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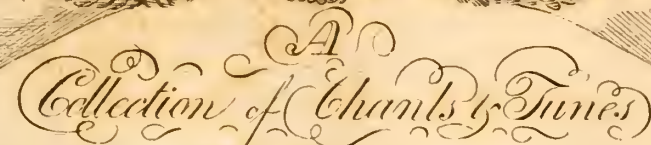
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A
Collection of Chants & Tunes

for the USE of the

EPISCOPAL CHURCHES,

in the City of

PHILADELPHIA.

Edited by B. Carr, Organist of St. Peter's Church and published

with the approbation of The Right Reverend Bishop White



Philadelphia Printed for the Editor and Sold at the Music Stores also by J. Carr Baltimore. P. 28

The first part of the document is a letter from the Secretary of the
 Board of Education to the Board of Trustees of the University of
 the State of New York. The letter is dated the 15th day of
 January, 1885. The Secretary states that he has the honor to
 acknowledge the receipt of your letter of the 10th inst. in
 relation to the proposed changes in the curriculum of the
 State Normal School at Albany. He expresses his appreciation
 of the interest which you have manifested in the
 progress of the school, and states that the Board of
 Education has taken the matter under consideration, and
 will report to the Board of Trustees at its next meeting.
 He concludes by expressing his confidence that the Board
 will be able to reach a satisfactory conclusion on the
 subject.

Very respectfully,
 Secretary of the Board of Education

It was intended by the Publisher to introduce this little work to the notice of the Episcopal Churches in this City, by a short preface, pointing out the advantages that result from a limited selection of standard tunes in preference to those extensive collections, in which there is almost necessarily a great deal that does not deserve the name of music, and by which the Churches are constantly exposed to the evil of injudicious choice, or to the perhaps greater evil of novelty in the tunes that are chosen. By an accident, the preface which was prepared has been mislaid, and circumstances do not enable the publisher at present to obtain another.

The work must speak for itself; but it is proper to state that it has passed under the notice, and has the approbation of the venerable Bishop of this diocese.

Philad^a. November 23^d. 1816.

1840
The following is a list of the names of the persons who have been admitted to the membership of the Society since the last meeting.

Name	Address	Profession
John Smith	123 Main St	Teacher
Mary Jones	456 Elm St	Homemaker
Robert Brown	789 Oak St	Farmer
Sarah White	101 Pine St	Shopkeeper
James Green	202 Cedar St	Blacksmith
Elizabeth Black	303 Birch St	Widow
Thomas Gray	404 Spruce St	Physician
Anna King	505 Willow St	Teacher
William Lee	606 Ash St	Merchant
Rebecca Hall	707 Hickory St	Homemaker
George Young	808 Sycamore St	Farmer
Charlotte Adams	909 Chestnut St	Widow
Henry Miller	1010 Walnut St	Blacksmith
Frances Taylor	1111 Elm St	Teacher
Samuel Walker	1212 Oak St	Merchant
Abigail Scott	1313 Pine St	Homemaker
Joseph Hill	1414 Cedar St	Farmer
Martha Allen	1515 Birch St	Widow
David King	1616 Spruce St	Blacksmith
Ann Baker	1717 Willow St	Teacher
John Wilson	1818 Ash St	Merchant
Margaret Moore	1919 Hickory St	Homemaker
Samuel Taylor	2020 Sycamore St	Farmer
Elizabeth Green	2121 Chestnut St	Widow
Thomas White	2222 Walnut St	Blacksmith
Ann King	2323 Elm St	Teacher
John Lee	2424 Oak St	Merchant
Mary Hall	2525 Pine St	Homemaker
George Adams	2626 Cedar St	Farmer
Charlotte Miller	2727 Birch St	Widow
Samuel Taylor	2828 Spruce St	Blacksmith
Ann King	2929 Willow St	Teacher
John Lee	3030 Ash St	Merchant
Mary Hall	3131 Hickory St	Homemaker
George Adams	3232 Sycamore St	Farmer
Charlotte Miller	3333 Chestnut St	Widow
Samuel Taylor	3434 Walnut St	Blacksmith
Ann King	3535 Elm St	Teacher
John Lee	3636 Oak St	Merchant
Mary Hall	3737 Pine St	Homemaker
George Adams	3838 Cedar St	Farmer
Charlotte Miller	3939 Birch St	Widow
Samuel Taylor	4040 Spruce St	Blacksmith
Ann King	4141 Willow St	Teacher
John Lee	4242 Ash St	Merchant
Mary Hall	4343 Hickory St	Homemaker
George Adams	4444 Sycamore St	Farmer
Charlotte Miller	4545 Chestnut St	Widow
Samuel Taylor	4646 Walnut St	Blacksmith
Ann King	4747 Elm St	Teacher
John Lee	4848 Oak St	Merchant
Mary Hall	4949 Pine St	Homemaker
George Adams	5050 Cedar St	Farmer
Charlotte Miller	5151 Birch St	Widow
Samuel Taylor	5252 Spruce St	Blacksmith
Ann King	5353 Willow St	Teacher
John Lee	5454 Ash St	Merchant
Mary Hall	5555 Hickory St	Homemaker
George Adams	5656 Sycamore St	Farmer
Charlotte Miller	5757 Chestnut St	Widow
Samuel Taylor	5858 Walnut St	Blacksmith
Ann King	5959 Elm St	Teacher
John Lee	6060 Oak St	Merchant
Mary Hall	6161 Pine St	Homemaker
George Adams	6262 Cedar St	Farmer
Charlotte Miller	6363 Birch St	Widow
Samuel Taylor	6464 Spruce St	Blacksmith
Ann King	6565 Willow St	Teacher
John Lee	6666 Ash St	Merchant
Mary Hall	6767 Hickory St	Homemaker
George Adams	6868 Sycamore St	Farmer
Charlotte Miller	6969 Chestnut St	Widow
Samuel Taylor	7070 Walnut St	Blacksmith
Ann King	7171 Elm St	Teacher
John Lee	7272 Oak St	Merchant
Mary Hall	7373 Pine St	Homemaker
George Adams	7474 Cedar St	Farmer
Charlotte Miller	7575 Birch St	Widow
Samuel Taylor	7676 Spruce St	Blacksmith
Ann King	7777 Willow St	Teacher
John Lee	7878 Ash St	Merchant
Mary Hall	7979 Hickory St	Homemaker
George Adams	8080 Sycamore St	Farmer
Charlotte Miller	8181 Chestnut St	Widow
Samuel Taylor	8282 Walnut St	Blacksmith
Ann King	8383 Elm St	Teacher
John Lee	8484 Oak St	Merchant
Mary Hall	8585 Pine St	Homemaker
George Adams	8686 Cedar St	Farmer
Charlotte Miller	8787 Birch St	Widow
Samuel Taylor	8888 Spruce St	Blacksmith
Ann King	8989 Willow St	Teacher
John Lee	9090 Ash St	Merchant
Mary Hall	9191 Hickory St	Homemaker
George Adams	9292 Sycamore St	Farmer
Charlotte Miller	9393 Chestnut St	Widow
Samuel Taylor	9494 Walnut St	Blacksmith
Ann King	9595 Elm St	Teacher
John Lee	9696 Oak St	Merchant
Mary Hall	9797 Pine St	Homemaker
George Adams	9898 Cedar St	Farmer
Charlotte Miller	9999 Birch St	Widow

