate more or less frequent by diminishing or increasing its length.

6. The most convenient way of measuring sounds for learners, by the pendulum, is *generally* to allow eight motions for a whole note, four for a half note, two for a quarter note, &c. Yet there will be many exceptions to this rule, and it will always be of little importance whether a greater or less number of vibrations be given to the notes so long as the notes are correctly measured in regard to their *relative* durations. That method which shall be the most simple is the one to be preferred by the student.

LESSON II. — OF MEASURE.

1. Having become acquainted with the relations of sounds in regard to duration, and the various notes by which these relations are signified; the student should next learn how these varieties of length are employed to produce Rhythm.

2. It has been said (see paragraphs 1, 2, and 3 of lesson I.) that sounds must be equally measured by means of *emphasis* or *stress*, in order to produce rhythm. These *rhythmical measures* are denoted by perpendicular lines. The lines are called *bars*, and the portions between are the *measures*. See Example No 2.

EXAMPLE NO. II.

Bars and Measures.

3. The emphatic sound is at the beginning of each measure. If the measure is divided into many notes of equal length, every second note will require a slight accent.

4. The measures are subdivided into portions called *times*. These portions are designated by motions of the hand or the foot, which is called *beating time*.

4. The various kinds or modes of measure, take their names from the number of beats each measure requires. Measure requiring two beats is called *double time measure*, and that requiring three beats, *triple time measure*, &c.

5. The pendulum is required only for learners to regulate the beating, and even the beating should be dispensed with in public performances, except by the leader, and by him also if the music is simple; yet it is indispensable that all learn to beat time by the pendulum, or to beat *true time*.

6. The simplest way of learning, is, to have the pendulum make two vibrations at every beat

7. The simplest measure is that containing two times, called *double time measure*.* These measures are indicated by the figures $\frac{2}{4}$ which imply that each measure contains the value of two fourth or quarter notes. See Example No 3.

EXAMPLE NO. 3.

Double Time Measure or Two Fourths Measure.

$\frac{2}{4}$

PHNOULUM.
BEATS.

9. The same kind of measure is sometimes written like the following example — called in some books the second mode of common time.

EXAMPLE NO. 4.

Double Time Measure or two Halves Measure.

$\frac{2}{2}$ or C

10. The next kind of measure is that which contains three times, (six motions of the pendulum) in each. It is called *triple time measure*. See Ex. No. 5.

EXAMPLE NO. 5.

Triple Time Measure or Three Fourths Measure.

$\frac{3}{4}$

*This is sometimes called Half time, being half of Quadruple time which is called Common time It is also in some books called the third mode of Common time.

11. The same kind of measure is sometimes written with three eighth notes in a measure, and also with three half notes in a measure. See examples 6 & 7.

EXAMPLE NO. 6.

Triple Time Measure or Three Eighths Measure.

$\frac{3}{8}$

EXAMPLE NO. 7.

Triple Time Measure or Three Halves Measure.

$\frac{3}{2}$

12. The next kind of measure is that which contains four times. It is called *quadruple time measure or common time*. See Example No. 8.

EXAMPLE NO. 8.

Quadruple Time Measure, or Long Measure, or Four Fourths Measure, or Common Time Measure.

C or $\frac{4}{4}$

13. The next kind of measure is that which contains six times. It is called *sextuple time measure*. See Example No. 9.

EXAMPLE NO. 9.

Sextuple Time Measure, or Six Fourth Measure. See P. 228. Am. Ps.

6
4
12 34 56 78 910 1112 | 1234 56 78910 1112 | 12 34 & 5 & 6 & 7 8910 1112 | ○ ○ |
down left right up left right | d l r u l r | d l r & u l r d l r u l r |

LESSON III.— OF THE HOLD, DOT, BIND, &c.

1. The foregoing examples contain all the varieties of what is termed *simple time measure*. Other varieties of measure are used, which are called *compound time measure*. Before giving any examples of compound time measure, it is necessary to show some additional things relating to the duration of sounds, which are called *licenses in time*.

2. These licenses consist of the **HOLD** or **PAUSE**, the **STACCATO**, the **BIND**, the **DOT** or **SIGN OF ADDITION**, and the **FIGURE 3** or **SIGN OF DIMINUTION**.

THE HOLD OR PAUSE.

3. The *hold* or *pause* is a license, given for the prolongation of a sound at pleasure. Its sign is a small curve line with a dot, thus . When this mark is placed over or under a note, that note should be prolonged beyond its proper length. When it is placed over a *rest* or over a *bar* the time of silence should be prolonged.

EXAMPLE NO. 10.

The Hold or Pause.

2
4

STACCATO.

4. *Staccato* means, *to separate*; that is, to separate the sounds by greater spaces; therefore, as the movement must proceed, the notes must be made proportionally shorter, as the spaces between them are made longer. This is signified by points or dots placed over or under the notes, which are called *staccato marks*, thus (.)

EXAMPLE NO. 11.

Staccato.

As written | As sung

THE BIND.

5. A sound longer than that which is represented by the *long note*, is signified by binding two or more together by a curve line. See Example No. 12.

EXAMPLE NO. 13.

The Bind.

la | la | la | la

When therefore a curve line is drawn over or under several notes standing on the same degree of pitch, they should be performed in one unbroken sound, equal in duration to the time of all the notes.

THE DOT OR SIGN OF ADDITION.

6. When the addition of one half is to be made to any note, a *dot* is used instead of an additional note and *bind*. See Example No. 13.

EXAMPLE NO. 13.

The Dot.

EXAMPLE NO. 14.

The Dot explained by the Bind.

The dot signifies the addition of half the value of the note. A dot may also be dotted and thus its length be increased one half.

THE FIGURE 3 OR SIGN OF DIMINUTION.

7. When three notes are to be performed in the time belonging to two notes of the same kind, a figure 3 is placed over or under them. See Example No. 15.

EXAMPLE NO. 15.

Figure Three.

LESSON IV.—OF COMPOUND TIME MEASURE.

1. The examples in rhythm which have already been given, consist of *Double, Triple, Quadruple and Sextuple time Measures*. They are called *Simple Double, Simple Triple, &c.* The difference between simple and compound time, is, that in simple time there is an even number of *eighth notes* in each time; thus

while in compound time there are triplets, or an odd number of eighth notes in each time; thus

2. In writing compound time measure, the figure 3 is not used for the triplets, but the number of eighth notes that fill a measure is designated by figures at the beginning of the strain. See Example No. 16.

EXAMPLE NO. 16.

Compound Double Time Measure, or Six Eighth Measure.

EXAMPLE NO. 17.

Compound Triple Time Measure, or Nine Eighth Measure.

EXAMPLE NO. 18.

Compound Quadruple Time Measure, or Twelve Eighths Measure.



3. Compound Sextuple Time Measure is never used—therefore the foregoing examples comprise all the varieties of Measure which are used, viz. Double, Triple, Quadruple, Sextuple, Compound Double, Compound Triple, and Compound Quadruple.

EXPLANATION OF THE SIGNS THAT INDICATE THE MEASURE.

1. This mark [C] was originally a whole note or semibreve, which indicated that each measure contained its value—thus it is to be considered now. The figures $\frac{4}{4}$ which imply that four fourths make

a measure are sometimes used. This kind of measure which in this work is called Quadruple time measure, is in other books called *The First Mode of Common Time*.

2. The barred C signifies that the movement should be quicker than the preceding, and only two beats in the measure. The figures $\frac{2}{2}$ are used to imply the same thing. In this book it is called Double Time Measure. In other books it is called *The Second Mode of Common Time*, or *Half Time*.

3. The figures $\frac{2}{4}$ imply that two quarter notes or what is equated thereto make a measure. This is called Double Time Measure or Two Fourths Measure in this book—in others *The Third Mode of Common Time*.

2

4. The figures $\frac{3}{2}$ imply that the value of three halves make a measure—called in this book Triple Time Measure, or Three Halves measure—in other books, *The First Mode of Triple Time*.

5. The figures $\frac{3}{4}$ imply that the value of three fourth notes makes a measure—called in this book Triple Time Measure, or Three Fourths Measure—in other books *The Second Mode of Triple Time*.

6. The figures $\frac{3}{8}$ imply that the value of three eighth notes is contained in each measure—called in this book Triple Time Measure or Three eighths measure—in other books *The Third Mode of Triple Time*.

6. The Figures $\frac{6}{4}$ imply that the value of six quarter notes is contained in a measure—called in this book Sextuple Time Measure or Six Fourths Measure—in other books *The Second Mode of Compound Time*.

8. The figures $\frac{6}{8}$ imply that the value of six equal notes is contained in a measure—called in this book Compound Double Time Measure, or Six Eighths measure—in other books *The First Mode of Compound Time*.

9. The figures $\frac{9}{8}$ imply that the value of nine eighth notes make a measure—called in this book Compound Triple Time Measure, or Nine Eighths Measure—in other books, *Compound Triple Time*.



10. The figures $\frac{12}{8}$ imply that twelve eighth notes make a measure

—called in this book Compound Quadruple Time Measure or Twelve Eighths Measure.

N. B. In all kinds of measure the emphasis or Rhythmical stress should be given to the first note.

11. One thing only remains to be treated of as belonging to rhythm. It is the *movement of sounds*, or the precise degree of length which is given to the sounds individually, and the rapidity with which they are successively made. It will be easily perceived that the individual duration of notes and their rapidity of succession are intimately connected; for it is impossible to make sounds in rapid succession, while they are extended in their individual length. The attempt at this is a peculiar characteristic of bad performers.

12. The movement in which the composer would have his music performed, may be indicated precisely by stating the length of the pendulum and the number of vibrations to be given to any note, or to a measure, at the beginning of the piece. Thus, Pendulum 20 inches, four vibrations in a measure.

13. There is also a *metronome* or *musical time-piece* invented by Mr Maelzell, which has a *scale* for the pendulum; at the several degrees of which there are numerical figures, showing the number of vibrations the pendulum will make in a minute, by sliding the gauge at the several degrees: thus, slide the gauge to "60" and the pendulum will make 60 vibrations in a minute; and slide the gauge to "100" and the pendulum will make 100 vibrations in a minute, &c. The way to indicate the movement by the metronome is thus: (60 ) means sixty quarter notes in a minute; or (108 ) means one hundred and eight eighth notes in a minute. This is the most simple and the most definite way of indicating the movement.

14. Another method is to use certain Italian terms as indicials of the movement. These can only be understood relatively, and are, at the best, very indefinite in their meaning and application.

A definition of terms is given in the following table.

<i>Largissimo.</i>	} As slow as possible.
<i>Adagissimo.</i>	
<i>Adantissimo.</i>	
<i>Adagio-Molto.</i>	} Slow and heavily very much.
<i>Largo Molto.</i>	
<i>Poco Largo.</i>	} (<i>Poco</i> , a little.) Less slow than Largo, Adagio, and Lento.
<i>Poco Adagio.</i>	
<i>Poco Lento.</i>	
<i>Maesto.</i>	Majestic, consequently slow.
<i>Andante.</i>	A little slow, or by gentle steps as in walking.
<i>Andante Molto.</i>	More slow than Andante.
<i>Poco Andante.</i>	Less slow than Andante.
<i>Andantino.</i>	Diminutive of Andante, light.
<i>Andante Con Moto.</i>	(<i>Con Moto</i> , with movement.) With a little more speed than Andante.
<i>Tempo giusto.</i>	In just time, or between fast and slow.
<i>Moderato.</i>	Moderately.
<i>Poco Moderato.</i>	A little moderate.
<i>Allegretto.</i>	Diminutive of Allegro, a little sprightly.
<i>Poco Allegro.</i>	A little Allegro.
<i>Allegro Moderato.</i>	Moderately quick.
<i>Allegro.</i>	Quick, sprightly.
<i>Vivace.</i>	Quicker than Allegro.
<i>Veloce.</i>	Swiftly, with velocity.
<i>Spirituoso.</i>	Spirited.
<i>Con Spirito.</i>	With spirit.
<i>Presto.</i>	Very quick.
<i>Presto Assai.</i>	} As quick as possible.
<i>Presto Molto.</i>	
<i>Pretissimo.</i>	

LESSON V.

FURTHER PARTICULARS IN REGARD TO THE EMPLOYMENT OF STRESS.

1. Hitherto, the sounds have been made to differ in regard to stress for the purpose of marking time or measure, and thus producing rhythm. Stress however, is employed for other and very important purposes. It is almost the sole agent of *expression*; and, in all the variety of ways in which it may be employed, it is the principal ornament of the Art of Music.

2. The various degrees of stress are designated by the Italian words —

<i>Pianissimo</i>	marked	<i>PP</i>	meaning	<i>Very Soft.</i>
<i>Piano</i>	“	<i>P</i>	“	<i>Soft.</i>
<i>Mezzo Piano</i>	“	<i>MP</i>	“	<i>Middling Soft.</i>
<i>Mezzo</i>	“	<i>M</i>	“	<i>Middling.</i>
<i>Mezzo Forte</i>	“	<i>MF</i>	“	<i>Middling Loud.</i>
<i>Forte</i>	“	<i>F</i>	“	<i>Loud.</i>
<i>Fortissimo.</i>	“	<i>FF</i>	“	<i>Very-Loud.</i>

These should be made in regular gradations from the softest to the loudest sound that can be produced.

3. These various degrees of stress are given either to *different parts of a single sound*, to *different parts of a strain*, or to *different strains in a piece*; and to all of these in different forms.

4. The different forms in which stress is employed, are the following: 1st, An abrupt change from one degree to another, signified by the initials *F*, *P*, &c. 2d, A gradual increase of stress, signified by the word *crescendo*, or its abbreviation *cres.*, or by this mark <. 3d, A gradual decrease of stress, signified by the word *diminuendo*, or its abbreviation *dim.*, or by this mark >. 4th, A gradual increase and decrease of stress signified by the word *swell* or by this mark <—>. 5th, A gradual decrease and increase of stress, signified by the term *inverted swell*, or by this mark >—<. 6th, The *abrupt or sudden stress*, signified by the word *Forzando*, or its abbreviation *Fz.*, or by this mark >.

5. The following are exercises for practice. The most important form of stress,—that which above all others, distinguishes the perfect artist from a bad performer, and which is the most difficult of all, to be attained, either when applied to a single sound, or to a succession of sounds, is the *diminuendo*.

5. Let the student become perfect in the *cres.* and *dim.*, and he has accomplished all; for all the other forms are but different forms of these two.

5. Perfection, in the execution of the *cres.* and *dim.*, consists in making the increase exactly *gradual* from *PP.* to whatever degree is required, and to make the decrease from the extreme of the *cres.* to *PP.* again, also perfectly gradual.

6. In making the *dim.* the student will find great difficulty in avoiding an abrupt, falling off in stress at the very commencement.

A course of practice according to the following examples will avail much in perfecting the student in this very essential part of the art of singing or playing. Let the teacher regulate the time by beating down for each note.

EXAMPLE NO. 19.

Intervals of Stress.



EXAMPLE NO. 20.

The same inverted.



EXAMPLE NO. 21.

The last two Combined.

EXAMPLE NO. 22.



EXAMPLE NO. 23.



EXAMPLE NO. 24.



EXAMPLE NO. 25.



EXAMPLE NO. 26.

Let this be sung like No. 23, binding all the notes into one unbroken sound.



EXAMPLE NO. 27.



EXAMPLE NO. 28.



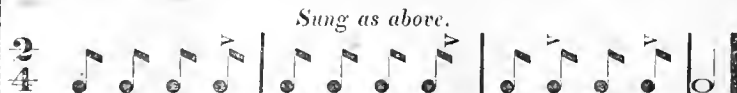
EXAMPLE NO. 29.



EXAMPLE NO. 30.



EXAMPLE NO. 31.



PART II.

OF MELODY.

LESSON VI.—OF THE SCALE.

1. *Melody* is the pleasing, or musical effect of a succession of sounds that are properly regulated in regard to their *Pitch*.

2. These differences of sound, which are called differences in *pitch*, or degree of elevation, can be explained to the student only by exemplification from the teacher personally, or by referring the student to an instrument designed for the purpose.

3. The making all the varieties of pitch in music, is called *INTONATION*.

4. The establishment of a *system* of *Musical Intonation* was the work of many individuals in successive centuries.

5. The system has for a long time been considered complete. It is founded upon the laws of nature, as they are developed, in the various ways in which musical sounds are produced without the assistance of art, and also upon long experience in ascertaining what is the most pleasing to the mind.

6. There are two modes of changing the pitch. One is by a gradual variation, like sliding the finger up or down a string while it is vibrating; and the other is by making each sound stationary, and skipping from one degree to another.

7. Those sounds produced by sliding, are called **CONCRETE SOUNDS**. Those produced by skipping are called **DISCREET SOUNDS**.

8. Concrete sounds are employed mostly in the melody of Speech. Discreet sounds are employed mostly in the melody of Song, or in music—concrete sounds being used only as embellishment.

9. The following are the various ways in which discreet sounds are employed in the production of melody, viz.

1st, By a succession of sounds of the same pitch.

2d, A succession of degrees in approximate order ascending.

3d, A succession of degrees in approximate order descending.

4th, Ascending by greater skips.

5th, Descending by greater skips.

6th, Ascending by irregular skips.

7th, Descending by irregular skips.

8th, By all the above ways combined, &c.

OF THE MUSICAL SCALE.

9. The system of pitch which is the standard or key of intonation, is comprised in eight approximate degrees ascending.

10. These are called the *musical scale*.

11. The *distance* between any two sounds differing in pitch, is called an **INTERVAL**.

12. The exact amount of interval is described by the words *Tone*, *Semitone*, &c.

13. The intervals or steps of the musical scale are **Tones** and

Semitones—five of the former, to two of the latter. Because the intervals are mostly *tones* it is called a **DIATONIC SCALE**.

14. The successive order of the tones and semitones constitutes what is called the *mode* or form of the scale.

15. The principal mode in which the scale is used, is such as to produce the following order of intervals, viz. Ascending, *Tone, Tone, Semitone, Tone, Tone, Tone, Semitone*; and descending, the same intervals in the inverse order.

16. These sounds may be made by striking successively eight keys of the Piano Forte, beginning with middle C and proceeding to the right, and then the same again in a retrograde order. The student should now exercise his voice upon these sounds, being guided by a teacher, or by an instrument whose intonations are perfect. Pronounce *ah* or any other vowel for each sound, which should be prolonged to the extent of the breath.*

17. These same intervals are repeated over and over, either ascending or descending, as far as the voice or instrument can extend; and all the sounds beyond the seventh are considered replicates of the first seven.

18. In the practice of the scale to acquire a correct intonation, names may be associated with the several degrees. This method was first introduced by Guido in the tenth century, for two objects. One was to furnish a variety of vowels for articulation, and the other was to establish in the mind a connexion between words and intervals, (keeping the semitones always between the same names as well as the tones,) so that by knowing the names it will be easy to express their proper degrees of pitch.†

*It is best that the student should cultivate his *car* so as to be able to appreciate these intervals, before any representation of the sounds is made to the *eye*.

†This method is not universally used; yet on the whole it is the best. It is recommended however not to carry it too far; that is, not to sing too much by '*sol fa-ving*,' but to sing the words set to the music, or *la la*, &c.; for although the student may by *sol faing* learn in a *very short time* to read, and sing at sight, *very simple* tunes, yet in very difficult music this knowledge is not only of very little avail to him, but is (if it has become a fixed habit) a real obstacle.

19. The names recommended are Do, Rae, Mi, Fa, Sol, La, Si, repeated over and over ascending, and the same in an inverted order descending. The eighth sound therefore which completes the scale is called Do.*

20. Let the scale now be sung with the names, calling the first degree Do, &c.

21. There are certain technical appellations applied to the several degrees of the scale, descriptive of their peculiar character and relations, viz.

22. The first degree is called the *Tonic* or *Key-note*, because it is the basis or foundation of the scale.

23. The second is called the *Supertonic*, because it is next above the tonic.

24. The third is called the *Mediant*, because it is midway between the tonic and the dominant.

25. The fourth is called the *Sub-dominant*, because it is next below the dominant.

26. The fifth is called the *Dominant*, because of its importance in the scale.

27. The sixth is called the *Sub-mediante*, because it is midway between the subdominant and the Octave.

28. The seventh is called the *Leading-Note*, because on hearing it we naturally anticipate the octave.

29. The eighth when considered in relation to the first is called an *Octave* — it is likewise the tonic of the next series. It has the same relation to the first degree, that the female voice has to the male voice when they are said to be singing the same pitch.

30. The scale in the mode of from Do to Do, &c. is bold and cheerful. It is sung in the mode of from La to La to produce a mournful effect.

31. The Mode of Do is called major, and the mode of La is called minor, because of the difference in the interval from the first to the third degrees of each; — the one being greater and the other less.

* The following are sometimes used, viz. Fa, sol, la, fa, sol, la, mi — or, Fa, sol, la, ma, ro, na, mi.

EXAMPLE NO. 32.

Octachord, or Eight Degrees of the Diatonic Scale in the Major Mode.

Fa.	Fa.	Do.	8	—	Octave.
Mi.	Mi.	Si.	7	—	Semitone. Leading note.
Na.	La.	La.	6	—	Sub-mediante. tone.
Ro.	Sol.	Sol.	5	—	Dominant. Tone.
Ma.	Fa.	Fa.	4	—	Sub-dominant. Semitone.
La.	La.	Mi.	3	—	Mediant. Tone.
Sol.	Sol.	Rae.	2	—	Super-tonic. Tone.
Fa.	Fa.	Do.	1	—	Tonic or Key note.

32. The 1st, 3d, 5th, and 8th degrees are called the *common chord*.

33. Eight degrees of the diatonic scale are called an *Octachord* — and four degrees are called a *Tetrachord*.

EXAMPLE NO. 33.

Minor Scale.

La,	—
Sol.	—
Fa.	—
Mi.	—
Rae.	—
Do.	—
Si.	—
La.	— Tonic.

EXAMPLE NO. 34.

Major Common Chord.

Do,	—
—	—
—	—
Sol.	—
—	—
—	—
Mi.	—
—	—
Do.	—

EXAMPLE NO. 35.

Minor Common Chord.

La,	—
—	—
—	—
—	—
Mi.	—
—	—
—	—
Do,	—
—	—
La.	—

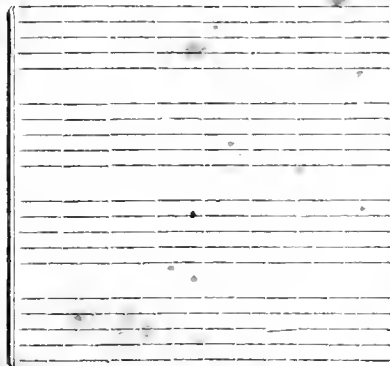
8. When several melodies are composed so as to be sung together they are written on separate staves, one over the other, and are connected by a brace.

9. These melodies are called *parts*. The number of parts in use is *four*, viz. Treble, Alto, Tenor, Bass.

10. The parts sung together are called a *score*. See example No. 35.

EXAMPLE NO. 35.

Score of Four Staves.



LESSON VIII.—CLEFS, LETTERS, &c.

1. Music is performed by the voice, and also by means of instruments. In the former case it is called *Vocal Music*; in the latter, *Instrumental Music*.

2. The same method of writing or representing the sounds by graphic characters is used for both vocal and instrumental music; there are however many signs in *vocal music* that refer *directly* to an

instrument alone, yet are used *indirectly* to express certain things in reference to the voice. These cannot therefore be fully comprehended, as applicable to *singing* without some theoretical knowledge of an *instrument*.

3. The Piano Forte being the best calculated to illustrate the meaning of all musical characters, as well as the principles of music generally, a very concise explanation of it will now be given.

DESCRIPTION OF THE PIANO FORTE.

4. The sounds of the Piano Forte are caused by the vibration of distended wires, which are called strings.

5. The strings are made to vibrate by means of hammers. The hammers are made to strike the strings by means of levers, which are so arranged that their ends lay along in front of the instrument convenient for being touched by the fingers.

6. These levers are called *keys* and the whole range of keys is called the key-board.

7. The strings of the Piano Forte are to be so tuned that by striking the keys in rotary succession they will produce a scale of half tones.

8. The keys are divided into two rows. The first row of keys are those that are selected to make a *musical scale*; that is a scale of tones and semitones— or *tone, tone, semitone, tone, tone, tone, semitone*, and so on throughout. These are white or ivory keys, and are the longest. These are called the natural keys, because they produce the natural musical scale.

9. The other row of keys are those that were left out in order to make the *tones* of the first scale. They are black, or ebony, and are the shortest.

10. Now according to this arrangement, the black keys will appear in clusters of two and three alternately, according to the semitones of the natural scale, which, wherever they occur require two white keys to stand together.

11. The system of *reading music* with the Piano Forte is this: The

11. Now it will be seen that the musical scale can be played in twelve different keys—that is, it can be played by taking twelve different notes as tonics, viz. C, C♯, D, E♭, E, F, F♯, G, A♭, A, B♭, B.

12. By commencing with C the scale is made with white keys alone; this therefore is called the natural key.

13. By commencing with C♯ the scale is made by the five black keys together with two white keys beside the octave, which is made also by C♯.

14. The student should be required to point out the keys on the picture of the key-board that will be required for making the scale from any given key note. To do this correctly he has only to bear in mind that the musical scale consists of the intervals—tone tone, semitone, tone, tone, tone, semitone; and then, that after striking a key which produces a sound, the next key to it (whether white or black) will produce a semitone, and the next but one to it will produce a tone.*

LESSON X.—OF THE POSITIONS OF THE KEY OR SCALE.

