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P R E F A C E.

THAT Music is an essential branch of a liberal education, and that numerous valuable treatises have been written on the subject, cannot be denied. Yet many respectable Teachers with whom the author has conversed, affirm, that, with the present means of instruction, they find it very difficult to impress the elements of the science on the minds of their pupils; and from long experience they have been led to conclude, there is no method better adapted to the capacities of children than that of question and answer. By this means the explanation of any point, divested of every useless incumbrance, becomes more perspicuous, the impression it makes more vivid, and the elements of the science are brought within so small a compass as to be easily retained in the memory.

With a view to these and other important objects, the following Catechism has been compiled in a manner which, it is hoped, will meet the approbation of Teachers and all who desire to understand the principles of Music. The Parts or Sections contain a brief-but comprehensive summary of the elements, which the author has

endeavoured to render as clear and intelligible as possible. To this he has added several new scales and examples, which he trusts will be found beneficial in practice.

Those tunes have been selected which have in general obtained a preference both in the Established and in the Dissenting congregations of this country. There are also in this volume a number of new tunes from eminent composers, adapted to the various metres now in use, and accompanied with such words as even the most scrupulous piety cannot hesitate to employ.

Notwithstanding his utmost efforts, the author does not presume to think his compilation free from all defects, nor does he flatter himself that it will obtain the entire approbation of every one who may honor it with an attentive perusal. Yet if it be found in any degree to kindle in the bosoms of youth an ardent zeal for proficiency in this interesting and useful study; or by any means aid the cause of religion and morality, it will amply gratify his most sanguine anticipations.

Index to the Parts or Sections.

<p>I. Music in general, 5</p>	<p>V. Time and its divisions, 7</p>	<p>VIII. The Scale or Gamut, 9</p>
<p>II. Notes and their proportions on the Staff, ib.</p>	<p>VI. Miscellaneous Musical characters, 8</p>	<p>IX. Keys, with their Major and Minor modes, ib.</p>
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MUSICAL CATECHISM.

SECTION I.

MUSIC IN GENERAL.

Question. What is Music?

Answer. Music is one of the fine arts, whose object is to give pleasure by the proper succession and combination of sounds.

Q. Of how many parts does it consist?

A. Two, Theory and Practice.

Q. What is Theory?

A. Theory is a knowledge of the rules by which the Practical part is regulated.

Q. What is Practice?

A. Practice is the art of properly arranging, and performing sounds Harmoniously.

Q. What is produced from these sounds?

A. Melody and Harmony.

Q. What is Melody?

A. Melody is a regular succession of single sounds, emitted either by the voice or instrument.

Q. What is Harmony?

A. Harmony is the proper combination of two or more sounds, audible at the same time.

SECTION II.

NOTES AND THEIR PROPORTIONS ON THE STAVE.

Q. How are Musical sounds represented?

A. By characters called notes.

Q. How many notes are in general use?

A. Six.

Q. How are they known?

A. By their particular form; viz.—Semibreve \circ —Minum η —

Crotchet \uparrow —Quaver \downarrow —Semiquaver \updownarrow —and Demisemiquaver \updownarrow

Q. What relation do they bear to each other?

A. The Semibreve being the longest note in modern use, is the standard and regulator of the rest, and is equal in length of time to two Minums, four Crotchets, &c. as exemplified in the Table of Time, page 11.


Q. Can these notes be lengthened?

A. Yes; by placing a dot or point after them, they become half as long again. Thus, a Semibreve with a dot $\circ\cdot$ is equal to three $\eta\eta\eta$ Minums; a Minum with a dot η' to three Crotchets, $\uparrow\uparrow\uparrow$ &c.

Q. Are dots used for any other purpose than for lengthening the notes after which they are placed?

A. They are also used to mark notes called *Staccato*, which are sung very short and distinct, and are not placed after, but over and under the notes.

Q. May any of the notes be lengthened at pleasure?

A. Yes; by placing a hold, or pause  over or under them.

Q. What is a Stave?

A. Five parallel lines, and four spaces.

Q. How are the notes named on the Stave?

A. By the first seven letters of the alphabet;—viz. A, B, C, D, E, F, G.

Q. Are the same letters to be repeated when a passage requires more notes than seven?

A. Yes.

Q. What must be used when more notes are required than those contained in the Stave?

A. Short additional lines placed above or below the Stave, called ledger lines, or over and under lines. Examples, page 11.

SECTION III.

THE DIFFERENT KINDS OF RESTS, BARS, CLEFS, &c.

Q. What are Rests?

A. Characters of silence, equal in length of time to the notes they represent. Examples, page 11.

Q. Is there a rest for every note?

A. Yes.

Q. Where is it placed?

A. The Semibreve rest is placed under the fourth line in the Stave; the Minum rest above the third line; the Crotchet rest with a turn to the right; the Quaver rest with a turn to the left; the Semiquaver with two turns to the left, and the Demisemiquaver with three.

Q. What is a Bar?

A. A perpendicular line | drawn across the Stave, dividing Music into equal portions as the mood of time may direct, whether consisting of notes or rests.—A Double Bar || marks the end of a strain, or conclusion of a piece.



Q. Should a rest of one or more Bars be required, how is it expressed?

A. Either by a numeral figure placed above the Stave, or by characters corresponding to the number of Bars wanted.

Q. What are Clefs?

A. Clefs are characters placed at the beginning of each Stave to determine the pitch, and names of the notes.

Q. How many Clefs are in general use?

A. Two, Treble  and Bass .

Q. Upon what line in the Stave is the Treble Clef placed?

A. On the *second line*, which makes all the notes on that line G's, and from which all the other notes, above and below, progressively take their names on the Stave.

Q. How are these notes read?

A. From the bottom upwards; E is always placed on the first line, G on the second, B on the third, &c.

Q. What are the spaces?

A. The intermediate distances between the lines.

Q. How are they read?

A. D the first under space, F the first space, A the second space, C the third, &c.

Q. Upon what line is the Bass Clef placed?

A. On the fourth which is called F, from which all the other notes above and below take their names.

SECTION IV.

SHARP, FLAT, AND NATURAL.

Q. What is a Sharp?

A. A character # which raises the note before which it is placed one Semitone.

Q. What is a Flat?

A. A Flat b is the reverse of a sharp, as it lowers the note before which it is placed one Semitone.

Q. What is a Natural?

A. A character n which, when placed before a note that has been made Sharp or Flat, restores that note to its original sound.

Q. In how many ways are Sharps and Flats used?

A. Two;—first, as the Signature of the Key: second, as they occur accidentally.

Q. What is their effect as the Signature of the Key?

A. They render Sharp or Flat all the notes and their Octaves throughout the line or space on which they are placed.

Q. What is their use as accidentals?

A. They make Sharp or Flat all the notes of the same name within the compass of the Bar.

Q. By what rule of progression are Sharps counted?

A. They are counted by fifths ascending, beginning with the note B, which is the Sharpest note in the Natural Scale; the fifth note above B, is F, being the first Sharp; the fifth note above F, is C, which is the second Sharp; the next G; the next D, &c.

Q. How are Flats counted in order of progression?

A. They are counted by fourths ascending, beginning with F, which is the Flattest note in the Natural Scale; the fourth note above F, is B, which is the first Flat; the fourth note above B, is E, which is the second Flat; the next A; the next D, &c.

SECTION V.

TIME AND ITS DIVISIONS.

Q. What is Time?

A. A certain degree of slowness or quickness, called the movement of a piece.

Q. How many kinds of Time are in use?

A. Two; Common Time, which consists of two or four equal parts in a Bar, and Triple Time, which consists of three unequal parts.

SECTION VI.

MISCELLANEOUS MUSICAL CHARACTERS.

- Q. Is each kind of time divided?
 A. Yes.
- Q. How is it divided?
 A. Into Simple and Compound.
- Q. How is Simple Common Time expressed?
 A. By one of the following characters placed at the beginning of a movement immediately after the Signature; C — C — C or $\frac{1}{2}$.
- Q. How is Compound Common Time expressed?
 A. By two of the following numeral figures placed at the Signature: $\frac{6}{8}$ — $\frac{6}{8}$ or $1\frac{2}{4}$.
- Q. How is Simple Triple Time expressed?
 A. By two of the following figures: $\frac{3}{2}$ — $\frac{3}{4}$, or $\frac{3}{8}$.
- Q. How is Compound Triple Time expressed?
 A. By $\frac{9}{8}$, or, $\frac{9}{8}$, but they are seldom used in modern Music.
- Q. When two figures are required to mark the Time, which of them denotes the quantity, and which the quality of the notes?
 A. The upper figure denotes the quantity, and the under the quality of the notes, whether Minums, Crotchets, or Quavers.
- Q. How are the different degrees of Time indicated?
 A. By a movement with the hand or foot;—by certain Italian words;—or more precisely by the vibrations of a pendulum* of certain lengths.



* A Pendulum is made by fastening a small lead weight, about an ounce and a half, to a piece of riband or tape upwards of a yard long, and marking inches on the riband, measuring them from the centre of the weight, then take the length wanted, and fasten the Pendulum to some place, set it in motion, and each distinct movement will show the time required.

- Q. What is a Direct?
 A. A character W placed at the end of a Stave showing that the piece is not finished, and directing the eye to the first note of the following Stave of the same part.
- Q. When a figure 3 is placed over or under three notes of equal length, what is its use?
 A. It denotes they are to be performed in the time of two of their own value.
- Q. How are Repeats expressed?
 A. By two or more dots before a single or double Bar; by an :S : with dots,—which are signs employed to point out the place to which the performer must return in repeating the passage.
- Q. What is a Hold or Pause?
 A. A Pause C renders the note, rest, or bar, over or under which it is placed, longer at pleasure.
- Q. What is a Brace?
 A. A Brace $\{$ serves to connect as many parts as are to be performed in harmony at the same time.
- Q. What is a Divider?
 A. A Divider // is a character placed on the margin, used as a help to the eye in separating those parts that are to be sung or played at the same time.
- Q. What is a Close?
 A. One or two short strokes || after a double Bar, denoting the final conclusion of the piece.

SECTION VII.

DIFFERENT MARKS OF MUSICAL EXPRESSION AND
EMBELLISHMENT.


Q. What is an Appoggiatura?

A. A small grace note , its Time is taken from the note to which it belongs, and in general is half of its duration:—thus 



Q. What are the curved lines over and under these notes called?

A. Slurs, denoting that all the notes over which they extend are to be sung, or played to one syllable.





Q. What is a shake?

A. A Shake  denotes the alternate reiteration of two notes, which commonly ends with a turn from the note below.

Q. What is a Turn?

A. A character of which there are two kinds; viz. the Common  and the Inverted , each of which usually requires four notes. The note above that on which the turn is made, which is generally a full tone, begins the Common Turn, and the note below, which is always a Semitone, begins the Inverted.

Q. What is the use of the Swell and Diminish?

A. The Swell,  called Crescendo, begins soft and ends loud.—The Diminish,  named Diminuendo, begins loud and ends soft, when used together,  they indicate Crescendo and Diminuendo, and when marked thus,  the contrary.

SECTION VIII.

THE SCALE, OR GAMUT.

Q. What is a Scale?

A. A gradual succession of notes, either ascending or descending.

Q. How many Scales are generally used in modern Music?

A. Two;—viz. the Diatonic,* and Chromatic.†

Q. How does the Diatonic Scale proceed?

A. By five tones and two semitones, which are differently placed according as the Scale or Key is Major or Minor.

Q. How does the Chromatic Scale proceed?

A. By a regular series of twelve Semitones.

SECTION IX.

KEYS, WITH THEIR MAJOR AND MINOR MODES.

Q. What is a Key?

A. A certain fundamental sound or note, to which all the other sounds in any composition have a reference, and which is always the last note in the Bass, and often in the Air or leading part, of any regular piece of Music.

Q. Is there any other method of deciding what the Key note is?

A. Yes; in Major Keys with Sharps the Key note is the first degree or letter above the last Sharp at the Signature;—viz. if F be Sharp, the following letter is G, which is the Key note, &c.

Q. In Minor Keys, how is the Key note distinguished with Sharps?

* Diatonic Scale; see p. 11.

† Chromatic Scale; see p. 13.

A. The Key note is the first degree or note below the last Sharp at the Signature ;—viz. if F and C be Sharp, the letter before C is B, which is the Key note.

Q. In Keys with Flats, how is the Key note decided?

A. In Major Keys, the Key note is the fifth degree above, or fourth below ; and in Minor Keys, the third above, or the sixth below the last Flat at the Signature.

Q. How is a Key ascertained to be in the Major or Minor mode?

A. When from the Key note to the third above there are two Tones or four Semitones, the Key is then in the Major mode ; but when to the third above there is one Tone and a half or three Semitones, the Key is then in the Minor mode.

Q. How do the Semitones stand naturally in relation to the Key note?

A. In all Major or Sharp Keys they are between the third and fourth, seventh and eighth, and in Minor or Flat Keys, between the second and third, fifth and sixth.

SECTION X.

TRANSPOSITION.

Q. What is Transposition?

A. Transposition is the art of removing a Musical composition from a higher to a lower, or from a lower to a higher Key.

Q. In Transposing from one Key to another, is it necessary to place at the Signature the Sharps and Flats belonging to the new Key?