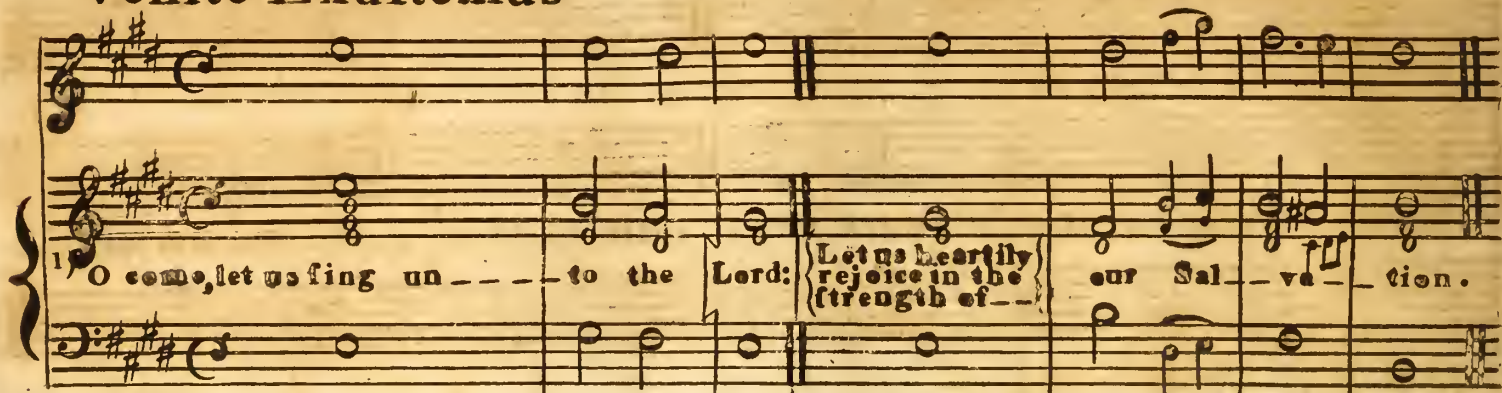
Witness my hand and seal this 1st day of January 1840.