1. The first or natural position of the key, or Diatonic scale, is when C. is taken as the key note. As there are no flats or sharps used in this position, there are none placed on the staff and the signature is called natural.

2. The next position is when the Dominant of the last position is taken as a key note, which is G. This requires F. to be made sharp in order to make the interval from the 6th to the 7th degrees a tone, and that from the 7th to the 8th degrees a semitone. The sharp re-

*A mistake is frequently made in regard to the meaning of the word tone, the same as if a person should consider a milestone to be a *mile*, instead of the distance between two milestones. The word *tone* as here used means the distance between two sounds. It is sometimes used to express *quality* of sound—thus: a voice of a good *tone*. It is also used instead of *sound*—thus: a *tone* in the pitch of C. These uses of the word however should be abandoned.

quired in playing in this key is placed on the staff at the beginning and is called the “signature” or sign of the key note. The signature shows at once the key note— for it is easily seen that the scale cannot be played with the natural letters except from C, nor with F♯ only introduced except from G, nor by introducing only F♯ and C♯ except from D, &c.

3. The change of key is called transposition. The regular transpositions, are first: those that proceed by taking the Dominant of each position for a key-note of the next position: and, second, those that proceed by taking the subdominant of each position for a key-note to the next position.

4. By taking the Dominant for a key-note the seventh degree from it will require a sharp to make a proper leading note to the octave.

5. By taking the Subdominant for a key-note, the fourth degree from it will require a flat to make it a semitone from the 3d. degree. See the following Examples.

TABLE OF SIGNATURES AND KEY NOTES.

When the signature is natural,	Do is on C,	and La on A.
“ “	one sharp, Do is on G,	and La on F.
“ “	two sharps, Do is on D,	and La on B.
“ “	three sharps, Do is on A,	and La on F♯
“ “	four sharps, Do is on E,	and La on C♯
“ “	one flat, Do is on F,	and La on D.
“ “	two flats, Do is on B♭	and La on G.
“ “	three flats, Do is on E♭	and La on C.
“ “	four flats, Do is on A♭	and La on F.

LESSON XI.

TRANSPOSITIONS OF THE MAJOR SCALES BY MAKING THE DOMINANT OF EACH SCALE THE TONIC OF THE NEXT SCALE.

No. 10.

*Signature Natural.—Do on C.**Major Common Chord of C.*

Do rae mi fa sol la si do do si la sol fa mi rae do do mi sol do do aol mi do

Do rae, &c. the same as treble.

No. 2.

*Signature one Sharp, or F sharp.—Do on G.**Major Common Chord of G.*

Do rae mi fa sol la si do do si la sol fa mi rao do Do mi sol do do sol mi do

No. 3.

*Signature two Sharps, F & C.—Do on D.**Major Common Chord of D.*

Do rae mi fa sol la si do do si la sol fa mi rae do do mi sol do do sol mi do.

No. 4. *Signature three Sharps, F, C, & G.—Do on A.* *Major Common Chord of A.*

Do rae mi fa sol la si do do si la sol fa mi rae do do mi sol do do sol mi do

No. 5. *Signature Four Sharps, F, C, G, & D.—Do on E.* *Major Common Chord of E.*

Do rae mi fa sol la si do do si la sol fa mi rae do do mi sol do do sol mi do

The transpositions may be carried on according to the foregoing Examples, making a key note of every dominant, and making the seventh degree from every new key note sharp, until every note of the scale becomes sharp, and every degree of the semitonic or chromatic scale is used as a key note.

LESSON XI.

TRANSPPOSITIONS OF THE MUSICAL SCALE BY TAKING THE SUBDOMINANT OR FOURTH DEGREE OF EVERY SCALE AS A KEY NOTE OF A NEW POSITION.

This will make the fourth degree of every new position flat.

No. 1. *Signature Natural.—Do. on C.* *Major Common Chord of C.*

Do rae mi fa sol la si do do si la sol fa mi rae do do mi sol do do sol mi do

No. 2.

*Signature one Flat, B Flat.—Do on F**Major Common Chord of F.*

Do rae mi fa sol la si do do si la sol fa mi rae do do mi sol do do sol mi do

No. 3.

*Signature two Flats, B & E Flat.—Do on B**Major Common Chord of B.*

Do rae mi fa sol la si do do si la sol fa mi rae do do mi sol do do sol mi do

No. 4.

*Signature three Flats, B & E Flat.—Do on E.**Major Common Chord of E.*

Do rae mi fa sol la si do do si la sol fa mi rae do do mi sol do do sol mi do

No. 5.

Signature four Flats, B, E, A & D Flat.—Do on A.

Major Common Chord of A.

Do rae mi fa sol la si do do si la sol fa mi rae do do mi sol do do sol mi do

The transpositions may continue in the foregoing manner to seven flats; and even beyond, by double flats—but as the same things are to be illustrated in the next lesson—on modulation—it is thought, sufficient here, to give only those positions that are ordinarily used in writing music, which are the positions given in the preceding lessons.

LESSON XII.—OF MODULATION.

1. Modulation is the changing the position of the scale in the course of a melody by the introduction of a sharp or a flat.
2. The most common and simple modulations are those contained in the following examples, which are designed to be sung or played from beginning to end without stopping.

Examples by Sharpening the 4th degree of the Scale, which causes the fifth degree to become a Key-note.

Do rae mi fa sol la si Do Sol Mi Do mi fi sol do rae mi fa sol la si do sol mi do mi fi sol
La rae sol La ra sol

Do rae mi fa sol la si do sol mi do mi fi sol Do rae tni fa sol la si do sol mi do mi fi sol.
la ra sol la ra sol

Do rae mi fa sol la si do sol mi do mi fi sol Do rae mi fa sol la si do sol mi do mi fi sol
la rae sol la rae sol

Do rae mi fa sol la si do sol mi do mi fi sol do rae mi fa sol la si do sol mi do mi fi sol.
la rae sol la ra sol

Examples by Flattening the 7th degree of the Scale, which causes the fourth degree to become a Key-note.

Do ra e mi fa sol la si Do Sol Mi Do do se la sol fa Do ra e mi fa sol la si do sol mi do do sa la sol fa

Do do fa do do fa

Do ra e mi fa sol la si do sol mi do do se la sol fa do ra e mi fa sol la si do sol mi do do sa la sol fa

do do fa do do fa

Do ra e mi fa sol la si do sol mi do do se la sol fa do ra e mi fa sol la si do sol mi do do se la sol fa

do do fa do do fa

Do rae mi fa sol la si do sol mi do do se la sol fa do rae mi fa sol la si do sol mi do do se la sol fa do do mi do do se la sol fa do do fa

do do mi do do fa

LESSON XII.

Transpositions of the Minor Scale by taking the Dominant or fifth degree of every position for the Tonic or first degree of the next new position.

N. B. In singing the minor scale ascending the 6th and 7th degrees are made sharp—the seventh to make it a *leading note*; and the sixth because there would otherwise be a tone and a half from that to the seventh.

No. 1. Signature Natural, indicates that the key-note of the minor scale or *La* is *A*.

Minor Common Chord of *A*.

La si do rae mi fi si la la sol fa mi rae do si la la do mi la la mi do la

No. 2. Signature one Sharp, or *F Sharp*, indicates that the key-note of the minor scale or *La* is *E*.

Minor Common Chord of *E*.

La si do rae mi fi si la la sol fa mi rae do si la la do mi la la mi do la

No. 3. Signature two Sharps, or *F* & *C* Sharp, indicates that the key-note of the minor scale, or *La*, is *B*. Minor Common Chord of *B*.

La si do rae mi fi si la la sol fa mi rae do si la la do mi la la mi do la

No. 4. Signature three Sharps, or *F*, *C* & *G* sharp, indicates that the key-note of the minor scale or *La* is *E*. Minor Common Chord of *F#*.

La si do rae mi fi si la la sol fa mi rae do si la la do mi la la mi do la

No. 5. Signature four Sharps, or *F*, *C*, *G* & *D* sharp, indicates that the key note of the minor scale, or *La* is *C#*. Minor Common Chord of *C#*.

La si do rae mi fi si la la sol fa mi rae do si la la do mi la la mi do la

LESSON XIV.

Transpositions of the Minor Scale by taking the Subdominant of the fourth degree of every position for the tonic or first degree of the next new position.

No. 1. *Minor Scale in the key of A.*

Minor Common Chord of A.

La si do rae mi fi si la la sol fa mi rae do si la la do mi la la mi do la

No. 2. *Signature one Flat, or B flat, indicates that the key note of the minor scale, or La is D.*

Minor Common Chord of D.

La si do rae mi fi si la la sol fa mi rae do si la la do mi la la mi do la

No. 3. *Signature, two Flats, or B & E Flat, indicates that the key-note of the minor scale, or La is G.*

Minor Common Chord of G.

La si do rae mi fi si la la sol fa mi rae do si la la do mi la la mi do la

No. 4. Signature three Flats, or B, E & A flat, indicates that the key note of the minor scale, or La, is C. Minor Common Chord of C.

La si do rae mi fi si la la sol fa mi rae do si la la do mi la la mi do la

No. 5. Signature four flats, or B, E, A & D flat, indicates the key note of the minor scale or La to be F. Minor Common Chord of F.

La si do sol mi fi si la la sol fa mi rae do si la la mi do la la mi do la

The minor scales may be modulated the same as the major.

When a note is already sharp, it is raised half a tone by a *double sharp*; and when a note is already flat, is lowered half a tone by a *double flat*.

DOUBLE SHARP.
+

DOUBLE FLAT.
bb

LESSON XV.—OF SKIPS.

The intervals formed by skips are named according to the number of the degrees of the *staff* included in each, using the words '*Major*' and '*Minor*' to define the exact amount of the interval—thus: from C to E being two tones, is called a *Major third*; and from D to F, being but a tone and a half, is called a *Minor third*.

EXAMPLES.

No. 1.

Intervals Ascending:

do rae d mi do fa do sol do la do si do do do do si do fa do sol do fa do mi do rae do

No. 2.

Intervals Descending.

do si do la do sol do fa do mi do rae do do do do rae do mi do fa do sol do la do si do

No. 3.

*Rising Seconds,**Falling Seconds.*

do rae rae mi mi fa fa sol sol la la si si do do si si la la sol sol fa fa mi mi rae rae do

No. 4.

*Rising Thirds and falling Seconds.**Falling Thirds and rising Seconds.*

do mi rae fa mi sol fa la sol si la do si rae do rae si do la si sol la fa sol mi fa rae mi do

No. 5.

Rising Fourths and falling Thirds.

Falling Fourths and rising Thirds.

do fa rae sol mi la fa si sol do la rae si mi do mi si rae la do sol si fa la mi sol rae fa do

No. 6.

Rising Fifths and falling Fourths.

Falling Fifths and rising Fourths.

do sol rae la mi si fa do sol rae la mi si fa do fa si mi la rae sol do fa si mi la rae sol do

No. 7.

Rising Sixths and falling Fifths.

Falling Sixths and rising Fifths.

do la rae si mi do fa rae sol mi la fa si sol do sol si fa la mi sol rae fa do mi si rae la do

No. 8.

Rising Sevenths and falling Sixths.

Falling Sevenths and rising Sixths.

do s rae do mi rae fa mi sol fa la sol s la do la si so la fa sol mi fa rae mi do rae si do

No. 9.

*Rising Eighths and falling Sevenths.**Falling Eighths and rising Sevenths.*

Do — rae — mi — fa — sol — la — si — do — do — si — la — sol — fa — mi — rae — do —

No. 10.

SEMITONIC SCALE.

do di rae ri mi fa fi sol si la li si do do si se la le sol se fa mi me rae re do

The limits of this work will not admit of any lessons in Part III, or Harmony. The student is referred to a treatise on *Harmony*, in continuation of the study of music.

AMERICAN PSALMODY.

SHIRLAND. S. M.

Stanley.

Tenor.

2d Treble,
or Alto.

Air.

Bass.

The Lord my shep-herd is; I shall be well sup-plied. Since he is mine and I am his, What can I want be-side.

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

Detailed description: The image shows a musical score for a hymn. It consists of four staves. The top staff is for Tenor, the second for 2d Treble (or Alto), the third for Air, and the bottom for Bass. The key signature has two sharps (F# and C#) and the time signature is 3/4. The lyrics are: "The Lord my shep-herd is; I shall be well sup-plied. Since he is mine and I am his, What can I want be-side." There are dynamic markings 'P.' (piano) and 'F.' (forte) throughout. At the bottom, there are guitar chord diagrams: 5 6 6 5 4 3, 6, 5 6 6 5 4 #, 6 6, and 6 8 7 4.

O may the church be - - low Re - - sem - - ble that a - - bove, Where springs of pu - - rest plea - - sure flow,

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

And ev' - - ry heart is love. Where springs of pu - - rest plea - - sure flow, And ev' - - ry heart is love.

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

And must this bo - dy die, This mor - tal frame de - cay; And must these ae - tive limbs of mine Lie mould'ring in the clay?

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

LOUDON. S. M.

T. Olmsted.

O Lord, our heav'n - ly King, Thy name is all di - vine; Thy glo - ries round the earth are spread, And o'er the heav'ns they shine.

6 7 6 5 - 6 - b7 6 4/3 7 5 6/5 5/3

SUFFIELD. S. M.

Stanley. 43

The Lord my shepherd is, I shall be well sup - plied; Since he is mine, and I am his, What can I want be - side, What can I want be - side.

43 6 7 6 - 6 87 6 3 33 3333 4 333 6 6 66 6 7
98 4 4 4 5 5 4 6 5 4

YARMOUTH. S. M.

Dr. Wainwright.

Thou cen - tre of my rest, Look down with pity - ing eye; While with pro - tract - ed pain op - press'd, I breathe the plain - tive sigh.

6 6 87 65 65 6 87 65 6 66 6 87 66 66 6 7
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

When o-ver - whelm'd with grief, My heart with - in me dies; Helpless and far from all re - lief, To heav'n I lift mine eyes.

How heavy is the night, That hangs up - on our eyes, (See next tune.)

4# - 26 43 4# - 26 65 6 4 5 7 #

FAIRFIELD. S. M.

R. Harrison.

Till Christ with his re - vi - ving light, Up - on our souls a - rise.

Let diff'ring na - tions join To ee - le - brate thy fame; And all the world, O Lord, com - bine, To praise thy glo - rious name.

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

MONTVILLE. S. M.

D. 45

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

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

AYLESBURY. S. M.

Dr. Green.

The pi - ty of the Lord, To those that fear his name, Is such as tender parents feel; He knows our fee - ble frame.

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

High as the heav'ns are rais'd A - - bove the ground we tread, So far the rich - es of his grace, Our high - est praise ex - ceed.

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

MORNINGTON. S. M.

Lord Mornington.

To God in whom I trust, I lift my heart and voice, O let me not be put to shame, Nor let my foes re - - joice.

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

ORANGE. S. M.

Is this the kind re - - turn, Are these the thanks we owe, Thus to a - - buse e - - ter - nal love, Whence all our bless - ings flow?

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

SILVER STREET. S. M.

I. Smith.

Come sound his praise a - - broad, And hymns of glo - ry sing, Je - - ho - vah is the sov' - reign God, The u - - ni - - ver - sal King.

T. S. 5 6 6 5 6 5 6 6 6 7
4# 3 3 4 4

Blest be the tie, that binds Our hearts in christian love; The fel - low - ship of kin - dred minds Is like to that a - bove.

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

ATHOL. S. M.

R. Harrison.

Come, sound his praise a - broad, And hymns of triumph sing; Je - ho - vah is the sov' - reign Lord, The u - ni - ver - sal King.

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

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

6 4/3 ♭6 6 4/7 4/3 6 6 4/3 6 - 6 6/4 7

LANCASTER. S. M.

Is this the kind re - turn, Are these the thanks we owe, Thus to abuse e - ter - nal love, Whence all our bless - ings flow?

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

O Lord our heav'nly King, Thy beau-ties are di - vine; Thy glo-ries round the earth are spread, And o'er the heav'ns they shine.

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

3 4 5 6 5 6 5 6 7

GILBOA. S. M.

T. Olmsted.

And must this bo-dy die, This mor-tal frame de-cay? And must these ac-tive limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay?

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

4 # 4 5 3 5 4 3 6 5 4 # 6 # G # 3 G 4 #

CHESTER. S. M.

Molineux' Eng. Psal. 51

Let ev-ry crea-ture join To praise th' e-ter-nal God; Ye heav'n-ly hosts be-gin the song, And sound his name a-broad.

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

#

Dolce Affet.

LEBANON. S. M.

D.

The Lord my Shepherd is, I shall be well sup-plied, Since he is mine and I am his, What can I want be-side.

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

2 3 3 3 4 3 4 3 6

Be - hold, the lof - ty sky De - clares its ma - ker God, And all the star - ry worlds on high Pro - claim his pow'r a - broad.

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

KINGSTON. S. M.

Have mer - cy on me, Lord, As thou wast ev - er kind, Let me op - press'd with sin and guilt, Thy wont - ed mer - cy find.

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

O bless the Lord my soul, Let all with - in me join, And aid my tongue to bless his name, Whose fa - vours are di - vine.

6 4/3 6 6/4 7 ♯6 6 5 6 6/4 ♯7 6 — 4/3 6 6 — 4/3 6/5 6 6 7

SHEFFIELD. S. M.

L.

A - wake, and sing the song Of Mo - ses and the Lamb, Wake ev'ry breast and ev'ry tongue, To praise the Sa - viour's name.

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

My soul re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate.

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

Affettuoso.

SAVOY. S. M.

L.

The pi - ty of the Lord, To those that fear his name, Is such as tender pa - rents feel; He knows our fee - ble frame.

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

Musical staff 1: Treble clef, key signature of one flat (B-flat), 3/2 time signature. The staff contains the first line of the melody.

Musical staff 2: Treble clef, key signature of one flat (B-flat), 3/2 time signature. The staff contains the second line of the melody.

Raise your tri - - - - - um - phant songs To an im - - - - - mor - tal tune; Let the wide

Musical staff 3: Treble clef, key signature of one flat (B-flat), 3/2 time signature. The staff contains the third line of the melody.

Musical staff 4: Treble clef, key signature of one flat (B-flat), 3/2 time signature. The staff contains the fourth line of the melody.

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

Musical staff 5: Treble clef, key signature of one flat (B-flat), 3/2 time signature. The staff contains the fifth line of the melody.

Musical staff 6: Treble clef, key signature of one flat (B-flat), 3/2 time signature. The staff contains the sixth line of the melody.

earth re - sound the deeds Ce - - les - tial grace has done, Ce - - - les - tial grace has done.

Musical staff 7: Treble clef, key signature of one flat (B-flat), 3/2 time signature. The staff contains the seventh line of the melody.

Musical staff 8: Treble clef, key signature of one flat (B-flat), 3/2 time signature. The staff contains the eighth line of the melody.

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

And must this bo - dy die? This mor - tal frame de - cay? And must these ac - tive limbs of mine Lie mould' - ring in the clay?

7 # — 6 4. 6 7 #6 6 #6 # 8 7 6 5 4 # — 6 # 6 3 3 6 6 6 8 7 4 #

SUTTON. S. M.

Be - hold the morn - ing sun, Be - gins his glo - rious way; His beams through all the na - tions run, And life and light con - vey.

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

O bless the Lord, my soul; Let all with - - - in me join, And aid my

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

tongue to praise his name, Whose fa - vours are di - vine, Whose fa - vours are di - vine.

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

My God, my por-tion and my love, My ev-er-last-ing all, I've none but thee in heav'n a-bove, Or on this earth-ly ball.

56 6 6 57 6 # 6 # 56 6 6

34 4 4 3 4 3 34 6 3

Moderato.

ARLINGTON. C. M.

Dr. Arne.

Hope looks be-yond the bounds of time, When what we now de-lore, Shall rise in full im-mor-tal prime, And bloom to fade no more.

#6 6#6 6 54 65 6 6 6 7

3 43 5 4 4

Moderato.

CAMBRIDGE. C. M.

Dr. Randall. 59

My songs address thy throne. My songs address thy throne.

What shall I ren-der to my God, For all his kind-ness shown, My feet shall visit thine a-bode, My songs address thy throne,

My songs address thy throne, My songs address thy throne.

7 5 6 6 6 87 7 5 4 3 6 4 6 6 6 7 4

QUEENSBOROUGH. C. M.

Through all the changing scenes of life; In trou-ble and in joy; The praises of my God shall still My heart and tongue em-ploy.

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

ST. JOHN'S. C. M.

Now to the Lamb that once was slain, Be end - less ho - nours paid, Sal - va - tion, glo - ry, joy re - main, For - e - ver on his head.

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

Moderato.

DANVILLE. C. M.

Dixon.

When I am bu - ried deep in dust, My flesh shall be thy care, These with - ring limbs with thee I trust, To raise them strong and fair, To raise, &c.

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

Andante.

CARR'S LANE. C. M.

Stanley. 61

The first system of music consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The music begins with a treble clef and a key signature of one flat. The vocal line starts with the lyrics 'Come sound a - loud Je - ho - vah's name, And in his strength re - joice; When his sal - va - tion'.

Come sound a - loud Je - ho - vah's name, And in his strength re - joice; When his sal - va - tion

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

6 5 4 3

6 5 4 #

The second system of music consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature remains one flat. The music continues with the lyrics 'is our theme, Ex - - - alt - - - ed be our voice, Ex - - - alt - - - ed be our voice.' The system includes dynamic markings 'P.' (piano) and 'F.' (forte) above the vocal line and 'P.' and 'F.' above the piano accompaniment. There is also a '3' marking above the vocal line in the final measure.

is our theme, Ex - - - alt - - - ed be our voice, Ex - - - alt - - - ed be our voice.

6 #6 6 4 3 6 6 7

3

4

How shall I praise th' e - ter - nal God, That In - fi - nite un - known; Who shall as - cend his blest a - bode, Or ven - ture near his throne.

6 6 6 87 / 4 6 6 87 65 / 5 4 6 6 87 / 5 6 4 66 6 57 / 3 4

WOODSTOCK. C. M.

D.

I love to steal a - while a - way, From ev' - ry cumb'ring care, And spend the hours of set - ting day, In hum - ble, grate - ful prayer.

6 6 6 4 / 4 6 6 6 4 / 3 6 6 6 87 / 4

ST. MARTINS. C. M.

63

Musical score for 'ST. MARTINS. C. M.' in G major, 3/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "O for a shout of sa - cred joy To God the sov'reign King. Let ev' ry land their tongues employ, And psalms of hon-our sing." The piano part includes a figured bass line at the bottom.

6 4
3

6 6 6 6 7
4

5 - 6
6

4 6 4
3 3

6 6 4 6 6 7
3 4

BURFORD. C. M.

Purcell.

Musical score for 'BURFORD. C. M.' in G major, 3/2 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "O God of mer - cy, hear my call, My load of guilt re - move; Break down the se - pa - ra - ting wall, That bars me from thy love." The piano part includes a figured bass line at the bottom.

6 #

-

6 # 6 7 6 5
4 6 4 #

- 6#6 6 6 6 7
4 #

Be - hold the glo - ries of the Lamb, A - midst his Fa - ther's throne; Pre - pare new hon - ours

6

87
6565
43

6

54
3

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

87
6565
43

6

6

87
6565
43

BARBY. C. M.

Be - gin, my soul, the lof - ty strain; In so - lemn ac - cent sing, A sa - cred hymn of grateful praise, To heav'n's Al - migh - ty King.

6 6 6 5 6 6 6 4 3 6 7

PLYMOUTH. C. M.

Now let our lips with ho - ly fear, And mourn - ful plea - sure sing, The suff' - rings of our great High Priest, The sor - rows of our King.

I # — 6 # — # 87 6 87 4 #

MANCHESTER. C. M.

Dr. Wainwright.

There is a land of liv - ing joy, Be - yond the ut - most skies; Where scenes of bliss with - out al - loy, In boundless prospect rise.

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

CANTERBURY. C. M.

Ravenscroft.

O Thou, from whom all goodness flows, I lift my heart to thee; In all my sor - rows, conflicts, woes, Dear Lord, re - mem - ber me.

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

Affettuoso.

ST. ANDREW'S. C. M.

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

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

Largo.

PENROSE. C. M.

Tucker.

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

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

Dear-est of all the names a - bove, My Je - sus and my God; Who can re - sist thy heav'n - ly love,

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

Or trifle with thy blood.

Or tri - fle with thy blood, Or tri - fle with thy blood, Or tri - fle with thy blood, Or tri - fle with thy blood.

P. F. F. F.

6 6 8 7

NORFOLK. C. M.

D. 69

There is a foun-tain fill'd with blood, Drawn from Im-manuel's veins; And sinners plung'd be-neath that flood, Lose all their guil-ty stains.

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

BANGOR. C. M.

To God I made my sor-rows known, From God I sought re-lief; In long complaints be-fore his throne, I pour'd out all my grief.

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

COLCHESTER. C. M.

How did my heart re - - joyce to hear, My friends de - vout-ly say; In Zi - on let us all ap - pear, And keep the fes - tal day.

6 4
3

6 #6

6

6

6 5 7
4 3

6

7 #

6 4
3

6 6 5 7

LONDON. C. M.

Dr. Croft.

O ho - ly, ho - ly, ho - ly Lord, Whom heav'nly hosts o - bey; The world is with the glo - ry filPd, Of thy ma - jes - tic sway.

6

6

6 7
4

6

h

6

6 8 7
6 h

6

6 7
4

Andante.

