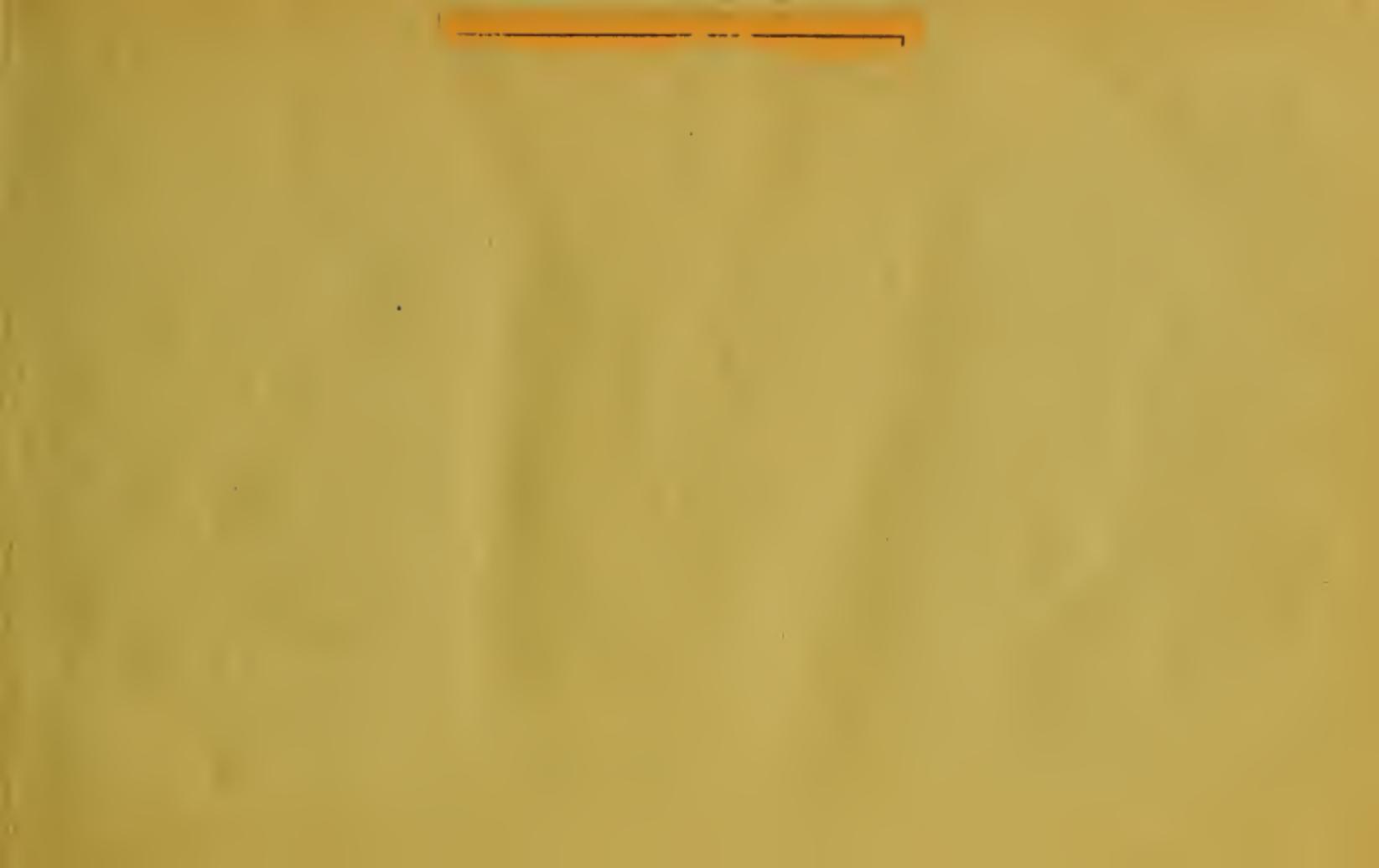


No. 8047.89



GIVEN BY

Mr W. B. Ware





THE

MASSACHUSETTS COLLECTION

OF

PSALMODY;

BY THE

BOSTON HANDEL AND HAYDN SOCIETY:

CONSISTING OF THE MOST APPROVED

PSALM AND HYMN TUNES, ANTHEMS, SENTENCES, CHANTS, &c.

TOGETHER WITH MANY

ORIGINAL PIECES,

AND OTHERS SELECTED FROM THE WORKS OF DISTINGUISHED COMPOSERS,

NEVER BEFORE PUBLISHED IN THIS COUNTRY.

INTENDED FOR PUBLIC WORSHIP OR FOR PRIVATE DEVOTION.

EDITED BY

GEORGE JAMES WEBB,

PRESIDENT OF THE SOCIETY.

SECOND EDITION.

BOSTON:

CROCKER AND BREWSTER.

1840.

Mr W B Ware.
Aug. 2 1897.

Entered according to Act of Congress, in the year 1840, by

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P R E F A C E .

IN presenting to the public the second edition of the *Massachusetts Collection of Psalmody*, the government of the **HANDEL AND HAYDN SOCIETY**, in behalf of their associates, would embrace the occasion, thus afforded, to make known their grateful acknowledgments for the very liberal patronage which has been extended to the publications and public performances of the institution, during a period of twenty-five years. The original design of this society of amateurs was to effect an improvement in the art of sacred music among its members, and to exert its influence to the same end in the community at large ; and it is gratifying to believe that this design has been faithfully kept in view, and that the influence of the society has not been exerted in vain. The improvement which has been introduced in church musical performances, and the very general interest which has been awakened to the cultivation of music, in all its various branches, must be no less pleasing to the lovers of sacred harmony, than it is creditable to those who have aided in securing such a beneficial result. It is now nearly twenty years since the Handel and Haydn Society first offered to the public a book of church music, and perhaps few similar publications have received so large a share of patronage as those which have been issued by this society, and which institution was also the first, in this country, to publish and perform entire oratorio music. The members of the Handel and Haydn Society have no other interest in the success of their society than that which arises from a desire to witness a more general diffusion of correct musical knowledge ; and having associated for the purpose of mutual improvement, and to advance a highly useful art, all the income which may accrue from their publications and their public exhibitions is expended in promoting the object of that association. They will, therefore, continue confidently to rely upon a generous and discriminating public for that encouragement and support which will enable them more successfully to prosecute the laudable objects of the society.

The following work comprises three classes of psalm and hymn tunes ; the old standard tunes, tunes selected from modern composers, and those composed expressly for this book. Most of the old tunes have been newly harmonized, and an effort made to impart strength

and variety to the base, and, as far as possible, a melodious character to the tenor and alto. *The principal melody, or air, has in no case been altered.* The selection of tunes from modern composers is the result of a wide and copious examination. It is believed that this class of tunes will be found highly interesting and useful. The tunes composed for this work are quite numerous, embracing all the different metres, and much variety of style and rhythmical structure. Many new pieces have been introduced in the form of anthems, sentences, &c.; and in the department of chants, there will be found a much greater number and variety than in any previous work of this kind. The elementary principles are full and copious: the analytical method of Pestalozzi forms the ground-work of the general plan, arranged in the form of a text-book for the adult singing school. Practical exercises are interspersed. These will be found greatly to relieve the labor of writing on the lecture-board, and will also save much time to the class. Annexed to the elements are instructions on chanting, which are arranged systematically, and can be used either for individual instruction or in the singing school and choir.

It is ardently hoped that the *Massachusetts Collection of Psalmody* will be found to be worthy of public patronage, and that it will prove to be the happy means of still further introducing a pleasing, chaste, and correct style of performing church music; an object which none can more sincerely desire than the members of the Boston Handel and Haydn Society.

BOSTON, Nov. 16, 1840.

RUDIMENTS OF MUSIC.

INTRODUCTION.

OUTLINE OF THE SUBJECT.

§ 1. A piece of music consists of a succession of sounds, which differ in three particulars, viz.

1. LENGTH;
2. PITCH;
3. FORCE.

§ 2. In consequence of this distinction in musical sounds, the elementary principles are arranged under three general divisions.

1. RHYTHM; which treats of the relative *length* of sounds, of the mode of measuring their length, and also of the written characters which represent them as to length.
2. MELODY; which treats of the relative *pitch* of sounds, and of the characters which represent them as to pitch.
3. DYNAMICS; which treats of the relative *force* of sounds, with their various modifications, and also of the characters which represent these modifications.

§ 3. A practical knowledge of the particulars embraced under the above three departments, separate from each other, and also combined, comprehends all that relates to the elementary principles of music.

QUESTIONS.

How many distinctions in regard to sounds are perceived in a tune, or piece of music? What is the first distinction? The second? The third? Under how many general divisions are the elementary principles of music arranged? What is the first? The second? The third? What is the particular subject of Rhythm? Of Melody? Of Dynamics?

FIRST GENERAL DIVISION.—RHYTHM.

CHAPTER I.

OF TIME.

§ 4. A piece of music is divided into small equal portions, called MEASURES, by means of a perpendicular line, called a *bar*.

§ 5. Measures are also divided into smaller equal portions, called *parts of measures*.

§ 6. These parts are indicated in performance by certain motions of the hand, called *beating time*. These beats are used to aid the mind in making the divisions equal.

§ 7. A measure containing two parts is called DOUBLE MEASURE.
 “ “ THREE “ “ TRIPLE MEASURE.
 “ “ FOUR “ “ QUADRUPLE MEASURE.
 “ “ SIX “ “ SEXTUPLE MEASURE.

§ 8. In double Measure there are two beats; first, *downward*; second, *upward*.

§ 9. In triple Measure there are three beats; first *downward*; second, *inward*; third, *upward*.

§ 10. In quadruple Measure there are four beats; first, *downward*; second, *inward*; third, *outward*; fourth, *upward*.

§ 11. Sextuple measure has six beats; first, *downward*; second, *inward*; third, *outward*; fourth, *upward*; fifth, *inward*; sixth, *outward*.

NOTE.—The second and third motions are by some teachers called *hither* and *thither*. The terms *inward* and *outward* are here used, as expressing the motions more simply and definitely.

§ 12. The sound on the first part of all these four classes of measure receives *accent*. In Quadruple Measure there is also a second accent on the *third part*; and in Sextuple, a second accent on the *fourth part*.

QUESTIONS.

What are those portions called, into which a piece of music is divided? What character indicates the division into measures? What are measures divided into? How are the parts of measures indicated? Why are motions of the hand used in marking the parts of measures? For what purpose are such motions used? What is Double measure? Triple? Quadruple? Sextuple? What motions, or beats, are used in Double measure? Triple? Quadruple? Sextuple? What part of every class of measure has accent? What classes of measure have also a second accent? Where is the second accent in Quadruple measure? In Sextuple?

§ 13. Musical sounds, as to their relative length, are represented by the following characters called NOTES, viz:

§ 14.

The WHOLE NOTE,  often called Semibreve.

“ HALF NOTE,  “ “ Minim.

“ QUARTER NOTE,  “ “ Crotchet.

“ EIGHTH NOTE,  “ “ Quaver.

“ SIXTEENTH NOTE,  “ “ Semiquaver.

§ 15. Three others sometimes occur; as the *Thirty second*,  the

Sixty-fourth,  and also this Note,  which is called a BREVE.

§ 16. Table of the relative value of the notes.

The whole note  is equal to

2 halves,  which are equal to

4 quarters,  which are equal to

8 eighths,  which are equal to

16 sixteenths, 

NOTE.—The scholars should here practice singing and beating the time of the different notes, using the syllable *la*. The above table might be sung in Quadruple measure.

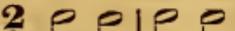
§ 17. There are different forms of Double, Triple, Quadruple and Sextuple measure, which are distinguished by the kind of note which fills each part of the measure. Thus there is Double Measure of *two halves*; double measure of *two quarters*; Triple Measure of *three quarters*; triple measure of *three eighths*, &c.

§ 18. The species of measure in which a piece of music is written, and the value of its parts, are designated by figures in the form of a fraction, the upper of which indicates the number of parts, or

the *class of measure*; and the lower, the kind of note used to each part, or the *form of that class*.

EXAMPLES.

Double Measure,

$\frac{2}{2}$ 

$\frac{2}{4}$ 

$\frac{2}{4}$ 

$\frac{4}{4}$ 

Triple Measure.

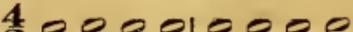
$\frac{3}{4}$ 

$\frac{3}{8}$ 

$\frac{3}{8}$ 

$\frac{3}{8}$ 

*Quadruple.**Sextuple.*

$\frac{4}{2}$ 

$\frac{4}{4}$ 

$\frac{4}{4}$ 

$\frac{6}{4}$ 

$\frac{6}{8}$ 

$\frac{6}{8}$ 

QUESTIONS.

How are musical sounds represented as to their length? What is the name of the longest note? Of the shortest, &c. How are the different forms of Double Measure &c., distinguished? How are the classes of measure designated? What is indicated by the upper of the two figures? What by the lower?

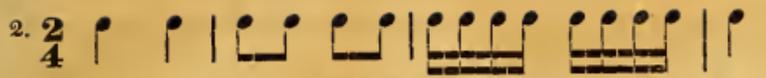
NOTE. The teacher should now turn to Melody, and teach the Class Chapter I. and Chapter II. as far as through § 41.

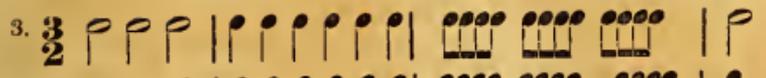
CHAPTER II.

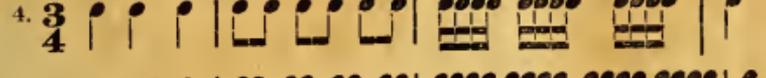
§ 19. The last measure in a piece of music, and also the first, are often incomplete.

EXERCISES FOR PRACTICE.

1. $\frac{2}{2}$ 

2. $\frac{2}{4}$ 

3. $\frac{3}{2}$ 

4. $\frac{3}{4}$ 

5. $\frac{4}{4}$ 

6. $\frac{4}{2}$ 

7. $\frac{6}{4}$ 

8. $\frac{6}{8}$ 

9. $\frac{2}{4}$ 

10. $\frac{3}{4}$ 

Exercises on the different classes of measure, embracing different kinds of notes in the same measure.

1. $\frac{2}{4}$ 

2. $\frac{3}{2}$ 

3. $\frac{4}{4}$ 

4. $\frac{6}{8}$ 

5. $\frac{2}{4}$ 

6. $\frac{3}{2}$ 

7. $\frac{4}{4}$ 

§ 20. A dot placed on the right hand of a note increases its length one half. Thus, a dotted whole note is equal to a whole note and a half, or to three halves.

EXERCISES ON DOTTED NOTES.

$\frac{4}{4}$ 

$\frac{3}{4}$ 

§ 21. Two dots placed after a note increase its length three fourths. Thus, a doubled dotted whole note is equal to a whole note, a half note, and a quarter note united.

EXERCISE ON DOUBLE DOTS.

$\frac{4}{4}$ 

§ 22. The length of a note may also be increased by connecting with it another note by means of a curved line called a tie.—
Thus, 

EXAMPLE.



NOTE. The notes marked thus \wedge are *syncopated notes*.

EXAMPLES FOR PRACTICE ON TIED AND SYNCOPATED NOTES.

1. $\frac{4}{4}$ ||

2. $\frac{4}{4}$ ||

3. $\frac{4}{4}$ ||

4. $\frac{4}{4}$ ||

5. $\frac{4}{4}$ ||

6. $\frac{4}{4}$ ||

7. $\frac{4}{4}$ ||

8. $\frac{3}{4}$ ||

9. $\frac{3}{4}$ ||

10. $\frac{3}{4}$ ||

11. $\frac{6}{4}$ ||

12. $\frac{6}{4}$ ||

13. $\frac{6}{4}$ ||

NOTE. The above exercises should be practiced in other kinds of measure as $\frac{2}{2}$, $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$.

EXERCISES FOR PRACTISE, IN WHICH THE ABOVE RHYTHMICAL FORMS ARE COMBINED WITH MELODY.

1. $\frac{4}{4}$ ||

2. $\frac{4}{4}$ ||

3. $\frac{4}{4}$ ||

4. $\frac{4}{4}$ ||

5. $\frac{4}{4}$ ||

6. $\frac{3}{4}$ ||

CHAPTER V.

TIED AND SYNCOPATED NOTES CONTINUED.

Examples for practice on tied and syncopated notes, presenting various rhythmical forms more difficult of execution than these of the preceding chapter.

2. $\frac{2}{4}$ 

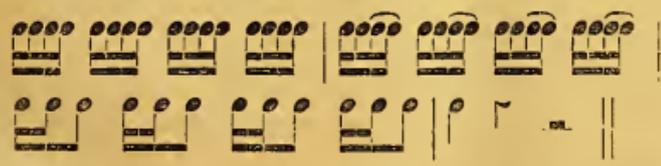
3. $\frac{2}{4}$ 

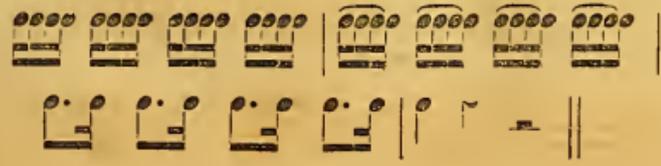
4. $\frac{2}{4}$ 

5. $\frac{2}{4}$ 

6. $\frac{2}{4}$ 

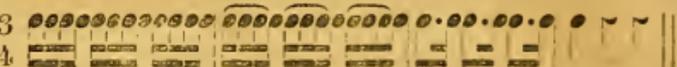
7. $\frac{4}{4}$ 

8. $\frac{4}{4}$ 

9. $\frac{4}{4}$ 

10. $\frac{3}{4}$ 

11. $\frac{3}{4}$ 

12. $\frac{3}{4}$ 

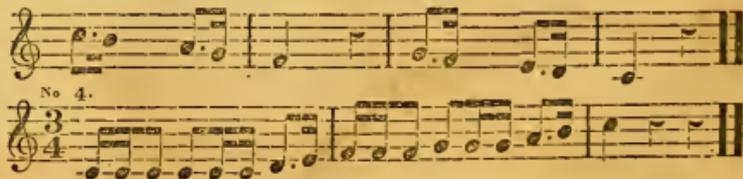
NOTE. The above exercises contain those forms only which most commonly occur, but a great variety of others might be obtained, and the pupil is recommended to pursue the practice through all the possible varieties. The above should also be practised in the other classes of measure, viz:— $\frac{2}{2}$, $\frac{2}{4}$, $\frac{3}{8}$, and also in sextuple measure, as $\frac{6}{8}$ and $\frac{6}{4}$.

EXERCISES FOR PRACTICE IN WHICH SOME OF THE ABOVE RHYTHMICAL FORMS ARE COMBINED WITH MELODY.

No. 1. 

No. 2. 

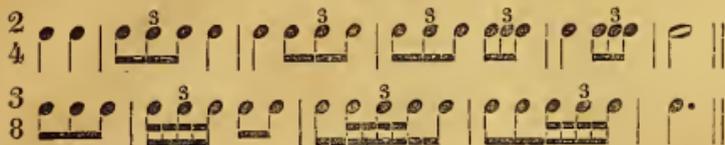
No. 3. 

No. 4. 



§ 25. Sometimes three notes, such as three quarters, three eighths, or three sixteenths, are equivalent to two of the same denomination, and are sung to one beat; these are called *Triplets*, and are usually designated by the figure 3 placed over them. The first note of a triplet receives *accent*.

EXAMPLE.



EXERCISES IN TRIPLETS.

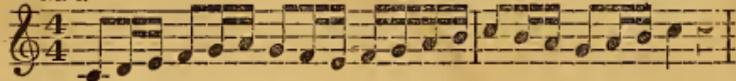
No. 1.



No. 2.



No. 3.



SECOND GENERAL DIVISION.—MELODY.

CHAPTER I.

THE SCALE, SYLLABLES, AND LETTERS.

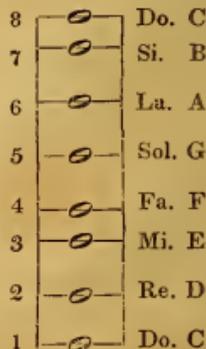
§ 26. The difference between any two sounds, as to pitch, is called an *Interval*.

§ 27. Musical sounds, as differing in pitch, are arranged in a certain order or series, called the *scale*.

§ 28. The scale embraces eight sounds, which are numbered in the order of their succession from the lowest upward.

§ 29. The sounds of the scale succeed each other by two kinds of intervals, called *tones*, and *semitones* or *half-tones*, as exhibited in the annexed diagram; in which the small divisions indicate the place of the *semitones*, and the large ones the places of the *tones*.

§ 30. From this diagram it will be seen that five of the intervals are tones, and two are semitones.



§ 31. The *semitones* or half-tone intervals fall between the third and fourth, and the seventh and eighth; the other intervals being *tones*.

§ 32. A series of sounds proceeding in this order is called the *Major Diatonic Scale*.

§ 33. When the scale is sung upwards, it is called the *ascending scale*; and when sung downward, the *descending scale*.

§ 34. The following syllables are used in singing the sounds of the scale: Do, Re, Mi, Fa, Sol, La, Si, Do; as above exhibited.

§ 35. The first seven letters of the alphabet A, B, C, D, E, F, and G, are also applied to the sounds of the scale, as above; commencing with the letter C.

NOTE.—Previous to any attempt on the part of the class to sing the scale, they should listen with the utmost care to the sounds as they there succeed, delivered by the teacher, either by singing, or by playing them on a well-tuned instrument. It should continue until the scholars feel, or so fully appreciate, the succession, that they are impressed with full confidence of success in the attempt to produce the sounds themselves. The fourth and seventh sounds of the scale are the most difficult to acquire. There is danger of their being sung too sharp.

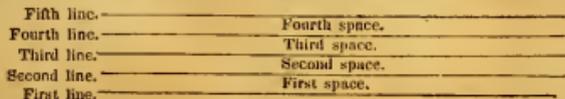
QUESTIONS.

Which division treats of the pitch of sounds? What is an interval? How are these sounds arranged? How many sounds does the scale embrace? How are they designated? What is an interval? How many kinds of intervals in the order of the scale? What are they? How many of them are tones? How many are semitones? Where do the semitones fall? What is this series of sounds called? What is the scale called when sung upward? What when downward? What syllables are used in singing the scale? What letters? What letter is applied in the first or lowest sound of the scale.

CHAPTER II.

THE STAFF AND CLEFS.

§ 36. The intervals between sounds, whether tones, semitones, or larger intervals, are represented on the following diagram, called the staff; composed of five parallel lines, and the intervening spaces.



§ 37. Each of the lines and spaces is called a *degree*: thus the staff includes *nine* degrees—*five lines and four spaces*.

§ 38. Other degrees are added to the staff by means of short lines placed above and below the staff.

EXAMPLES.



§ 39. The situation of certain fixed and determinate sounds upon the staff, and also that of the corresponding letters, is determined by certain characters called *Clefs*.

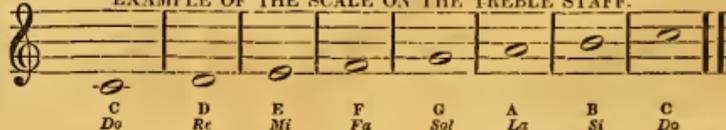
§ 40. The clefs in common use are two; the Treble Clef, and the Base Clef.

§ 41. The Treble Clef represents a determinate sound, which is denoted by the letter G; and fixes both the sound and the letter to that line of the staff on which the broadest part of the clef is placed; which in modern music is the second line. The other sounds and letters follow in their order both above and below, thus:



NOTE.—The teacher is here recommended to sing, or produce on a musical instrument, the particular sound G, represented by the Treble Clef, and then, by singing, and at the same time pointing to the different degrees of the staff, show the scholars that the line on which the Clef is written also represents this sound, and that the other degrees represent the sounds of the scale in their regular order and gradation.

EXAMPLE OF THE SCALE ON THE TREBLE STAFF.



QUESTIONS.

How are the intervals between sounds represented? What does the staff consist of? What are the lines and spaces called? How many degrees does the staff include? How are other degrees added? How is the situation of the sounds upon the staff determined? How many Clefs in common use? What are they? What does the Treble Clef represent? To what line of the staff does the Treble Clef fix this sound? How are the other sounds situated?

EXAMPLES FOR PRACTICE, COMBINING MELODY AND RHYTHM.

NOTE.—Before proceeding to the Base Clef, the teacher should first sing the sound G, and request the females to do the same, and afterwards the males. He should then explain to them, that the difference which they perceive, arises from the fact that the males sing the sound, what is called, an Octave or eight notes lower than the females: in fact they sing all the exercises an Octave lower; and that this is the natural difference between the male and female voice. Also that G, and indeed all the notes, on the Treble staff, represent the sounds as sung by the females; and that the males sing them all an octave lower.

§ 42. The Base Clef represents a determinate sound denoted by F, and fixes both the sound and the letter on that line of the staff which passes between the two dots of the Clef; which in modern music is the fourth line. The other sounds and letters follow in their order, above and below the Clef; thus:

EXAMPLE OF THE SCALE ON THE BASE CLEF.

EXERCISES FOR PRACTICE ON THE BASE CLEF.

NOTE.—Let the teacher proceed as directed in the last preceding note, singing F instead of G. Let him call the attention of the school to the fact that they notice the same difference as before between the sound as sung by males, and by females. And let him explain to them that the notes on the bass staff represent the sounds as sung by the males; and that the females sing them an octave, or eight notes higher.

QUESTIONS.

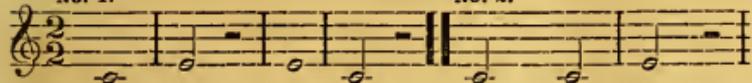
What is the natural difference between the male and female voice? Do they sing actually the same sounds in singing the exercises? What is the difference? Does the Treble Staff represent the sounds as sung by males or by females? How do the males sing them? What does the Bass Clef represent? To what line of the staff does the Clef fix this sound? How do the other sounds follow? Does the Bass Staff represent sounds as sung by the males or by females? How do females sing the exercises on the Bass Staff?

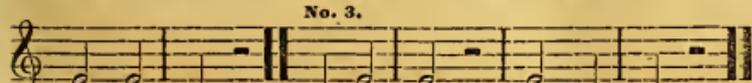
CHAPTER III.

THE INTERVALS OF THE SCALE LARGER THAN TONES AND SEMITONES.

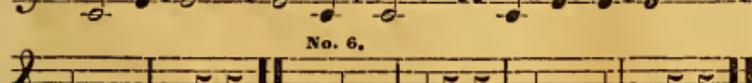
§ 43. The term *interval* not only designates the distance from a sound to that which is next above or below it in the scale, but is used to mean the distance from one sound to *any other*, either above or below it; and these intervals may be reckoned from any sound of the scale.

EXERCISES ON ONE AND THREE.

No. 1. 

No. 2. 

No. 3. 

No. 4. 

No. 5. 

No. 6. 

(3)

No. 7.

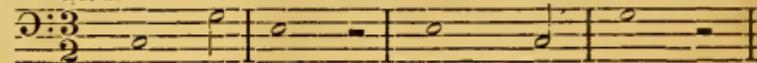
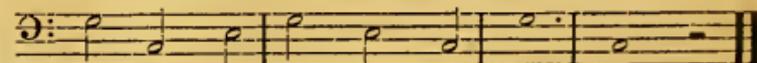


EXERCISES ON ONE, THREE AND FIVE.

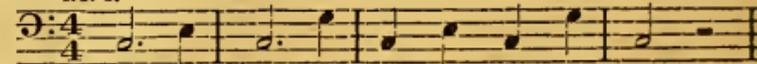
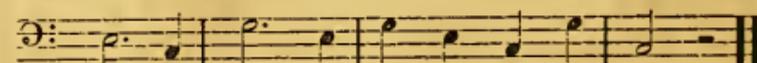
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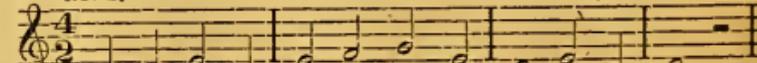
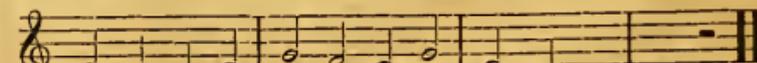
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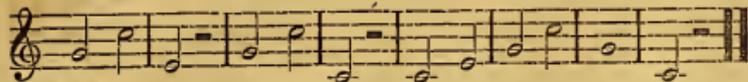
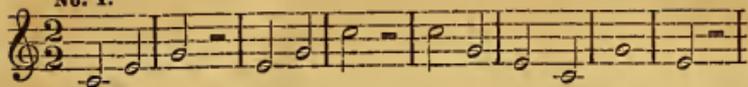



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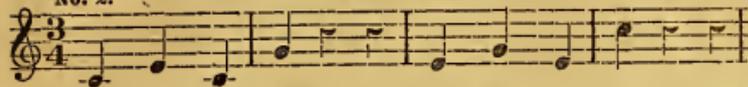



EXERCISES ON ONE, THREE, FIVE AND EIGHT.

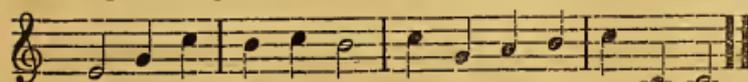
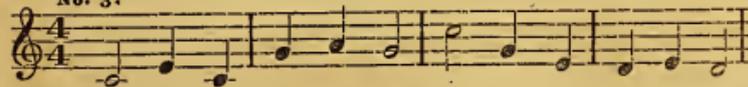
No. 1.



No. 2.



No. 3.



EXERCISES ON ONE, THREE, FIVE, EIGHT AND TWO.

No. 1.

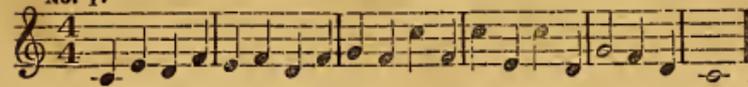


No. 2.

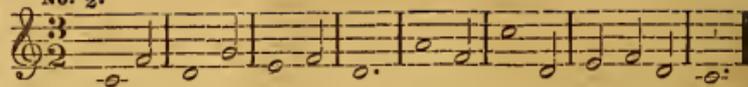


EXERCISES ON ONE, THREE, FIVE, EIGHT, TWO AND FOUR.

No. 1.

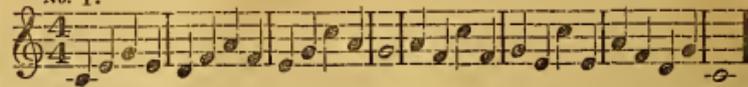


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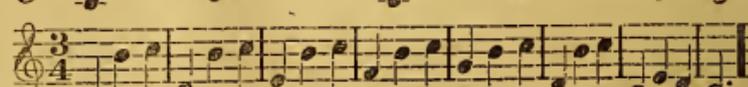
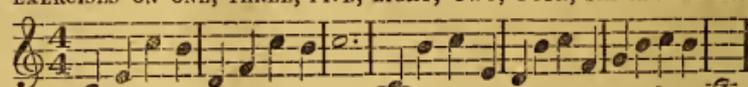


EXERCISES ON ONE, THREE, FIVE, EIGHT, TWO, FOUR AND SIX.

No. 1.



EXERCISES ON ONE, THREE, FIVE, EIGHT, TWO, FOUR, SIX AND SEVEN.

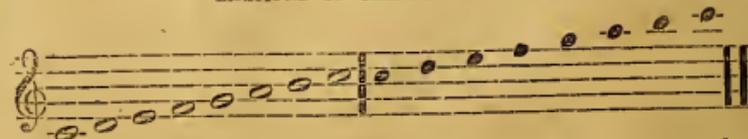


CHAPTER IV.

§ 44. Sounds may be sung both higher and lower than the scale hitherto given.

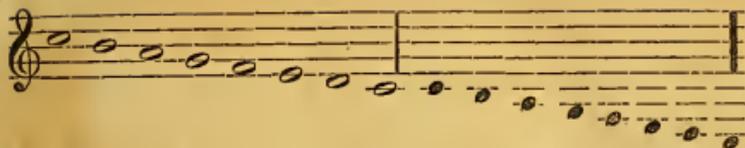
§ 45. When the scale is extended upward, the *eighth* sound of the scale is considered the *first* sound of a new scale above.

EXAMPLE OF THE SCALE ABOVE.



§ 46. When the scale is extended downward, the *first* sound of the scale is considered the *eighth* sound of a scale descending below.

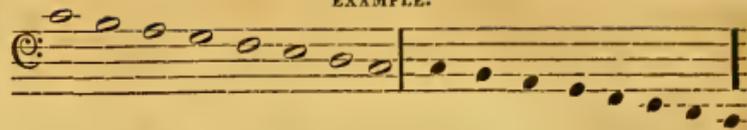
EXAMPLE OF THE SCALE BELOW



§ 47. The scale below in the above example, is the same as that which is written on the Bass Staff: C on the first line above the bass staff representing the same sound as C on the first line below the Treble Staff.

§ 48. The scale on the base staff may in like manner be extended downward—but passes beyond the compass of most male voices.

EXAMPLE.



§ 49. The average compass of the human voice is from an octave and a half to two octaves. It is divided into four general classes, viz—Bass, Tenor, Alto and Treble.

§ 50. The Treble Clef is used in modern music not only for the Treble, but for the Alto, and also for the Tenor. When used for the Tenor, it represents the same sound as G on the fourth space of the bass staff; i. e. an octave lower than when used for the Treble.

§ 51. The base voice is the lowest male voice. The tenor is the highest male voice. The alto is the lowest female voice. The treble is the highest female voice.

TABLE OF THE GENERAL COMPASS OF THE DIFFERENT VOICES.

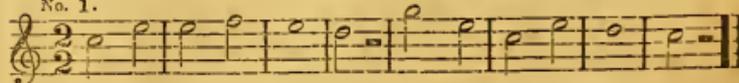


QUESTIONS.

Can the human voice sing sounds higher and lower than the scale? When the scale is extended upward, what does the eighth sound become? When downward, what does the first sound become? The scale below is the same as what scale? C on the first line above the bass staff represents the same sound as what note of the Treble Staff? When the scale is extended downward, is it within the general compass of male voices? What is the average compass of the human voice? Into how many classes is it divided? What are they? What is the Bass voice? The Tenor? The Alto? The Treble? For what voices is the Treble Clef used besides the Treble? When used for the Tenor what does it represent?

EXERCISES FOR PRACTICE ON THE EXTENDED SCALE.

No. 1.



No. 2.





No. 3.



No. 4.



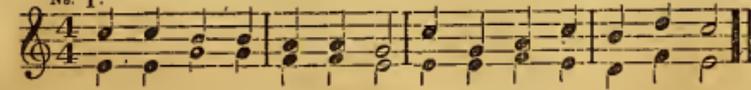
No. 5.



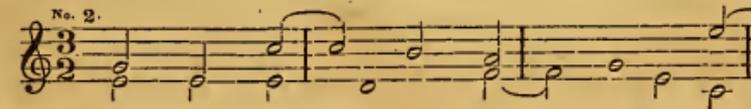
EXERCISES FOR PRACTICE IN TWO PARTS.

NOTE.—The following exercises should be sung either by the trebles and altos alone, or by the tenors and basses alone. Occasionally they may be combined, in which case the trebles and tenors will sing the upper part together, and the alto and bass the lower.

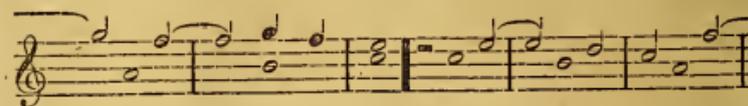
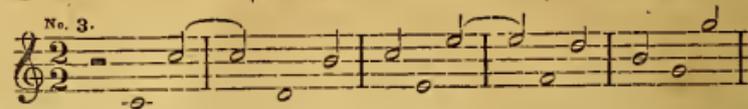
No. 1.



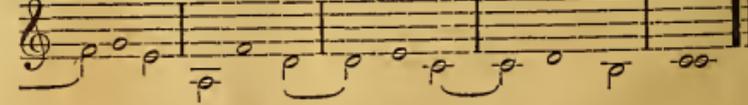
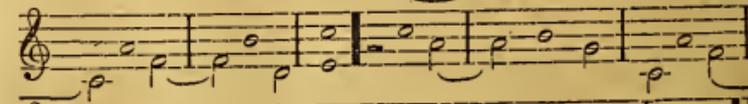
No. 2.



No. 3.



No. 4.



CHAPTER V.

DIATONIC INTERVALS.

§ 52. When intervals are reckoned on the diatonic scale, they are called *diatonic intervals*.

§ 53. Two sounds of the same pitch are called a *unison*.

NOTE.—The unison is not properly an interval, because the two sounds are the same in pitch: it is, nevertheless, considered as such in *harmony*.

§ 54. The interval from a note to another, on the next degree of the staff, either above or below, is called a *second*.

§ 55. The interval from a note to another two degrees above or below, is called a *third*.

§ 56. The interval from a note to another three degrees above or below, is called a *fourth*.

§ 57. The interval from a note to another four degrees above or below, is called a *fifth*.

§ 58. The interval from a note to another five degrees above or below, is called a *sixth*.

§ 59. The interval from a note to another six degrees above or below, is called a *seventh*.

§ 60. The interval from a note to another seven degrees above or below, is called an *eighth*, or *octave*.

EXERCISES ON THE DIATONIC INTERVALS.

Exercise on Unisons and Seconds.



Exercise on Thirds.



Exercise on Fourths.



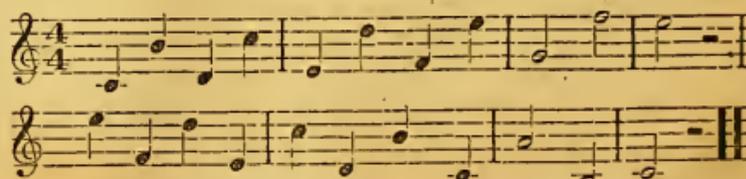
Exercise on Fifths.



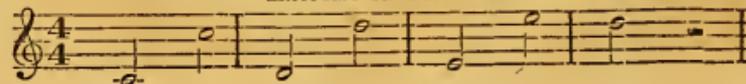
Exercise on Sixths.



Exercise on Sevenths.



Exercise on Octaves.



Transposition from G to D. Signature $\sharp F$ and $\sharp C$.

D E F \sharp G A B C \sharp D D E F \sharp G A B C \sharp D
Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do

EXERCISES FOR PRACTICE IN THE KEY OF D.

No. 1.

No. 2.

Transposition from D to A. Signature $\sharp F$ $\sharp C$ $\sharp G$.

A B C \sharp D E F \sharp G \sharp A A B C \sharp D E F \sharp G \sharp A
Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do

EXERCISES FOR PRACTICE IN THE KEY OF A.

No. 1.

No. 2

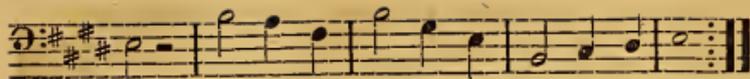
Transposition from A to E. Signature $\sharp F$, $\sharp C$, $\sharp G$ and $\sharp D$.

E F \sharp G \sharp A B C \sharp D \sharp E E F \sharp G \sharp A B C \sharp D \sharp E
Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do

EXERCISES FOR PRACTICE IN THE KEY OF E.

No. 2

No. 2.



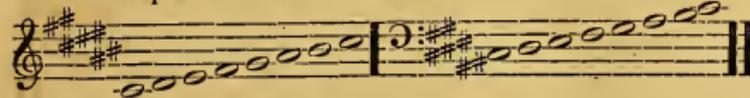
Transposition from E to B;—



Transposition from B to F#;—



Transposition from F# to C#;—



Transposition from C# to G#;—



§ 71. In this last transposition, the F#, or seventh of the scale, is elevated by means of a character called a *double sharp*, thus, *. By the double sharp, a note already sharped is raised another semitone.

NOTE.—The keys beyond E with four sharps, are but seldom used, and need not, therefore, be much practised by the school.

CHAPTER VIII.

TRANSPOSITION BY FLATS.

§ 72. The order of the transpositions, requiring *flats*, is by fourths; i. e. each new scale is a fourth higher, or a fifth lower; and

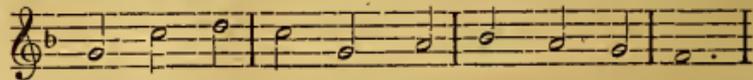
the transposition is effected by *flating the seventh* of the preceding scale.

Transposition from C to F. Signature \flat B.

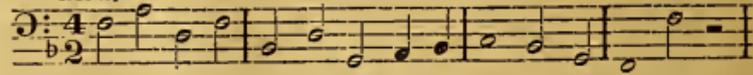


Exercises for practice in the key of F.

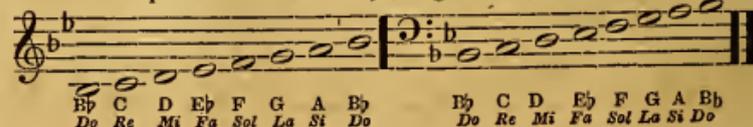
No. 1.



No. 2.



Transposition from F to B \flat ; Signature \flat B and \flat E.



Exercises for practice in the key of $\flat B$.

No. 1.

No. 2.

Transposition from $B\flat$ to $E\flat$; Signature $\flat B \flat E \flat A$.

$E\flat$ F G $A\flat$ $B\flat$ C D $E\flat$ $E\flat$ F G $A\flat$ $B\flat$ C D $E\flat$
Do Re Mi Fa Sol La Si Do *Do Re Mi Fa Sol La Si Do*

Exercises for practice in the key of $\flat E$.

No. 1.

No. 2.

Transposition from $E\flat$ to $A\flat$; Signature $\flat B, \flat E, \flat A$ & $\flat D$.

$A\flat$ $B\flat$ C $D\flat$ $E\flat$ F G $A\flat$ $A\flat$ $B\flat$ C $D\flat$ $E\flat$ F G $A\flat$
Do Re Mi Fa Sol La Si Do *Do Re Mi Fa Sol La Si Do*

Exercises for practice in the key of $\flat A$.

Transposition from $A\flat$ to $D\flat$.

Transposition from $D\flat$ to $G\flat$.

Transposition from $G\flat$ to $C\flat$.

Transposition from $C\flat$ to $F\flat$.

Exercises for practice on the sounds of the Chromatic Scale.

No. 1.

No. 2.

CHAPTER XI.

DIMINISHED, MINOR, MAJOR, AND EXTREME SHARP INTERVALS.

§ 91. Each of the intervals is of three different species, or degrees of magnitude, according to the number of semitones of which it consists.

§ 92. If the SECOND consists of one semitone, it is called a *minor second*; if of two semitones, a *major second*; if of three semitones, an *extreme sharp second*.

Minor 2d. Major 2d. Sharp 2d.

§ 93. If a THIRD consists of two semitones, it is called a *diminished third*; if of three semitones, a *minor third*; if of four semitones, a *major third*.

Diminished 3d. Minor 3d. Major 3d.

§ 94. A FOURTH which consists of four semitones, is called a *diminished fourth*; of five semitones, a *perfect fourth*; of six semitones, a *sharp*, or *superfluous fourth*.

Diminished 4th. Perfect 4th. Sharp 4th.

§ 95. A FIFTH which consists of six semitones, is a *flat fifth*; of seven semitones, a *perfect fifth*; of eight semitones, an *extreme sharp fifth*.

Flat 5th. Perfect 5th. Extreme sharp 5th.

§ 96. A SIXTH which consists of eight semitones, is a *minor sixth*; of nine semitones, is a *major sixth*; of ten semitones, is a *sharp sixth*.

Minor 6th. Major 6th. Sharp 6th.

§ 97. A SEVENTH which consists of nine semitones, is a *diminished seventh*; of ten semitones, is a *minor seventh*; of eleven semitones, is a *major seventh*.

Diminished 7th. Minor 7th. Major 7th.

CHAPTER XII.

MINOR SCALE.

§ 98. A series of eight sounds, commencing on the sixth of a major scale, and proceeding in the regular order of sounds which belong to that scale, is called the *diatonic minor scale*.

EXAMPLE.

Major scale of C. Minor scale of A.

§ 99. The major scale, and the particular minor scale which commences on its sixth, are said to be *related*. The minor scale of A is, therefore, related to the major scale of C; and the major scale of C is related to the minor scale of A. (See the above example.) Thus, the *relative minor* of any *major key* is founded on its *sixth*, and the *relative major* of any *minor key* is founded on its *third*.

§ 100. In the *ascending* minor scale the *sixth* and *seventh* are each raised a semitone.

NOTE.—Another form of the Minor Scale sometimes occurs in which the seventh only is raised.

§ 101. The same syllables which are applied to the sounds of a major scale, are also applied to the same sounds in the relative minor; which, accordingly, begin and end with the syllable *la*.

The syllables to the altered sounds of the ascending minor scale, must terminate in the sound of *ee*, as in the case of the chromatic scale above mentioned.

Example of the ascending and descending Minor Scale of A.

Semitone. Semitone. Semitone. Semitone.

La Si Do Re Mi Fi Si La La Sol Fa Mi Re Do Si La

Exercises for practice in the Minor key.

No. 1. A Minor.

No. 2. E Minor.

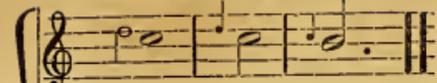
No. 3. D Minor.

CHAPTER XIII.

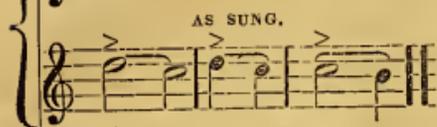
APPOGGIATURA, SHAKE, TURN, LEGATO, AND STACCATO.

§ 102. The *appoggiatura*, is a small note prefixed to a large one, from which it takes half its time. In performance, it should always receive more stress than the large note.

AS WRITTEN.

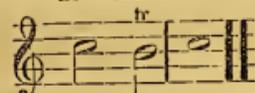


AS SUNG.



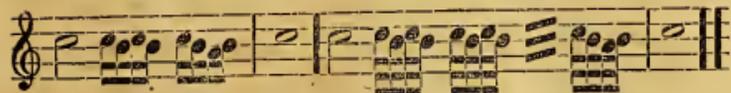
§ 103. The *shake*, (*tr*) or *trill*, consists of the quick reiteration of two sounds, distant a tone or semitone. It is not used in psalmody.

AS WRITTEN.



AS SUNG.

OR



§ 104. The *turn* (\sim) consists of three consecutive sounds, which do not exceed the limits of a *diminished* or a *minor third*.

AS WRITTEN.

AS SUNG.



AS WRITTEN.

AS SUNG.



§ 105. *Legato* (—) signifies a smooth and flowing succession of sounds; in contradistinction to *staccato*, or detached sounds. See § 106.



Sol Si Si Re Si Fa Mi Do

§ 106. *Staccato* (||||) signifies a pointed, short, and detached manner of singing each note: in contradistinction to *legato*. See § 105.

AS WRITTEN.

AS SUNG.



CHAPTER I.

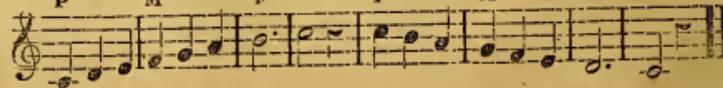
THIRD GENERAL DIVISION.—DYNAMICS.

§ 107. *Mezzo*, an Italian word, signifying *medium*, or *middle*, (abbreviated MEZ., or M.,) is applied to sounds which are delivered by a moderate effort of the vocal organs. Such sounds form a medium between loud and soft.

§ 108. *Forte*, signifying *strong*, (abbreviated F.,) is applied to sounds which are delivered by an energetic and vigorous effort.

§ 109. *Piano*, which signifies *soft* (abbreviated PIA., or P.,) is applied to sounds which are emitted by a gentle and subdued effort of the organs.

P M F F M P



NOTE.—These three degrees of force prevail in almost all pieces of music. The strict observance of them is as essential to musical expression, as are light and shade to the beauties of a landscape.

§ 109. *Pianissimo* is the superlative of *piano*, and is applied to sounds which are emitted with the greatest possible sweetness and softness.

§ 110. *Fortissimo*, the superlative of *forte*, is applied to sounds which are delivered with extreme energy and power.

NOTE.—Great care is necessary in singing the extremes of soft and loud; to avoid, on the one hand, an unsteady and tremulous quality of tone, and, on the other, harshness and coarseness.

NOTE.—The effects of force designated by *pp.*, *p.*, *m.*, *f.*, *ff.*, continue until contradicted by one of these same signs; i. e. when *pp.* occurs, the singer should continue to sing *pianissimo* until the occurrence of one of the other signs, as *f.*, or *m.*, &c., indicates a change.

CHAPTER II.

§ 111. *Crescendo*, (abbreviated *CRES.*) or \langle , is used when a sound or a succession of sounds is sung with a gradually increasing strength of voice.

§ 112. *Diminuendo*, (abbreviated *DIM.*) or \rangle , is used when a sound, or succession of sounds is sung with a gradually decreasing strength of voice.

§ 113. The *Swelling tone* is formed by gradually swelling a note to fortissimo and then gradually diminishing it to pianissimo ($\langle \rangle$.)

§ 114. The vibrating tone consists of a sudden increase and decrease of sound, or swell, ($\langle \rangle$.)

§ 115. The *Explosive* or *Sforzando tone*, is a forcible and sudden impulse of the voice, (*sf.*, *fz.*, or \rangle .)

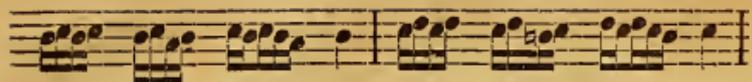
§ 116. The *Organ tone* consists of a sound which is commenced, and prolonged with an even stress of voice.

NOTE.—The explosive tone very rarely occurs, and should be practised with much caution, on account of the danger of forcing or straining the vocal organs, and thus of injuring the voice. Its degree of intensity depends on the character of the phrase in which it occurs. The practical application of all the different tones of expression can only be acquired by observing the style, manner, and delivery of well-educated singers.

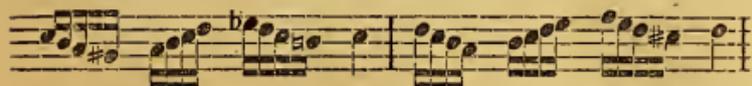
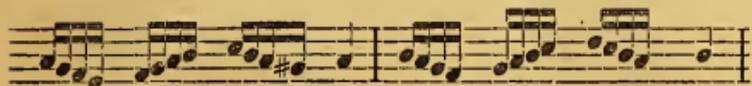
VOCALIZING EXERCISES FOR SHORT, RAPID PASSAGES, TURNS, &c.