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Venite Exultemus



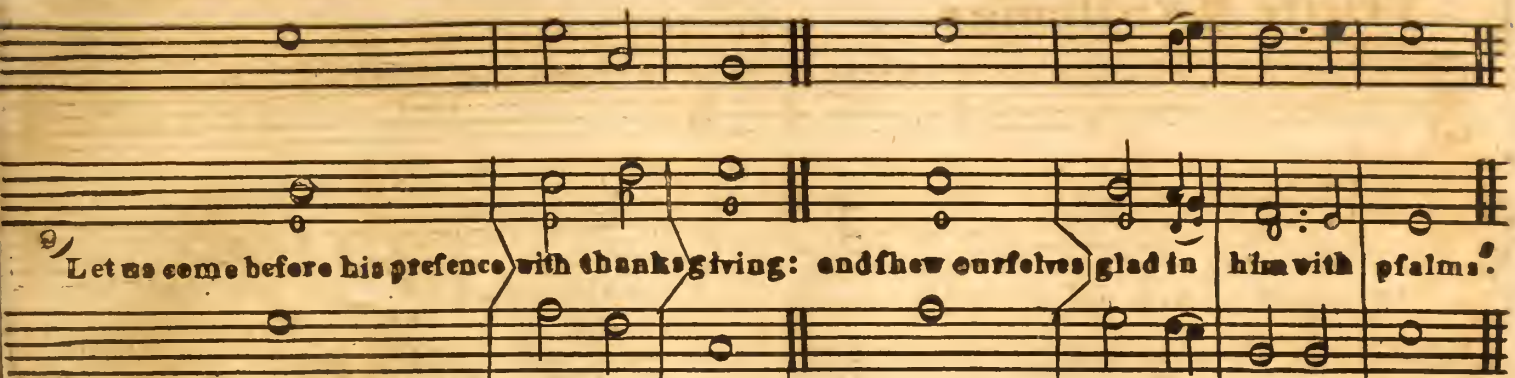
1) O come, let us sing un- - - - to the Lord: { Let us heartily rejoice in the strength of - - } our Sal-va-tion.

3) For the Lord - - - - is a great God: And a great - King a - bove all Gods.

5) The Sea is his, and - - - - he made it: And his hands prepared the dry Land.

7) For he is the - - - - Lord our God: { and we are the people of his pasture, - - } and the sheep of his hand.

Double Chant



Let us come before his presence with thanksgiving: and shew ourselves glad in him with psalms.

<p>In his hand are all the corners of the</p>	<p>earth:</p>	<p>{ and the strength of the - - - - }</p>	<p>hills is his al - so . 5</p>
<p>O come let us worship and</p>	<p>fall down:</p>	<p>{ and kneel before the - - - - }</p>	<p>Lord our ma - ker . 7</p>
<p>O worship the Lord in the beauty of - - - - }</p>	<p>ho - li - - nefs ;</p>	<p>let the whole earth stand in awe of him .</p>	<p>Volte</p>

Minore

R:Taylor

For he cometh For he cometh to judge the earth and with righteousness

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The key signature has one sharp (F#) and one flat (Bb). The lyrics are written below the piano accompaniment.

to judge the world and the people with his truth.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The key signature has one sharp (F#) and one flat (Bb). The lyrics are written below the piano accompaniment.

Gloria in Excelsis

or Doxology Page 17.

1) Glory be to God on high, And on earth peace, ^{good} will to wards men.

2) We praise thee,	we blefs thee,	{ We worship thee we glorify thee we give thanks to thee for }	thy great glo-ry,
3) O Lord God,	heav'nly king,	God the Fa-ther Al-migh-ty.	
4) O Lord the only be-	gotten Son,	Je-	-sus Christ;
5) O Lord God - Lamb of God - Son of the	Fa-ther,	{ That takest away the (sins of the world, have) }	mercy up-on us.
6) Thou that takest away the sins	of the world,	Have	mercy up-on us.
7) Thou that takest away the sins	of the world,	Re-	-ceive our prayr.
8) Thou that fitteft at the right hand of God the	Fa-ther,	Have	mercy up-on us.
9) For thou only art	ho-ly;	Thou	on-ly art the Lord;
10) Thou only, O Christ, with the	Holy Ghoft,	Art moft high in the glory of	{ God the Fa-ther.
			A-men A-men

Te Deum Laudamus

R Taylor

1) We praise thee, O God; we acknowledge thee to — } be the Lord. All the earth doth worship thee: the } Fa — ther ev — er — lasting.

2) Holy — Holy — Holy — Lord God of — — — — — } Sab — ba — oth. } Heaven and earth are full of the Majesty — — — — — } of thy Glo — — ry.

3) The noble army of Martyrs: } praise thee. } The Holy Church throughout all the } world: doth acknowledge thee;

4) Also the Holy Ghost: the — — — — — } Comfort — er. } Thou art the King of } Glo — ry: O Christ.

5) When thou hadst overcome } the sharpness of death: thou didst open the Kingdom of Heaven to } all be — lievers. } Thou fittest at the right hand of God: in the Glory — — — — — } of the Fa — — ther.

6) O Lord save thy people: and blest thine — — — — — } he — ri — tage. } Govern them: and lift them — — — — — } up for ev — er.

7) Vouchsafe O Lord: to keep } us this day without } sin. } O Lord have mercy upon us: have } mer — cy up — — on us.

Double Chant



2) (To thee all Angels cry aloud: the Heavens, and all the Powers therein. (To thee Cherubim, and Seraphim: con- tin- ually do cry, 3

4) (The glorious company of the) praise thee. (The goodly fellowship) Prophets: praise thee. 5
 (Apostles ----- of the -----)

6) The Father: of an infinite ----- Majes- ty; Thine adorable, ----- true: and only Son; 7

8) Thou art the everlasting ----- Son: of the Father. (When thou tookest upon) born of a Vir- gin. 9
 (thee to deliver man -----
 thou didst humble thy -----
 -self to be -----)

10) We believe that thou shalt come: to be our Judge. We therefore pray thee help thy servants: whom thou hast redeemed with thy ----- precious blood. (Make them to be num- bered with thy Saints: in) Glo- ry ever- lasting. 11

12) Day by day: we magni ----- fy thee; (And we worship thy) world with- out end. 13
 (Name: ever -----)

14) O Lord, let thy mercy be upon (us: as our trust is -----) in thee. (O Lord, in thee have I) never be confounded.
 (trusted; let me -----)

Jubilate Deo

R Taylor

1) O be joyful in the Lord, all ye lands; *Serve the Lord with gladness and come before his* presence with a song.