A. Yes ; and read or write the composition higher or lower according as the new Key may require.

Q. Must a piece of Music, written in a *Major* Key, be always Transposed into another *Major* Key?

A. Yes ; and a *Minor* Key, likewise, into a *Minor*.

 Explanation of Italian and other Words used in Music.

Adagio, very slow.

Ad libitum, or *Ad. Lib.* at pleasure.

Allegro, quick and lively.

Andante, slow and distinct.

Bis, (Lat.) i. e. repeat the passage.

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

Con. Espressione, or *Con. Anima*, with forcible expression and spirit.

Chorus, full harmony of all parts.

Da Capo, or *D. C.* to return to, and end with the first part.

Dim. or *Diminuendo*, diminish the sound.

Forte, or *F.* loud.

Largo, or *Lento*, slow.

Mezza Forte, or *M. F.* not so loud as *Forte*.

Mezza Piano, or *M. P.* not so soft as *Piano*.

Moderato, moderately.

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

Presto, quick.

Primo, the first or leading part.

Recitative, a style of Music which resembles speaking.

Secundo, the second part.

Solo, one part only.

Sonata, an instrumental composition.

Symphony, an instrumental piece of Music preceding or following vocal.

Tempo, in true time.

Trio, in three parts.

Tutti, full, altogether.

Vivace, with life and spirit.

Volti, turn over.

NOTES AND RESTS ACCORDING TO PROPORTIONS.

The STAVE with additional LEDGER LINES.

Notes on the Lines. Notes on the Ledger lines.

Notes above the staff. Notes below the staff.

1st 5th 1st 4th 1st

Notes above the Ledger lines. Notes below the staff.

1st 2^d 3^d 4th 5th

One is equal to

Semibreve. Minims. Crotchets. Quavers. Semi-quavers. Demisemi-quavers.

GAMUT OR DIATONIC SCALE.

Semitone. Sem. Sem.

C. D. E. F. G. A. B. C. D. E. F. G.

Unisons. Semitone. Sem. Sem.

G. A. B. C. D. E. F. G. A. B. C. D.

NOTATION OF NOTES AND RESTS ANCIENTLY USED, AND THOSE NOW IN USE.

	Large.	Long.	Breve.	Semibreve.	Minim.	Crotchet.	Quaver.	Semi-quaver.	Demisemi-quaver.
NOTES.									
	8 Bars.	4 Bars.	2 Bars.	One Bar.	Half.	4 th	8 th	16 th	32 ^d
RESTS.									

MISCELLANEOUS MUSICAL CHARACTERS.

Treble Clef. Contr. Tenor Clef. Bass Clef. Sharp. Flat. Natural. Direct. Single Bar. Double Bar. Dot. Slur. Figure 3. Repeats. Hold. Brace. Divider. Close.

SIMPLE COMMON TIME.

1st Adagio. 2^d Largo. 3^d Allegro.

COMPOUND COMMON TIME.

1st Largo. 2^d Allegro.

SIMPLE TRIPLE TIME.

1st Adagio. 2^d Largo. 3^d Allegro.

COMPOUND TRIPLE TIME.

1st Largo. 2^d Allegro.

A TABLE SHOWING ALL THE DIFFERENT MAJOR AND MINOR KEYS GENERALLY USED.

C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C			
Major Scale	1 st	2 ^d	3 rd	4 th	5 th	6 th	7 th	8 th	9 th	10 th	11 th	12 th	1 st	2 ^d	3 rd	4 th	5 th	6 th	7 th	8 th	9 th	10 th	11 th	12 th

TRANSPOSITION.

Key of MAJOR OR SHARP KEYS.

Ascending. Sem: Descending. Sem:

C. Ascending. Sem: Descending. Sem:

G. Ascending. Sem: Descending. Sem:

D. Ascending. Sem: Descending. Sem:

A. Ascending. Sem: Descending. Sem:

E. Ascending. Sem: Descending. Sem:

F. Ascending. Sem: Descending. Sem:

Bb. Ascending. Sem: Descending. Sem:

Eb. Ascending. Sem: Descending. Sem:

Ab. Ascending. Sem: Descending. Sem:

Key of MINOR OR FLAT KEYS.

Ascending. Sem: Descending. Sem:

A. Ascending. Sem: Descending. Sem:

E. Ascending. Sem: Descending. Sem:

D. Ascending. Sem: Descending. Sem:

B. Ascending. Sem: Descending. Sem:

G. Ascending. Sem: Descending. Sem:

F#. Ascending. Sem: Descending. Sem:

C. Ascending. Sem: Descending. Sem:

F# C#. Ascending. Sem: Descending. Sem:

F. Ascending. Sem: Descending. Sem:

N. B. When the Minor Scale ascends, the 6th and 7th must be made a Semitone sharper as in the Key of A.

A TABLE SHOWING THE NATURAL COMPASS OF MALE & FEMALE VOICES.



F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C

Natural compass.

Natural compass.

Female and Boys Voices.

Male Voices.

Ascending with Sharps. THE CHROMATIC SCALE. Descending by Flats.

C. C#. D. D#. E. F. F#. G. G#. A. A#. B. C. C. B. Bb. A. Ab. G. Gb. F. E. Eb. D. Db. C.

MISCELLANEOUS LESSONS FOR PRACTICE.

Treble Staff. Major Key. Minor Key. Minor Key. Major Key.

Semitone. Sem. Sem. Sem.

C. D. E. F. G. A. B. C. D. E. F. G. A. A. G. F. E. D. C. B. A. G. F. E. D. C.

Fa. Sol. La. Fa. Sol. La. Mi. Fa. Sol. La. Fa. Sol. La. La. Sol. Fa. La. Sol. Fa. Mi. La. Sol. Fa. La. Sol. Fa.

Bass Staff.

C. D. E. F. G. A. B. C. D. E. F. G. A. A. G. F. E. D. C. B. A. G. F. E. D. C.

INTERVALS PROVIDED.

Major 3rd Minor 4th Perfect 5th Major 6th Major 7th 8th or Octave.

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

Minor 3rd Minor 4th Perfect 5th Minor 6th Minor 7th 8th or Octave.

MISCELLANEOUS INTERVALS.

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

HARMONIC INTERVALS.

1. 1 3--1 5--1 8--1 3 5 8. 1 4--1 6--1 8--1 4 6 8.

3. 1 3--1 5--1 8--1 3 5 8. 1 4--1 6--1 8--1 4 6 8.

WIRKSWORTH. S. M.

TENOR

COUNTER

AIR

BASS

Our days are as the grass, Or like the morning flow'r; If one sharp blast sweeps o'er the field, It withers in an hour.

EGYPT. S. M.

T.

C.

Air.

B.

And am I born to die, To lay this body down; And must my trembling spirit fly, In-- to a world un-known.

Musical score for "WOODSIDE. S. M." featuring three staves: Treble (T.), Alto (A.), and Bass (B.). The lyrics are: "We'd raise our voices high, And worship with our tongues; We'd claim some kindred with the skies, To join the heavenly songs."

WHITFIELD. S. M. D! Miller.

Musical score for "WHITFIELD. S. M." by D! Miller. It consists of two staves: Treble (T.) and Bass (B.). The lyrics are: "Come all ye trembling Saints, Your Harps do ye up take;"

Continued.

Continuation of the musical score for "WHITFIELD. S. M." with lyrics: "Loud to the praise of Love divine, Bid every string awake."

CORNHILL. S. M.

Musical score for "CORNHILL. S. M." featuring two staves: Treble (T.) and Alto (A.). The lyrics are: "Hark! how th'adoring hosts, Employ their Harps and sing, Em-employ---- their"

Continuation of the musical score for "CORNHILL. S. M." with lyrics: "Hark! how th'adoring hosts, Em-employ----- their Harps and sing, Employ their"

CORNHILL *Con^d*

T.

Harks and sing: Hark! how the notes of love divine, Sound sweet from ev'ry string.

Hark! how the notes of love di--vine, of love divine, Sound sweet from ev'ry string.

Air, *tr*

Harks and sing: Hark! how the notes of love di--vine, Hark! how the notes of love-- divine, Sound sweet from ev'ry string.

B.

Hark! how the notes of love di--vine, Hark! &c. Sound sweet from ev'ry string.

HORNCASTLE. S. M.

T.

C.

Air.

B.

Let hearts and tongues unite, And loud thanksgivings raise; 'Tis du--ty mingled with de-light, To sing-- sweet songs of praise.

T.

C.

Raise your tri-umphant songs, To an im-mortal tune; Let the wide earth re-sound the deeds, Ce-les-tial grace has done.

Air.

B.

WATCHMAN. S. M.

T.

C.

To thy AL-mighty love, What honours shall we raise; Not all the raptur'd songs a-bove, Can ren-der e-qual praise.

Air.

B.

T. *Join in his praise with one ac-- cord,*

C. *Join in his praise with one ac-- cord,*

Air. *Join in his praise with one ac-- cord,*

B. *Join in his praise with one ac-- cord,*

Come all that love our King, And let your joys be known, And let your joys be known;

220

Continued.

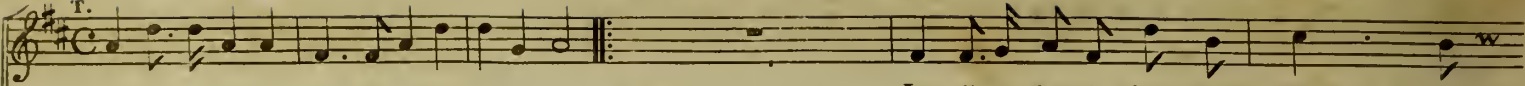
T. *Join in his praise with one ac_cord, As Saints do round the throne,*

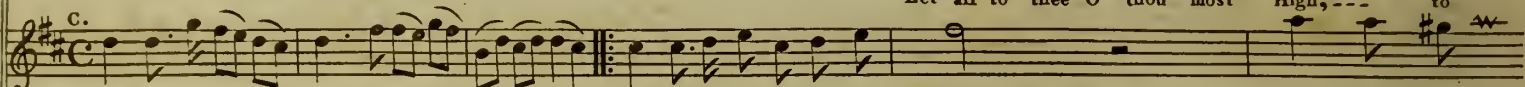
C. *Join in his praise with one ac_cord, As Saints do round the throne,*

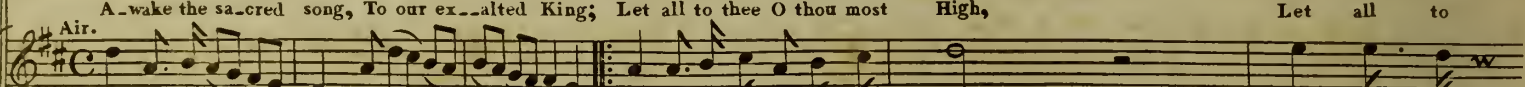
Air. *Join in his praise with one ac_cord, As Saints do round the throne,*


B. *Join in his praise with one ac_cord, As Saints do round the throne,*

As Saints do round the throne,

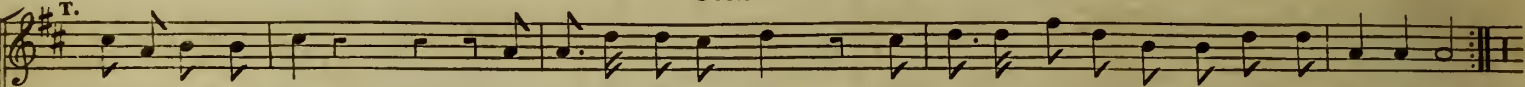
T.  Let all to thee O thou most High, --- to

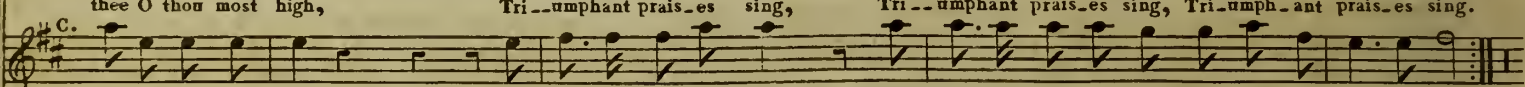
C.  A_wake the sa_cred song, To our ex_alted King; Let all to thee O thou most High, Let all to


Air.  Let all to thee O thou most High, --- to

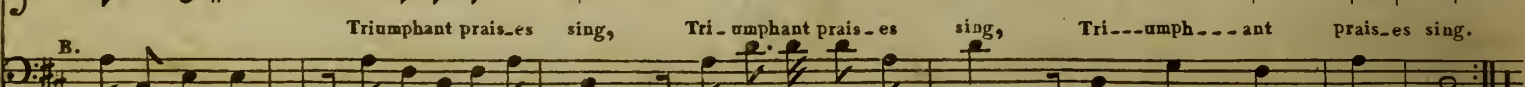
B.  Let all to thee O thou most High, --- to

Continued.

T.  thee O thou most high, Tri_ump_hant prais_es sing, Tri_ump_hant prais_es sing, Tri_ump_hant prais_es sing.

C.  thee O thou most high, Tri_ump_hant prais_es sing, Tri_ump_hant prais_es sing, Tri_ump_hant prais_es sing.

Air.  Tri_ump_hant prais_es sing, Tri_ump_hant prais_es sing, Tri_ump_hant prais_es sing.

B.  thee O thou most high, Tri_ump_hant prais_es sing, Tri_ump_hant prais_es sing, Tri_ump_hant prais_es sing.

T.

C.

Air.

B.