MOLINEAUX.

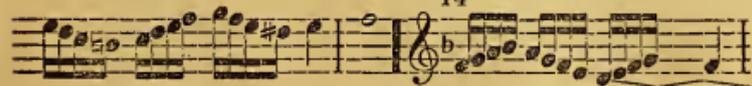
NOTE.—The following Exercises are intended for Soprano or Tenor voices. To render them suitable for the practice of Base or Contralto they should be transposed a third or fourth lower.



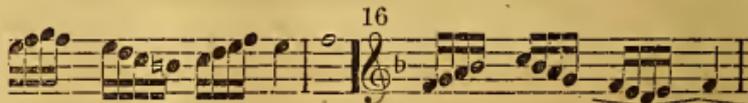
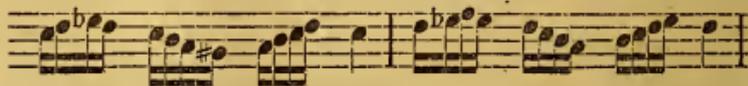
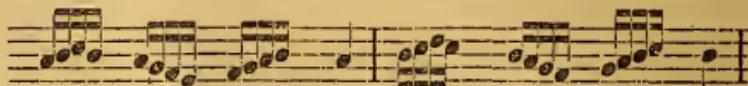
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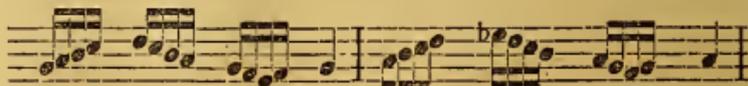
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15



16



INSTRUCTIONS ON CHANTING.

CHAPTER I.

STRUCTURE OF THE CHANT.

§ 1. The Psalms, many parts of the Prophets, and some other portions of the sacred Scriptures, are written in what is called *parallelism*; that is, each verse is composed of two clauses, of nearly equal length, the second of which often seems to contain nearly the same idea as the first, expressed in different language. (See Ps. 47, 119, &c.) These parts of the Bible are well known to be regular poems in the original; and each verse consists of *two lines*. In Townsend's Bible, and some others, they are so printed.

§ 2. This fact, that each verse of the Psalms is made up of *two distinct clauses, or lines*, is the foundation of the common *measured chant*.

§ 3. A chant is a piece of music consisting of *two distinct strains*; to the first of which is sung the first line of a verse; and to the second, the second line. This is the *single chant*.

§ 4. The *double chant* is constructed on the same principles; except that it consists of *four strains*, and is intended for singing two verses.

§ 5. Sometimes the verses consist of *three lines* (See Ps. 24, ver. 7 to 10.) The chant is then made to consist of three strains, and is called *ternary*. (See Chant No. 40.)

§ 6. The first note in each strain is called the *chanting note*, because several words are sung or *chanted* to it, and, though usually written a whole note, yet it has no fixed time, but varies in length, according to the number of words sung to it.

§ 7. The remaining notes in each strain are called the *cadence*. The cadence of the first strain consists of two measures, and that of the second consists of three. (See Chant 25. Chant No. 43 is *irregular*.)

§ 8. Chants are in double measure of two halves; and are therefore accented on the first part of the measure, and unaccented on the second. If quarter notes occur, they are regarded as *tied*.

§ 9. The first strain of a chant consists, therefore, of the *chanting note*, and a cadence of *two accents*; and the second strain consists of the *chanting note*, and a cadence of *three accents*.

CHAPTER II.

APPLICATION OF THE WORDS TO THE CHANT.

§ 10. Those words which are sung to the *chanting note* are called the *recitative*; and those which are sung to the cadence are called the *cadence*.

§ 11. The rule for dividing a line into *recitative* and *cadence* is, to leave as many accented syllables for the cadence as there are accents in the cadence of the chant. In the first line of a verse, therefore, *two accented syllables* are left for the cadence; and in the second line, *three*.

§ 12. In some verses, these accented syllables embrace just syllables enough to sing the cadence; as in the first verse under Chant No. 25.

§ 13. Sometimes, however, *one, two, and even three* unaccented syllables follow the last accented one; and sometimes two unaccented syllables fall between two accented ones; but neither of these circumstances alters the arrangement.

§ 14. When two unaccented syllables, however, fall between two accented ones, this brings an accented and two unaccented syllables into the same measure. In this case, these three syllables are to be divided as explained in the three next sections.

§ 15. When these three syllables belong to one word, as, *merciful*; or when they consist of a word of two syllables, followed by a word of one syllable, as, *glory of*; or if they consist of an emphatic word of one syllable, followed by a word of two syllables accented on the second, as, *world without*;—in all these cases, the first two syllables should fall to the first half note of the measure, and the third to the second half note.

§ 16. When these three syllables consist of an emphatic word of one syllable, and a word of two syllables accented on the first, as, *king over*, the first should fall to the first half note, and the last two to the second.

§ 17. When they consist of an emphatic word of one syllable, followed by two unimportant words or syllables, they must sometimes be divided as directed in the last section, and sometimes as in the last but one, according to the sense and to the true reading.

§ 18. Two accented or emphatic syllables sometimes come together, without an unaccented syllable between them. In such cases, the first one must fill a whole measure, as in the second lines of verses 1 and 2 under Chant No. 31. In this work, when a syllable fills a measure, it is printed in *Italics*.

§ 19. Sometimes, also, there are not syllables enough to sing the cadence; in which case, one or more of them must fill a measure; as in verse 6, under Chant No. 31.

§ 20. In some instances, there is not the proper succession of accented and unaccented syllables to make up the cadence; and in such cases, one or more unaccented syllables must often be arranged to the accented part of the measure.

§ 21. In this work, the proper division of the words is indicated with precision by certain marks. The bars of the music are indicated in the words by perpendicular lines; and when three syllables fall in the same measure, they are divided to the two halves of the measure, by an inverted period, or a dot, at the top of the line.

CHAPTER III.

RULES FOR SINGING CHANTS.

§ 22. Though the *chanting note* has no fixed time, yet it should receive as many *rythmical accents* as there are accented syllables in the *recitative*.

§ 23. In singing the recitative, the *utterance*, *pronunciation*, *accent*, *emphasis*, and *expression*, should be the same as in slow reading. Accented and emphatic syllables should receive strong dynamic force, and unimportant syllables should be passed over lightly.

§ 24. If there is a *passing note* in the chanting measure, sing to it the last syllable of the recitative, if it be unaccented; but if the last syllable be accented, begin it on the *chanting note*, and continue it through the passing note.

§ 25. The cadence must be sung in strict time, the beat of which can be felt. But as much as possible of *speaking utterance* and *expression*, should be given to the words, even in the cadence.

§ 26. When two syllables fall to a note of the cadence, this note should be sung as a dotted quarter and an eighth, or as two quarters, according as the former of the two syllables is, or is not, more accented than the latter. The former is most commonly the case.

§ 27. So, also, when two quarter notes are met with in either half of a measure, they must often be sung as a dotted quarter and an eighth.

§ 28. The last accented syllable, and all the unaccented ones, which follow it, are sung to the last note. When two syllables fall to the last note, it should be sung as a quarter and a dotted half.

§ 29. Pauses marked by commas, &c., should be carefully noticed in the singing; but not in such manner in the cadence as to disturb the rhythm. In speaking and reading, more pauses are made than are marked; and in chanting, the observance of these adds much to the effect. Some of these pauses are indicated in this work by a double accent ("). The breath should be taken only at some pause.

1. A-rise! a-rise! with joy sur-vey The glo-ry of the lat-ter day: Al-read-y is the dawn be-gun Which marks at

DUETT.

2. Au-spicious dawn! thy ris-ing ray With joy we view, and hail the day: Great Sun of Right-eous-ness, a-rise, And fill the

ORGAN.

DUETT—ALTO AND TENOR.

hand a ris-ing sun!— Alread-y is the dawn begun Which marks at hand a ris-ing sun!— Alread-y is the dawn be-gun

UNISON.

world with glad sur-prise:— Great Sun of Righteous-ness, a-rise, And fill the world with glad sur-prise:— Great Sun of Righteousness, a-rise,

Which marks at hand a ris - ing sun!— Which marks at hand a ris - ing sun!— Which marks at hand a ris - - ing sun!

And fill the world with glad surprise,— And fill the world with glad surprise,— And fill the world with glad sur - - prise.

6 6 6 87

BOHEMIA. L. M.

JOHN HUSS,
Burnt as a martyr in 1415.

1. I love the sa - cred book of God; No oth - - er can its place sup - ply: It points me to the saints' abode, And lifts my joy - ful thoughts on high.

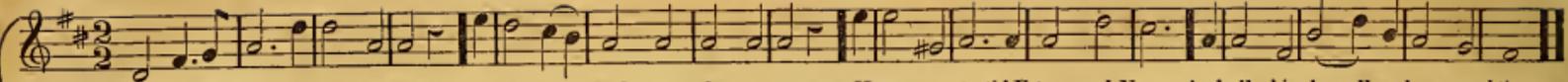
2. Blest book! in thee my eyes dis - cern The im - age of my absent Lord: From thy instructive page I learn The joys his presence will af - ford.

3. But while I'm here thou shalt sup - ply His place, and tell me of his love: I'll read with faith's discerning eye, And thus partake of joys a - bove.

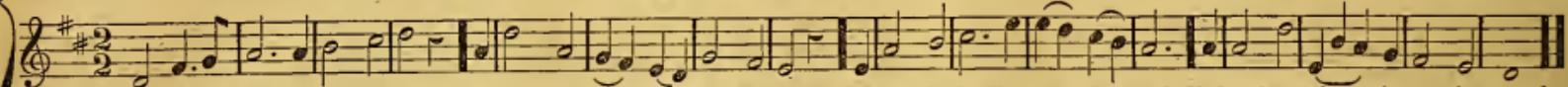
6 6 # 6 6 6 6 7 6 7 # 6 - 3 3 6

TRURO. L. M.

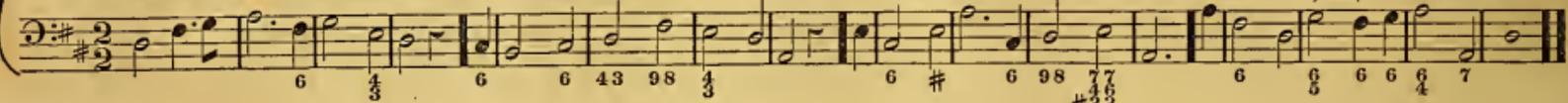
DR. BURNLEY.



1. Now to the Lord a no-ble song! Awake, my soul, a-wake, my tongue; Hosan-na to th' E-ter - nal Name, And all his boundless love proclaim.



2. Grace! 'tis a sweet, a charming theme; My thoughts rejoice at Je - sus' name! Ye an-gels, dwell up-on the sound; Ye heav'ns, reflect it to the ground.



6 3/4 6 6 43 98 3/4 6 # 6 98 7/7 6 6 6 6 7

BLENDON. L. M.

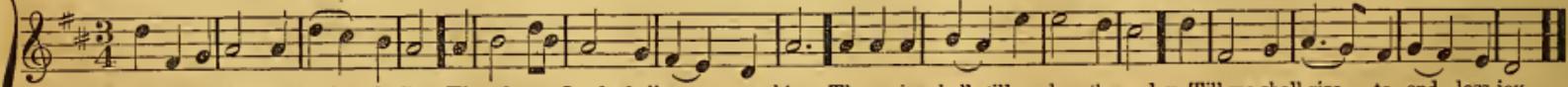
GIARDINI.



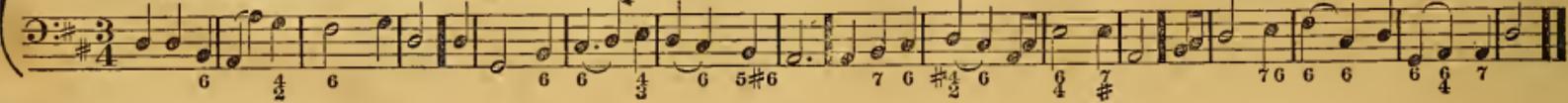
1. Great is the Lord! what tongue can frame An honor e - - qual to his name? How awful are his glorious ways! The Lord is dread - ful in his praise!



2. Vast are thy works, Almighty Lord! And na - ture rests up - on thy word; And clouds, and storms, and fire obey Thy wise and all - - con - troll - ing sway.



3. Thy glory, fear - less of decline, Thy glo - ry, Lord, shall ev - - er shine; Thy praise shall still our breath employ, Till we shall rise to end - less joy.



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

ISRAEL. L. M.

Arranged by V. NOVELLO.

5

1. Long as I live, all-boun-teous Lord! My song thy glo-ries shall re-cord; Thy praise, my God, shall

2. Sweet-are the thoughts that fill my breast, When on the Sav-ior's works they rest: God, my Cre-a- - tor,

fill the strain, While life or be-ing shall re-main,— While life or be-ing shall re-main.

lifts my voice: In God, my Sav-ior, I re-joice,— In God, my Sav-ior, I re-joice.

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

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

ARNHEIM. L. M.

HOLYOKE.

1. The Lord is come—the heavens proclaim His birth—the nations learn his name; An unknown star directs the road Of eastern sages to their God.

2. All ye bright armies of the skies, Go, worship where the Savior lies; Angels and kings before him bow, Those gods on high, and gods below.

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

WARRINGTON. L. M.

REV. R. HARRISON.

1. Come hither, all ye wear-y souls, Ye heav-y laden sinners, come; I'll give you rest from all your toils, And raise you to my heaven-ly home.

2. Blest is the man whose shoulders take My yoke, and bear it with delight; My yoke is easy to the neck, My grace shall make the bur-den light.

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

LEYDEN. L. M.

COSTELLOW.

7

1. E - ter - nal God, ce - les - tial King, Ex - - alt - - ed be thy glo - rious name; Let hosts in heaven thy

2. My heart is fixed on thee, my God; I rest my hope on thee a - lone; I'll spread thy sa - - - cred

3. A - wake, my tongue - a - wake, my lyre; With morn - ing's earl - - iest dawn a - - rise; To songs of joy my

4. With those who in thy grace a - bound, To thee I'll raise my thank - ful voice; While eve - - ry land, the

UNISON.
prais - es sing, And saints on earth thy love pro - claim, - And saints on earth thy love pro - - claim.

truth a - - broad, To all man - - kind thy love make known, - To all man - - - kind thy love make known.

soul in - - spire, And swell your mu - - - sic to the skies, - And swell your mu - - sic to the skies.

earth a - - round, Shall hear, and in thy name re - - joice, - Shall hear, and in thy name re - - joice.

EFFINGHAM. L. M.

Musical score for "EFFINGHAM" in G major, 3/4 time. The score consists of four staves: a vocal line, a duet for trebles, a vocal line with lyrics, and an organ accompaniment. The lyrics are: "At anchor laid, re-mote from home, Toil-ing, I cry, 'Sweet Spirit, come; Celes-tial breeze, no long-er stay, But swell my sails, and speed my way.'" The organ part includes figured bass notation: 3 3 4 3 3 3 6 6 6 6 6 6 4 7 4 6 5 6 4 7.

DUETT—TREBLES.

At anchor laid, re-mote from home, Toil-ing, I cry, "Sweet Spirit, come; Celes-tial breeze, no long-er stay, But swell my sails, and speed my way."

ORGAN.

SEASONS. L. M.

PLEYEL.

Musical score for "SEASONS" in G major, 3/4 time. The score consists of four staves: a vocal line, a duet for treble and tenor, a vocal line with lyrics, and an organ accompaniment. The lyrics are: "1. The flowery spring, at God's command, Perfumes the air, and paints the land; The summer rays with vig - or shine, To raise the corn, and cheer the vine. 2. The changing seasons, months, and days, Demand suc-ces - sive songs of praise; And be the cheer - ful hom - age paid With morning light and evening shade." The organ part includes figured bass notation: 7 6 6 4 7 4 3 #6 3 #6 6 6 4 7 # 7 6 # 6 7.

1. The flowery spring, at God's command, Perfumes the air, and paints the land; The summer rays with vig - or shine, To raise the corn, and cheer the vine.

2. The changing seasons, months, and days, Demand suc-ces - sive songs of praise; And be the cheer - ful hom - age paid With morning light and evening shade.

DUETT—TREBLE AND TENOR.

ORGAN.

WINCHELSEA. L. M.

PRELLEUR. 9

Incumbent on the bending sky, The Lord descend - ed from on high, And bade the dark-ness of the pole Be - neath his feet tremendous roll.

6 43 6^b5 6 6 7#6 6 6 7# 3 6 3 6 6 6 3 3 7

WINCHESTER. L. M.

DR. CROFT.

1. My soul, thy great Crea - tor praise, When clothed in his ce - les - tial rays, He in full majes - ty ap - pears, And like a robe his glo - ry wears.

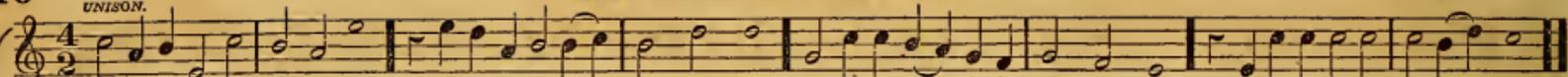
2. How strange thy works! how great thy skill! While every land thy rich - es fill: Thy wisdom round the world we see; This spacious earth is full of thee.

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

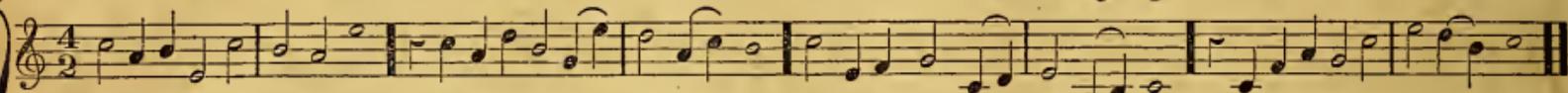
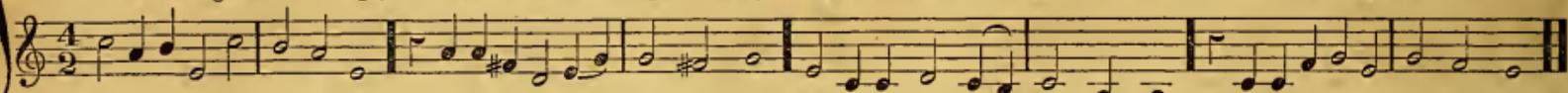
BELGRADE. L. M.

G. J. WEBB.

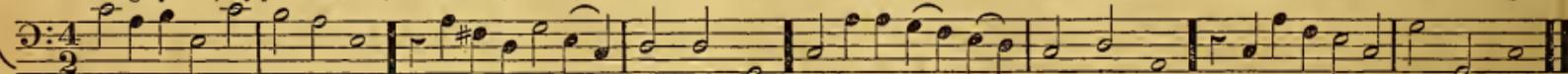
UNISON.



1. Now let the angel sound on high, Let shouts be heard through all the sky; Kings of the earth, with glad ac - cord, Give up their kingdoms to the Lord.



2. Almighty God, thy power assume, Who wast, and art, and art to come! Je-sus, the Lamb, who once was slain, For-ever live, for - ev - er reign!



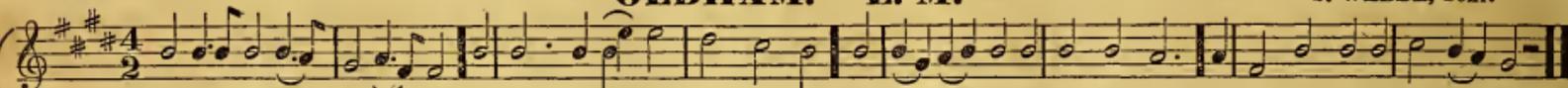
UNISON.

6 # 6 # 6 6 6

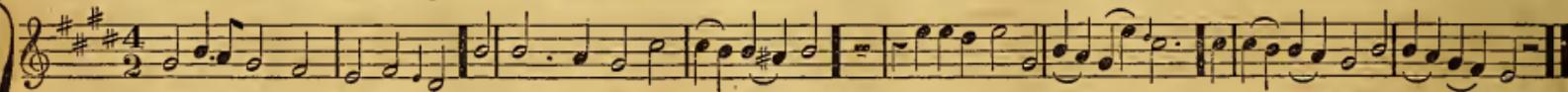
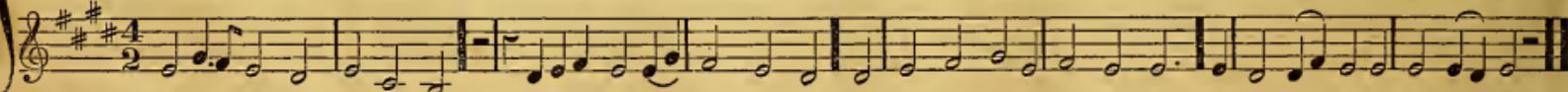
6 6 6 7

OLDHAM. L. M.

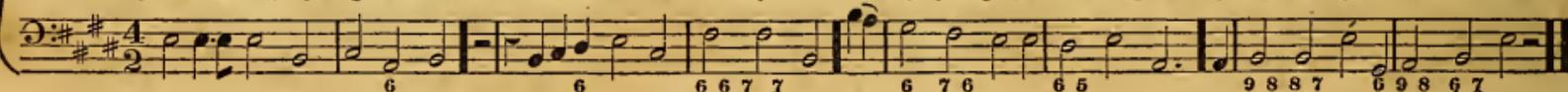
S. WEBBE, Senr.



1. Be thou exalt - ed, O my God, A - bove the heavens where angels dwell; Thy power on earth be known abroad, And land to land thy wonders tell.



2. My heart is fixed; my song shall raise Im - mor - tal hon - ors to thy name: Awake, my tongue, to sound his praise, My tongue, the glory of my frame!



6

6

6 6 7 #

6 7 6

6 5

9 8 8 7

6 9 8 6 7

ISLINGTON. L. M.

11

This life's a dream, an emp - - - ty show; But the bright world to which I go, Hath

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/4 time. The second staff is the vocal line in treble clef, 3/4 time, with lyrics underneath. The third staff is the vocal line in treble clef, 3/4 time. The bottom staff is the piano accompaniment in bass clef, 3/4 time, with figured bass notation below it: 6, 3, 6, 3, 6, 6, 3, 3, 6, 5, 6, 4, #.

joys sub - stan - - tial and sin - - cere: When shall I wake,—when shall I wake, and find me there?

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/4 time. The second staff is the vocal line in treble clef, 3/4 time, with lyrics underneath. The third staff is the vocal line in treble clef, 3/4 time. The bottom staff is the piano accompaniment in bass clef, 3/4 time, with figured bass notation below it: #, 6, 3, 3, 6, 6, #6, #6, #6, 6, 6, 6, #.

1. O let me, gracious Lord, ex-tend My view to life's ap - proaching end: What are my days? — a span their line; And what my age, compared with thine?

2. God of my fathers! here, as they, I walk, the pil - grim of a day; A tran-sient guest, thy works ad - mire, And instant to my home retire.

DUETT.

ORGAN.

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

ZION. L. M.

E. CRUSE.

Let me with light and truth be blest; Be these my guides to lead the way; Till on thy ho - ly hill I rest, And in thy sacred tem-ple pray.

DUETT.

ORGAN.

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

1. Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morn - ing light,

DUETT - ALTO AND TENOR.

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

ORGAN.

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

And talk of all thy truth at night, - To show thy love by morn - ing light, And talk of all thy truth at night.

TRIO - TREBLE, ALTO, AND TENOR.

Like Da - vid's harp of sol - emn sound; - O, may my heart in tune be found, Like Da - vid's harp of sol - emn sound.

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

1. My soul, in - spired with sa - cred love, God's ho - ly name for ev - er bless; Of all his fa - vors mindful prove, And still thy grateful thanks express.

2. As far as 'tis from east to west, So far has he our sins removed, Who, with a fa - ther's tender breast, Has such as fear him always loved.

Figured bass notation: 6, 4, 7, #3, 6, 6, 6, 6, 6, 4, #, 6, 6, 6, 4, 7, 6, 7

ST. PETER'S. L. M.

HARWOOD, arranged by V. NOVELLO.

1. To God, the great, the ever blest, Let songs of honor be addressed; His mercy firm for ev - er stands; Give him the thanks his love demands.

2. Who knows the wonders of thy ways? Who shall ful - fil thy boundless praise? Blest are the souls that fear thee still, And pay their du - - ty to thy will.

Figured bass notation: 7, 6, 4, 7, #3, 6#6, 6, 9, 8, 4, 7, 6, 6, 5, 4, 6, 5, 6, 4, 3, 0, 4, 6, 6, 6, 6, 7, 6, 9, 7

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

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

Our prom - - ised al - - - tars there we'll raise, And all our zeal - - ous vows com - - plete.

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

1. O hap - - - py day, that fixed my choice On thee, my Sav - - - ior and my God!

2. O hap - - - py bond, that seals my vows To Him who mer - - - its all my love!

6 6 6 5 6 7 #G b#6 6 G#G 3 7 6 4 5

Well - may this glow - - - ing heart re - - - joice, And tell its rap - - - tures all a - - - broad.

Let cheer - - - ful an - - - thems fill the house, While to his al - - - tar now I move.

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

BRENTFORD. L. M.

DUETT.

Be all my heart and all my days De - vo - ted to my Savior's praise; And let my glad o - be - dience prove How much I owe, how much I love.

ORGAN.

6 3/4 6 6 8 b7 4 7 6 4 3 6 b7 4 7

NAZARETH. L. M.

S. WEBBE.

Re - turn, my soul, and sweet-ly rest On thy Almighty Father's breast; The bounties of his grace a - dore, And count his won - d'rous mercies o'er.

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

C

1. Kingdoms and thrones to God be - long; Crown him, ye na - tions, in your song: His wondrous name and power rehearse; His honors shall en-rich your verse.

2. God is our Shield, our Joy, our Rest; God is our King — proclaim him blest: When terrors rise, when nations faint, He is the Strength of eve - ry saint.

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

MALDEN. L. M.

G. J. WEBB.

O, all ye peo-ple, shout and sing Ho - sannas to your heavenly King; Where'er the sun's bright glories shine, Ye nations, praise his name divine.

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

SALZBURG. L. M.

Adapted from MOZART. 21

1. For thee, O God, our con - - stant praise In Zi - - - on waits, — thy cho - - sen seat; Our prom - ised al - - - tars

2. O Thou, who to our hum - - ble prayer Didst al - - ways lend thy list' - - ning ear, To thee shall all man -

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

there we'll raise, And there our zeal - - ous vows com-plete, — And there our zeal - - ous vows com-plete.

- kind re - pair, — To thee shall all man - kind re - pair, And at thy gra - - - cious throne ap - pear.

6 6 6 5 6 6 6 6 6 7

QUITO. L. M.

Who is this stran - ger in dis - - - tress, That trav - - - els through the wil - - - der - - - ness? Op - pressed with

6 4 3 6 b7 3 9 6 7 6 4 3 6 6 4 3 4 3 6 6 6 4 3 6 9 3 6

sor - - - row and with sins, On her be - lov - - - ed Lord she leans, — On her be - - - lov - - - ed Lord she leans.

6 4 3 7 6 6 6 6 6 6 7

1. Thine earth - ly Sab - baths, Lord, we love; But there's a no - - bler rest a - bove: To that our long - ing

2. No more fa-tigue, no more dis - tress, Nor sin, nor death, shall reach the place; No groans shall min - gle

3. No rude a-larms of ra - - ging foes, No cares to break the long re - pose; No mid - night shade, no

6 6 6 6 3 7 6 6

souls as - pire, With cheer - - ful hope and strong desire,—With cheer - - - ful hope and strong de - sire.

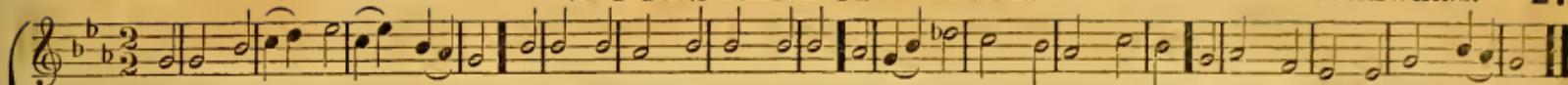
with the songs Which war - - - ble from im - - mor - - - tal tongues,—Which war - ble from im - - mor - - - - tal tongues.

cloud - - ed sun, But sa - - - cred, high, e - - ter - - - - nal noon,—But sa - - - cred, high, e - - ter - - - - nal noon.

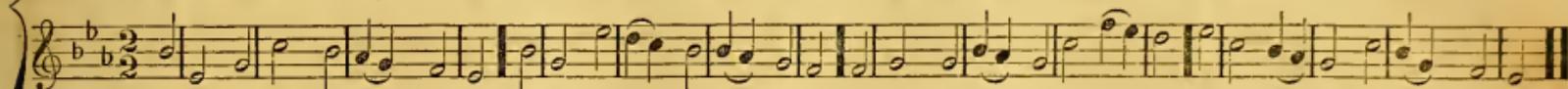
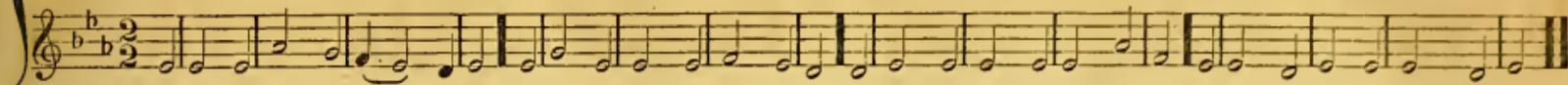
D 7

WOOLSTANTON. L. M.

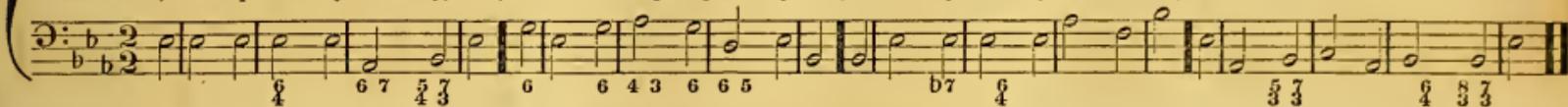
E. HAWKINS. 27



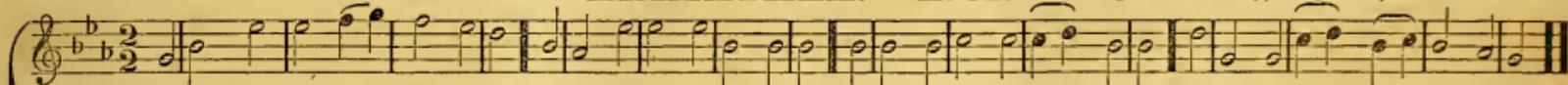
1. Lord, how de-light - ful 'tis to see A whole assem - bly wor-ship thee! At once they sing, at once they pray; They hear of heaven, and learn the way.



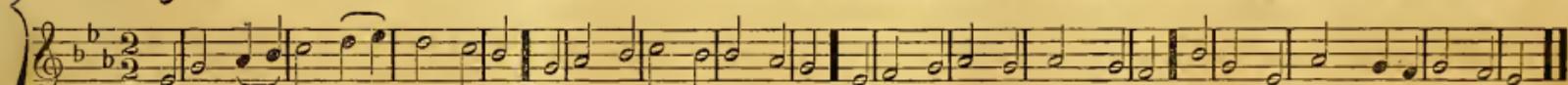
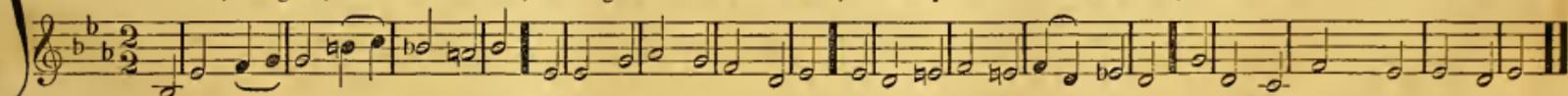
2. O, write up - on my mem - 'ry, Lord, The truths and precepts of thy word, That I may break thy laws no more, But love thee bet - ter than be-fore.

**ARIMATHEA. L. M.**

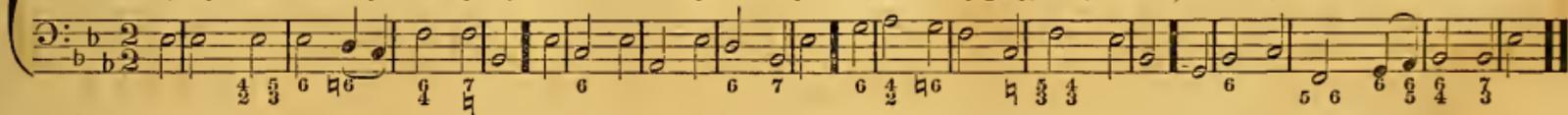
Gregorian Melody, adapted by S. WESLEY.



1. To God, the great, the ev - er blest, Let songs of hon-or be addressed; His mercy firm for - ev - er stands; Give him the thanks his love demands.



2. O, may I see thy tribes rejoice, And aid their triumphs with my voice; This is my glory, Lord, to be Joined to thy saints, and near to thee.



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

2. O, let us to his courts re-pair, And bow with ad - o - ra - tion there; Down on our knees, devout - ly, all Be-fore the Lord our Ma - ker fall.

Figured bass notation: $\frac{5}{4}$ $\frac{3}{3}$ 6 $\frac{6}{4}$ $\frac{5}{4}$ $\frac{5}{3}$ 7 $\frac{6}{3}$ 6 $\frac{4}{4}$ $\frac{5}{3}$ 7

STERLING. L. M. N^o. 2.

Arranged by V. NOVELLO.

O, come, loud anthems let us sing, Loud thanks to our Almigh - ty King; For we our voices high should raise When our salva - tion's Rock we praise.

Figured bass notation: 6 $\frac{6}{4}$ 7 $\frac{4}{4}$ $\frac{3}{3}$ 6 $\frac{6}{4}$ $\frac{6}{3}$ $\frac{4}{3}$ 7 \sharp

1. Through eve - ry age, e - - ter - - - nal God, Thou art our Rest, our safe A - bode; High was thy throne, ere

2. Long hadst thou reigned ere time be - gan, Or dust was fash - ioned in - - - to man; And long thy king - - dom

The first two stanzas of the hymn are written on four staves. The first two staves correspond to the first line of music, and the last two staves correspond to the second line. The music is in 3/2 time and B-flat major. The lyrics are: "1. Through every age, eternal God, Thou art our Rest, our safe Abode; High was thy throne, ere" and "2. Long hadst thou reigned ere time began, Or dust was fashioned into man; And long thy kingdom". Below the bottom staff, there are figured bass notations: ♭ 3, ♭ 4, 6, #6, ♭ 4, # 7, 6, ♭ 3, 6, ♭ 4, 7, 6, 6, # 7.

heaven was made, Or earth thy hum - - - ble foot - - - stool laid, — Or earth thy hum - - - ble foot - - - stool laid.

shall en - dure, When earth and time shall be no more, — When earth and time shall be no more.

The third stanza of the hymn is written on four staves. The first two staves correspond to the first line of music, and the last two staves correspond to the second line. The music is in 3/2 time and B-flat major. The lyrics are: "heaven was made, Or earth thy humble footstool laid, — Or earth thy humble footstool laid." and "shall endure, When earth and time shall be no more, — When earth and time shall be no more." Below the bottom staff, there are figured bass notations: #6, 6, 6, # 6, 6, 6, #, 6, ♭ 4, # 7, 6, 1, 6, #, 6, # 7.

* This singular and beautiful melody was taken from an ancient Geneva collection.

1. Wake, O my soul, and hail the morn, For un - to us a Sav - - - ior's born; See, how the

2. Hark! what sweet mu - - - sic, what a song, Sounds from the bright ce - - - les - - - tial throng! Sweet song, whose

3. Come, join the an - - - gels in the sky; Glo - ry to God who reigns on high; Let peace and

6 6 7 6 6 6 6 7

an - - - gels wing their way, To ush - er in the glo - - - rious day! - To ush - er in the glo - - - rious day!

melt - - - ing sounds im - part Joy to each rap - tured, listen - ing heart! - Joy to each rap - - tured, listen - ing heart!

love on earth a - bound, While time re - volves, and years roll round, - While time re - volves, and years roll round.

4 7 7 6 5 5 7 6 6 7

ELLENTHORPE. L. M.

LINLEY.

1. Say, how may heaven and earth unite? Say, how shall men with angels join? What link harmonious may be found Na-tures dis-cordant to com-bine?

2. Loud let the pealing or-gan swell; Breathe forth your soul in raptures high; Angels with men in mu-sic join, Music—the lan-guage of the sky.

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

SELBY. L. M.

S. WEBBE, Jun'r.

1. Great Source of being and of love, Thou waterest all the worlds a-bove; And all the joys which mortals know, From thine exhaust-less foun-tain flow.

2. Flow, wondrous stream, with glory crowned, Flow on to earth's re-mo-test bound; And bear us, on thy gen-tle wave, To Him who all thy vir-tues gave.

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

SHARON. L. M.

G. J. WEBB. 35

1. Ye Christian he-roes, go, proclaim Salvation in Im - man - - uel's name ; To distant climes the tidings bear, And plant the rose of Sha - ron there.
UNISON.

2. He'll shield you with a wall of fire, With holy zeal your hearts in-spire ; Bid raging winds their fury cease, And calm the sav-age breast to peace.

3. And when our labors all are o'er, Then shall we meet to part no more ; Meet with the blood-bought throng to fall, And crown our Jesus Lord of all.
UNISON.

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

PHILADELPHIA. L. M.

Gregorian Melody, adapted by S. WESLEY.

1. 'Twas from thy hand, my God, I came, A work of such a curious frame ; In me thy fear - - ful won-ders shine, And each proclaims thy skill divine.

2. Great God, my fee-ble nat - ure pays Immor - tal trib - ute to thy praise ; Thy thoughts of love to me surmount The power of numbers to recount.

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

1. Be - hold the King of Zi - on rise To end - less glo - ry in the skies! Thy strength and thy sal - va - tion, Lord, His joy, his triumph, his reward.

2. Hail, Fount of Blessings! Placed in thee, Our life, our strength, our all, we see; A - loud our songs thy power proclaim, And wide we spread thy glorious name.

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

MANHEIM. L. M.

G. J. WEBB.

1. To God our voices let us raise, And loudly chant the joy - ful strain; That Rock of Strength O let us praise, Whence free sal - va - tion we ob - tain.

2. The Lord is great; with glory crowned, O'er all the gods of earth he reigns; His hand supports the deeps profound, His power a - lone the hills sus - tains.

6 6 6 6 6 6 7 6 7

DUKE STREET. L. M.

J. HATTON.

Lord, when thou didst as - cend on high, Ten thousand an - gels filled the sky; Those heavenly guards around thee wait, Like chariots that at - tend thy state.

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

WELLS. L. M.

HOLDRAD. Arranged by V. NOVELLO.

Life is the time to serve the Lord, The time t' insure the great reward; And while the lamp holds out to burn, The vi - lest sin - ner may re - turn.

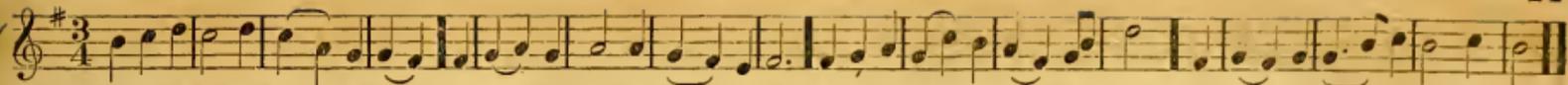
6 7 7 6 5 4 6 7 7 5 4 6 6 5 6 7 6 6 6 7 7

My soul be-fore Thee pro-s-trate lies, To Thee, her Source, my spi-rit flies; My wants I mourn, my chains I see;

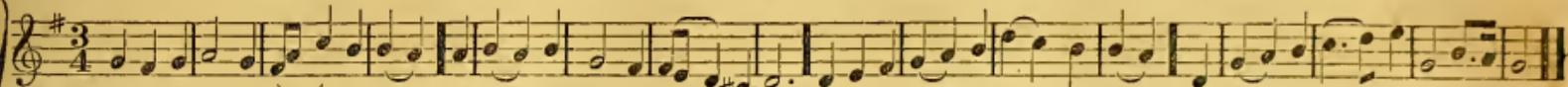
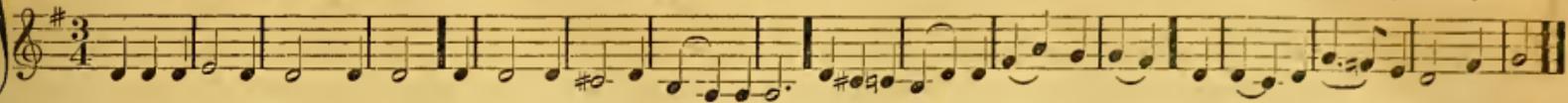
6 6 6 6 7 9 8 6 5 6 6 4 5 6 6 6 6 4 7 9 8

O let thy pres-ence set me free;—My wants I mourn, my chains I see; O let thy pres-ence set me free.

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



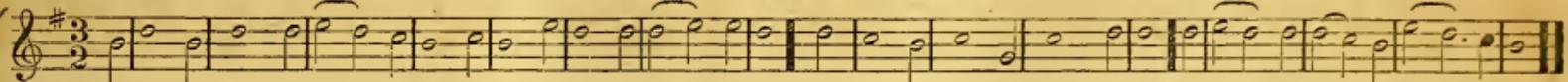
1. Up to the fields where an - gels lie, And liv - ing waters gent - ly roll, Fain would my thoughts ascend on high, But sin hangs heav - y on my soul.



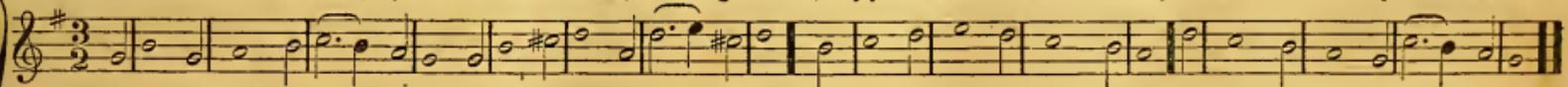
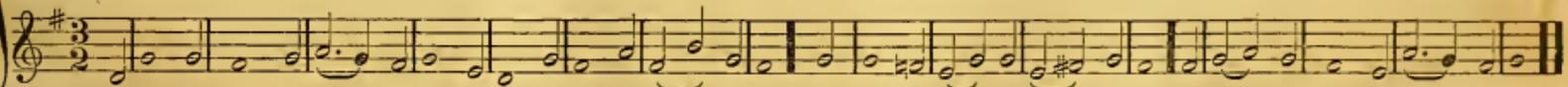
2. Great All in All, e - ter - nal King, Let me but view thy love - ly face, And all my powers shall bow and sing Thine end - less grandeur and thy grace.



ANGEL HYMN. L. M.



Be thou ex - alt - ed, O my God, Above the heavens, where angels dwell; Thy power on earth be known abroad, And land to land thy won - ders tell.



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

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

ORGAN.

MORNING HYMN. L. M.

BARTHELEMON.

Awake, my soul, and with the sun Thy dai - ly stage of du - ty run; Shake off dull sloth, and joy - ful rise, To pay the morn - ing sac - ri - fice.

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

DELIGHT. L. M.

DR. ARNOLD.

43

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morn - ing light, And

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

talk of all thy truth at night,—To show thy love by morn - ing light, And talk of all thy truth at night.

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

1. For thee, O God, our con-stant praise In Zi-on waits—thy cho-sen seat; Our promised altars there we'll raise, And there our zealous vows complete.

2. How blest the man, who, near thee placed, Within thy heavenly dwell-ing lives, While we, at humble distance, taste The vast delight thy tem-ple gives.

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

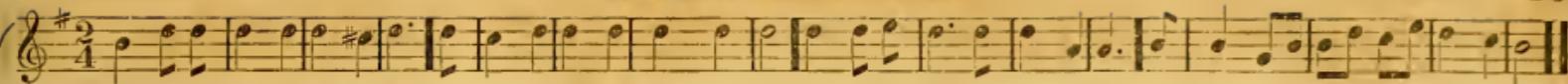
PITTSBURG. L. M.

G. J. WEBB.

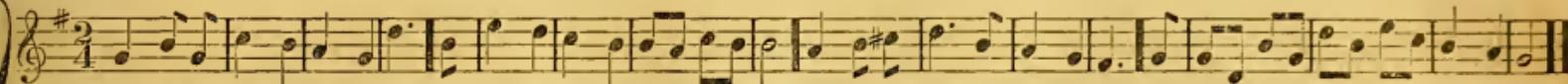
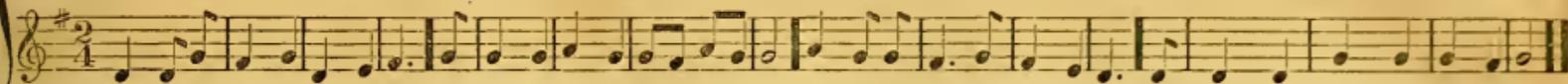
1. Awake, our souls! a-way, our fears! Let eve-ry trembling thought be gone! Awake, and run the heav-en-ly race, And put a cheer-ful courage on!

2. Swift as an ea-gle cuts the air, We'll mount a-loft to thine a-bode; On wings of love our souls shall fly, Nor tire a-mid the heavenly road.

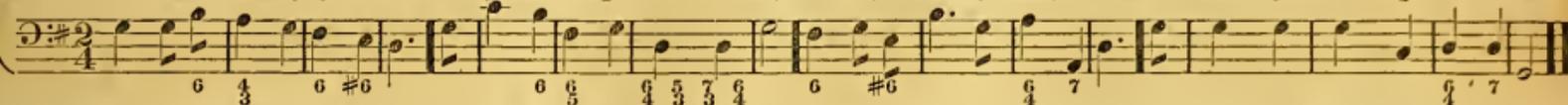
6 #6 6 3 3 3 6 6 6 6 7 4 # 7 6 6 6 #6 3 3 # 3 3 6 4 7



1. Je - sus shall reign where'er the sun Doth his succes - sive jour - neys run ; His kingdom stretch from shore to shore, Till moon shall wax and wane no more.



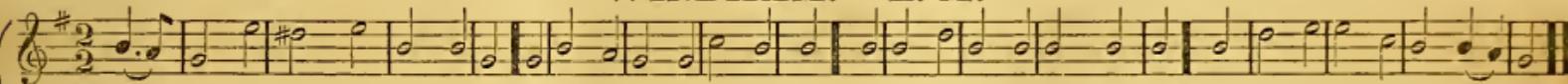
2. For him shall endless prayer be made, And praises thro' to crown his head ; His name, like sweet perfume, shall rise With eve - ry morn - ing sac - rifice.



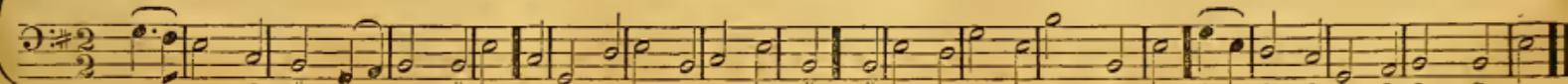
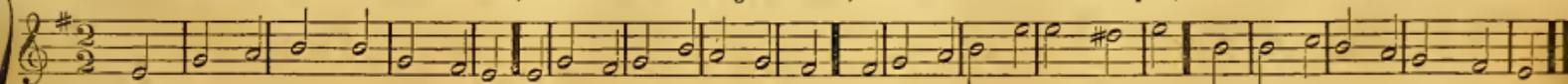
6 4 6 #6 6 6 4 5 3 4 6 #6 6 7 6 7

WINDHAM. L. M.

READ.



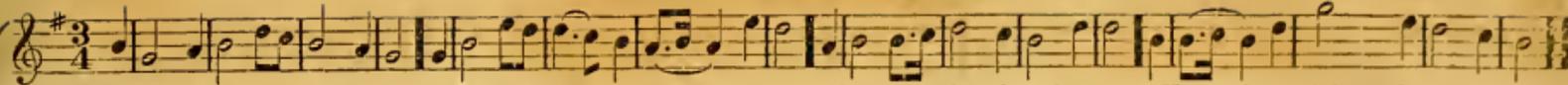
Broad is the road that leads to death, And thousands walk together there ; But wisdom shows a nar - row path, With here and there a trav - el - ler.



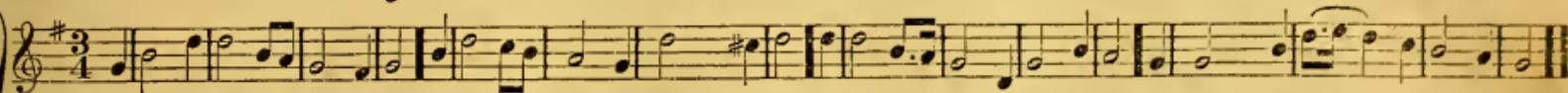
6 # 6 - 4 # 6 6 # # 4 5 6 - 6 6 6 6 4 7

PILESGROVE. L. M.

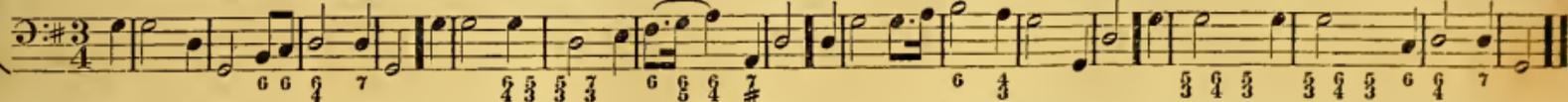
N. MITCHELL. 47



1. O render thanks to God above, The Fountain of e - - ter - - nal love; Whose mercy firm, through ages past, Has stood, and shall for ev - er last.



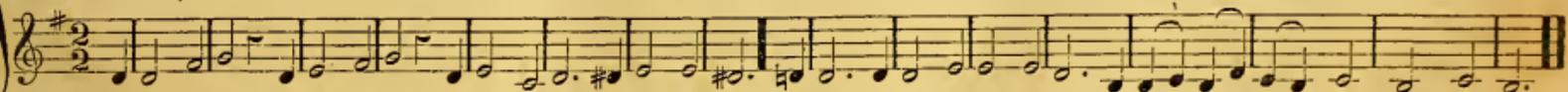
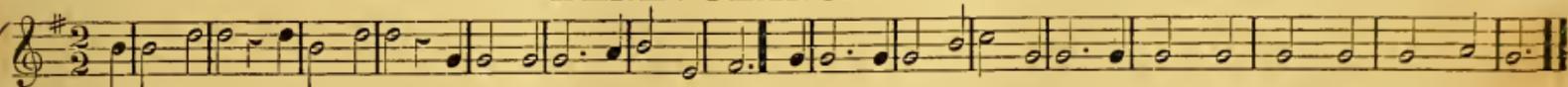
2. Who can his mighty deeds express, Not on - ly vsst, but num - - berless? What mortal eloquence can raise His trib - - ute of immor - tal praise.