2) Be ye sure that the Lord he is God: *It is he that has made us, and not we ourselves; we are his people, and the sheep* of his pasture.

3) O go your ways into his gates with thanksgiving & into his courts with praise: Be thankful unto him and speak good of his name.

4) For the Lord is gracious, his mercy is *ev-er-*lasting *and his truth endureth from generation, to* ge-ne-ra-tion.

Before the Holy Gospel

A musical score for three parts: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Glo—ry be to thee O Lord." The score consists of three staves. The top staff is Treble clef, the middle staff is Alto clef, and the bottom staff is Bass clef. The lyrics are written under the middle staff. The music ends with a double bar line and a repeat sign.

Glo—ry be to thee O Lord.

Trifagion

R Taylor

Therefore with Angels and Arch-an-gels, and with all the

compa--ny of heaven, we laud and magni--fy thy

glo---rious name; evermore praising thee, and saying, Ho--ly

Holy Holy, Lord God of Hosts; heav'n & earth are full

of thy Glo - - - ry Glory be to thee, O Lord Most

High. A - - - men. A - - - men.

Volti for Chorus

Chorus for 3 or 4 Voices

Holy Holy Holy Lord God of Hosts Heav'n and Earth are full of thy Glo-

-ry Glory be to thee O Lord most high A - men A - men .

For "Gloria in excelsis" turn to Page 9

Doxology

R Taylor

Glory be to the Father, and to the Son: and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be: world without end. A - men .

Bonum est confiteri

The musical score consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace on the left and represent a lute and a harp. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are written below the staves, with some words underlined to indicate syllable placement.

¹ (It is a good thing to give) thanks un- - - - - to the Lord, (and to sing praises) unto thy name, -- O most high est;

² (To tell of thy loving kindness) early in the - - - - - morn- ing, and of thy truth in the night. sea- son;

³ (Upon an Instrument of ten strings) and up - - - - - on the lute; upon a loud Instrument, and up- on the harp.

⁴ (For thou, Lord, hast made) me glad - - - - - thro' thy works (and I will rejoice in) a- tions of thy hands. (giving praise for the oper-

Benedic anima mea

R Taylor

1) Praise the Lord	O my soul,	(and all that is within me)	praise his holy name.
2) Praise the Lord	O my soul,	and forget not	all his benefits.
3) Who forgiveth	all thy sin,	and healeth all	thine infirmities.
4) Who saveth thy life	from destruction,	(and crowneth thee with mercy and)	loving kindness.
5) (☉ praise the Lord, ye Angels of his, ye that ex-	cel in strength.	(Ye that fulfil his commandment, and hearken unto the)	voice of his word.
6) O praise the Lord all ye his	hefts,	Ye servants of his that	do his pleasure.
7) O speak good of the Lord all ye works of his, in all places of	his dominion,	Praise thou the	Lord O my soul.

S^t. James C. M.

The first system of musical notation consists of three staves. The top staff is a single treble clef line with a common time signature (C). The middle and bottom staves are grouped by a brace on the left and represent a grand staff with two treble clefs and one bass clef. The music is written in common time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The key signature is one sharp (F#), and the piece concludes with a double bar line.

The second system of musical notation also consists of three staves, following the same grand staff layout as the first system. It continues the musical composition with similar note values and rests. The notation includes some complex rhythmic patterns and concludes with a final double bar line.

Old 100th L. M.

A handwritten musical score for the hymn "Old 100th L. M." on page 21. The score is written on four systems of staves. Each system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is D major (two sharps) and the time signature is common time (C). The notation includes quarter and eighth notes, rests, and bar lines. The first system has a repeat sign after the first measure. The second system has a repeat sign after the first measure. The third system has a repeat sign after the first measure. The fourth system has a repeat sign after the first measure. The paper is aged and shows some staining.

Islington L. M.

The first system of musical notation consists of three staves. The top staff is a single treble clef line in 3/4 time, containing a melody of eighth and quarter notes. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The middle staff is a treble clef line with chords and some eighth notes, featuring a '9' below the staff. The bottom staff is a bass clef line with a melody of eighth and quarter notes.

The second system of musical notation also consists of three staves. The top staff continues the melody from the first system, ending with a double bar line. The middle and bottom staves continue the piano accompaniment, also ending with a double bar line. The middle staff has a '9' below the staff. The bottom staff continues the bass line melody.

Philadelphia C.M.

Handwritten musical score for "Philadelphia C.M." in C major, common time. The score is arranged in two systems, each with three staves. The first system consists of a single treble staff and a grand staff (treble and bass). The second system also consists of a single treble staff and a grand staff. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots.

S^t Ann's C. M.