HOWARD'S. C. M.

Mrs. Cuthbert. 71

Lord hear the voice of my com - - plaint, Ac - - cept my se - - cret pray'r;

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

To thee a - - lone, my God, my King, Will I for help re - - pair.

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

When I can read my ti - tle clear, To mansions in the skies; I'll bid fare - well to ev - ry fear,

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

I'll bid fare - well to ev - ry fear, And wipe my weeping eyes, And wipe my weep - ing eyes.

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

CLARENDON. C. M.

Tucker. 73

What shall I ren-der to my God, For all his kindness shown; My feet shall vi-sit thine a-bode, My songs ad-dress thy throne.

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

TWEED. C. M.

Dr. Carter.

All glo-ry be to God on high, And on the earth be peace; Good will henceforth from heav'n to men, Be-gin and nev-er cease.

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

Soon shall the glo - rious morn - ing come, When all thy saints shall rise; And cloth'd in their im-

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

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

8 \flat 7 $\frac{4}{2}$ $\frac{b7}{5}$ $\frac{3}{3}$ 6 7 4 5 $b7$ 7 $\frac{4}{3}$ 6 6 6 7 6 4 7

The Lord of glo - ry is my light, And my sal - va - tion too; God is my strength, nor will I fear, What all my foes can do.

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

ALEXANDRIA. C. M.

See Israel's gen - tle shep - herd stands With all en - - ga - ging charms; Hark how he calls the ten - der lambs, And folds them in his arms.

6 6 7 6 7

MIDDLETOWN. C. M.

Sweet to re - - jice in glo - rious hope, That when my hour shall come, Angels will hover round my bed,

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

And waft my spir - it home; An - gels will ho - ver round my bed, And waft my spir - it home.

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

Let this vain world engage no more; Be - hold the op'ning tomb; It bids us seize the present hour, To - mor - row death may come.

87 6 7 6 5 6 6 7 6 5 7 6 7 6 7 6 6 6 8 7

KENT. C. M.

Lord Mornington.

As pants the hart for cooling streams, When hea - ted in the chase; So pants my soul, O God, for thee, And thy re - fresh - ing grace.

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

Ye hum - ble souls, approach your God, With songs of sa - cred praise, For he is good, su - preme-ly good, And kind are all his ways.

6 5 8 7 5 6 6 6 6 6 6 6 6 8 7 0 6 6 6 #6 6 6 6 6 6 8 7

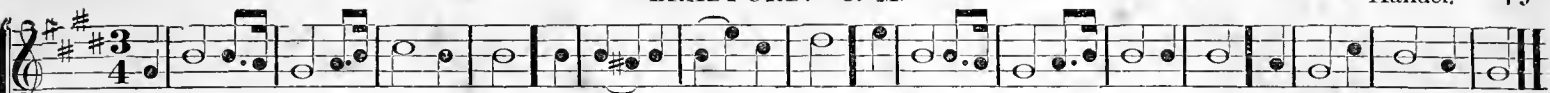
ELGIN. C. M.

That aw - ful day will sure - ly come, Th' appointed hour makes haste; When I must stand before my Judge, And pass the solemn test.

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

BRADFORD. C. M.

Handel. 79



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.



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

NORWICH. C. M.



Hope looks be-yond the bounds of time, When what we now de-lore, Shall rise in full im-mor-tal prime, And bloom to fade no more.



7 6 7 6 6 6 7
4 4 6 4

My Sa-viour, my Al-migh-ty Friend; When I be-gin thy praise, Where will the growing num-bers end, The numbers of thy grace?

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

Con Spirito.

LIVERPOOL. C. M.

Dr. Wainwright.

A-rise, my soul, my joy-ful pow'rs, And tri-umph in my God; Awake, my voice, and loud pro-claim, His glo-rious grace a-broad.

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

Con Spirito.

READING. C. M.

John Wainwright. 81

O 'twas a joy-ful sound to hear, Our tribes de-vout-ly say; Up, Israel, to the temple haste, And keep your fes-tal day.

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

At Salem's courts we must ap-pear, With our as-sen-bled pow'rs; In strong and beauteous or-der rang'd, Like her u-ni-ted tow'rs.

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

CHESTERFIELD. C. M.

Dr. Haweis.

Lord, when my raptur'd thought surveys, Cre - a - tion's beauties o'er; All na - ture joins to speak thy praise, And bids my soul a - dore.

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

PERTH. C. M.

Ye humble souls, ap - proach your God, With hymns of sa - cred praise; For he is good, su - preme - ly good, And kind are all his ways.

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

While thee I seek, pro - tecting Pow'r, Be my vain wish - es still'd; And may this con - se - crated hour With bet - ter hopes be fill'd.

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

Detailed description: This system contains the first four staves of music. The top two staves are treble clefs with a key signature of two flats and a 2/4 time signature. The third staff is a vocal line with lyrics. The bottom staff is a bass clef with figured bass notation. The lyrics are: "While thee I seek, pro - tecting Pow'r, Be my vain wish - es still'd; And may this con - se - crated hour With bet - ter hopes be fill'd." The figured bass notation below the staves is: 7 7 6 5 6 7 6 6 5 6 6 7 4.

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

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

Detailed description: This system contains the next four staves of music. The top two staves are treble clefs with a key signature of two flats and a 2/4 time signature. The third staff is a vocal line with lyrics. The bottom staff is a bass clef with figured bass notation. The lyrics are: "Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mer - cy o'er my life has flow'd, That mer - cy I a - dore." The figured bass notation below the staves is: 6 7 7 6 7 5 6 7 7 6 6 6 6 7 4 3 4 6 6 5 6 6 6 7 4 7.

DUNDEE. C. M.

Let not des - pair nor fell re - venge, Be to my bo - som known; O, give me tears for others' woes, And pa - tience for my own.

#6 5#6 87 5 6 87 5#6 6 6 # 87 5 87

BEDFORD. C. M.

W. Wheall.

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.

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

When all thy mer - eies, O my God, My ri - sing soul sur - - veys;

6 4 43 67 6 6 7
3 4 5 4 4 4

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

P. F. P. F. P. F.

6 4 3 6 6 7
4 4 4 4 4

MANSFIELD. C. M.

D.

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

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

NEWTON. C. M.

T. Jackson.

In ev' - ry joy that crowns my days, In ev' - ry pain I bear; My soul shall find de - light in praise, Or seek re - lief in pray'r.

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

On Jordan's rug - ged banks I stand, And cast a wish - ful eye, To Canaan's fair and hap - py land, Where my pos - sessions lie.

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

When shall I reach that hap - py place, And be for - ev - er blest; When shall I see my Father's face, And in his bo - som rest?

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

Come let us join our cheer - - ful songs, With an - gels round the throne;

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

Ten thou - sand thou - sand are their tongues, But all their joys are one.

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

BETHLEHEM. C. M.

A - wake my heart, a - rise my tongue, Pre - pare a tune - ful voice, Pre - pare a tune - ful voice;

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

In God the life of all my joys, A - loud will I re - joice, A - loud will I re - joice.

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

My God my por - tion and my love, My e - ver - last - ing all;

6
4

5 6

6 5
4 3

6

6

4
3

6 5
4 3

I've none but thee in heav'n a - bove, Or on this earth - ly ball.

6

6 6
5

6 5
4 3

6

4
3

6 5
4 3

6

6 5
4 3

6 6 7
4

When all thy mercies, O my God, My rising soul sur - - veys ;

When all thy mercies, O my God, My ris - - ing soul sur - - veys ;

When all thy mer - cies, O my God,

When all thy mercies, O my God,

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

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

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

Trans - - port - ed with the view, I'm lost,

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

Siciliano. Affettuoso.

ATHENS. C. M.

Giardini. 93

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the treble and a supporting bass line in the bass.

And will the Lord thus con - de - scend, To vi - sit dy - ing worms! Thus at the door shall mercy stand, In all her winning forms.

The second system of music continues the piece. It features the same two-staff arrangement as the first system, with treble and bass clefs, two flats, and 6/8 time. The melody and bass line are clearly defined.

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

4 4 4 4 4 2 2 4 4 4 4 4 4

The third system of music continues the piece. It features the same two-staff arrangement as the first system, with treble and bass clefs, two flats, and 6/8 time. The melody and bass line are clearly defined.

A - maz - ing grace! and can my heart Unmov'd and cold re - main; Has this hard rock no ten - der part, Shall mer - cy plead in vain.

The fourth system of music continues the piece. It features the same two-staff arrangement as the first system, with treble and bass clefs, two flats, and 6/8 time. The melody and bass line are clearly defined.

6 6 5 4 T. S. 6 6 5 6 6 7

4 4 3 2 4 4 4 4 4 4 4



With songs and honours sounding loud, Ad - dress the Lord on high; O - ver the heav'ns he spreads his cloud, And wa - ters veil the sky.



6 6 5 87

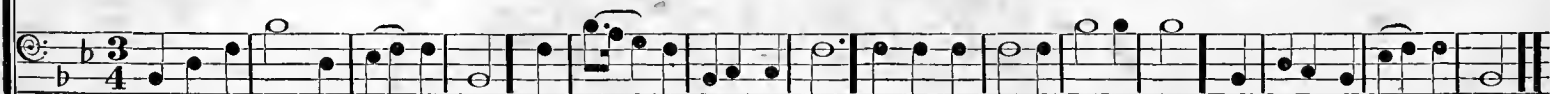
6 6 87 87 3 6 6

6 6 6 6 4 7

ARUNDEL. C. M.



All hail the pow'r of Je - sus' name, Let an - gels pros - trate fall; Bring forth the roy - al di - a - dem, And crown him Lord of all.



6

6

6 7

4

6 6

6 7

4

6 4

3

6 7

4

Be - hold the glo - ries of the Lamb, A - mid his Fa - ther's throne; Prepare new honours for his name, And songs be - fore unknown.

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

MARTYRS. C. M.

Thee we a - dore, e - - ter - nal Name; And hum - bly own to thee, How fee - ble is our mor - tal frame, What dy - ing worms are we!

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

ELLENBOROUGH. C. M.

When I with pleasing wonder stand, And all my frame survey; Lord, 'tis thy work, I own thy hand,

6 # — 87 65 6 87 65 # # — 6 7 8 9 8 7 — 6 5 6 7 — 8 7
5 6 5 4# 10 9 8 7 4 5 6 7 6 5 — 4 # 4 5 — 6 6

Lord, 'tis thy work, I own thy hand, That built my humble clay, That built my humble clay.

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

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

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

WALLINGFORD. C. M.

Now let our drooping hearts revive, And all our tears be dry; Why should those eyes be drown'd in grief, That view a Saviour nigh.

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

Earth has en - gross'd my love too long; 'Tis time I lift mine eyes, Up - ward, dear Fa - - - ther,

6 7 5 6 6 6 7 #6 b7 5

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, followed by three piano accompaniment staves. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staff. Below the piano staves, there are fingering numbers: 6, 7, 5, 6, 6, 6, 7, #6, b7, 5.

to thy throne, And to my na - - tive skies, And to my na - - tive skies.

P. P. P. F. F. P. F.

6 6 6 7 6 8 7 6 6 8 7

4 # 5 6 6

Detailed description: This system contains the next four staves of the musical score. It continues the vocal line and piano accompaniment. The lyrics are written below the vocal staff. There are dynamic markings: piano (P.) and forte (F.). Below the piano staves, there are fingering numbers: 6, 6, 6, 7, 6, 8, 7, 6, 6, 8, 7. Below the vocal staff, there are additional fingering numbers: #, 4, #, 5, 6, 6.

Soon as I heard my Fa - ther say, Ye child - ren seek my grace; My heart re - plied with - out de - lay,

6 ————— 4 ————— 4
3 ————— 3

I'll seek my Fa - ther's face. My heart re - plied with - out de - lay, I'll seek my Fa - ther's face.

4 6 9 8 6 7
3 7 6 4

6 ————— 6 4 3 6 6 7
3 4

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

6 6 4 8 5 6 7 6 5 6 7

3 4 5 4 3

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

6 6 6 6 8 7

4 4

O for a shout of sa - cred joy, To God, the Sov'reign King; Let ev' - ry land their tongues em - ploy, And hymns of triumph sing.

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

RAVENNA. C. M.

Giardini.

Sweet is the mem'ry of thy grace, My God, my heav'nly King; Let age to age, thy right - eous-ness In songs of glo - - ry sing.

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

O for a shout of sa - cred joy, 'To God, the Sov'reign King; Let ev - ry land their tongues em - ploy,

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

Let ev - ry land their tongues em - - ploy, And psalms of hon - our sing, And psalms of hon - our sing.

O 4 6 4 = 6 6 6 6 5 4 3 T. s. 6 6 3 3 6 6 6 7
2 3 = 4 4 3 4 4 4 4 4

The va - rious months thy good - ness crowns; How beau - teous are thy ways! The bleat - ing

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

flocks spread o'er the downs, And shep - herds shout, And shep herds shout, And shep - herds shout thy praise.

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

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

BETHER. C. M.

Dr. Howard. 107

Re - turn, O God of love, re - turn, Earth is a tiresome place; How long shall we, thy children, mourn Our ab-sence from thy face.

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

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

NOTTINGHAM. C. M.

I. Clark.

Come, sound a - loud Je - ho - vah's name, And in his strength re - jice; When his sal - va - tion is our theme, Ex - alt - ed be our voice.

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

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

How long wilt thou for - get me, Lord; Must I for - ev - er mourn,

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

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

How long wilt thou with - draw from me, O ne- ver to re - turn, O never to re - turn.

M. P. M. P. M. M.

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

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

WATERFORD. C. M.

L. 109

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

6 5 # 6 # - 6 # # - 6#6 # - 6 #

SYDENHAM. C. M.

I. Smith.

In God's own house pronounce his praise, His grace he there reveals; To heav'n your joy and wonder raise, For there his glory dwells.

6 4 6 4 4 2 6 4 6 b6 6 7 6 6 7 4

U - nite, my roving thoughts, u - nite, In si - lence soft and sweet; And thou, my soul, sit gent - ly down, At thy great Sov'reign's feet.

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

GRAFTON. C. M.

T. Clark.

Joy to the world, the Lord is come, Let earth re - ceive her King; Let ev'ry heart prepare him room, And heav'n and nature sing.

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

HILLSDALE. C. M.

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

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

PETERBOROUGH. C. M.

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

7 6 6 8 7 7

O thou to whom all crea - tures bow, With - in this earth - ly frame ; Through all the world how great art thou, How glo - rious is thy name.

6 6 6 87 6 34 6 6 87 6 6 4 3 6 4 6 6 87

65 4 5 3 4

BENNINGTON. C. M.

L.

Lord when my raptur'd soul sur - - veys Cre - - a - tion's beauties o'er ; All na - ture joins to speak thy praise, And bids my soul a - dore.

6 4 43 65 6 4 7 b5 6 56 6 6 87

3 43 43 3 6 6 34 6 6

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

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

FUNERAL THOUGHT. C. M.

I. Smith.

Why should we mourn de - parting friends, Or shake at death's a - larms? 'Tis but the voice that Jesus sends To call them to his arms.

P 6 # 6 6 # — 6 # — # 6 8 7 4 #

NEWFANE. C. M.

Come, sound a - loud Je - ho - vah's name, And in his strength re - joice; When his sal - vation is our theme, Ex - alted be our voice.

7 # 6 8 7
4

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

WALSAL. C. M.

Purcell.

Why do we mourn de - part - ing friends, Or shake at death's a - larms? 'Tis but the voice that Je - - sus sends, To call them to his arms.

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

How sweet and aw - ful is the place, With Christ with - in the doors; While ev - er - lasting love dis - plays The choic - est of her stores.

7 87 87 64 6 87 7 # 5#6 6 43 87 6 6 7

3 66 # 4

WINDSOR. C. M.

G. Kirby.

Hear, gracious God, my humble moan, To thee I breathe my sighs; When will the te - dious night be gone, And when the dawn a - rise?

7 # ♭5 6 6 57 87 67 # ♭5 87 87 #

1 #

1. Sal - va - tion! O the joy - ful sound; 'Tis pleasure to our ears; A sov'reign balm for ev' - ry wound, A cor - dial for our fears;

3. Sal - va - tion! let the echo fly, The spacious earth a - round; (See next score.)

6 — 4/3 6 6 4/3 6 — 6 ♯6 5 6 6 6 6 6 4 7

2. Buried in sor - row and in sin, At 'hell's dark door we lay; But we a - rise by grace di - vine, To see a heav'n - ly day.

3. While all the ar - mies of the sky, Con - spire to raise the sound.

P. F. P. F. P. F.

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

BURLINGTON. C. M.

Come, let us join our cheer-ful songs, With an-gels round the throne; Ten thou-sand thou-sand are their tongues, But all their joys are one.

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

ASHFIELD. C. M.

Soon shall the glorious morning come, When all thy saints shall rise; And cloth'd in their im - mor - tal bloom, At - tend thee to the skies.

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

WILLINGTON. C. M.

A - rise, my soul, my joy - ful pow'rs, And tri - umph in my God; A - wake my voice, and loud pro - claim, His glo - rious grace a - broad.

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

1 5 3 4 # 3 2 4 3 4 7

BARRINGTON. C. M.

When all thy mer-cies, O my God, My ri - sing soul sur - veys; Transport - ed with the view, I'm lost, In won - der, love, and praise.

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

4 4 7 4 4

Now let our mourn-ful songs re - - cord, The dy - ing sor - rows of the Lord;

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

When He com - plain'd in tears and blood, As one for - - - sa - ken of his God.

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

Be - fore Je - hovah's aw - ful throne, Ye nations bow with sacred joy; Know that the Lord is God a - lone, He can cre - ate and he de - stroy.

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

MUNICH. L. M.

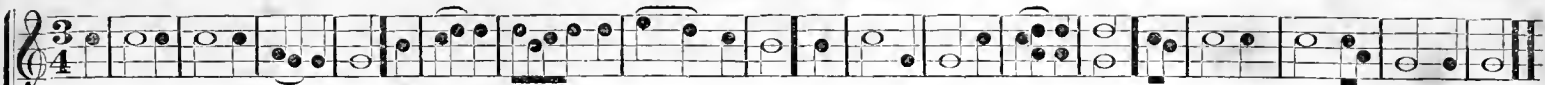
German.

'Twas on that dark and doleful night, When pow'rs of death and hell a rose, Against the Son of God's de - light, And friends betray'd him to his foes.

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

CHARLESTON. L. M.

R. Cook. 121



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

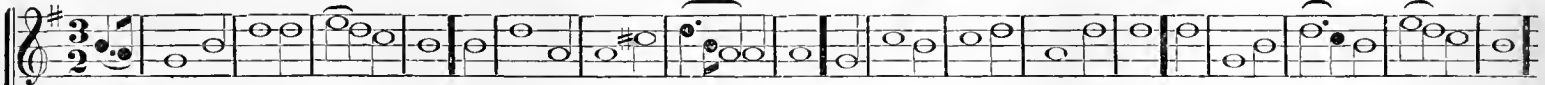


6 6 6 6 5 6 6 6 6 7 6 4 4 6 6 5 7 4 3 6 4 6 6 6 7 5
4 4 3 6# 6 5# 6 4 # 3 3 # 4 3 3 6 4 5 3

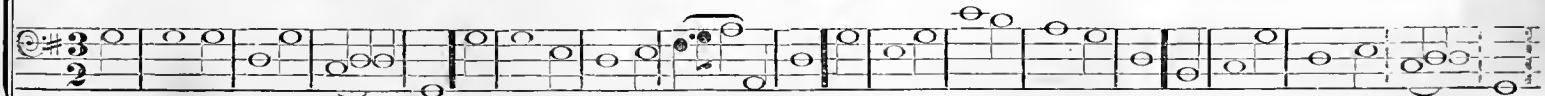
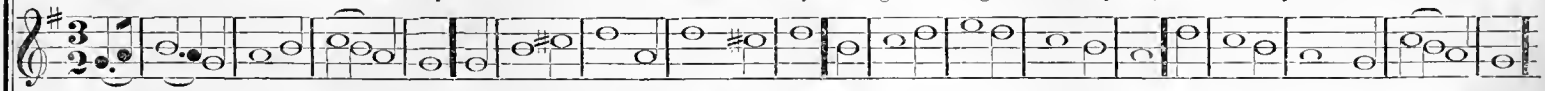
Maestoso.

ANGELS' HYMN. L. M.

Tansur.



Great God! whose u-ni - ver - sal sway The known and unknown worlds o - bey; Now give the kingdom to thy Son, Extend his pow'r, ex - alt his throne.



6 6 7 #6 #6 6 6 # 6 6 5 1 6 8 7 6 6 7
4 4 4 # 3 3 1 3 1

Hark! how the cho - - - ral song of heav'n, Swells full of peace and joy a - - -bove! Hark! how they

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

strike their gold - en harps, And raise their tune - ful notes of love! And raise their tune - - ful notes of love!

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

VANHALL'S HYMN. L. M.

O render thanks to God above, The fountain of e - ter - nal love ; Whose mercies firm thro' ages past, Have stood and shall forever last, Have stood, &c.

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

WINCHESTER. L. M.

To God the great, the ever bless'd, Let songs of hon - our be address'd ; His mercy firm for - ev - er stands, Give him the praise his love demands.

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

So fades the love - ly bloom - ing flow'r, Frail, smi - ling so - lace of an hour;

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

So soon our tran - sient com - forts fly, And plea - sure on - ly blooms to die.

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

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a bass line, and a tenor line. The music is in 2/2 time with a key signature of two flats (B-flat and E-flat). The lyrics are: "Lord, I will bless thee all my days; Thy praise shall dwell up-on my tongue; My heart shall triumph

5 6 7 5 b7 4 3 8 7 6 5 6 4 6 5 6 4
 3 4 5 6 5 3 5 4 3 3 4 3 3

The second system of the musical score continues the piece. It features four staves with the same instrumental arrangement as the first system. The lyrics are: "in thy grace, While saints re-joice to hear the song, While saints re-joice to hear the song." The music includes dynamic markings: *P.* (piano) and *F.* (forte).

8 6 5 7 8 7 6 5 4 6 b7 0 4 3 7 8 7 6 5 5 — 6 6 8 7
 6 4 3 5 3 4 4 3 3 6 5 3 5 4 3 3 3 3 3 4

Shall life re - vis - it dy - ing worms, And spread the joy - ful in - sect's wing?

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

And oh! shall man a - wake no more, To see thy face, thy name to sing?

6 6 6 5 6 6 6 5 6 5 6 5 6 6 6 4

A - wake my soul, and with the sun, Thy dai - ly stage of du - ty run ; Shake off dull sloth, and ear - ly rise, To pay thy morn - ing sa - cri - fice.

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

LUTON. L. M.

Burder.

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

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

Jesus, thy blood and righteousness, My beau - ty are, my glorious dress; 'Mid flaming worlds in these array'd, With joy shall I lift up my head.

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

ELLENTHORPE. L. M.

Linley.

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

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

O ho - ly, ho - ly, ho - ly Lord, Bright in thy deeds and in thy name! For ev - er be thy

6 7 4 4 6 6 6 5 7 6 6

2 2 4

name a - dor'd, Thy glo - ries let the world pro - claim. Thy glo - ries let the world pro - claim.

6 13 4 6 4 6 3 3 3 6 6 6 7

3 3 3 4

M. F. M. F. M. F. M. F.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is a piano accompaniment in treble clef with the same key signature and time signature. The music features a mix of quarter and eighth notes, with some rests and dynamic markings.

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.

The second system of music continues the vocal and piano parts from the first system. It maintains the same key signature and time signature, with similar rhythmic patterns and melodic lines.

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

NINETY-SEVENTH PSALM. L. M.

Tuckey.

The third system of music continues the vocal and piano parts. The key signature changes to two flats (Bb, Eb) and the time signature remains 3/2. The music features a mix of quarter and eighth notes, with some rests and dynamic markings.

He reigns, the Lord the Saviour reigns, Praise him in ever - last - ing strains; Let the whole earth in songs rejoice, And distant islands join their voice.

The fourth system of music continues the vocal and piano parts. It maintains the same key signature and time signature, with similar rhythmic patterns and melodic lines.

8 7 6 4 15 7 6 5 6 5 - 6 5 6 7 6 4 6 6 7 6 4 6 6 6 8 7
3 6 5 5 4 3 4 3 3 4 5 3 4 5 3 3 3 4

O, what a - - ma - zing joys they feel, While to their gold - en harps they sing; And sit on ev' - - - ry

P.

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

heav'n - - ly hill, And sit on ev' - - - ry heav'n - - ly hill, And sing the tri - umphs of their King.

M. *F.*

M. *F.*

M. *F.*

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

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.

Figured Bass: $\frac{4}{3}$ 6 $\frac{4}{3}$ $\frac{65}{4\sharp}$ 6 6 $\frac{54}{3}$ 6 6 $\frac{64}{3}$ 6 $\frac{4}{3}$ $\frac{8}{3}$ $\frac{6}{3}$ $\frac{6}{3}$ 8 7

Dolce.

NAZARETH. L. M.

Webbe.

Come, Holy Spirit, Heav'nly Dove, With light and comfort from above; Be thou our Guardian and our Guide, O'er ev'ry thought and step pre-side.

Figured Bass: 6 $\frac{4}{3}$ 7 6 8 7 \sharp 6 $\frac{6}{4}$ $\frac{87}{4\sharp}$ 6 — 7 8 7 6 6 — 6 7 — 5 — 3 — 6 6 7

Dolce.

SEASONS. L. M.