The Hill of Si-on yields, A thousand sa-cred sweets; Be-fore we reach the Heav'n-ly field, Or walk the Gol-den streets.

Continued.

T.

C.

Air.

B.

Then let our songs a---bound, And ev'ry tear be dry, While &c.

Then let our songs a---bound, And ev'ry tear be dry, While marching through Im-manuel's ground, To fairer world's on high.

Then let our songs a---bound, And ev'ry tear be dry, While &c.

T.

C.

Air.

B.

Teach me the measure of my days, Thou maker of my frame; I would sur-vey life's narrow space, And learn how frail I am.

OLD LONDON. C. M.

T.

C.

Air.

B.

How few and e_vil are our days, But threescore years and ten; In that short space our toilsome ways, Are full of grief and pain.

T.

C.

Air.

B.

Let Saints be low, with sweet accord, U_nite with those above; In solemn lays to praise their King, And sing his dy_ing love.

BANGOR. C. M.

T.

C.

Air.

B.

As sparks in close suc_ession rise, So man, that child of woe; Is doom'd to endless cares and toils, Thro' all his life be low.

T. In yonder world, Saints here be - low,

C. While Harps un - number'd sound thy praise, In yonder world a - bove; Saints here be - low, Saints here be -

Air. In yonder world, Saints here be - low,

B. Saints here be - low,

SALFORD Con^d

T. ---low, ad - mire thy ways, And glo - - - - - ry in thy love.

C. ---low, ad - mire thy ways, And glo - - - - - ry in thy love.

Air. ---low, ad - mire thy ways, And glo - - - - - ry in thy love.

B. ---low, ad - mire thy ways, And glo - - - - - ry in thy love.

NEW WINDSOR. C. M.

T. How should our songs, like those above, With warm de - vo - tion rise;

C. How should our songs, like those above, With warm de - vo - tion rise;

Air. How should our songs, like those above, With warm de - vo - tion rise;

B. How should our songs, like those above, With warm de - vo - tion rise;

T. *h*

C. *h*

Air.

B.

Mount upward to the skies, ----- Mount &c.

How should our souls, On wings of love, Mount up-----ward to the skies, Mount up-----ward to the skies.

Mount upward to the skies, ----- Mount &c.

Mount up-----ward to the skies, Mount &c.

SHEILDS. C. M.

T. *h*

C. *h*

Air.

B.

My soul shall quit----- this mournful vale, And &c.

And let this feeble bo_dy fail, And let it faint or die; My soul shall quit this mournful vale, And soar to worlds on high.

My soul shall quit----- this mournful vale, And &c.

My soul shall quit this mournful vale, And &c.

T.
C.
Air.
B.

I with my voice to him did cry, He lent a gracious ear; My voice I lift-ed up on high, And He my suit did hear, And
And He my suit, And He my suit did hear, And
And He my suit did hear, And He my suit did hear, And

Continued.

S^t MARK'S. C. M.

T.
C.
Air.
B.

He my suit did hear.
He my suit did hear.
He my suit did hear.
He my suit did hear.

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

BURSTAL. C. M.

27

Musical score for 'BURSTAL. C. M.' featuring four staves: Treble (T.), Alto (C.), Air, and Bass (B.). The Air staff contains the lyrics: "With love and sa-cred rapture fir'd, Thy lof-ty name we'll sing; Thou on-ly wond'rous things hast done, Great ev-er-lasting King." The score includes various musical notations such as notes, rests, and trills.

BLACKBOURN. C. M.

Musical score for 'BLACKBOURN. C. M.' featuring four staves: Treble (T.), Alto (C.), Air, and Bass (B.). The Air staff contains the lyrics: "The Saints, when once from death set free, With joys shall mount on high; The heav'nly hosts with praises loud, Shall meet them in the sky." The score includes various musical notations such as notes, rests, and trills.

T.

C.

When shall we join you heav'nly band, In sweet se-raphic lays; When shall we reach their happy land, When shall we reach their happy land,

Air.

B.

Continued.

* MOUNT CALVARY. C. M.

J. Stewart.

T.

C.

To sing sweet songs of praise.

Air.

B.

T.

C.

Blest be the dear u-nit-ing love, That will not let us part; That will not, will not let us part; That will not, will not let us part; That will not, will not let us part;

Air.

B.

That will not let us part;

That will not let us part;

That will not let us part;

That will not let us part;

T.
Our bo-dies may be far re_mov'd, Our bodies far re--mov'd, But still we're &c.

C.
Our bodies may be far re--mov'd, But still we're join'd in heart, But still we're join'd in heart.

Air.
Our bodies may be far re_mov'd, Our bodies far re--mov'd, But still we're &c.

B.
Our bo-dies may be far re- mov'd, Our bodies far re--mov'd, But still we're &c.

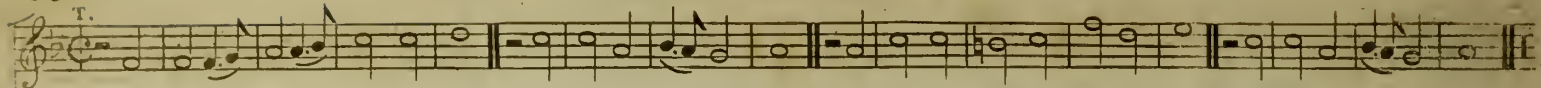
* CAROLINE. C. M.

T.
Should keep in tune so long.

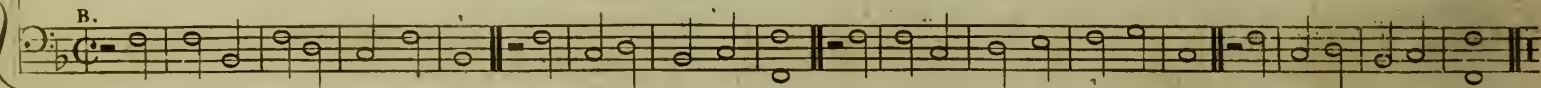
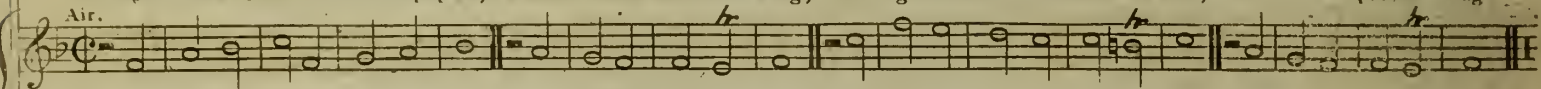
C.
Our life contains a thousand springs, And dies if one be gone; Strange! that a harp of thousand strings, Should keep in tune so long.

Air.
Should keep in tune so long Should keep in tune so long.

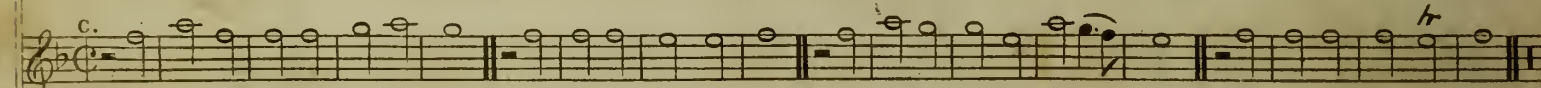
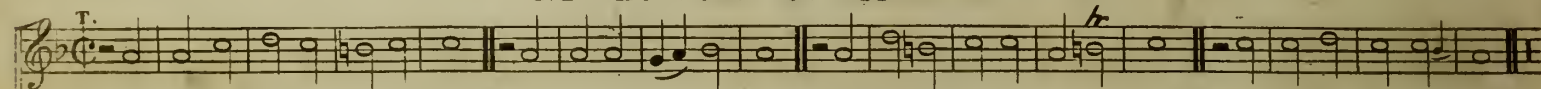
B.
Should keep in tune so long Should keep in tune so long.



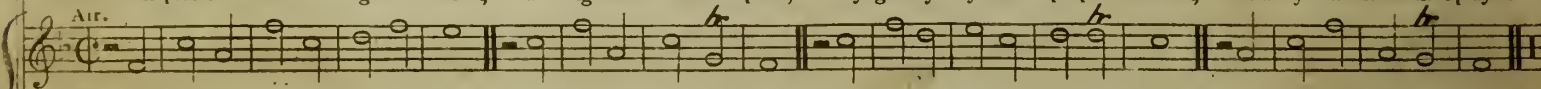
With rev'rence let the Saints appear, And bow be fore their King; His high commands with rev'rence hear, And to him praises sing.



NEW LONDON. C. M.



All praise to thee in highest strains, In highest worlds be paid; Thy glo-ry by our lips pro-claim'd, And by our lives dis-play'd.



ST PAUL'S. C. M.

T. *hr*

C.

Come let us all unite to praise, The friend of all mankind; Our thankful hearts in solemn lays, Be with our voices join'd.

Air. *hr* *hr* *hr*

B.

Detailed description: This musical score is for the hymn 'St Paul's, C. M.'. It consists of four staves. The top staff is for Tenor (T.), the second for Cello (C.), the third for Air, and the fourth for Bass (B.). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Come let us all unite to praise, The friend of all mankind; Our thankful hearts in solemn lays, Be with our voices join'd.' The Air section is marked with 'hr' (ritardando) above the notes.

ST ANN'S. C. M.

T.

C.

Now shall my inward joys arise, And burst into a song; For love divine inspires my heart, And pleasures tune my tongue.

Air. *hr* *hr* *hr*

B.

Detailed description: This musical score is for the hymn 'St Ann's, C. M.'. It consists of four staves. The top staff is for Tenor (T.), the second for Cello (C.), the third for Air, and the fourth for Bass (B.). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Now shall my inward joys arise, And burst into a song; For love divine inspires my heart, And pleasures tune my tongue.' The Air section is marked with 'hr' (ritardando) above the notes.

TIVERTON. C. M.

T.

C.

Air.

B.

All gracious King, with songs of praise, I'll in thy strength re-joice; And, blest with thy sal-va-tion, raise, To thee a cheerful voice.

ST NEOT'S. C. M.

T.

C.

Air.

B.

I'll hope in him, whose mighty hand, Can all my woes re-move; For I shall yet be-fore him stand, And sing re-stor-ing love.

T.

C.

Air.

B.

Great King on high, ac_cept the praise, Of these our humble songs; Till tunes of nobler sound we raise, With our im_mor_tal tongues.

BEDFORD. C. M.

T.

C.

Air.

B.

Come let us join the host a_bove, And high our voi_ces raise; Re_member our Cre_a_tor's love, And loud pro-claim his praise.

HUDDERSFIELD. C. M.

T. *tr*

C.

Air. *tr*

B.

O for a shout of sa-cred joy, To thee the sov²-reign King; Let ev²-ry land their tongues em-ploy, And Hymns of triumph sing.

GLASGOW. C. M.

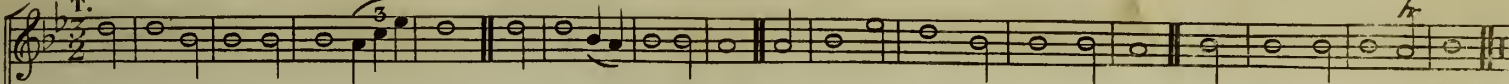
T.

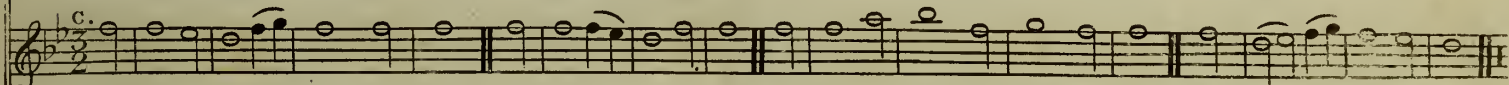
C.

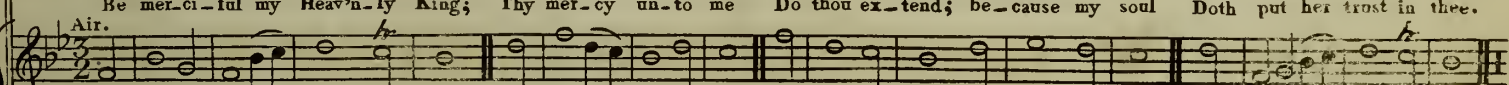
Air. *tr*

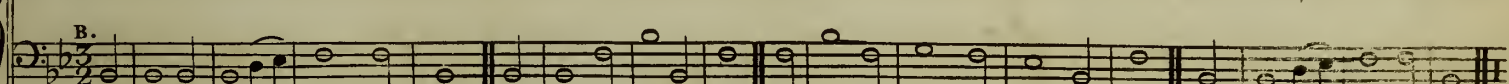
B.

With my whole heart I'll raise my song, Thy wonders I'll^o pro-claim; Thou sov^o-reign judge of right and wrong, I'll praise thy glo-rious name.

T. 

C. 

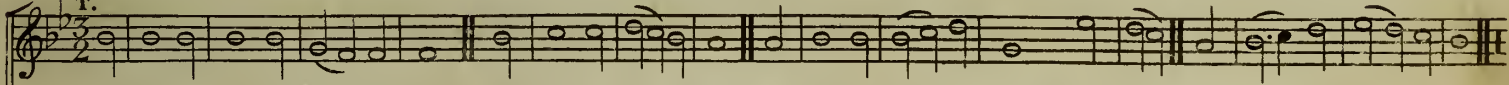
Air. 