This image shows a handwritten musical score for a piece titled "S^t Ann's C. M." The score is arranged in three systems, each containing three staves. The first two staves of each system are joined by a brace on the left, indicating they are for a pair of instruments, likely a keyboard instrument such as a harpsichord or spinet. The third staff in each system is a single bass line. The music is written in a common time signature (C) and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines, with some notes marked with accents or slurs. The paper is aged and shows some staining.

Bedford C.M.

25

A musical score for the hymn 'Bedford C.M.' consisting of six staves. The first three staves form the first system, and the last three staves form the second system. The first staff is a single melodic line in treble clef. The second and third staves are grouped by a brace on the left and represent a two-part setting in treble and bass clefs. The fourth staff is a single melodic line in treble clef. The fifth and sixth staves are grouped by a brace on the left and represent a two-part setting in treble and bass clefs. The music is in 2/4 time and G major. It features simple, homophonic textures with various note values including quarter, eighth, and sixteenth notes, as well as rests and ties. The score concludes with a double bar line and repeat dots on the final staff.

Portugal L. M.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. All three staves share a key signature of two sharps (F# and C#) and a time signature of 2/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and phrasing slurs. The system concludes with a repeat sign and a final note marked with a piano (*p*) dynamic.

The second system of musical notation also consists of three staves in the same key signature and time signature as the first system. The notation continues with similar rhythmic patterns and melodic lines. The system ends with a repeat sign and a final note marked with a forte (*f*) dynamic.

S^t. Martin's C. M.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines. The first staff has a melodic line with some slurs. The second staff provides harmonic support with chords and some sixteenth-note patterns. The third staff has a bass line with mostly quarter notes.

The second system of musical notation also consists of three staves in the same clefs and key signature as the first system. The notation continues with similar rhythmic patterns and melodic lines. The first staff continues the melody, the second staff provides accompaniment, and the third staff continues the bass line. The system concludes with a double bar line and a final note in each staff.

Windsor C. M.

The first system of musical notation consists of three staves. The top staff is a single treble clef line with a melody of quarter and eighth notes. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment with chords and bass notes. The music is divided into two measures by a double bar line.

The second system of musical notation also consists of three staves, following the same layout as the first system. It continues the melody and accompaniment from the first system, also divided into two measures by a double bar line.

Mear C.M.

This is a handwritten musical score for a piece titled "Mear C.M.". The music is written in G major (one sharp) and 2/4 time. It consists of two systems, each with three staves. The first system includes a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The second system follows the same layout. The notation includes various note values, rests, and bar lines, with some handwritten annotations and corrections.

New York C. M.

The first system of the musical score consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace on the left and represent a grand staff with a treble clef on the middle staff and a bass clef on the bottom staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a melody in the top staff and accompaniment in the grand staff. The first measure of the accompaniment includes the word "for" written below the notes. The system concludes with a double bar line.

The second system of the musical score consists of three staves, following the same layout as the first system (treble clef top, grand staff bottom). The key signature remains three sharps and the time signature is 3/4. The melody in the top staff continues, and the accompaniment in the grand staff features more complex rhythmic patterns, including sixteenth notes and eighth notes. The system concludes with a double bar line.

Evening Hymn L. M.

31

This musical score is for the hymn "Evening Hymn L. M." and is arranged for a four-part vocal choir. The score is written on four systems of staves, each system containing a vocal line and a piano accompaniment line. The key signature is D major (two sharps) and the time signature is common time (C). The first system shows the vocal lines with various note values and rests, and the piano accompaniment with chords and moving lines. The second system continues the vocal and piano parts. The third system shows the vocal lines with some notes on a whole note and the piano accompaniment with chords. The fourth system concludes the piece with final notes and rests for both the vocal and piano parts. The paper is aged and shows some staining.

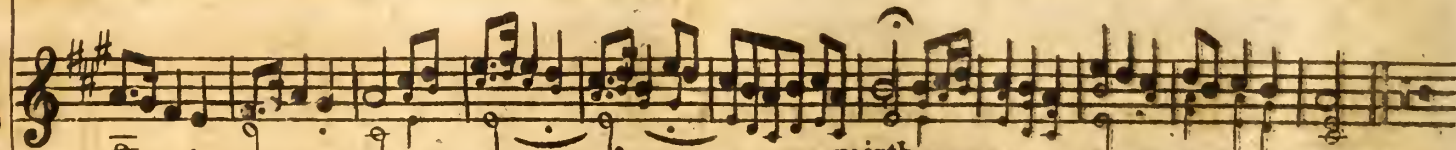
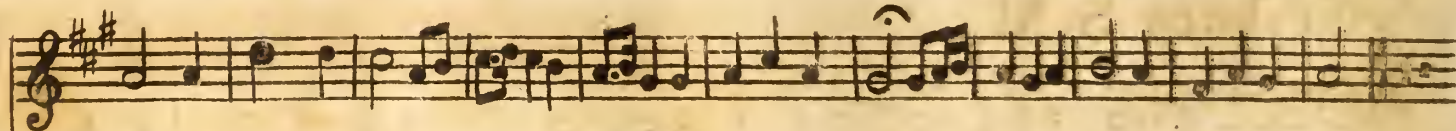
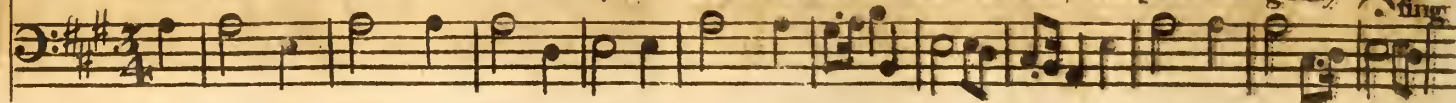
∴ the upper notes:
are for the bass
voices & the under
ones for the organ