Pleyel. 135

Musical score for 'SEASONS' in G major, 3/4 time. The score consists of four staves: two vocal staves (Soprano and Tenor) and two piano accompaniment staves. The tempo is marked 'Dolce'. The lyrics are: 'Thy goodness, Lord, doth crown the year, Thy paths drop fatness all a-round; And barren wilds thy praise declare, And vocal hills return the sound.' The score includes dynamic markings 'P.' and 'F.' and a key signature change to G major. Fingerings are indicated by numbers 1-5.

EFFINGHAM. L. M.

Musical score for 'EFFINGHAM' in G major, 3/4 time. The score consists of three staves: two vocal staves (Soprano and Tenor) and one piano accompaniment staff. The tempo is marked 'Dolce'. The lyrics are: 'At anchor laid, re-mote from home, Toiling, I cry, sweet spi-rit come; Ce-les-tial breeze, no long-er stay, But swell my sails and speed my way.' The score includes dynamic markings 'P.' and 'F.' and a key signature change to G major. Fingerings are indicated by numbers 1-5.

High in the heav'ns, e - ter - nal God, Thy goodness in full glo - ry shines; Thy truth shall break thro' ev'ry cloud That veils and darkens thy de - signs.

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

TIMSBURY. L. M.

I. Smith.

Je - ho - vah reigns, his throne is high, His robes are light and ma - jes - ty; His glories shine with beams so bright, No mortal eye can bear the sight.

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

First system of musical notation for 'SHOEL. L. M.', consisting of a vocal line and a piano accompaniment line. The key signature is one flat (Bb) and the time signature is 2/4. The vocal line includes dynamic markings 'F.' and 'P.'.

Now shall the trembling mourner come, And bind his sheaves and bear them home; The voice, long broke with sighs, shall sing, Till heav'n with hal - le - lu - jahs ring.

Second system of musical notation for 'SHOEL. L. M.', continuing the vocal and piano parts. It includes dynamic markings 'P.' and 'F.'.

6 87 6 6 6 6 5 6 6 6 87

LAWRENCE. L. M.

D.

First system of musical notation for 'LAWRENCE. L. M.', consisting of a vocal line and a piano accompaniment line. The key signature is one flat (Bb) and the time signature is 2/2. The vocal line includes dynamic markings 'S' and '# -'.

Shall life re - - vi - sit dying worms, And spread the joyful insect's wing? And Oh! shall man awake no more, To see thy face, thy name to sing?

Second system of musical notation for 'LAWRENCE. L. M.', continuing the vocal and piano parts. It includes dynamic markings 'S' and '# -'.

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

The first system of music for 'WARRINGTON. L. M.' consists of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music is written in a key with one sharp (F#). The melody is simple and hymn-like, with a final double bar line.

Bless, O my soul, the liv - ing God, Call home thy tho'ts that rove abroad; Let all the pow'rs within me join, In work and wor - ship so di - vine.

The second system of music for 'WARRINGTON. L. M.' consists of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music continues from the first system. Below the bottom staff are the following fingerings: 7, 6, 5 6 7 / 3 4 5, 6 6, 6 7, 6 6, 6 6, 5 — 4 3, 7, 7, 6, 5 6 7 5 / 3 4 5 3.

ALFRETON. L. M.

W. Beastall.

The first system of music for 'ALFRETON. L. M.' consists of two staves. The top staff is in treble clef with a 2/2 time signature. The bottom staff is in bass clef with a 2/2 time signature. The key signature has two flats (Bb and Eb). The music is written in a key with two flats. The melody is simple and hymn-like, with a final double bar line. Dynamics markings 'P.' and 'F.' are present.

Great God, whose u - ni - ver - sal sway, The known and unknown worlds obey; Now give the kingdom to thy Son, Ex - tend his pow'r, ex - alt his throne.

The second system of music for 'ALFRETON. L. M.' consists of two staves. The top staff is in treble clef with a 2/2 time signature. The bottom staff is in bass clef with a 2/2 time signature. The music continues from the first system. Below the bottom staff are the following fingerings: 4 6, 6, 6 7, 6 5 5 6, 6 8 7, 6, 4, 8 — 3 3 3 3, 6 8 7 / 3, 4 3.

Look down, O Lord, with pi - ty - ing eye, See A - dam's race in ru - in lie; Sin spreads its tro - phies

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

M. This may be sung instead of the last strain.

M.

o'er the ground, And scat - ters dire - ful death a - round. And scat - ters dire - ful death a - round.

M.

M.

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

ALL SAINTS. L. M.

E - ter-nal source of ev'ry joy, Well may thy praise our lips employ; While in thy temple we ap - pear, And hail thee Sov'reign of the year.

5 - 7 6 1 6 6 7 6 6 6 6 7 6 6 5 4 8 7 - 6 6 6 4 6 4 6 6 7
3 - 4 - 3 4 4 4 4 4 4 4 3

BABYLON. L. M.

Ravenscroft.

Show pi-ty, Lord, O Lord, for - give, Let a re - pent-ing re - bel live; Are not thy mer-cies great and free, May not a sin - ner trust in thee?

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

Musical score for 'Winchelsea' in 3/2 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Incumbent on the bending sky, The Lord descended from on high, And bade the darkness of the pole, Beneath his feet tre - men - dous roll.'

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

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

TRURO L. M.

Dr. Burney.

Musical score for 'Truro' in 2/2 time with a key signature of two flats. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Now to the Lord a noble song, Awake my soul, awake my tongue; Ho - sanna to th' Eter - nal name, And all his boundless love proclaim.'

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

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

Musical score for 'GREENFIELD. L. M.' in G major, 2/2 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "O save a trembling sinner, Lord, Whose hope still hov'ring round thy word, Would light on some sweet promise there, Some sure support against despair."

O save a trembling sinner, Lord, Whose hope still hov'ring round thy word, Would light on some sweet promise there, Some sure support against despair.

8 7 6 5 — 5 6 4 3 6 5 7 ♯ # 6 # — 5 5 #
6 5 4 # — 4

HADLEY. L. M.

L.

Musical score for 'HADLEY. L. M.' in G major, 2/2 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "The heav'ns declare thy glo - ry, Lord, In ev' - ry star thy wisdom shines; But when our eyes be - hold thy word, We read thy name in fairer lines." Dynamic markings include *P.* (Piano) and *F.* (Fortissimo).

The heav'ns declare thy glo - ry, Lord, In ev' - ry star thy wisdom shines; But when our eyes be - hold thy word, We read thy name in fairer lines.

T. S.

8 7 6 5 6 5 6 4 4 6 7
3 — 4 3 4 2

6 5 6 8 7

Ye na - tions round the earth, re - joice, Be - fore the Lord your sov' - reign King; Serve him with cheer - ful

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

heart and voice, With all your tongues his glo - - ry sing, With all your tongues his glo - ry sing.

M. F. M. F. M. F. M. F.

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

SABAOTH. L. M.

R. Taylor. 145

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The lyrics for this system are: "O, all ye peo - ple, clap your hands, And with tri - um - phant voi - ces sing ;".

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

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The lyrics for this system are: "No force the migh - - ty pow'r with - - stands, Of God, the u - - ni - - ver - sal King."

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

Sweet is the day of sa - cred rest, No mor - tal care shall seize my breast; O may my heart in

6 6 6 6 ♯6 ♯6 6 6 8 7 7 3- 4 6 2

tune be found, Like Da - vid's harp of so - lemn sound, Like David's harp of so - lemn sound.

4 3 ♯4 b3 6 ♯6 3 6 6 8 7

O, come, loud anthems let us sing, Loud thanks to our Al - mighty King; For we our voices high should raise, When our sal - va - tion's rock we praise.

6 6 - 5 7
3

6 — 5 7
3

Detailed description: This is a four-staff musical score for the hymn 'STERLING. L. M.'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are: 'O, come, loud anthems let us sing, Loud thanks to our Al - mighty King; For we our voices high should raise, When our sal - va - tion's rock we praise.' Below the piano part, there are two sets of figured bass notation: '6 6 - 5 7' over a '3' and '6 — 5 7' over a '3'.

GREEN'S HUNDREDTH. L. M.

Dr. Green.

Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy; Know that the Lord is God a - lone, He can cre - ate and he de - stroy.

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

Detailed description: This is a four-staff musical score for the hymn 'GREEN'S HUNDREDTH. L. M.' by Dr. Green. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are: 'Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy; Know that the Lord is God a - lone, He can cre - ate and he de - stroy.' Below the piano part, there is a line of figured bass notation: '5 8 7 6 5 6 4 8 7 6 6 8 7' with a '#' below the final '7'.

Bright King of glory; dreadful God, Our spir - its bow be - fore thy feet; To thee we lift an humble thought, And worship at thine awful seat.

6 #6 6 4/3 6 5 4/3 5 — 6 7/4

Mod.

ROTHWELL. L. M.

Oh let the saints with joy re - cord, The truth and goodness of the Lord, How great his works, how kind his ways; Let ev'ry tongue, Let ev'ry tongue pronounce his praise.

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

When I survey the wond'rous cross, On which the Prince of Glory died; My richest gain I count but loss, And pour contempt on all my pride.

7 6 #6 6 6 7 7 6 - 6 7

AVERNO. L. M.

Dr. Hayes.

O thou that hear'st when sinners cry, Tho' all my crimes before thee lie; Behold them not with angry look, But blot their mem'ry from thy book.

9 8 - 7 # 5 6 7 6 5 - 6 7 5 #6 6 6 6 8 7

This life's a dream, an emp - ty show, But yon bright world to which I go, Hath joys substantial and sin - cere; When shall I wake and find me there?

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

BREWER. L. M.

O all ye peo - ple, clap your hands, And with trans - ported voi - ces sing; No force the mighty pow'r withstands, Of God, the u - ni - ver - sal King.

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

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

EVENING HYMN. L. M.

Tallis.

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

Sweet is the day of sa - cred rest, No mor - tal cares shall seize my breast; O may my heart in

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

tune be found, O may my heart in tune be found, Like Da - vid's harp of so - - lemn sound.

M. M. M. M.

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

Thee will I love, O Lord, my strength, My rock, my tow'r, my high de - fence ;

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

Thy might - y arm shall be my trust, For I have found sal - - - va - - - tion thence.

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

3 3 3 6 5 3 3 3 3 6 6 6 5

My God, in whom are all the springs Of boundless love and grace un - known; Hide me be - neath thy spreading wings,

M. M. M. M.

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

Till this dark cloud be o - ver - blown, Till this dark cloud be o - ver - blown.

P. F. F. F.

3 — 6 6 6 6 7
 4 4 4 4

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

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

KIRKE. L. M.

O Lord, my God, in mercy turn, In mer-cy hear a sin - ner mourn; To thee I call, to thee I cry, O lea me, leave me not to die.

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

O thou that hear'st when sinners cry; Though all my crimes be-fore thee lie, Be-hold them not with angry look, But blot their mem'ry from thy book.

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

WINDHAM—Major Key.

Then will I teach the world thy ways, Sin-ners shall learn thy saving grace; I'll lead them to my Saviour's blood, And they shall praise a pard'ning God.

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

As when the wea-ry trav'ler gains The height of some command-ing hill, His heart re-vives, if o'er the plains He sees his home, tho' dis-tant still.

7 ————— 6 — 6 7 7 ————— 6 — 6 7 7 4 5

So when the chris-tian pilgrim views, By faith, his mansion in the skies, The sight his fainting strength renews, And wings his speed to reach the prize.

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

Sempre P^{ta}.

FRANKFORT. L. M.

Beethoven. 161

Softly the shade of evening falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And si - lence reigns a - mid the spheres.

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

PORTUGAL. L. M.

Thorley.

Look up ye saints, direct your eyes, To him who dwells a - bove the skies; With your glad notes his praise re - hearse, Who form'd the mighty u - niverse.

X 6 8 7 3 7 6 # 6 8 7 8 7 6 3 3 3 3 3 1 6 5 6 8 7 5 7
 3 4 5 — 4 2 7 6 4 4 3 6 5 — 6 4 3 —

PILTON. L. M.

Bless, O my soul, the li - ving God; Call home thy tho'ts that rove abroad; Let all the pow'rs with-in me join, In work and wor-ship so di-vine.

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

PILESGROVE. L. M.

Awake, my soul, to hymns of praise, To God the song of tri - umph raise; Adorn'd with ma - jes - ty divine, What pomp, what glo - - ry, Lord, are thine.

M. F. M. F. M. F.

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

ATLANTIC. L. M.

G. Oates. 163

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

FOUNTAIN. L. M.

Leach.

Shall I for - sake that heav'nly friend, On whom my highest hopes depend? Forbid it, Lord, my wand'ring heart, From thee, my Saviour, should depart.

What sinners va - lue, I re - sign, Lord, 'tis e - nough that thou art mine, } This life's a dream, an empty show, But you bright
 I shall be - hold thy bliss - ful face, And stand com - plete in righteousness. }

87 6 6 7 6

world to which I go, Hath joys sub - stan - tial and sin - cere, When shall I wake and find me there, When shall I wake and find me there.

6 — 6 6 7 87 6 6 6 6 — 7 6 6 8 — 6 6 6 — 6 5 7
 6 5 4 4 4 3 4

The saints shall flour - ish in his days, Drest in the robes of joy and praise; Peace like a riv - er

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

3 3 3 3 2 4 # 3

from his throne, Shall flow to na - tions yet un - born, Shall flow to na - tions yet un - born.

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

8 8 4 3 6 5 6 4

To God, the great, the ev - er bless'd, Let songs of ho-nour be ad-dress'd; His mer-cy firm for - ev - er stands, Give him the praise his love de-mands.

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

ST. PAUL'S. L. M.

Dr. Green.

God is the re - fuge of his saints, When storms of sharp dis - tress in-vade; Ere we can of-fer our eom-plaints, Behold him pre-sent with his aid.

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

Great God, in-dulge my hum-ble claim, Thou art my hope, my joy, my rest; The glo-ries that com-pose thy name, Stand all en-gag'd to make me blest.

MARYLAND. L. M.

C. Meinecke.

Let all who vital breath en-joy, The breath he doth to them af-ford, In just re-turns of praise em-ploy; Let ev'-ry crea-ture praise the Lord.

The Lord Je - ho - vah reigns, And roy - al state maintains ; His head with aw - ful glo - ry crown'd,

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

4 3 3 4 3 3 4 5 4 5 3 3 4 5 4 5 3

His head with aw - ful glo - ry crown'd. Array'd in robes of light, Begirt with sov'reign might, And rays of ma - jes - ty around.

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

4 5 4 5 3 3 4 5 3 4 5

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

6 5 — 6 5 — 5 3

Yes, with a cheerful zeal, We'll haste to Zi - on's hill, And there our vows and ho - nours pay.

Y # 6 7 4

How plea - sant 'tis to see, Kin - - dred and friends a - gree; Each in his pro - per sta - tion move;

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

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

4/3 6 6 7 — 4 3 6 6 7

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

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

I have no me - rit of my own, But fly to what my Lord hath done, And suf - fer'd once for me.

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

* This and the following metrical signs refer to the Hymns for the Protestant Episcopal Church.

With joy shall I be - hold the day, That calls my wil - ling soul a - way, To dwell among the blest;

6 6 5 7 6 4 3 3 4 6 6 — 6 6 6 8 7 4 #

For lo! my great Re - deem - er's pow'r, Un - folds the ev - er - last - ing door, And points me to his rest.

6 7 5 3 3 3 6 5 6 7 4

Be - gin, my soul, th' ex - alt - ed lay, Let each en - - rap - tured thought o - - bey, And praise th' Al - mighty's name.

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

Lo! heav'n and earth, and seas and skies, In one me - - lo - dious con - cert rise, To swell th' in - spi - ring theme.

P. M. F. P. M. F. P. M. F.

4 2 # 4 2 6 6 6 4 7

I'll praise my Ma-ker with my breath, And when my voice is lost in death Praise shall em-ploy my no-ble pow'rs;

6 6 #6 6 # 7 6 7

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

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

Let all the earth their voices raise, To sing the choicest psalms of praise, To sing and bless Je-ho-vah's name;

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

His glo-ry let the hea-then know, His wonders to the na-tions show, And all his sav-ing works pro-claim.

7 6 5 6 6 7
4

Think, mighty God, on fee - ble man, How few his hours, how short his span, Short from the cradle to the grave,

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

Who can se - cure his vi - tal breath, Against the bold de - mands of death, With skill to fly or pow'r to save.

7 # 5 — 7 # 6 6 6 6 7 #

Ye saints and ser - vants of the Lord, The tri - umphs of his name re - - cord, His sa - cred name for - - ev - - er bless.

6 6 ♯6 6 4 6 6 5 7 6 6 6 8 7

Where'er the cir - - cling sun dis - plays, His ri - - sing beams or set - ting rays, Due praise to his great name ad - dress.

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

Ye ho - ly souls, in God re - joice, Your Maker's praise becomes your voice, Great is your theme, your songs be new;

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

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

Sing of his name, his word, his ways, His works of nature and of grace, How wise, how ho - - ly, just, and true.

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

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

O, all ye peo - ple, clap your hands, And with trans - port - ed voi - ces sing; No force the mighty pow'r with - stands

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

Of God, the u - ni - ver - sal King. No force the migh - ty pow'r with - stands Of God, the u - ni - ver - sal King.

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

When gath'ring clouds a - round I view, And days are dark and friends are few, On him I lean, who not in vain,

P.

P.

P.

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

Ex - perienc'd ev - ry hu - man pain: He feels my griefs, he sees my fears, And counts and treasures up my tears.

M.

M.

M.

M.

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

1st verse, Treble Solo.

1. Sweet as the Shepherd's tune - ful reed, From Zi - on's mount I heard the sound, Gay sprang the flow'rets of the mead,



2. Peace, troubled soul, whose plain - tive moan Hath taught these rocks the notes of woe; Cease thy complaint, sup - press thy groan,

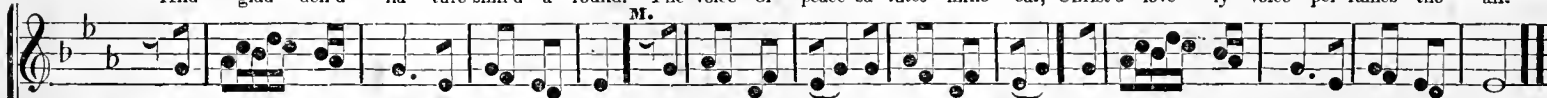


3. Come, freely come, by sin op - prest, Un - bur - then here the weigh - ty load, Here find thy re - fuge and thy rest,



4. As spring the win - ter, day the night, Peace, sor - row, gloom, hath chas'd a - way. And smiling joy, a se - raph bright,

And glad - den'd na - ture smil'd a - round. The voice of peace sa - lutes mine ear, Christ's love - ly voice per - fumes the air.



And let thy tears for - get to flow; Be - hold the pre - cious balm is found, To lull thy pain, to heal thy wound.



Safe on the bo - som of thy God; Thy God's thy Sa - viour, glo - rious word, That sheaths th' a - ven - ger's glitt' - ring sword.



8 7 6 5
6 5 4 3

7 5 8 7
5 3

7 5 8 7
5 3

8 7 6 5
6 5 4 3

Shall tend thy steps and near thee stay; While glo - ry weaves th' im - mor - tal crown, And waits to claim thee for her own.

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

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

Chorus at the end of each verse.

Awake and run, And put a cheer-ful courage on, A - wake and run the heav'nly race, And put a cheer-ful courage on.

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

Soon as the morn salutes your eyes, And from sweet sleep re - fresh'd you rise; Think on the au - thor of the light,

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

And praise him for that glo - rious sight; His mer - cy in - fin - ite in - plore, His goodness in - fi - nite a - dore.

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

M. P. M. P.

As panting in the noon-day beam, The hart desires the cool-ing stream, So to thy presence, Lord, I flee,

4 2 -6 7 6 5 1 0 9 8 6 6 5 4 2
 -4 5 8 7 6 6 4 3

M. M. P. M.

So longs my soul, O God, for thee; Thirsting to taste thy liv-ing grace, And see thy glo-ry face to face.

M. P. M.

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

How mighty is his hand, What wonders hath he done, He form'd the earth and seas,

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

And spread the heav'ns a-lone. Thy mercy, Lord, shall still endure, And ever sure abides thy word.

3 — 6 6 6 $\frac{6}{4}$ 7 4 3 6 b7 6 4 3 6 6 6 $\frac{6}{4}$ 7

A - wake, awake, a - - rise! And hail the glorious morn; Hark! how the angels sing, "To you a Sa - viour's born."

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

Now let our hearts In con - cert move, And ev - -'ry tongue Be tuned to love.

P. M. F. M. F. P. M. F.

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

Ye tribes of A - dam join, With heav'n and earth and seas, And of - fer notes di - vine, To your Cre-

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

a - - tor's praise: Ye ho - - ly thron'g Of an - - gels bright, In worlds of light Be - - gin the song.

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

4 # - 2 3 4 - 2 3 4 - 2 3 4 3 1

Re - - joice! the Lord is King, Your Lord and King a - - dore; Mortals, give thanks and sing,

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

And tri - - umph ev - - er - - more. Lift up the heart, Lift up the voice, Re - - joice a - - - - loud, I say, re - joice!

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

Ye boundless realms of joy, Exalt your Ma - - ker's fame; His praise your songs em - ploy, Above the star - ry frame.

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

Your voi - ces raise, Ye Cher - u - bim And Ser - a - phim, To sing his praise.

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

Let all the na - tions fear The God that rules a - bove : He brings his peo - ple near, And makes them taste his love.

6 6 6 8 7 6 10 9 8 7 6 5 6 7 #6 6 6 6 7 #

4 5 8 7 6 5 4 3

While earth and sky Attempt his praise, His saints shall raise His ho - nours high ; His saints shall raise His honours high.

M. P. F. M. P. F. M. P. F.

6 8 6 6 6 7 3 3 5 4 7

Con Spirito.

WEYMOUTH. H. M. or II. 4.

R. Harrison. 195

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

All hail, tri-um-phant Lord, Who sav'st us by thy blood; Wide be thy name a - dor'd, Thou ris - ing, reigning God.

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

With thee we rise, With thee we reign, And empires gain, Beyond the skies; With thee we rise, With thee we reign, And empires gain, Beyond the skies.

Blow ye the trum-pet, blow, The glad-ly so-lemn sound; Let all the na-tions know, To earth's re-mo-test bound,

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

The year of Ju-bi-lee is come, Re-turn, ye ran-som'd sin-ners, home; The year of Ju-bi-lee is come, Re-turn, ye ran-som'd sin-ners, home.

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

Not to our names, thou on - ly just and true, Not to our worth-less names is glo-ry due; Thy pow'r and grace, thy truth and jus-tice claim,

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

Im-mor-tal ho-nours to thy sa-ving name; Shine thro' the earth from heav'n thy blest a - bode, Nor let the hea-then say, "Where is thy God?"

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

Rise, crown'd with light, im-pe-rial Sa-lem rise, Ex-alt thy tow'ring head and reach the skies;

6 6 6 4 6 6 8 7

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts in treble clef with a key signature of one flat and a 2/2 time signature. The third staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The lyrics are written below the vocal staves. The bottom staff includes figured bass notation: 6, 6, 6, 4, 6, 6, 8, 7.

See heav'n its sparkling por-tals wide dis-play, And break up-on thee in a flood of day.

6 6 6 4 6 6 8 7

Detailed description: This system contains the next four staves of music, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves. The bottom staff includes figured bass notation: 6, 6, 6, 4, 6, 6, 8, 7.

The God of glo - - ry sends his summons forth, Calls the south nations and awakes the north ; From east to west the sounding orders spread,

4
3

6

4
3

5

6

4
3

6

6

6

6

4
3

5 7

6

#

#

6

#

Through distant worlds and regions of the dead ; The trumpet sounds, Hell trembles, -Heav'n rejoices : Lift up your heads, ye saints, with cheerful voi - ces.

#

#6

6 6 5

6

8 7

4

#

6 7

6

4
3

6 #6

6

4

3

6 6

6

6

4
3

5 7

4

From Greenland's i - cy mountains, From India's co - ral strand, Where Af - ric's sun - ny fountains Roll down their golden sand:

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

From many an an - cient ri - ver, From many a palmy plain, They call us to de - - li - ver Their land from er - ror's chain.

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

L. M. by omitting the slurs at the end of the 2d and 5th lines.

Great God! what do I see and hear, The end of things cre - - a - ted! } The trum - pet sounds, the
 The Judge of man - kind does ap - pear, On clouds of glo - - ry seat - - ed.

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

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

graves re - store The dead, which they con - - tain'd be - - fore; Pre - pare, my soul, to meet him.

vour - ing fire, The mountains melt, the seas re - - tire; The moun - tains melt, the seas re - tire.

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

Affettuoso.

GERMAN HYMN. 7's, or III. 1.

Pleyel. 203

See, the love - ly bloom - ing flow'r, Fades and withers in an hour; So our tran - sient com - forts fly, Plea - sure on - ly blooms to die.

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

Dolce.

PILGRIM. 7's, or III. 1.

Chil - dren of the heav'nly King, As ye jour - ney sweet - ly sing; Sing your Sa - viour's wor - thy praise, Glorious in his works and ways.