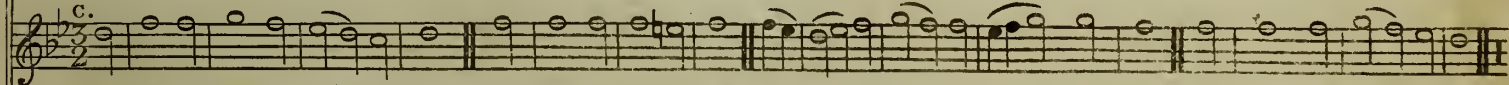
B. 

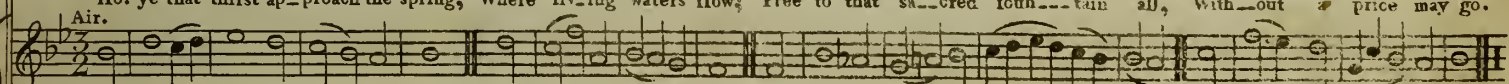
Be mer-ci-ful my Heav'n-ly King; Thy mer-cy un-to me Do thou ex-tend; be-cause my soul Doth put her trust in thee.


St GREGORY. C. M.

D! Wainwright.

T. 

C. 

Air. 

B. 

Hol ye that thirst ap-proach the spring, Where liv-ing waters flow; Free to that sa-cred foun-tain all, With-out a price may go.

† The above Tune Fenwick or Martyrdom and by some called Drumclow was composed by M^r Hugh Wilson a native of Fenwick.

HEIGHINGTON. C. M.

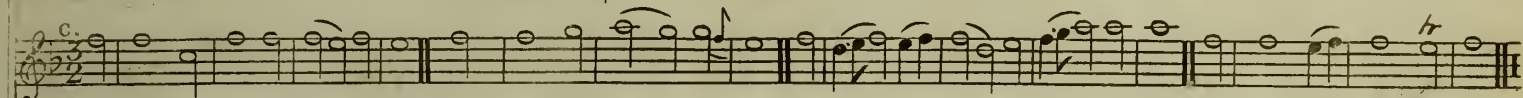
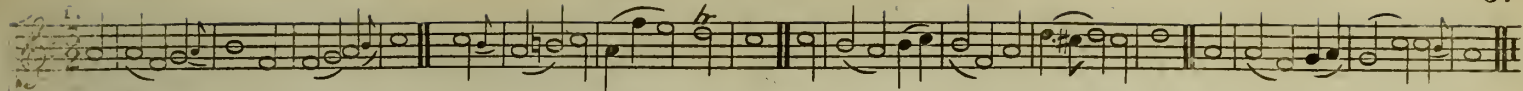
When join'd to that har-mo-nious throng, That fills the Choirs a--bove; Sal--va--tion then shall be our song, And ev'ry note be love.

The score consists of four staves. The top staff is for Tenors (T.), the second for Chorales (C.), the third for Airs, and the fourth for Basses (B.). The key signature is one sharp (F#) and the time signature is 3/2. The music is written in a grand staff format with a brace on the left side.

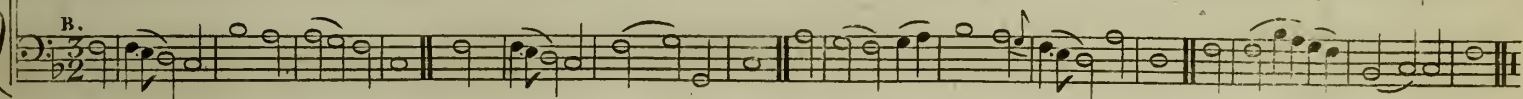
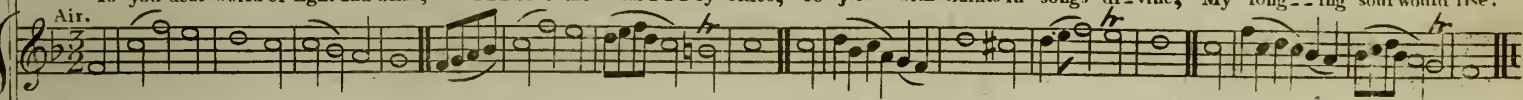
GAINSBOROUGH. C. M.

I will be glad and much re-joice, In thee, O thou most high; And make my songs ex--tol thy name, A--bove the star--ry sky.

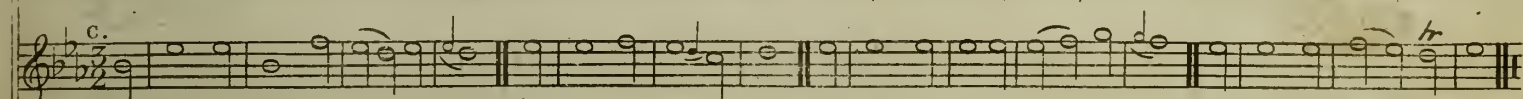
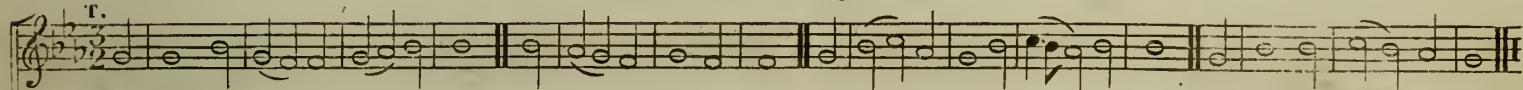
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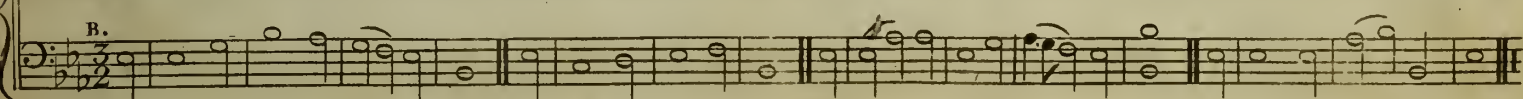
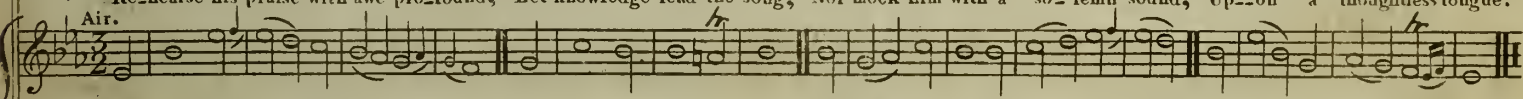
To you dear world of light and bliss, A--bove the star--ry skies; To join with Saints in songs di-vine, My long--ing soul would rise.



ST STEPHEN'S. C. M.



Re-hearse his praise with awe pro-found, Let knowledge lead the song; Nor mock him with a so-lemn sound, Up--on a thoughtless tongue.



38
S^t. ANDREW'S. C. M.

Hark! how th'a-dor-ing hosts a-bove, With songs sur-round the throne; Ten thousand thousand are their tongues, But all their hearts are one.

Air.

MONTROSE. C. M.

Night un-to night his name re-peats, The day re-news the sound; Wide as the Heav'n on which he sits, To turn the season round.

Air.

S^t. JAMES'. C. M.

Courtville.

39

T.

C.

Air.

B.

O that we were where we could view, The glories of our King; That we might love as An-gels do, That we like them might sing.

S^t. DAVID'S. C. M.

Ravenscroft.

T.

C.

Air.

B.

To Him, in whom they move and live, Let ev'ry crea-ture sing; All glo-ry to their Maker give, And homage to their King.

MOUNT PLEASANT. C. M.

And glorious make his praise, *f*

The sleeping Saints with joy shall wake, And loud ho-san - nas raise; In him who lov'd them they'll re-joice, And glorious make his praise.

And glorious make his praise, *p* *f*

Detailed description: This block contains the musical score for the hymn 'Mount Pleasant'. It features four staves: a vocal line at the top, a piano accompaniment line, and two lower staves for the organ or keyboard. The music is in common time (C) and begins with a treble clef. The lyrics are written below the vocal line. Dynamic markings include *tr* (trill), *p* (piano), and *f* (forte). The score concludes with a double bar line.

NEW CAMBRIDGE. C. M.

f

I'll thee ex-tol O thou my King, I'll bless thy name al-ways; Thee will I bless each day, and will Thy name for ev-er praise. *p*

Thy name for ev-er praise, *f*

p

Detailed description: This block contains the musical score for the hymn 'New Cambridge'. It features four staves: a vocal line at the top, a piano accompaniment line, and two lower staves for the organ or keyboard. The music is in common time (C) and begins with a treble clef. The lyrics are written below the vocal line. Dynamic markings include *f* (forte), *p* (piano), and *tr* (trill). The score concludes with a double bar line.

T. *p* It is a comely thing,

C. It is a comely thing,

Air. Praise ye his name; for it is good, Praise to our King to sing; For it is pleasant and to praise, --- *p* It is a comely thing.

B. *f* It is a comely thing,

OLDHAM. C. M.

T. *tr* *p* With Saints a_bove to join, *f*

C. With Saints a_bove to join, *f*

Air. O for a thousand tongues to sing, The praise of love di_vine; In songs un_to my Heav'nly King, With Saints a_bove to join.

B. *p* *f* With Saints a_bove to join,

T. In praise of Him they love,

C. In praise of Him they love, *tr*

Air. In praise of Him they love,

B. In praise of Him they love,

I long to hear the heav'nly songs, In yonder world a-bove; Which An-gels sweetly sing for joy,

NATIVITY. C. M.

T. *tr* Their own immortal strains, *tr*

C. *tr* Their own immortal strains, *tr*

Air. *tr* Their own immortal strains, *tr*

B. *tr* Their own immortal strains, *tr*

When shall we reach those blissful realms, Where peace for e-ver reigns; And learn of yon ce-lestial choir,

BETHEL. C. M.

When we ap-pear in yonder cloud, With all thy favour'd throng; Then we will sing more sweet, more loud, And thou shalt be our song.

The score for 'Bethel' consists of four staves. The top staff is for Tenor (T.), the second for Contralto (C.), the third for Air (vocal), and the bottom for Bass (B.). The music is in G major and common time. The lyrics are written below the vocal staves.

St BRIDGET'S. C. M.

Bright Angels, strike your loudest strings, Your sweetest voices raise; Let Heav'n and all cre-a-ted things, Sound our Im-manuel's praise.

The score for 'St Bridget's' consists of four staves. The top staff is for Tenor (T.), the second for Contralto (C.), the third for Air (vocal), and the bottom for Bass (B.). The music is in C major and common time. The lyrics are written below the vocal staves.

ST. GEORGE'S. C. M.

T.
C.
Air.
B.

A_wake my heart, a_rise my tongue, Pre_pare a tuneful voice; In thee, the life of all my joy, A_loud will I re_joyce, ----- A_loud will I re_joyce.

SCARBOROUGH. C. M.

T.
C.
Air.
B.

Let high born Seraphs tune the lyre, And as they tune it fall Be_ fore his face, who tunes their choir, And crown him King of all.

ADAGIO Ad lib:

T.

C.

Air.

B.

Some Seraph lend your Heav'nly tongue, Or Harp of Golden string; That I may raise a lof-ty song, To our E--ternal King.

IRISH. C. M.

T.

C.

Air.

B.

The glorious armies of the sky, To thee, O mighty King; Tri-umphant An-thems con-se--crate, And Hal-le-lu-jahs sing.

ROMAINE. C. M.

T.

C.

Air.

B.

O let me join you raptur'd lays, And with the blessed sing; For I in Songs of endless praise, Would magnify their King, Would magnify their King.

f

MELODY. C. M.

Air.

B.

When'er my suffer'g time is o'er, My soul shall soar a-way;

Continued.

Air.

B.

There shall I sigh and weep no more, But sing thro' end- less day.

WILTSHIRE. C. M.

T.

C.

Air.

B.

Thro' all the changing scenes of life, In trouble and in joy;

F.
C.
Air.
B.

The praises of my King shall still, The praises of my King shall still; My heart and tongue employ, My heart and tongue employ.

CORNWALL. C. M. † D. Wilson.

T.
C.
Air.
B.

And drives away his fear, And drives away his fear, And drives away his fear.

How pleasing is the heavenly sound, In a believers ear; It soothes his sorrows heals his wounds, Ad: lib: Tempo. And drives away his fear.

And drives away his fear, And drives away his fear, And drives away his fear.

And drives away his fear.

† Originally named Frazer.

OVERTON. C. M.

T. *p* *Cres:*

C. *Cres:*

Air. *p* *Cres:*

B. *p* *Cres:*

Angels will hover, Angels will hover round my bed, And waft... my spirit home:

Sweet to re-joice in lively hope, That when my change shall come; And waft... my spirit home:

Angels will hover, Angels will hover, Angels will hover round my bed, And waft... my spirit home:

OVERTON Con^d

T. *Mf*

C. *Mf*

Air. *Mf*

B. *Mf*

And waft my spirit home.

Angels will hover round my bed, And waft my spirit home.

And waft... my spirit home.

And waft... my spirit home.

NEHEMIAH. C. M.

T. *w*

C. *w*

Air. *w*

B. *w*

O let me join you happy throng, Who praise their glorious King; Who

T. *p* Which they so sweetly sing, Which they so sweetly sing. *Mf*

C. *Mf* Which they so sweetly sing.

Air. *p* praise their glorious King; O let me mount and swell the song, *p* Which they so sweetly sing. *tr*

B. *p* Which they so sweetly sing, Which they so sweetly sing, Which they so sweetly sing. *Mf*

PICKERING. C. M.