This arrangement of the four last Bars
may (if preferred) be used instead of the one above

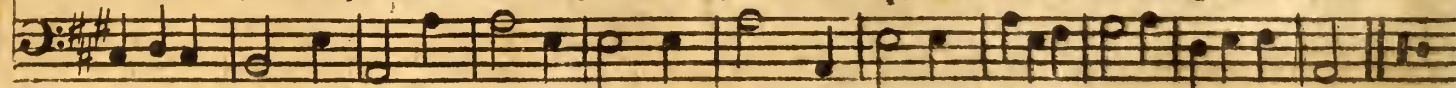
Weston Favel C.M. Psalm. 117.



With cheerful notes let all the earth to heavn their voices raise let all, inspird with godly mirth sing



so lemn hymns of praise let all inspird with god—ly mirth sing solemu solemu hymns of praise.



Gods tender mercy knows no bound,
his truth shall ne'er decay :

Then let the willing nations round
their grateful tribute pay .

Athley C.M.

A musical score for 'Athley C.M.' consisting of three staves. The top staff is in Treble clef, the middle in Alto clef, and the bottom in Bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is written in a common style with various note values and rests.

Alesbury S.M.

A musical score for 'Alesbury S.M.' consisting of three staves. The top staff is in Treble clef, the middle in Alto clef, and the bottom in Bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is written in a common style with various note values and rests.

Watchman S. M.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves share a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A fermata is placed over a note in the top staff. The system concludes with a double bar line.

The second system of musical notation also consists of three staves in the same arrangement as the first system. It continues the musical piece with similar notation, including a fermata in the top staff. The system ends with a double bar line.

Wells L. M.

37

A handwritten musical score for the hymn "Wells L. M." on page 37. The score is arranged in two systems, each with three staves. The top staff of each system is a single treble clef. The middle and bottom staves are grouped by a brace on the left and represent a grand staff with a treble clef on top and a bass clef on the bottom. The music is written in common time (C) with a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and chordal textures. Vertical bar lines divide the music into measures. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score for the first system, consisting of three staves. The top staff is in treble clef, the middle staff is in treble clef with the word "Cantata" written vertically, and the bottom staff is in bass clef. The music features various note values, rests, and bar lines.

Handwritten musical score for the second system, consisting of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music continues with various note values, rests, and bar lines.

Chorus

Praise ye the Lord Halle—lujah Praise ye the Lord Halle—lujah

Halle—lujah Halle—lujah Halle—lujah Praise ye the Lord.

Adagio

Saxony L.M.

Handwritten musical score for "Saxony L.M." on aged paper. The score is organized into two systems, each containing three staves. The first system consists of a single treble staff, a grand staff (treble and bass), and a single bass staff. The second system follows the same three-staff structure. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The paper shows signs of age, including yellowing and some staining.

London New C. M.

Musical score for 'London New C. M.' in G major, common time. The score consists of three staves: a single treble staff for the melody and a grand staff (treble and bass) for the accompaniment. The melody is composed of quarter and eighth notes. The accompaniment features a bass line with quarter notes and a treble line with chords and sixteenth-note patterns. The piece concludes with a double bar line.

Brodsworth C. M.

Musical score for 'Brodsworth C. M.' in G major, 3/4 time. The score consists of three staves: a single treble staff for the melody and a grand staff (treble and bass) for the accompaniment. The tempo is marked 'SLOW'. The melody is characterized by a series of eighth-note runs. The accompaniment includes a bass line with quarter notes and a treble line with chords and sixteenth-note patterns. The piece concludes with a double bar line.

Hanover. P. M.

The musical score is organized into two systems, each consisting of three staves. The first system includes a treble staff, a grand staff (treble and bass), and a bass staff. The second system includes a treble staff, a grand staff, and a bass staff. The music is in 3/2 time with a key signature of two sharps (F# and C#). The notation features various note values, rests, and bar lines, with some notes marked with dynamics like 'p' and 'f'.

Old York C. M.

Musical score for 'Old York C. M.' consisting of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The middle staff has a treble clef and the bottom staff has a bass clef, both with a key signature of one sharp (F#). The music is written in a style typical of 18th-century hymnals, featuring chords and simple melodic lines.

Canterbury C. M.

Musical score for 'Canterbury C. M.' consisting of three staves. The top staff is a single treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The middle staff has a treble clef and the bottom staff has a bass clef, both with a key signature of two sharps (F# and C#). The music is written in a style typical of 18th-century hymnals, featuring chords and simple melodic lines.

Brunswick C. M. Psalm 116.

SLOW.

My soul with grate--ful thoughts of love en--tire--ly

is pos--sible because the Lord vouch--

— said to hear the voice of my request.

2
 Since he has now his ear inclin'd,
 I never will despair;
 But still in all the straits of life
 To him address my pray'r.