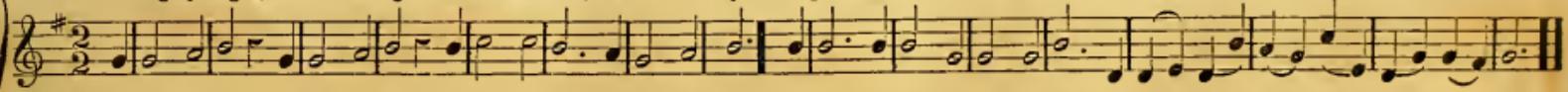
6 6 6 7 4 5 5 3 6 6 6 7 6 4 3 3 4 3 3 4 3 6 6 7

BENEVOLENCE. L. M.

G. J. WEBB.



Th' Almighty reigns, ex - alt - ed high O'er all the earth, o'er all the sky; Though clouds and darkness veil his feet, His dwelling is the mer - cy seat.



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

1. O all ye peo - - ple, shout and sing Ho - - - san - - - nas to your heaven - - ly King;

2. High on his ev - - er - - - last - - ing throne, He reigns Al - - - might - - y, and a - lone;

3. Re - - - joice, ye ser - - vants of the Lord; Spread wide Je - - - ho - - - vah's name a - broad;

4 6 6 6 6 # 7 # 6 4 #

Wher - - - e'er the sun's bright glo - - - - ries shine, Ye na - - tions, praise his name di - vine.

Yet we, on earth, with an - - - - gels share His kind re - gard, his ten - - - - der care.

O ORGAN. praise our God, his power a - - dore, From age to age, from shore to shore.

6 6 7 6 8 4 7

CATON. L. M.

Arranged by S. WEBBE, Jun^r. 49

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

2. Let eve - - - ry land his power con - - - fess, Let all the earth a - - dore his grace;

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

Let all the powers with - - in me join In work and wor - - ship so di - vine.

My heart and tongue with rapt - - - ure join In work and wor - - ship so di - vine.

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

G

1. Come, O my soul, in sacred lays, Attempt thy great Creator's praise; But O, what tongue can speak his fame! What mortal verse can reach the theme!

2. In all our Ma-ker's grand designs, Omnip-otence with wisdom shines; His works, through all this wondrous frame, Declare the glo - ry of his name.

6 6 4 3 6 6 6 6 6 7 6 6 5 4 3 6 6 5 3 6 6 5 3 4 6 1 3 7 6 4 3 6 4 7

PEACE. L. M.

G. J. WEBB.

1. How pleas-ant, how di-vine-ly fair, O Lord of hosts, thy dwellings are! With long desire my spir - - it faints, To meet th' assembly of thy saints.

2. My flesh would rest in thine abode; My panting heart cries out for God: My God! my King! why should I be So far from all my joys and thee!

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

1. From deep distress, and troubled thoughts, To thee, my God, I raised my cry: If thou severe - ly mark our faults, O, who could stand before thine eye?

2. My trust is fixed up - on thy word, Nor shall I trust thy word in vain: Let mourning souls address the Lord, And find relief from all their pain.

ADORATION. L. M.

G. J. WEBB.

1. Almighty - y Ru - ler of the skies, Through all the earth thy name is spread, And thine eter - nal glories rise Above the heavens thy hands have made.

2. To thee the voi - ces of the young Their sounding notes of honor raise; And babes, with uninstructed tongue, Declare the won - ders of thy praise.

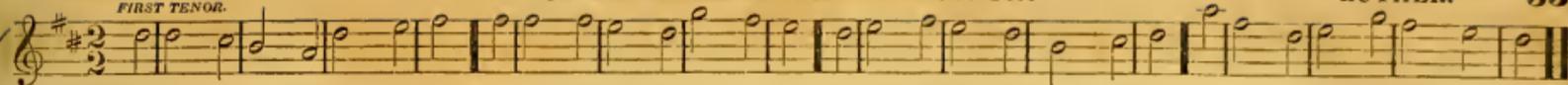
3. Amidst thy temple children throng To see their great Redeem - er's face; The Son of Da - vid is their song, And loud ho - san - nas fill the place.

OLD HUNDRED.* L. M.

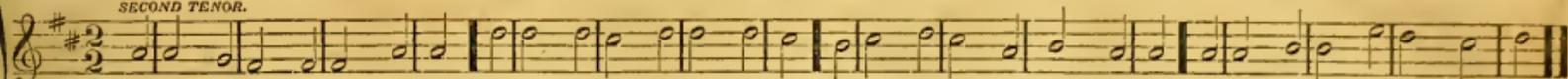
LUTHER.

53

FIRST TENOR.

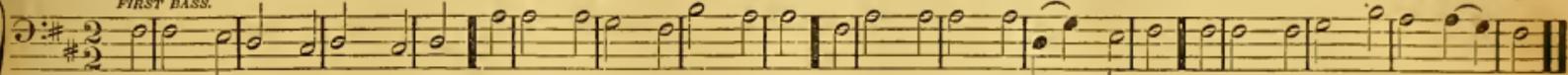


SECOND TENOR.



Be thou, O God, ex-alt - - ed high; And as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here as there o - beyed.

FIRST BASS.

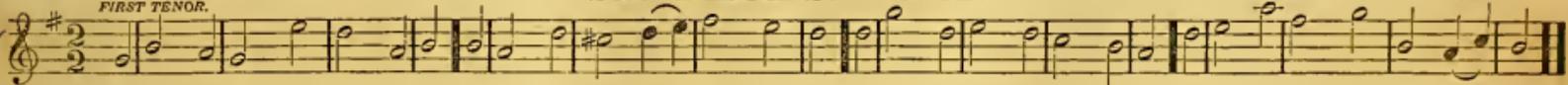


SECOND BASS.

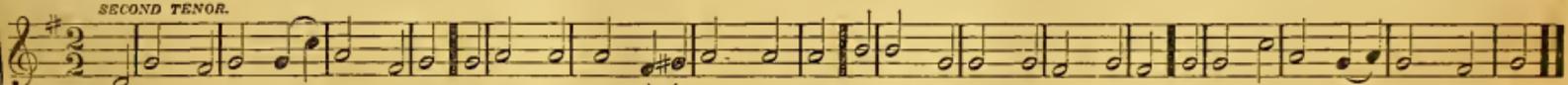
**ST. PAUL'S. L. M.**

DR. GREEN.

FIRST TENOR.

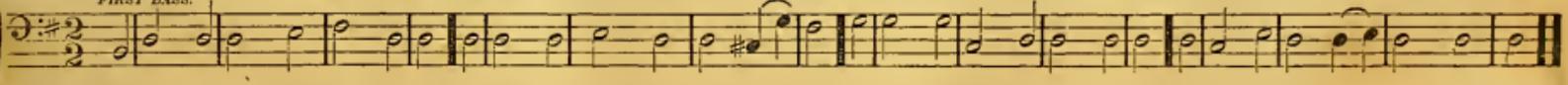


SECOND TENOR.

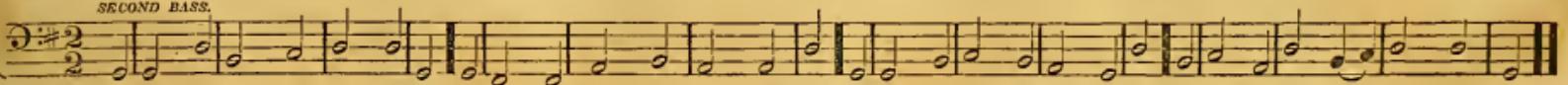


The Lord is God; 'tis he alone Doth life, and breath, and be - ing give; We are his work, and not our own, The sheep that on his pas - tures live.

FIRST BASS.



SECOND BASS.



* The following four tunes are harmonized for male voices; viz., two tenors and two basses.

FIRST TENOR.

SECOND TENOR.

O come, loud anthems let us sing, Loud thanks to our Almighty King; For we our voices high should raise, When our salvation's Rock we praise.

FIRST BASS.

SECOND BASS.

WELLS. L. M.

HOLDRAD.

FIRST TENOR.

SECOND TENOR.

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

FIRST BASS.

SECOND BASS.

There is a stream whose gentle flow Surrounds the cit - y of our God; Life, love, and joy, still gliding through, And watering our di - vine abode.

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

ARMENIA. C. M.

G. J. WEBB.

UNISON.

1. Lift up to God the voice of praise, Whose breath our souls inspired; Loud and more loud the an - thems raise, With grateful ar - dor fired.

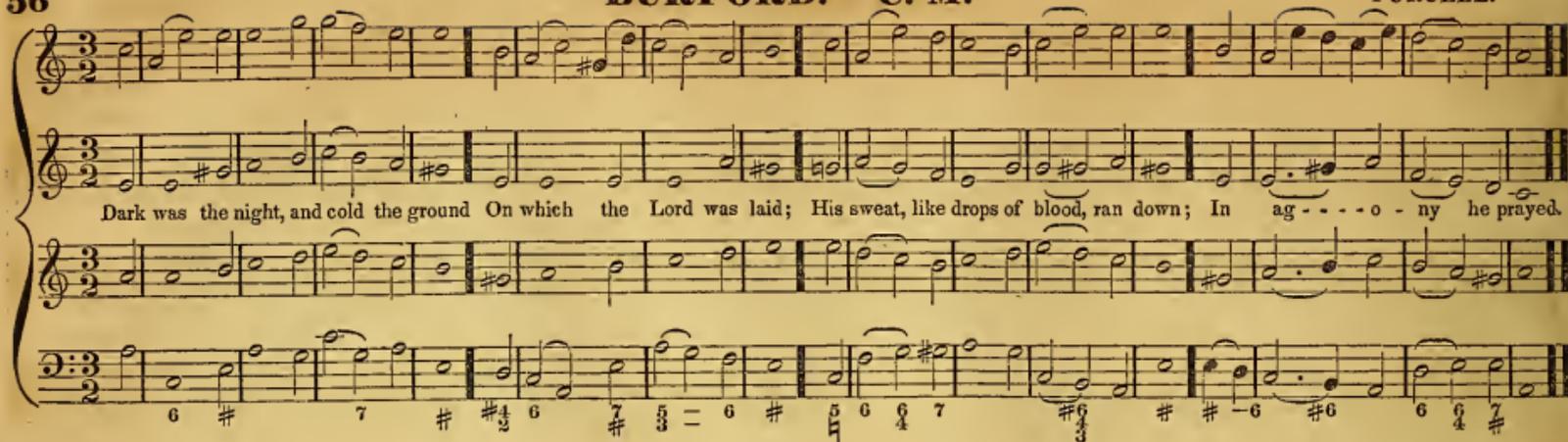
2. Lift up to God the voice of praise, Whose goodness, passing thought, Loads eve-ry mo - ment, as it flies, With ben - e - fits un - sought.

UNISON.

6 # 7 4 3 2 3 4 5 6 7 6 5 4 3 2 1 2 3 4 5 6 7 6 5 4 3 2 1 2 3 4 5 6 7

BURFORD. C. M.

PURCELL.



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

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

LEBANON. C. M.

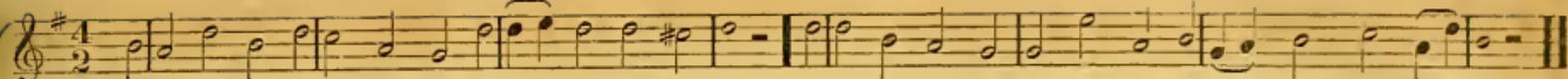
BILLINGS.



1. Lord, what is man, poor, fee - ble man, Born of the earth at first! His life a shad - ow, light and vain, Still hastening to the dust.

2 O, what is fee - ble, dy - ing man, Or all his sim - ple race, That God should make it his con cern To vis - it him with grace!

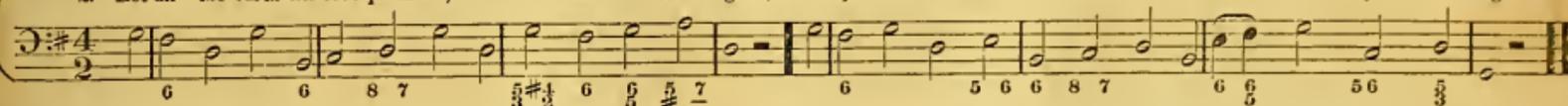
3 6 6 # 7 5 5 6 # 6 5 4 6 5 7 # 6 6 # # 6 5 4 # 7



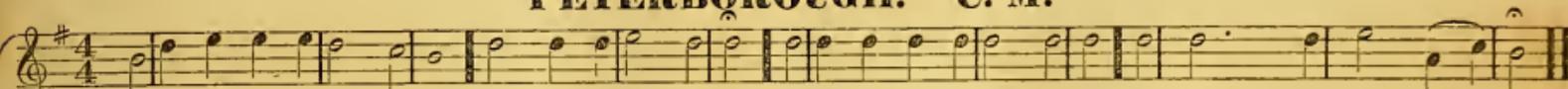
1. To our Al-night-y Ma - ker, God, New hon - ors be ad - dressed; His great sal - va - tion shines a - broad, And makes the na - tions blest.



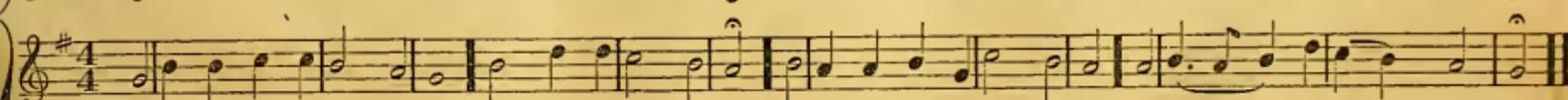
2. Let all the earth his love proclaim, With all her differ - ent tongues, And spread the hon - or of his name In mel - - o - - dy and songs.



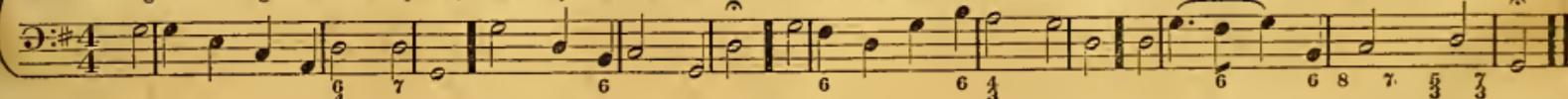
PETERBOROUGH. C. M.



1. Once more, my soul, the ris - ing day Sa - lutes thy wak - ing eyes; Once more, my voice, thy tribute pay To him who rules the skies.



2. Night unto night his name repeats; The day renews the sound, Wide as the heavens on which he sits To turn the sea - - - sons round.



1. Hail, sa - cred truth, whose pierc - ing rays Dis - pel the shades of night, — Dis - pel the shades of night, — Dispel the shades of night;

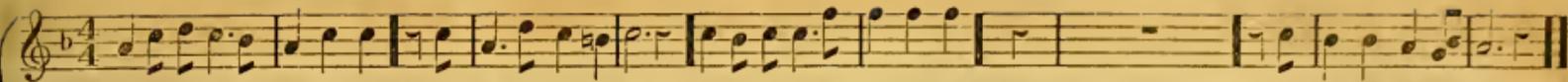
2. Je - sus, thy word, with friend - ly aid, Re - stores our wandering feet, — Re - stores our wandering feet, — Restores our wandering feet;

3. O, send thy light and truth a - broad, In all their ra - dian blaze, — In all their radiant blaze, — In all their ra - dian blaze;

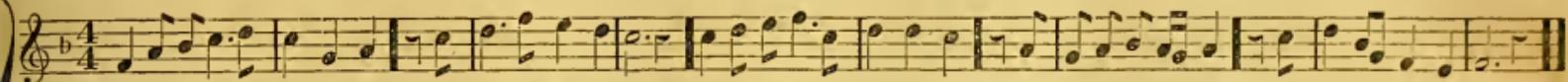
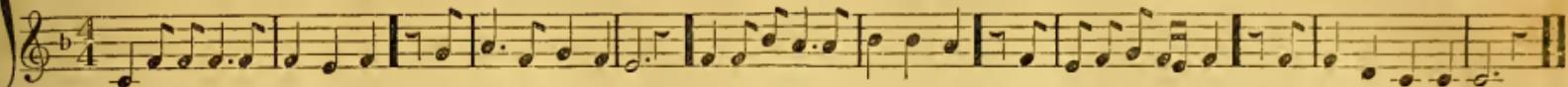
Dif - fus - - ing o'er the men - - tal world The heal - ing beams of light, — The heal - ing beams of light.

Con - - verts the sor - - rows of the mind To joys di - vine - ly sweet, — To joys di - vine - - ly sweet.

And bid th' ad - - mir - - - ing world a - - dore The glo - ries of thy grace, — The glo - ries of thy grace.

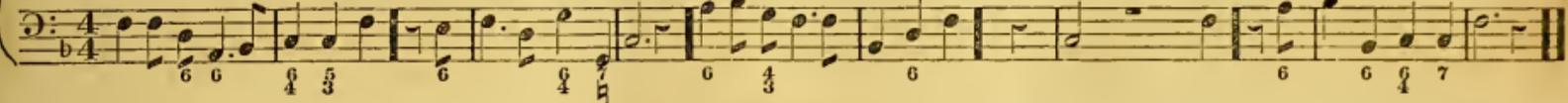


1. Lift up to God the voice of praise, Whose breath our souls inspired ; Loud and more loud the anthems raise, With grateful ardor fired, — With grateful ardor fired.

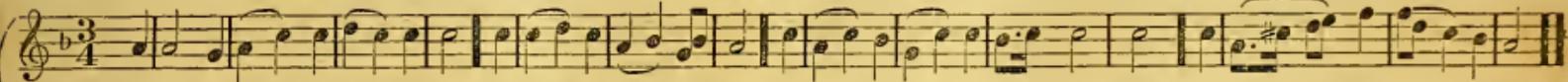


2. Lift up to God the voice of praise, Whose goodness, passing thought, Loads every moment, as it flies, With bene-fits unsought, — With ben-e-fits unsought.

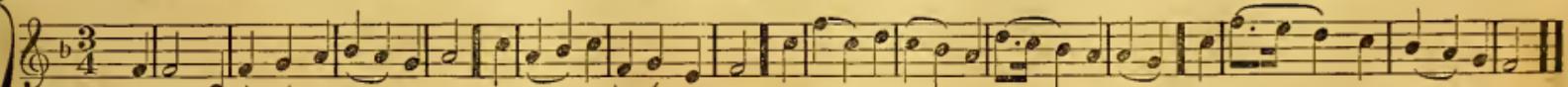
ORGAN.



IRISH. C. M.



1. O, all ye lands, re-joyce in God ; Sing prais-es to his name ; Let all the earth, with one ac-cord, His won - - drous acts proclaim.



2. And let his faith - ful ser-vants tell, How, by re-deem - ing love, Their souls are saved from death and hell, To share the joys above.



1. Thee will I bless, O Lord, my God; To thee my voice I'll raise, For ev - er spread thy fame a - broad, And dai - ly sing thy praise.

2. My soul shall glo - ry in the Lord, His wond - rous acts pro - claim: O, let us now his love re - cord, And mag - ni - - fy his name.

6 6 6 3 6 6 # 7 6 7 7 3 6 9 5 6 5 7

CAMBRIDGE. C. M.

DR. RANDALL.

1. Sing to the Lord a new-made song, Who wondrous things has done: With his right hand and ho - ly arm The conquest he has won, — The conquest he has won, — The conquest he has won.

2. Let all the peo - ple of the earth Their cheerful voi - ces raise; Let all, with universal joy, Resound their Maker's praise, — Resound their Maker's praise, — Resound their Maker's praise.

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

*This may be sung by alto and tenor, as written on the second staff.

HAVANNAH. C. M.

DR. HARRINGTON. 61

1. O, ren-der thanks, and bless the Lord; In-voke his sa-cred name; Ae-quaint the na-tions with his deeds, His match-less deeds proclaim.

2. Rejoice in his al-might-y name, A-lone to be adored; And let their hearts o'erflow with joy, Who hum-bly seek the Lord.

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

INDIANA. C. M.

G. J. WEBB.

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

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

My God, my ev - - - er - - - last - - - ing hope, I live up - - - on thy truth;

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

Thy hands have held my child - - - hood up, Thou hast pre - - - served my youth.

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

KENDALL. C. M.

CLARK. 63

Great Fa - ther of each perfect gift, Be - hold thy servants wait; With long - ing eyes, and lift - ed hands, We flock a - round thy gate.

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

EVERSLEY. C. M.

DR. NARES. Arranged by S. WESLEY.

Hail, gra - cious Source of eve - ry good, Our Sav - ior and Defence; Thou art our Glo - ry and our Shield, Our help and Con - fi - dence.

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

JOY. C. M.

G. J. WEBB.

1. To God ad-dress the joy-ful psalm, Who wondrous things hath done; Whose own right hand and ho--ly arm The vic-to-ry have won.

2. He, to the Gen-tile nations round, Hath made his mer-ey known; And to the world's re--mot-est bound His jus-tice shall be shown.

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

SINCERITY. C. M.

G. J. WEBB.

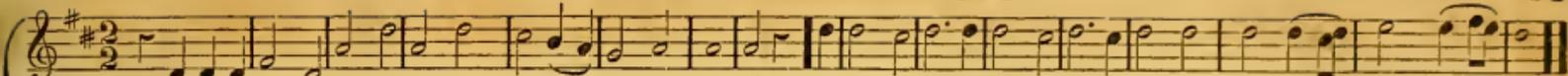
1. Great God, with wonder and with praise, On all thy works I look; But still thy wisdom, power, and grace, Shine brightest, bright--est in thy book.

2. Here are my choicest treasures hid; Here my best comfort lies; Here my desires are sat-ised, And here,— and here my hopes a--rise.

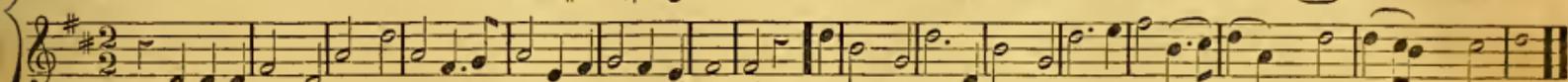
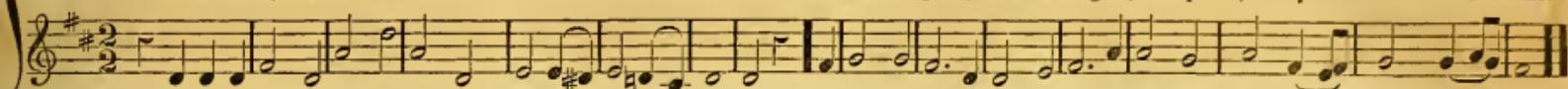
6 6 4 6 6 6 7 # 5 7 6 6 # 4 #6 7 5 3 3 6 5 6 5 6 4 3 3

RESURRECTION. C. M.

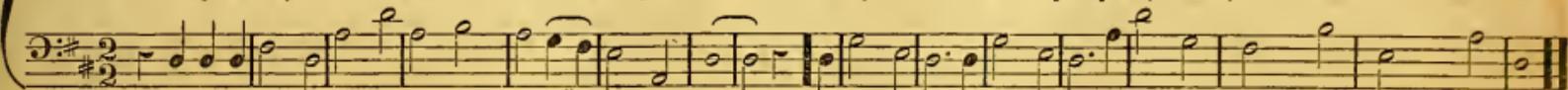
G. J. WEBB. 65



1. This is the day the Lord hath made; He calls the hours his own; Let heaven rejoice, let earth be glad, And praise, And praise surround his throne.



2. To-day he rose, and left the dead, And Sa-tan's em-pire fell; To-day the saints his triumphs spread, And all, And all his won - - ders tell.



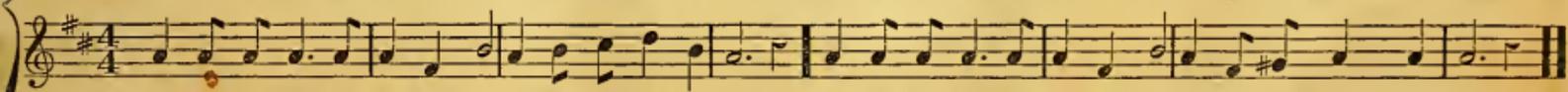
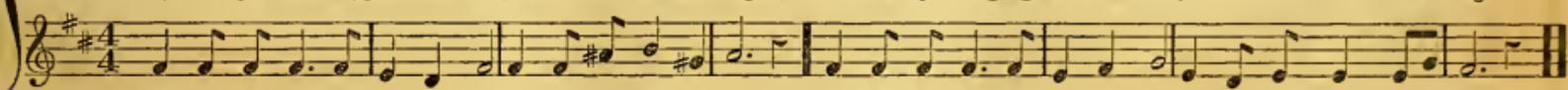
5 6 6#6 4 3 6 6 6 7 7

TALLIS. C. M. [CHANT.]

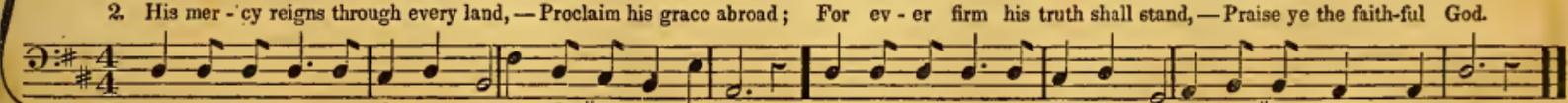
TALLIS.



1. O, all ye na-tions, praise the Lord, Each with a different tongue; In eve-ry lan-guage learn his word, And let his name be sung.



2. His mer-cy reigns through every land, — Proclaim his grace abroad; For ev-er firm his truth shall stand, — Praise ye the faith-ful God.



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

No change of time shall ev - - er shock My trust, O Lord, in thee; For thou hast al - - ways been my Rock, A

This system consists of four staves. The top staff is the vocal line, starting with a rest and then singing the lyrics. The second and third staves are the piano accompaniment, with the right hand playing a melody and the left hand playing a bass line. The bottom staff is the bass line, featuring several sixteenth-note chords marked with the number '6'.

sure De - fence to me;— For thou hast al - - - ways been my Rock, A sure De - - fence to me.

This system also consists of four staves. The vocal line continues the lyrics. The piano accompaniment continues with the same melodic and harmonic patterns as the first system. The bottom staff features sixteenth-note chords, with the final two measures marked with '4' and '3', indicating a change in the bass line's rhythmic pattern.

1. Blest be the dear, u - ni - ting love, That will not let us part; Our bod - ies may far off re - move; We still are one in heart!

2. Joined in one spir - it to our Head, Where he ap - points we go; We still in Je - sus' footsteps tread, And still his praise we show.

3. Oh may we ev - er walk in him, And noth - ing know be - side; No - thing de - sire, noth - ing es - teem, But Je - sus cru - ci - fied!

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

DEVIZES. C. M.

TUCKER.

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

2. Jesus is worthy to receive Honor and power divine; And blessings, more than we can give, Be, Lord, for ev - er thine, — Be, Lord, for ev - er thine.

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

DESIRE. C. M.

G. J. WEBB.

1. O for a clos-er walk with God! A calm and heavenly frame! A light to shine upon the road That leads me to the Lamb!

2. Where is the blessedness I knew, When first I saw the Lord? Where is the soul-refresh-ing view Of Je-sus and his word?

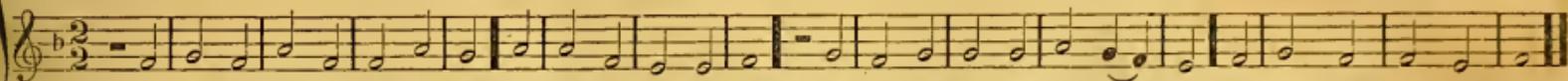
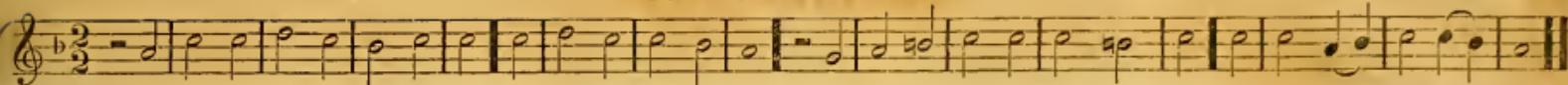
3. What peaceful hours I once en-joyed! How sweet their memory still! But they have left an ach-ing void The world can never fill.

4. Re-turn, O ho-ly Dove, re-turn, Sweet Messenger of rest! I hate the sins that made thee mourn, And drove thee from my breast.

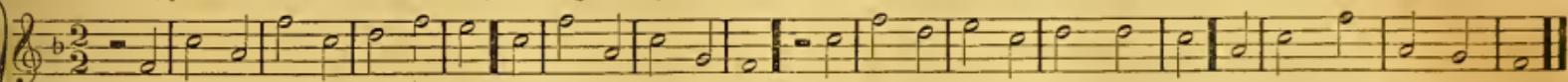
BANGOR. C. M.

RAVENSCROFT.

Hark! from the tombs a dole-ful sound! My ears, at-tend the cry; "Ye liv-ing men, come, view the ground Where you must short-ly lie."

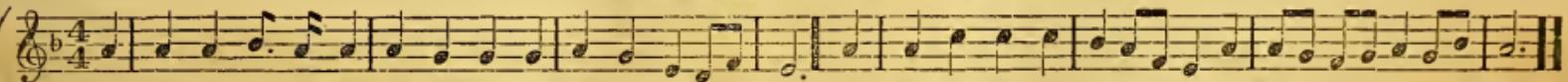


O, praise the Lord with one con-sent, And mag-ni-fy his name; Let all the ser-vants of the Lord His wor-ty praise pro-claim.

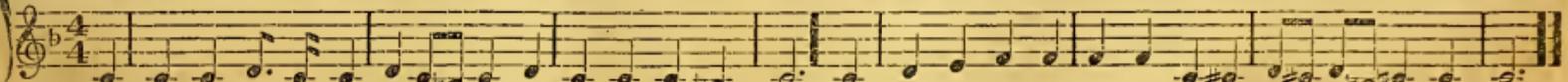


TOBIAN. C. M.

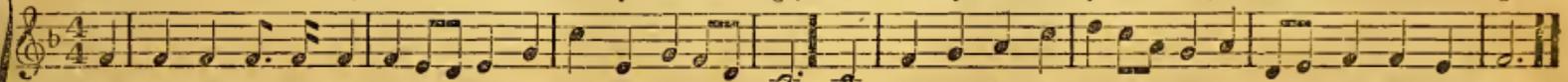
G. J. WEBB.



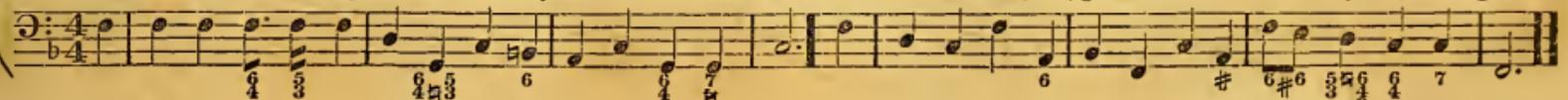
1. Re-turn, O wan-der-er, now re-turn! And seek thy Fa-ther's face! Those new desires, which in thee burn, Were kin-dled by his grace.



2. Re-turn, O wan-der-er, now re-turn! He hears thy hum-ble sigh, He sees thy soft-ened spir-it mourn, When no one else is nigh.



3. Re-turn, O wan-der-er, now re-turn! Thy Sa-vior bids thee live: Go to his feet, and, grateful, learn How free-ly He'll for-give.



MARLOW. C. M. (Major.)

Let all the lands, with shouts of joy, To God their voi - c e s raise; Sing psalms in hon - or of his name, And spread his glo - rious praise.

6#C 6 6 7 3 5#6 6 9 8

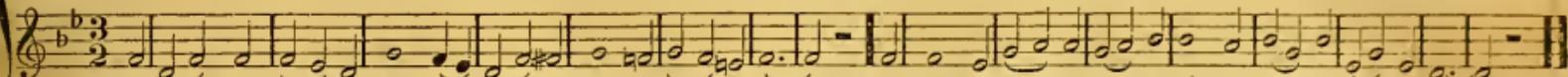
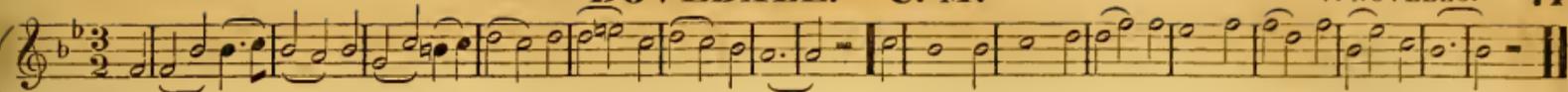
MARLOW. C. M. (Minor.)

And let them say, How dread-ful, Lord, In all thy works art thou! To thy great power thy stub-born foes Shall all be forced to bow.

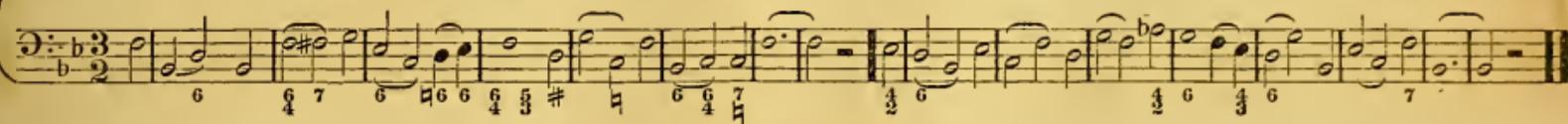
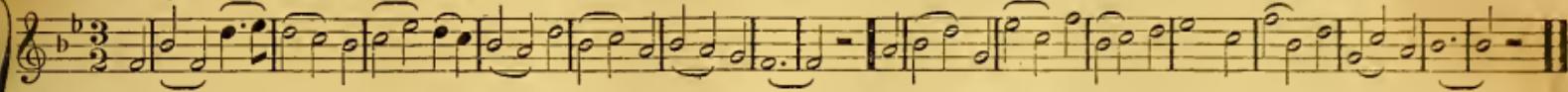
6 # # - 6 #C 5 5 6 # # 6 #6 5 #

DOVEDALE. C. M.

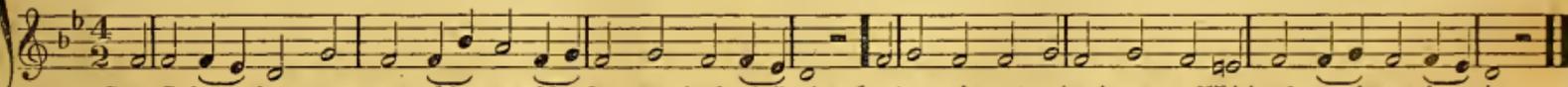
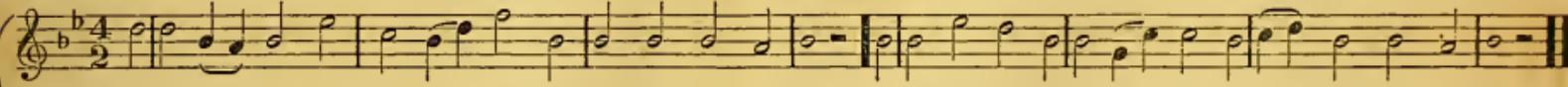
V. NOVELLO. 71



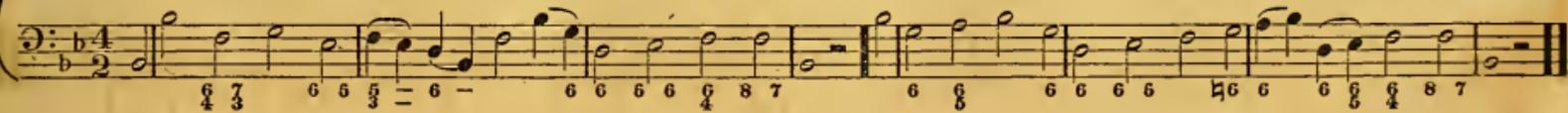
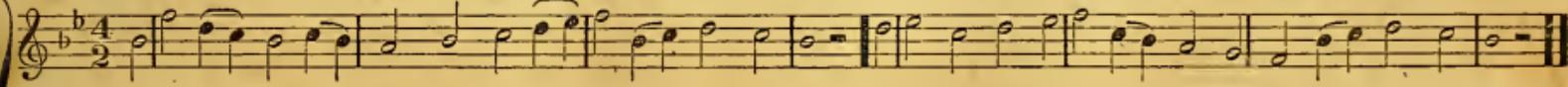
Come, ye that know and fear the Lord, And lift your souls a - bove; Let eve-ry heart and voice accord, To sing that God is love.

**STEVENS. C. M.**

JONES.



Great God, to thee my grate - ful tongue My fer - vent thanks shall raise: Inspire my heart to raise the song Which cel - e - brates thy praise.



O God of Hosts, the mighty Lord, How lovely is the place, — How lovely is the place, Where thou, enthroned in glory, show'st The brightness of thy face!

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

CORONATION. C. M.

O. HOLDEN.

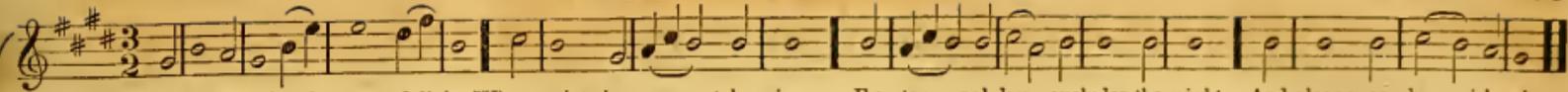
1. All hail the great Immanuel's name! Let angels prostrate fall: Bring forth the royal diadem, And crown him Lord of all; — Bring forth the royal di - a - dem, And crown him Lord of all.

2. Let every kindred, every tribe, On this ter-res-trial ball, To him all majes-ty ascribe, And crown him Lord of all; — To him all majes - ty as-cribe, And crown him Lord of all.

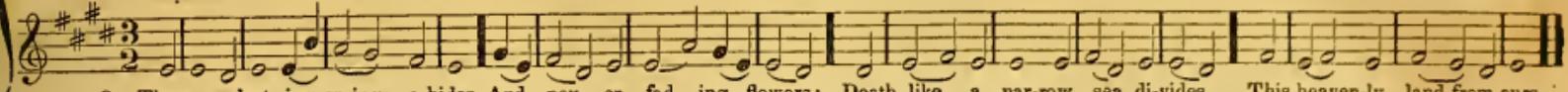
6 4 7 6 7 6 7 6 4 5 # 6 5 4 5 6 5 6 6 7 5 7

MANCHESTER. C. M.

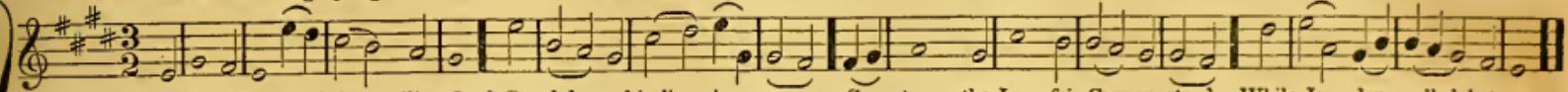
DR. WAINWRIGHT. 73



1. There is a land of pure delight, Where saints im - mor - tal reign; E - ter - nal day excludes the night, And pleas-ures ban - ish pain.



2. There everlast - ing spring a-bides, And nev - er - fad - ing flowers: Death, like a nar-row sea, di-vides This heaven-ly land from ours.



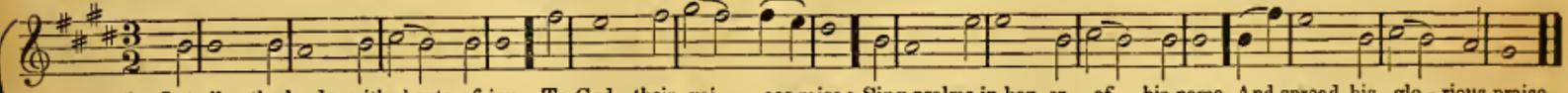
3. Sweet fields, beyond the swelling flood, Stand dressed in liv - ing green; So to the Jews fair Canaan stood, While Jor - dan rolled between.



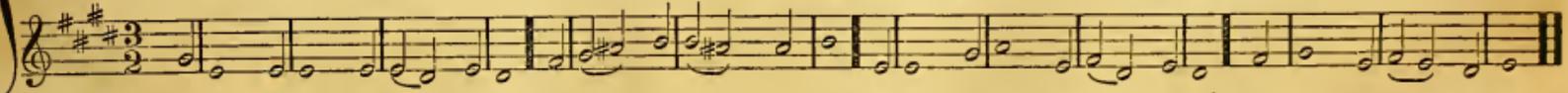
7 6 4 7 6 3 3 4 5 6 6 6 6 6 3 4 5 6 6 6 7

BEDFORD. C. M.

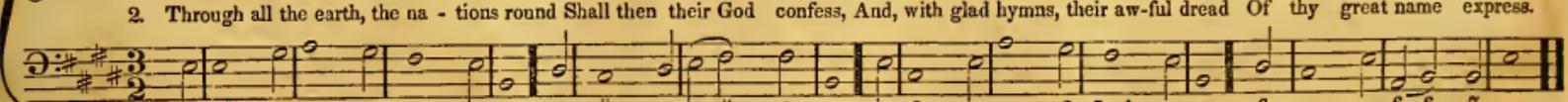
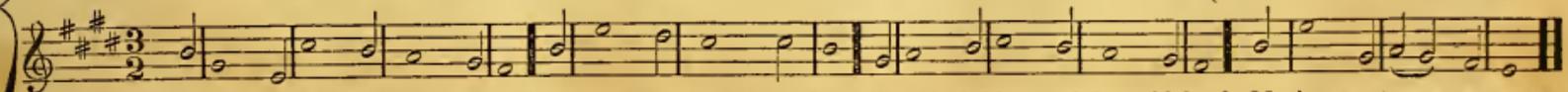
WM. WHEALL.



1. Let all the lands, with shouts of joy, To God their voi - - ces raise; Sing psalms in hon - or of his name, And spread his glo - rious praise.



2. Through all the earth, the na - tions round Shall then their God confess, And, with glad hymns, their aw-ful dread Of thy great name express.



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

1. Lo! what an en - ter - tain - ing sight Those friendly breth - ren prove, Whose cheerful hearts in bands u - nite Of har - mo - ny and love!

2. Where streams of bliss, from Christ the Spring, Descend to eve - ry soul; And heavenly peace, with balm - y wing, Shades and be - dew the whole.

3. 'Tis pleas - ant as the morn - ing dews, That fall on Zi - on's hill; Where God his mild - - est glo - ry shows, And makes his grace dis - til.

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

ST. MARTIN'S. C. M.

TANSUR.

O Thou, to whom all crea - tures bow, Within this earth - ly framè, Through all the world how great art thou, How glori - ous is thy name!

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

1. Joy to the world! the Lord is come! Let earth re-ceive her King; Let eve-ry heart pre-pare him room, And

UNISON. *DUETT.*

2. Joy to the world! the Sav-ior reigns! Let men their songs em-ploy; While fields and floods, rocks, hills, and plains, Re-

3. He rules the world with truth and grace, And makes the na-tions prove The glo-ries of his right-cous-ness, And

UNISON. *ORGAN.*

4 6 #6 4 7

heaven and na-ture sing;— Let eve-ry heart prepare him room, And heaven and na-ture sing,— And heaven and na-ture sing.

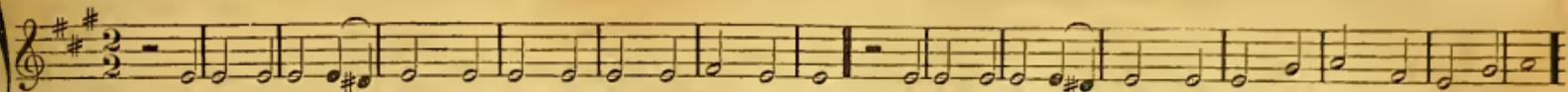
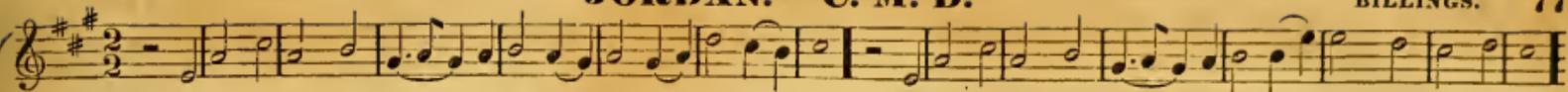
peat the sound-ing joy;— While fields and floods, rocks, hills, and plains, Repeat the sound-ing joy,— Repeat the sound-ing joy.

won-ders of his love,— The glo-ries of his righteousness, And won-ders of his love,— And won-ders of his love.

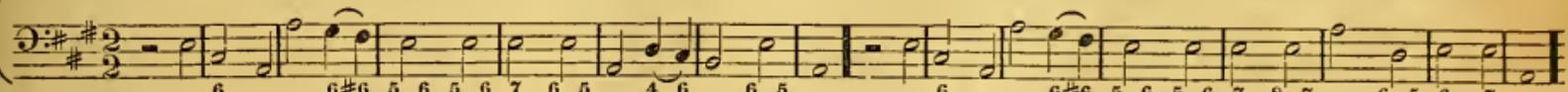
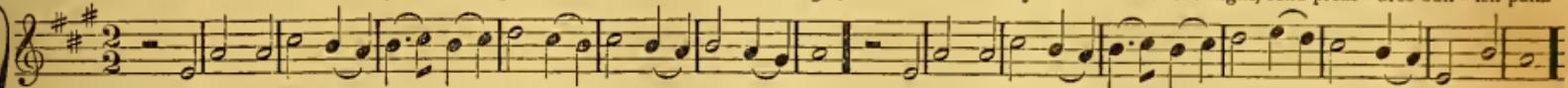
6 6 6 6 6 5 6 6 6 8 7 5 4 6 7 7 5 6 4 3 7 4 5

JORDAN. C. M. D.

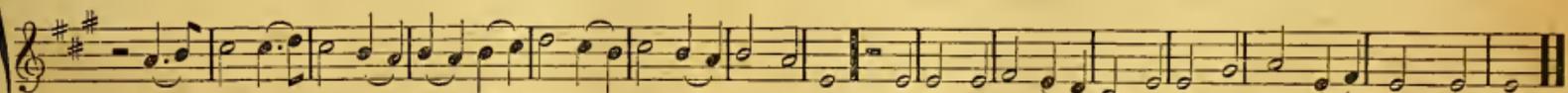
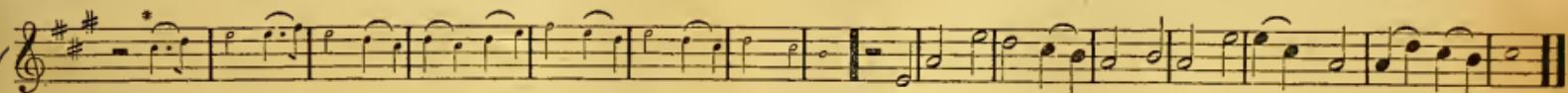
BILLINGS. 77



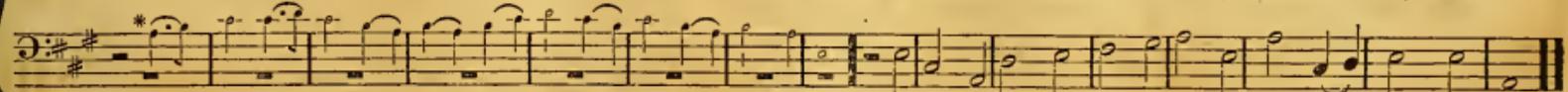
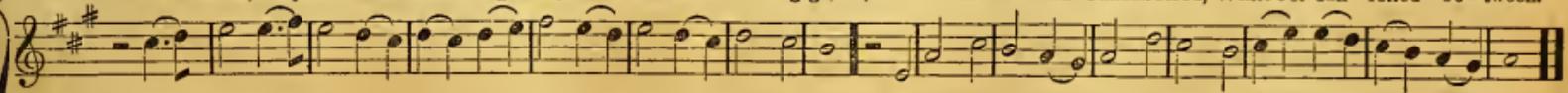
There is a land of pure de-light, Where saints im-mor - tal reign; E - ter - nal day ex - cludes the night, And pleas - ures ban - ish pain.



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



Sweet fields, be-yond the swell - ing flood, Stand dressed in liv - ing green; So to the Jews fair Canaan stood, While Jor-dan rolled be - tween.



6 6 4 7 6 6 4 7 4 5

* This passage may be sung by trebles or tenors, or both in octaves.

1. How sweet, how heavenly is the sight, When those that love the Lord, In one an - oth - er's peace de - light, And thus ful - fil his word!

2. When love, in one delight - ful stream, Through every bo - som flows; And u - - nion sweet, and dear es - teem, In eve - ry ae - tion glows!

6 5 b7 5 7 5 4 6 6 5 5 7 7 6 7 6 7 6 7 # 5 7 1/2 6 4 6 6 4 7

BRADING. C. M.

REV. LEIGH RICHMOND.

1. O hap - py man, whose soul is filled With zeal and reverend awe! His lips to God their hon - - ors yield, His life a - dorns thy law.

2. This is the man whose hap - py eyes Shall see his house increase; Shall see the mourning church a - rise, Then leave the world in peace.

6 1/2 6 6 5 5 4 3 4 5 6 4 3 6 7 b 6 b7 6 7 7 # 5 4 3 7 6 6 4 7

1. A - - - bove these heavens' cre - - - a - - - - - ted rounds, Thy mer - - - - - cies, Lord, ex - tend;

2. Though all cre - - - a - - - - - ted light de - - - cay, And death close up our eyes,

Thy truth out - - - - - lives the nar - - - - - row bounds, Where time and na - - - - - ture end.

Thy pres - - - - - ence makes e - - - - - ter - - - - - nal day, Where clouds can nev - - - - - er rise.

SWANWICK. C. M.

LUCAS.