T. *tr* *p* *Mf* *f*

C. *Mf* *f*

Air. *p* How sweet to hear the heavenly sounds, 'Tis music in our ears; *p* *Mf* *f* And drives away our fears, And drives away our fears. *tr*

B. *Mf* *f*

And drives away &c.

T.
A-wake the sacred song, A-wake &c. O may his love, O may his

C.
To our Redeemer's glo--rious name, A-wake the sa-cred song; O may his love, O may his

Air.
A-wake the sacred song, A-wake &c. O may his

B.
A-wake the sacred song, A-wake &c. O may his

O may his love, O may his

CYPRUS Con^d

T.
love, (immortal flame,) Tune ev'ry heart and tongue, Tune ev--ry heart and tongue.

C.
love, (immortal flame,) Tune ev--ry heart and tongue.

Air.
love, (immortal flame,) Tune ev--ry heart and tongue.

B.
love, (immortal flame,) Tune ev--ry heart and tongue.

love, (immortal flame,) Tune ev'ry heart and tongue, Tune ev--ry heart and tongue.

OTFORD. C. M.

T.
How good and pleasant must it be, To raise our voices

C.
How good and pleasant must it be, To raise our voices

Air.
How good and pleasant must it be, To raise our voices

B.
How good and pleasant must it be, To raise our voices

T. *h*

And with re--peat--ed hymns----- of praise, Our King to mag--ni--fy.

C. *h*

High; And with re--peat--ed hymns of praise, Our King to mag--ni--fy.

Air. *h*

And with repeated hymns of praise, And with re--peat--ed hymns of praise, Our King to mag--ni--fy.

B. *h*

And with re--peat--ed hymns of praise, And with re--peat--ed hymns of praise, Our King to mag--ni--fy.

ARTAXERXES. C. M.

D! Arne.

T.

Blest is the man whose soft'ning heart, Feels all another's pain; To whom the sup-pli--cat--ing eye, Was never rais'd in vain.

C. *h*

Air. *h*

B.

EXULTATION. C. M.

T. All ye that upright are in heart, For joy &c.

C. All ye that upright are in heart, For joy &c.

Air. Ye righteous in your King be glad, In him do ye re-joice; All ye that upright are in heart, For joy lift up your voice, For

B. All ye that upright are in heart, For joy &c.

EXULTATION Cond.

T. ||

C. ||

Air. joy lift up your voice, For joy--- lift up your voice.

B. For joy, For joy--- lift up your voice. ||

KNUTSFORD. C. M.

T. ||

C. ||

Air. Our King on high shall be our theme, While in this world we stay;

B. ||

T. *f* *tr*

We'll sing un-to his bless-ed name, When all things else de--cay.

G. *f*

We'll sing un-to his bless-ed name, When all things else de--cay; *p* When all things else de--cay.

Air. *tr* *tr*

We'll sing un-to his bless-ed name, When all things else de--cay.

B. *f*

When all things else de--cay.

T. *tr* *tr* *mp*

And no-bler songs a-bove, And no-bler songs a-bove.

G. *tr*

To thee let ev-ry tongue be praise, And ev-ry heart be love; Below, sweet Halle-lujahs raise, And no-bler songs a-bove.

Air. *tr* *tr*

And no-bler songs a-bove.

B. *mp*

And no-bler songs a-bove.

And no-bler songs a-bove, And no-bler songs a-bove.

SHREWSBURY. C. M.

T. *p* *tr* With songs the throne surround; Hark! how they charm the starry plains,

C. Hark! how the Saints in lofty strains, With songs the throne surround;

Air. *tr* With songs the throne surround; Hark! how they charm the starry plains,

B. *p* With songs the throne surround; Hark! how they charm the starry plains,

SHREWSBURY Con^d

T. *mp* *f*

C. *f*

Air. Hark! how they charm the starry plains, With an im-mortal sound.

B. *f*

NEW HENLEY. C. M.

T.

C.

Air. When we shall leave these dreary plains, And all our sorrows cease; And

B.

f. *hr*

Then shall we sing----- in &c. *Repeat f.*

all our sorrows cease; *Air.* *hr* Then shall we sing in joy-ful strains, In yon sweet realms of peace. *hr*

B. Then shall we sing----- in &c. *Repeat f.*

Then shall we sing---- in joy-ful strains, Then shall we sing in &c.

PEMBROKE. C. M.

T. *hr* *f.* *hr*

In a triumphant song, In a triumphant song.

C. *hr* *f.*

My soul would rise and sweetly sing, With yonder happy throng; Who would not praise their Heavenly King, *f.* In a triumphant song.

Air. *hr* *f.* *hr*

B. In a tri-um-phant song, In a tri-um-phant song. *f.*

In a triumphant song.

T. They charm the heav'nly plains, *p*

C. They charm the heav'nly plains, *f*

Air. How sweet yon Saints and An-gels sing! They charm the heav'nly plains; Hark! how they praise their glorious King, *p*

B. They charm the heav'nly plains, *f*

PIETY Con^d

ZION HILL. C. M.

T. With their enraptur'd strains, *f*

C. With their enraptur'd strains, *f*

Air. Hark! how they praise their glorious King, *p*

B. Hark! how they praise their glorious King, *f*

T. Enquire ye Pilgrims for the way, That leads to Zion hill, That leads to Zi-on hill;

C. Enquire ye Pilgrims for the way, That leads to Zion hill, That leads to Zi-on hill;

Air. Enquire ye Pilgrims for the way, That leads to Zion hill, That leads to Zi-on hill;

B. Enquire ye Pilgrims for the way, That leads to Zion hill, That leads to Zi-on hill;

T.
C.
Air.
B.

With a determin'd will, With a de-ter-min'd will, With a de---ter-min'd will.
And thither set your steady face, With a determin'd will, With a determin'd will, With a de---ter-min'd will.
With a determin'd will, With a determin'd will, With a de---ter-min'd will.
With a determin'd will, With a de-ter-min'd will, With a de---ter-min'd will.

ST NICHOLAS. C. M.

T.
C.
Air.
B.

To him who sits up-on the throne, Let all on earth a-dore; And to the Lamb that once was slain, Be glory evermore, Be glo---ry glo--ry evermore.
Be glo---ry glo---ry evermore.
Be glo---ry glo---ry evermore.
Be glo--ry glo---ry evermore.

My tongue shall tri-umph, My tongue shall tri-umph.

Hence from my soul sad thoughts be-gone, And leave me to my joys;

My tongue shall tri-umph, My tongue shall tri-umph,

Detailed description: This musical score is for the hymn 'BATH CHAPEL. C. M.' by B. Milgrove. It consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melody with various ornaments and dynamics like *p*. The middle staff is the piano accompaniment, also in treble clef, with a key signature of one sharp and common time. The bottom staff is the bass line, in bass clef, with a key signature of one sharp and common time. The lyrics are placed between the staves.

BATH CHAPEL Con^d

My tongue shall tri-umph in my King, And make a joyful noise.

Detailed description: This musical score is for the hymn 'BATH CHAPEL Con d'. It consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melody with various ornaments and dynamics like *f*. The middle staff is the piano accompaniment, also in treble clef, with a key signature of one sharp and common time. The bottom staff is the bass line, in bass clef, with a key signature of one sharp and common time. The lyrics are placed between the staves.

WALMER. C. M.

He moves in a mys-terious way, His won-ders to per-form;

Detailed description: This musical score is for the hymn 'WALMER. C. M.'. It consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It features a melody with various ornaments and dynamics like *f*. The middle staff is the piano accompaniment, also in treble clef, with a key signature of two sharps and common time. The bottom staff is the bass line, in bass clef, with a key signature of two sharps and common time. The lyrics are placed between the staves.

I.
He plants his footsteps in the sea, And rides up on the storm, And rides up on the storm.

C.
He plants his footsteps in the sea, And rides up on the storm, And rides up on the storm.

Air.
He plants his foot steps in the sea, And rides upon the storm, And rides up on the storm, And rides up on the storm.

B.
He plants his footsteps in the sea, And rides upon the storm, And rides up on the storm, And rides up on the storm.

S^t ALBAN'S. C. M.

I.
The tri-bute of your tongues.

C.
Come happy souls approach your King, With new me-lodious songs; Come render to his gracious name, The tri-bute of your tongues.

Air.
The tri-bute of your tongues, The tri-bute of your tongues.

B.
The tri-bute of your tongues, The tri-bute of your tongues.

T. *A* Sov'reign balm for ev'ry wound, *A* Sov'reign balm for ev'ry wound, *A* cordial for our fear, *A* cor--- dial for our fear.

C. *A* Sov'reign balm for ev'ry wound, *A* cor--- dial for our fear.

Air. *A* Sov'reign balm a balm----- *A* Sov'reign balm for ev'ry wound, *A* cordial for our fear, *A* cor--- dial for our fear.

B. *A* Sov'reign balm a balm---- *A* Sov'reign balm for ev'ry wound, *A* Sov'reign balm for ev'ry wound, *A* cordial for our fear, *A* cordial for our fear.

* CART-VALE. C. M.

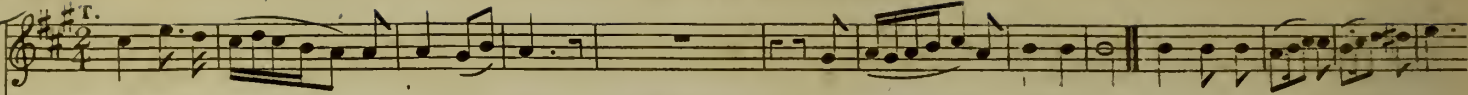
J. Jaap.

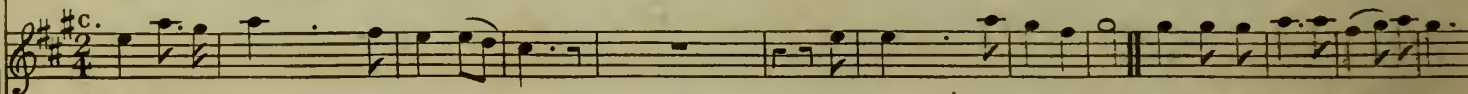
T. Re-joice and sweetly sing Re-joice and sweetly sing.

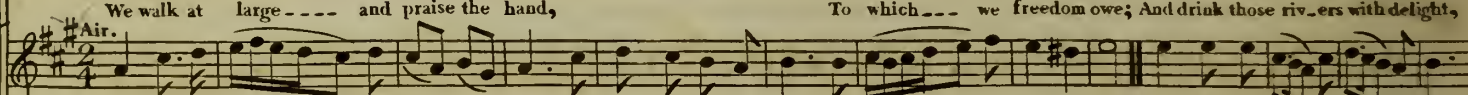
C. *A*-wake and sing the sacred song, To yonder glorious King; Let ev'ry heart and ev'ry tongue, Re-joice and sweetly sing.

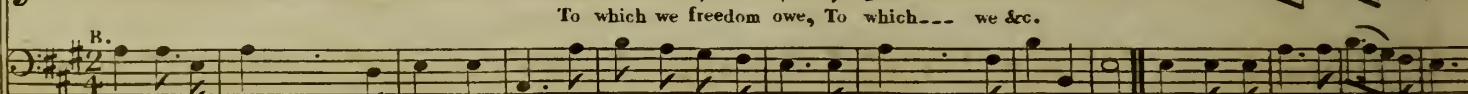
Air. *A*-wake and sing the sacred song, To yonder glorious King; Let ev'ry heart and ev'ry tongue, Re-joice and sweetly sing.

B. Re-joice and sweetly sing. Re-joice and sweetly sing.

T. 

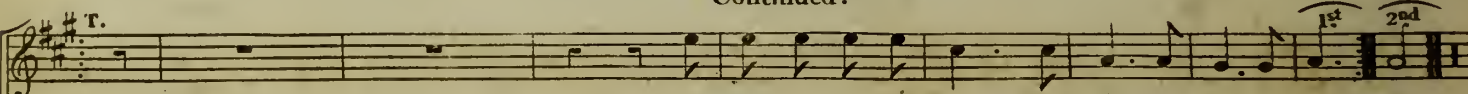
C. 

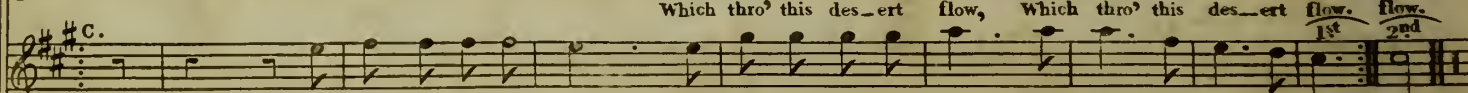
Air. 

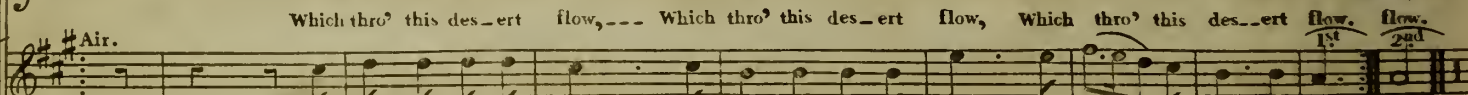
B. 