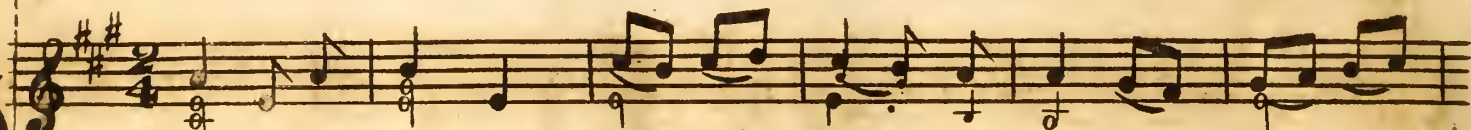
3
 With deadly sorrows compass'd round,
 With pains of hell oppress'd,
 When troubles seiz'd my aching heart,
 And anguish rack'd my breast;

4
 On Gods Almighty name I call'd,
 And thus to him I pray'd;
 Lord I beseech thee save my soul,
 With sorrow quite dismay'd.

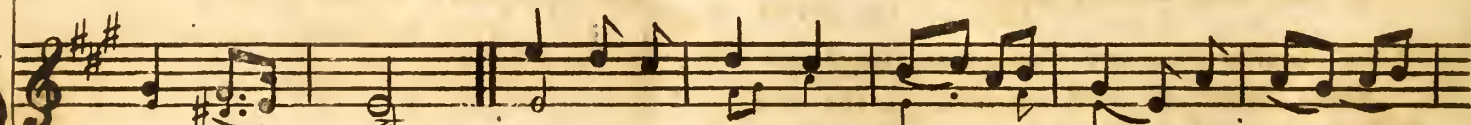
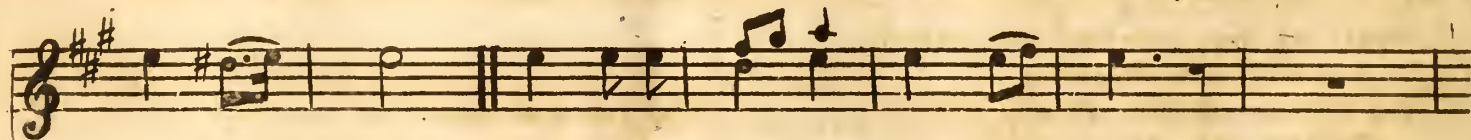
5
 How just and merciful is God!
 How gracious is the Lord!
 Who saves the harmless, and to me
 Does timely help afford.

6
 Then, free from pensive cares, my soul,
 Resume thy wonted rest;
 For God has wondrously to thee
 His bounteous love express'd.

Oporto L. M. Hymn. 17.



All glorious God what hymns of praise shall our trans—por—ted



voi—ces raise! what ardent love and zeal are due, while heav'n stands



open while heav'n stands open while heav'n stands open to our view!

2

Once we were fall'n and O how low!
 Juſt on the brink of endless woe;
 When Jeſus from the realms above,
 Borne on the wings of boundleſs love,

3

Scatter'd the ſhades of death and night,
 And ſpread around his heav'nly light!
 By him what wondrous grace is ſhown
 To ſouls impoveriſh'd and undone!

4

He ſhows, beyond theſe mortal ſhores,
 A bright inheritance is ours;
 Where Saints in light our coming wait,
 To ſhare' their holy, happy ſtate!

Surry L.M. Hymn. 16.

The first system of the hymn consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics for this system are: "The Lord my pas_ture shall pre__pare, and feed me".

The Lord my pas_ture shall pre__pare, and feed me

The second system of the hymn consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics for this system are: "with a shepherds care; His pre__fence shall my wants sup__".

with a shepherds care; His pre__fence shall my wants sup__

-- ply, and guard me with a watch-ful eye.

²
 My noon-day walks he shall attend,
 And all my midnight hours defend.
 When in the sultry glebe I faint,
 Or on the thirsty mountain pant.

³
 To fertile vales and dewy meads
 My weary wandering steps he leads,
 Where peaceful rivers, soft and flow,
 Amid the verdant landscape flow.

⁶
 Thy bounty shall my pains beguile,
 The barren wilderness shall smile,
 With sudden greens and herbage crown'd,
 And streams shall murmur all around.

⁴
 Though in the paths of death I tread
 With gloomy horrors overspread;
 My steadfast heart shall fear no ill,
 For thou, O Lord, art with me still;

⁵
 Thy friendly crook shall give me aid,
 And guide me through the dreadful shade.
 Though in a bare and rugged way,
 Through devious lonely wilds I stray,

Brewer L. M. Hymn. 63.

E--ternal fource of ev'ry joy! well may thy

while in thy
 praise our lips em--ploy, while in thy tem--ple
 while in thy

temple we ap--pear, &c

we --- ap - pear, to hail thee, Sov' - reign of the year.

temple we ap--pear, &c

Wide as the wheels² of nature roll,
 Thy hand supports and guides the whole;
 The sun is taught by thee to rise,
 And darkness when to veil the skies.

Thy hand in autumn⁴ richly pours
 Through all our coast redundant stores;
 And winters, softend by thy care,
 No more the face of horror wear.

The flow'ry spring³ at thy command,
 Perfumes the air, and paints the land;
 The summer rays with vigour shine
 To raise the corn, and cheer the vine.