1. A - rise, ye peo - - ple, and a - dore; Ex - - ult - - - ing strike the chord; Let all the

2. Glad shouts a - - loud, wide echo - - - ing round, Th' as - - - cend - - - ing God pro-claim; Th'an - gel - - - ic

5 6 # 6 6 7 6 - 6 4 7

earth, from shore to shore, Con - - fess th' Al - might - - y Lord, - Con - fess th' Al - might - - y Lord.

choir re - spond the sound, And shake cre - - a - - - tion's frame, - And shake cre - - - a - - - tion's frame.

6 3 6 6 3 b7 7 7 6 4 7

YALE. C. M.

G. J. WEBB. 81

1. Come, ye that fear and know the Lord, And lift your souls a - - bove; Let eve - - ry

2. O, may we all, while here be - - low, This best of bless - - ings prove; Till warm - - er

Figured bass notation: $\frac{1}{2}$ b3 6 5 6 $\frac{5}{4}$ 3 6 6 $\frac{6}{3}$ 6 4 7 $\frac{1}{2}$ 6

heart and voice ac - - cord, To sing that God is love, — To sing that God is love.

hearts, in bright - - er worlds, Shall shout that God is love, — Shall shout that God is love.

Figured bass notation: K $\frac{4}{2}$ $\frac{6}{3}$ 6 $\frac{6}{5}$ $\frac{4}{2}$ 6 $\frac{6}{4}$ 3 6 6 $\frac{5}{3}$ $\frac{4}{2}$ 7

1. While thee I seek, pro- tecting Power, Be my vain wish - es stilled; And may this con - se - cra - ted hour With bet - ter hopes be filled.

3. In each e - vent of life, how clear Thy ru - ling hand I see! Each blessing to my soul most dear, Be - cause conferred by thee.

5. When glad - ness wings my favored hour, Thy love my thoughts shall fill; Resigned when storms of sorrow lower, My soul shall meet thy will.

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

2. Thy love the power of thought bestowed; To thee my thoughts would soar: Thy mer - cy o'er my life has flowed; That mer - cy I adore.

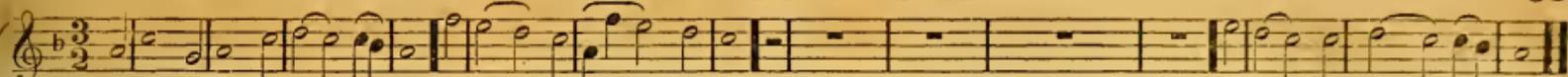
4. In eve - ry joy that crowns my days, In eve - ry pain I bear, My heart shall find de - light in praise, Or seek re - lief in prayer.

6. My lift - ed eye, with - out a tear, The gather - ing storm shall see: My steadfast heart shall know no fear; That heart will rest on thee.

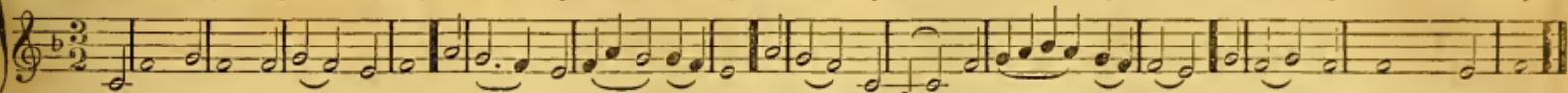
3 4 6 7 3 4 6 5 7 4 5 7 6 6 6 5 5 6 4 7

LIVERPOOL. C. M.

DR. WAINWRIGHT. 83



1. When I with pleasing won-der stand, And all my frame sur-vey, Lord, 'tis thy work; I own thy hand That built my hum - - ble clay.

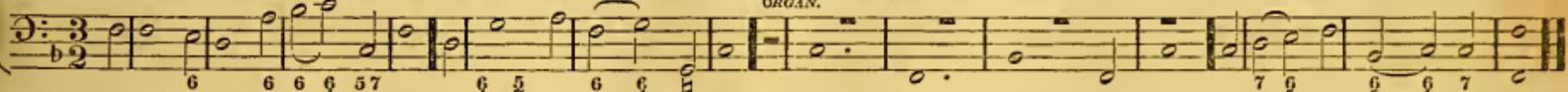


DUETT - TREBLES.



2. And when I count thy mer-cies o'er, They fill me with surprise; Not all the sands that spread the shore To e - qual num - - bers rise.

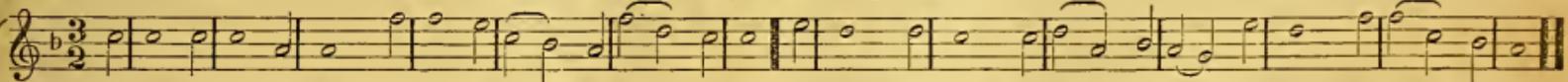
ORGAN.



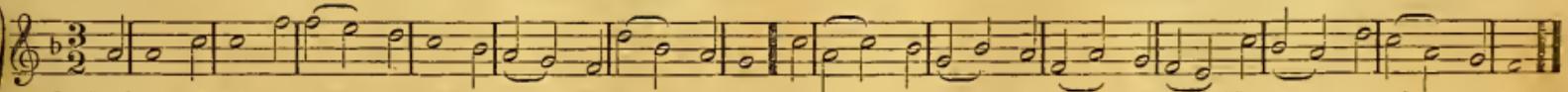
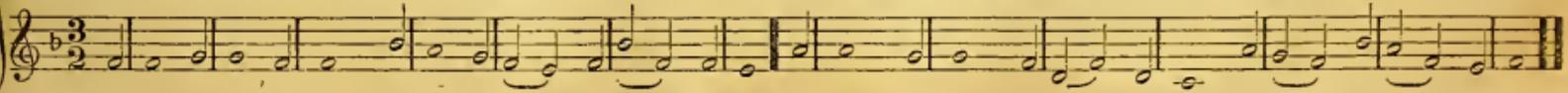
6 6 6 6 5 7 6 5 6 6 4 7 6 6 4 7

PHILIPPI. C. M.

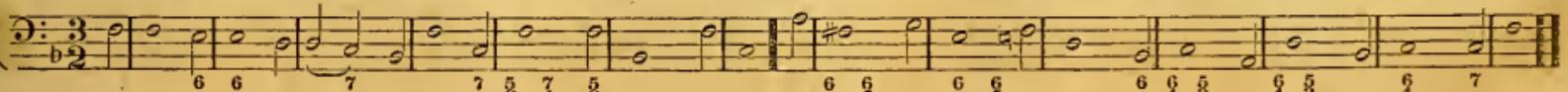
S. WESLEY.



1. O, could I find, from day to day, A near - ness to my God, Then should my hours glide sweet a - way While lean - ing on his word.



2. Lord, I de-sire with thee to live A - new from day to day, In joys the world can nev - er give, Nor ev - er take a - way.



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

CHRISTMAS. C. M.

HANDEL. 85

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various rests and phrasing marks.

Through all the changing scenes of life, In trouble and in joy, The praises of my God shall still My heart and tongue employ, — My heart and tongue employ.

The second system of music continues the piece. It features the same two-staff format as the first system. Below the bass staff, there are figured bass notations: 6, 5 6/3, 6 6/3, 6, 6 6 9 9 5, 6 5 5 7, 7 9 8 3, 6, 6, 9 5, 6, 6 5 3.

EPPING. C. M.

S. WEBBE, Jun'r.

The first system of music for 'EPPING. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various rests and phrasing marks.

1. To Thee, my righteous King and Lord, My grateful soul I'll raise; From day to day thy works re-cord, And ev - er sing thy praise.

The second system of music continues the piece. It features the same two-staff format as the first system. Below the bass staff, there are figured bass notations: 6, 4 6, 4 3 6 6, 6 6 6 6 5, 5 7 4, 5 5 7 4, 6 6, 6, 7, 6, 5 3, 8 7, 6 7, 4 3.

2. Thy greatness human thought exceeds; Thy glory knows no end; The last - ing rec - ord of thy deeds Through a - ges shall de - scend.

NOT TOO FAST.

1. To our Al - might - y Ma - - - - - ker, God, New hon - - - - - ors be ad - - - - - dressed; His

2. Let all the earth his love - - - - - pro - - - - - claim, With all her dif - - - - - ferent tongues; And

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

great sal - va - tion shines a - - - - - broad, And makes the na - tions blest, - And makes the na - - - - - tions blest.

And makes the na - - - - - tions blest.

spread the hon - or of his name In mel - o - dy and songs, - In mel - o - - - - - dy - - - - - and songs.

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

In mel - o - - - - - dy and songs

GLORY. C. M.

DR. CALCOTT. 87

To God, our Strength, your voice a - loud, In strains of glo - - - - - ry raise;

To God, our Strength, your voice a - loud, In strains of glo - - ry raise;

To God, our Strength, your voice a-loud, In strains of glo - - - ry raise,— In strains of glo-ry raise; The great Je - ho - vah, Ja - cob's

To God, our Strength, your voice a-loud, In strains of glo - ry raise; The great Je -

The great Je - - ho - vah, Ja - cob's God, Ex - alt in notes of praise, — Exalt in notes of praise.

The great Je - ho - vah, Ja - - cob's God, Ex - alt in notes of praise, — Exalt in notes of praise.

God,—The great Je - ho - vah, Ja - - cob's God, Ex - alt in notes of praise, — Exalt in notes of praise.

ho - vah, Ja - - cob's God,— The great Je - - ho - vah, Ja - cob's God, Ex - alt in notes of praise, — Exalt in notes of praise.

O that the Lord would guide my ways To keep his stat - utes still! O that my God would grant his grace To know and do his will!

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

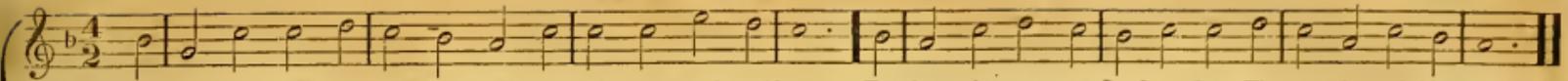
GREENFIELD. C. M.

MICHAEL HAYDN.

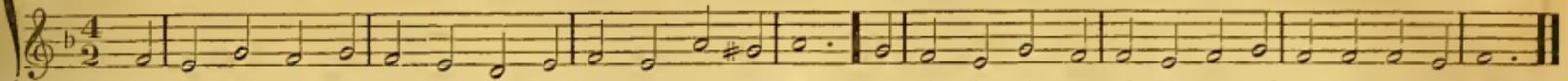
Begin, my soul, the lof - - ty strain; In sol - emn ac - cent sing A sa - cred hymn of grate - ful praise To heaven's Almighty King.

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

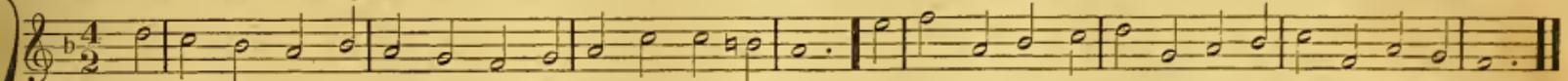
DRUSILLA. C. M.



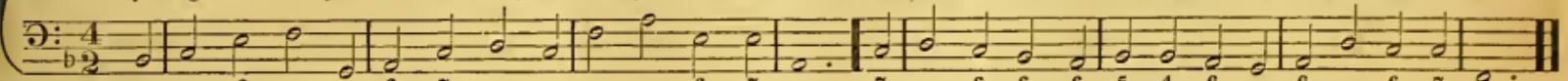
1. In all my vast con-cerns with thee, In vain my soul would try To shun thy presence, Lord, or flee The no-tice of thine eye.



2. Thine all-sur-round-ing sight sur-veys My ris-ing and my rest, My pub-lic walks, my pri-vate ways, And se-crets of my breast.

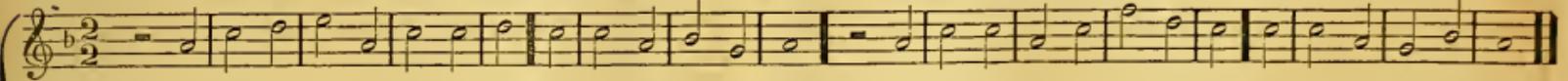


3. My thoughts lie o-pen to the Lord, Be-fore they're formed with-in; And ere my lips pronounce the word, He knows the sense I mean.

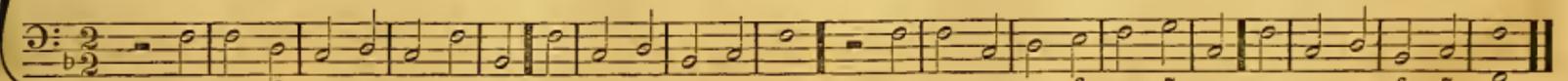
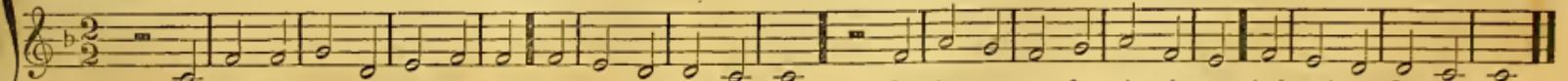


6 6 7 4 7 7 6 6 6 5 4 6 6 4 7

DUNDEE. C. M.

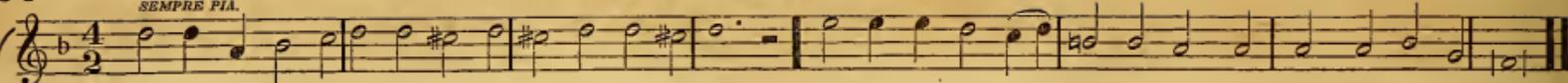


Let not de-spair, nor fell re-venge, Be to my-bo-som known; O, give me tears for oth-er's woes, And patience for my own.



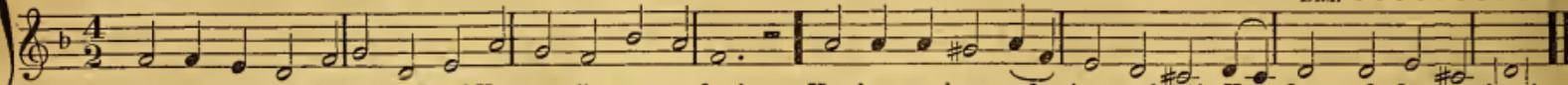
L 6 7 6 7

SEMPRE PIA.



1. Long have we heard the joy-ful sound Of thy sal - va - tion, Lord; Yet still how weak our faith is found, And knowl - edge of thy word!

DLM.



2. How cold and fee - ble is our love! How neg - li - gent our fear! How low our hope of joys a - bove! How few af - fections there!



3. Great God, thy sovereign power impart, To give thy word success; Write thy sal - va - tion in each heart, And make us learn thy grace.

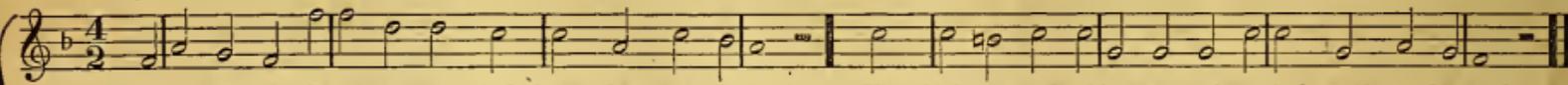
DLM.



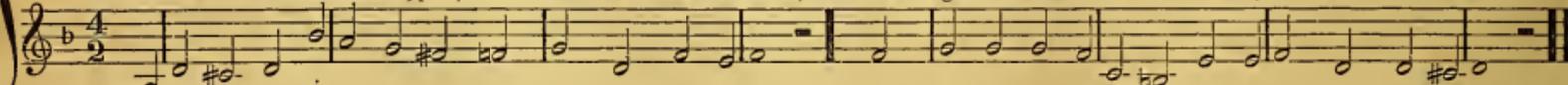
6 6 6 6 # 6 #6 6 # 7# 6 # 7# 6#6 6 6 #

ST. MARY'S. C. M.

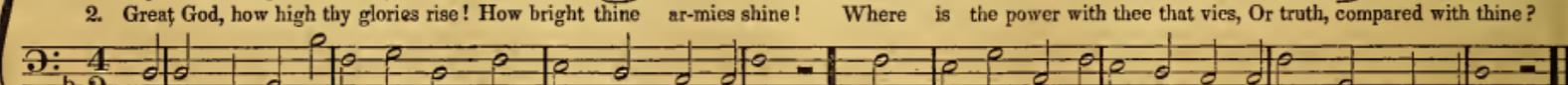
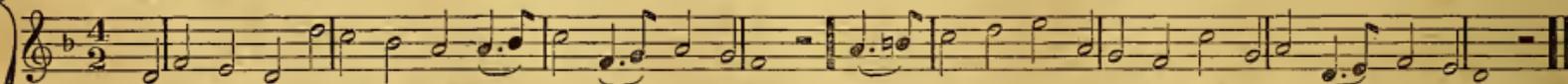
DR. BLOW, 1690. Arranged by S. WESLEY.



1. With reverence let the saints appear, And bow be - fore the Lord; His high commands with reverence hear, And tremble at his word.

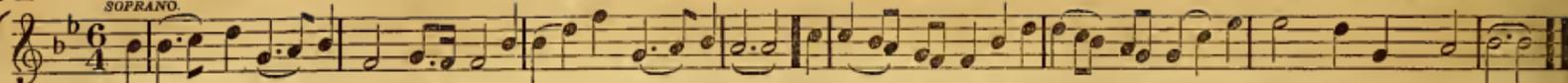


2. Great God, how high thy glories rise! How bright thine ar - mies shine! Where is the power with thee that vies, Or truth, compared with thine?



6 6 7 6 # 6 #6 6 6

SOPRANO.



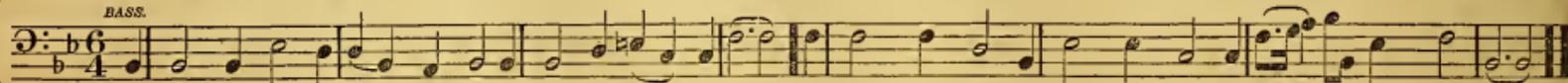
1. My Shep-herd will sup-ply my need; Je-ho-vah is his name: In pas-tures fresh he makes me feed, Be-side the liv-ing stream.

TENOR.

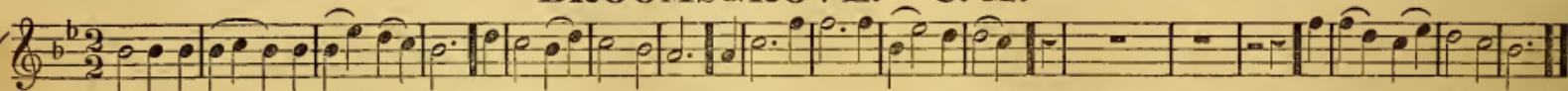


2. He brings my wandering spir-it back, When I for-sake his ways; And leads me, for his mer-cy's sake, In paths of truth and grace.

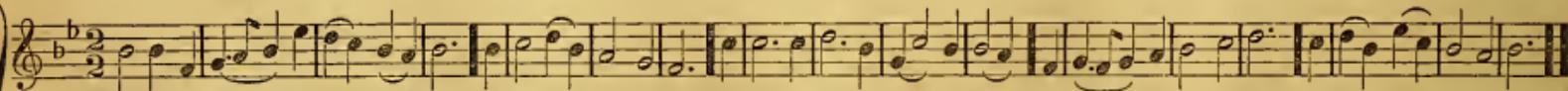
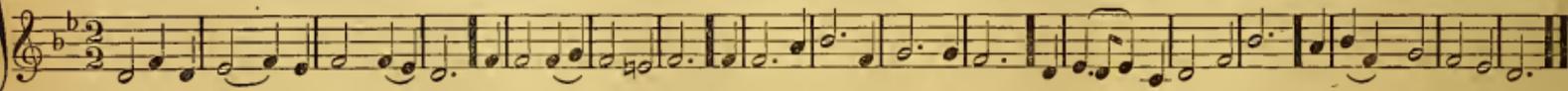
BASS.



BROOMSGROVE. C. M.



1. O, render thanks, and bless the Lord; Invoke his sacred name; Acquaint the nations with his deeds, His matchless deeds proclaim, — His matchless deeds proclaim.



2. Sing to his praise in lofty hymns, His wondrous works rehearse; Make them the theme of your discourse, The subject of your verse, — The subject of your verse.

6 5 6 6 6 6 6 7 6 7

6 5 6 6 7

6

6 6 6 6 6 5

6 6 7

READING. C. M.

H. J. GAUNTLETT. 93

1. Joy to the world! the Lord is come! Let earth receive her King; Let eve-ry heart pre-

2. Joy to the world! the Sav - - ior reigns! Let men their songs em - - - ploy; While fields and floods, rocks,

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

pare him room, And heaven and na - ture sing, — And heaven and na - - ture sing, — And heaven and na - - ture sing.

hills, and plains, Re-peat the sound - ing joy, — Re-peat the sound - - ing joy, — Re - peat the sound - ing joy.

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

1. Sing to the Lord in joy - - ful strains; Let earth his praise re - - sound; Let all the cheer - ful na - tions join, — Let

2. Till, midst the strains of dis - - tant lands, The isl - ands sound his praise, And all, combined with one ac - cord, — And

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

The first system of the musical score consists of two systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The first system contains two lines of music. The first line is for the first verse, and the second line is for the second verse. The piano accompaniment includes a series of numbers below the staff: 6 6 6 6 3 3 3 6 #6 6 5 6 3 3.

all the cheer ful na - - tions join, To spread his glo - - ry round, — To spread his glo - - - ry round; —

all, combined with one ac - - cord, Je - ho - vah's glo - ries raise, — Je - - - ho - - vah's glo - - - ries raise.

6 7 #6 6 5 6 6 7 3

The second system of the musical score continues the vocal and piano parts. It also features a vocal line and a piano accompaniment line. The piano accompaniment includes a series of numbers below the staff: 6 7 #6 6 5 6 6 7 3.

ABEDNEGO. C. M.

G. J. WEBB. 97

1. Great God, thy pen - e - tra - ting eye Pervades my in-most powers; With awe profound my wondering soul Falls prostrate, and a dored.

2. O, how tre - men - dous is the thought! Deep may it be impressed; And may thy Spir - - it firm - ly grave This truth within my breast.

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

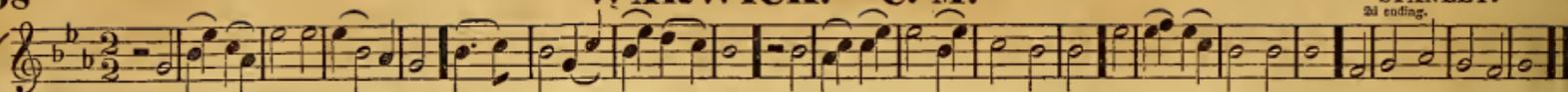
DORCHESTER. C. M.

1. Fa - ther of mercies, in thy word What end - less glo - - ry shines! For ev - - er be thy name a - dored For these ce - les - - tial lines.

2. Here springs of conso - la - tion rise To cheer the faint - ing mind; And thirst - y souls re - ceive sup - plies, And sweet re - fresh - ment find.

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

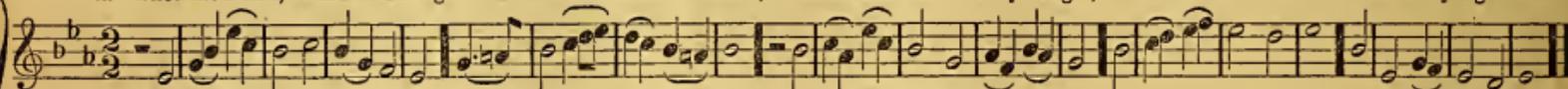
WARWICK. C. M.

STANLEY.
2d ending.

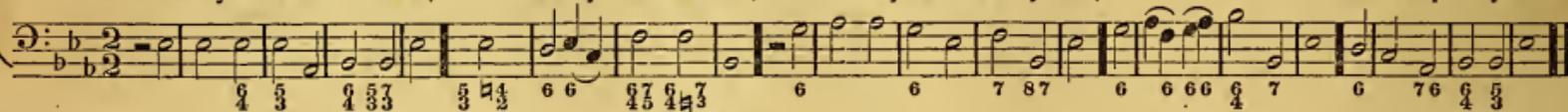
1. Lord, in the morning thou shalt hear My voice. as-cend - ing high ; To thee will I di - rect my prayer, To thee lift up my eye.



2. Thou art a God, before whose sight The wick-ed shall not stand ; Sinners shall ne'er be thy delight, Nor dwell at thy right hand.



3. But to thy house will I resort, To taste thy mer-cies there ; I will frequent thine ho-ly court, And worship in thy fear.

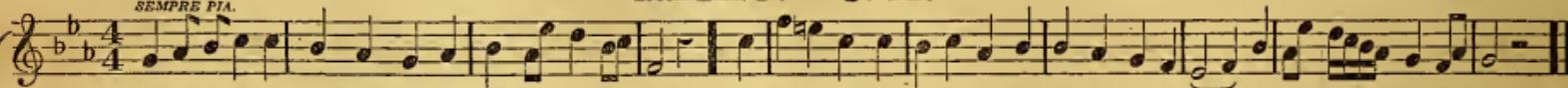


4 3 4 33 3 4 6 6 4 5 4 3 6 6 7 8 7 6 6 6 4 7 6 7 6 4 3

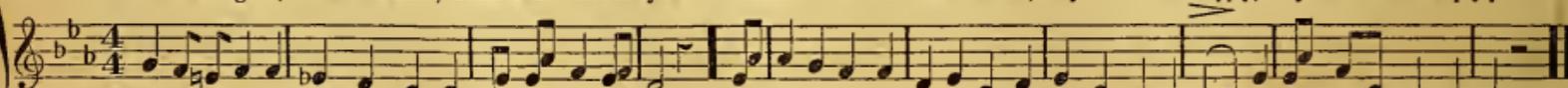
ABIHU. C. M.

G. J. WEBB.

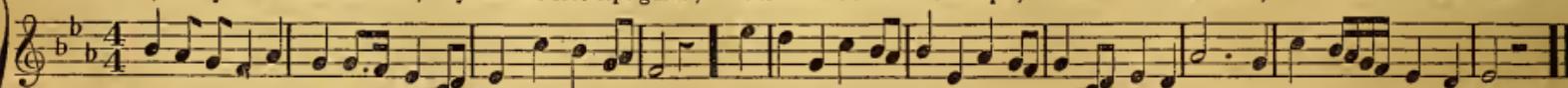
SEMPRE PIA.



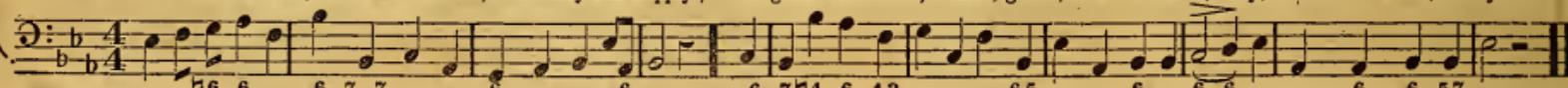
1. Author of good, to thee we turn ; Thine ever-wakeful eye Alone can all our wants discern, Thy hand alone supply, Thy hand alone sup-ply.



2. O, let thy love within us dwell, Thy fear our footsteps guide ; That love shall vainer loves expel, That fear all fears beside, — That fear all fears beside.



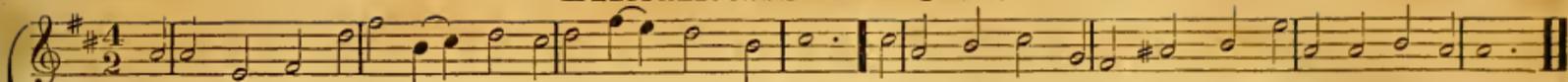
3. Not what we wish, but what we want, Let mercy still supply ; The good we ask not, Father, grant ; The ill we ask, deny, — The ill we ask, de-ny.



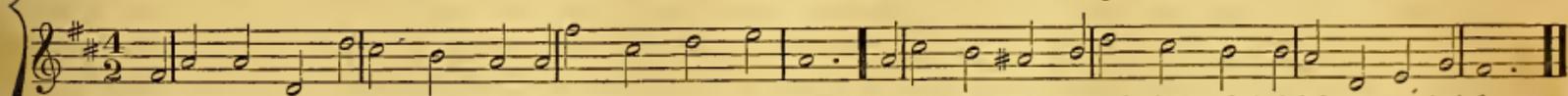
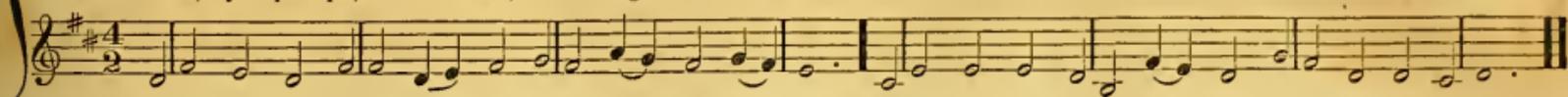
5 6 6 4 7 7 6 6 6 7 4 3 6 4 3 6 5 4 6 6 6 6 4 3 7

BIRMINGHAM. C. M.

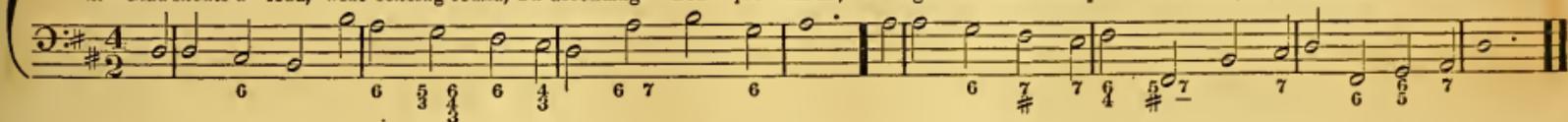
J. TURLE. 99



1. Arise, ye peo - ple, and a - dore; Exult - ing strike the chord; Let all the earth, from shore to shore, Confess th' Almighty Lord.



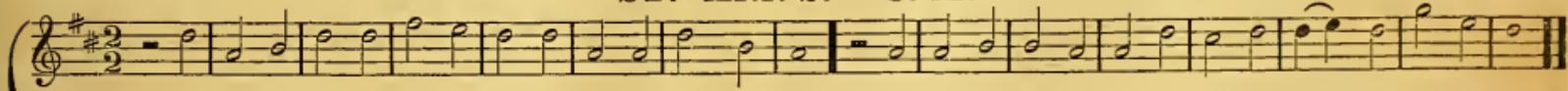
2. Glad shouts a - loud, wide echoing round, Th' ascending God pro - claim; Th' angel - ic choir respond the sound, And shake cre - a - tion's frame.



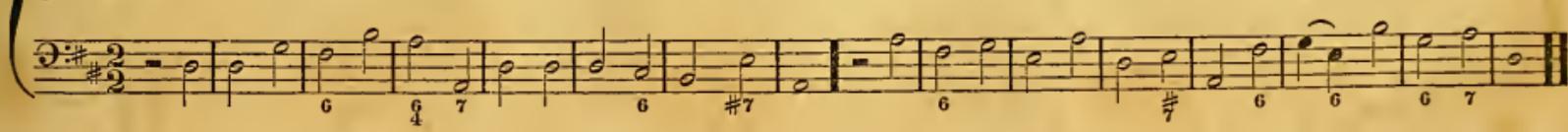
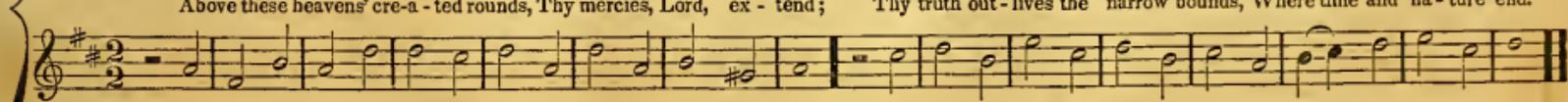
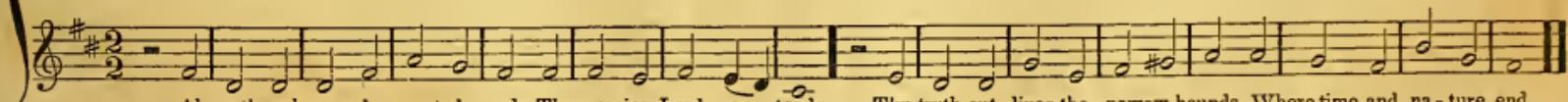
6 6 5 6 6 3 6 7 6 6 7 7 6 5 7 7 6 5 7

ST. ANN'S. C. M.

DR. CROFT.



Above these heavens' cre-a - ted rounds, Thy mercies, Lord, ex - tend; Thy truth out - lives the narrow bounds, Where time and na - ture end.



6 6 7 6 #7 6 #7 6 6 6 7

Musical score for the first system of the hymn "CYPRUS. C. M." by G. J. Webb. The score is in 2/2 time and B-flat major. It consists of four staves: a vocal line, a piano accompaniment line, a vocal line with lyrics, and a bass line with figured bass notation. The lyrics are: "Blest is the man who shuns the place Where sin - ners love to meet; Who fears to tread their wick - ed ways, And".

Blest is the man who shuns the place Where sin - ners love to meet; Who fears to tread their wick - ed ways, And

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

ORGAN.

Musical score for the second system of the hymn "CYPRUS. C. M." by G. J. Webb. The score continues from the first system. It consists of four staves: a vocal line, a piano accompaniment line, a vocal line with lyrics, and a bass line with figured bass notation. The lyrics are: "hates the scof - fer's seat;— Who fears to tread their wick - ed ways, And hates the scof - fer's seat." The system ends with a double bar line.

hates the scof - fer's seat;— Who fears to tread their wick - ed ways, And hates the scof - fer's seat.

6 # 3 6 - 6 7

CLARENDON. C. M.

ISAAC TUCKER. 101

What shall I ren - der to my God For all his kind - ness shown? My feet shall vis - it thine a - bode, My songs ad - dress thy throne.

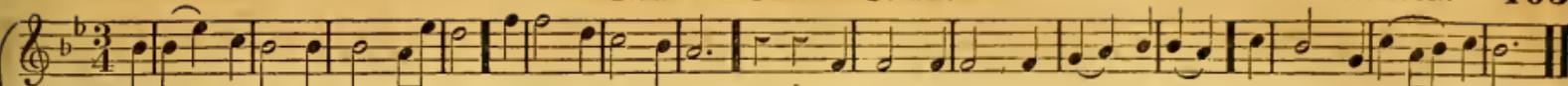
5 4 3 4 6 7 7 4 5 6 7 4 5 6 4 7 4 4 6 4 6 6 4 3 4 3

ELUZAI. C. M.

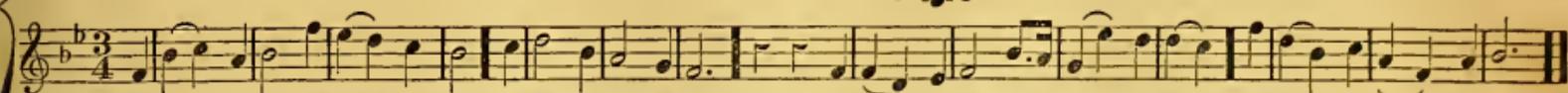
G. J. WEBB.

Thou, gracious Lord, art my De - fence; On thee my hopes re - ly; Thou art my Glo - ry, and shalt yet Lift up my head on high.

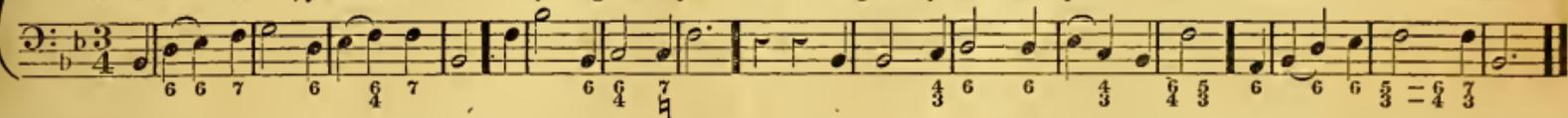
3 6 6 4 6 6 4 7 4 5 3 6 6 4 6 5 # 6 7



1. I'll bless the Lord from day to day: How good are all his ways! Ye hum-ble souls, that use to pray, Come, help my lips to praise.



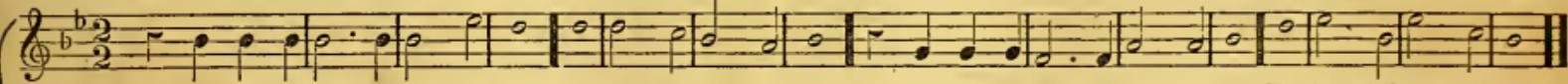
2. O love the Lord, ye saints of his: His eye regards the just: How great-ly blest their por-tion is Who make the Lord their trust!



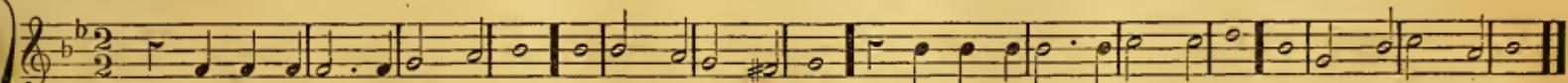
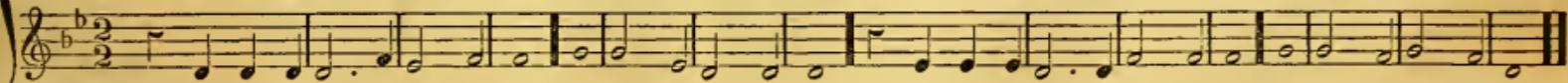
6 6 7 6 4 7 6 4 7 3 6 6 4 4 5 6 6 5 - 4 3

PATMOS. C. M.

From a Gregorian Chant.



1. Let all the just, to God, with joy, Their cheer-ful voi-ces raise; For well the righteous it becomes To sing glad songs of praise.



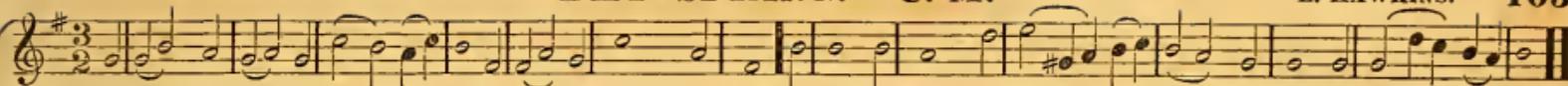
2. For faith-ful is the word of God; His works with truth a-bound; He jus-tice loves, and all the earth Is with his good-ness crowned.



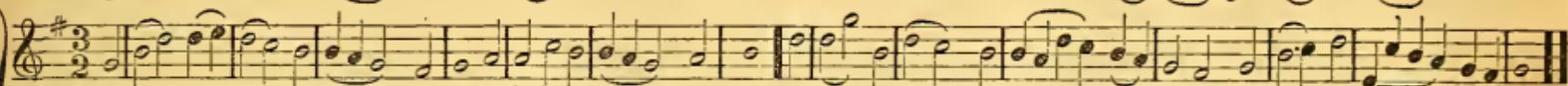
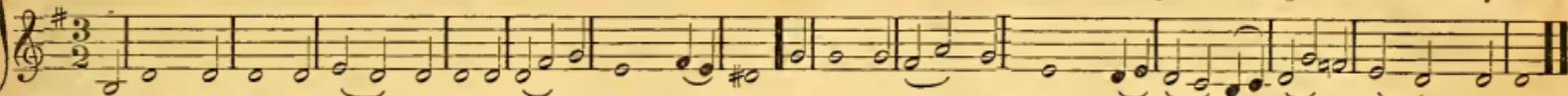
6 3 6 6 4 # 6

DAY-SPRING. C. M.

E. HAWKINS. 105



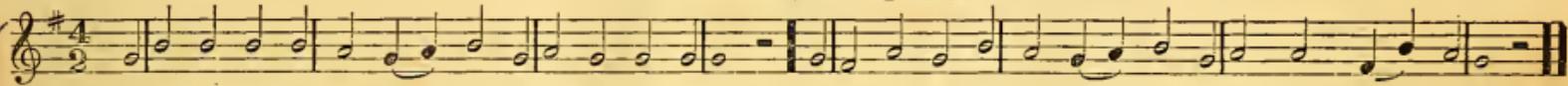
1. In thee, O Lord, I place my trust; Preserve my soul from shame; Thou art the refuge of the just, And righteous is thy name.



2. Of grace how boundless is the store Thy children shall receive, Who love thy word, thy name adore, And in thy service live!



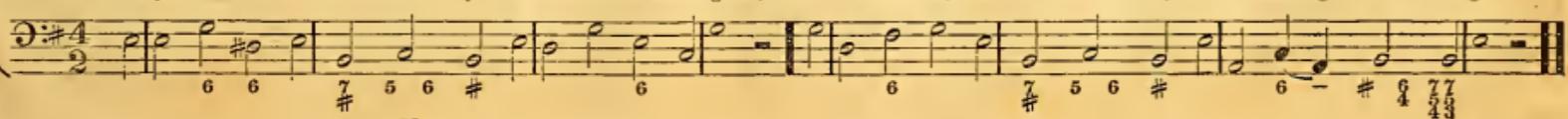
MARTYRS. C. M.



1. Thee we adore, Eternal Name, And humbly own to thee How feeble is our mortal frame, What dying worms are we.



2. The year rolls round, and steals away The breath that first it gave; Whate'er we do, where'er we be, We're travelling to the grave.



A-wake, ye saints, to praise your King;— A-wake, a-wake, ye saints, to praise your King; Your sweet-est pas-sions raise;— Your sweetest pas-sions, Your sweetest pas-sions raise;—

7 6 6 6 6 6 7

DUETT.—TREBLES.

Your pi-ous pleasure, while you sing, Increas-ing with the pas-sions raise;— Your sweetest pas-sions raise;— Your pi-ous pleasure, while you sing, Increas-ing with the pas-sions raise;—

7 6 6 7

AURORA. C. M. Concluded.

DUETT. — FIRST TENOR.

Your pi-ous pleasure, while you sing, In-creas-ing with the praise;

SECOND TENOR.

ALTO.

praise.

Your pi-ous pleasure, while you sing, In - creas - - - ing with the praise.

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

GLOUCESTER. C. M.

1. With cheerful notes, let all the earth To heaven their voices raise; Let all, inspired with God-ly mirth, Sing sol-enn hymns of praise.

2. God's ten-der mer - - cy knows no bound, His truth shall ne'er decay; Then let the will-ing na - tions round Their grate-ful trib - - ute pay.

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

Thou, gra-cious Lord, art my De-fence; On thee my hopes re-ly; my Glo-ry, and shalt

Thou, gra-cious Lord, art my De-fence; On thee my hopes re-ly; Thou art my

Thou, gra-cious Lord, art my De-fence; On thee my hopes re-ly; Thou art my Glo-ry, and shalt

6 6₃ 6 5 5 7 4 5 5#4 6 4 5 4 6 6 6

yet Lift up my head on high;—Thou art my Glo-ry, and shalt yet Lift up my head on high.

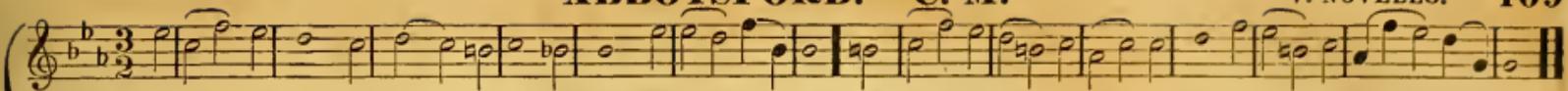
Glo-ry, my head on high;—Thou art my Glo-ry, and shalt yet Lift up my head on high.

yet Lift up, lift up my head on high;—Thou art my Glo-ry, and shalt yet Lift up my head on high.

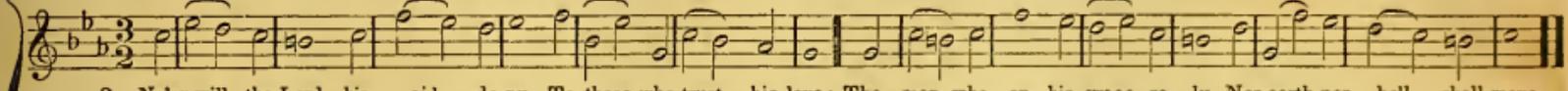
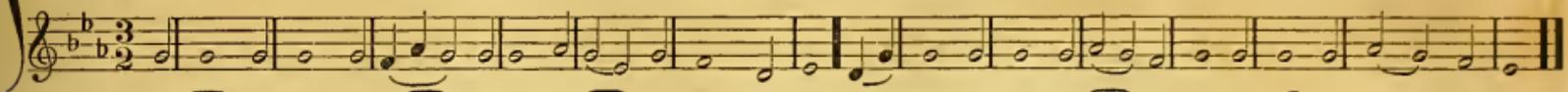
4 6 6 6 7 6 6 6 5 4 3

ABBOTSFORD. C. M.

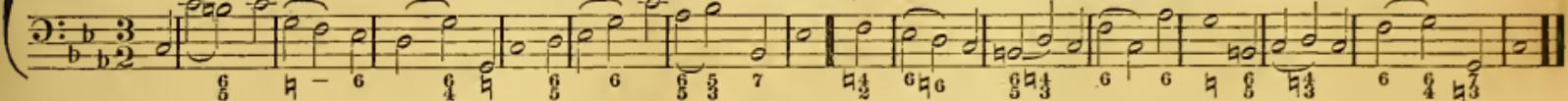
V. NOVELLO. 109



1. Still on the Lord thy bur - den roll, Nor let a care re - main; His might-y arm shall bear thy soul, And all thy griefs sus-tain.



2. Ne'er will the Lord his aid de-ny To those who trust his love; The men who on his grace re - ly, Nor earth nor hell shall move.

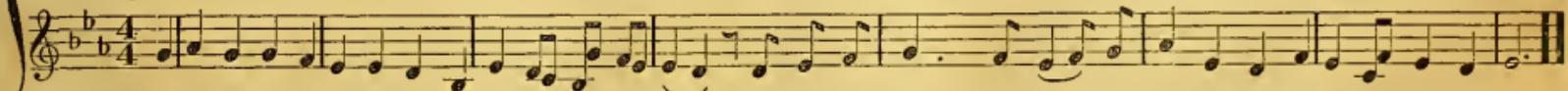


ELIEZER. C. M.

DR. CALLCOTT.



The name of Ja - cob's God de-fend, And shield thee by his power.



The Lord un-to thy prayer attend In trouble's darksome hour; The name of Ja - - cob's God defend, And shield thee, shield thee by his power.



The name of Ja - cob's God de-fend, And shield thee by his power.



De-fend, de-fend me, Lord, from shame, For still I trust in thee;

De-fend, de-fend me, Lord, from shame, For still I trust, I trust in thee; As just and right - - eous

De-fend, de-fend me, Lord, from shame, For still I trust, For still I trust in thee; As just and right - - - eous is thy

De - fend, de-fend me, Lord, from shame, For still I trust in thee; As just and

As just and righteous is thy name, From danger set me free, From dan - ger set me free, From danger set me free.

is thy name, From dan - - - ger set me free, From danger set me free, From dan - - - - ger set me free.

name, As just and righteous is thy name, From dan - - - - ger set me free.

right - eous is thy name, From dan - - - - ger set me free, From danger set me free, From danger set me free.

SALEM. C. M.

The various mounts thy goodness crowns; How bounteous are thy ways! The bleating flocks spread o'er the downs, And shepherds shout, And shepherds shout, And shepherds shout thy praise.

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

ISHBAH. C. M.

G. J. WEBB.

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

6 5 4 6 4 6 7 0 - # 6 3 5 6 # 7 # 4 = 6 - 4 = 6 6 4 3 7

1. To heaven I lift my waiting eyes; There all my hopes are laid; The Lord, who built the earth and skies, Is my per - pet - ual aid.

2. Their steadfast feet shall never fall, Whom he de - signs to keep; His ear at - tends their hum - ble call, His eyes can never sleep.

Figured bass notation: $\frac{3}{2}$ 6 6 $\frac{6}{4}$ 7 #6 6 6 $\frac{6}{4}$ 7 $\frac{3}{4}$ 6 6 $\frac{6}{4}$ 7

MEAR. C. M.

O, 'twas a joy - ful sound to hear Our tribes devoutly say, "Up, Is - rael, to the tem - ple haste, And keep your fes - tal day."

Figured bass notation: 6 6 6 6 6 6 $\frac{6}{4}$ 7 # 5 6 5 6 5 6 5 #6 4 3 6 7

Let all the just to God, with joy, Their cheerful voi - ces raise; For well the righteous it be - comes, To sing glad songs of praise;—

6 6 6 6 6 4 6 4 3 For

For well the righteous it be - comes, it be - comes, To sing glad songs of praise, —

For well the right - eous, For well the righteous it becomes, To sing glad songs of praise, — To sing glad songs of praise.

For well the righteous it be - comes, To sing glad songs of praise, —

well the righteous, well the righteous it be - comes, To sing glad songs of praise, —

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

1. Now shall my sol-enn vows be paid To that Al-mighty Power, Who heard the long re-quest I made In my dis-tress-ful hour.

2. My lips and cheer-ful heart pre-pare To make his mercies known; Come, ye who fear my God, and hear The won-ders he has done.

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

SUCCOTH. C. M.

G. J. WEBB.

Unison.

1. Come, ye that know and fear the Lord, And lift your souls above; Let every heart and voice accord, To sing that God is love. Let every heart and voice accord, To sing that God is love.

2. This precious truth his word declares, And all his mercies prove; While Christ, th'atoning Lamb, appears, To show that God is love. While Christ th'atoning Lamb, appears, To show that God is love.

3. Behold his loving kindness waits, For those who from him rove, And calls of mercy reach their hearts, To teach them God is love. And calls of mercy reach their hearts, To teach them God is love.

Unison.

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

FIRST TENOR.

SECOND TENOR.

Blest is the man who shuns the place Where sinners love to meet; Who fears to tread their wick-ed ways, And hates the scof-fer's seat.

FIRST BASS.

SECOND BASS.

DUNDEE. C. M.

FIRST TENOR.

SECOND TENOR.

Let not de-spair nor fell re-venge Be to my bo-som known; O, give me tears for oth-er's woes, And pa-tience for my own.

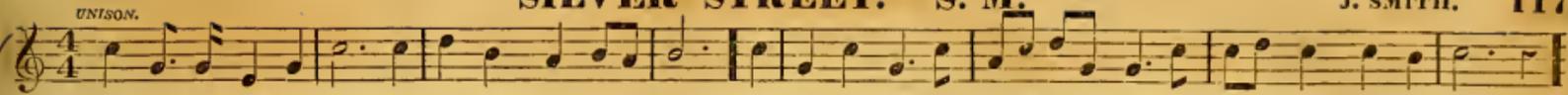
FIRST BASS.