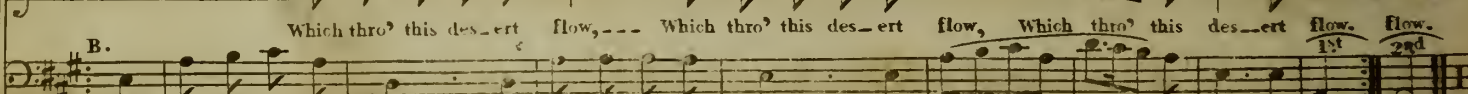
We walk at large ---- and praise the hand, To which --- we freedom owe; And drink those riv_ers with delight,
 To which we freedom owe, To which --- we &c.
 To which we freedom owe, To which --- we &c.

Continued.

T. 

C. 

Air. 

B. 

Which thro' this des_ert flow, Which thro' this des_ert flow, flow. flow.
 Which thro' this des_ert flow, --- Which thro' this des_ert flow, Which thro' this des_ert flow. flow.
 Which thro' this des_ert flow, --- Which thro' this des_ert flow, Which thro' this des_ert flow. flow.
 Which thro' this des_ert flow, --- Which thro' this des_ert flow, --- Which thro' this des_ert flow. flow.

O for a Seraph's tongue to join, The song of those a-bove; To catch the joy in-spiring theme, And sing that he is love.

And sing that he is love--- And sing that he is love.

And sing that he is love--- And sing that he is love.

* DOXOLOGY. I.

J. E. Cameron.

A-men Hallelujah A-men Hallelujah, A-men A-men let the people say A-men A-men A-men.

Ad: Lib:

Ad: Lib:

T.
Let all the just to Heav'n----- with joy, Their cheerful voices raise; For well the right-eous it be-- comes, For well the

C.
Let all the just to Heav'n with joy, Their cheerful voices raise; For well the right-ous

Air.
Let all the just to Heav'n----- with joy, Their cheerful voices raise; For well the right-eous it-----

B.
Let all the just to Heav'n with joy, Their cheerful voices raise; For well the right-eous it be-- comes, For well the righteous

S! HELENA Con^d

T.
righteous it be comes, *p* To sing sweet songs of praise.

C.
it be-- comes, To sing sweet songs of praise, To sing sweet songs of praise.

Air.
----- be-- comes, *p* To sing sweet songs of praise.

B.
it be-- comes, To sing sweet songs of praise, To sing sweet songs of praise.

DOXOLOGY. C. M. II. w. Coll.

T.
To Father, Son and Ho-ly Ghost, Whom we on earth a-dore;

C.
To Father, Son and Ho-ly Ghost, Whom we on earth a-dore;

Air.
To Father, Son and Ho-ly Ghost, Whom we on earth a-dore;

B.
To Father, Son and Ho-ly Ghost, Whom we on earth a-dore;

DOXOLOGY Con^d

65

I.
Be glo-ry ev-er-more, Be glo-ry as it was, is now; Be glo-ry as it was, is now, And shall be ev-er-more.

C.
Be glo-ry ev-er-more, Be glo-ry now And ev-er-more.

Air.
Be glory as it was, is now, And shall be ev-er-more, Be glo-ry as it was, is now; Be glo-ry as it was, is now, And shall be ev-er-more.

B.
Be glory as it was, is now, And shall be ev-er-more, Be glo-ry as it was, is now; Be glo-ry as it was, is now, And shall be ev-er-more.

* TRIUMPH. C. M.

J. Stewart.

T.
How bright their glories be.

C.
How bright their glories be.

Air.
Give me the wings of faith to rise, With-in the veil, and see The Saints a-bove, how great their joys, How bright their glories be, How bright their glories be.

B.
How bright their glories be, How bright their glories be.

How bright their glories be, How bright their glories be.

Awake the heart a--rise the tongue; Awake the heart a--rise the tongue, Hosanna to our glorious King, Hosanna to our glorious King, Ho--

Come let us raise a joy--ful song, a--rise the tongue; Awake the heart a--rise the tongue, Hosanna to our glorious King, Ho--

Awake the heart a--rise the tongue; Awake the heart a--rise the tongue, Hosanna to our glorious King, Hosanna to our glorious King, Ho--

a--rise the tongue; Awake the heart a--rise the tongue, Hosanna to our glorious King, Ho--

Continued.

--sanna to our glorious King: And Halleluiah sing, And Halleluiah Halleluiah sweetly sing, Hal-le-lu-iah sweetly sing.

--sanna to our glorious King: *p* And Halleluiah Halleluiah Halleluiah Halleluiah sweetly sing, Hal-le-lu-iah sweetly sing.

--sanna to our glorious King: And Halleluiah sing, And Halleluiah sing, And Halleluiah Halleluiah sweetly sing, And Halleluiah Hal-le-lu-iah sweetly sing.

--sanna to our glorious King: And Halleluiah Halleluiah Halleluiah Halleluiah Halleluiah sweetly sing, Hal-le-lu-iah sweetly sing.

T. O Cit-y of our King be--gin, The u-ni--versal song; And let the scatter'd vil-la-ges,
 C. The u-ni--versal song, The &c.
 Air. The u-ni--versal song, The &c.
 B. The u-ni--versal song, The &c.

Continued.

T. The cheer-ful notes pro-long.
 C. The cheerful notes pro--long,--- The cheerful notes pro--long,--- The cheer-ful notes pro-long.
 Air. The cheerful notes pro--long,--- The cheerful notes pro--long,--- The cheer-ful notes pro-long.
 B. The cheerful notes pro--long,--- The cheerful notes pro--long,--- The cheer-ful notes pro-long.

T.

C.

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

Air.

B.

PSALM CXLV. L. M.

Geo: Green.

T.

C.

We'll sing a long the Heav'nly road, That leads us to thy bless'd abode; Till with the vast unnumber'd throng, We join in Heav'n's triumphant song.

Air.

B.

BRENTWOOD. L. M.

69

T.
G.
Air.
B.

O how transporting! how di_vine, When sweetest sounds in concord join; And hearts and harps unite to sing, The praises of th'in_carnate King.

Detailed description: This musical score is for the hymn 'BRENTWOOD. L. M.'. It consists of four staves. The top staff is for Tenor (T.), the second for Soprano (G.), the third for Air (likely Alto), and the bottom for Bass (B.). The piano accompaniment is written on a grand staff (treble and bass clefs). The music is in the key of D major (one sharp) and common time (C). The lyrics are: 'O how transporting! how di_vine, When sweetest sounds in concord join; And hearts and harps unite to sing, The praises of th'in_carnate King.' There are various musical markings such as accents and slurs throughout the score.

WELLS. L. M.

T.
G.
Air.
B.

O let not man neglect to sing, The praise of his Almighty King; When Earth and Seas and Heav'n combine, To speak his pow'r and love di_vine.

Detailed description: This musical score is for the hymn 'WELLS. L. M.'. It consists of four staves. The top staff is for Tenor (T.), the second for Soprano (G.), the third for Air (likely Alto), and the bottom for Bass (B.). The piano accompaniment is written on a grand staff (treble and bass clefs). The music is in the key of C major (no sharps or flats) and common time (C). The lyrics are: 'O let not man neglect to sing, The praise of his Almighty King; When Earth and Seas and Heav'n combine, To speak his pow'r and love di_vine.' The score features a variety of note values and rests, with some notes marked with accents.

Musical score for "OLD 100th L. M." featuring four staves: Tenor (T.), Contralto (C.), Air, and Bass (B.). The music is in G major (one sharp) and common time (C). The lyrics are: "Adoring praise, 'tis Heav'n's employ, Bright Seraphs wish no higher joy; A-midst the ever blissful throng, All, all is love and sacred song." The score includes various musical notations such as notes, rests, and fermatas.

T.
C.
Air.
B.

Adoring praise, 'tis Heav'n's employ, Bright Seraphs wish no higher joy; A-midst the ever blissful throng, All, all is love and sacred song.

HANDEL'S 100th L. M.

Musical score for "HANDEL'S 100th L. M." featuring four staves: Tenor (T.), Contralto (C.), Air, and Bass (B.). The music is in G major (one sharp) and 2/2 time. The lyrics are: "When shall the happy time ap-pear, That we shall leave our mansions here; And mount with rapid wing on high, To join the songs a--bove the sky." The score includes various musical notations such as notes, rests, and fermatas.

T.
C.
Air.
B.

When shall the happy time ap-pear, That we shall leave our mansions here; And mount with rapid wing on high, To join the songs a--bove the sky.

T.

C.

When shall I mount and soar a-way, To the bright realms of endless day; And sing with rapture and surprise, Thy loving kind-ness in the skies.

Air.

B.

Detailed description: This musical score is for the hymn 'BIRMINGHAM. L. M.' by J. Hall. It consists of four staves. The top staff is for Tenor (T.), the second for Contralto (C.), the third for Air (soprano), and the bottom for Bass (B.). The music is in common time (C) and G major. The lyrics are: 'When shall I mount and soar a-way, To the bright realms of endless day; And sing with rapture and surprise, Thy loving kind-ness in the skies.' The score includes various musical notations such as slurs, accents, and dynamic markings like 'tr' (trill) and 'hr' (hairpins).

SHOEL. L. M.

T.

C.

To thee, my ev-er-last- ing King, Fain would my soul her tribute bring; Join me ye Saints in songs of praise, Till blest with more ex- al- ted lays.

Air.

B.

Detailed description: This musical score is for the hymn 'SHOEL. L. M.' It consists of four staves. The top staff is for Tenor (T.), the second for Contralto (C.), the third for Air (soprano), and the bottom for Bass (B.). The music is in common time (C) and D major. The lyrics are: 'To thee, my ev-er-last- ing King, Fain would my soul her tribute bring; Join me ye Saints in songs of praise, Till blest with more ex- al- ted lays.' The score includes various musical notations such as slurs, accents, and dynamic markings like 'tr' (trill) and 'hr' (hairpins).

T. *tr*

C. *tr*

Air *tr*

B. *tr*

to him be--long, Repeat his mercies,

Give to our Heav'nly King the praise, For love and truth are all his ways; to him be--long, *p*

Wonders of grace to him be--long, Repeat his mercies, Repeat his mercies,

Wonders of grace to him be--long,

Continued.

T. *f* *tr*

C. *f*

Air *f* *tr*

B. *f* *tr*

Repeat his mercies in your song.

WISHART. L. M.

T. *tr*

C. *tr*

Air *tr*

B. *tr*

O Heav'nly King, our future days, Shall be de--voted to thy praise; And in thy house, thy Sacred

† Originally named Sicilian Mariners Hymn.

WISHART Con^d

TRIUMPHANT. L. M.

T. *p* *f*
 And endless love, And endless love, shall be our theme.

C.
 name, *p* *f*
 Air. And endless love, shall be our theme.

And endless love, and endless love, And endless love, shall be our theme.

B.
 And endless love, shall be our theme.

Detailed description: This block contains the first system of the musical score for 'WISHART Con d'. It features four staves: Treble (T.), Alto (C.), Air (piano), and Bass (B.). The Treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains two measures of music, with dynamics *p* and *f*. The Alto staff has a similar clef and key signature. The Air staff is a grand staff with a treble clef and a key signature of one sharp. The Bass staff has a bass clef and a key signature of one sharp. The lyrics are: 'And endless love, And endless love, shall be our theme.' for the Treble and Bass parts, and 'name, And endless love, shall be our theme.' for the Alto and Air parts.

T.
 Amongst a thousand Harps and Songs, Our glorious King exalted reigns;

C.
 Air. *f*

B.
 Air. *f*

Detailed description: This block contains the second system of the musical score for 'TRIUMPHANT. L. M.'. It features four staves: Treble (T.), Alto (C.), Air (piano), and Bass (B.). The Treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains two measures of music. The Alto staff has a similar clef and key signature. The Air staff is a grand staff with a treble clef and a key signature of one sharp. The Bass staff has a bass clef and a key signature of one sharp. The lyrics are: 'Amongst a thousand Harps and Songs, Our glorious King exalted reigns;' for the Treble and Bass parts, and 'Air. f' for the Alto and Air parts.

TRIUMPHANT Con^d

T. *f*
 And Ech_oes thro' the Heav'nly plains.

C.
 His sacred name fills all their tongues, *p* *f*
 And Ech_oes thro' the Heav'nly plains.

Air. *f*

B.
 And Ech_oes thro' the Heav'nly plains, And Ech_oes thro' the Heav'nly plains.

And Ech_oes thro' the Heav'nly plains, And Ech_oes thro' the Heav'nly plains.

Detailed description: This block contains the third system of the musical score for 'TRIUMPHANT Con d'. It features four staves: Treble (T.), Alto (C.), Air (piano), and Bass (B.). The Treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains two measures of music, with dynamics *f*. The Alto staff has a similar clef and key signature. The Air staff is a grand staff with a treble clef and a key signature of one sharp. The Bass staff has a bass clef and a key signature of one sharp. The lyrics are: 'And Ech_oes thro' the Heav'nly plains.' for the Treble and Bass parts, and 'His sacred name fills all their tongues, And Ech_oes thro' the Heav'nly plains.' for the Alto and Air parts.