Seasons, and months, and weeks and days,⁵
 Demand successive songs of praise;
 And be the grateful homage paid,
 With morning light and evening shade.

Here in thy house⁶ let incense rise,
 And circling sabbaths bless our eyes,
 Till to those lofty heights we soar,
 Where days and years revolve no more.

Martins Lane P. M. Psalm 63

O God, my gra-cious God, to thee my morning pray'r shall of-fer'd be; for

thee my thirsty soul doth pant my fainting flesh implores thy grace, with-

— in this dry and barren place, where I re_fresh—ing waters want.

2
 O! to my longing eyes, once more,
 That view of glorious pow'r restore,
 Which thy majestic house displays;
 Because to me thy wondrous love
 Than life itself does dearer prove,
 My lips shall, always speak thy praise.

3
 My life, while I that life enjoy,
 In blessing God I will employ;
 With lifted hands adore his name:
 My souls content shall be as great
 As theirs who choicest dainties eat,
 While I with joy his praise proclaim,

4
 When down I lie, sweet sleep to find,
 Thou, Lord, art present to my mind;
 And when I wake in dead of night:
 Because thou still dost succour bring,
 Beneath the shadow of thy wing
 I rest with safety and delight.

Mount Pleasant C. M. Hymn. 47.

The image shows a musical score for a hymn. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are written below the vocal line.

System 1:

To our Redeemer's glorious name, A---wake the

System 2:

fa---cred song! O may his love (immor---tal flame!)

Tune ev'ry heart and tongue tune ev--'ry heart and tongue.

2

His love, what mortal thought can reach
 What mortal tongue display
 Imaginations utmost stretch
 In wonder dies away.

3

He left his radiant throne on high
 Left the bright realms of bliss,
 And came to earth to bleed and die
 Was ever love like this.

4

Dear Lord, while we adoring pay
 Our humble thanks to thee;
 May ev'ry heart with rapture say,
 "The Saviour died for me."

5

O may the sweet, the blissful theme
 Fill ev'ry heart and tongue;
 Till strangers love thy charming name,
 And join the sacred song.

How beautiful are the feet who stand on

Zions hill; who bring Salvation on their

tongues, and words of peace re-veal!

2
 How charming is their voice!
 How sweet their tidings are!
 "Zion behold thy Saviour King,
 He reigns and triumphs here!"

3
 How happy are our ears
 That hear this joyful sound,
 Which kings and prophets waited for,
 And sought but never found!

6
 The Lord makes bare his arm,
 Through all the earth abroad!
 Let ev'ry nation now behold
 Their Saviour and their God.

4
 How blest are our eyes
 That see this heavenly light!
 Prophets and kings desired it long,
 But died without the fight.

5
 The watchmen join their voice,
 And tuneful notes employ,
 Jerusalem breaks forth in songs,
 And deserts learn the joy.

58 Sicily P. M. Hymn 55.

Lord of life, all praise ex-celling, thou, in glo-ry un-con-find,

Deignst to make thy humble dwelling with the poor of humble mind.

As thy love,² through all creation,
 Beams like thy diffusive light;
 So the scorn'd and humble station
 Shrinks before thine equal fight.

Thus thy care,³ for all providing,
 Warm'd thy faithful prophets tongue;
 Who the lot of all deciding,
 To thy chosen Israel sung:

NB The 2^d Strain is given twice over that the tune may answer to the 4.th 5.th 6.th and 59
last verse: otherwise the first 8 bars of the 2^d part can be omitted.

Deign't to make thy hum-ble dwelling with the poor of humble mind.

4
 "When thine harvest yields thee pleasure,
 "Thou the golden sheath shalt bind;
 "To the poor belongs the treasure
 "Of the scatter'd ears behind.
 "These thy God ordains to bless
 "The widow and the fatherless."

5
 "When thine olive plants increasing,
 "Pour their plenty o'er thy plain,
 "Grateful thou shalt take the blessing,
 "But not search the bough again.
 "These thy God &c"

6
 "When thy favour'd vintage flowing,
 "Gladdens thy autumnal scene,
 "Own the bounteous hand bestowing,
 "But thy vines the poor shall glean."
 "These thy God &c"

7
 Still we read thy word declaring
 Mercy, Lord thy own decree;
 Mercy, ev'ry sorrow sharing,
 Warms the heart resembling thee.

8
 Still the orphan and the stranger,
 Still the widow owns thy care;
 Screen'd by thee in ev'ry danger,
 Heard by thee in ev'ry pray'r.
 Hallelujah Hallelujah
 Hallelujah. Amen.

Zion P. M. Psalm 148.

Ye bound-less realms of joy, exalt your makers fame; his

praise your songs employ a-bove the starry frame: your voices

raife ye Cherubim and Se—raphim to fing his 'praise

2

Thou moon that rult the night,
 And sun that guidst the day,
 Ye glittering stars of light,
 To him your homage pay,
 His praise declare,
 Ye heavns above,
 And clouds that move
 In liquid air.

3

Let them adore the Lord,
 And praise his holy name,
 By whose Almighty word,
 They all from nothing came:
 And all shall last,
 From changes free:
 His firm decree
 Stands ever fast.

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