SECOND BASS.

SILVER STREET. S. M.

J. SMITH. 117

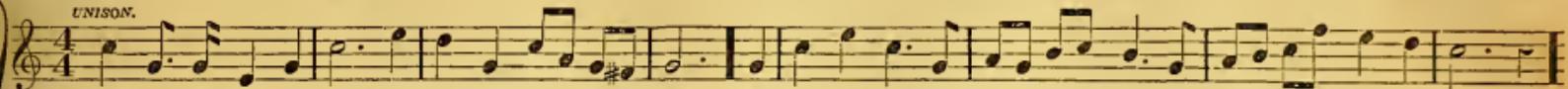
UNISON.



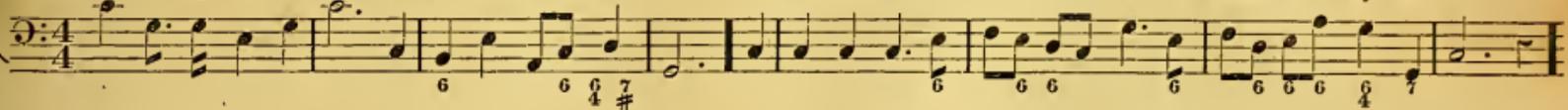
1. Come, sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah is the sovereign God, The u - - ni - - ver - sal King.



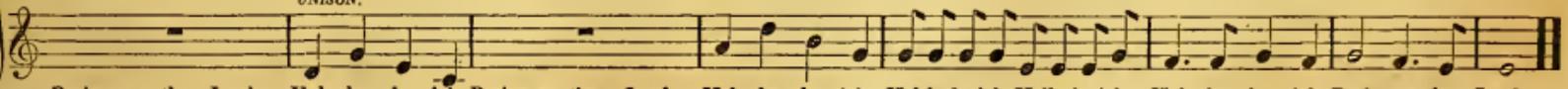
UNISON.



2. Come, worship at his throne; Come, bow be - fore the Lord; We are his work, and not our own; He formed us by his word.



UNISON.



Praise ye the Lord, Hal - le - lu - jah, Praise ye the Lord, Hal - le - lu - jah, Hal-le-lu-jah, Halle-lu-jah, Hal - le - lu jah, Praise ye the Lord.



UNISON.



1. We come, with joy - ful song, To hail this hap - py morn, — To hail this hap - - - py, hap - py morn:

2. Glo - - ry to God on high! All hail the hap - py morn, — All hail the hap - - - py, hap - py morn:

6 6 6 3 = = 3 4 6 6 4 3 6 4 3

DUETT. — FIRST TENOR.

Glad tidings from an angel's tongue, "This day is Je - - sus born!" — Glad tidings from an angel's tongue, "This day is Jesus born! This day is Jesus born!"

SECOND TENOR. ALTO.

Glad tidings from an angel's tongue, "This day is Jesus born!" —

We join the anthems of the sky, And sing, "The Savior's born!" — We join the anthems of the sky, And sing "The Savior's born, And sing "The Savior's born!"

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

Let songs of end-less praise From eve-ry na-tion rise; Let all the lands their trib-ute raise To God who rules the skies.

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

UNISON.

His mercy and his love Are boundless as his name; And all e-ter-ni-ty shall prove His truth remains the same, — His truth remains the same.

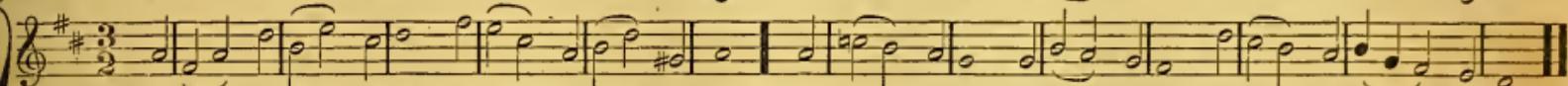
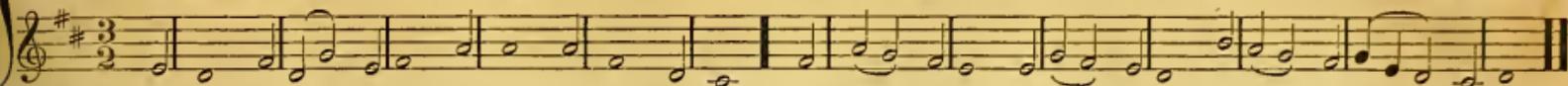
UNISON.

ORGAN.

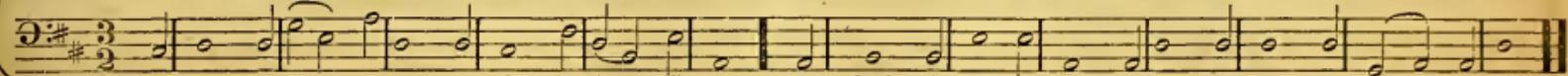
6 6 4 7 6 4 7



1. My Ma - ker and my King, To thee my all I owe; Thy sove - reign boun - ty is the spring Whence all my bless - ings flow.



2. O, let thy grace inspire My soul with strength di - vine; Let all my powers to thee aspire, And all my days be thine.



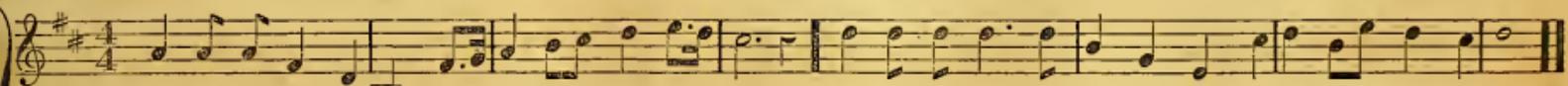
6 6 7 # 9 # 8 7 9 6 7 6 7 6 4 6 4 3 3 6 7

CLAPTON. S. M. [CHANT.]

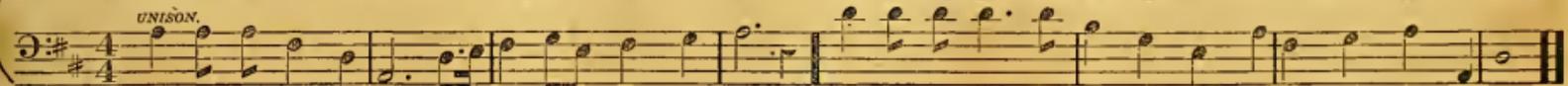
JONES.



1. Thy name, Almight - y Lord, Shall sound through dis - tant lands; Great is thy grace, and sure thy word; Thy truth for - ev - er stands.



2. Far be thine hon - or spread, And long thy praise en - dure; Till morn - ing light and eve - ning shade Shall be exchanged no more.



P 6 6 6 6 7 6 5 6 6 7

THATCHER. S. M.

HANDEL.

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

2. His mer-cy and his truth The righteous Lord dis-plays In bring-ing wandering sin-ners home, And teaching them his ways.

Guitar chords: 5 7, 6 6, 4 6 6, 7, 6 6, 6 5, 6 7 6, 5 3 = 6 6, 6 4 7

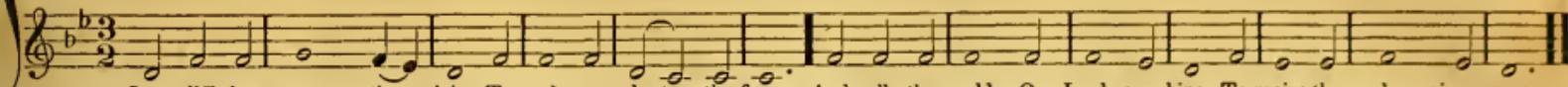
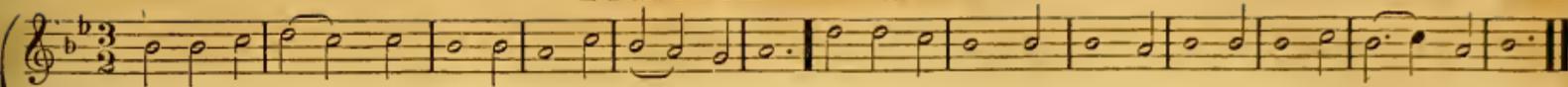
PENTONVILLE. S. M.

LINLEY.

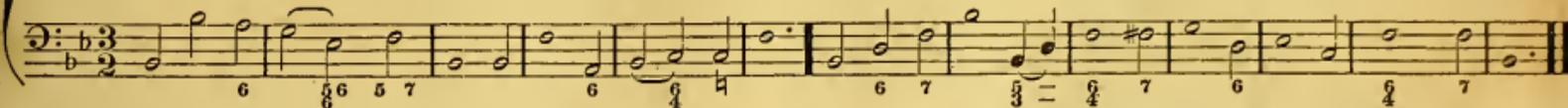
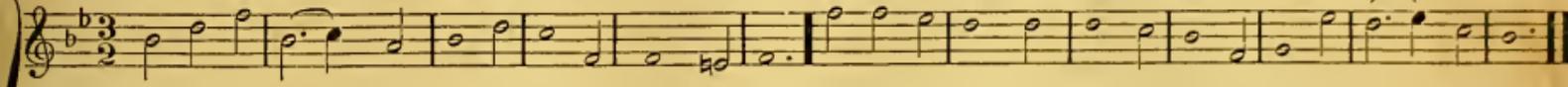
1. To bless thy cho-sen race, In mer-cy, Lord, in-cline; And cause the bright-ness of thy face On all thy saints to shine;

2. That so thy won-drous way May through the world be known; While distant lands their homage pay, And thy sal-va-tion own.

Guitar chords: 6 7, 6 6, 6 4, 6 7, 4 6, 6 6, 6 4, 6 4 5 7



Let differing na - - tions join To cel - e - - brate thy fame; And all the world, O Lord, com-bine To praise thy glo - rious name.

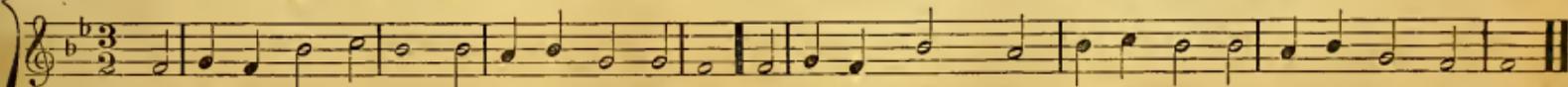


OLMUTZ. S. M.

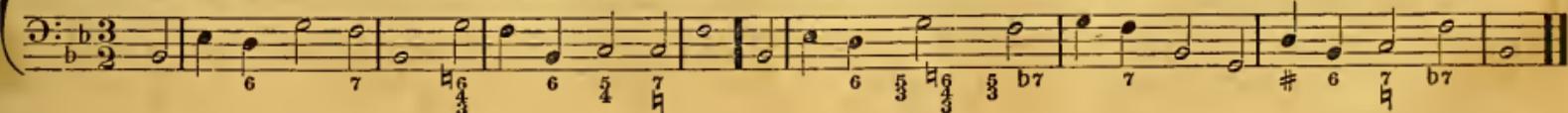
[GREGORIAN CHANT.]



1. Your harps, ye trembling saints, Down from the wil - lows take; Loud to the praise of love di - vine, Bid eve - ry string a - wake.



2. Blest is the man, O God, That stays him - self on thee; Who waits for thy sal - - va - tion, Lord, Shall thy sal - va - tion see.



Let all the lands their tribute raise, their tribute raise,
 Let songs of endless praise From every nation rise; Let all the lands their tribute raise — Let all the lands their tribute raise To God who rules the skies.

6 $\frac{1}{2}$ 6 $\frac{3}{4}$ 7 6 6 6 6 6 7

BRIDGEFORD HILL. S. M.

W. HORSLEY, Mus. Bac.

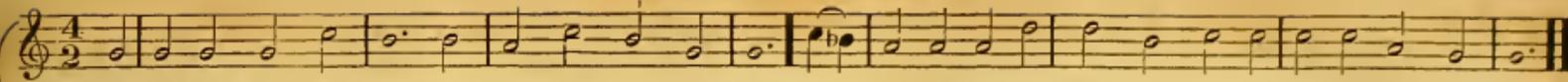
1. My God, my prayer at-tend! O, bow thine ear to me! Without a hope, without a friend, Without a help— but thee.

2. O, guard my soul a-round, Which loves and trusts thy grace; Nor let the powers of hell con-found The hopes on thee I place.

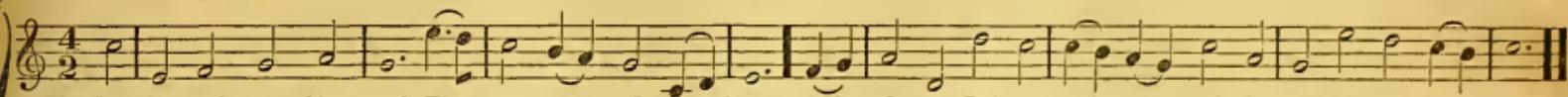
6 $\frac{5}{3}$ # # 6 5 $\frac{6}{4}$ 8 7 6 6 6 6 $\frac{5}{3}$ 4 8 # 7

HADORAM. S. M.

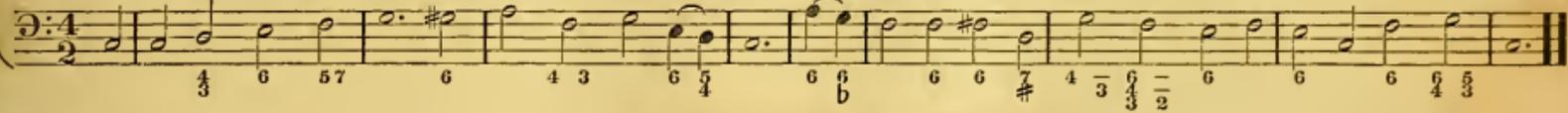
G. J. WEBB. 125



1. Al-might-y Ma-ker, God! How won-drous is thy name! Thy glo-ries how dif-fused a-broad, Through all cre-a-tion's frame!



2. Let joy and wor-ship spend The rem-nant of my days; And oft to God, my soul, as-cend In grate-ful songs of praise.

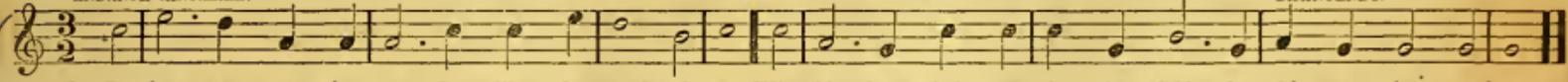


CONIAH. S. M.

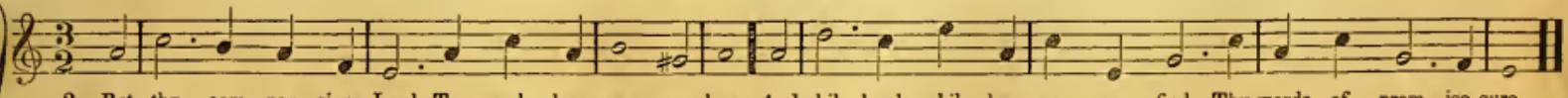
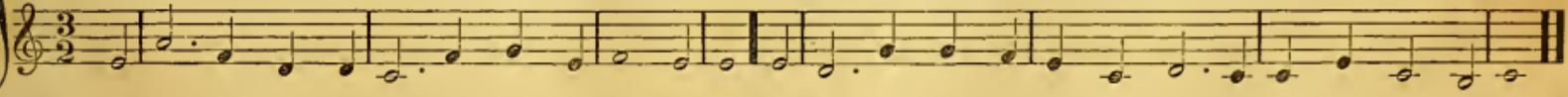
G. J. WEBB.

ANDANTE CANTABILE.

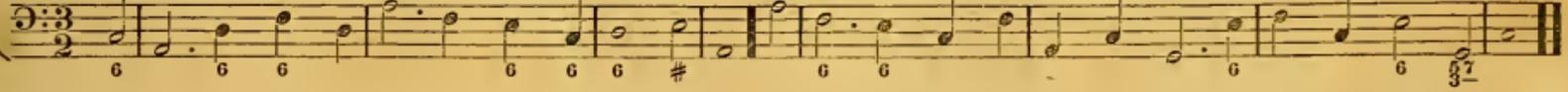
DIMINUENDO.



1. Our days are as the grass, Or like the morning flower; When blast-ing winds sweep o'er the field, It with-ers in an hour.

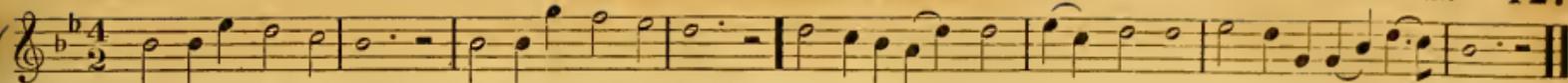


2. But thy com-pas-sions, Lord, To end-less years en-dure; And chil-dren's chil-dren ev-er find Thy words of prom-ise sure.

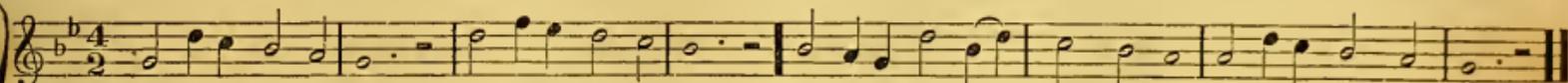


AYLESBURY. S. M.

DR. GREEN. 127



1. Ye sinners, fear the Lord, While yet 'tis called to - day; Soon will the aw - - ful voice of death Command your souls a - way.



2. Then, while 'tis called to - day, O, hear the gos - pel's sound; Come, sinner, haste, O, haste a - way, While pardon may be found.

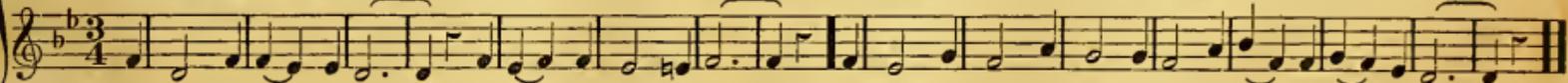


SALAMIS. S. M.

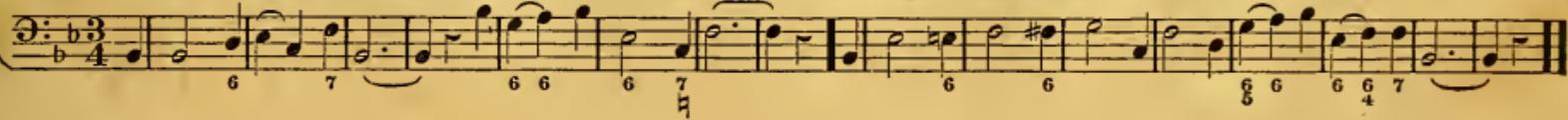
S. WESLEY, 1837.



1. How beauteous are their feet Who stand on Zi - on's hill! Who bring sal - va - tion on their tongues, And words of peace reveal!



2. How hap - py are our ears, That hear this joy - ful sound, Which kings and prophets wait - ed for, And sought, but nev - er found!



1. Come, we that love the Lord, And let our joys be known; Join in a song with sweet accord, And thus surround the throne.

2. The hill of Zi - on yields A thousand sa - cred sweets, Be - fore we reach the heav - en - ly fields, Or walk the gold - en streets.

6 4 4 3 6 6 4 6 6 8 7 5 b7 5 b4 3 6 6 9 8 7 5 6 4 3

MOUNT EPHRAIM. S. M. MILGROVE. Harmonized by V. NOVELLO.

1. Let eve - ry crea - - ture join To praise th'e - ter - - - nal God: Ye heav - en - ly hosts, the song begin, And sound his name abroad.

2. By all his works above, His hon - ors be expressed; But saints, who taste his sa - - - ving love, Should sing his prai - ses best.

7 6 6 4 7 6 4 6 6 6 6 4 b6 b5 4 6 6 7 6 4 7

WESTWOOD. S. M.

E. HAWKINS, 1837

129

I love thy kingdom, Lord, The house of thine a-bode, The church our blest Re-deem - er saved With his own pre - cious blood.

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

PRAGUE. S. M. [GERMAN CHORALE.]

1. The Lord, the sovereign King, Hath fixed his throne on high; O'er all the heavenly world he rules, And all be-neath the sky.

2. Ye an - gels, great in might, And swift to do his will, Bless ye the Lord, whose voice ye hear, Whose pleas-ure ye ful - fil.

6 6 4 6 7 4 6 7 6 7

LITTLE MARLBOROUGH. S. M.

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

2. Thy mer-cies and thy love, O Lord, recall to mind; And graciously con-tinue still, As thou wert ev-er, kind.

Chord progression for the second system: # 6 6 4 # 6 6 # 6 6 6 # 6 6 6 6 # 6 6 4 #

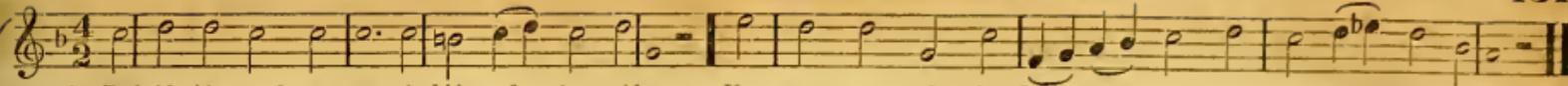
ST. BRIDE'S. S. M.

DR. HOWARD. Harmonized by V. NOVELLO.

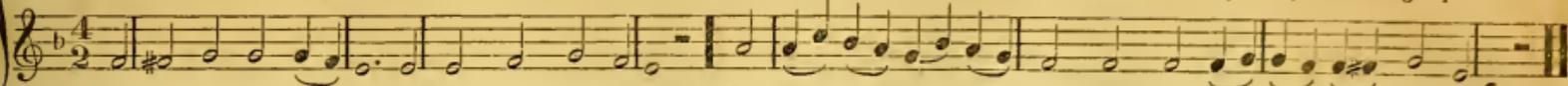
1. From low-est depths of woe, To God I send my cry: Lord, hear my sup-pli-ca-ting voice, And gra-cious-ly re-ply.

2. My long-ing eyes look out For thine en--liven-ing ray, More du-ly than the morn-ing watch To hail the dawn-ing day.

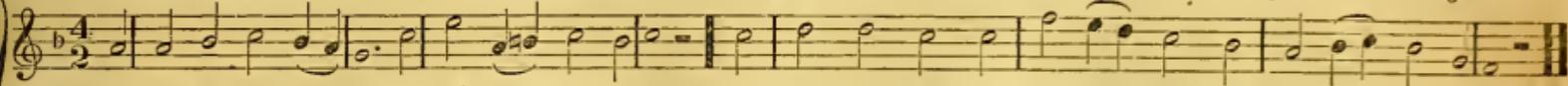
Chord progression for the second system: 6 6 4 # 6 6 6 # 6 6 6 6 # 6 6 6 4 #



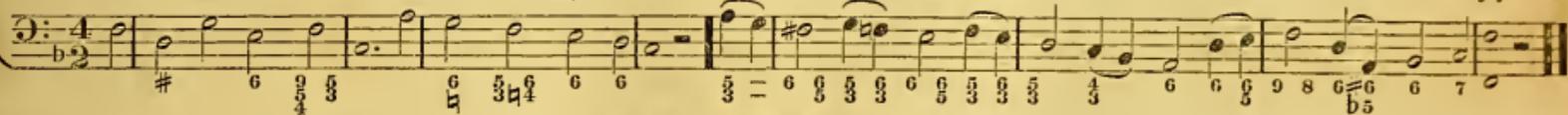
1. Be-hold his wondrous grace, And bless Je - ho - vah's name: Ye ser - vants of the Lord, his praise By day and night proclaim.



2. He formed the earth be-low, He formed the heavens his throne; His grace from Zi - on he'll be - stow, And pour his blessings down.

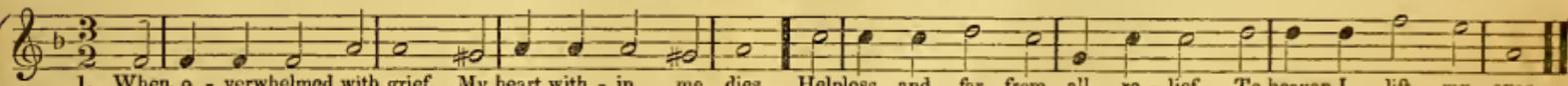


3. Ye, who his courts at-tend, There lift your hands on high; And let your songs of praise as - cend In strains of sa - cred joy.

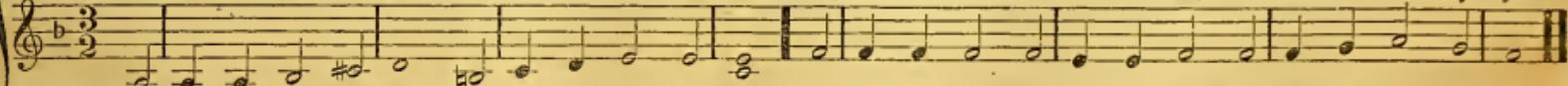


SUNBURY. S. M.

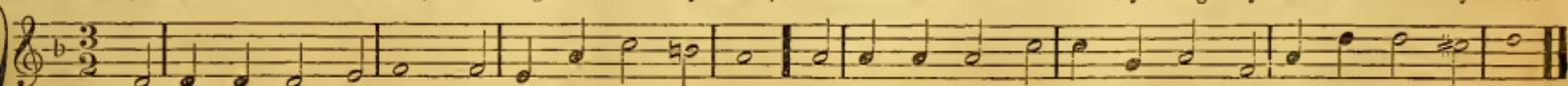
TH. MORLEY, 1588.



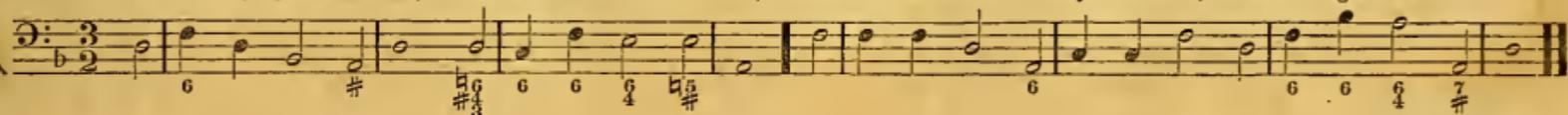
1. When, o - verwhelmed with grief, My heart with - in me dies, Helpless and far from all re - lief, To heaven I lift my eyes.



2. O, lead me to the Rock, That's high a - bove my head; And make the cov - ert of thy wings My shel - ter and my shade.



3. With - in thy pres - ence, Lord, For - ev - er I'll a - bide; Thou art the Tower of my de - fence, The Ref - uge where I hide.



UNISON.

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

2. Far be thine honor spread, And long thy praise endure, — And long thy praise endure ; Till morning light, and evening shade Shall be exchanged no more, — Shall be exchanged no more.

UNISON.

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

HADRACH. S. M.

G. J. WEBB.

1. Thy boun-ties, gra-cious Lord, With grat-i-tude we own ; We praise thy prov-i-den-tial care, That shows its bless-ings down.

2. With joy thy peo-ple bring Their offerings round thy throne ; With thankful souls, be-hold, we pay A trib-ute of thine own.

6 6 6 6 6 6 6 6 6 6 7

1. Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de-signs to serve and please Through all their ac - - tions run.

2. Thus, on the heav - en - ly hills, The saints are blest above; Where joy like morn-ing dew dis-tils, And all the air is love.

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

NEARIAH. S. M.

G. J. WEBB.

1. The day is past and gone, The evening shades ap-pear: O, may I ev - er keep in mind, The night of death draws near.

2. Lord, keep me safe this night, Secure from all my fears: May an - gels guard me while I sleep, Till morning light appears.

3. Lord, when my days are past, And I from time remove, O, may I in thy bo-som rest, The bosom of thy love.

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

1. Firm and unmoved are they Who rest their souls on God; Firm as the mount where David dwelt, Or where the ark abode, — Firm as the mount where David dwelt, Or where the ark abode.

2. As mountains stood to guard The city's sacred ground, So God and his Almighty love Embrace his saints around, — So God and his Almighty love Embrace his saints a-round.

6 6 # 6- # 7 8 # 7 8 3 ORGAN. 66 43 87 6 4 3 65 6 4 43

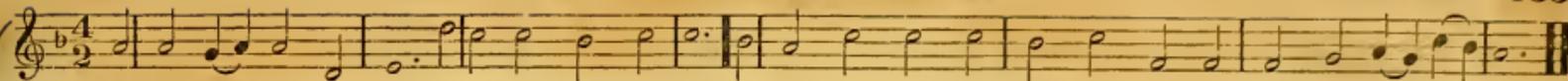
ALNWICK. S. M.

S. WEBBE, Jun'r.

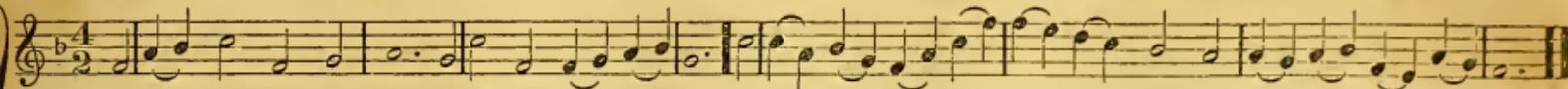
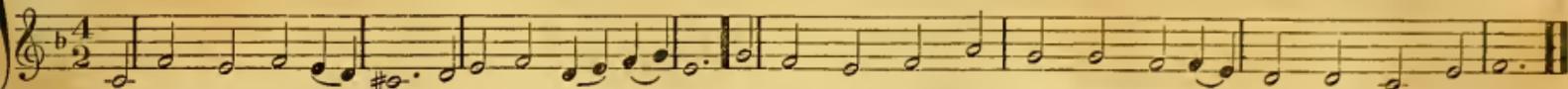
O, bless the Lord, my soul; Let all with-in me join, And aid my tongue to bless his name, Whose favors are di-vine.

Let all with-in me join, And aid my tongue to bless his name,

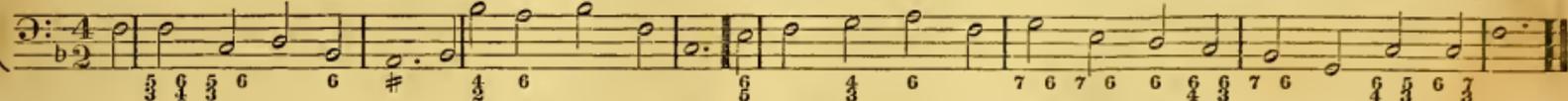
4- 96 7 8 b7 6 6 6 6#6 4 7



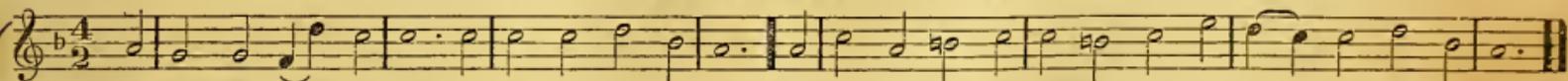
1. Let eve - ry crea - ture join To praise th'e - ter - nal God: Ye heaven - ly hosts, the song be - gin, And sound his name a - broad,



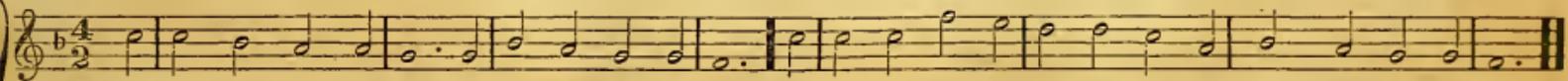
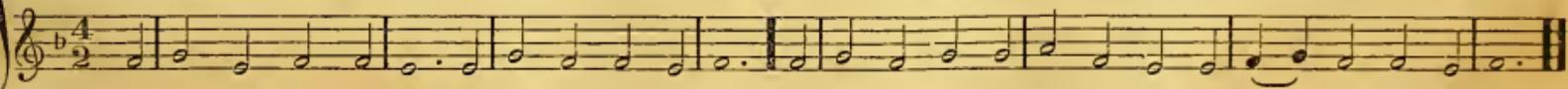
2. Thou sun, with gold - en beams, And moon, with pa - - ler rays, Ye star - ry lights, ye twin - kling flames, Shine to your Ma - ker's praise.



BLADENBURG. S. M. [GERMAN TUNE.]



1. Let songs of end - less praise From eve - ry na - tion rise; Let all the lands their trib - ute raise To God who rules the skies.



2. His mer - - cy and his love Are boundless as his name; And all e - - ter - ni - ty shall prove His truth re - mains the same.



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

2. His mer-cy and his truth The right-eous Lord dis-plays In bring-ing wandering sinners home, And teaching them his ways.

43 6 7 6 b43 7 56 6 43 6 7

EGYPT. S. M.

G. J. WEBB.

ANDANTE CON MOTO.

1. O, cease, my wandering soul, On rest-less wing to roam; All this wide world, to ei-ther pole, Has not for thee a home.

2. Be-hold the Ark of God! Behold the o--pen door! O, haste to gain that dear a-bode, And rove, my soul, no more.

3. There safe shalt thou a-bide, There sweet shalt be thy rest, And eve-ry long-ing sat-is-fied, With full sal-va-tion blest.

6 6 6 543 6 6 6 7 6 # 53 4 = 7

Musical staff for First Tenor, first system. The staff is in G major (one sharp) and 3/4 time. It contains the first line of the melody for the first tenor part.

1. Let songs of end-less praise From every na-tion rise; Let all the lands their tribute raise To God who rules the skies,— To God who rules the skies;—

SECOND TENOR.

ALTO.

Musical staff for Second Tenor and Alto, first system. The staff is in G major and 3/4 time. It contains the first line of the melody for the second tenor and alto parts.

Musical staff for First Tenor, second system. The staff is in G major and 3/4 time. It contains the second line of the melody for the first tenor part.

2. His mercy and his love Are boundless as his name; And all e-ter-ni-ty shall prove His truth remains the same,— His truth remains the same;—

Musical staff for Second Tenor and Alto, second system. The staff is in G major and 3/4 time. It contains the second line of the melody for the second tenor and alto parts.

$\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

$\frac{6}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

$\frac{7}{4}$

Musical staff for Second Tenor and Alto, third system. The staff is in G major and 3/4 time. It contains the third line of the melody for the second tenor and alto parts.

Let all the lands their tribute raise To God who rules the skies;— Let all the lands their tribute raise To God who rules the skies.

SECOND TENOR.

ALTO.

Musical staff for First Tenor, third system. The staff is in G major and 3/4 time. It contains the third line of the melody for the first tenor part.

DUETT—FIRST TENOR.

Musical staff for First Tenor, fourth system. The staff is in G major and 3/4 time. It contains the fourth line of the melody for the first tenor part.

And all e-ter-ni-ty shall prove His truth remains the same;— And all e-ter-ni-ty shall prove His truth remains the same.

Musical staff for Second Tenor and Alto, fourth system. The staff is in G major and 3/4 time. It contains the fourth line of the melody for the second tenor and alto parts.

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

1. Blest are the sons of peace, Whose hearts and hopes are one; Whose kind designs to serve and please Through all their actions run.

2. Thus, on the heavenly hills, The saints are blest a - bove; Where joy, like morning dew, dis - tils, And all the air is love.

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

ST. THOMAS. S. M.

A. WILLIAMS.

1. The Lord, the sovereign King, Hath fixed his throne on high; O'er all the heavenly world he rules, And all be - neath the sky.

2. Ye an - gels, great in might, And swift to do his will, Bless ye the Lord, whose voice ye hear, Whose pleasure ye ful - fil.

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

MORNINGTON. S. M.

MORNINGTON. 139

1. I hear thy word with love, And I would fain o-bey; Lord, send thy Spir - - it from a - bove To guide me, lest I stray.

2. O, who can ev - er find The er - ror of his ways? Yet, with a bold, pre-sumptuous mind, I would not dare transgress.

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

WESTMINSTER. S. M.

DR. BOYCE.

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

2. In Zi-on God is known, A Ref-uge in dis-tress: How bright has his sal - va - tion shone! How fair his heavenly grace!

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

CARLISLE. S. M.

1. We lift our hearts to thee, Thou Day-star from' on high; The sun it - self is but thy shade, Yet cheers both earth and sky.

2. O, let thy ris - ing beams Dis - pel the shades of night, And let the glo - ries of thy love Come like the morn - ing light.

6 6 4 7 4 3 3 = 6 b3 6 6 4 3 3 7 3 = 3 7 3 = 3 7 3 = 4 6 6 4 7 4 5 7

ZURIEL. S. M.

G. J. WEBB.

1. The Spir - it, in our hearts, Is whispering, "Sin - ner, come!" The Bride, the church of Christ, proclaims To all her chil - dren, "Come!"

2. Let him that hear - eth say To all a - bout him, "Come!" Let him that thirsts for righteous - ness, To Christ, the Foun - tain, come.

3. Yes, who - so - ev - - er will, O, let him free - ly come, And free - ly drink the stream of life; 'Tis Je - sus bids him come.

4. Lo, Je - sus, who invites, Declares, "I quick - ly come." Lord, e - ven so, we wait thy hour: O! blest Re - deem - - er, come!

6 6 6 6 6 6 6 6 6

1. To God, the on - - - ly wise, Our Sav - - - - - ior and our King, Let all the

2. To our Re-deem - - er, God, Wis - - - dom with power be - longs, Im - - mor - - - - - tal

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

saints be - - low the skies Their hum - ble prai - ses bring, — Their hum - - - - - ble prai - - - - - ses bring.

crowns of ma - - - jes - ty, And ev - er - last - ing songs, — And ev - - - - - er - - - - - last - - - - - ing songs.

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

1. My son, know thou the Lord; Thy fa - thers' God o - bey; Seek his pro - tect - ing care by night, His guardian hand by day.

2. If thou wilt seek his face, His ear will hear thy cry; Then shalt thou find his mer - cy sure, His grace for ev - er nigh.

ORGAN.

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

JERUSALEM. S. M.

G. J. WEBB.

1. Welcome, sweet day of rest, That saw the Lord a - rise; Welcome to this re - vi - ving breast, And these re - joi - cing eyes!

2. Je - sus him - self comes near, And feasts his saints to - day; Here we may sit, and see him here, And love, and praise, and pray.

3. My willing soul would stay In such a frame as this, Till called to rise, and soar a - way, To ev - er - last - ing bliss.

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

1. Be - hold his won - drous grace, And bless Je - ho-vah's name; Ye servants of the Lord, his praise By day and night proclaim.

2. He formed the earth below, He formed the heavens his throne; His grace from Zi - on he'll be - - stow, And pour his bless - ings down.

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

DOVER. S. M.

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

2. In Zi - on God is known, A Ref - uge in dis-tress: How bright has his sal - va - tion shone! How fair his heav - en - ly grace!

6 4 3 6 4 4 3 b6 6 4 3 3 6 6 4 7

Ye saints, in con - cert join, Your tuneful voi - ces raise, And cel - e - brate, in songs divine, Your great Creator's praise, — Your great Creator's praise.

ORGAN.

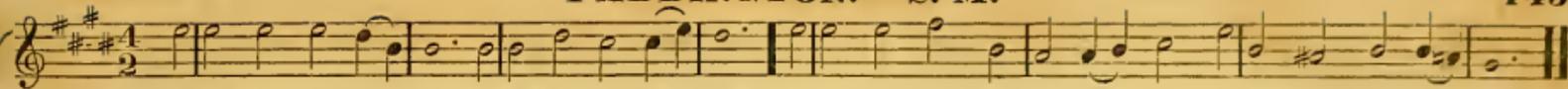
DUNBAR. S. M.

CORELLI, 1690.

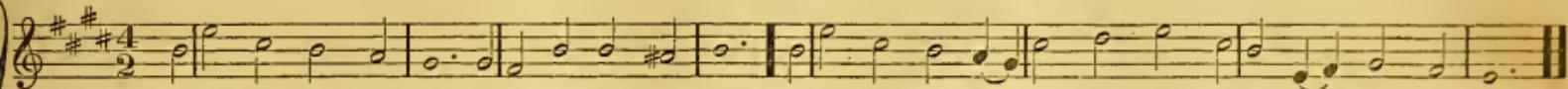
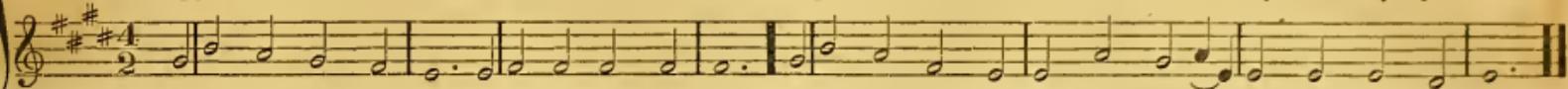
1. When, o - ver - whelmed with grief, My heart within me dies, Help - less, and far from all re - lief, To heaven I lift my eyes.

2. O, lead me to the Rock That's high above my head, And make the cov - - ert of thy wings My shel - ter and my shade.

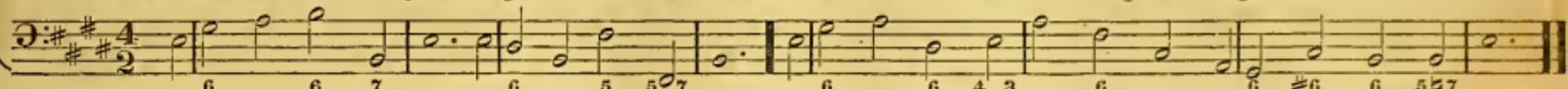
3. With - in thy pres - ence, Lord, Forev - - er I'll a - bide; Thou art the Tower of my defence, The Ref - uge where I hide.



1. Sing prais - es to our God, And bless his sa - cred name; His great sal - va - tion all a - broad From day to day pro - claim.



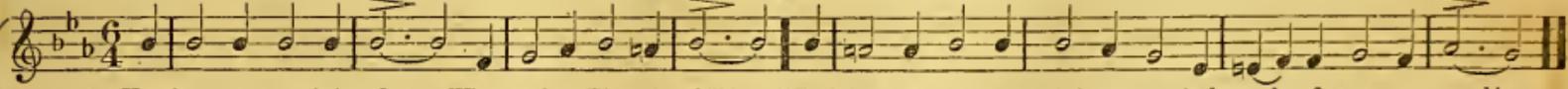
2. Midst heathen na - tions place The glo - ries of his throne; And let the won - ders of his grace Through all the earth be known.



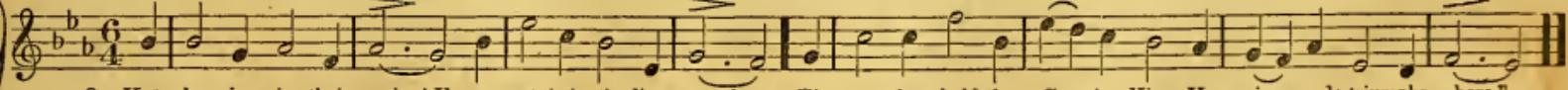
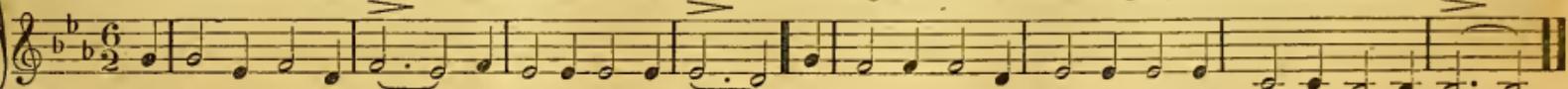
6 6 7 6 5 7 6 6 4 3 6 6 #6 6 5 7

AMARIAH. S. M.

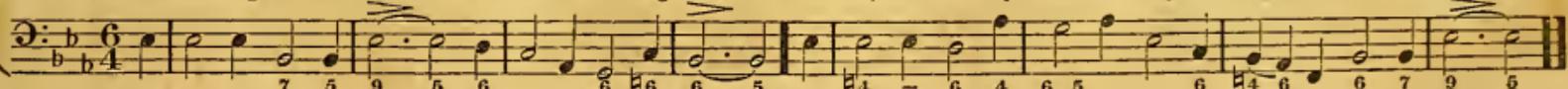
G...J. WEBB.



1. How beauteous are their feet Who stand on Zi - on's hill! Who bring sal - va - tion on their tongues, And words of peace re - - veal!



2. How charming is their voice! How sweet their ti - dings are! "Zi - on, be - hold thy Sav - ior King, He reigns and' triumphs here."



S 7 5 9 5 6 6 6 9 5 3 2 6 3 6 5 6 6 3 6 4 7 9 5

PETERSFIELD. S. M.

Arranged by V. NOVELLO.

1. Now liv-ing waters flow, To cheer the hum - - ble soul; From sea to sea the riv - - ers go, And spread from pole to pole.

2. Now righteous-ness shall spring, And grow on earth a-gain; Je - sus, Je - ho - vah, be our King, And o'er the na-tions reign.

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

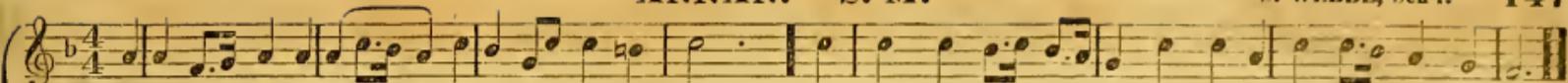
PECKHAM. S. M.

ISAAC SMITH. Arranged by V. NOVELLO.

1. Come, sound his praise abroad, And hymns of glo - - ry sing; Je - ho - vah is the sovereign God, The u - - ni - ver - sal King.

2. Come, wor-ship at his throne; Come, bow be-fore the Lord: We are his work, and not our own; He formed us by his word.

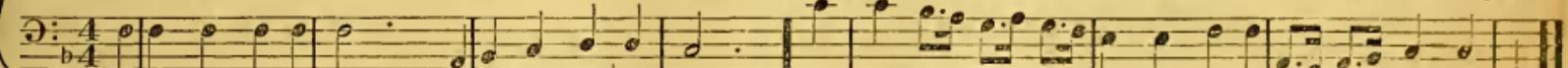
6 3 6 4 7 4 7 6#6 6 4 7 6 7 6 4 6 6 4 5 3 3 = 6 3 6 6 4 7



1. O Lord, our God, a - rise; The cause of Truth main - tain, And wide o'er all the peo - pled world Ex - tend her bless - ed reign.



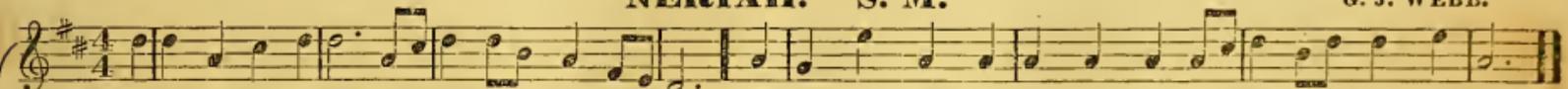
2. Thou Prince of life, a - rise, Nor let thy glo - ry cease; Far spread the con - quest of thy grace, And bless the earth with peace.



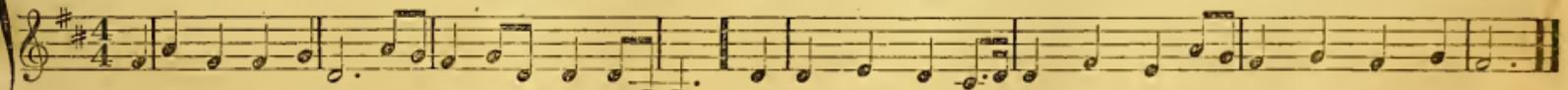
$\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ b_5 8 7 7 $\frac{b_6}{3}$ 4 3 $\frac{3}{2}$ 6 7 6 6 6 6 6 8 7

NERIAH. S. M.

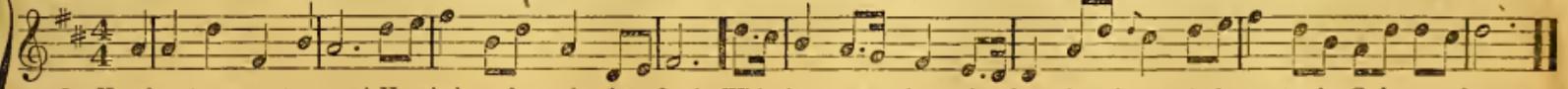
G. J. WEBB.



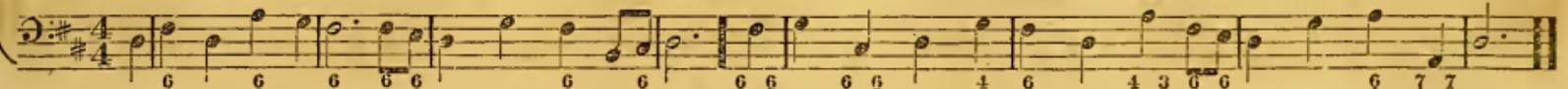
1. We lift our hearts to thee, Thou Day - star from on high; The sun it - self is but thy shade, Yet cheers both earth and sky.



2. O, let thy ris - ing beams Dis - pel the shades of night; And let the glo - ries of thy love Come like the morn - ing light.



3. How beau-teous na - ture now! How dark and sad be - fore! With joy we view the pleas - ing change, And na - ture's God a - dore.



6 6 6 6 6 6 6 6 $\frac{3}{2}$ 6 4 3 6 6 6 4 3

1. Sing prai - - ses to our God, And bless his sa - - - - - cred name;

2. Midst hea - - - then na - - - tions place The glo - - - ries of his throne;

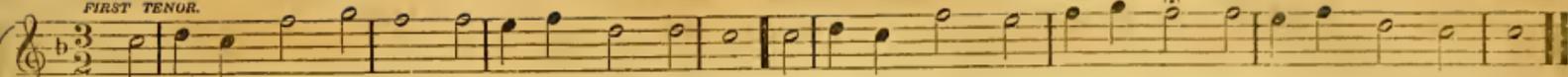
7 6 3 4 # 6 6 6 5 # 7

His great sal - - - va - - - tion all a - - broad, From day to day pro - - - - claim.

And let the won - - - ders of his grace Through all the earth be known.