6 4 6 6 7 8 7 6 5 6 5 6 6 6 — 5 6 6 7

Musical score for the first system, featuring four staves (Soprano, Alto, Tenor, and Bass) in 4/4 time with a key signature of two flats (B-flat and E-flat). The lyrics are: "Jesus, lover of my soul, Let me to thy bosom fly, While the waters near me roll, While the tempest still is high; Hide me, O my Saviour hide,"

Fingerings for the bass line: 6 6-5 6 7 4 3 4 6 6 7 6 6 4 3 4 3 6 5 6-6 6 6 6 6 8 7 6 6 4 8 6 - 5 / 4 3 3 4 4 3

Musical score for the second system, continuing the four-staff arrangement. The lyrics are: "Till the storm of life be past, Safe in - to thy ha - ven guide, O re - ceive, O re - ceive, O re - ceive my soul at last."

Dynamics: *P.* (Piano) and *F.* (Fortissimo) markings are placed above the vocal lines.

Fingerings for the bass line: 5 - 6 5 6 6 8 7 6 - 5 6 - 4 3 6 5 6 5 6 6 7 / 8 7 4 4 4 - 3 6 5 6 5 6 4

Morning breaks up - on the tomb, Je - sus dis - si - pates its gloom; Day of triumph thro' the skies, See the glorious Saviour rise.

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

FAIRFAX. 7's, or III. 1.

Lord, we come be - fore thee now, At thy feet we humbly bow; O do not our suit dis - dain, Shall we seek thee, Lord, in vain.

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

When his spi - rit leads us home, When we to his glo - ry come; We shall all the ful - ness prove, Of our Lord's un - chang - ing love.

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

Hi - ther all your mu - sic bring, Strike a - loud each joy - ful string, Mor - tals, join the hosts a - bove, Join to praise re - deem - ing love.

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

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

2. As the winged ar-row flies, Spe-di-ly the mark to find; As the lightning from the skies, Darts and leaves no trace be-hind;

3. Thanks for mercies past receive, Pardon of our sins renew, Teach us henceforth how to live, With-e-ter-ni-ty in view.

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

Swiftly thus our fleeting days Bear us down life's rapid stream; Upward, Lord, our spirits raise; All be-low is but a dream.

Bless thy word to young and old, Fill us with a Saviour's love; And, when life's short tale is told, May we dwell with thee a-bove.

Affettuoso.

BLOOMFIELD. 7's, or III. 1.

Whitaker. 209

Sovereign ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear my ardent cry, Frown not, lest I faint and die.

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

Largo.

AUSTRIA. 7's, or III. 1.

Mozart.

Over the hills I lift mine eyes, To the hills beyond the skies; Thence my soul her help derives, There my holy refuge lives.

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

Praise to God, im - mor - tal praise, For the love that crowns our days; Bounteous source of ev - ry joy,

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

4 6 6 4 3 6 6 4 6 4 4 4

Let thy praise our tongues employ. All to thee, our God, we owe, Source whence all our blessings flow.

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

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

Affettuoso.

CALVARY. 7's, 6 lines, or III. 2.

Hearts of stone, re - lent, re - lent; Break, by Je - sus' cross sub - du'd; See his bo - dy mangled, rent,

6 5 6 # 8 7 4 8 7 # — 6 6 6

Cover'd with a gore of blood; Sinful soul, what hast thou done, Murder'd God's e - ter - nal Son.

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

SICILIAN HYMN. S's & 7's, or III. 3.

Love di-vine, all love ex-cel-ling, Joy of heav'n, to earth come down; Fix in us thy hum-ble dwelling, All thy faith-ful mercies crown.

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

SAXONY. S's & 7's, or III. 3.

Nauman.

Praise the Lord, the great Cre-a-tor, Bounteous source of ev-'ry joy; Praise him, all ye works of nature, Let his praise your tongues em-ploy.

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

Dolce.

FLORENCE. 8's & 7's, or III. 3.

Italian Air. 213

Think, O ye, who fond-ly languish, O'er the grave of those you love; While your bo-soms throb with anguish, They are warbling hymns a - bove.

Fingerings: 4/3, 6, 9 8, 6/4, 5/3, 4/3, 6, 6/4, 7, 6/4, 5/3, 6/4, 5/4, 6/4, 5/3, 7 6 5, 4/3, 6, 6, 7

Maestoso.

OSTEND. 8's & 7's, or III. 3.

German.

Lo! he comes with clouds descending, Once for fa-vour'd sin-ners slain; Thousand, thousand saints at-tending, Swell the triumph of his train.

Fingerings: 7, 6/4, 6/2, 7, 6, 4/3, 6/5, 4/3, 6/4, 5/3, 4/3, 6, 4/3, 8 7

Lo, he comes, with clouds de - - scend - ing, Once for fa - vour'd sin - ners slain; Thousand, thousand saints at - tend - ing,

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

Swell the tri - umph of his train; Hal - le - - lu - jah! Hal - le - - lu - jah! Je - sus now shall ev - - er reign.

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

Gently, Lord, O gently lead us, Through this low-ly vale of tears, And, O Lord, in mercy give us, Thy rich grace in all our fears;

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

O re-fresh us with thy blessing, O re-fresh us with thy grace, O re-fresh us, O re-fresh us, O re-fresh us with thy grace.

6/5 7 5 6-7 -

O my soul, what means this sadness, Wherefore art thou thus cast down? Let thy grief be turn'd to glad-ness,

4/3 4/3 7 6 6 6 6 6 6 7 #6 8b7 6 7 5 6 5 4 3

Bid thy rest-less fears be-gone; Look to Je-sus, Look to Je-sus, And re-joice in his dear name.

2 E 6 7 5 4 3 4 3 7 6 6 6 6 6 7 #6 8b7

M. *M.*

Gently Lord, O gently lead us, Through this lowly vale of tears; And, O Lord, in mercy give us Thy rich grace in all our fears;

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

F. *P.* *F.*

O refresh us with thy blessing, O re-fresh us with thy grace; O re-fresh us, O refresh us, O re-fresh us with thy grace.

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

Maestoso.

LYONS. 10's & 11's, or IV. 1.

Haydn, 221

O praise ye the Lord, pre - pare a new song, And let all his saints in full con - cert join ;

6 6 5 6 4 6 6 6 6 7

6 5 6 4 3

With voi - ces u - ni - ted, the an - them pro - long, And show forth his prais - es in mu - sic di - vine.

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

$\sharp 7_5$ $b7$ 6 5 6 7 4 6 6 6 7

4 3 4 2

My gracious Re - deem-er I love, His praises a - loud I'll pro - claim, And join with the ar - mies a - bove, To shout his a - do - ra - ble name.

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

Affettuoso.

COLEBROOK. 8's, 7's & 4's, or III. 5.

Guide me, O thou great Je - - ho - vah, Pilgrim thro' this bar - ren land:

I am weak, But thou art mighty; Hold me with thy pow'ful hand.

Bread of hea - ven, Bread of hea - ven, Feed me till I want no more.

7 6 5 6 6 7 4 6 #43 6 6 7
6 4 3 6 4 2 6 6 4 #

Be joy-ful in God, all ye lands of the earth, O serve him with gladness and fear; Ex-ult in his presence with music and mirth; With love and devotion draw near;

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

For Je-ho-vah is God, and Jeho-vah a-lone, Cre-a-tor and ru-ler of all; And we are his people, his sceptre we own, His sheep, and we follow his call.

P. M. F. P. M. F. P. M. F.

— 6 — 6 8 7 # 6 6 7 8 7 4 4 6 7 —

4 2 3 4

NEWPORT. 8's, or IV. 2.

Ye angels who stand round the throne, And view my Im-man-u-el's face; In rapturous songs make him known, Tune all your soft harps to his praise.

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

WILTON. 8's, or IV. 2.

En-compass'd with clouds of dis-tress, Just rea-dy all hope to re-sign; I pant for the light of thy face, But fear it will ne-ver be mine.

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

The Lord is our Shepherd, our guar - - dian and guide; What - ev - - er we want, he will kind - ly pro - vide.

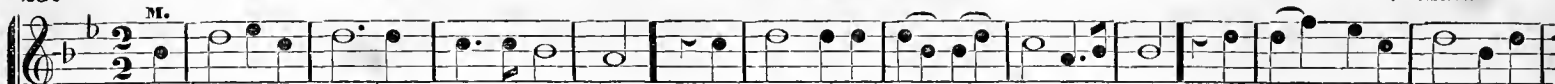
7 — 6 — 6 5 6 7 — 6 6 5
4 3 5 4

To sheep of his pas - ture his mer - cies a - - bound, His care and pro - - tec - tion his flock will sur - round.

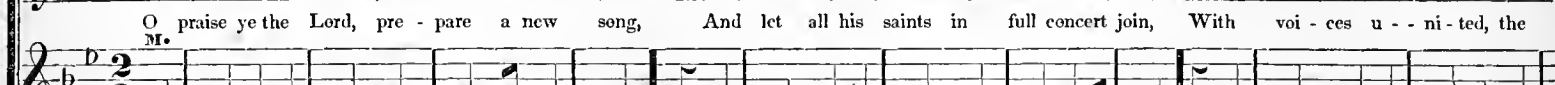
2 F 7 6 5 6 7 — 6 6 5
5 4 3 3 # — 4 3

Musical score for the first system, featuring four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "Rise, my soul, and stretch thy wings, Thy better por-tion trace; Rise from tran-si--to-ry things, Tow'rd heav'n, thy native place." Below the piano part, the following figures are indicated: 6, 4/3, 6, 6, 6 4/3, 6, 4/3, 6, 6, 5 4/3.


Musical score for the second system, featuring four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "Sun, and moon, and stars decay, Time shall soon this earth remove; Rise, my soul, and haste a--way, To seats pre-pared above." Above the vocal staves, the dynamic markings **F.** (Forte) are placed. Above the piano part, the following figures are indicated: 6, 6, 6, 6, 5 6/4, 7 6/5 4, 5 6/3 2, 5 6/3 4, 5 3, 6, 4/3, 6, 6 6, 6 7/4.

M. 

O praise ye the Lord, pre - pare a new song, And let all his saints in full concert join, With voi - ces u - - ni - ted, the

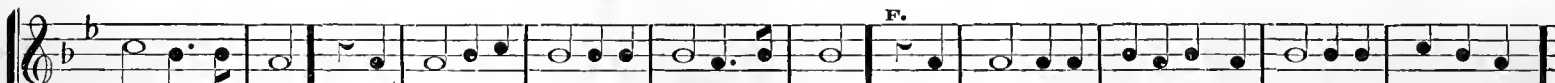
M. 

2. Be joy - ful, ye saints, sus - tain'd by his might, And let your glad songs a - wake with each morn; For those who o - bey him are

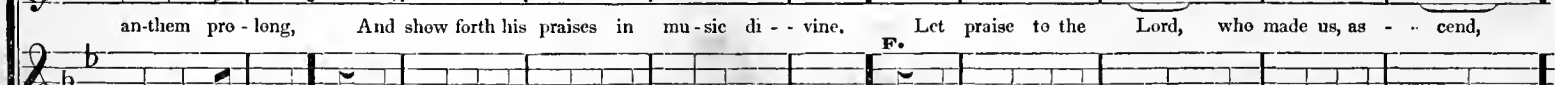
M. 


7 6 6 7 - 7

5 5

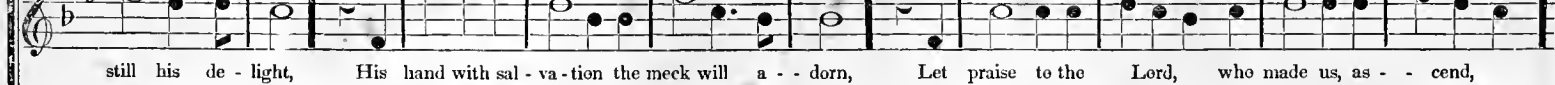
F. 

an - them pro - long, And show forth his praises in mu - sic di - - vine. Let praise to the Lord, who made us, as - - cend,

F. 

F. 

still his de - light, His hand with sal - va - tion the meek will a - - dorn, Let praise to the Lord, who made us, as - - cend,

F. 

6 8 6 7 6 6

3 3 3 6 6

Let each grateful heart be glad in its King, Let each grateful heart be glad in its King. The God whom we worship, our

Let each grateful heart be glad in its King, Let each grateful heart be glad in its King, The God whom we worship, our

7 6 — 7 5 6 — 7 5 4 2 6

songs will at - tend, And view with complacence the off'rings we bring; The off'rings we bring, the off'rings we bring, the off' - rings we bring.

songs will at - tend, And view with com-placence the off'rings we bring, the off'rings we bring, the off'rings we bring, the off' - rings we bring.

4 2 — 6 7 — T.S

M.

A - gain the day re - turns of ho - ly rest, Which, when he made the world, Je - ho - vah blest. When, like his
 Let us de - vote this con - se - cra - ted day, To learn his will, and all we learn o - bey. So shall he

M.

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

F.

own, he bade our la-bours cease, And all be pi - e - ty, and all be peace. } Fa - ther of heav'n, in
 hear, when fer - vent - ly we raise Our sup - pli - ca - tions and our songs of praise.

F.

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

4 # 3 - # 4

Musical score for the first system. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The key signature is one flat (B-flat). The tempo is marked 'M.' (Moderato). The first vocal staff has a 'P.' (Piano) dynamic marking. The lyrics are: 'whom our hopes con - fide, Whose pow'r de - fends us, and whose pre - cepts guide; In life our Guardian, and in death our'.

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

Musical score for the second system. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The key signature is one flat (B-flat). The tempo is marked 'F.' (Forte). The lyrics are: 'Friend; Glo - ry su - preme, Glo - ry su - preme, Glo - ry su - - preme be thine till time shall end.'.

F. F.F. F. F.F. F. F.F. F.F.
6 2G b7 6 9 8 7 6 5 5 8 7 3
4

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

2. Nor pain, nor grief, nor anx - ious fear, Invade thy bounds. No mor - - tal wocs Can reach the love - ly sleeper here,

3. So Jesus slept, God's dy - - ing Son Pass'd thro' the grave, and bless'd the bed; Rest here, dear saint, till from his throne,

To slumber in the si - - lent dust. And give these sa - - cred rel - - ics room, To slumber in the si - - lent dust.

While an - gels watch the soft re - pose. Can reach the love - ly sleep - er here, While angels watch the soft re - pose.

The morning break, and pierce the shade. Rest here, dear saint, till from his throne, The morn - - ing break, and pierce the shade.

Break from his throne, il - lus - trious morn; At - tend, O earth! his sov' - reign word; Re - store thy trust, — a glo - rious form

Chordal notation below the piano part: ♯ — 6 7 7 3 3 3 ♯6 ♭6 ♭7 6 ♯

Shall then a - rise to meet the Lord. Re - store thy trust, — a glorious form Shall then a - rise to meet the Lord.

Chordal notation below the piano part: 6 6 4 6 6 4 7 — 3 3 3

THE LAST DAY.

Musical score for the first system of "THE LAST DAY". It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked "Larghetto". The music begins with a treble clef and a key signature of one sharp. The lyrics are: "That day of wrath, that dread - ful day, When heav'n and earth shall pass a - way, When heav'n and earth shall pass away, What". The first vocal staff has dynamics markings "M." and "P.". The piano accompaniment has dynamics markings "M." and "P.". The bottom of the system contains the following figures: 6, 6, 8 7, and 4-3, 7 6 6.

Musical score for the second system of "THE LAST DAY". It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked "Larghetto". The music continues from the first system. The lyrics are: "pow'r shall be the sin - ner's stay? How shall he meet that dread - ful day, When, shriv' - ling like a parched scroll,". The first vocal staff has dynamics markings "F." and "P.". The piano accompaniment has dynamics markings "F." and "P.". The bottom of the system contains the following figures: #, #, 4 3, 6 5, 4#, and T. s.

Allegretto.

THE LAST DAY. Continued.

237

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with a forte (F.) dynamic marking. The second staff is a treble clef with the same key signature and time signature, containing a vocal line with lyrics. The third staff is a treble clef with the same key signature and time signature, containing a second melodic line with a forte (F.) dynamic marking. The fourth staff is a bass clef with the same key signature and time signature, containing a bass line with a forte (F.) dynamic marking. The lyrics are: "The flam - ing heav'ns to - geth - er roll, - - - - to - geth - er roll, The flam - ing heav'n's to - geth - er". Below the bass staff, there are five horizontal lines with the numbers 5, 5, 6, 6, and 3 written underneath, indicating fingerings for the bass line.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line. The second staff is a treble clef with the same key signature and time signature, containing a vocal line with lyrics. The third staff is a treble clef with the same key signature and time signature, containing a second melodic line. The fourth staff is a bass clef with the same key signature and time signature, containing a bass line. The lyrics are: "roll, The flaming heav'ns to - gether roll; to - geth - er roll, together roll; When louder yet and yet more dread,". Below the bass staff, there are seven horizontal lines with the numbers 6, 6, 6, 6, 6, 4, 6, 5, 7, and 7 written underneath, indicating fingerings for the bass line.

THE LAST DAY. Continued.

The 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 Swells the high trump,

The heav'ns, the heav'ns, the heav'ns together roll; The heav'ns, the heav'ns, the heav'ns together roll; Trumpet.

Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics. The third staff is a trumpet part with the instruction 'Swells the high trump'. The bottom staff is a bass line. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melodic line with a 'roll' effect, indicated by a slur and a fermata.

6
5

P. *Larghetto.* *M.*

P. *M.*

The trump that wakes the dead? Oh! on that day, that

P. *M.*

P. *M.*

Detailed description: This system continues the musical score. It features four staves. The top two staves are vocal parts with lyrics. The third staff is a trumpet part. The bottom staff is a bass line. The key signature remains one sharp (F#) and the time signature is common time (C). The tempo is marked 'P. Larghetto.' and the dynamics are 'P.' (piano) and 'M.' (mezzo-forte). The music includes triplets in the bass line and a melodic line with a 'roll' effect. The lyrics are: 'The trump that wakes the dead? Oh! on that day, that'.

H5 5 H # 6 6
4 3

THE LAST DAY. Concluded.

Musical score for the first system, consisting of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "wraithful day, When man to judg - ment wakes from clay, Be thou the trembling sinner's stay, Tho' heav'n and earth shall pass away, Tho' heav'n and".

Dynamic markings: **P.** (Piano) and **M.** (Mezzo-forte).

Figured bass notation below the piano staves: $\frac{6}{4} \ 8 \ 7$ $\frac{4}{3} \ - \ 7 \ 6$ $\frac{4}{3} \ - \ 7 \ 6$ $6 \ 6 \ 4$

Musical score for the second system, consisting of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "earth shall pass a - way, Be thou the trembling sin - ner's stay, Tho' heav'n and earth shall pass away, Tho' heav'n and earth shall pass a - way."

Dynamic markings: **P.** (Piano) and **M.** (Mezzo-forte).

Figured bass notation below the piano staves: $6 \ 4 \ 3 \ 4 \ 3 \ 6 \ 5 \ 6$ $\frac{4}{3} \ - \ 7 \ 6$ $\frac{4}{3} \ - \ 7 \ 6 \ 4$ $6 \ 5$ $6 \ 5 \ 7$ $5 \ 4 \ 3$

tr tr tr

M.

M.

While life pro - - longs its pre - - - - cious light, Mercy is found and

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

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

peace is giv'n; But soon, ah! soon, ap - - - - - roach - - - - - ing night Shall blot out ev - - - - - ry hope of heav'n.

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

5 6 6 5
4 3

5 6 6 6 5
4 3

M. P. M. F.

While God in - vites, how bless'd the day, How sweet the gos - pel's charm - - - ing sound; Come, sinners, haste, O, haste a - - - way,

P. M. P.

M. M. F.

6 #6 6 #6 6 7 / 4 #

M. M. M. M.

While yet a par - d'ning God is found.

M. M. M. M.

6 #6 2 H 6 #6 6 8 7 / 4 #

SYMPHONY.

THANKSGIVING HYMN. Continued.

Sym.

grat - i - tude re joice, In grat - i - tude re joice.
 God who ev - er reigns, To God who ev - er reigns.

8 7 6 5
6 5 4 P

8 7 6 7
6 6 4 #

M.

Or as on Si - nai's banks re - clin'd Our ho - ly fa - thers swell'd the wind, With
 Je - ho - vah here has fix'd his throne, And him thro' ev - ry age we'll own, With

M.

M.

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

THANKSGIVING HYMN. Continued.

hal - le - lu - jah's voice, With hal - le - lu - jah's voice, Our ho - ly fa - thers swell'd the wind, With
hal - le - lu - jah's strains, With hal - le - lu - jah's strains, And him thro' ev - ry age we'll own, With

6 6 6 4 3 6

hal - le - lu - jah's, With hal - le - lu - jah's voice, With hal - le - lu - jah's voice, With hal - le - lu - jah's voice, Our
hal - le - lu - jah's, With hal - le - lu - jah's strains, With hal - le - lu - jah's strains, With hal - le - lu - jah's strains, And

With 8 7 6 5 6 5 4 3 6 6

THANKSGIVING HYMN. Concluded.

ho - ly fa - thers swell'd the wind, With hal - - lu - jah's, With hal - le - lu - jah's voice, With hal - le - lujah's voice; With
 him through ev' - ry age we'll own, With hal - - le - lu - jah's, With hal - le - lu - jah's strains, With hal - le - lujah's strains, With

M. F. M. F. M. F.

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

hal - le - lu - jah's voice.
 hal - le - lu - jah's strain. SYM.

8 7 6 7 6 5 4 3

2d Treble. *M.* *P.* *M.*

Vi - tal spark of heav'n-ly flame, Quit, O quit this mor - tal frame; Trem-bling, hop - ing, ling'r-ing, fly - ing, O the pain, the bliss of dy-ing!

M. *P.* *M.*

Largo Affet. *M.* *M.*

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

P. *P.P.*

Hark! they whis - per, an - gels

P. *Dim.* *P.P.*

Cease, fond na - ture, cease thy strife, and let me lan - guish in - to life.

Hark! they whis - per, an - gels say,

P.P.

Hark! they whis - per, an - gels

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



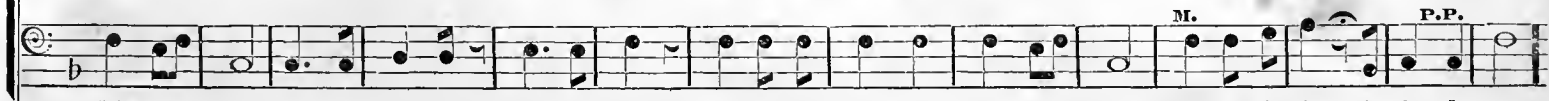
say, "Sis - ter spi - rit, come a - way, Sis - ter spi - rit, come a - way!" What is this, ab - sorbs me quite, Steals - my sen - ses,



h6 6 6 6 4 7h6 b6 6 5 4 3 6 5 4 3



shuts my sight, Drowns my spi - rit, draws my breath; Tell me, my soul, can this be death? Tell me, my soul, can this be death?



5 4 — 6 6 7 h6 b5 — 4 3 6 5 4 — 3 5 4 — 6 5 5 6 — 6 6 6 6 5
3 2 — 4 3 2 2 — 3 3 2 — 4 3 3 4 — 6 6 4 3

TRIO. *Andante.* *Con Spirito.*

M. F.

The world re - cedes, it dis - - appears, Heav'n o - pens on my eyes, my ears With sounds se - ra - - phic ring : Lend, lend you wings, I mount, I fly ! O

M. F.

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

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

6 4 4 6 6 6 4 3 T. S. 4 2

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

6 5
4 3

6 6 6 —

6 5 6 —

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

Adagio.

5 —

2 1

4

6 5
4 3

5 — 4 6

6 6 6 7
4

PORTUGUESE HYMN.

1. Hither ye faithful, haste with songs of triumph, To Beth - le - hem haste, the Prince of life to meet. To you, this day, is

2. Jesus, our Saviour, for such conde - scension, Our praise and our rev'rence are an off' - ring meet. Now is the word made

3. Shout his al - migh - ty name, ye choirs of an - gels, And let the ce - les - tial courts his praise re - peat. Give to our Saviour

born a Prince and Saviour,

flesh and dwells a - mong us, O come, let us worship, O come, let us worship, O come, let us worship at his feet.

glory in the high - est.

Moderato.

LOOK UP YE SAINTS.

Schwindell.

251

F.

Look up, ye saints, di - rect your eyes, di - rect your eyes, To him who dwells a - bove the skies ;

F.

T. S.

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

P.

With your glad notes his praise re - hearse, Who form'd the migh - ty u - ni - verse. Look up - ye

P.

F.

P.

F.

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

LOOK UP, YE SAINTS. Continued.

This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with the same key signature. The music consists of quarter and eighth notes, with some rests. A dynamic marking 'P.' (piano) is placed above the second staff. Below the bass staff, there are fingerings: 6 7, 6 7, 6 5, 3 3, 3 3 3, 6 7, and 4.

saints, di - rect your eyes To Him who dwells a - bove the skies, He spoke, and from the womb of

This system contains the next two staves of the musical score. The top staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with the same key signature. The music continues with quarter and eighth notes. Dynamic markings 'M.' (mezzo-forte) and 'F.' (forte) are placed above the staves. Below the bass staff, there are fingerings: #6, 6, and #6.

night At once sprang up the cheer - ing light, At once sprang up the cheering light; Him Dis - cord heard, Him

#6 6 #6 T. E.

LOOK UP, YE SAINTS. Concluded

Discord heard, him Dis - cord heard, and at his nod, Beauty a - woke, Beauty a - - woke, and spoke the

God, and spoke the God. Look up, ye saints, di - - rect your eyes, To him who dwells a - - bove the skies.