T.
C.
Air.
B.

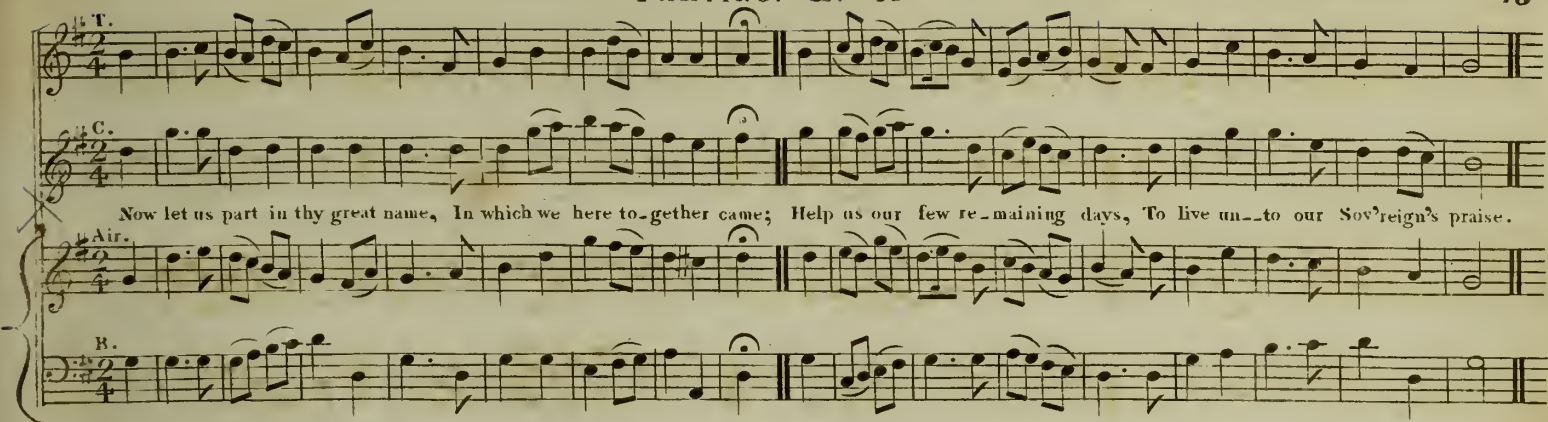
O thou in whom the Gentiles trust, Thou on-ly ho-ly on-ly just; O tune our souls to praise thy name, Thou who art ever-more the same.

SICILY. L. M.

T.
C.
Air.
B.

O thou who art my Heav'nly F' Thee will I magni-ly and praise; I will thee bless, and gladly sing, Un-to thy ho-ly name al-ways.

T.
C.
Air.
B.



Now let us part in thy great name, In which we here together came; Help us our few remaining days, To live un-to our Sov'reign's praise.

Continued.

T.
C.
Air.
B.



Sweet Halle-lujahs, Sweet Halle-lujahs, Sweet Halle-lujahs let us sing; Hallelujah, Hal-lelujah, Hal-le-lu-jah, Hal-le-lu-jah, A-men.

Sweet Halle-lujahs let us sing; Hallelujah, Hal-le-lu-jah, Hal-le-lu-jah, A-men.

Sweet Halle-lujahs, Sweet Halle-lujahs, Sweet Halle-lujahs let us sing; Hallelujah, Hal-lelujah, Hal-le-lu-jah, Hal-le-lu-jah, A-men.

Sweet Halle-lujahs let us sing; Hallelujah, Hal-le-lu-jah, Hal-le-lu-jah, A-men.

T. *p*

C.

Air.

B. *p*

That they might seek and love him too,
 When strangers stand and hear me tell, What beauties in my Sov'reign dwell; Where he is gone they fain would know,
 That they might seek and love him too,

S! MUNGO'S Con^d

ARNSBY. L. M.

T. *f*

C. *f*

Air.

B. *f*

That they might seek and love him too.

T. *f*

C. *f*

Air.

B. *f*

Bring forth your Songs and sweet-ly sing;
 Come all ye Saints and praise your King, Bring forth your Songs and sweet-ly sing;
 Bring forth your Songs and sweet-ly sing;
 Bring forth your Songs and sweet-ly sing;

T. *mp*

C. *mp* *mf* *h*

mp *p* *mf*

Air. Come O ye Angels, come and join, *p* Our songs of praise, in notes divine. *h*

Come O ye An-gels, &c. *mp* Our songs of praise in notes divine, Our songs &c. *mf*

B. *mp* *mf*

Come O ye Angels, ye Angels, come and join, *p* *mf*

DERBY Cond^d

T. *h*

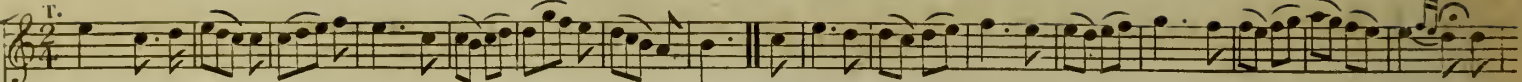
C. *mp* *f*

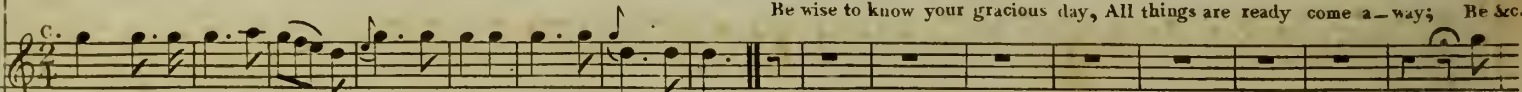
mp *f*

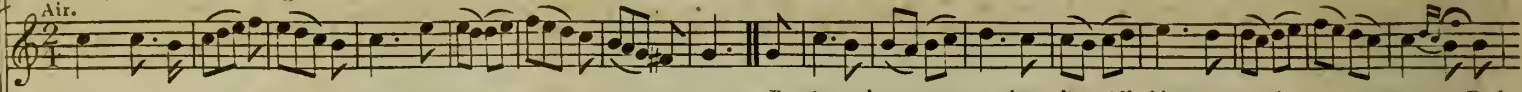
Air. Which Angels play on ev'ry string; Let all be_low and all a_bove, *mp* *f* With Halle_lujahs praise their King, With Halle_lujahs praise their King.

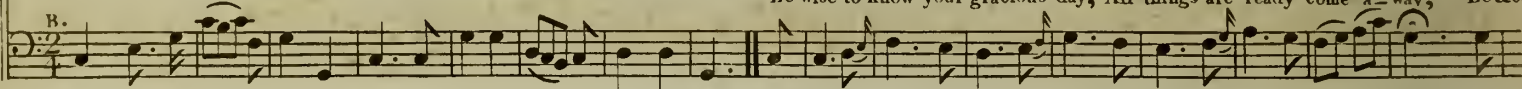
B. *mp* *f*

With Hallelujahs praise their King.

T. 

C. 

Air. 

B. 

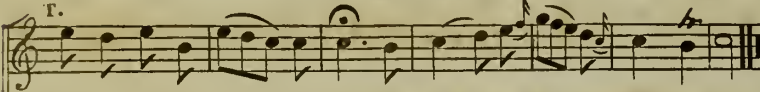
Be wise to know your gracious day, All things are ready come a-way; Be &c.

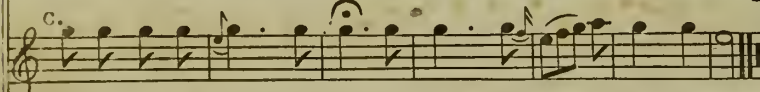
Come, come un-to the gos-pel feast, Let ev'ry sin-ner be a guest; Be

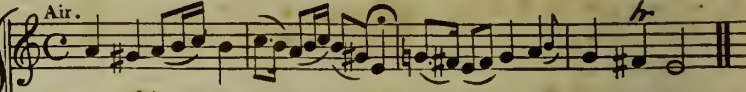
Be wise to know your gracious day, All things are ready come a-way; Be &c.

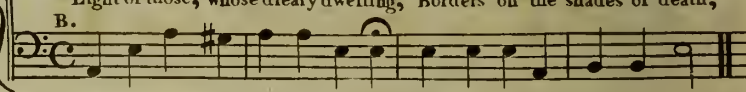
GOSPEL HERALD Cond'

JORDAN. P. M. 8 & 7.

T. 

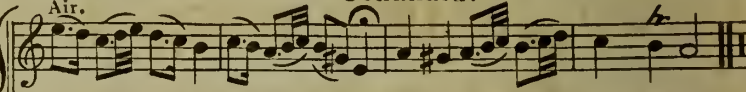
C. 

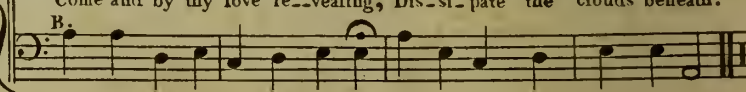
Air. 

B. 

wise to know your gra-cious day, All things are ready come a-way

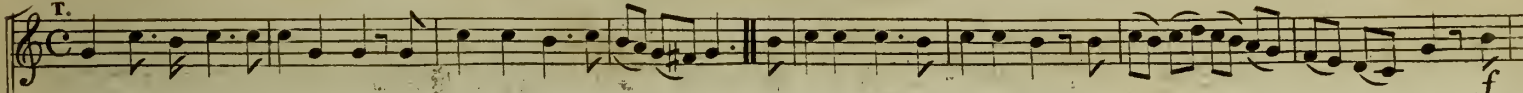
Light of those, whose dreary dwelling, Borders on the shades of death;

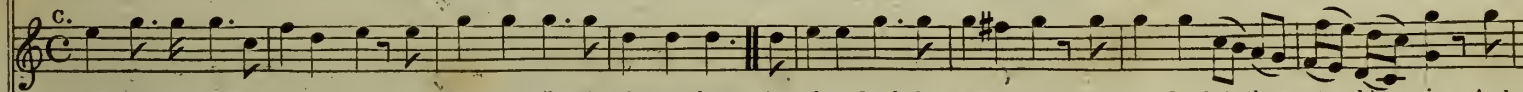
Air. 

B. 

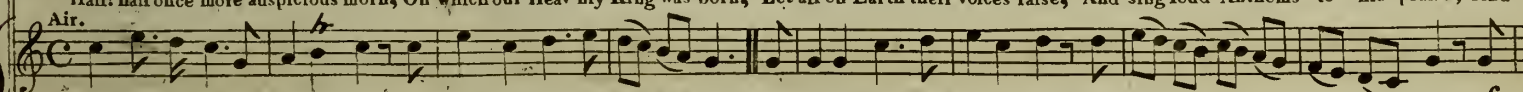
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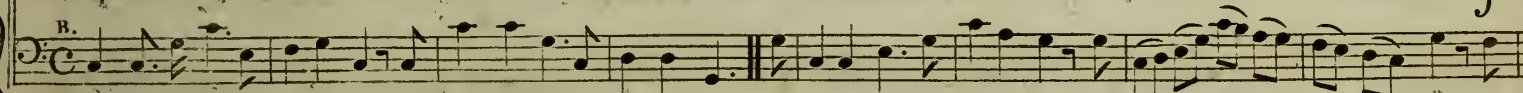
Come and by thy love re-vealing, Dis-si-pate the clouds beneath.

T. 

C. 

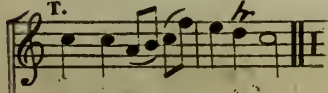
Hail! hail once more auspicious morn, On which our Heav'nly King was born; Let all on Earth their voices raise, And sing loud Anthems to his praise, And

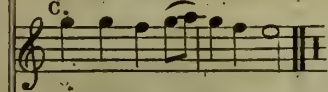
Air. 

B. 

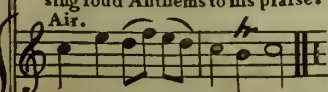
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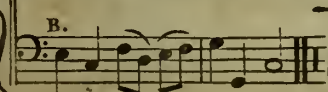
PLYMOUTH. P. M. 7^s


T. 

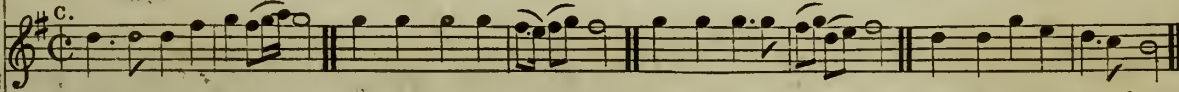
C. 

sing loud Anthems to his praise.

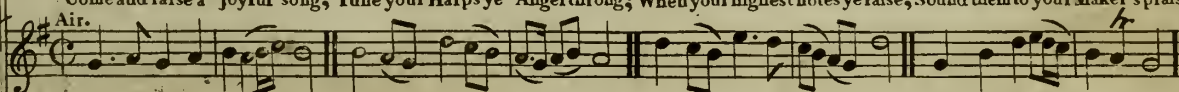
Air. 

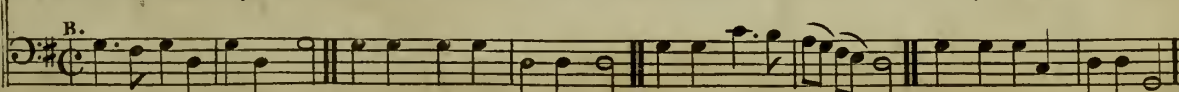
B. 

T. 

C. 

Come and raise a joyful song, Tune your Harps ye Angel through; When your highest notes ye raise, Sound them to your Maker's praise.

Air. 

B. 