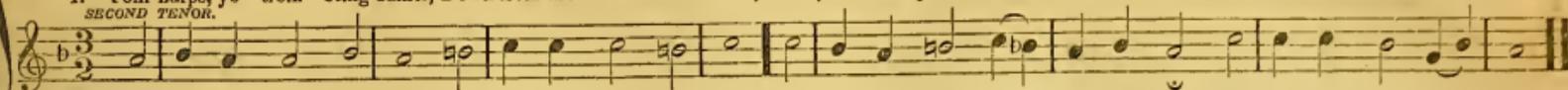
3 6 3 3 - 6 6 5 6 6 6 7 # 8 7

FIRST TENOR.

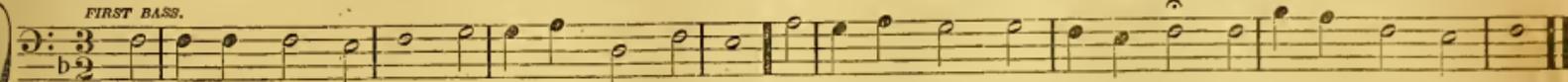


1. Your harps, ye trem - bling saints, Down from the wil - lows take; Loud, to the praise of love di - vine, Bid eve - ry string a - wake.

SECOND TENOR.

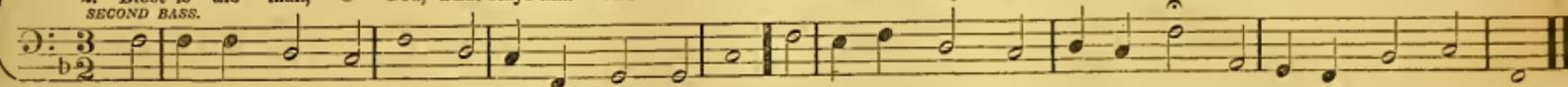


FIRST BASS.



2. Blest is the man, O God, That stays him - self on thee: Who waits for thy sal - va - tion, Lord, Shall thy sal - va - tion see.

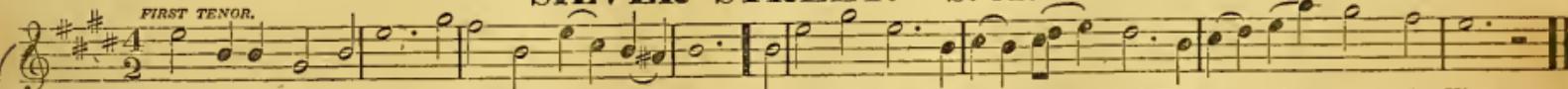
SECOND BASS.



SILVER STREET. S. M.

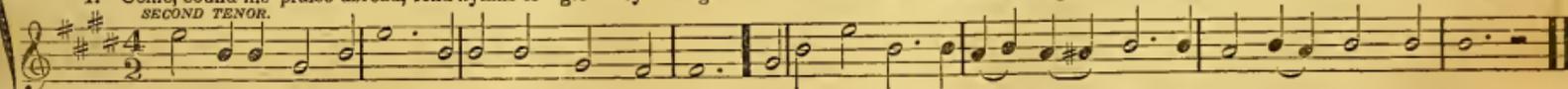
J. SMITH.

FIRST TENOR.

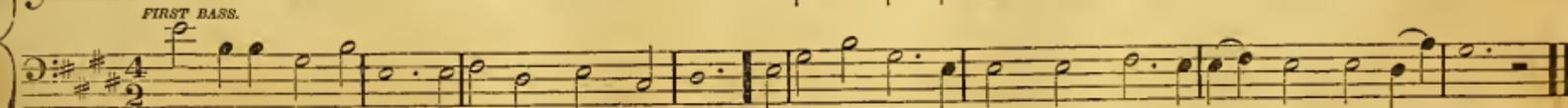


1. Come, sound his praise abroad, And hymns of glo - ry sing: Je - ho - vah is the sove - reign God, The u - - ni - - ver - sal King.

SECOND TENOR.

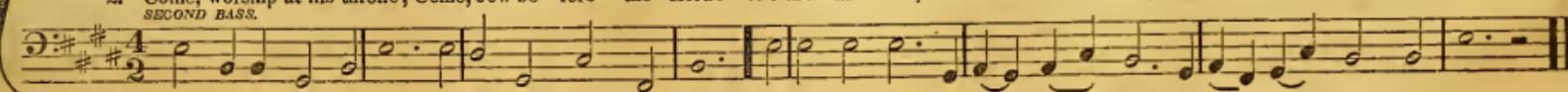


FIRST BASS.



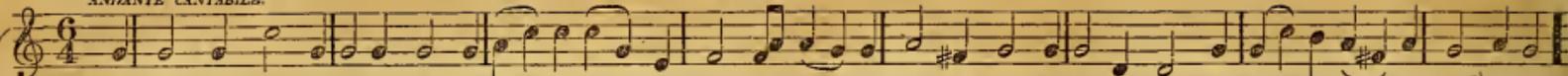
2. Come, worship at his throne; Come, bow be - fore the Lord: We are his work, and not our own; He formed us by his word.

SECOND BASS.

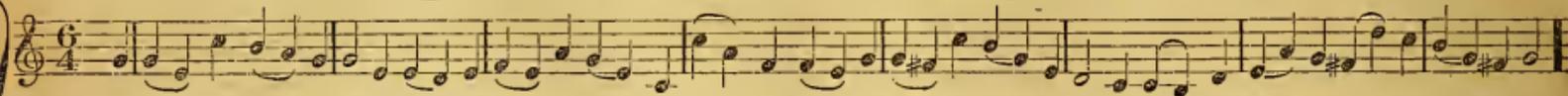


* These tunes are harmonized for male voices.

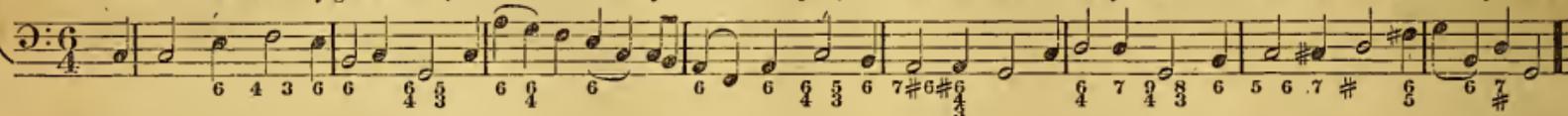
ANDANTE CANTABILE.



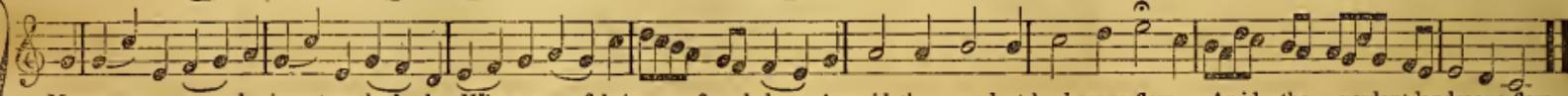
1. The Lord my pas-ture shall prepare, And feed me with a shep-herd's care; His presence shall my wants supply, — His presence shall my wants supply,



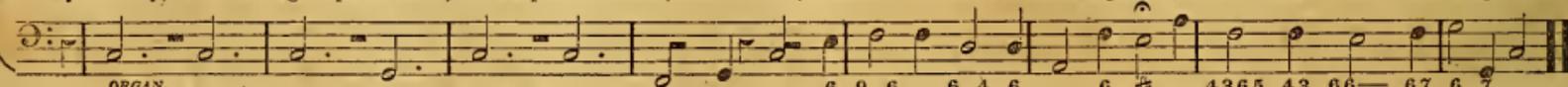
2. When in the sul-try glebe I faint, Or on the thirst-y moun-tain pant, To fer-tile vales and dewy meads — To fer-tile vales and dew-y meads



And guard me with a watch-ful eye: My noonday walks he shall at-tend, And all my midnight hours defend, — And all my mid-night hours defend.



My wea-ry, wan-der-ing steps he leads; Where peaceful rivers, soft and slow, A-mid the ver-dant land-scape flow, — Amid the verdant landscape flow.



ORGAN.

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

1. Let all the earth their voices raise, To sing a song of lofty praise, To sing and bless Je-ho-vah's name: His

2. O, haste the day, the glorious hour, When earth shall feel his saving power, And barbarous nations fear his name: Then

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, 3/4 time, with lyrics. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef, with figured bass notation below it. The lyrics are: "1. Let all the earth their voices raise, To sing a song of lofty praise, To sing and bless Je-ho-vah's name: His" and "2. O, haste the day, the glorious hour, When earth shall feel his saving power, And barbarous nations fear his name: Then".

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

shall the race of man con-fess The beau-ty of his ho-li-ness, And in his courts his grace pro-claim.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef, 3/4 time, with lyrics. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef, with figured bass notation below it. The lyrics are: "glo-ry let the hea-then know, His won-ders to the na-tions show, And all his sav-ing works pro-claim." and "shall the race of man con-fess The beau-ty of his ho-li-ness, And in his courts his grace pro-claim.".

1. A - wake, our souls! a - way, our fears! Let eve - ry trem - bling thought be gone; A - wake, and run the heaven - ly race, And

DUETT.

2. True, 'tis a strait and thorn - y road, And mor - tal spi - - rits tire and faint; But they for - get the might - y God, Who

ORGAN.

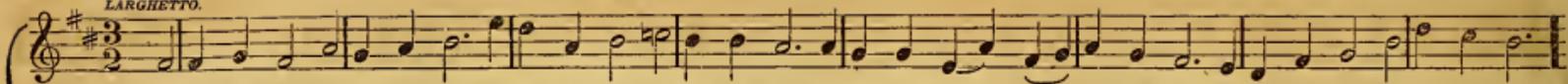
6 6/4 7 6 6/6 6/5 6/4 6

put a cheer - ful cour - age on;— A - wake, and run the heaven - ly race, And put a cheer - ful cour - age on.

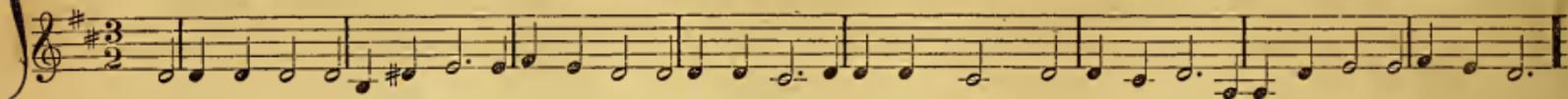
feeds the strength of eve - ry saint;— But they for - get the might - y God, Who feeds the strength of eve - ry saint.

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

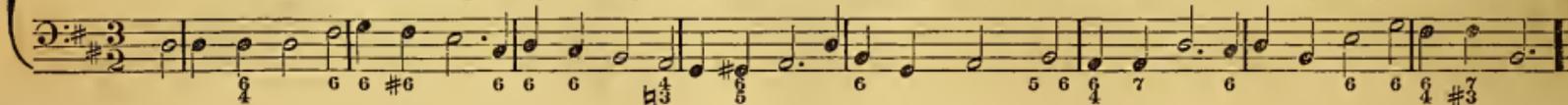
LARGHETTO.



1. I love the vol-ume of thy word: What light and joy those leaves afford To souls benight - ed and distressed! — To souls benighted and distressed!



2. Who knows the errors of his thoughts? My God, forgive my secret faults, And from presump - tuous sin restrain, — And from presumptuous sin restrain.



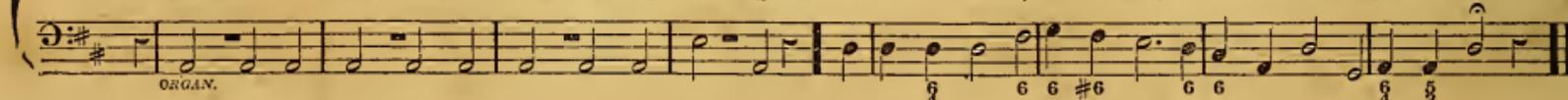
Thy precepts guide my doubtful way, Thy fear forbids my feet to stray, Thy promise leads my heart to rest, — Thy promise leads my heart to rest.



DUETT.



Accept my poor attempts of praise, That I have read thy book of grace, And book of nature, not in vain, — And book of nature, not in vain.



O God, my gra - - cious God, to thee My ear - ly prayers shall of - fered be; For thee my thirst - - y soul doth pant:

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

My faint - ing flesh im - plores thy grace, Within this dry and bar - - ren place, Where I re - fresh - ing wa - ters want.

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

1. How precious, Lord, thy sa - cred word! What light and joy those leaves af - ford To souls in deep dis - tress!

2. Thy threatenings wake our slumbering eyes, And warn us where our dan - - ger lies; But 'tis thy gos - - pel, Lord,

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

Thy pre - cepts guide our doubt - - ful way, Thy fear for - bids our feet to stray, Thy prom - - ise leads to rest.

That makes the guilt - - y con - - science clean, Converts the soul, and con - - quers sin, And gives a free re - ward.

b b - 8# 7 8 7 7# 4 6 6 5 b7 5 7 6 6 6 4 5 6 6 4 5 8 7

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

2. Thou heaven of heavens, his vast a - - bode, Ye clouds, pro - - claim your Ma - - ker, God; Ye thun - ders, speak his power:

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

Lo! heaven, and earth, and seas, and skies, In one me - lo - dious con - cert rise, To swell th'inspir - ing theme.

Lo! on the lightning's fier - - y wing, In triumph walks th'E - ter - nal King; Th'as - ton - ished worlds a - - dore.

6 #6 6 6 5 7 3

HODIAH. C. P. M.

G. J. WEBB. 159

1. Great God, our voice to thee we raise; Tune thou our lips and hearts with praise, Thy good - ness to a - dore:

2. Stretch o'er our heads thy guar - dian wings; Se - cure the weak, O King of kings; Our shield and ref - - uge be:

3. While friends their generous aid af - - ford, Ac - cept the kind in - - ten - - tion, Lord, And crown it with thy love:

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

Our life, our health, and every friend, From thee a - - rise, on thee depend, Kind Fa - ther of the poor, — Kind Fa - ther of the poor.

Thy Spirit, Lord, conduct our youth, Through Christ, the Life, the Way, the Truth, That we may come to thee, — That we may come to thee.

Then joy shall tune our humble songs, Till we shall join im - mor - - tal tongues In no - bler praise a - - - bove, — In no - bler praise a - - - bove.

6 6 7 3 6 6 7 b5 6 3 6 6 6 7 6 #6 6 5 6 # 6 # 6 6 6 4 6 6 6 3 3

1. The fes - - tal morn, my God, is come, That calls me to thy sa - - cred dome, Thy pres - ence to a - - dore:

2. With ho - - ly joy I hail the day That warns my thirst - - y soul a-way: What trans - ports fill my breast!

3. Hith - er, from earth's re - mot - est end, Lo! the redeemed of God ascend, Their trib - - ute hith - - er bring;

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

My feet the sum - mons shall at - tend, With will - ing steps thy courts as - cend, And tread the hal - - lored floor.

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

Here, crowned with ev - - er - last - - ing joy, In hymns of praise their tongues em - ploy, And hail th'im - mor - - tal King.

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

1. How pleas - ant 'tis to see Kin - dred and friends a - gree! Each in his prop - - er sta - - tion move;

2. Like fruit - ful showers of rain, That wa - ter all the plain, De - scend - - ing from the neigh - boring hills;

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

Such streams of pleas - ure roll Through eve - ry friend - ly soul, Where love, like heaven - - ly dew, dis - - tils.

1. The Lord Jehovah reigns, And royal state maintains, His head with awful glories crowned; Arrayed in robes of light, Begirt with sovereign might, And rays of majesty around.

2. Upheld by thy commands, The world securely stands, And skies and stars obey thy word: Thy throne was fixed on high Ere stars adorned the sky: Eternal is thy kingdom, Lord.

DARWELL. H. M.

DARWELL.

Awake, awake, arise! And hail the glorious morn! Hark! how the angels sing, To you a Savior's born! Now let our hearts In concert move, And every tongue be tuned to love.

UNISON.

1. To spend one sa - - - cred day Where God and saints a-bide, Af - - - fords di - - - vi - - - ner joy Than

2. The Lord his peo - - - ple loves; His hand no good withholds From those his heart approves, From

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

Detailed description: This system contains the first two verses of the hymn. It features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The time signature is 3/2. The music is written in a key with one flat (B-flat). The lyrics are printed below the vocal line. The piano accompaniment includes a bass line with figured bass notation (6, 6, 6, 5, 4, 4, 7, 6, 4, 5, 6, 5, 4, 6) and a treble line with chords and melodic fragments.

thou - sand days beside: Where God re - sorts, I . love it more To keep the door, Than shine in courts.

pure and up - right souls: Thrice hap-py he, O God of hosts, Whose spir - - - it trusts a - lone in thee.

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

Detailed description: This system contains the continuation of the hymn. It features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The time signature is 3/2. The music is written in a key with one flat (B-flat). The lyrics are printed below the vocal line. The piano accompaniment includes a bass line with figured bass notation (6, 6, 4, #3, 6, 3, 6, 7, 6, 6, 6, 4, 3, 4, 7) and a treble line with chords and melodic fragments.

SAXONY. H. M.

HANDEL. 165

1. Fixed on the sa - - - cred hills, Its firm foun - - da - - tions rest: The Lord his tem - - ple fills, With

2. O Zi - - - on, sa - - - cred place! Thy name shall spread a - round; The cit - - - y of his grace, His

7 6 $\frac{3}{2}$ 6 6 # $\frac{4}{7}$ # $\frac{3}{2}$ =

all his glo - - - ry blest: He waits where - 'er his saints a - dore, But loves the gates of Zi - - on more.

won - - ders there a - bound: Thy glo - ries shall thy God de - clare, And earth thy name re - sound a - far.

7 $\frac{6}{4}$ # $\frac{3}{2}$ 6 5 6 5 7 7 $\frac{4}{2}$ 6 $\frac{6}{4}$ 6 6 $\frac{3}{4}$ $\frac{6}{4}$ 7

1. Ye bound - less realms of joy, Ex - alt your Ma - - ker's name; His praise your songs em - ploy A -

2. Let all a - dore the Lord, And praise his ho - - ly name, By whose al - might - - y word They

bove the star - ry frame: Your voi - ces raise, Ye cher - - u - - bim, And ser - - a - - phim, To sing his praise.

all from noth - ing came; And all shall last, From chan - ges free; His firm de - - cree Stands ev - er fast.

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

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

TRIUMPH. H. M.

Re - joice! the Lord is King! Your God and King a - dore: Mor - tals, give thanks and sing, And

UNISON.

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

UNISON.

1. Wel - come, de - - light - ful morn, Thou day of sa - - cred rest: I hail thy kind re - - turn: Lord,

2. Now may the King de - - scend, And fill his throne of grace: Thy scep - - tre, Lord, ex - - tend, While

3. De - scend, ce - - les - - tial Dove, With all thy quicken - ing powers; Dis - close a Sav - ior's love, And

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

make these mo - ments blest. From low de - - lights, and mor - - tal toys, I soar to reach im - - mor - - tal joys.

saints ad - dress thy face: Let sin - - ners feel thy quicken - ing word, And learn to know and fear the Lord.

bless these sa - cred hours: Then shall my soul new life ob - - tain, Nor Sab - baths be in - - dulged in vain.

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

1. A-wake, our drow-sy souls, And burst the sloth - ful band; , The won - ders of this day Our no - blest songs demand:

2. At thy approach-ing dawn Reluc-tant death resigned The glo - rious Prince of life, In dark do - mains confined:

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

Au - spi-cious morn, Thy blissful rays Bright seraphs hail In songs of praise;— Auspi-cious morn, Thy blissful rays Bright seraphs hail In songs of praise.

Th' angel - ic host Around him bends, And midst their shouts The God ascends;— Th' angelic host Around him bends, And midst their shouts The God ascends.

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

1. Come, let our voi - ces join In joy - ful songs of praise: To God, the God of love, Our thank - ful hearts we'll raise:

2. With - in these hal - lowed walls Our wander - ing feet are brought, Where prayer and praise as - cend, And heaven - ly truths are taught:

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

To God a - lone all praise belongs, Our earliest and our la - test songs, — To God a - lone all praise belongs, Our ear - liest and our la - test songs.

To God a - lone your offerings bring; Let young and old his prais - es sing: — To God a - lone your offerings bring; Let young and old his prais - es sing.

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

Let na-ture raise, From eve-ry

Let eve - - ry creature join To bless Je-hovah's name, And every power unite To swell th'exalt - ed theme; Let na-ture raise,

Let na-ture raise, From eve-ry

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

tongue, A gen - eral song Of grateful praise, Of grateful praise; — Let nature raise, From eve-ry tongue, A general song Of grateful praise.

From every tongue, A general song Of grateful praise; — Let na - - - ture raise, From eve-ry tongue, A gener - - al song Of grate-ful praise.

tongue, A gener - al song Of grateful praise, Of grateful praise; — Let nature raise, From every tongue, A general song Of grate - ful praise.

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

1. O Zi - on, tune thy voice, And raise thy hands on high; Tell all the earth thy joys, And boast sal - va - tion nigh:

2. He gilds thy mourn - ing face With beams which can - not fade: His all - re - splen - dent grace He pours a - round thy head:

3. In hon - or to his name, Re - flect that sa - cred light; And loud that grace pro - claim Which makes thy dark - ness bright:

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

Cheer - ful in God, A - - rise and shine, While rays di - - vine Stream all a - round.

The na - - - tions round Thy form shall view, With lus - - - tre new Di - - vine - - - ly crowned.

Pur - - sue his praise, Till sove - - - reign love, In worlds a - - bove, The glo - - - - ry raise.

4 6 4 6 4 6 4 5 b6 5 6 4 4 6 7

To God I lift mine eyes; From him is all my aid; The God that built the skies, And earth and na - ture made:

2 6 4 3 6 6 - 6 5 6 #6 6 6 4 = #3 =

DUETT.

God is the tower To which I fly: His grace is nigh In eve - ry hour, — His grace is nigh In eve - ry hour, In eve - ry hour.

ORGAN.

6 3 6 6 7

HARWICH. H. M.

1. Give thanks to God most high, The u-ni-ver-sal Lord, The sovereign King of kings; And be his grace adored: Thy mercy, Lord, shall still endure, And ever sure abides thy word.

2. How mighty is his hand! What wonders hath he done! He formed the earth and seas, And spread the heavens alone: His power and grace are still the same, And let his name have endless praise.

6 6 6 7 6 6 6 6 6 6 7 6 6 7

EDYFIELD. 7s.

LATROBE.

1. Who, O Lord, when life is o'er, Shall to heaven's blest man-sions soar? Who, an ev-er-welcome guest, In thy ho-ly place shall rest?

2. He, whose heart thy love hath warmed; He, whose will to thine conformed, Bids his life un-sul-lied run; He, whose words and thoughts are one.

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

1. Christ, the Lord, is risen to - day! Sons of men, and an - gels, say: Raise your songs of tri - umph high; Sing, ye heavens, and earth, re - ply!

2. Love's re - deem - ing work is done; Fought the fight, the bat - tle won: Lo! our Sun's eclipse is o'er; Lo! he sets in blood no more.

KETTERING. 7s.

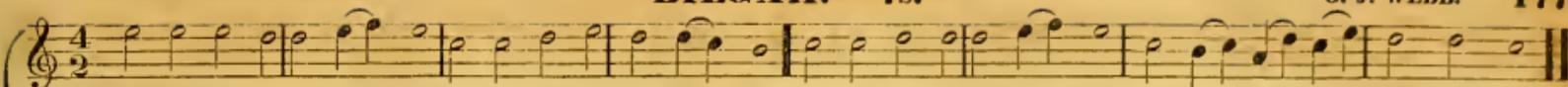
DR. BOYCE.

1. Praise the Lord; his glo - ry bless; Praise him in his ho - li - ness; Praise him as the theme in - - spires, Praise him as his fame requires.

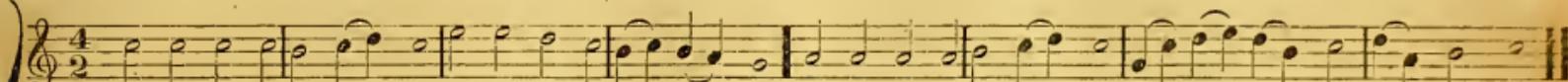
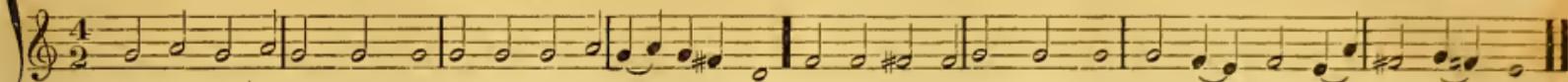
2. All who dwell be - neath the light, In his praise your hearts u - nite; While the stream of song is poured, Praise and mag - ni - - fy the Lord.

BILGAM. 7s.

G. J. WEBB. 177



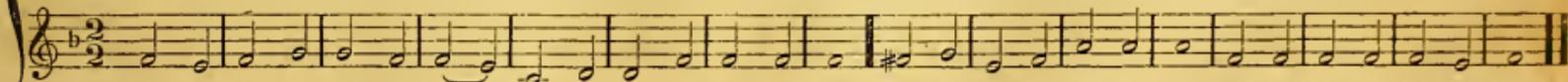
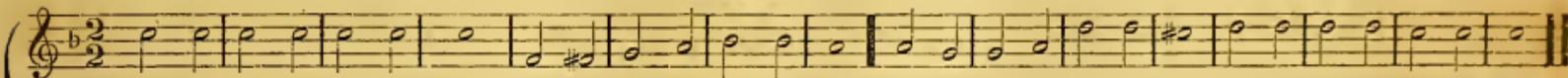
1. On thy church, O Power di - vine, Cause thy glorious face to shine; Till the nations from a - - far Hail her as their guid - ing star.



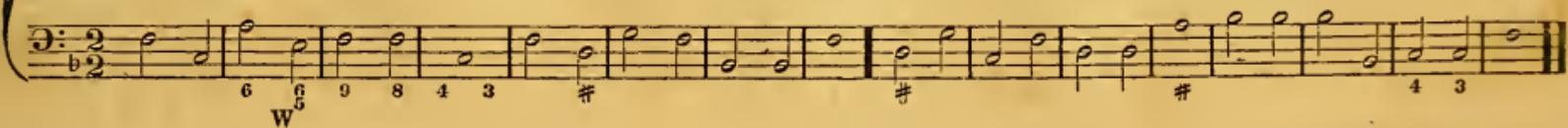
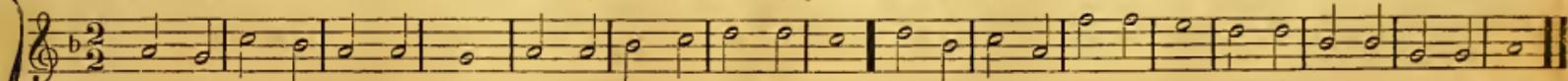
2. Then shall God, with lav - ish hand, Scatter blessings o'er the land, And the world's remot - est bound With the voice of praise re - sound.

**KIEL. 7s.**

ANDREAS ROMBERG.

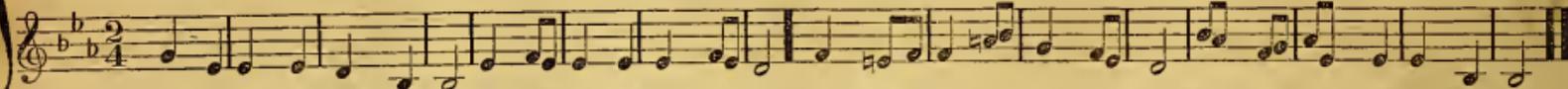


Keep me, Sav - ior, by thy side; Let thy coun - sel be my guide; Nev - er let me from thee rove; Sweetly draw me by thy love.

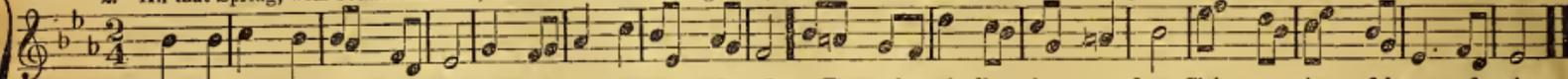




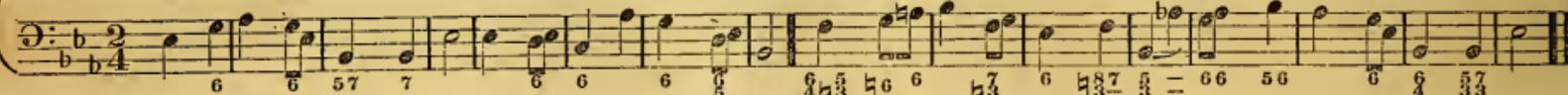
1. Praise to God, in - mor - tal praise, For the love that crowns our days: Bounteous Source of eve - ry joy, Let thy praise our tongues employ.



2. All that Spring, with bounteous hand, Scatters o'er the smiling land; All that liber - al Au - tumn pours From her rich, o'er-flow - ing stores;

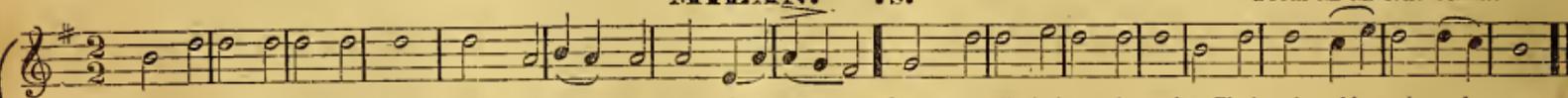


3. These to that dear Source we owe, Whence our sweetest comforts flow; These, through all our hap - py days, Claim our cheer - ful songs of praise.



MILAN. 7s.

From an ancient Chant.



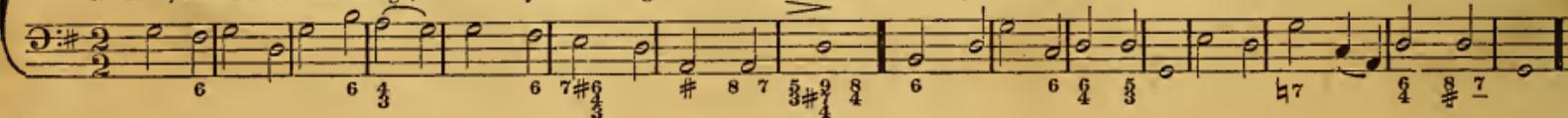
1. Children of the heavenly King, As ye jour - ney, sweet - ly sing; Sing your Savior's worthy praise, Glorious in his works and ways.



2. Ye are travelling home to God, In the way the fa - thers trod; They are hap - py now, and ye Soon their hap - pi - ness shall see.



3. Lord, submis - sive make us go, Glad - ly leav - ing all be - - low; On - ly thou our lead - er be, And we still will fol - low thee.



1. Now the shades of night are gone, Now the morn - ing light is come: Lord, may we be thine to - day;

2. Keep our haught - y pas - sions bound; Save us from our foes a - - round; Go - ing out and com - ing in,

3. When our work of life is past, O, re - ceive us then at last; Night and sin will be no more,

Chord progression: \flat $\frac{6}{2}$ $\flat 5$ $\flat 5$ $\frac{5}{3}$ $\frac{9}{4}$ $\frac{5}{3}$ $\frac{7}{4}$ $\flat 3$ $\frac{6}{4}$ 6 6 5 6 $\frac{6}{4}$ $\frac{7}{4}$ $\frac{8}{4}$ $\flat 3$ $\flat 6 \flat 5$ $\flat 3$ $\flat 5$ 6 5

Drive the shades of sin a - way: - Lord, may we be thine to - - day; Drive the shades of sin a - - - way.

Keep us safe from eve - ry sin; - Go - - - ing out and com - - - ing in, Keep us safe from eve - - ry sin.

When we reach the heav - en - ly shore; - Night and sin will be no more, When we reach the heav - en - ly shore.

Chord progression: \flat \flat $\frac{6}{4}$ $\frac{6}{4}$ $\frac{4}{3}$ \flat $\frac{4}{6}$ $\frac{8}{4}$ $\frac{7}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ 6 $\flat 5$ $\flat 5$ 5 6 $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{5}$ $\frac{4}{3}$ 6 6 $\frac{6}{4}$ $\frac{7}{3}$ $\frac{7}{3}$

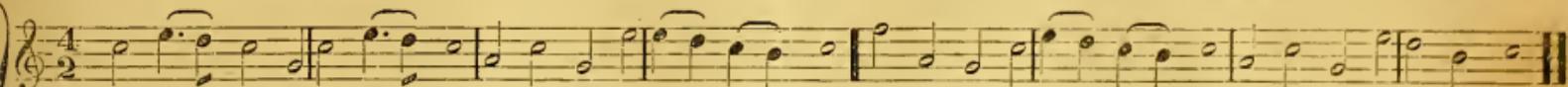
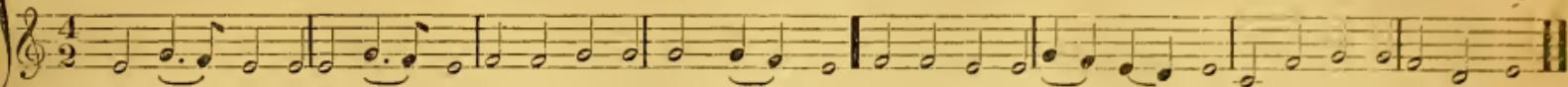
WILMOT. 7s.

From C. M. WEBER.

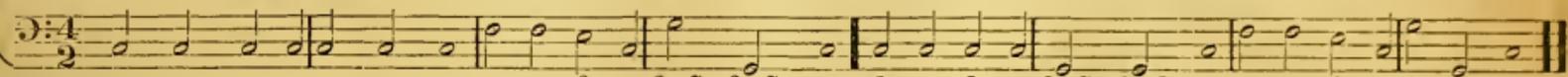
181



1. Chil - dren of the heavenly King, As ye journey, sweet - ly sing; Sing your Savior's wor - - thy praise, Glorious in his works and ways.



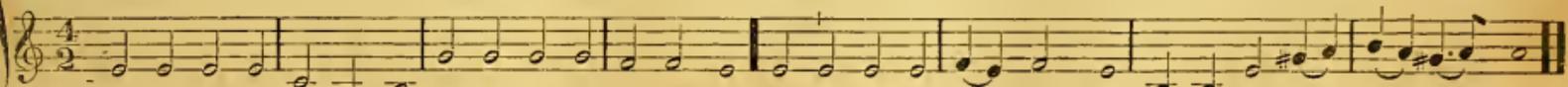
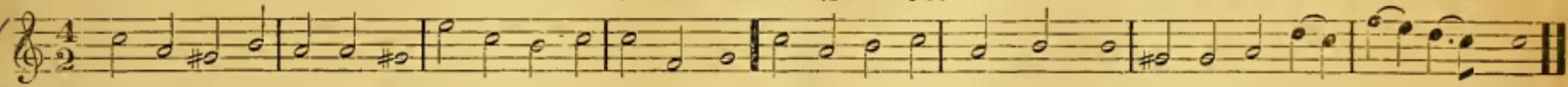
2. Ye are travelling home to God, In the way the fa - - thers trod; They are hap - py now, and ye Soon their hap - piness shall see.



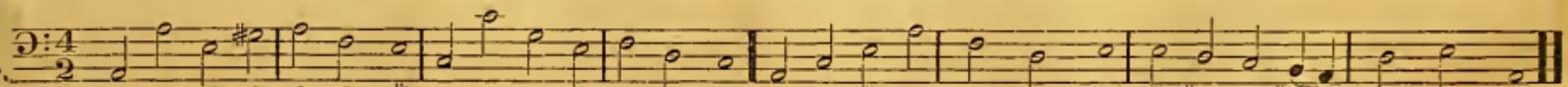
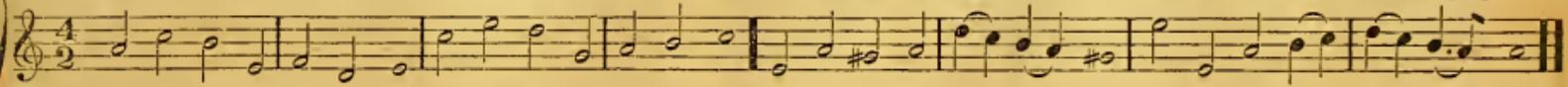
6 6 7 6 7 6 4 = 3 = 4 7 6 5 6 7 6

ST. JUDE'S. 7s.

From an ancient Geneva collection.



Lord, when foes and fears com - bine, Let thy mer - cy round me shine: Raise me in the danger - ous hour; Then shall all con - - fess thy power.



6 6 6 # 6 6 6 # 6 7 6 # # 3 6 # 6 6 7 # 3

1. Has - ten, Lord, the glo - rious time, When, be - neath Mes - si - ah's sway, Eve - ry na - tion, eve - ry clime, Shall the gos - pel call o - bey.

2. Then shall wars and tu - mults cease, Then be banished grief and pain; Righteousness, and joy, and peace, Un - disturbed shall ev - er reign.

3. Bless we, then, our gra - cious Lord, Ev - er praise his glo - rious name; All his might - y acts re - cord, All his won - drous love pro - claim.

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

JUBILEE. 7s.

G. J. WEBB.

1. Wake the song of ju - bi - lee; Let it ech - o o'er the sea: Now is come the promised hour; Je - sus reigns with sover - eign power!

2. All ye na - tions, join and sing, "Christ, of lords and kings is King!" Let it sound from shore to shore; Je - sus reigns for - ev - er more!

3. Now the des - ert lands re - joice, And the isl - ands join their voice; Yea, the whole cre - a - tion sings, "Je - sus is the King of kings!"

7 7 7 6 6 # 6 6 7

DOLCEMENTE.

1. High in yon-der realms of light Dwell the rap-tured saints a-bove, Far beyond our fee-ble sight, Hap-py in Immanuel's love!

2. Hap-py spir-its! ye are fled, Where no grief can en-trance find; Lulled to rest the ach-ing head, Soothed the an-guish of the mind.

3. 'Mid the cho-rus of the skies, 'Mid th'angel-ic lyres a-bove, Hark! their songs melo-dious rise, Songs of praise to Je-sus' love.

Figured bass notation: 6 5 4 3 6 b7 3 3 5 4 7 4 3 6 6 4 6 3 6 4 3 6 4 3

FREDERICKSBURG. C. M.

W. WATSON.

Come, ye that know and fear the Lord, And lift your souls above; Let eve-ry heart and voice ac-cord To sing that God is love.

Figured bass notation: 6 6 6 5 4 3 4 6 5 5 4 7 6 6 6 6 6 9 8 6 4 7

1. Christ, whose glo - ry fills the skies, Christ, the true, the on - - ly Light, Sun of right - eousness, a - rise,

2. Dark and cheer - less is the morn, If thy light is hid from me; Joy - less is the day's re - turn,

3. Vis - it thou this soul of mine, Pierce the gloom of sin and grief; Fill me, ra - diant Sun di - vine;

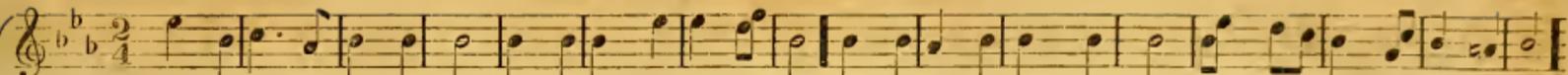
Tri - umph o'er the shades of night: Day-spring from on high, be near; Day-star, in my heart ap - pear.

Till thy mer - cy's beams I see; Till they in - - ward light im - - part, Glad my eyes, and warm my heart.

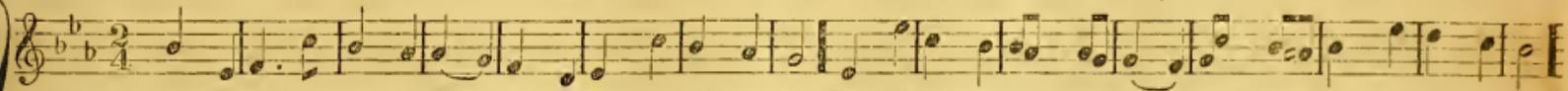
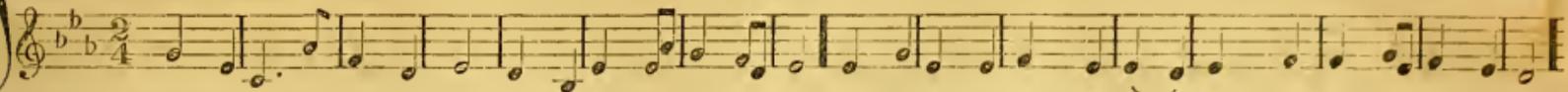
Scat - ter all my un - - be - lief; More and more thy-self dis - - play, Shi - ning to the per - fect day.

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

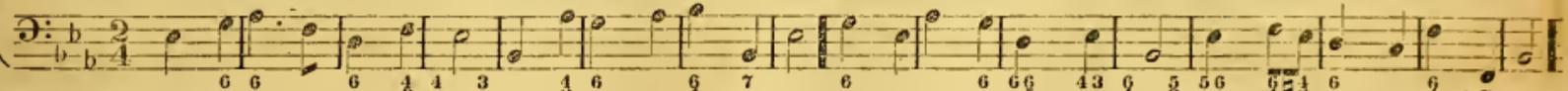
4 4 6 6 4 7 6 6 6 6 6 3 6 3 6 6 6 4 9 9



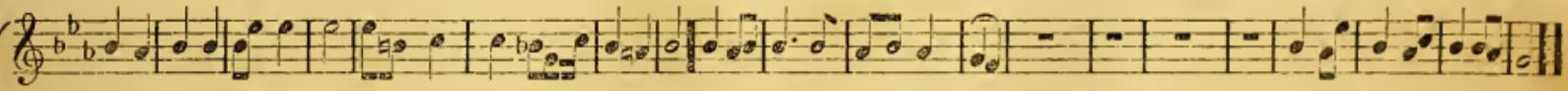
1. Je - sus, Sav - ior of my soul, Let me to thy bo - som fly ; While the ra - ging bil - - lows roll, While the tem - pest still is high :



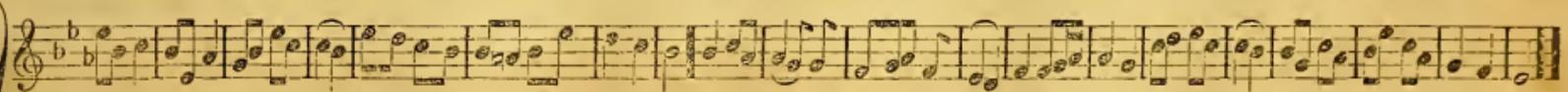
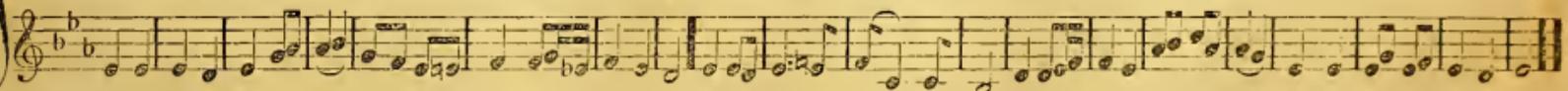
2. Oth - er ref - uge have I none ; Helpless hangs my soul on thee : Leave, O leave me not a - lone ; Still sup - port and com - fort me :



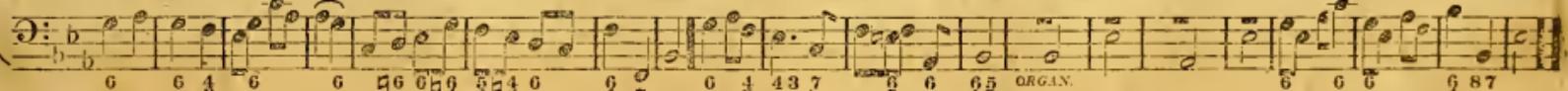
6 6 6 3 4 3 2 6 4 7 6 6 6 4 3 5 6 4 3 6 4 3



All my trust on thee is stayed, All my help from thee I bring ; Cover my defenceless head With the shadow of thy wing, — With the shadow of thy wing.



Hide me, O my Savior, hide, Till the storm of life be past ; Safe into the ha - ven guide ; O, receive my soul at last ; — O, receive my soul at last.



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

Gent - ly, Lord, O gent - ly lead us Through this lonely vale of tears; And, O Lord, in mer - cy give us Thy rich grace in all our fears:

O re - fresh us, O re - fresh us, O re - fresh us with thy grace.

DA CAPO.

7 - 6

PORTSEA. 8s & 7s.

DR. BOYCE.

1. Sweet the moments, rich in blessing, Which be - fore the cross I spend; Life, and health, and peace possessing, From the sinner's dy - ing Friend.

2. May I still enjoy this feeling, Still to my Redeem - er go; Pröve his wounds each day more healing, And himself more tru - ly know.

7

1. With my sub - stance I will hon - or My Redem - er and my Lord: Were ten thou - sand worlds my man - or,

2. May his king - dom be pro - - mo - ted, May the world the Sav - ior know; Be my all to him de - - vo - ted;

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

All were noth - ing to his word;— Were ten thou - sand worlds my man - or, All were noth - ing to his word.

To my Lord my all I owe;— Be my all to him de - - vo - ted; To my Lord my all I owe.

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

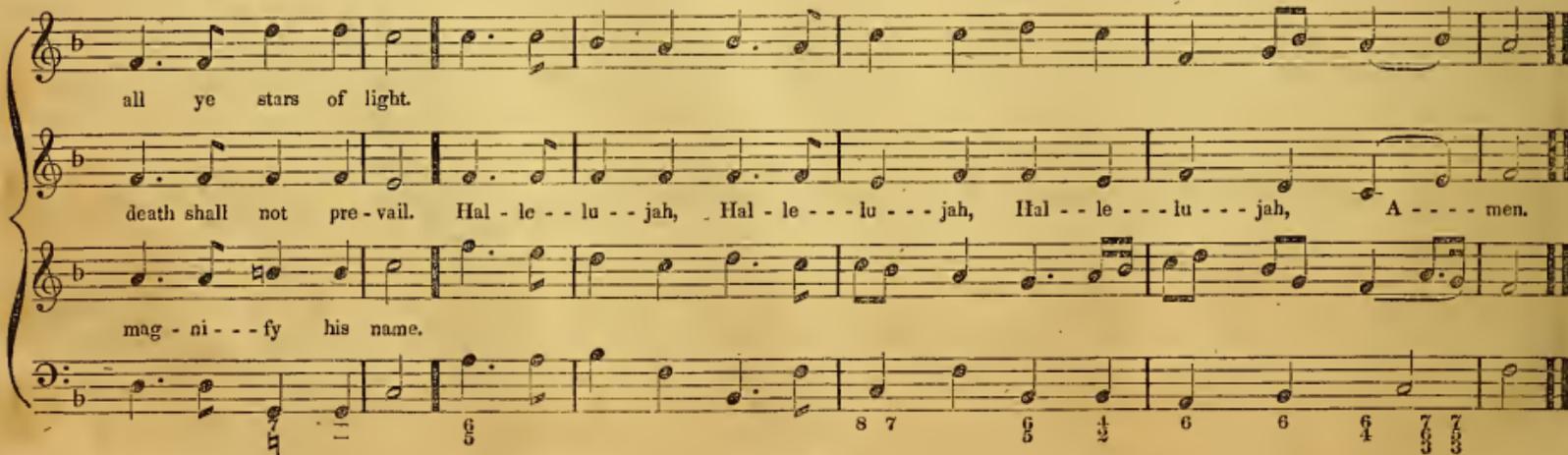


1. Praise the Lord; ye heavens, adore him; Praise him, angels in the height: Sun and moon, rejoice before him; Praise him,

2. Praise the Lord; for he is glorious; Never shall his promise fail; God hath made his saints victorious; Sin and

3. Praise the God of our salvation; Hosts on high his power proclaim; Heaven and earth, and all creation, Praise and

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



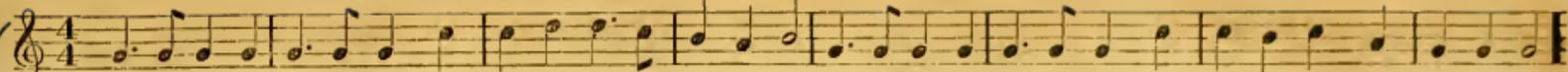
all ye stars of light.

death shall not prevail. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - - men.

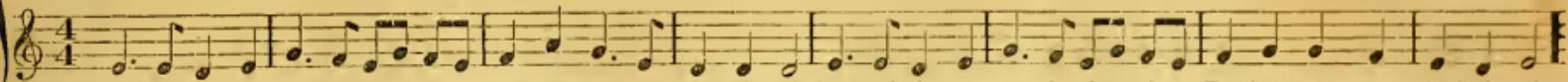
mag - ni - - fy his name.

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

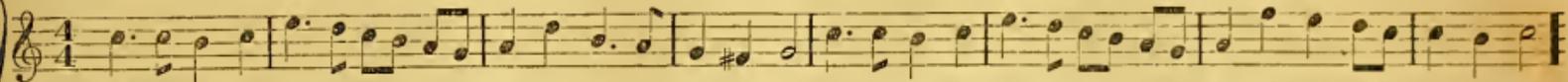
HALLELUJAH. 8s & 7s.



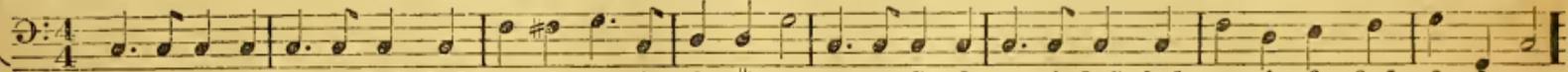
1. Praise the Lord; ye heavens, a-dore him; Praise him, an-gels in the height; Sun and moon, re-joice be-fore him; Praise him, all ye stars of light.



2. Praise the Lord; for he hath spo-ken; Worlds his might-y voice obeyed; Laws, which never can bo bro-ken, For their guid-ance he hath made.

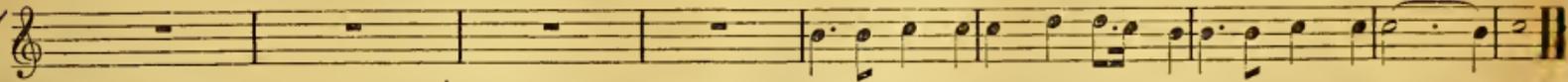


3. Praise the Lord; for he is glo-rious; Nev-er shall his prom-ise fail; God hath made his saints vic-to-rious; Sin and death shall not pre-vail.