6 6 7 T. S. 6 7 6 7 6 5 3 3 3 3 3 3 6 7

4 4

ANTHEM. GIVE EAR, THOU JUDGE.

Bradbury.

M. Give ear, give ear, give ear, M.

M. Give ear, give ear, - - - thou Judge of all the earth, And lis - - ten, lis - ten when I pray, P. M.

M. Give ear, give ear, give ear, M.

M. Thy glorious face, M. Thy glorious face, P.

M. Nor from thy humble suppliant turn Thy glorious face, - - - - Thy glorious face, - - - - Nor P. M.

M. Thy glorious face, M. Thy glorious face, P.

GIVE EAR, THOU JUDGE. Continued.

Mod. Vivace.

Nor turn thy glorious face a - way. Hark! hark, when the foe in - sults a - loud, the foe insults a - loud,
 turn thy glo - rious face a - way. Hark! hark, when the foe, the foe in - sults a - loud, - - - - - How
 Nor turn thy glorious face a - way. Hark! hark, when the foe in - sults a - loud, the foe insults a - loud,

fierce op - press - - ors rage, Whose slan - - d'rous tongues, with wrath - - ful hate, A - - gainst my soul - - en - gage.

TRIO. 2d Treble.

P.

How of - - ten wish'd I then, that I, The dove's swift wings could get, That I might take my spee - - dy flight,

P.

Larghetto.

P.

That I might take my spee - - dy flight, That I might take my spee - - - dy flight, And seek a safe, a safe re - - treat.



F. Shall in At

But I will call on God, who still Shall in my aid, my aid appear: At morn and noon and night I'll pray,

F. Shall in At

F. Shall in At

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line in treble clef, 3/4 time, with lyrics: "Shall in At". The second staff is a vocal line in treble clef, 3/4 time, with lyrics: "But I will call on God, who still Shall in my aid, my aid appear: At morn and noon and night I'll pray,". The third staff is a vocal line in treble clef, 3/4 time, with lyrics: "Shall in At". The fourth staff is a piano accompaniment in bass clef, 3/4 time, with lyrics: "Shall in At".

morn - - and night I'll pray, At morn and noon and night I'll pray,

At morn and noon and night I'll pray, At morn and noon and night I'll pray, And he my voice shall hear. A - men, A - men.

2 K

Detailed description: This system contains the remaining four staves of the musical score. The top staff is a vocal line in treble clef, 3/4 time, with lyrics: "morn - - and night I'll pray, At morn and noon and night I'll pray,". The second staff is a vocal line in treble clef, 3/4 time, with lyrics: "At morn and noon and night I'll pray, At morn and noon and night I'll pray, And he my voice shall hear. A - men, A - men.". The third staff is a vocal line in treble clef, 3/4 time, with lyrics: "A - men, A - men.". The fourth staff is a piano accompaniment in bass clef, 3/4 time, with lyrics: "A - men, A - men.". The page number "2 K" is located at the bottom left.

SYM. Andante.

M. F.

DUO. Tenor.

Treble.

Accom.

Ho - sanna, blessed is he that comes, Ho - san - na, Ho - san - na,

Ho - san - na, blessed is he that comes, Ho - san - na, Ho - san - na,

blessed is he that comes, he that comes in the name of the Lord. Ho - sanna, blessed is he that comes,

blessed is he that comes, he that comes in the name of the Lord. Ho - sanna, blessed is he that comes, Ho -

HOSANNA. Continued.

Ho - san - na, Ho - san - na in the highest. Ho - san - na, Hosanna in the highest, Ho -
 sanna, Hosanna, Hosanna in the high - est, in the highest, Ho - sanna, Ho - sanna, Ho -

This system consists of three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a mix of quarter and eighth notes, with some rests. A sharp sign is visible on the second staff, indicating a key signature change.

CHORUS **F.** bless - ed is he that comes, **P.** **F.**
 san - na in the high - est. **F.** Ho - san - na, blessed, blessed is he that comes, Hosanna, **P.** bless - ed, blessed is he that comes, **F.** Ho -
 Ho - san - na, blessed is he that comes, Ho - san - na, blessed is he that comes, Ho -
 san - na in the high - - est. Ho - san - na, bless - ed, blessed is he that comes, Hosan - na, Ho -

This system consists of four staves of music. The top two staves are in treble clef, and the bottom two staves are in bass clef. The word 'CHORUS' is written above the first staff. Dynamic markings 'F.' (forte) and 'P.' (piano) are placed above and below the staves. The lyrics are spread across the staves.

F.F.

sanna, Ho - sanna, Hosanna, Ho - sanna, Blessed is he that comes in the name of the Lord, in the name of the

san - na, Ho - san - na, Ho - sanna, Ho - sanna, Blessed is he that comes, he that comes in the name of the Lord, in the name of the

sanna, Hosanna, Ho - sanna, Ho - sanna, Blessed is he that comes in the name of the Lord, in the name of the

F.F.

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

P.

Lord; Ho - san - na, blessed is he that comes, Ho - san - na, blessed is he that comes, Ho - sanna, Ho - san - na, in the highest,

Lord; Ho - san - na, blessed is he that comes, Hosanna, Hosanna, Hosanna in the highest,

Ho - san - na, blessed is he that comes, Ho - san - na, Ho - san - na in the highest,

P.

F.

HOSANNA. Concludea.

Musical score for the first system, featuring four staves. The top two staves are vocal parts with lyrics: "in the high - est. Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - sanna in the". The bottom two staves are piano accompaniment. Dynamics include **F.F.** (Fortissimo) and **P.** (Piano). A section of the piano accompaniment is marked **Sym. F.** (Symphonically Fortissimo).

T. S.

Musical score for the second system, featuring four staves. The top two staves are vocal parts with lyrics: "high - est, Hosan - na in the high - est, Hosan - na in the highest, Ho - sanna in the high - est." The bottom two staves are piano accompaniment. Dynamics include **F.** (Forte), **P.** (Piano), and **F.F.** (Fortissimo).

1. De - scend from heav'n, im - mor - tal Dove, Stoop down and take us on thy wings, And mount and bear us far a - bove

2. A - - doring saints a - - round him stand, And thrones and pow'rs be - - fore him fall; The God shines gracious thro' the Man,

M. M. M. M.

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

The reach of these in - - - ferior things. Be - - - yond, beyond this lower sky, Up where e - - ter - nal a - - ges roll,

And sheds sweet glories on them all. Oh, what a - - mazing joys they feel, While to their gol - den harps they sing,

P. P. P.

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

Grave. O Lord, O Lord Al - migh - ty, God of Is - rael; O Lord Al - migh - ty, O Lord Al - migh - ty, God of

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

we cry, we cry, O God of Is - - rael,
Is - rael, we cry un-to thee, we cry, we cry unto thee. O Lord God of Is - rael, we
we cry, we cry, we cry, O Lord, O Lord Al - migh - ty, God of Is - rael,

6 5 7 5 — 7 5 3 1 6 6 — 7 6 4 6 4 6 4 7
4 4 3 — 4 4 3 — 4 3 4 4 2 3

ery un - to thee, we cry un - to thee, we cry unto thee, O Lord our God. Give ear, give ear, O Shep - herd of un - to thee,

DUO. Affettuoso. Secondo.

Primo.

Accompaniment.

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

Is - ra - el; Give ear, give ear, O Shep - herd of Is - - ra - el, Thou that lead - est Thou that lead - - est

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

O LORD ALMIGHTY. Continued.

Jo - seph like a flock. Thou that lead - est Jo - seph like a flock.

Thou that lead - - - est

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

P. **F.**

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

Shine forth, Shine forth. Thou that dwellest be -

P. **F.**

Thou that dwellest be - - tween the cher - u - bim;

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

4 6

O LORD ALMIGHTY. Continued.

P. F. Allegro. F.

P. F. For

P. F.

P. F. F.

For thou art the

thou art the F. Lord our God, art the Lord

F. For thou art the Lord our God, art the Lord, art tho Lord our God, and we will praise, and we will

For thou art the Lord our God.

Lord our God, art the Lord

O LORD ALMIGHTY. Concluded.

Adagio.

praise thy name, we will praise, we will praise thy name, we will praise, we will praise thy name; for ev - - er.

praise thy name, we will praise thy name,

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

HOLY LORD GOD OF SABAOth.

Paxton.

Adagio. P.P. M. F. Allegro. F.F.

Ho - ly, Ho - ly, Holy Lord God of Sa - ha - oth; Heav'n and earth are full of thy glo - ry, Ho - san - na in the high - - est!

P.P. M. F. F.F.

P.P. M. F. F.F.

P.P. M. F. F.F.

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

HOLY LORD GOD OF SABAOOTH. Concluded.

F.

P. **F.**

Blessed, bles - sed, blessed, bles - sed is he that cometh in the name of the Lord, Ho - san - - - - - na,

P. **F.**

Ho - san - na in the highest, in the high - est. Ho -

— #6 5 — 4 3 6 5 — #6 — 5 4 # — 6 3 3 3 3 3 3 3

F.F.

F.F.

Ho - san - na in the highest, in the highest, Ho - sanna in the high - - est, Ho - - san - - na, Ho - san - na in the high - est.

F.F.

san - - - - - na.

F.F.

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

SANCTUS.

F. F.F.
 P. F. P. F. F.F.
 Ho - - ly, Ho - ly, Holy Lord God of Saba - oth; Ho - ly, Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth!
 P. F. P. F. F.F.
 F. F.F.

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

Heav'n and earth are full, Heav'n and earth are full,
 Heav'n and earth are full, Heav'n and earth are full of the ma - jes - ty of thy glo - - ry,
 3 3 2 3 2 3 3 3 4 6 4 6 5
 2 2 3 3 3 2 3 3

SANCTUS. Continued.

F.F. **VIVACE** **CHORUS. F.**

F.F. **DUO.** **F.**

full of the ma - jes - ty of thy glo - - - ry. Ho - san - na in the high - est, Ho - san - na in the high - - - est, Ho -

F.F. **F.**

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

in the high - -

sanna, Ho - sanna, Ho - san - na in the high - est. Ho - - san - - na, Ho - san - - na in the high - - - - -

in the high - -

T. S. $\frac{8}{4} - 3 3$ $\frac{8}{4} - 3$ $\frac{6}{4} \frac{7}{5} \frac{6}{4} \frac{5}{3}$

SANCTUS. Concluded.

est. Ho - san - na, Ho - san - na in the high - est.

est. Ho - san - na in the high - est, Ho - san - na, Ho - sanna, Ho - sanna.

Ho - san - na in the high - est. Ho - san - na, Ho - san - na in the high - est.

Ho - san - na in the high - est.

T. S.

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

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

ANTHEM. O LORD, OUR LORD.

CHORUS. *Andante.* **M.** **P.**

O Lord, our Lord, how excel - lent is thy name, thy name in all the world. How excellent O Lord, how excellent, O

6 4 3 6 5 53 #6 5 6 6 4 8 7 #

M. **P.** **Largo. Affettuoso.** **P.**

is thy name - - - - - Lord, how excel - lent is thy name in all the world. Lord, what is man, that thou art mindful of him ?

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

O LORD, OUR LORD. Continued.

CHORUS. F.

Or the son of man, that thou re - gard est him. O Lord, our Lord, how excel - lent is thy name, thy name, in all the world.

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

How excellent, O Lord, is thy name, *Allegro. Moderato.*

How excellent, O Lord, how excellent, O Lord, how excellent is thy name, in all the world. Glo - ry be to God the

6 4 6 #6 5 7 9 8 6 7
3 3 — 7 6 4

O LORD, OUR LORD. Concluded.

This system contains the first four staves of the musical score. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The lyrics are: "glo - ry Fa - ther, glo - ry be to God the Son, and to the Ho - ly Ghost. As it was in the be - gin - ning, is now, and shall be - ev - er - more; glo - ry glo - ry". The score includes dynamic markings (F., M., F.F.), articulation marks (accents), and figured bass notation at the bottom: 6 6 / 4 3, 6 4 / 3, 6 5 / 4 3, #6, 6 6 / 4 #, 7, and T. S.

This system contains the last four staves of the musical score. The lyrics are: "world with - out end, world with - out end; is now, and shall be ev - er - more, world with - out end, A - men, A - men." The score includes dynamic markings (F., M., P.), articulation marks (accents), and figured bass notation at the bottom: 6 / 3 3, 3 / 3 3 3 3 3, 6 7, 6, 5 - / 4 3, 6 6 / 4 7, 5, 6 6 / 4, 7.

ANTHEM. O BE JOYFUL.

D.

F. *Con. Spirito.*

O be joy - ful, O be joy - ful, O be joy - ful in God, all ye lands; O be joy - ful in God, all ye

T. S. 6 #6 6 #6 6 6 7
4 #

O be joy - ful, O be joy - ful,

O be joy - ful, O be joy - ful,

lands; O be joy - ful, be joy - ful in God, all ye lands, O be joy - ful, be joy - ful in God all ye lands.

O be joy - ful, O be joy - ful,

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

O BE JOYFUL. Concluded.

Treble. DUO. Grazioso.

O, go your way in - - to his gates with thanksgiving, with thanksgiving, and in - to his courts, his courts with praise, his courts with praise :

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

un - to him, Adagio.

be thank - ful, be thank - ful un - to him, and speak good of his name ; be thank - ful un - to him, and speak good of his name.

6 6 6 #6 #6 6 b3 6 5 6 8 7 6 6 6 7/4

Largo. P. Cres. F. D. C. CHORUS.

For the Lord is good : His mer - cy is e - - ver - - last - - ing, and his truth en - - du - reth for - e - - ver more.

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

Maestoso.

THE LORD IS GREAT.

German Hymn. 279

1. The Lord is great! Ye hosts of heav'n a - - dore him, And ye who tread this earth - ly ball;

2. The Lord is great! His ma - jes - ty how glo - rious! Re - sound his name from shore to shore;

3. The Lord is great! His mer - cy how a - bound - ing: Ye an - gels strike your gold - en chords!

The first three verses of the hymn are set to a melody in 2/2 time. Each verse is accompanied by a bass line. The lyrics are printed below the treble clef staff. The first verse ends with a double bar line. The second and third verses end with a double bar line and a sharp sign (#).

In ho - ly songs re - joice a - loud be - fore him, And shout his praise, who made you all!

O'er Sin, and Death, and Hell now made vic - to - rious, He rules and reigns for - ev - er more.

O praise our God! with voice and harp re - sound - ing, The King of kings and Lord of lords!

The continuation of the hymn is set to the same melody. The lyrics are printed below the treble clef staff. The first line ends with a double bar line. The second line ends with a double bar line and a sharp sign (#). The third line ends with a double bar line. The fourth line ends with a double bar line and a sharp sign (#).

SING YE TO THE LORD. Concluded.

triumph'd gloriously. Sing, sing, sing ye to the Lord, for he hath triumph'd glo - rious - ly. The Lord shall reign for - ev - er, The Lord shall

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

3 3 4 3 4 3

F.F. F.F. F.F. F.F.

reign for - ev - er, The Lord shall reign, The Lord shall reign for - ev - er and ever, for - ev - er and ev - er; The Lord shall reign.

2 N 6 7#6 5 6 6 4 6 4 5 6 4

3 3 3 3 3 3 3 3 3 3 3 3

Musical score for the first system, featuring three staves (treble, vocal, and bass) in G major and 2/4 time. The piece begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked *Grazioso*. The first staff contains the main melody. The second staff is for the vocal line, with the lyrics "Thou child di - vine, Imman - u el," appearing below it. The third staff is the bass line, with figured bass notation (6, 6 5 / 4 3, 6, 7, 4 3, 6, 6 / 4, 7, 6, 6 5 / 4 3, 6, 7, 4 3) written below it. A "SOLO." marking is placed above the second staff.

Musical score for the second system, continuing the piece with three staves. The key signature remains G major. The tempo is marked *M.* (Moderato). The first staff contains the main melody. The second staff is for the vocal line, with the lyrics "Thou child di - vine, Im - man - u - el, Welcome un - to thy humble manger;" appearing below it. The third staff is the bass line, with figured bass notation (4 / 3, 6, 6, 6, 4 / 3, 7, 6, 6 5 / 4 3, 5, 7, 4 3, 4 / 3, 6, 6, 6, 4 / 3, 7) written below it. A "SOLO." marking is placed above the third staff.

birth. Ho - sanna, Ho - sanna, Ho - - san - - na, Hosanna, Ho - sanna, Ho - - san - - na,
 Ho - - - san - - na, Ho - - - san - - na,

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

bless - ed is he that comes in the name of the Lord. Thou child di - - vine, Im -

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

CHRISTMAS. Concluded.

man - u - el, Welcome un - to thy humble man - ger; With heartfelt joy, thy birth we hail, And greet with songs the heav'nly

6 43 4 6 6 6 4 7 6 65 7 43 4 6 6 6 4
5 2 3 3 3 7 6 43 2 3 3

stran - ger. With heart - felt joy, thy birth we hail, And greet with songs the heav'nly stran - ger.

7 6 6 8 9 8 7 7 8 4 3 6 6 6 6 6 65
6 4 6 7 6 5 6 2 5 6 6 6 6 43

Allegro. For.

7 6 6 6 7
5 4

6 6 6 6 7
5 4 5

7

Glory to God in the high - est! Glory to God in the

P. F. P. F. P. F.

P. F. P. F. P. F.

high - est! Glory to God, and peace on earth, and peace on earth. Glory, glory, glory to God. Glory, glory, glory to God, and peace on earth, and

P. F. P. F. P. F.

P. F. P. F. P. F.

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

GLORY TO GOD. Concluded.

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

M.
M.
M.

6 5 4 3 6 — 6 — 6 5 — 3 — 6 4 3 5 — 3 — 1 3 5 — # 6 5 6 6 7 4 #

men. Glory, Glory, Glory, Glory, Glory to God in the high - est. Glory, Glory, Glo - ry to God.

F.
F.
F.
F.

6 6 6 6 7 5 4 3 5 — 3

COME YE DISCONSOLATE.

Webbe.

1. Come, ye dis - con - so - late, where - 'er you lan - guish, Come, at the shrine of God, fer - vent - ly kneel;
 2. Joy of the de - so - late, Light of the stray - ing; Hope, when all o - thers die, fade - less and pure,

Here bring your wound-ed hearts, here tell your an - guish, Earth hath no sor - row that Heav'n can-not heal.
 Here speaks the Com-fort - er, in God's name, say - ing, "Earth hath no sor - row that Heav'n can-not cure."

TRIO, at the end of each verse.

Here bring your wound-ed hearts; here tell your an - guish; Earth hath no sor - row that Heav'n can-not heal.
 Here speaks the Com-fort - er, in God's name, say - ing, "Earth hath no sor - row, that Heav'n can-not cure."

ANTHEM. NOT UNTO US, O LORD.

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

Not un-to us, not un-to us, not un-to us, but un-to thy name give glo-ry;

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

Not un-to us, O Lord; Not un-to us, O Lord; not un-to us, but un-to thy name give glo-ry;

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

Not un-to us, not un-to us, not un-to us, but un-to thy name give glo-ry;

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

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

M. **F.**

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

Not un-to us, but un-to thy name give glo-ry. Not un-to us, O Lord, not un-to us, O Lord,

M. **F.**

M. **F.**

2 0 6 6 7 7 5 6 6 6 7 6 4 6 4

- b7

NOT UNTO US, O LORD, Continued.

Tutti. *M.* *F.* *F.F.*

M. *F.* *F.F.*

Not un - to us, but un - to thy name give glo-ry, but un - to thy name give glo-ry, but un-to thy name give glo - ry.

M. *F.* *F.F.*

M. *F.* *F.F.*

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

DUO. *Affettuoso.*

The Lord hath been mind-ful of us, and he will bless us; The Lord hath been mind-ful of us, and he will bless us; He will

Accomp.

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

NOT UNTO US, O LORD. Continued.

CHORUS. *Con Spirito.*

bleſs them that fear his name, both great and ſmall. All the whole heav'ns are the Lord's; the earth hath he giv'n to the

M.

M.

M.

M.

b7 3 5 6 6 7 6 7 4 5

chil - dren of men; All the whole heav'ns are the Lord's; the earth hath he giv'n to the chil - dren of men.

F.

F.

F.

F.

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

NOT UNTO US, O LORD. Concluded.

Lord,
 praise the Lord, will praise the Lord, from this time forth and for - e - ver - more, from this time forth and for - e - - ver - more, and for -

Lord,

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

Dim. e - - ver - more, from this time forth and for - e - ver - more, from this time forth and for - e - - ver - more. F. F.F.

Dim. e - - ver - more, Praise the Lord, praise the Lord. F. F.F.

Dim. F. F.F.

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

HOW EXCELLENT, O LORD.

How excellent, O Lord, How excellent, O Lord, How excellent is thy lov - - ing kindness,

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

How excellent is thy lov - - ing kindness ; For with thee is the fountain of life, For with thee is the fountain of life.

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

HOW EXCELLENT, O LORD. Concluded.

TRIO. Andante.

Therefore, with angels and archangels, and with all the company of heav'n, we laud and magnify thy glorious name, evermore praising thee, and say - - ing,

evermore praising thee, and say - ing,

6 - 7 4

CHORUS.

Ho - ly, Ho - ly, Ho - ly, Lord God of hosts; Heav'n and earth are full of thy glory; Glory be to thee, O Lord most high, A - men, A - - - men.

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

DUO. Adagio. Expressivo.

1. Fa - ther of mer - cies, Foun - tain of goodness; Lord, we a - - - dore thee, and wor - - ship thy name;

2. Thou art our Ma - - ker, Thou our Pre - - - ser - ver, Thou our Re - deem er our Guar - dian and Guide.

— 7
— 4
— 2

— 4 7 6 5 5 4 6 8 7 6 5

5 4 3 3 2 6 5 4 3

CHORUS. **F.** To be sung at the end of each verse.

Praise him, all ye an - gels, Praise him with the cym - bals,

Lute and harp re - - - sounding, Lofty notes re - bounding; For he is God a - - lone, O praise the Ho - - ly One.

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

4 2 6 — 6 8 7 6 5 4 3

ETERNAL SOURCE, &c. Continued.

thy

Dim.

hand sup - ports the stead - fast pole; The sun is taught by thee to rise, And dark - ness when to veil the skies.

thy

Dim.

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

4 # 3 2 2 3 3 3 3 2 2 2 4 4

SOLO. Treble. Andante.

The flow' - ry Spring, at thy com - mand, Per - fumes the air and paints the land, Per - fumes the air and

Accomp.

DUO. Tenor.

paints the land, The sum - mer rays with vig - our shine, To raise the corn and cheer the vine.

ETERNAL SOURCE, &c. Continued.

M. CHORUS. Allegro. Moderato.

M. M. M. M.

Seasons, and months, and weeks, and days, Demand suc - ces - sive songs of praise, Demand suc - ces - sive songs of praise ;

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

3 2

F. F. F. F.

Vivace.

And be the grateful homage paid, By morn - ing light and eve - ning shade. Here, in thy house, let in - cense rise,

5 b3 6 # 6 5 6 6 7 8 3 3 3 6 6 6 6 8 7

4 4 4

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the bass clef. Dynamics include *M.* (Moderato) and *P.* (Piano).

And circling Sab - baths bless our eyes; Till to those lof - ty heights we soar, Where days and years re - volve no more.

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

—2 3 4 3 3 3 3 3 3 3 3 3 3 2 3 2 3 4

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with the same key signature and dynamics. The piano accompaniment features chords and arpeggios. Dynamics include *F.* (Forte) and *F.F.* (Fortissimo).

Till to those lof - ty heights we soar, Where days and years re - volve no more.

Till to those lof - - - ty heights we soar, Where days and years re - volve no more.

Till to those lof - ty heights we soar, Where days and years re - volve no more.

5 ————— 7 # 6 6 7

4

Moderato

M.

M.

O Thou, O Thou, whose pow'r o'er mov-ing worlds pre - sides, Whose voice, whose voice cre - a - ted, and whose wisdom guides ; O Thou, O Thou whose

SOLO.

M.

M.

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

DUO.

pow'r o'er moving worlds pre - sides, Whose voice, whose voice crea - ted, and whose wisdom guides ; On darkling man, on darkling man, in

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

Musical score for the first system, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). The music is in a common time signature. Dynamics include **P.** (Piano) and **M.** (Mezzo-forte). The lyrics are: "thine, 'tis thine a - lone, to calm the pious breast, With silent, silent confidence, and ho-ly, ho-ly rest ; From thee, from thee, great God, we

7 6 5
5 4 #

8 7 6 5
6 5 4 3

6 4 6 4 7
2 3

6 5 6 6 5
4 3

6 4 6
3 5

Musical score for the second system, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). The music is in a common time signature. Dynamics include **F.** (Fortissimo). The lyrics are: "spring, to thee we bend, Path, Motive, Guide, O - ri - gi - nal, O - ri - gi - nal and End! Path, Mo - tive, Guide, O - ri - gi - nal and End.

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

Andante. Expressivo.

LORETTO.

Whitaker. 305

Musical score for the first system of 'Loretto'. It consists of four staves: two for the vocal line and two for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Andante. Expressivo.' and the dynamics include 'Cres.' (Crescendo). The lyrics are: 'Life has a soft and silver thread, Nor is it drawn too long, Yet when my vaster hopes persuade, I'm will - ing to be gone.'

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

Musical score for the second system of 'Loretto'. It consists of four staves: two for the vocal line and two for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Fast as you please, roll down the hill, And haste a - way my years; Yet I can wait my Father's will, And dwell beneath the'.

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

LORETTO. Continued.