T.
C.
Air.
B.

Who hath our re-port be-lieved, Shiloh come is not re-ceived; Not re-ceive-d by his own, Promis'd branch from root of Jesse;

SHILOH Con^d

T.
C.
Air.
B.

David's offspring sent to bless you, Comes too low-ly to be known.

SAINTS' UNION. P. M. 4 6³ & 2 8³

T.
C.
Air.
B.

O what a joy-ful day, When we shall rise to sing;

T. *tr*

C. *p* *f*

Air. *tr* *p* *f*

B.

With you-der hap-py throng, The prais-es of our King; Then come sweet day, that soar we may, To realms a---bove, to sing of love.

Detailed description: This is a musical score for a four-part setting of a hymn. It features four staves: Treble (T.), Alto (C.), Bass (B.), and a vocal line (Air.). The key signature has one sharp (F#) and the time signature is common time (C). The vocal line includes lyrics: "With you-der hap-py throng, The prais-es of our King; Then come sweet day, that soar we may, To realms a---bove, to sing of love." The score includes dynamic markings of *p* (piano) and *f* (forte), and trill ornaments (*tr*) above certain notes in the vocal and bass parts. The music is divided into two systems by a double bar line.

ASHBURN. P. M. 7^s

T. *tr*

C. *tr*

Air. *tr*

B. *tr*

'Tis, on thee our souls de-pend, In com-pass-ion now descend; Fill our hearts with thy rich grace, Tune our lips, to sing thy praise.

Tune our lips, to sing thy praise.

Detailed description: This is a musical score for a four-part setting of a hymn. It features four staves: Treble (T.), Alto (C.), Bass (B.), and a vocal line (Air.). The key signature has one sharp (F#) and the time signature is common time (C). The vocal line includes lyrics: "'Tis, on thee our souls de-pend, In com-pass-ion now descend; Fill our hearts with thy rich grace, Tune our lips, to sing thy praise." The score includes trill ornaments (*tr*) above certain notes in the vocal and bass parts. The music is divided into two systems by a double bar line.

T. *Let all to him their*
 C. *Sing of our Sov'reign's love, Sing of his mighty pow'r; See how he pleads a-bove, For those whose sins he bore, Let all to him their voic-es raise,*
 Air. *Let all to him their*
 B. *Let all to him their*

BURNHAM Con^d

T. *voic-es raise, their voic-es raise, &c.* *f*
 C. *Let all to him their voic-es raise, And sing, And sing a-loud his glorious praise.*
 Air. *voic-es raise, their voic-es raise, &c.* *f*
 B.

PARADISE. P. M. 6: & 9.

T. *Halle-lujah we sing, To our glorified King, In the praise of his*
 C. *Halle-lujah we sing, To our glorified King, In the praise of his*
 Air. *Halle-lujah we sing, To our glorified King, In the praise of his*
 B.

T.

C.

wonderful love; To the Lamb that was slain, Halle--lu-jah a-gain, *p* Till with An-gels we praise him a-bove. *Mf*

Air. *h*

Till with Angels we praise him a-bove, ----- Till with An-gels we praise him a-bove. *Mf*

B.

p *Mf*

LITTLETON. P. M. 8³ & 7.

T.

C.

O that I could now a-dore thee, Like the Heav'nly hosts a-bove; Who for ever bow be-fore thee, And un--ceas-ing sing thy love. *h*

Air. *h*

B.

T.

C.

Air.

B.

Heav'nly Father we would praise thee, Like the glorious hosts a_bove; Songs of tri_ump would we raise thee, Till we meet in perfect love:

Continued.

T. *p*

C.

Air. *p*

B.

Till we join with Saints before thee, Till with them we take our place; *Mf* *f*

Till like them, Till like them, Till like them we can a_dore thee, We will sing thy glorious praise.

Till we join with Saints before thee, Till with them we take our place; *Mf* *f*

T. *tr*

C.

Air. *tr*

B.

The time when I shall enter, Up--on a world unknown; My helpless soul I'll venture, Up--on his name a-lone; Then with the Saints in Glory, The

Continued.

T. *p* *tr*

C. *f*

Air. *p* *tr*

B. *f*

And chaunt my blissful sto-ry, *f*

grateful song I'll raise, *p* *tr* And chaunt my blissful sto-ry, In high Se-raphic lays. *tr*

And chaunt my blissful sto-ry, And chaunt my blissful sto-ry, *f*

T. *hr*

C. A while for-get,

Air. Come on my partners in distress, My comrades thro' the wilderness; Who still your bodies feel, A while for-get, Your griefs and fears;

B. A while for-get,

MOUNT ZION Con^d

CALVARY. P. M. 8. 7 & 4.

T. *hr*

C. To that ce-les-tial Hill,----- To that ce-les-tial Hill.

Air. And look be-yond this vale of tears, To that celestial Hill, To that ce-les-tial Hill.

B. To that ce-les-tial Hill.

To that ce-les-tial Hill, To that ce-les-tial Hill.

T. *hr*

C. Hark! the voice of love and mercy, Sounds a-

Air.

B.

1.

C.

p Slow. *f* Tempo *f*

Air.

B.

p Slow. *f* Tempo *f*

- loud from Calva-ry; See! it rends the rocks a-sunder, Shakes the earth, and veils the sky; "It is finish'd, It is finish'd," Hear the dy-ing Sov'reign cry.

Detailed description: This is a musical score for a piece titled 'CALVARY Con d'. It features four staves: a vocal line (labeled '1.'), a soprano line (labeled 'C.'), a piano accompaniment (labeled 'Air.' and 'B.'), and a bass line (labeled 'B.'). The music is in common time. The vocal line begins with a first ending bracket. The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte), and tempo markings of 'Slow.' and 'Tempo f'. The lyrics are: '- loud from Calva-ry; See! it rends the rocks a-sunder, Shakes the earth, and veils the sky; "It is finish'd, It is finish'd," Hear the dy-ing Sov'reign cry.'

NORTHAMPTON. P. M. 8^s & 7^s

T.

C.

Air.

B.

Para-bove yon glorious ceiling, Of the a-azure vaulted sky; Lol he sits his grace revealing, To the splendid hosts on high To the splendid hosts on high.

Detailed description: This is a musical score for a piece titled 'NORTHAMPTON. P. M. 8 s & 7 s'. It features four staves: a vocal line (labeled 'T.'), a soprano line (labeled 'C.'), a piano accompaniment (labeled 'Air.'), and a bass line (labeled 'B.'). The music is in common time. The lyrics are: 'Para-bove yon glorious ceiling, Of the a-azure vaulted sky; Lol he sits his grace revealing, To the splendid hosts on high To the splendid hosts on high.'

See! from ev²-ry quarter flowing, Joy-- ful crowds as--semble round; Love in ev²-ry heart is glow--ing, Praise is heard in ev²-ry sound:

T. (Tenor)
C. (Cello)
Air. (Air)
B. (Bass)

Continued.

Spread thy wings,--- my soul, and fly, Glory waits--- thee in the sky.

Praise is heard in ev²-ry sound: **Tempo.** Spread thy wings, my soul, and fly, Glory waits--- thee in the sky.

Con Anima. Spread thy wings,--- my soul, and fly, Glory waits thee in the sky.

Spread thy wings my soul and fly, Spread thy wings, my soul, and fly, Glory waits--- thee in the sky.

T. (Tenor)
C. (Cello)
Air. (Air)
B. (Bass)

T. Hal-le-lu-iah Bless his name, Hal-le-lu-iah Praise his name: Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah,

C. Hal-le-lu-iah Bless his name, Hal-le-lu-iah Praise his name: Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah,

Adagio *p* Repeat *f* Tempo. Hal-le-lu-iah, Hal-le-lu-iah,

Air. Hal-le-lu-iah Bless his name, Hal-le-lu-iah Praise his name: Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah,

B. Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah,

Continued.

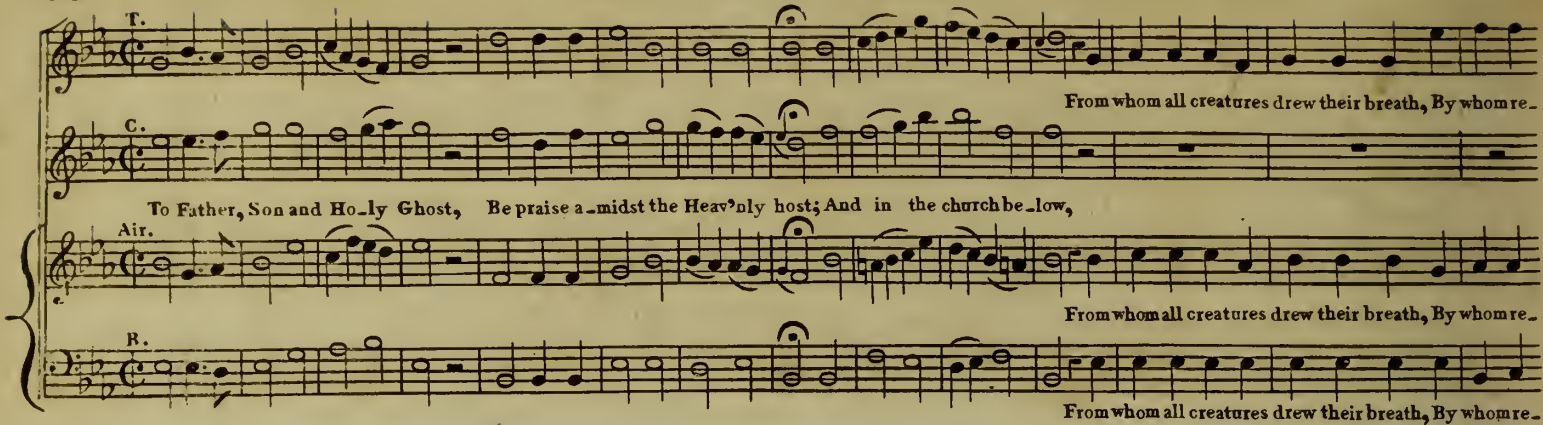
T. Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah: A-men. A-men. A-men.

C. Hal-le-lu-iah, Hal-le-lu-iah: A-men. A-men.

Air. Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah: A-men. A-men. A-men.

B. Hal-le-lu-iah, Hal-le-lu-iah: A-men. A-men. A-men.

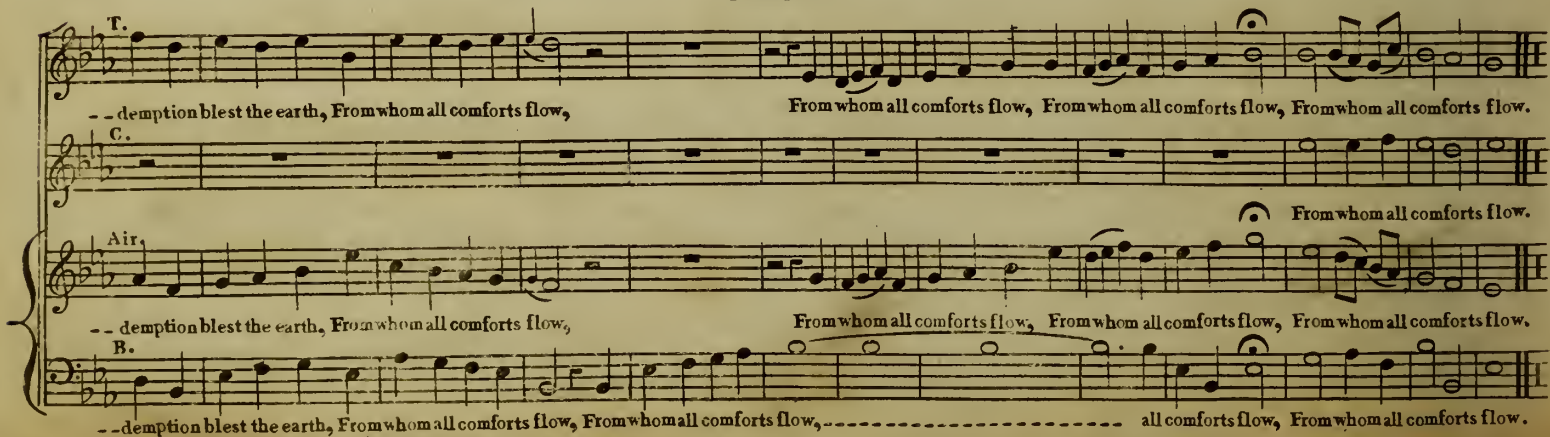
Adagio. ad lib: A-men. A-men.



T.
C.
Air.
B.

From whom all creatures drew their breath, By whom re-
To Father, Son and Ho-ly Ghost, Be praise a-midst the Heav'nly host; And in the church be-low,
From whom all creatures drew their breath, By whom re-
From whom all creatures drew their breath, By whom re-

Continued.



T.
C.
Air.
B.

--- demption blest the earth, From whom all comforts flow, From whom all comforts flow, From whom all comforts flow, From whom all comforts flow.
From whom all comforts flow.
--- demption blest the earth, From whom all comforts flow, From whom all comforts flow, From whom all comforts flow, From whom all comforts flow.
--- demption blest the earth, From whom all comforts flow, From whom all comforts flow, --- all comforts flow, From whom all comforts flow.



Blank musical staff with five lines.

Blank musical staff with five lines.

Blank musical staff with five lines.

Blank musical staff with five lines.

Blank musical staff with five lines.

Blank musical staff with five lines.