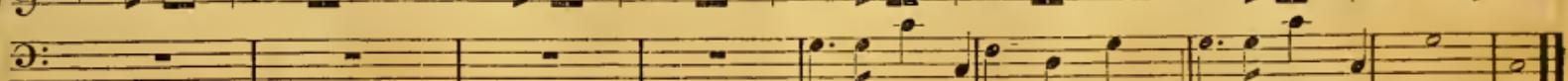
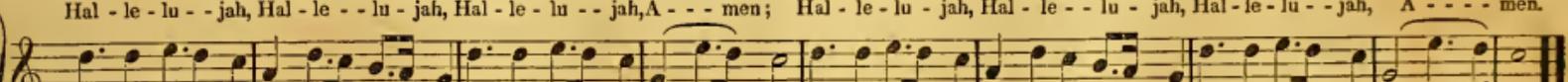
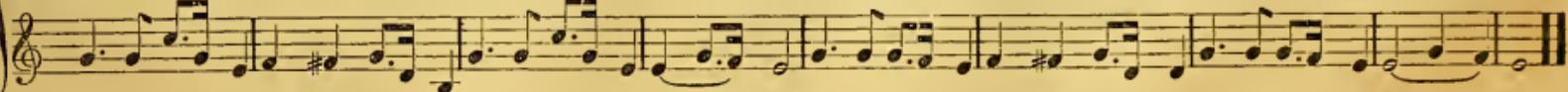


4. Praise the God of our sal-va-tion; Hosts on high, his power proclaim; Heaven, and earth, and all cre-a-tion, Praise and mag-ni-fy his name.

7 5 4 3 2 1 3 6 6 . 4 # 7 5 4 3 2 1 3 4 6 6 5 4 3



Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, A-men; Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, A-men.



4 2 5 7

GEMARIAH.

Concluded.

191

Glo-ry be to God most high!—Glo-ry in the high-est, glo - - ry! Glo-ry be to God most high! Glo-ry be to God most high!

Glo-ry be to God most high!—Till in heaven ye sing be-fore him, Glo-ry be to God most high! Glo-ry be to God most high!

#6 6 6 6 # 6 3 = 3 = 3 6 # 6 6 6 6 7

WORTHING. 8s & 7s.

SCHELZ.

1. Glorious things of thee are spoken, Zi-on, cit-y of our God; He, whose word can ne'er be broken, Chose thee for his own a-bode.

2. On the Rock of A-ges founded, What can shake her sure repose? With sal-va-tion's wall surrounded, She can smile at all her foes.

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

SICILY. 8s & 7s, or 8s, 7s, & 4s.

Lord, dis - miss us with thy blessing, Fill our hearts with joy and peace; Let us, each thy love pos - sessing, Triumph in re - deem'g grace.

O, re - fresh us, O, re - fresh us, Travellers through this wil - der - ness.

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

TAMWORTH. 8s, 7s, & 4s.

LOCKHART.

Songs a - new of hon - or fram'g, Sing ye to the Lord a - lone; Glorious victo - ry, glorious victo - ry, His right hand and arm have won.

All his wondrous works proclaim - ing, Je - sus wondrous works hath done;

6 6 7 6 7

ORNAN. 8s, 7s, & 4s.

UNISON.

UNISON.

1. Songs a - new of hon - or fram - ing, Sing ye to the Lord a - - lone; All his wondrous works proclaiming, Je - sus wondrous works hath done!

2. Now he bids his great sal - va - tion Through the heathen lands be told; Tidings spread through every nation, And his acts of grace un - fold:

3. Shout a - loud, and hail the Sav - ior; Je - sus Lord of all pro - claim! As ye triumph in his fa - vor, All ye lands, declare his fame:

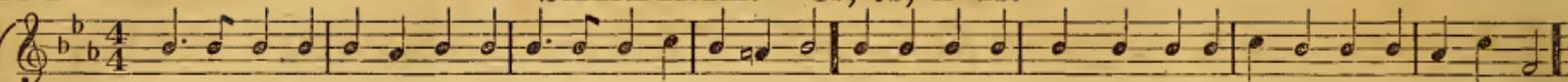
3 6 6 6 4 3 # #3 #6 6 #

Glo - rious vic - tory, His right hand and arm have won, — His right hand and arm have won.

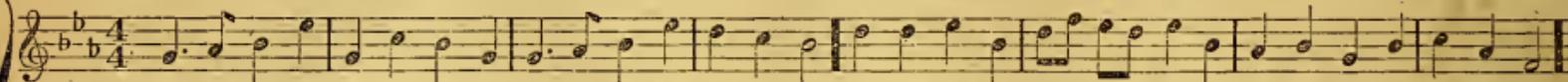
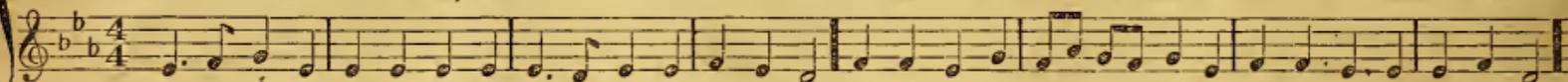
All the hea - then, All the hea - then, All the hea - then, All the hea - then Shall his righteousness behold, — Shall his righteousness be - hold.

Loud re - joi - cing, Shout the honors of his name, — Shout the hon - ors of his name.

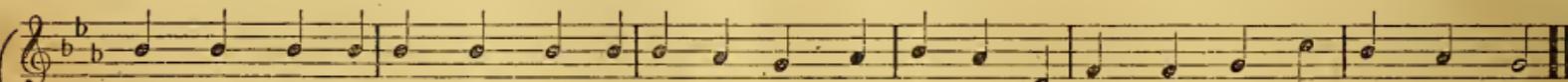
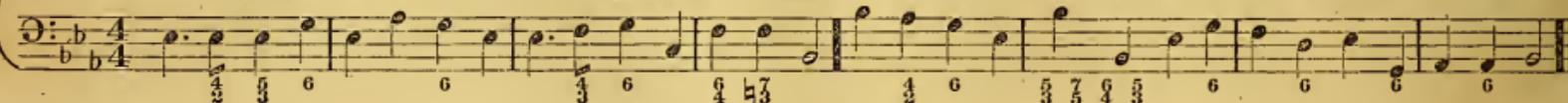
7 - 7 - 6 6 # 46 7 6 4 7



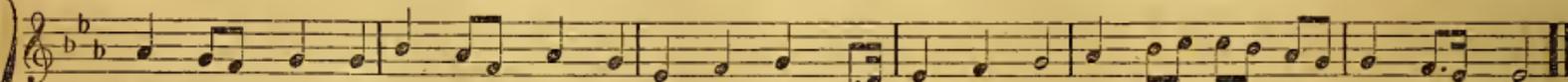
1. Lord, dis-miss us with thy blessing; Fill our hearts with joy and peace; Let us, each thy love pos-sess-ing, Triumph in redeem-ing grace;



2. Thanks we give, and ad-o-ra-tion, For thy gospel's joy-ful sound; May the fruits of thy sal-va-tion In our hearts and lives abound;

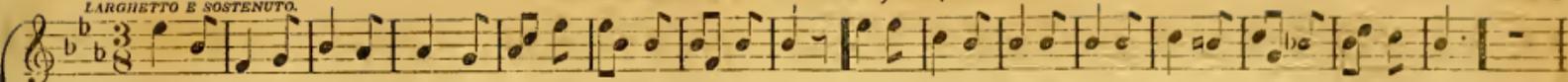


O, re--fresh us, O, re--fresh us, Travelling through this wil-der-ness,—Travelling through this wil--der--ness.

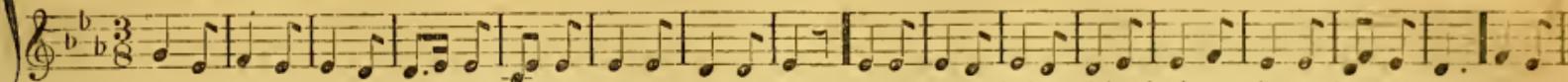


May thy pres-ence, May thy pres-ence With us ev--er-more be found,—With us ev--er-more be found.

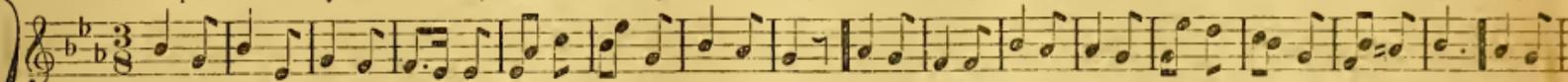




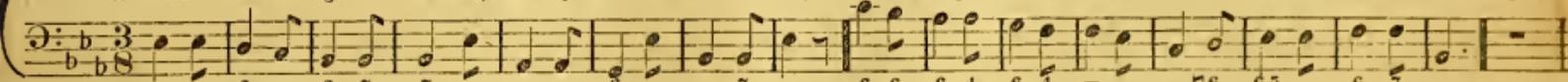
1. Guide me, O thou great Je - - ho - vah, Pil-grim through this bar - ren land: I am weak, but thou art mighty; Hold me with thy powerful hand: Bread of



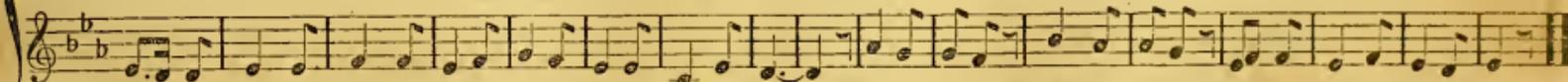
2. O - pen now the crys-tal foun-tain, Whence the heal-ing streams do flow; Let the fie-ry, cloud-y pil-lar Lead me all my journey through: Strong De-



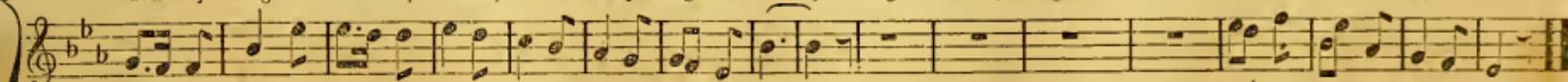
3. When I tread the verge of Jor - dan, Bid my anx - ious fears sub - side; Bear me through the swelling current; Land me safe on Canaan's side: Songs of



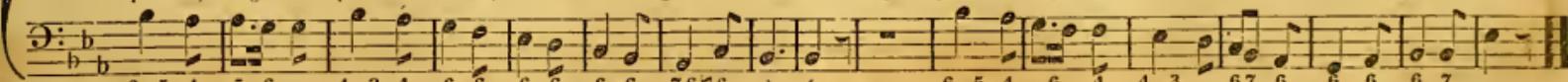
heav-en, Bread of heav-en, Feed me, feed me till I want no more;— Bread of heav-en, Bread of heav-en, Feed me till I want no more.



liver - er, Strong De - liver - er, Be thou, be thou still my Strength and Shield;— Strong De - liver - er, Strong De - liver - er, Be thou still my Strength and Shield.

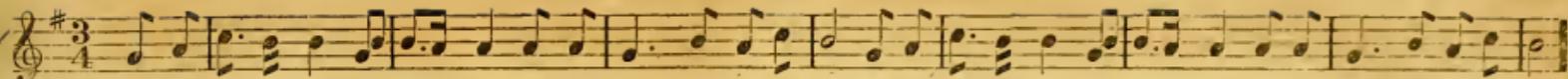


prais - es, Songs of prais - es I will, I will ev - er give to thee;— Songs of prais - es, Songs of prais - es I will ev - er give to thee.

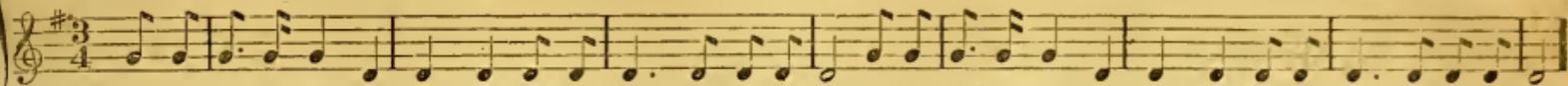


Bread of heav - en, Bread of heav-en, Feed me

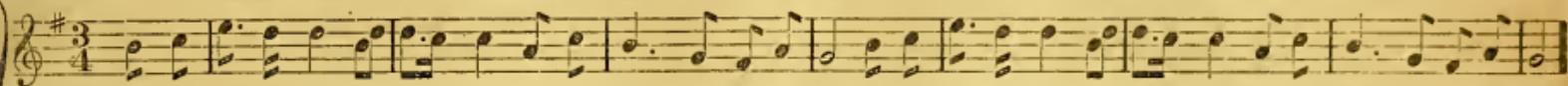
Bread of heav - en, Feed me, Feed me



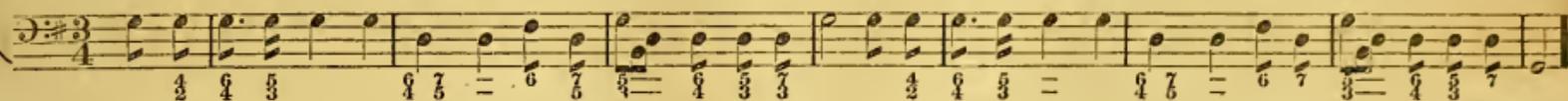
1. On the mountain's top ap - pear - ing, Lo! the sa - - cred her-ald stands! Welcome news to Zi - on bear - ing, Zi-on, long in hos-tile lands:



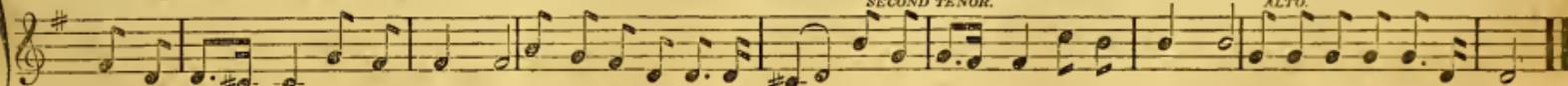
2. Lo! thy sun is risen in glo - - ry! God him-self ap-pears thy friend; All thy foes shall flee be - fore thee; Here their boast-ed triumphs end:



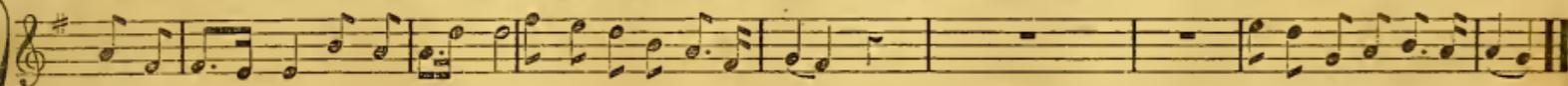
3. En - e - mies no more shall trou - ble; All thy wrongs shall be redressed; For thy shame thou shalt have double, In thy Ma - ker's fa-vor blest:



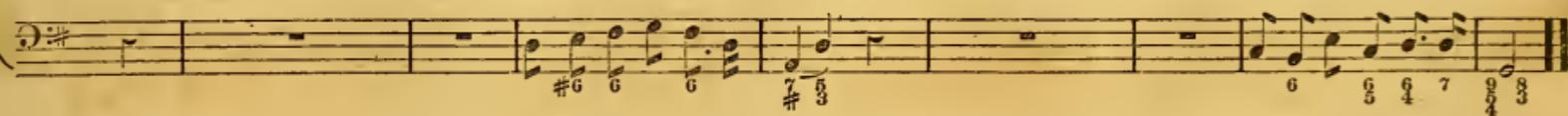
Mourning cap - - tive, Mourning cap - tive, God himself shall loose thy bands; — Mourning captive, Mourning cap - tive, God himself shall loose thy bands.



Great de - liver - ance, Great de - liver - ance Zi-on's King vouchsafes to send; — Great deliverance, Great de - liverance, Zi-on's King vouchsafes to send.



All thy con - flicts, All thy con - flicts End in an e - ter - nal rest: — All thy con - flicts, All thy con - flicts End in an e - ter - nal rest.



1. God of our sal - va - tion, hear us; Bless, O, bless us, ere we go; When we join the world, be near us,

2. May we live in view of heav - en, Where we hope to see thy face; Save us from un - hallowed leav - - en,

3. As our steps are drawing near - - er To the place we call our home, May our view of heaven grow clear - - er,

7 5 3 b7 5 6 7 #4 3 5 4

Lest we cold and careless grow: Sav - - ior, keep us, Sav - - ior, keep us, Keep us safe from eve - ry foe.

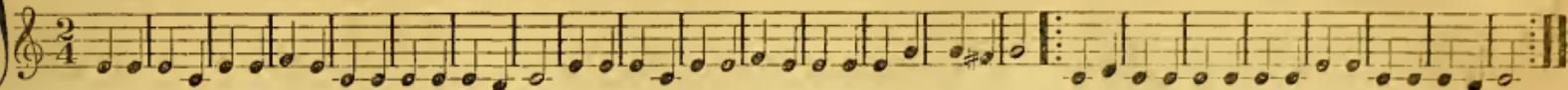
All that might ob - scure thy grace: Keep us walk - ing, Keep us walk - ing, Each in his ap - point - ed place.

Hope more bright of joys to come; And when dy - ing, And when dy - ing, May thy pres - ence cheer the gloom.

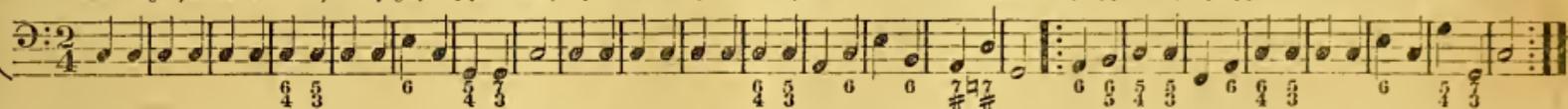
7 #4 5 b7 = 6 6 #4 6 - 6 6 4 3 #4 3 6 #6 7



1. Lord, dismiss us with thy blessing; Fill our hearts with joy and peace; Let us each, thy love possessing, Triumph in redeeming grace: O, refresh us, O, refresh us, Travelling through this wilderness.

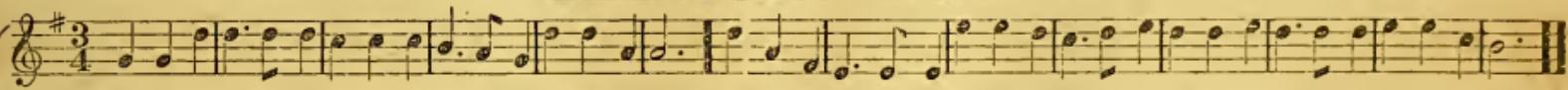


2. Thanks we give, and ad - o - ration, For thy gospel's joyful sound; May the fruits of thy sal - vation, In our hearts and lives abound: May thy presence, May thy presence with us ev - ermore be found.



BLANDFORD. 6s & 4s.

S. WESLEY.



1. Praise ye Je - hovah's name; Praise through his courts proclaim; Rise and adore: High o'er the heavens a - bove, Sound his great acts of love, While his rich grace we prove, Vast as his power.

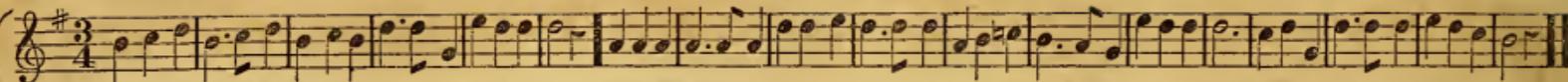


2. Now let the trumpet raise Sounds of triumphant praise, Wide as his fame: There let the harp be found, Or - gans, with solemn sound, Roll your deep notes around, Filled with his name.

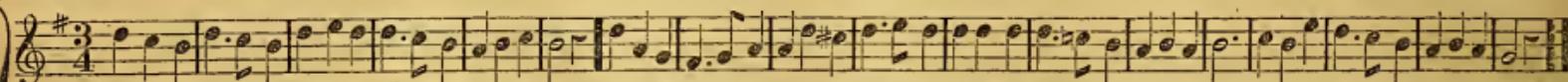
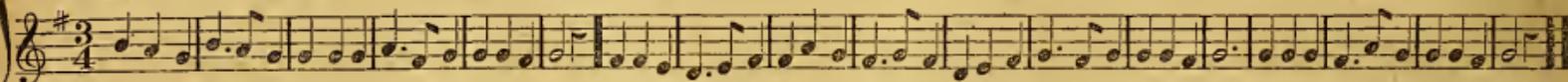


3. While his high praise ye sing, Shake every sounding string; Sweet the accord: He vi - tal breath bestows; Let eve - ry breath that flows His noblest fame disclose; Praise ye the Lord.

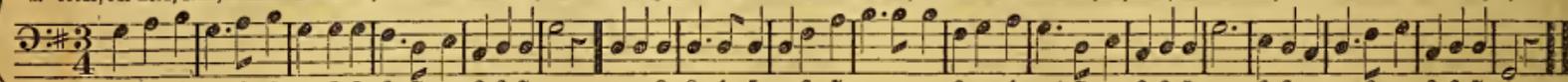




1. Come, thou Almighty King, Help us thy name to sing, Help us to praise; Father all glorious, O'er all victorious, Come and reign over us, Ancient of Days;— Come and reign over us, Ancient of Days.



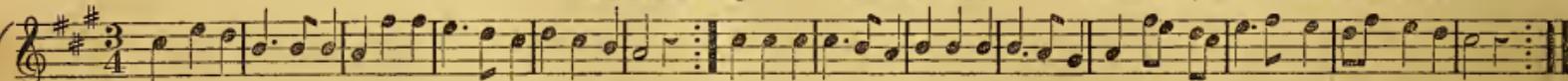
2. Jesus, our Lord, arise, Scatter our enemies, Now make them fall; Let thine almighty aid Our sure defence be made, Our souls on thee be stayed; Lord, hear our call;— Our souls on thee be stayed, &c.



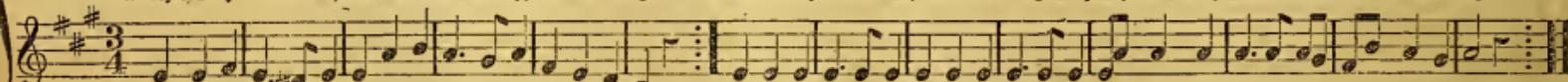
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AMERICA. 6s & 4s.

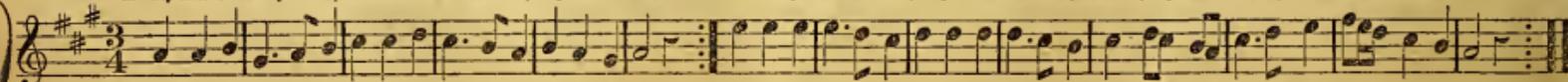
National Hymn. Words by S. F. SMITH.



1. My country! 'tis of thee, Sweet land of lib-er-ty, Of thee I sing: Land where my fathers died, Land of the Pilgrim's pride, From every mountain side Let freedom ring.



2. My native country! thee, Land of the no-bis free, Thy name I love: I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that above.



3. Let music swell the breeze, And ring from all the trees Sweet freedom's song; Let mortal tongues awake, Let all that breathe partake, Let rocks their silence break, The sound prolong.



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

4. Our fathers' God: to thee, Author of lib-er-ty! To thee we sing: Long may our land be bright With freedom's holy light; Protect us by thy might, Great God, our King!

1. Glo - ry to God on high! Let heaven and earth re - ply, "Praise ye his name!" An - gels, his love a - dore, Who all our sor-rows bore;

2. Ye, who surround the throne, Cheer-ful - ly join in one, Prais-ing his name: Ye, who have felt his blood Sealing your peace with God,

3. Join all the ran-somed race, Our Lord and God to bless; Praise ye his name: In him we will re-joice, Mak-ing a cheerful noise,

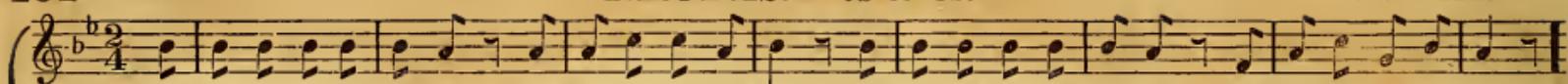
4. Soon must we change our place, Yet will we nev - er cease Prais-ing his name: Still will we trib - ute bring; Hail him our gracious King;

Saints, sing for ev - - er more, "Wor-thy the Lamb!" **ff.**

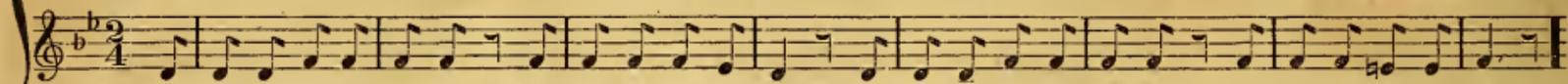
Sound through the earth a - broad, "Wor-thy the Lamb! Wor - thy the Lamb! Wor - thy the Lamb! Wor - - thy the Lamb!"

Shout - ing with heart and voice, "Wor - thy the Lamb!" **ff.**

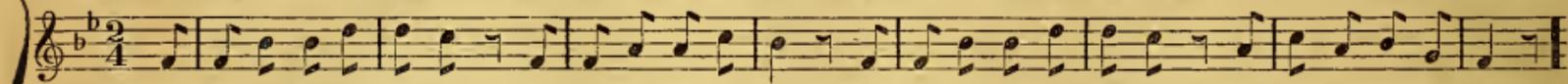
And, through all a - - ges, sing, "Wor - thy the Lamb!"



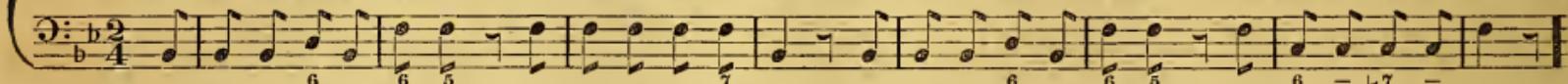
1. From Greenland's i - cy mountains, From In - dia's cor - al strand, Where Af - ric's sun - ny fountains Roll down their gold - en sand;



2. What though the spiey breezes Blow soft o'er Ceylon's isle, Though eve - ry prospect pleases, And on - ly man is vile?



3. Shall we, whose souls are lighted By wisdom from on high, Shall we, to man be - night - ed, The lamp of life de - ny?



4. Waft, waft, ye winds, his sto - ry; And you, ye wa - ters, roll; Till, like a sea of glo - ry, It spreads from pole to pole;



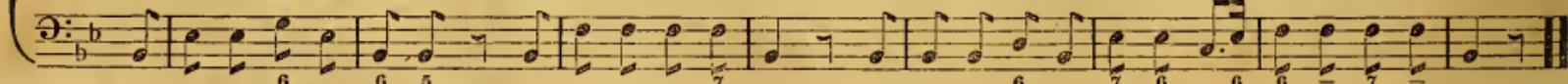
From many an an - cient riv - er, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.



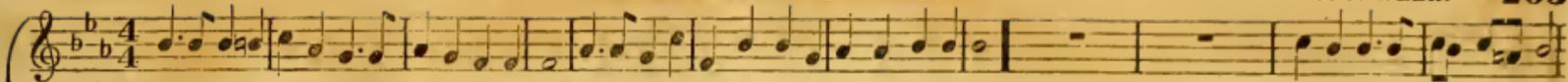
In vain, with lav - ish kindness, The gifts of God are strown; The heathen, in his blindness, Bows down to wood and stone.



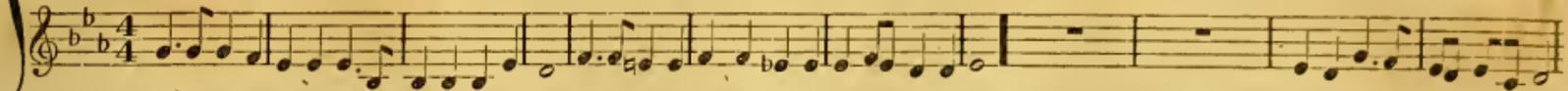
Sal - va - tion! O, sal - va - tion! The joy - ful sound pro - claim, Till earth's re - mo - test na - tion Has learnt Mes - si - ah's name.



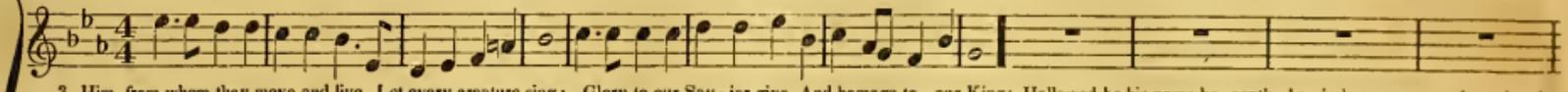
Till o'er our ransomed na - ture, The Lamb for sin - ners slain, Re - deem - er, King, Cre - a - tor, Re - turns in bliss to reign.



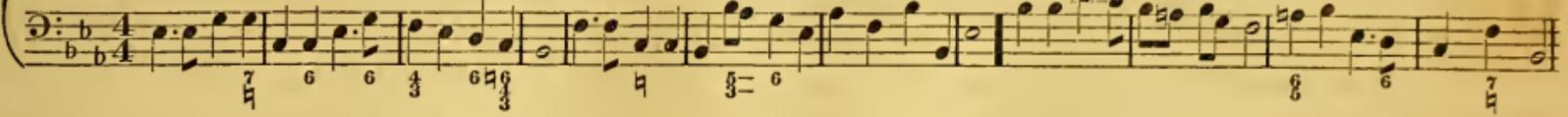
1. Praise the Lord, who reigns above, And keeps his courts below; Praise him for his boundless love, And all his greatness show: Praise him for his noble deeds; Praise him for his matchless power;



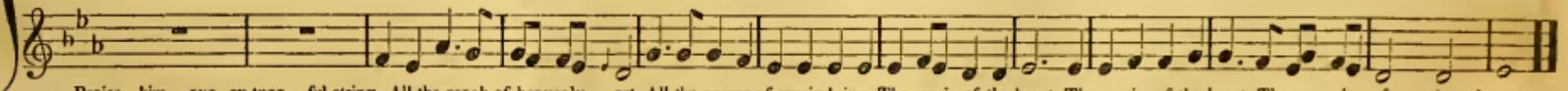
2. Publish, spread to all around, The great Immanuel's name; Let the gospel trumpet sound; Him Prince of Peace proclaim: Praise him, every tuneful string; All the reach of heaven - ly art,



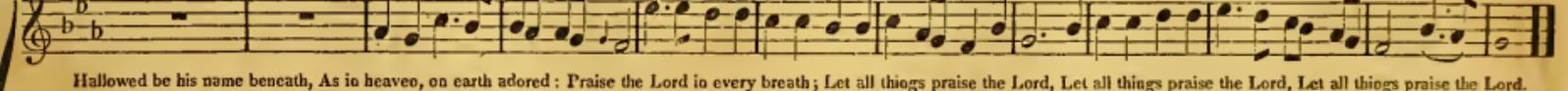
3. Him, from whom they move and live, Let every creature sing; Glory to our Sav - ior give, And homage to our King: Hallowed be his name be - neath, As in heaven, on earth a - dored;



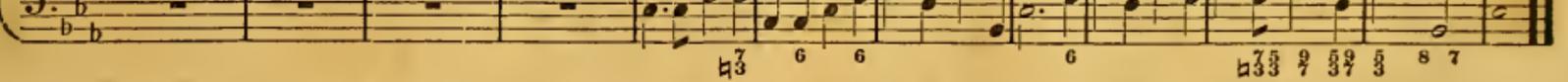
Praise him for his noble deeds; Praise him for his matchless power; Him, from whom all good proceeds, Let earth and heaven adore, Let earth and heaven adore, Let earth and heaven adore.



Praise him, eve - ry tune - ful string, All the reach of heavenly art, All the power of music bring, The music of the heart, The music of the heart, The mu - sic of the heart.

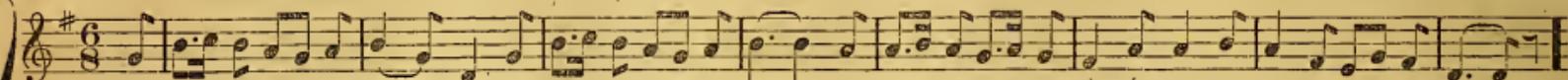


Hallowed be his name beneath, As in heaven, on earth adored: Praise the Lord in every breath; Let all things praise the Lord, Let all things praise the Lord, Let all things praise the Lord.





1. When shall the voice of sing - - ing Flow joy - ful - ly a - long? When hill and val - ley, ring - - ing With one trium - phant song,



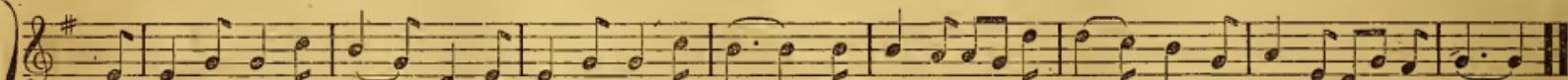
2. Then from the crag - gy moun - tains The sa - cred shout shall fly, And sha - dy vales and foun - tains Shall ech - o the re - ply:



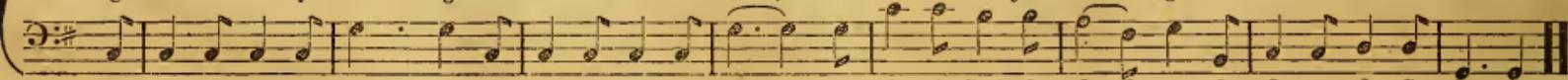
$\frac{3}{3} \frac{4}{4} \frac{3}{3} \frac{3}{3} \frac{4}{4} 7$ $\frac{3}{3} \frac{4}{4} \frac{3}{3} \frac{3}{3} \frac{4}{4} \frac{3}{3}$ $\frac{3}{3} \frac{4}{4} \frac{3}{3} \frac{7}{7} \frac{6}{6} \frac{7}{7}$ 6 $\frac{6}{6} = \frac{\#3}{3}$



Pro - claim the con - test end - - ed, And Him who once was slain, A - gain to earth de - scend - - ed In righteous - ness to reign?



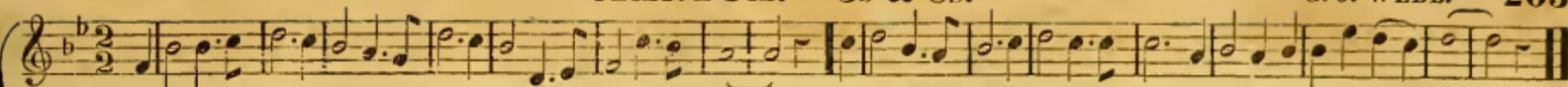
High tower and low - ly dwell - ing Shall send the cho - rus round, All hal - le - lu - jah swell - ing In one e - ter - nal sound.



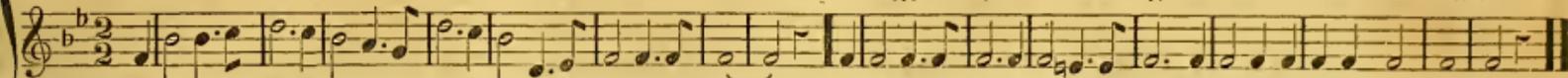
7 6 7 6 6 $\frac{6}{4}$ $\frac{5}{5}$ 6 6 - $\frac{6}{4}$ 7

MANTUA. 5s & 8s.

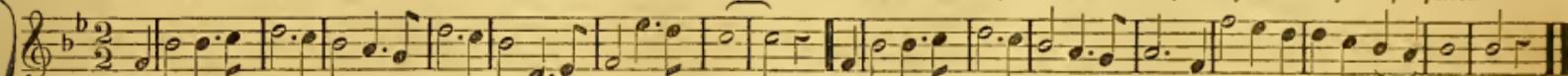
G. J. WEBB. 205



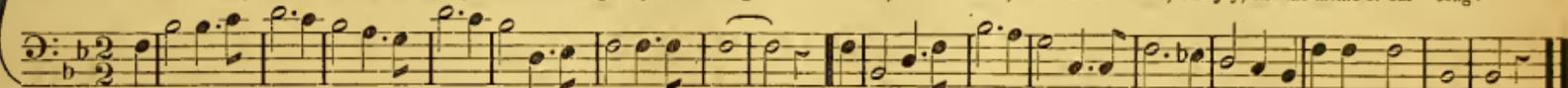
1. Behold how the Lord Has girt on his sword! From conquest to conquest pro - ceeds! How happy are they Who live in this day, And witness his wonder - ful deeds!



2. His word he sends forth From south to the north; From east and from west it is heard: The rebel is charmed, The foe is dis-armed; No day like this day has ap - peared.



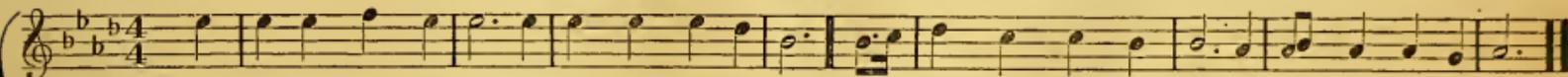
3. To Jesus alone, Who sits on the throne, Salvation and glo - ry be - - long: All hail, blessed name, Forever the same, Our joy, and the theme of our song!



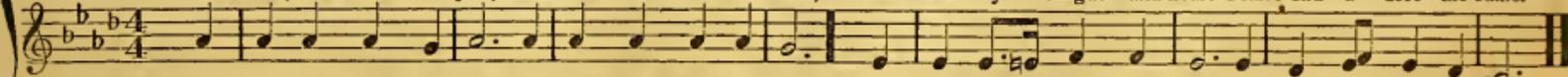
UNISON.

SEVERN. 6s.

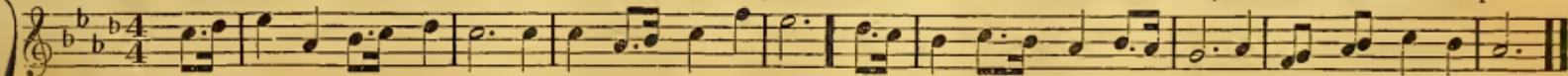
G. J. WEBB.



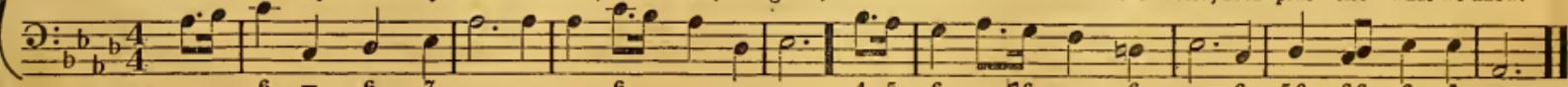
1. Once more, be - fore we part, Bless the Re - deemer's name; Let eve - ry tongue and heart Praise and a - dore the same.



2. Lord, in thy name we come; Thy bless - ing still im-part: We met in Je - sus' name, In Je - sus' name we part.



3. Still on thy ho - - ly word We'll live, and feed, and grow; Go on to know the Lord, And prac - tise what we know.



4. Now, Lord, be - fore we part, Help us to bless thy name; Let eve - ry tongue and heart Praise and a - dore the same

1. The win-ter is o-ver and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

2. Shall ev-e-ry creature a-round Their voices in concert u-nite, And I, the most favored, be found In praising to take less de-light?

3. Awake, then, my harp and my lute! Sweet organs, your notes softly swell: No longer my lips shall be mute, The Savior's high praises to tell.

SERVIA. 8s.

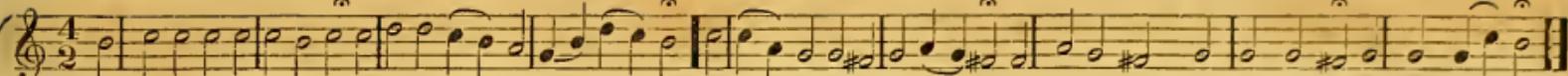
S. WESLEY.

My gracious Redeem-er I love, His praises a-loud I'll proclaim, And join with the armies a-bove, To shout his a-do-ra-ble name.

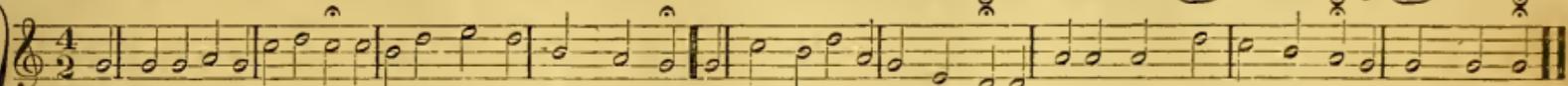
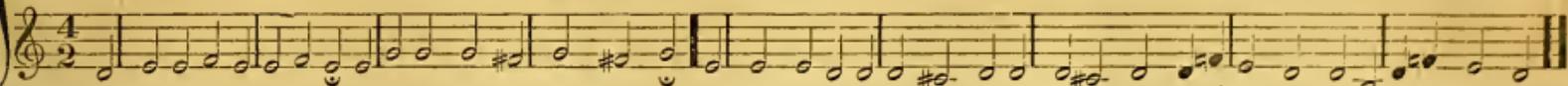
FRANKFORT.

8s & 4s.

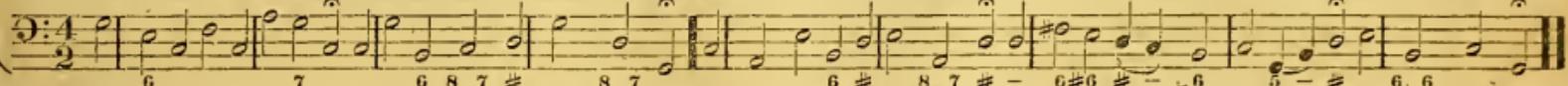
MARTIN LUTHER. Arranged by FRED. SCHNEIDER. 207



1. Cre-ate, O God, my powers anew; Make my whole heart sincere and true; O, cast me not in wrath a-way, Nor let thy soul - liv-en-ing ray Still cease to shi-oe.



2. Re - store thy favor, bliss divine! These heavenly joys that once were mine; Let thy good Spir-it, kind and free, Up - hold and guide my steps to thee, Thou God of love.

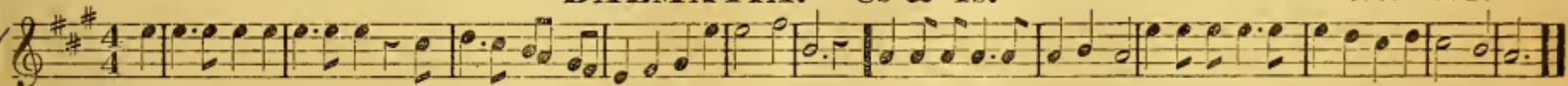


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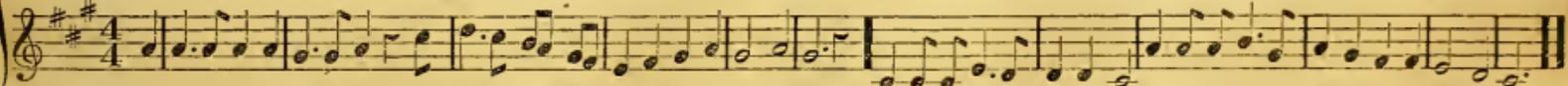
DALMATIA.

8s & 4s.

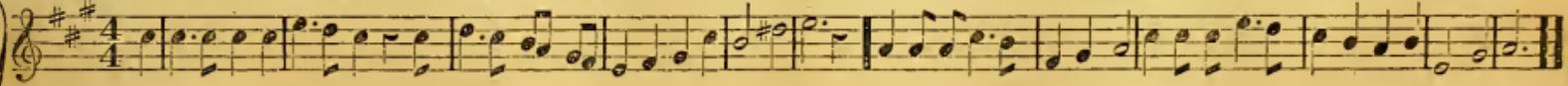
G. J. WEBB.



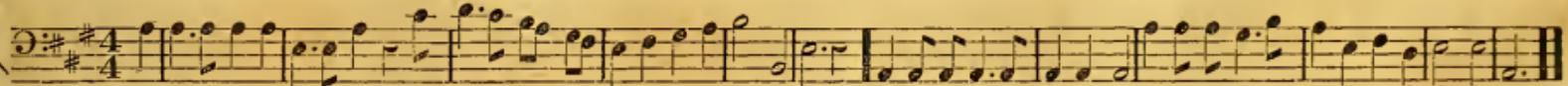
1. Hark, hark! the gospel trumpet sounds; Through earth and heaven the echo bounds, the echo bounds; Pardon and peace by Jesus' blood! Sinners are reconciled to God By grace divine!



2. Come, sinners, hear the joyful news, Nor long-er dare the grace re-fuse, the grace re-fuse; Mercy and justice here combine, Goodness and truth harmonious join, T' invite you near.



3. Ye saints in glory, strike the lyre; Ye mortals, catch the sa-cred fire, the sa-cred fire; Let both the Savior's love proclaim; Forev - er worthy is the Lamb Of endless praise.



7 UNISON. 4 # 7 4 4 3 3 6 3 7 6 4 7

SLOW.

1. A - long the banks where Ba - bel's cur - rent flows, Our cap - tive bands in deep de - spond - ence strayed,

2. The tune - less harp, that once with joy we strung, When praise em - ployed and mirth in - spired the lay,

4 3 b7 6 5 4 6 6 4

While Zi - on's fall in sad re - membrance rose, Her friends, her chil - - - dren min - gled with the dead.

In mourn - ful si - lence on the wil - lows hung, And grow - ing grief pro - longed the te - dious day.

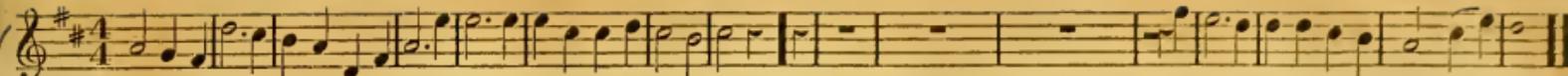
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PP. E RETARD.

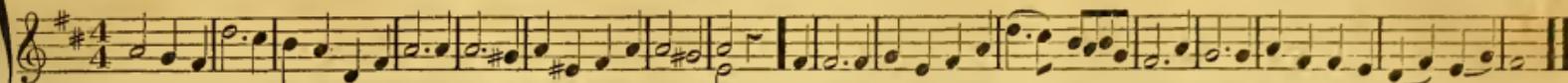
PP. E RETARD.

CILICIA. 10s.

G. J. WEBB. 209



1. Hail, happy day, thou day of holy rest! What heavenly peace and transport fill our breast! When Christ, the God of grace, in love descends, And kindly holds communion with his friends.



2. Let earth and all its vanities be gone, Move from my sight, and leave my soul alone: Its flattering, fading glories I de - spise, And to im - mor - tal beauties turn my eyes.



3. Fain would I mount and penetrate the skies, And on my Savior's glories fix my eyes: O, meet my rising soul, thou God of love, And waft it to the blissful realms a - bove.



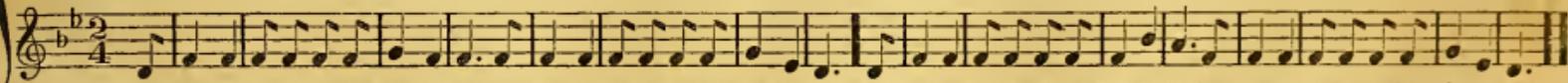
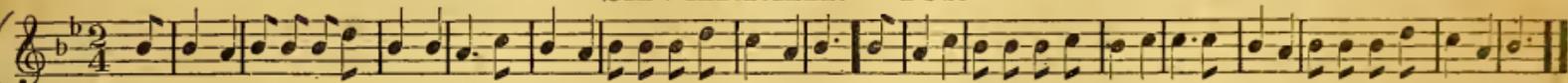
UNISON.

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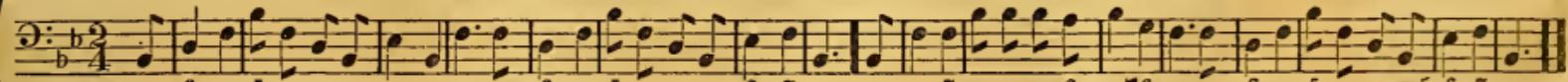
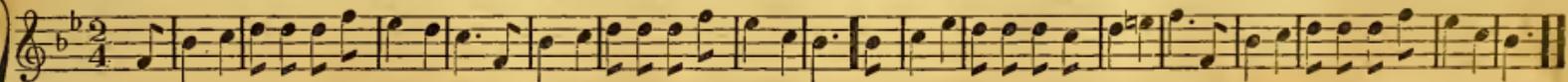
6 6 6 6 6 - 5 7

SAVANNAH. 10s.

PLEYEL.



From Jesse's root behold a branch arise, Whose sacred flower with fragrance fills the skies; The sick and weak the healing plant shall aid, From storms a shelter, and from heat a shade.



6 5 = = =

6 5 = = = 6 7 7

6 6 5 = = =

6 7

UNISON.

1. No war nor bat-tle sound Was heard the earth a-round, No hos-tile chiefs to fu-rious com-bat ran;

2. No conqueror's sword he bore, Nor war-like ar-mor wore, Nor haught-y pas-sions roused to con-test wild:

3. Un-will-ing kings o-beyed, And sheathed the bat-tle blade, And called their blood-y le-gions from the field:

4. The peace-ful Conqueror goes, And tri-umphs o'er his foes, His weap-ons drawn from ar-mo-ries a--bove:

PIA.

FORTE.

But peace-ful was the night, In which the Prince of light His reign of peace up-on the earth be--gan.

In peace and love he came, And gen-tle was his reign, Which o'er the earth he spread by in-fluence mild.

In si-lent awe they wait, And close the war-rior's gate, Nor know to whom their hom-age thus they yield.

Be-hold the van-quished sit, Sub-mis-sive at his feet, And strife and hate are changed to peace and love.

PORTUGUESE HYMN. 11s.

The Lord is our Shepherd, our Guar-dian and Guide; What-ev-er we want he will kind-ly pro-vide; To sheep of his

6 6 4 3 6 # 6/3 6 4 7 6 - 3

past-ures his mer-cies a-bound; His care and pro-tec-tion, His care and pro-tec-tion, His care and pro-tec-tion His flocks will surround.

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

O, praise ye the Lord, pre-pare a new song, And let all his saints in full con - - - cert join;

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

With voi - ces u - - - ni - - - ted, the an - them pro - - long, And show forth his prais - es in mu - sic di - vine.

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

O, praise ye the Lord, pre - pare a new song, And let all his saints in full con - cert join;

6 6 6 6 6 6 6 7

With voi - ces u - - ni - - ted, the an - them pro - long, And show forth his prais - es in mu - - sic di - - vine.

b7 3 b7 3 = 4 3 = 4 7 6 6 6 4 7

1. I would not live al-way, I ask not to stay Where storm af-ter storm ri-ses dark o'er the way;

2. Who, who would live al-way, a-way from his God, A - - way from yon heav-en, that bliss-ful a - - bode,

3. Where the saints of all a-ges in har-mo-ny meet, Their Sav-ior and brethren trans-port-ed to greet;

The few lu-rid mornings that dawn on us here, Are e-nough for life's woes, full e - - nough for its cheer.