P. *Cres.*

P. *Cres.*

spheres. Life has a soft and silver thread, Nor is it drawn too long; Yet when my vaster hopes persuade, I'm willing to be gone.

P. *Cres.*

P. *Cres.*

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

Detailed description: This system contains the first four staves of music. The first staff is a treble clef with a key signature of two sharps (F# and C#). It begins with a piano (P.) dynamic and a crescendo (Cres.) marking. The second staff is an alto clef with a key signature of two sharps. The third staff is a treble clef with lyrics underneath. The fourth staff is a bass clef with a key signature of two sharps. Below the bass staff are numerical figures: 5 — 6 — #6 5 4 3, 6 5 7 5 4 3, 5 — 6 — #6 5 4 3, and 9 8 6 5 7 6 4 3.

F. *P. Dolce.*

F. *P.*

Rise, glo - rious, ev'ry future sun, Gild all my following days; Bnt make the last dear moment known, By well distinguish'd rays.

F. *P.*

F. *P.*

6 5 — 4 3 6 — #6 — 6 5 6 # 6 # 6 #43 3# 1 6 6 7 #

Detailed description: This system contains the next four staves of music. The first staff is a treble clef with a key signature of two sharps, marked *F.* and *P. Dolce.*. The second staff is an alto clef with a key signature of two sharps, marked *F.* and *P.*. The third staff is a treble clef with lyrics underneath, marked *F.* and *P.*. The fourth staff is a bass clef with a key signature of two sharps, marked *F.* and *P.*. Below the bass staff are numerical figures: 6 5 — 4 3, 6 — #6 — 6 5 6 #, 6 # 6 #43, and 3# 1 6 6 7 #.

LORETTO. Concluded.

P. **Cres.**

Life has a soft and sil - ver thread, Nor is it drawn too long; Yet when my vaster hopes persuade, I'm will - ing to be

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

F.

gone; I'm will - ing to be gone, I'm will - ing to be gone; Yet when my vast - er hopes persuade, I'm will - ing to be gone.

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

CHORUS. Concluded.

pow'r and glo - ry, Bless - ing, ho - nour, pow'r and glo - ry, Blessing, ho - nour, pow'r and glo - ry be to

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

God, and to the Lamb, be to God, and to the Lamb, and to the Lamb, for - ev - er, A - men.

Adagio. M. F. M. F. M. F.

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

Maestoso.

Their loud, up - lift - ed an - gel trum - pets blow;

Let the bright Se - ra - phim in burn - ing row, Their loud, their an - gel trum - pets blow; And the che - ru - bic host, in

Their loud, up - - lift - ed, an - gel trum - pets blow;

And the cheru - bic host, in thousand, thou - sand

thousand, thousand choirs, Strike their immortal harps of golden wires; And the cherubic host, in thousand, thousand choirs,

And the cheru - bic host, in thousand, thousand

LET THE BRIGHT SERAPHIM. Continued.

F.F.

choirs, Strike their im-mor - tal harps of gold - en wires,

F.F.

Strike their im-mor - tal harps of gold - en wires, Strike their im-mor-tal harps of gold - en wires. **SYM.**

F.F.

choirs, Strike their im-mor - tal harps of gold - en wires.

F.F.

Their loud, up - lift - ed, an - gel trum-pets blow ;

P.

Let the bright Ser-a-phim, in burn - ing row, Their loud, up - lift - ed, an - gel trum-pets blow ; And the eher - u - bic host, in

F.F.

Their loud, up - lift - ed, an - gel trum-pets blow ;

P.

Tutti. F.

And the cher - n - bic host, in thou - sand, thou - sand choirs,
 thou - sand, thousand choirs, Strike their im - mor - tal harps of gold - en wires. And the cher - n - bic host, in thou - sand, thou - sand

And the cher - u - bic host, in thou - sand, thou - sand choirs,

F.F.

Strike their im - mor - tal harps of gold - en wires, **F.F.** **SYM.**
 choirs, Strike their im - mor - tal harps of gold - en wires, **F.F.** Strike their im - mor - tal harps of gold - en wires. **F.F.**
 Strike their im - mor - tal harps of gold - en wires. **F.F.**

DONCASTER.

Dr. Miller. 313

Maestoso.

1. E - rect your heads, e - ter - nal gates; Unfold to en - ter - tain The King of glory, see! he comes, With his ce - les - tial train.

2. E - rect your heads, ye gates, un - fold, In state to en - ter - tain The King of glory, see! he comes, With all his shin - ing train.

6 6 7 5 9 8 6 5 T. s. 6 4 6 6 6 7
7 6 4#

Who is the King of glory? who? The Lord for strength renown'd; In bat - tle mighty, o'er his foes; E - ter - nal vic - tor crown'd.

Who is the King of glory? who? The Lord of hosts renown'd; Of glo - ry He a - lone is King, Who is with glo - ry crown'd.

T. s. 2 R # 6 6 5 6 7 6 4 2 6 6 6 7 6 7 8
5 4 #

CHORUS. **F.**

1. Go forth to the mount, bring the o - live branch home, And rejoice, for the day of our freedom is come. Go forth to the mount, bring the

BASE SOLO.

2. Bring myr-tle and palm, bring the boughs of each tree, That is wor-thy to wave o'er the tents of the free. Bring myrtle and palm, bring the

Accom. P.

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). It begins with a rest and then contains the lyrics for the first line. The second staff is a bass line in bass clef, 3/4 time, with a key signature of one sharp. It contains the lyrics for the second line. The bottom staff is an accompaniment line in bass clef, 3/4 time, with a key signature of one sharp. It contains the lyrics for the second line. The system ends with a double bar line and a fermata over the final note.

o - live branch home, And re - joice, for the day of our free - dom is come.

boughs of each tree, That is worthy to wave o'er the tents of the free.

Sym. F.

Detailed description: This system contains the second two lines of the musical score. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp. It contains the lyrics for the first line. The second staff is a bass line in bass clef, 3/4 time, with a key signature of one sharp. It contains the lyrics for the second line. The bottom staff is an accompaniment line in bass clef, 3/4 time, with a key signature of one sharp. It contains the lyrics for the second line. The system ends with a double bar line and a fermata over the final note.

GO FORTH TO THE MOUNT. Continued.

From that time when the moon upon A - ja - lons' vale, Looking motionless down, saw the kings of the earth, In the presence of God's mighty champion, grow

BASE SOLO.

From that day when the footsteps of Is - ra - el shone, With a light not their own, thro' the Jordan's deep tide, Whose waters shrunk back as the Ark gli - ded

CHORUS. F.

pale, O nev - er had Ju - dah an hour of such mirth, O nev - er had Ju - dah an hour of such mirth.

on, O nev - er had Ju - dah an hour of such pride, O nev - er had Ju - dah an hour of such pride.

CHORUS. F.

Go forth to the mount, bring the o - live branch home, And rejoice, for the day of our free - dom is come. Go forth to the mount, bring the

BASE SOLO.

Go forth to the mount, bring the o - live branch home, And rejoice, for the day of our free - dom is come. Go forth to the mount, bring the

P. F.

o - live branch home, And re - joice, for the day of our free - dom is come.

o - live branch home, And re - joice, for the day of our free - dom is come.

SYM. F.

The musical score is arranged in four systems. The first system features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#), with lyrics: "Go forth to the mount, bring the o - live branch home, And rejoice, for the day of our free - dom is come. Go forth to the mount, bring the". The piano accompaniment starts with a bass clef and a key signature of one sharp, marked "BASE SOLO." and "P.". The second system continues the vocal line with lyrics: "Go forth to the mount, bring the o - live branch home, And rejoice, for the day of our free - dom is come. Go forth to the mount, bring the". The piano accompaniment continues with a bass clef and a key signature of one sharp, marked "P." and "F.". The third system shows the vocal line with lyrics: "o - live branch home, And re - joice, for the day of our free - dom is come." and the piano accompaniment with a bass clef and a key signature of one sharp. The fourth system continues the vocal line with lyrics: "o - live branch home, And re - joice, for the day of our free - dom is come." and the piano accompaniment with a bass clef and a key signature of one sharp, marked "SYM." and "F.". The score concludes with a double bar line.



1. The Lord our God is full of might, The winds o - bey his will; He speaks, and in his heav'nly height, The rol - ling sun stands still.



2. Ye winds of night, your force combine, Without his high be - hest; Ye shall not, in the mountain pine, Dis - turb the spar - rows nest.



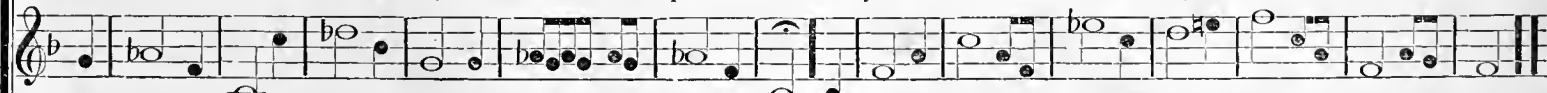
3. He lives, he reigns in ev' - ry land, From wint'ers po - lar snows, To where a - cross the burning sand, The blast - ing mete - or glows.



Re - - bel, ye waves, and o'er the land With threat' - ning as - pect roar, The Lord up - lifts his aw - ful hand, And chains you to the shore.



His voice sublime is heard a - far, In dis - - - tant peals it dies; He yokes the whirlwind to his car, And sweeps the how - ling skies.



Ye nations bend, in rev'rence bend, Ye mon - archs wait his nod, And bid the cho - ral song ascend, To ce - le - brate your God.



When lost in wonder, I behold Yon azure starr'd with living gold; Or on the moon's soft lus-tre gaze, As through the span-gled

6 6 5 # #6 3 3 3 7 6

Detailed description: This system contains the first four staves of music. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a whole rest followed by a melodic line starting on G4. The second staff is a treble clef with the same key signature and time signature, starting with a piano (P.) dynamic and a melodic line starting on G4. The third staff is a treble clef with the same key signature and time signature, containing the vocal line with lyrics. The fourth staff is a bass clef with the same key signature and time signature, providing a bass line. The system concludes with a series of figured bass numbers: 6, 6, 5, #, #6, 3, 3, 3, 7, 6.

heav'ns she strays. Warm'd by de-vo-tion's hal-lowed fire, May my rapt soul to

Detailed description: This system contains the next four staves of music. The top staff is a treble clef with a key signature of two sharps and a 4/4 time signature, continuing the melodic line from the first system. The second staff is a treble clef with the same key signature and time signature, starting with a piano (P.) dynamic and a melodic line starting on G4. The third staff is a treble clef with the same key signature and time signature, containing the vocal line with lyrics. The fourth staff is a bass clef with the same key signature and time signature, providing a bass line.

thee aspire, To thee, whose pow'rful word, we know, Gave these replendent orbs to glow; They heard, involved in central night, Thy great command,

"Let there be light." They heard, and at the joy - ful sound, Unnumber'd plan - ets bla'zd a - round.

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

1. Jesus, 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

2. Then will I tell the world a - round, What a dear Sa - viour I have found; I'll point to his redeem - ing blood, And say "Be-

His track I see and I'll pur - sue, The

I'll point to his re - deem - ing blood, And

way till him I view.

hold the way to God." Praise God from whom all blessings flow, Praise, praise him, praise him, praise praise him, praise him, praise him, all,

narrow way till him I view. Praise, praise him, praise him, praise praise him, praise him, all,

say, "Behold the way to God."

M. F. M. F. M. F.

all crea - tures here be - low; Praise him above, ye heav'nly host, Praise Father, Son and Ho - ly Ghost.

HARBOROUGH.

Shrubsole.

F. F. SOLO. F.

All hail the great Emmanuel's name, Let angels prostrate fall. Bring forth the royal di - a - dem, And crown him, crown him, crown him Lord of all. SOLO. And crown him Lord of all.

2 S 6 6 6#6 6 9 8 6 7 6 6 6#6 6 7

Solo.

Ju - - bi - - la - - te, A - men, A - men.

1. Hark! the ves - per hymn is steal - ing, O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts up - on the ear.

Solo.

2. Now, like moonlight waves re - treating, To the shore it dies along; Now, like angry surges meeting, Breaks the mingled tide of song.

Solo.

Tutti. F.

Solo. P.P. Ju - - bi - - la - - te, A - - men, A - - men.

Tutti. Ju - - bi - - la - - te, A - - men, A - - men.

Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men. Farther now, now far - ther stealing, Soft it fades up - on the ear.

Tutti.

Solo. Hush! a - gain, like waves re - treat - ing, To the shore it dies a - long.

Tutti.

Ju - - bi - - la - - te, A - - men, A - - men.

FUNERAL HYMN.

Dr. Miller. 323

Largo. *Expressivo.*

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

2. To minds unwise, they seem to die; All joyful hope to cease; While they, secur'd by faith, re- pose In ev-er-last-ing peace.

3. For at the great, the aw-ful day, When Christ descends from high, With myriads of an-ge-lic saints, They'll meet him in the sky.

6 ♯6 6 6 ♯ 6 ♯6 5 ♯6 5/3 6 5 6 ♯6 ♯— 6 6 7/4 ♯

Larghetto. **F.**

Their God, their Judge, their mighty Lord, Shall pour re-deem-ing grace, And call them ev-er to be-hold The brightness of his face.

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

Grave.



1. Hear what the voice from heav'n pro-claims To all the pi - - ous dead, To all the pi - - ous dead;



2. What tho' they slum - ber in the ground? Yet soon their dust shall rise, Yet soon their dust shall rise;



6 5 6 4 3 6 7 6 5 4 3



Sweet is the sa - vour of their names, And soft their sleep - ing bed, And soft, And soft, And soft their sleeping bed.



Soon shall the joy - ful trumpet sound, And call them to the skies, And call, And call, And call them to the skies.



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

CESHUNT.

SEMI CHORUS.

Our Lord is ri-sen from the dead, Our Jesus is gone up - on high; The pow'rs of hell are cap - tive led, Dragg'd to the portals of the

Moderato. Staccato.

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

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

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

8 # 8 6 #6 6 6 5 6 5 6 #6 9 8 6 5

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

FULL CHORUS. P. F. P. F.

There his tri - umphal cha - riot waits, And an - gels chant the sol - emn lay, "Lift up your heads, ye heav'n - ly gates, Ye ev - er - last - ing

T. S. 8 8 6 5 6 8 7 6 5 5 7 5 7 5

6 5 4 4 6 5 4 3 5

F.F. F.F. F.F.

doors, give way!" "Lift up your heads, ye heav'n - ly gates, Ye ev - er - last - ing doors, give way!"

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

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

CHESHUNT. Continued.

TREBLE SOLO.

SYM. Andante.

Loose all your

bars of mas - - sy light, And wide un - - fold th'e - the - real scene; He claims these man - sions as his

right, Re - - ceive the King of glo - - ry in,

SYM. F.

CHESHUNT. Continued.

SEMI CHORUS.

Tenor and Base.

Tempo Primo. Staccato.

Who is the King of glo-ry, who? Who, who is the King of glory, who? The Lord, that all his foes o'er-came, The world, sin, death and hell o'er-

Inst.

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

Two Tenors.

threw; And Je-sus is the Con-queror's name, And Je - - sus is the Con-queror's name.

Voice.

2 T 7 6 5 8 7 6 5 8 — 6 — 6 9 8 6 5
5 4 # 6 5 4 # 3 3 3 3 6 7 6 4 #

M. F.

FULL CHORUS. M. F.

Lo! his triumphal chariot waits, And an - gels chant the so - lemn lay: "Lift up your heads, ye heav'nly gates, ye e - ver - last - ing doors, give way!"

M. F.

FULL CHORUS. M. F.

T. S.

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

F. F.

F. F. SEMI CHORUS.

"Lift up your heads, ye heav'nly gates, Ye e - ver - last - ing doors, give way." Who is the King of glo - ry? who? who? who? who is the

F. F.

F. F. Inst.

5 — 6 — 7 5 — 5 9 8 6 5
7 5 4 3

Tenor and Base.

5 FULL CHORUS.

King of glory? who? The Lord, of glo-ri-ous pow'r pos-sess'd; The King of saints and an-gels too; God over all, for- ever blest, God o-ver

FULL CHORUS.

6 98 95 6 56 75 6 98 95 6 56 75 7
4 76 73 4 34 53 4 76 73 4 34 53

F.F.

F.F.

F.F.

F.F.

all, for - e - - ver blest; God o-ver all, for - e - ver blest; God o-ver all, for - e - - ver blest, for - e - - ver blest.

5 98 65 5 8 5 6 98 65 8 98 65
76 43 76 43 *lib* 76 43

M. M.

1. Great God, we sing thy mighty hand, By which support - ed, still we stand; The op'ning year thy mercy shows, Let mercy crown it till it close,

M. P. M.

2. In scenes exal - ted and depress'd, Be thou our joy, and thou our rest; Thy goodness all our hopes shall raise, Ador'd thro' all our changing days,

M. P. M.

3. When death shall interrupt these songs, And seal in silence mor - tal tongues, Our helper God, in whom we trust, In better worlds our souls shall boast,

M. P. M.

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

F. P. F.

Let mercy crown it till it close.

F. F.

Ador'd thro' all our changing days. The op'ning year thy mercy shows, Let mercy crown it till it close, Let mercy crown it till it close.

F. F.

In better worlds our souls shall boast.

F. P. F.

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

O LOVE DIVINE.

Rev. Dr. Malan. 333

Larghetto Affettuoso.



1. O love di - vine! all mor - tal love ex - cel - ling, De-light of heav'n, in peace to earth come down, O fix in us, thy hum-ble, low-ly dwell-ing,



2. O who can tell, how bound-less thy com - pas-sion; Dear Sa-viour, pure, un-bound-ed love thou art! On us be - stow the joys of thy sal - va-tion,



6 4 9 6 6 6 6 6 7
2 2 7 4



And all thy ev - er faith-ful mer-cies crown. O love di - vine! all mor-tal love ex - cel-ling, De-light of heav'n, in peace to earth come down.



And fill with glad - ness ev'ry trem-bling heart. O, who can tell how bound-less thy sal - va - tion, Dear Sa-viour, pure, un-bound-ed love thou art.



6 4 9 6 6 6 6 6 7
2 2 7 4

TURN YE TO ME.

Wm. Jackson.

Vocal Line:

Turn ye to me with all your hearts, with all your hearts, Turn ye to me
 Turn ye to me - - - - - with all your hearts, with fasting, with weeping, and with mourning. Turn ye to me with
 Turn ye to me - - - - - with all your hearts, Turn ye to me with
 - with all your hearts, with fasting, with weeping, and with mourning. with fasting, with weeping, and with mourning.
 all your hearts, with all your hearts, with fasting, with weeping, and with mourn - ing.
 all your hearts, with all your hearts, with fasting, with weeping, and with mourn - - - - - ing.

Piano Accompaniment:

6 - 7 6 5 6 - 5 - 3
 4 - 5 4 3 5 4 3
 3 - 6 5 - 4 3 - 2 - 1
 6 3 5 - 6 4 #4 2

4/4

M.

At his
M.

SYM. F.F.

T. S.

Detailed description: This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment staff. The vocal parts are mostly whole notes, with some rests. The piano part begins with a triplet of eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

M.

At his sight the moun-tains are sha-ken, the moun-tains are sha-ken, And at his will the south wind blow-eth. At his sight the

sight the moun-tains are sha-ken, And at his will the south wind blow-eth.

And at his will the south wind blow-eth. And at his

M.

At his sight the moun-tains are sha-ken, the moun-tains are sha-ken, And at his will the south wind blow-eth. At his sight the

Detailed description: This system contains the next four measures of the piece. It features three vocal staves and a piano accompaniment staff. The lyrics are written below the vocal staves. The piano part continues with a melodic line. The key signature and time signature remain the same as in the first system.

moun-tains are sha-ken; And at his will the south wind blow-eth, the south wind blow - eth. The noise of his thun - - -

And at his will the south wind blow-eth, the south wind blow - eth. The nor - thern

will the south wind blow-eth, the south wind blow-eth, And at his will the south wind blow - eth. The nor-thern storm,

moun-tains are sha-ken, And at his will the south wind blow - - - eth. SYM. The noise of his thun - - -

der; The nor - thern storm, the nor - thern storm, the nor - thern storm,

storm, and the whirlwind,

the nor-thern storm, the noise of his thun - - -

- 2 U - - - - - der; The north-ern storm, the nor-thern storm, the nor-thern storm, the

the noise of the thun- - - der, the northern storm,

- der, The noise of the thun- - - der, and the

noise of the thun- - - der, the northern storm, and the whirlwind, The noise of the thun-

the northern storm, and the whirlwind, make the earth tremble, make the earth tremble.

make the earth tremble, make the earth tremble, make the earth trem - - - ble. *STM.*

whirlwind, the northern storm and the whirlwind, make the earth trem - ble, make the earth trem - - - ble.

der,

F.
 F.
 Swell Organ.
 Sing unto God, and sing pra - - - ses un - to his name.
 F.
 Inst.

F.
 F.
 Sing un - to God, mag - ni - fy him that rideth upon the heav'ns, upon the heav'ns, that
 F.
 and mag - ni - fy him that rideth upon the heav'ns, upon the heav'ns, mag - ni - fy
 F.
 mag - ni - fy him that rideth upon the heav'ns, upon the

that rideth upon the heav'ns, that rideth up - on the heav'ns. Praise him in his name, his name Je-

rideth upon the heav'ns, upon the heav'ns, - that rideth upon the heav'ns, that rideth up - on the heav'ns. Praise him in his name, praise him in his name Je-

him, that rideth upon the heav'ns that rideth upon the heav'ns, upon the heav'ns. Praise him in his name, praise him in his name Je-

heav'ns, that rideth upon the heav'ns, that rideth up - on the heav'ns. Praise him in his name, his name Je-

F.F. ho - vah, Je - ho - - vah, Je - ho - vah! yea, and rejoice, re - joice, rejoice, re - joice be - - fore him. A - men.

F.F. ho - vah, Je - ho - - vah, Je - ho - vah! yea, and rejoice, re - joice, re - - joice be - - fore him. A - men.

F.F. ho - vah, Je - ho - - vah, Je - ho - vah! yea, and rejoice, re - joice, re - - - joice be - - fore him. A - men.

ho - vah, Je - ho - - vah, Je - ho - vah! yea, and rejoice, re - joice, rejoice, re - joice be - - fore him. A - men.

CHANTS AND ANTHEMS,

ARRANGED

IN THE ORDER OF THE CHURCH PRAYER BOOK.

MORNING SERVICE.

SENTENCE. THE LORD IS IN HIS HOLY TEMPLE.

Subject, Tallis.

Largo. *F.* *M.* *P.* *P.P.*

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

The Lord is in his ho-ly temple, The Lord is in his ho-ly temple; Let all the earth keep silence, keep silence be-fore him, be-fore him.

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

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

♯ 6 6 ♯6 ♯ 5 ♯ 6 ♯6 5 6 7 6 3 4 5 4 — 6 6 7 3 4 5

Musical score for the first system of "Grand Te Deum". It consists of four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat) and the time signature is 2/2. The first staff has a dynamic marking of *M.* (Moderato) and a fermata. The second staff has a dynamic marking of *F.* (Forte). The third staff has a dynamic marking of *M.* and the tempo marking *Allegro.* The lyrics are: "We praise thee, O God; We ac-knowledge thee to be the Lord; All the earth doth worship thee, The Father ev-er-last-ing. To". The fourth staff has a dynamic marking of *M.* and a fermata. Below the staves, the letters "T. S." are written under the first staff, and the numbers "5 3", "4 2", "6 4", and "6 5 4 3" are written under the second, third, and fourth staves respectively.

Musical score for the second system of "Grand Te Deum". It consists of four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are: "thee all an-gels ery a-loud, The heav'ns and all the pow'rs therein; To thee, Cherubim and Se-raphim, con-tin-u-al-ly do cry:". The music continues with various rhythmic patterns and dynamics.

GRAND TE DEUM. Continued.

F.F.

Ho - ly, Ho - ly, Ho - ly Lord God of Sabaoth, Heav'n and earth are full of the ma - jes - ty of thy glo - - ry!

F.F.

6
4

The glo - rious com - pa - ny of th' A - pos - tles praise thee; The good - ly fel - low - ship of the proph - ets praise thee; The

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

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

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

2 X

6 ————— 6 ————— H

F.

no - - - ble ar - my of mar - - tyrs praise thee; The Ho - ly Church throughout all the world, doth ac - knowledge

7 4 2 6 5 6 6 8 7

M.

thee; The Father of an in - finite Majesty; Thine a - dorable, true, and on - - ly Son; Also the Holy Ghost the Com - fort - - or.

4 2 6 6 4 4 2 6 6 7

GRAND TE DEUM. Continued.

This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a basso continuo line. Dynamics include *F.* (Forte) and *P.* (Piano).

Thou art the King of glo - ry, O Christ; Thou art the ev - er - lasting Son of the Fa - - - - - ther, When thou took'st upon thee to de-

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

This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a basso continuo line. Dynamics include *M.* (Moderato).

liv - er man, thou didst humble thyself to be born of a vir - - - - - gin. When thou hadst o - - - - - ver - come the sharpness of death, thou didst

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

GRAND TE DEUM. Continued.

o - pen the king - dom of heav'n to all be - liev - ers. Thou sit - est at the right hand of God, in the glo - ry of the Fa - ther.

6 — 6 6 5 / 4 3 6 6 6 6 7

Andante. P.

We be - lieve that thou shalt come to be our Judge; We there - fore pray thee, help thy ser - vants, whom thou hast re - deem - ed by thy pre - cious blood.

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

GRAND TE DEUM. Concluded.

LARGO. P. Dim. A. Tempo.

Vouchsafe, O Lord, to keep us this day with-out sin. O Lord have mercy up - on us, have mercy up - on us. O Lord, let thy mer-cy

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

F.F. F.F. F.F. F.F.

be up on us, as our trust, our trust is in thee. O Lord in thee, in thee have I trusted, let me never, let me never be con - found - ed.

6 4 6 6 6 5 4 3 T. S. 6 5 6 6 6 6 4 3 5 6 4 3

JUBILATE DEO.



1. O be joyful in the Lord - - | all ye | lands; | Serve the Lord with gladness, and come before his | pre - sence | with a | song 2.



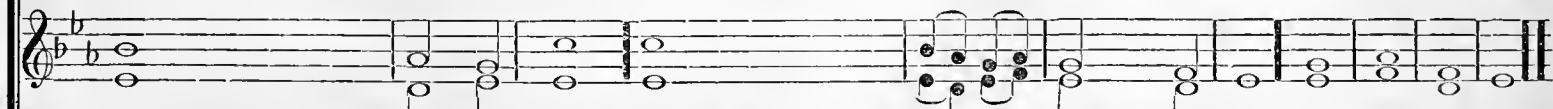
3. O go your way into his gates with | courts with | praise; | be thankful unto him, and - - - | speak good | of his | name. 4.



5. Glory be to the Father, and - - | to the | Son, | and - - - - - | to the | Ho - ly | Ghost. 6.



2. Be ye sure that the - - | Lord he is | God, | it is he that hath made us, and | people and the | sheep of his | pasture. 3.



4. For the Lord is gracious, his | ev - er - | lasting, | & his truth endureth from gene - ra - tion to | ge - ne - | ration. 5.



6. As it was in the beginning, - | is - - - | now, | and ever - - - | shall be | world with - out | end. | A - men. | A - men.

O be joyful in the Lord, be joyful all ye lands,
 and come before his presence, his presence with a song; and
 Serve the Lord with gladness,

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

come before his pres - ence with a song. Be ye sure that the Lord he is God; it is he that hath made us, and not we ourselves; We are his

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

ANTHEM. O BE JOYFUL. Continued.

F.

and into his

people, and the sheep of his hand. *F.* O go your way in - - to his gates, his gates, with thanksgiving, and into his courts, his courts, with praise; Be thankful unto

and in - - to his

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

P. *M.*

him, and speak good of his name. *P.* *M.* For the Lord is gracious, his mercy is ever - last - - ing; and his truth en - du - reth from ge - - ne - - ration to

Andante. *P.* *M.*

Inst. *P.* *M.*

2 Y

ge - ne - - ration. *Allegro.* To Father, Son, and Ho - - ly Ghost, The God whom

Sym. F. T. S. F.

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). The second staff is another vocal line with a treble clef and the same key signature. The third staff is a piano accompaniment line with a treble clef and the same key signature. The bottom staff is a bass line with a bass clef and the same key signature. The music begins with a rest for four measures, followed by a fermata. The tempo is marked 'Allegro.' and there are dynamic markings 'F.' (forte) at the beginning and end of the system.

Be glory as it was, is now, and shall be ever - more, world with - out end, A - men, A - - men.

Heav'n and earth a - dore ; Be glo - - - - - ry ever - more, world without end, A - men.

Be glory as it was, is now, and shall be ever - more, world without end, world without end, A - men, A - - men.

Be glo - - - - - ry ever - more, world without end, world without end, A - men.

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line with a treble clef and a key signature of two flats. The second staff is another vocal line with a treble clef and the same key signature. The third staff is a piano accompaniment line with a treble clef and the same key signature. The bottom staff is a bass line with a bass clef and the same key signature. The lyrics are written below the staves. The music concludes with a double bar line.

BENEDICTUS.

T. Jackson. 355

1. Blessed be the Lord God of Israel, for he hath visited and re - deemed his . . . people. 2.
 3. As he spake by the mouth of his ho - - - ly . . . prophets, which have . . . been since the world be - gan. 4.

5. Glory be to the Father, and to - the Son, and . . . to the Ho - ly Ghost, 6.

2. And hath raised up a mighty sal - vation for us, in the . . . house of his ser - vant David. 3.
 4. That we should be saved from our enemies, and from the . . . hands of all that hate us. 5.

6. As it was in the beginning, . . . is . . . now, and ever . . . shall be, | world with - out | end. | A - men. **P.**

GLORIAS. BEFORE THE GOSPEL.

NO. I. NO. II. NO. III.

Glo - ry be to thee, O Lord. Glo - ry be to thee, O Lord. Glo - ry be to thee, O Lord.

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

RESPONSES. AFTER THE COMMANDMENTS.

Affettuoso.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

Lord, have mer - cy up - on us, and write all these thy laws in our hearts, we be - - seech thee.

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

After the 10th Commandment.

EVENING SERVICE.

SENTENCE. I WILL ARISE.

Subject, Cecil. 357

M. M. P. M. P. M.

I will a - rise, I will a - rise, and go to my Fa - ther; and will say un - to him, Father, Father, I have

P. M. M. P. M.

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

M. M. P.P. M. P.P. M.

sin - ned, have sin - ned, I have sin - ned a - gainst heav'n and be - fore thee, and am no more worthy to be called thy son

P.P. M. M.

6 4 3 6 5 6 4 4 6 7

1. O sing unto the Lord a new song; for he hath done marvelous things. 2.
 3 The Lord declared his salvation; his righteousness hath he openly showed in the sight of the heathen. 4.
 5. Show yourselves joyful unto the Lord, all ye lands; Sing, re-joice, and give thanks. 6.

Treble.

2d Treble.

7. With trumpets also, and shawms, O show yourselves joyful be-fore the Lord the King. 8.
 9. Let the floods clap their hands, and let the hills be joyful together be-fore the Lord, for he cometh to judge the earth. 10.
 11. Glory be to the Father, and to the Son, and to the Ho-ly Ghost. 12.

2. With his own right hand, and with his ho-ly arm, hath he gotten him-self the vic-to-ry. 3.
 4. He hath remembered his mercy and truth towards the house of Israel; and all the ends of the world have seen the sal-va-tion of our God. 5.
 6. Praise the Lord up-on the harp; sing to the harp with a psalm of thanks-giving. 7.

8. Let the sea make a noise, and all that therein is, the round world and-they that dwell there in. 9.
 10. With righteousness shall he judge the world, and the people with e-qui-ty. 11.
 12. As it was in the beginning, is now, and ever shall be, world with-out end. | A-men.

BONUM EST CONFITERI.

Jones. 359

1. It is a good thing to give . . . | thanks unto the | Lord, | and to sing praises unto thy | name, . . . | O Most | Highest. 2.

3. Upon an instrument of ten strings and up- | on the | lute; | upon a loud . . . | instrument and up- | on the | harp. 4.

5. Glory be to the Father, . . . | to the | Son, | and . . . | to the | Ho - ly | Ghost. 6.

2. To tell of thy loving kindness | early in the | morning, | and of thy . . . | truth in the | night . . . | season. 3.

4. For thou, Lord, hast made me | glad thro' thy | works; | and I will rejoice in giving praise | ra - tions | of thy | hands. 5.

6. As it was in the beginning, | is . . . | now, | and ever . . . | shall be, | world with - out | end. | A - men.

GLORIA IN EXCELSIS.

Treble. F.

2d Treble.

1. Glory be to | God on | high, | and on earth | peace, good- | will to -wards | men. 2. | A - - men.

Tenor.

Base.

2. { We praise thee, we bless thee, we } wor - ship | thee, } O Lord God, heavenly King, | Fa - - ther | Al - - - - | mighty. 3. |
 we glorify thee, we give thanks to thee, for thy great | glory : | God the | on - - - ly | art the | Lord. 8. |
 7. For thou only art | holy ; | Thou | glory of | God the | Father. | A - - men.
 8. Thou only, O Christ, with the | Ho - ly | Ghost, | art most high in the | glory of | God the | Father. | A - - men.

Minore.

3. O Lord, the only begotten Son, | Je - - sus | Christ ; | O Lord God, Lamb of God, | Son of the | Fa - - - - | ther. 4. |

5. Thou that takest away the | sins of the | world, | have | mercy up - | - - on | us. 6. |

4. Thou that takest away the | sins of the | world, | have | mer - cy up - | - - on | us. 5. |

6. Thou that takest away the sins of the world, re - - | ceive our | prayer ; | Thou that sittest at the right hand of } mer - cy up - | - - on | us. 7. |
 God the Father, have }

DEUS MISEREATUR.

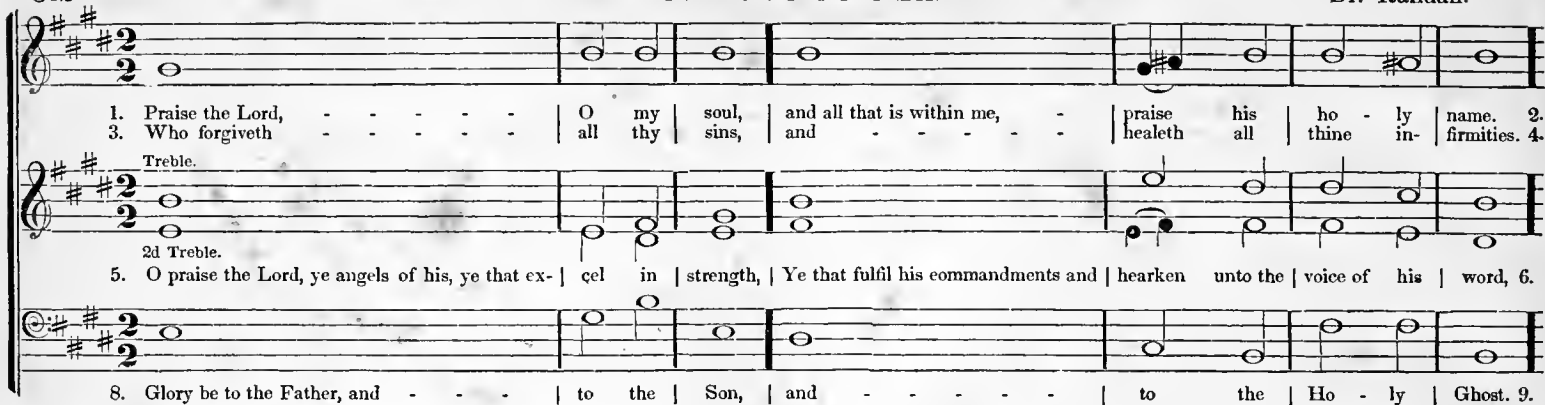
1. God be merciful unto - us - and | bless us, and show us the light of his countenance, and be | merci - ful | un - to | us. 2.
 3. Let the people - - - | praise thee, O | God; | Yea, let - - - - - | all the | people | praise | thee. 4.

5. Let the people - - | praise thee, O | God; | Yea, let - - - - - | all the | people | praise | thee. 6.
 8. Glory be to the Father, and | to - the | Son, | and - - - - - | to - the - | Ho - ly | Ghost. 9.

2. That thy way may be - - | known up - on | earth, | thy saving - - - - - | health a - | mong all | nations. 3.
 4. O let the nations re - - | joice and be | glad, | for thou shalt judge the folk righteous - | na - tions up - | on - | earth. 5.
 ly, and govern the

6. Then shall the earth bring | forth her | increase, | and God, even our - - - - - | own God, shall | give us his | blessing. 7.
 7. God shall - - - | bless - | us, | and all the ends of the - - - | world | shall | fear - | him. 8.

2 Z 9. As it was in the beginning, | is - | now, | and ever - - - - - | shall be, | world with - out | end. A - men.

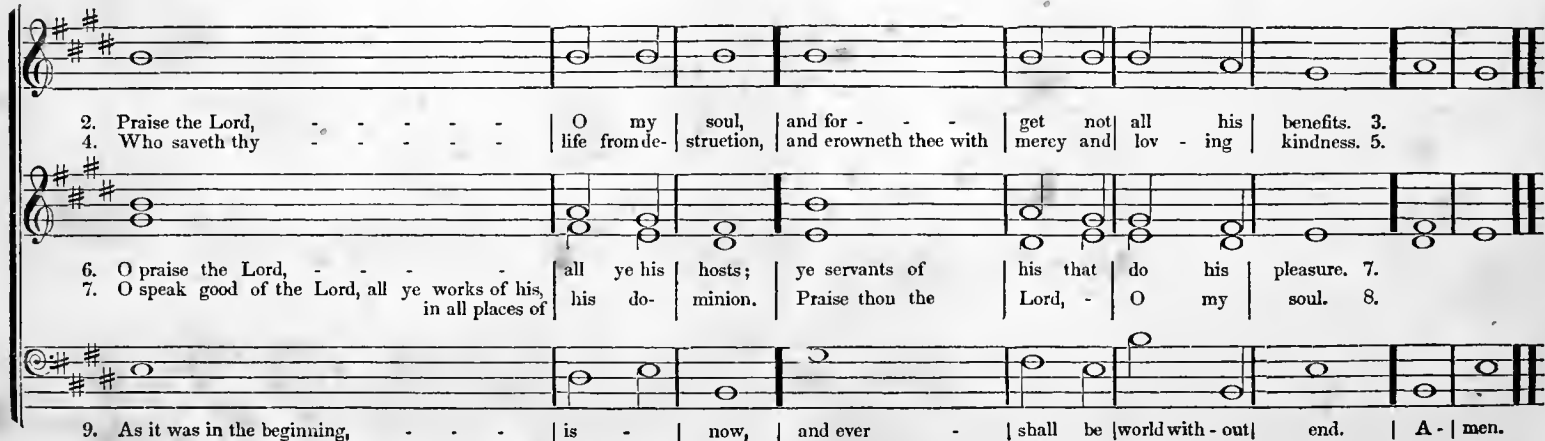


1. Praise the Lord, - - - - - | O my soul, | and all that is within me, - | praise his ho - ly name. 2.
3. Who forgiveth - - - - - | all thy sins, | and - - - - - | healeth all | thine in- firmities. 4.

Treble.

5. O praise the Lord, ye angels of his, ye that ex- | cel in | strength, | Ye that fulfil his commandments and | hearken unto the | voice of his | word, 6.

8. Glory be to the Father, and - - - - - | to the | Son, | and - - - - - | to the | Ho - ly | Ghost. 9.



2. Praise the Lord, - - - - - | O my soul, | and for - - - | get not all his benefits. 3.
4. Who saveth thy - - - - - | life from de- struction, | and crowneth thee with | mercy and lov - ing | kindness. 5.

6. O praise the Lord, - - - - - | all ye his | hosts; | ye servants of | his that | do his | pleasure. 7.
7. O speak good of the Lord, all ye works of his, | in all places of | his do- minion. | Praise thou the | Lord, - | O my | soul. 8.

9. As it was in the beginning, - - - - - | is - | now, | and ever - | shall be | world with - out | end. | A - | men.

ANTHEM. PRAISE THE LORD.

Subject, De Monti. 363

M. Allegro.

M. *F.*

Praise the Lord, praise the Lord, O my soul; and all that is with-in me, praise his ho-ly name. Praise the Lord, praise the Lord, O my soul, and for-get not all his ben-e-fits.

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

P. Solo.

P. Solo. *M.* *M.* *M.*

Who for-giv-eth all thy sins, and heal-eth all thine in-fir-mi-ties, Who sa-ve-th thy life from de-struc-tion, and crown-eth thee with mer-cy and lov-ing kind-ness.

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

O praise the Lord, ye an-gels of his, O praise him, ye that ex-cel in strength; Praise him, ye that ful-fill his com-mand-ments, and heark-en unto the voice of his word.

6 6 — 6 6 6 8 7 8 7 5 8 7 10 9 8 7 5 —
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

O praise the Lord, all ye his hosts; ye ser-vants of his, that do his plea-sure. O speak good of the Lord, all ye works of his, in all pla-ces of his do-mi-nion.

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

PRAISE THE LORD. Conclude^d.

Adagio. **F.** A. Tempo. **M.**

F. **M.**

Praise thou the Lord, O my soul. Glo-ry, glo-ry, be to the Fa-ther, and to the Son, and to the Ho - ly Ghost. As it was

F. **M.**

6 — 6 ♯ 5 — 4 ♯ 6 6 6 6 — 6 6 7 b 7 —

F. Staccato.

in the be - gin-ning, is now, and shall be ev - er-more, world with-out end, world with-out end, world with-out end. A - men. A - men.

♯ — b7 — — 3 ♯ — 6 4 6 6 4 6 6 7 6 6 b7 6 — 5 4 5 3 4 5 — 3 2 3

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Amsterdam,	226	Burlington,	117	Ellenborough,	96	Jordan,	87	Nazareth,	134	Reading,	81
Angels' Hymn,	121	Byzantium,	172	Ellenthorpe,	130	Jubilee,	196	Newcourt,	176	Rineton,	104
Arlington,	58	Calvary,	211	Epping,	53	Kendall,	85	Newfane,	114	Rochester,	113
Armley,	119	Cambridge,	59	Evening Hymn,	151	Kent,	77	New-Haven,	131	Rockbridge,	105
Arundel,	94	Canterbury,	66	Fairfax,	205	Kingston,	52	New Hundredth,	143	Rothwell,	148
Ashfield,	117	Carmel,	48	Fairfield,	44	Kirke,	157	New-London,	155	Sabaoth,	145
Athens,	93	Carr's Lane,	61	Farmington,	157	Lancaster,	49	Newmark,	101	St. Andrews,	67
Athol,	48	Charleston,	121	Florence,	213	Lawrence,	137	New-Milford,	177	St. Ann's,	58
Atlantic,	163	Cheshire,	99	Founders' Hall,	41	Lebanon,	51	Newport,	224	St. Bride's,	42
Austria,	209	Chester,	51	Fountain,	163	Leeds,	130	New Sabbath,	154	St. Gregory's,	98
Averno,	149	Chesterfield,	82	Frankfort,	161	Leicester,	144	Newton,	86	St. Helen's,	175
Aylesbury,	45	China,	133	Frume,	39	Little Marlborough,	38	New-York,	88	St. John's,	60
Babylon,	140	Clarendon,	73	Funeral Hymn,	323	Liverpool,	80	Ninety-Seventh Psalm,	132	St. Martin's,	63
Bangor,	69	Clifford,	103	Funeral Thought,	113	London,	70	Norfolk,	69	St. Mary's,	77
Barby,	65	Colchester,	70	Geneva,	92	Loudon,	42	Norwalk,	50	St. Paul's,	166
Barrington,	118	Colebrook,	222	German Air,	136	Luther's Hymn,	202	Norwich,	79	St. Peter's,	166
Bath,	148	Costellow,	146	German Hymn,	203	Luton,	128	Nottingham,	107	St. Philip's,	189
Bath Abbey,	206	Coventry,	91	Germany,	38	Lyme,	115	Old Hundredth,	120	St. Stephen's,	78
Bavaria,	216	Dalston,	169	Gilboa,	50	Lyons,	221	Orange,	47	St. Thomas,	46
Bedford,	84	Danville,	60	Glasgow,	187	Manchester,	66	Ostend,	213	Salem,	106
Benevento,	208	Darien,	179	Goshen,	222	Mansfield,	86	Palestine,	184	Savannah,	198
Bennington,	112	Darwell's,	190	Grafton,	110	Marlay,	108	Park Street,	122	Saxony,	212
Berlin,	55	Darwent,	126	Granby,	178	Martyrs,	95	Pelew,	181	Saybrook,	125
Bethany,	214	Dawn,	128	Greenfield,	142	Maryland,	167	Penrose,	67	Seasons,	135
Bethel,	101	Derby,	167	Green's Hundredth,	147	Mear,	95	Perth,	82	Sheffield,	53
Bether,	107	Devizes,	64	Greenville,	219	Medfield,	102	Peterborough,	111	Shirland,	37
Bethlehem,	89	Dover,	49	Hadley,	142	Medway,	149	Pilesgrove,	162	Shoel,	137
Blandford,	94	Dresden,	183	Hamden,	52	Meriden,	68	Pilgrim,	203	Sieilian Hymn,	212
Blondford,	132	Duke Street,	134	Hartford,	72	Middletown,	76	Pilton,	162	Sicily,	57
Bloomfield,	209	Dunbar,	44	Helmsey,	220	Miller,	152	Plymouth,	65	Silver Street,	47
Bradford,	79	Dundee,	84	Hillsdale,	111	Minden,	168	Pomfret,	156	Smyrna,	218

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Queensborough,	59	Windsor,	115	Ninety-Seventh Psalm,	152	Leicester,	144	Jubilee,	196	Ostend,	218
Ravenna,	104	Workshop,	91	Old Hundredth,	120	Munich,	120	St. Philips,	189	Saxony,	212
Reading,	81			Park Street,	122	Westbury,	124	Southbury,	194	Sicilian Hymn,	212
Rineton,	104	<i>L. M. Major.</i>									
Rochester,	113	Alfreton,	138	Pilesgrove,	162	Windham, (Minor,)	159	Triumph,	192	<i>S's & 7's, 6 lines, or III. 4.</i>	
Rockbridge,	105	All Saints,	140	Pilton,	162	<i>S. P. M.</i>					
St. Ann's,	58	Angel's Hymn,	121	Pomfret,	156	Dalston,	169	Montague,	197	Bethany,	214
St. Gregory's,	98	Atlantic,	163	Portugal,	161	Minden,	168	Savannah,	198	<i>10's, or II. 5.</i>	
St. John's,	60	Bath,	148	Proctor,	146	Worship,	170	Walworth,	199	<i>8's, 7's & 4's, or III. 5.</i>	
St. Martin's,	63	Blendon,	132	Rothwell,	148	<i>C. P. M. or II. 1.</i>					
St. Stephen's,	78	Brentford,	139	Sabaoth,	145	Athlone,	171	Missionary Hymn,	201	Colbrook,	222
Salem,	106	Brewer,	150	St. Paul's,	166	Byzantium,	172	Providence,	200	Greenville,	219
Stafford,	80	Bridgeport,	160	St. Peter's,	166	Rapture,	174	<i>7's & 6's, or II. 6.</i>			
Swanwick,	74	Charleston,	121	Saybrook,	125	Sunderland,	173	<i>II. 7.</i>			
Sydenham,	109	China,	133	Seasons,	135	<i>L. P. M. or II. 2.</i>					
Tolland,	97	Costellow,	146	Shoel,	137	Darien,	179	Luther's Hymn,	202	<i>5's & 6's, or IV. 1.</i>	
Tweed,	73	Dawn,	128	Sterling,	147	Granby, (Minor,)	178	<i>7's, or III. 1.</i>			
Waltham,	110	Effingham,	135	Stonefield,	129	Newcourt,	176	Austria,	209	Lyons,	221
Wareham,	100	Ellenhorpe,	130	Stonington,	150	New-Milford,	177	Bath Abbey,	206	<i>8's, or IV. 2.</i>	
Warwick,	62	Evening Hymn,	151	Surry,	127	Pelew,	181	Benevento,	208	Goshen,	222
Willington,	118	Farmington,	157	Timsbury,	136	Ravenscroft,	180	Bloomfield,	209	Newport,	224
Woodbury,	116	Fountain,	163	Tnro,	141	St. Helen's,	175	Easter Hymn,	207	Wilton, (Minor,)	224
Woodstock,	62	Frankfort,	161	Vanhall's Hymn,	123	<i>L. M. 6 lines, or II. 3.</i>					
<i>C. M. Minor.</i>											
Bangor,	69	German Air,	136	Warrington,	138	Brooklyn,	182	Fairfax, (Minor,)	205	<i>IV. 3.</i>	
Bether,	107	Green's Hundredth,	147	Welfleet,	161	Dresden,	183	German Hymn,	203	Worcester,	223
Burford,	63	Hadley,	142	Wells,	151	Eaton,	185	Hotham,	204	<i>11's, or IV. 4.</i>	
Elgin,	78	Islington,	165	Winchelsea,	141	Glasgow,	187	Pilgrim,	203	Hinton,	225
Elienborough,	96	Italy,	164	Winchester,	123	Morning Hymn,	186	<i>7's, 6 lines, or III. 2.</i>			
Funeral Hymn,	323	Leeds,	130	Windham, (Major,)	159	Palestine,	184	Calvary, (Minor,)	211	<i>7's & 6's.</i>	
Funeral Thought,	113	Luther's Hymn,	202	<i>L. M. Minor.</i>							
Marlay,	108	Luton,	128	Arnley,	119	Pewsey Chapel,	188	Turin, (Major,)	210	Amsterdam,	226
Martyrs,	95	Maryland,	167	Averno,	149	<i>H. M. or II. 4.</i>					
Plymouth,	65	Medway,	149	Babylon,	140	Amherst,	193	<i>8's & 7's, or III. 3.</i>			
St. Andrew's,	67	Miller,	152	Darwent,	126	Darwell's,	190	Bavaria,	216	Italian Hymn,	227
St. Mary's,	77	Monson,	153	Derby,	167	<i>6's & 4's.</i>					
Wallingford,	98	Nazareth,	131	East Haddam,	158	<i>Southampton,</i>					
Walsal,	114	New-Haven,	141	Greenfield,	142	<i>227</i>					
Waterford,	109	New Hundredth,	131	Kirke,	157	<i>227</i>					
		New-London,	155	Lawrence,	137	<i>227</i>					
		New Sabbath,	154			<i>227</i>					

May 1833

Henry
Lynch

Bank of
July 20th

1833

[Faint scribbles and illegible handwriting]