Where the rivers of pleas-ure flow o'er the bright plains, And the noon-tide of glo - - ry e - - ter - - nal - - ly reigns?

While the an-thems of rapt-ure un-ceas-ing-ly roll, And the smile of the Lord is the feast of the soul!

1. Bright - est and best of the sons of the morn - - ing, Dawn on our dark - ness, and lend us thine aid;

2. Cold on his cra - dle the dew - drops are shi - - ning, Low lies his head with the beasts of the stall;

3. Say, shall we yield him, in cost - ly de - - vo - - tion, O - - dors of E - dom and offer - - ings di - vine?

4. Vain - - ly - we of - - fer each am - ple ob - - la - - tion, Vain - ly with gifts would his - - fa - - vors se - cure;

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

Star of the east, the ho - - ri - - zon a - - dorn - - ing, Guide where our in - - fant Re - deem - er is laid.

An - gels a - - dore him in slum - ber re - - cli - - ning, Ma - ker, and Mon - - arch, and Sav - ior of all.

Gems of the moun - tain, and pearls of the o - - - cean, Myrrh from the for - - est, or gold from the mine?

Rich - - er by far is the heart's ad - - o - - ra - - tion; Dear - er to God are the prayers of the poor

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

1. Sing hal - le - lu - jah! praise the Lord! Sing with a cheerful voice; Ex - alt our God with one ac - cord, And in his name rejoice:

2. There we, to all e - ter - ni - - ty, Shall join th'angel - ic lays, And sing in per - fect har - mo - ny To God our Sav - ior's praise:

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

Ne'er cease to sing, thou ran - somed host, To Fa - ther, Son, and Ho - ly Ghost, Till, in the realms of endless light, Your praises shall u - nite.

He hath re - deemed us by his blood, And made us kings and priests to God; For us, for us the Lamb was slain; Praise ye the Lord! A - men.

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

1. The Lord is great! ye hosts of heaven adore him, And ye who tread this earthly ball;

2. The Lord is great! his majesty how glorious! Resound his praise from shore to shore;

3. The Lord is great! his mercy how abundant! Ye angels, strike your golden chords;

UNISON. 6 8 7 #3 4 7

In holy songs rejoice aloud before him, And shout his praise who made you all.

O'er sin, and death, and hell, now made victorious, He rules and reigns forever more.

O, praise our God, with voice and harp resounding, The King of kings and Lord of lords.

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

EPHESUS. 11s & 8s.

G. J. WEBB. 219

1. Be joy-ful in God, all ye lands of the earth; O, serve him with gladness and fear; Ex-ult in his presence with music and mirth, With love and devo-tion draw near.

2. The Lord he is good, and Je-ho-vah a-lone, Cre-a-tor and Ru-ler o'er all; And we are his peo-ple, his sceptre we own; His sheep, and we follow his call.

3. O, en-ter his gates with thanksgiving and song; Your vows in his temple pro-claim; His praise with melodious accord-ance pro-long, And bless his a-do-ra-ble name.

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

THEBES. 8, 3s, & 6.

G. J. WEBB.

SEMPRE PIANO.

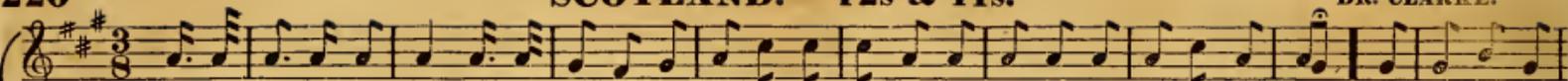
1. Ere I sleep, for eve-ry fa-vor This day showed By my God, I do bless my Sav-ior, — I do bless my Sav-ior.

2. Leave me not, but ev-er love me; Let thy peace Be my bliss, Till thou hence re-move me, — Till thou hence re-move me.

3. Thou, my Rock, my Guard, my Tow-er, Safe-ly keep, While I sleep, Me with all thy pow-er, — Me with all thy pow-er.

4. And, whene'er in death I slum-ber, Let me rise With the wise, Count-ed in their num-ber, — Count-ed in their num-ber.

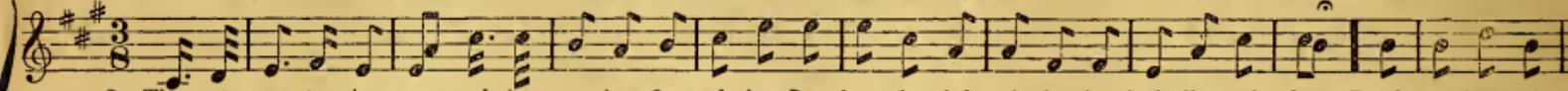
6 6 4 = 5 6 7 6 6 6 4 3 6 9 8 7 6 4 7 6 5



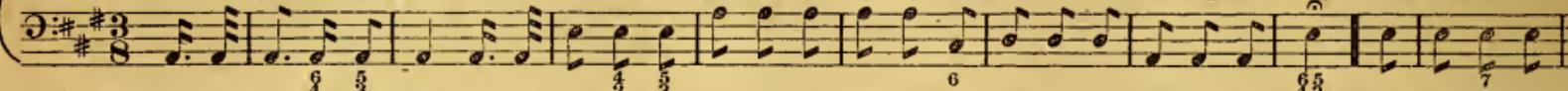
1. Thou art gone to the grave, but we will not de-plore thee: Though sorrow and dark-ness en-com-pass the tomb, The Sav-ior has



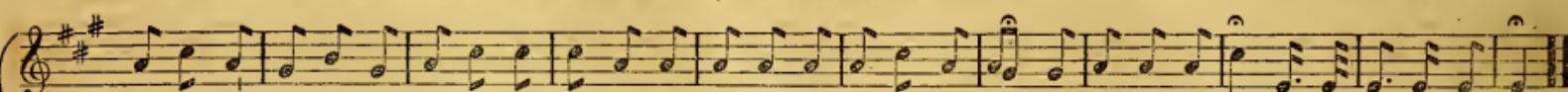
2. Thou art gone to the grave: we no lon-ger de-plore thee, Nor tread the rough path of the world by thy side; But the wide arms of



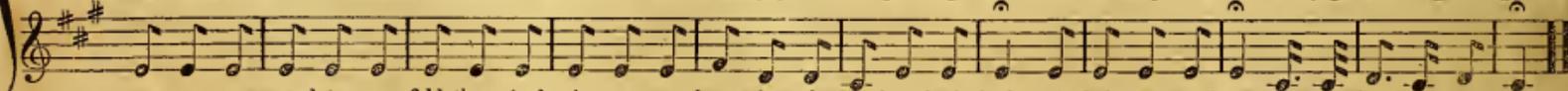
3. Thou art gone to the grave, and, its man-sions for-sak-ing, Per-haps thy tried spir-it in doubt lingered long; But the sunshine of



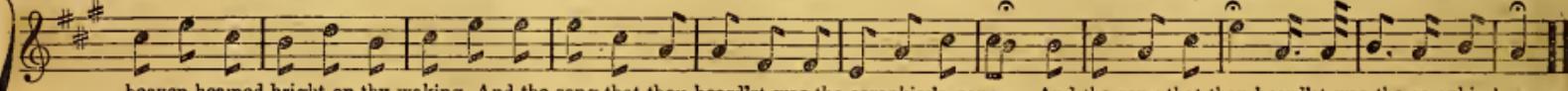
4. Thou art gone to the grave; but 'twere wrong to de-plore thee, When God was thy Ran-som, thy Guardian, and Guide: He gave thee, and



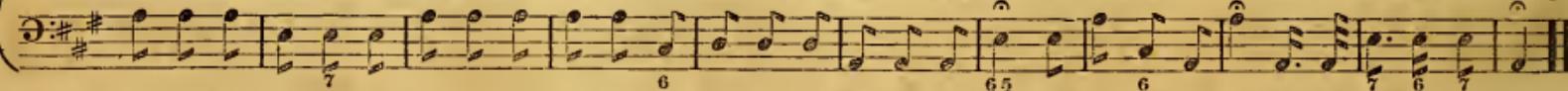
passed through the portals before thee, And the lamp of his love is thy guide through the gloom,— And the lamp of his love is thy guide through the gloom.



mer-cy are spread to en-fold thee, And sin-ners may hope, since the Sav-ior hath died,— And sinners may hope, since the Sav-ior hath died.



heaven beamed bright on thy waking, And the song that thou heard'st was the seraphim's song,— And the song that thou heard'st was the seraphim's song.



took thee, and soon will re-store thee Where death hath no sting, since the Savior hath died— Where death hath no sting, since the Savior hath died.

ANTHEMS, SENTENCES, CHANTS, ETC.

SENTENCE. When the wicked man turneth away from his wickedness. G. J. WEBB.

When the wicked man turn-eth a-way from his wickedness that he hath com-mit-ted, and do-eth that which is law-ful and right, he shall

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

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

save his soul a - - - live. and

he shall save his soul a - - - live. When the wicked man turn-eth a - way from his wickedness that he hath com - mit - - ted,

SOLO.

6 - $\frac{6}{3}$ $\frac{4}{3}$ $\frac{6}{4}$ $\frac{11}{3}$ $\frac{8}{3}$ 7

do - eth that which is lawful and right, he shall save his soul a - - live, - he shall save his soul a - - live.

6 6 6 6 6 - $\frac{6}{4}$ $\frac{5}{3}$ 6 $\frac{5}{4}$ $\frac{5}{3}$ $\frac{6}{3}$ 6 $\frac{9}{4}$ $\frac{8}{3}$ $\frac{6}{4}$ 7

SENTENCE.

"The Lord is in his holy temple."

G. J. WEBB.

223

The Lord is in his ho - - - ly tem - ple; — The Lord is in his ho - - - ly tem - ple;

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

DIMINUENDO E CALANDO.

let all the earth keep si - lence be - fore him, — let all the earth keep si - lence be - fore him.

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

I will a - - rise, and go to my fa-ther, and will say un-to him, Fa-ther, I have sinned a-gainst heaven, and be-

5 4 3 3 6 - 5 6 4 3 b 6 7 6 6 #G 3 6 6 -

- fore thee, and am no more wor - - thy to be called thy son. — I will a - - rise, and go to my

6 #6 6 h6 4 h5 # = h6 6 4 h5 # 6 6 - h6 3

fa-ther, and will say un-to him, Fa-ther, I have sinned against heaven, and be - - - fore thee, and am no more worthy to be

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

called thy son, and am no more wor-ty to be called thy son, and am no more worthy to be called thy son.

UNISON. CALANDO. CALANDO. UNISON.

5/4 5/3 6/4 7/4 #6/5 6/4 6/4 6/5 6/4 #5/3 7/4 UNISON. 5/3 #

C 2

UNISON.

First system of musical notation, including vocal line and piano accompaniment.

I ac - knowl - edge my trans - gres - sions, and my sin is ev - er be - fore me; — I ac - knowl - edge my trans - gres - sions, and my sin is ev - er be - fore me.

Second system of musical notation, including vocal line and piano accompaniment.

UNISON.

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

Third system of musical notation, including vocal line and piano accompaniment.

Hide thy face from my sins, and blot out all mine in - i - qui - ties; — Hide thy face from my sins, and blot out all mine in - i - qui - ties.

Fourth system of musical notation, including vocal line and piano accompaniment.

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

SENTENCE.

“Let the words of my mouth.”

G. J. WEBB.

Let the words of my mouth, and the meditation of my heart, be al-way ac-cept-able in thy sight, O Lord, my

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

DUETT.

Strength and my Re-deem-er;— Let the words of my mouth, and the med-i-ta-tion of my heart, be

7 6 6/4 4/3

6

al - way ac - cept - a - ble, be al - way ac - cept - a - ble in thy sight, O Lord, my Strength and my Re - deem er.

6 — 6 6 9 8 = 6 7 6 5 6 5 4 3 6 5

A GRACE.

BEETHOVEN.

For two Tenors and a Bass, or two Sopranos and a Bass. — To be sung *three times*: first time, *Mezzo Forte*; second time, *Piano*; third time, *Forte*.

FIRST TENOR.

For these, and all his mer - - - - - cies, God's ho - - - ly name be blessed and praised.

SECOND TENOR.

For these, and all his mer - - - - - cies, God's ho - - - ly name be blessed and praised.

BASS.

For these, and all his mer - - - - - cies, God's ho - - - ly name be blessed and praised.

SENTENCE. "Holy, holy."

Ho - - ly, ho - - ly, ho - - ly Lord God of hosts! Heaven and earth are full of the ma - jes - ty of thy

Pia. *Forte.*

glo - - ry. Ho - - ly, ho - - ly Lord God of hosts! we wor - - - - - ship thee.

SENTENCE. "Create in me a clean heart, O God."

G. J. WEBB.

Cre - ate in me a clean heart, O God, and re - new a right spir - it with - in me, — and re - new a right spir - it with - in me.

SANCTUS.

NEUKOMM.

ANDANTE SOSTENUTO.

Ho - ly is the Lord, Ho - ly is the Lord, Ho - - - ly is the

Pia. Pia.

Ho - ly is the Lord, Ho - ly is the Lord; Ho - - - - - ly, Ho - ly is the

Ho - ly is the Lord, Ho - ly is the Lord, Ho - - ly, Ho - - - ly, Ho - ly is the

Pia. Pia.

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

is ho - - - ly; Ho - ly is the

Lord; Ho - ly, Ho - - - ly, the Lord, the Lord our God.

Lord; Ho - ly, Ho - ly is the Lord; Ho - - ly, Ho - ly is our God. Heaven and earth are full of his glo - - - ry and

Forte. Forte.

Lord, the Lord of hosts, the Lord our God.

8#7 65 98 6 6 7
3 5 43 76 4 #3

UNISON. 5 3 4 5 3 6

SANCTUS. Continued.

Heaven and earth are full of his glo - ry, full of his glo - - ry and ma - jes - ty. Ho - ly is the Lord, the Lord of
Forte. **Pia.**

ma - jes - ty; - Heaven and earth are full, are full of his glo - - ry and ma - jes - ty. Ho - ly is the Lord,

Heaven and earth are full of his glo - - ry and ma - jes - ty. Ho - ly, Ho - ly is the Lord:
Forte. **Pia.**

Heaven and earth are full of his glo - - ry and ma - jes - ty. Ho - ly is the Lord,
 5 7 6 7 9 8 6 # 6 5 - 7 -
 3 3 4 4

hosts, the Lord of hosts; Ho - - ly, **PP.**

Ho - ly is the Lord; Ho - - - - ly, Ho - - - - ly, Ho - ly is the Lord, the Lord, the Lord our God; Ho - - ly.

the Lord, **PP.**

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

Ho - - - - ly, Ho - - - ly, Ho - - - - ly, Ho - ly is the Lord, the Lord our God; Ho - ly, Ho - - ly.

6 7 5 3 = = b7 5 7
 4 3 3 4 3

“HOW BEAUTIFUL UPON THE MOUNTAINS.”

G. J. WEBB.

ALLEGRETTO.

Fla. Forte.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains several measures of music, including trills marked 'tr' and slurs over groups of notes. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the musical score with two staves. The upper staff has a mezzo-piano dynamic marking 'MP.' and contains melodic lines with slurs. The lower staff provides accompaniment with chords and moving lines.

How beau-ti - ful up-on the mountains, how beauti - ful, how beauti - ful,

The third system includes the vocal line and piano accompaniment. The vocal line is on the upper staff, with lyrics written below it. It includes dynamic markings 'MP.' and 'Pia.'. The piano accompaniment is on the lower staff, featuring chords and a figured bass line at the bottom. The figured bass notation includes: D 2, 4/3, 6, 4/2, 6, 4/3, 6, 6, 6, and 4/3.

are the feet of him that bring-eth good ti-dings, that pub-lish-eth peace! **Forté.** How

Sva. *Sva.* *S.M.*

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

beau-ti-ful, how beau-ti-ful, up-on the mountains are the feet of him that bring-eth good ti-dings, that pub-lish-eth

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

peace, *Sva.* that bringeth good ti-dings, that pub-lish-eth peace, **Forte.**

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

that bringeth good ti-dings, good ti-dings of good, *Sva.*

Pla.

Sves. 6 # 6 6 #
4 4

that pub-lish - eth sal - va - tion, that pub-lish - eth sal - va - tion, that saith un - to Zi - on, "Thy God reign-eth!" *SYM.*

Forte.

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

that bring - eth good ti - dings, good ti - dings of good, that pub - lish - eth sal - va - tion, that

Eves,

#6 6 6 6 #6 # 6 6 6

pub - lish - eth sal - - va - tion, that saith un - to Zi - on, "Thy God reigneth! thy God reign - - - eth!"

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

SYM.

fr

How beautiful upon the mountains, *Sva.* how beautiful, how beautiful, *Sva.* are the

4 6 4 6 4
3 2 3

6 6 6 - 4
3

6 -

feet of him that bring-eth good ti - dings, that pub-lish-eth peace! *Sva.* How beau - ti - ful, how

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

beau - ti - ful up - on the mountains are the feet of him that bringeth good tidings, that pub - lish - eth peace!

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

SYN.

that bringeth good ti - dings, good tidings of good, that pub - lish - eth sal -

- va - tion, that pub - lish - eth sal - va - tion, that saith un - to Zi - on, "Thy God reigneth!" that bringeth good tidings, that pub - lish - eth sal -

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

- va - tion, that saith un - - to Zi - - - - - on, that saith un - - to Zi - - - - - on, "Thy God, thy God

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

reign - - - - - eth!" that saith un - to Zi - on, "Thy God reigneth! thy God reigneth!" that saith un - to Zi - - - on, "Thy

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

God, thy God reign - - - - - eth!"

Forte.

SYN.

Musical score for piano. The piece is in G major (one sharp) and 2/4 time. It features a melody in the right hand with trills (tr) and a seven-measure rest (7) in the final phrase. The left hand provides a simple accompaniment. The piece concludes with a final chord.

ANTHEM. "Turn thy face from my sins."

T. ATTWOOD.

Turn thy face from my sins, and put out all my mis - deeds. Make me a clean heart, O God, and re -

SOLO, Soprano.

Musical score for the Anthem. It is in G major (one sharp) and 2/2 time. The tempo is marked **LARGHETTO**. The score includes a vocal line for a Soprano solo and a piano accompaniment for Diapasons. The piano part features a steady, rhythmic accompaniment with chords and moving lines in both hands.

- new a right spir - it with - in me; re - new, re - - new, re - - new, re - new a right spir - it with - in - - me; re -

Continuation of the Anthem musical score. The vocal line and piano accompaniment continue with the lyrics. The piano part maintains the same rhythmic and harmonic structure as the previous section, supporting the vocal melody.

"Turn thy face from my sins." *CHORUS.* Continued.

new a right spir - it with - - in me. Turn thy face from my sins, and put out all my mis - deeds.

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

Make me a clean heart, O God! and re - new a right spir - it with - - in me; re - - new, re - - - new,

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

re - - new, re - new a right spir - it with - - - in me; re - new a right spir - - it with - - - in me.

- new, $\frac{6}{5}$ re - new a right spir - it, a right $\frac{4}{3}$ $\frac{6}{-}$ $\frac{4}{3}$ $\frac{7}{6}$ $\frac{6}{4}$ $\frac{7}{\#3}$ $\frac{7}{5}$ $\frac{3}{-}$

SOLO. Soprano. Cast me not a - - way, - - - a - - way from thy pres - ence, and take not thy Ho - - - ly Spir - - it from me; and take not thy Ho - - - ly Spir - - it from me, thy Ho - - - ly Spir - - - it from me.

"Turn thy face from my sins."

Concluded.

CHORUS.

Cast me not a - - - way, a - - - way from thy pres - ence, and take not thy Ho - - ly Spir - - it

6 \flat_5^6 = = \flat_4^5 $\frac{5}{3}$ \sharp_4^6 6 \sharp_6 6 $\frac{5}{4}$ $\frac{4}{2}$ 6 $\frac{9}{6}$ $\frac{8}{6}$ 6 $\frac{4}{2}$ 6 $\frac{5}{4}$ $\frac{5}{3}$

from me; and take not thy Ho - - - ly Spir - - - it from me, thy Ho - - - ly Spir - - - it from me.

2d time LARGO.

2d time LARGO.

$\frac{7}{4}$ $\frac{6}{4}$ $\frac{4}{2}$ 6 6 \flat_4^3 $\frac{7}{3}$ $\frac{5}{3}$ 7 6 6 7

"BLESSED ARE THE DEAD."

[QUARTETT AND CHORUS.] From "The Last Judgment,"

SPOHR.

SOLI. Pia.

Bless - ed are the dead that die in the Lord! from henceforth, and for ev - er, they rest from their la -

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

SOLI. Pia.

their works fol - low, their works fol - low them, their works fol - low, fol - low them, their

bors; their works fol - low them, and their works fol - low them, their works fol - low, fol - low them, their

and their works, their works fol - low them, and their works fol - low them, fol - low them, their

9 7 6 6 9 8 6 #7 # #4 6 1 # #6 6 b6 6 -

5 5 6 6 4 #7 # #4 6 1 # #6 6 b6 6 -

their works, their works fol - low them, their works fol - low, fol - low them, their

"Blessed are the dead."

Continued.

CHORUS. *Pia.*

works fol - - - - low them. Bless - ed are the dead that die in the Lord! from hence - forth, and for

CHORUS. *Pia.*

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

ev - - er, they rest from their la - - - - bors. Blessed are the dead; they rest from their la - - - - bors, from their la - - - - bors, from

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

"Blessed are the dead."

Concluded.

PP. SOLI. CHORUS. MF. CHORUS. DIM.

SOLI. *Pia.* from this time forth for ev - er - more.

this time forth for ev - er - more; they rest from their la - bors, from this time forth for ev - er, ev - er - more.

PP. SOLI. CHORUS. MF. SOLI. *Pia.* CHORUS. DIM. PP.

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

ANTHEM. "Teach me, O Lord."

DR. ROGERS. 1650.

TEMPO DI CAPELLA.

Forte. and I shall keep it un - - to the end, and I shall

Teach me, O Lord, the way of thy stat - - - - utes, and I shall keep it un - - - - to the

Forte. and I shall keep it un - - to the

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

and I shall keep it un - - to the end, and I shall

keep it un - - to the end, and I shall keep it un - - to the end. Give me un - der - stand - ing, **Pia.**
 end, and I shall keep it un - - to the end, un - - - - to the end. Give me un - der - stand - ing, and
 end, and I shall keep it un - - to the end, un - - - - - - - - to the end, Give me un - der - stand - - ing, **Pia.**

6 6 5 7 5 5 7 6 7 6 5 5 7
 keep it un - - to the end, and I shall keep it un - - to the end. Give me un - der - stand - ing, and

and I shall keep thy law, yea, I shall keep it with my whole heart. **Fortc.** Make me to
 I shall keep thy law, yea, I shall keep it with my whole heart. **Fortc.** Make me to
 and I shall keep thy law, yea, I shall keep it with my whole heart. **Fortc.** Make me to

F 2 6 - 6 4 6 - 6 6 5 5 7
 I shall keep thy law, yea, I shall keep it with my whole heart. Make me to

go in the path of thy com - - - mand - - - - - ments, for there - in is my de - - sire, for there - in is
 # # 6 7 6 # # 6 6 7 6 6 -

Pia.

my de - - - - - sire. In - - - - - cline my heart, in - - - - - cline my heart un - - - - - to thy tes - - - - - ti - - - - - mo - - - - - nies, and
 there - in is my de - - - - - sire.

Forte.

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

"Teach me, O Lord." Concluded.

not to cov - et - ous - - - - - ness. Be - - - - hold, my de - light is in thy com - - mand - - ments. O, quick - en

not to cov - - - - et - - - - ous - - - - ness. Be - - - - hold, my de - light is in thy com - - - - mand - - ments. O, quick - en

not to cov - et - ous - - - - - ness. Be - - - - hold, my de - light is in thy com - - - - mand - - - - ments. O,

not to cov - et - ous - - - - - ness. Be - - - - hold, my de - light is in thy com - - - - mand - - ments. O, quick - en

me in thy right - - - - ous - - - - ness; O, quick - en me in thy right - - - - ous - - - - ness.

me in thy right - - - - ous - - - - ness; O, quick - en me in thy right - - - - ous - - - - ness.

quick - en me in thy right - - - - ous - - - - ness; O, quick - en me in thy right - - - - ous - - - - ness, thy right - - - - ous - - - - ness.

me in thy right - - - - ous - - - - ness; O, quick - en me in thy right - - - - ous - - - - ness, in thy right - - - - ous - - - - ness.

Chord diagrams: 5, 6 7, 5 4, #3, #, 6, 5 7, 6 6, 6 5 7, 6, 6 7, #, 6 4, 5 3, 5 4, #3, 6 6, 6 5 7, 6, 5 4, 7 5.

"O GIVE THANKS UNTO THE LORD."

G. A. HASSE.

ANDANTE.

3/4

O give thanks un - - to the Lord; give thanks un - to the Lord; call up - on his name; make known his deeds a - - - mong the people:

6 5 7 6 5 4 3 b5 6 #4 6 4 3 4 2 6 3 6 6 4 2 4 5 5 3 6 7 6 5 4 3

Glo - - - ry ye in his ho - - - - ly name.

Glo - ry ye in his ho - - ly name; glory ye in his ho - - - - ly name.

ORGAN. Pin. Forte.

#5 6 6 7 6 5 6 6 4 #5
#3 4 4 3 3 3 3 3 3 3 3 3
Glo - - - ry ye in his ho - - - - ly name.

for his mer-cy, his mer-cy eu - - dur-eth for ever.

O give thanks un - - to the Lord, un - - to the Lord; for his mer-cy eu - - dur - - - - - eth for ever.

for his mercy en - - dur-eth, his mercy en - - dur-eth for ever.

6 #1/2 6 4/3 6 4/2 6 4/3 6 6/5 6 4 6 4 = = 5 b6 b6 5 b6 = 7 b6 = 5 b6 = 5/3

DUETT. **Forte.**

Make knowu his deeds a - - mong the peo - ple. Glo - - - - ry ye in his ho - - - - ly name, Glo - ry

ORGAN. **Forte.**

Glo - - - - ry **Forte.**

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

Musical score for "O give thanks unto the Lord." The score is arranged in four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The tempo is marked "Pia." (Piano). The lyrics are: "ye in his ho - - - ly name, in his ho - - - ly name." The piano part includes figured bass notation at the bottom: 4/3, 5/3, 6, 6/4, 5/3, 6/4, =, 5/3.

THANKSGIVING ANTHEM.

"O be joyful in the Lord."

G. J. WEBB.

Musical score for "THANKSGIVING ANTHEM." The score is arranged in four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The tempo is marked "ALLEGRO." and the dynamics are "Forte." The lyrics are: "O be joy - ful, O be joy - - ful, O be joy - - ful in the Lord, be joy - ful in the Lord, all ye lands." The piano part includes figured bass notation at the bottom: 6 5, 6/4, 5/3, 6, 5/3, =, 6/5, 6/5, 6/6, 7. The text "Serve the" is partially visible at the end of the score.

Serve the Lord with glad-ness, and come be-fore his pres-ence with a song. O be joy-ful,

Serve the Lord with glad-ness, and come be-fore his pres-ence with a song. O be joy-ful, O be

Lord with glad-ness, Serve the Lord with glad-ness, and come be-fore his pres-ence with a song. O be joy-ful,

O be joy-ful,

joy-ful, be joy-ful in the Lord, be joy-ful in the Lord, all ye lands. Serve the Lord with

O be joy-ful, Serve the Lord with glad-ness,

Serve the Lord with glad-ness, Serve the Lord with glad-ness, Serve the Lord with glad-ness, Serve the Lord with glad-ness,

glad-ness, Serve the Lord with glad-ness, Serve the Lord with glad-ness, Serve the Lord with glad-ness,

Serve the Lord with glad-ness,

5 6 b7 6 5
3 4 5 4 3 # - # - 6 6
4 5 4 # 5

Serve the Lord with glad-ness, and come be-fore his

Serve the Lord with glad-ness, and come be-fore his pres-ence with a song, and

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

and come be-fore his pres-ence, and

Forte.

pres - ence, his pres-ence with a song.

Pia.

come be-fore his pres-ence with a song. Be ye sure that the Lord he is God, Be ye sure that the Lord he is God:

Forte. **Pia.**

6 7 5 4 37 6 6

it is he that hath made us, and not we our - selves: we are his people, and the sheep of his past-ure: it is he that hath made us, and

0 6 5 6 7 6 6 5 6 7 6 5 0 6 5

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

G 2

name. For the Lord is good, his mer-cy is ev-er-last-ing; and his truth en-dur-eth to all gen-er-a-tions. En-ter ye

Mez.

6 6 6 6 6 6 4/3 6

in-to his gates with thanks-giv-ing, and in-to his courts with praise, his courts with praise: be thank-ful un-to him, and

and in-to his courts, in-to his courts, his courts with praise.

Forte.

#6 6 # 65 4 3 6 5 6 — 7 6 — — 7 #6 5/3 6 # 6 # 6 #

Musical score for the first system of the hymn. It consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a piano accompaniment (treble clef), and a piano accompaniment (bass clef). The lyrics are: "bless his name; For the Lord is good, his mer - cy is ev - er - last - ing; and his truth en - dur - eth to all gen - e - - ra - tions."

Chord symbols below the bass staff: 6 #, 7, G 4 #, #6/4 3, 6, 6, 6 4, #6/3 7.

Musical score for the second system of the hymn. It consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a piano accompaniment (treble clef), and a piano accompaniment (bass clef). The lyrics are: "For the Lord is good, For the Lord is good, is good, his mer - cy is ev - er - last - ing, is good, his mer - cy is ev - er - last - ing; and his".

The word "Pia." is written above the first and third staves.

A sharp sign (#) is located at the end of the bass staff.

truth en - - dur - eth to all gen - e - - ra - tions; — For the Lord is good, his mer - cy is ev - er - last - ing; and his truth en -

Forte.

Forte.

6 6 #4 7
5 4 3 1

dur - eth to all gen - e - - ra - tions; — For the Lord is good, his mer - cy is ev - er - last - ing; and his truth en - dur - - eth to

FF.

FF.

6 6

all gen - e - - ra - tions; and his truth cn - dur - eth to all gen - e - - ra - tions, to all gen - e - - ra - - - tions, to all

6 6 4

gen - - - e - - ra - - - tions. A - - - - - men, A - - - - - men.

5 5

4 3

SANCTUS.

C. H. GRAUN. 263

LARGO.

Ho - - ly, Ho - - ly, Ho - - ly, is the Lord God of Sab - a - - - oth; - Ho - - ly, Ho - - ly, Ho - - ly is the Lord God of

6₁ = 6₅ = 6 7 #6 6₄ #5 #4 # 5₃ 6₁ = 6₅ = 6 7 #6 6₁ 5

ALLEGRO.

is full of thy glo - ry, is full of thy glo - ry,
 Sab - a - - - oth. All the earth is full of thy glo - - - - - ry, full of thy glo - ry,
 is full of thy glo - ry, is full of thy glo - ry,

b₄ 5₃ 4₂ 5 6₄ 7₅ 6₄ 5₃ 6₄ 7₅ 6₄ 5₃ 6₄ 5₃

full of thy glo - - ry, full of thy
 full of thy glo - ry; all the earth is full of thy glo - ry, full of thy glo - - ry,
 full of thy glo - - ry, full of thy

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

glo - ry; all the earth is full of thy glo - ry, all the earth is full of thy glo - ry, all the earth is full of thy
 full of thy glo - - ry; all the earth is full of thy glo - ry, all the earth is full of thy glo - ry,
 glo - ry, all the earth is full of thy glo - ry, all the earth is full of thy glo - ry, all the earth is full of thy

SANCTUS.

Concluded.

glo - ry, full of thy glo - ry, of thy
all the earth is full of thy glo - ry, all the earth is full, the earth is full of thy glo - - - ry, of thy glo - - - - ry,

7 6 - 7

glo - ry, full of thy glo - ry, of thy
glo - - - - - ry, full of thy glo - - - - - ry,
full of thy glo - - - - - ry, all the earth is full of thy glo - - - - - ry.

glo - - - - - ry, full of thy glo - - - - - ry, 7 7 6 4 7 6 6 4 3

H 2

"ROLL ON, THOU MIGHTY OCEAN."

[CHORAL.]

From BACH'S "Passion-Music."

Musical score for the first system, featuring a treble and bass clef with a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music consists of several measures of rhythmic patterns, including eighth and sixteenth notes, and rests.

1. Roll on, thou might - y o - - cean, And, as thy bil - lows flow, Bear mes - sengers of mer - cy To eve - ry land be - - low:
 2. O thou e - ter - - nal Ru - - ler, Who hold - est in thine arm The tempests of the o - - cean, Pro - tect them from all harm:

Musical score for the second system, continuing the melody and accompaniment from the first system. It includes a repeat sign and ends with a double bar line.

A - - rise, ye gales, and waft them Safe to the des - tined shore; That man may sit in dark - ness, And death's black shade no more.
 Thy pres - ence e'er be with them Wher - ev - er they may be; Though far from us who love them, Still let them be with thee.

"WEEP NOT FOR ME."

G. J. WEBB.

LARGHETTO.

Musical score for the piece "Weep Not for Me" by G. J. Webb. It is marked "LARGHETTO" and is in G major with a 6/8 time signature. The score includes dynamic markings such as "Pia." and "pp." and features a key signature change to one sharp (F#) in the later measures.

1. When the spark of life is waning, Weep not for me; When the lan - guid eye is straining, Weep not for me:
 2. When the pangs of death as - sail me, Weep not for me: Christ is mine, He can - - not fail me: Weep not for me:

"Weep not for me."

Concluded.

CRESCENDO. - - - - **DIMINUENDO.** - - - - **RETARD.**

MF. Forte. PP.

When the fee-ble pulse is ceasing, Start not at its swift decreasing; 'Tis the fettered soul's re-leasing: Weep, weep not for me,
 Yes, though sin and doubt endeavor From his love my soul to sev-er, Je-sus is my strength for ev-er! Weep, weep not for me.

"COME, YE DISCONSOLATE."

WEBBE.

SOLO, Soprano.

1. Come, ye dis - con - so - late, wher - e'er ye languish, Come, at the shrine of God fer - vently kneel; Here bring your wounded hearts, here tell your anguish;
 2. Joy of the comfortless. light of the straying, Hope, when all others die, fade - less and pure, Here speaks the comforter, In God's name saying,

TRIO.

Earth has no sor - row that heaven cannot heal; — Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that heaven cannot heal,
 "Earth has no sor - row that heavea cannot cure;" — Here speaks the comforter, in God's name say - ing, "Earth has no sorrow that heavea cannot cure."

SY.M.

ALLEGRO MAESTOSO.

FF. *UNISON.* **FF.** **FF.** **Pia.**

1. Our Lord is ris - - en from the dead, Our Je - - sus is gone up on high; The
 2. Lo! his tri - - un - - phal char - - iot waits, Our And an - - gels chant the sol - - emn lay, "Lift

CRESCENDO. - - - - - **Forte.**

PP. **ORGAN.** **CRES.** - - - - - **Forte.**

powers of hell are cap - - tive led, Dragged to the por - - tals of the sky. There
 up your heads, ye heaven - - ly gates! Ye ev - - er - - last - - ing doors, give way!" - "Who

CRESCENDO. **PP.** **CRES.** **Forte.**

ORGAN.

his tri - - umphal chariot waits,
 is the King of glo-ry, who?"

And an - - gels chant the solemn lay,
 "The Lord, of boundless power possessed;

"Lift up your heads, ye
 The King of saints and

"Our Lord is risen from the dead." Concluded.

Musical score for piano and organ. The score consists of two staves. The piano part is marked *Pia.* and *Forte.* The organ part is marked *FF.* and *ORGAN.* The organ part features a *Sva.* (Sustained) section at the end. The music is in a major key and 4/4 time.

heaven - - ly gates! Ye ev - - er - - last - - ing doors, give way! Ye ev - - er - - last - - ing doors, give way!"
 an - - gels too; God o - - ver - - all, for ev - - er blest, — God o - - ver all, for ev - - er blest."

"I WILL LAY ME DOWN."

From "DAVID," by NEUKOMM. Harmonized by G. J. WEBB.

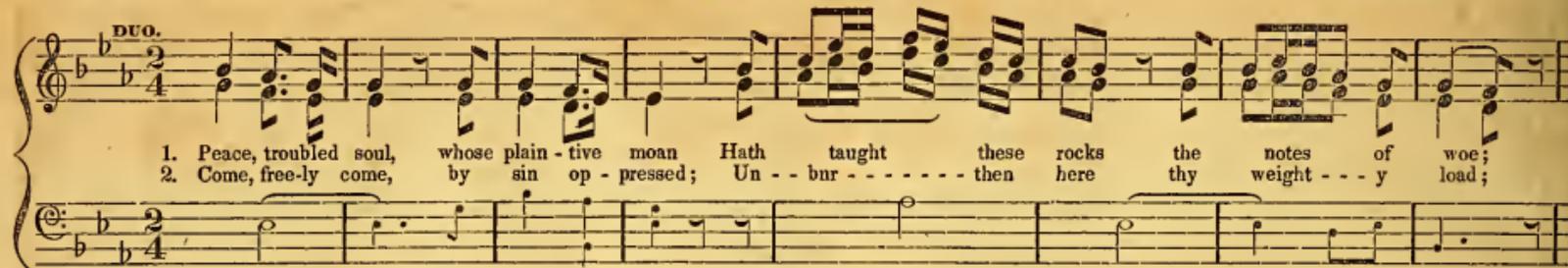
Musical score for piano. The score consists of two staves. The piano part is marked *Pia.* The music is in a minor key (three flats) and 4/4 time.

I will lay me down in peace, will lay me down in peace, and sleep; for

Musical score for piano. The score consists of two staves. The piano part is marked *CRES.* The music is in a minor key (three flats) and 4/4 time.

Thou a - - lone, O Je - - ho - - vah, dost make me to dwell in safe - - - - - ty.

DUO.



1. Peace, troubled soul, whose plain - tive moan; Hath taught these rocks the notes of woe;
 2. Come, free-ly come, by sin op - pressed; Un - bur - - - - then here thy weight - - - y load;



Cease thy com-plaint, sup-press thy groan, And let thy tears for - get to flow:
 Here find thy ref - - - - uge, and thy rest, And trust the mer - - - - cy of thy God:

CHORUS.



Be - hold, the pre - - - - cious balm is found To lull thy pain, to heal thy wound.
 Thy God's thy Sav - - - - ior - glo - - - - rious word! For ev - - - - er love and praise the Lord.

ROUND. "Hallelujah."

DR. BOYCE. 271

1 Hal - - - le - - - lu - - - jah, Hal - le - lu - - - jah,

2 Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - - le - - lu - - - jah, Hal - - - le - - lu - - - jah.

3 Hal - - - le - - lu - - - - jah, Hal - le - - - lu - - - jah, Hal - le - - - lu - - - jah, Hal - - le - - - lu - - - jah.

"DAUGHTER OF ZION."

G. J. WEBB.

MODERATO.

Pia. *CRES.* *Forte.* *Sves.* *Sva.* *Sves.*

Loco. *Pia.* *PP.*

MP.

Daughter of Zi - on, a - wake from thy sad-ness! A - wake! for thy foes shall op-

Forte.

8ves.

MP.

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

- press thee no more: Bright o'er thy hills dawns the day-star of glad-ness; A - rise! for the night of thy sor - row is o'er.

Forte.

8ves.

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

Strong were thy foes, Strong were thy foes, Strong were thy foes; but the arm that sub-dued them, and scattered their

Forte. *CRES.*

Forte. *CRES.*

8ves. $\# \frac{7}{5}$ $\frac{8}{3}$ $\frac{6}{4}$ $\frac{7}{5}$ - - $\frac{6}{4}$ $\frac{7}{5}$

le-gions, was might-i-er far; but the arm that sub-dued them was might-i-er far, was might-i-er far. *ORGAN.*

FF. *FF.*

$\frac{9}{7}$ $\frac{6}{4}$ $\frac{6}{4}$ $\#$ $\frac{4}{2}$ $\frac{5}{\#3}$ $\frac{6}{-}$ $\frac{7}{\#3}$ $\frac{6}{-}$ $\frac{7}{\#3}$ $\#6$ $\frac{6}{4}$ = $\frac{7}{4}$

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment features a prominent left-hand bass line with chords and a right-hand part with arpeggiated figures and chords.

System 1: The vocal line begins with a whole rest, followed by the lyrics "They fled like the". The piano accompaniment starts with a series of chords in the left hand and arpeggiated figures in the right hand.

System 2: The vocal line continues with the lyrics "chaff from the scourge, from the scourge that pur - sued them;". The piano accompaniment continues with similar textures, including a section with a **FF.** (fortissimo) dynamic marking.

System 3: The piano accompaniment concludes with a final chord in the right hand and a bass line ending on a G note. The page number "274" is printed at the bottom left.

Vain were their steeds and their chariots of war, their chariots of war, their chari-

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

- ots of war.

MP.

Daugh-ter of Zi-on, the power that hath saved thee Ex-tolled with the harp and the

Retard.

MP.

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

tim-brel should be; Daugh-ter of Zi-on, The power that hath saved thee, Ex-tolled with the harp and the tim-brel should be.

6 6 4 1 3

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

Detailed description: This is a musical score for a hymn titled "Daughter of Zion." The page number is 276. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a harp-like texture in the right hand and a bass line in the left hand. The score is divided into three systems. The first system contains the first two lines of music, with a piano dynamic marking of *MP.* and the lyrics "Daugh-ter of Zi-on, the power that hath saved thee Ex-tolled with the harp and the". The second system contains the next two lines, with a *Retard.* marking and the lyrics "tim-brel should be; Daugh-ter of Zi-on, The power that hath saved thee, Ex-tolled with the harp and the tim-brel should be.". The third system contains the final two lines, with the lyrics "tim-brel should be;". The score concludes with a final cadence. Fingerings and fingering numbers are indicated throughout the score.

Zi - - - on is free, Zi-on is free, *ff.*

Shout! for the foe is destroyed that enslaved thee, Th'oppressor is vanquished, and Zion is free, Zi-on is free, Zi-on is free, Zi-

ff.

Zi - - - on is free, Zi-on is free,

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

Zi-on is free!

- on is free! *Sva.*

Sves.

Zi-on is free!

glo - ry of Je - ho - - vah shall be re - vealed, and all flesh, all flesh shall see it to - geth - er, and all flesh shall

#6 6 # 6 #6 #7 6 6

see it, shall see it to - gether; for the

ORGAN.
Pia. Forte. Pia. Forte. Pia. Forte.

7 6 5 7

mouth of Je - ho - - vah hath spo - - ken it, for the mouth of Je - ho - - vah hath spo - - ken it, for the mouth of Je -

DUETT.

ORGAN.

$\frac{6}{4} = \frac{5}{3}$

DUETT.

UNISON.

Forte.

UNISON.

Forte.

UNISON.

- ho - vah hath spo - - ken it, for the mouth of Je - - ho - - vah hath spo - - - ken it, for the mouth of Je - - ho - vah hath

spo - - ken it, for the mouth of Je - ho - vah hath spo - - ken it, hath spo - - ken it.

6 5 6 6 7

CHORUS. "Worthy is the Lamb."

G. J. WEBB.

ADAGIO.

UNISON. Forte.

Wor - thy is the Lamb that was slain, wor - thy is the Lamb that was slain, to re - ceive power, and rich - es, and

UNISON. Forte.

4 3 6 6

wis-dom, and might, and hon-or, and glo-ry, and bless-ing. Wor-thy is the Lamb that was slain, wor-ty,

wor-thy is the Lamb that was slain to re-ceive pow-er, and rich-es, and wis-dom, and might, and hon-or, and

6 $\frac{\#6}{4}$ 6 $\#6$ $\#$ $\#$ - $\#$ $\#5$ $\#$

ALLEGRO.

glo - ry, and bless - ing. Bless - ing, and hon - or, and glo - ry, and strength, be un - - to Him that sit - teth up - on the throne;

6 4 = = 5 6 4 = 6 4 5 5 7 - 6

bless - ing, and hon - or, and glo - ry, and strength, be un - to Him that sit - teth up - on the throne, and un - to the Lamb, and

6 6 6 6 7 6 - # - 7

un - to the Lamb, for ev - er and ev - er. A - - - men, A - - - men. Bless - ing, and hon - or, and glo - ry, and

Forte. CRES.

6 6/4 6 6/4 =

strength, be un - - to Him that sit - teth up - on the throne, and un - to the Lamb for ev - er and ev - er, for

Pia.

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

ev - - er and ev - - er; A - - men; for ev - - er and ev - - er. A - - men, A - - - - - men.

Forte. *Pia.* *Forte.*

6 7
4

CHORUS. "Glory to God in the highest." G. J. WEBB.

ALLEGRO MAESTOSO.

Glo - - ry, glo - ry to God in the high - est, glo - - ry, glo - ry to God in the high - est, and on

Forte. *Forte.* *Pia.*

Forte. *Forte.* *Pia.*

6 7 6 6 5 6 5 6

earth, and on earth peace, peace, peace; *pp.* *Forte.* a - mong

earth, and on earth peace, peace, peace; a - mong men good will, a - mong men good will, a - mong men good will - - -

earth peace; *pp.* *Forte.* a - mong

men good will, *Forte.*

----- a - mong men good will, a - mong men good will, a - mong men good will, good will, good will.

DUETT. Trebles.

men good will, *Forte.*

ORGAN.

Musical score for the first system, featuring four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Glo - ry, glo - ry, glo - ry to God in the high - est, glo - ry to God in the high - est, and on". The piano part includes dynamic markings *Forte.* and *Forte.* and fingering numbers 6, 5, 6, 6, 5, 6, 5, 6.

Musical score for the second system, featuring four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "and on earth peace, earth peace; a - mong men good will; and on earth peace; a - mong men good will; and on". The piano part includes dynamic markings *Pia.*, *Forte.*, *Pia.*, *Forte.*, *Pia.*, *Forte.*, *UNISON.*, and *Forte.*. The word *UNISON.* appears above the vocal line and below the piano accompaniment.

and on earth peace; a - mong men good will, men good will, good will, good will.

earth peace; a - mong men good will, good will.

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

"HOSANNA."

G. J. WEBB.

ALLEGRO.

Forte. Ho - - - san - - - na, **Pia.** Ho - - - san - - - na, **Forte.** Ho - - - san - - - na! **Forte.** Bless - ed is he,

Musical score for the first system. It consists of three staves: a vocal line and two piano accompaniment staves. The vocal line begins with the lyrics "blessed, blessed is he that cometh in the name, in the name of the Lord: Ho - san - - - na, Ho - san - -". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamic markings include *Pia.*, *Forte.*, and *CRESCENDO.*.

Fingerings for the piano accompaniment are indicated below the staves:

Right Hand: 6 5 3 6 5 - 6 7 6 7 7 7
 Left Hand: 4 3 - 4 5 4 5 5 7

Musical score for the second system. It consists of three staves: a vocal line and two piano accompaniment staves. The vocal line continues with the lyrics "- na, Ho - san - - - na, Ho - san - na in the highest! Ho - san - na in the highest, in the high - - - est!". The piano accompaniment continues with the same melodic and harmonic structure. Dynamic markings include *Pia.*, *Forte.*, and *FF.*.

Fingerings for the piano accompaniment are indicated below the staves:

Right Hand: 5 9 6 5 6 5 6 7 6 3 6 5 6 7 6 5 6 6 5 7
 Left Hand: 3 4 4 3 4 3 4 5 4 5 4 3 4 5 4 3

CHORUS. "Unto us a child is born."

G. J. WEBB.

291

MAESTOSO.

MF.

Un-to us a child is born, un-to us a son is given; and the government shall be upon his shoulder; and his

MF.

7 6 6 6 6

FF.

name shall be call-ed Won-derful, Coun-sellor, the Mighty God, the Ev-er-last-ing Fa-ther, the Prince of Peace, Prince

FF.

Pia. **Pia.**

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

Prince of Peace, Prince of Peace. *PP.* *MP.* *PP.* *MF. UNISON.*

of Peace, Prince of Peace. Unto us a child is born, unto

PP. *MP.* *PP.* *MF. UNISON.*

Prince

of Peace, Prince

 $\# \frac{5}{3} \frac{7}{4}$
 of Peace.

us a son is given; and the government shall be upon his shoulder; and his name shall be call - ed Wonder - ful, Coun - sel - lor,

FF. *FF.*

6 4 6 6 6 4

the Mighty God, the Ev - er - last - ing Fa - - ther, the Prince of Peace, Prince of Peace, Prince of Peace.

MF. MP. PP. CALANDO.

6 6/4 7 Prince of Peace, 5/4 5/3

CHORUS. "Salvation to our God."

G. J. WEBB.

Sal - va - tion to our God, who sit - teth up - on the throne, and to the Lamb! Sal - va - tion, sal - va - - - tion

ALLEGRO. Forte.

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

who sit - teth

to our God, who sit - - - teth up - on the throne, and to the Lamb! **FF.** A - - - men, A - - - men.

who sit - teth **FF.**

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

Bless - ing, and glo - ry, and wis - dom, and thankgiv - ing, and hon - or, and power, and might, be to our God, be to our

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

"Salvation to our God." Continued.

God, for ev - er, for ev - er, and ev - - er! A - - men, A - - men. Blessing, and glo - ry, and

FF.

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

wis - dom, and thankgiv - ing, and hon - or, and power, and might, be to our God, be to our

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

4 3

for ev - - er, and ev - - er. **FF.**

God for ev - - er, and ev - - er, for - - - - ev - - - - - er. A - - men, A - - men.

for ev - - er, and ev - - er. **FF.**

Detailed description: This is a four-staff musical score for piano. The key signature is two sharps (F# and C#), and the time signature is 2/2. The music is arranged in a grand staff with two treble clefs and two bass clefs. The lyrics are written below the staves. The first staff has lyrics 'for ev - - er, and ev - - er.' followed by a fortissimo (FF) dynamic marking. The second staff has lyrics 'God for ev - - er, and ev - - er, for - - - - ev - - - - - er. A - - men, A - - men.' The third staff has lyrics 'for ev - - er, and ev - - er.' followed by another fortissimo (FF) dynamic marking. The piece concludes with a double bar line.

LARGHETTO.**BENEDICTION.****TALLIS.**

Pia. **PP.**

The grace of our Lord Je - - - - sus Christ be with you all. A - - - - men.

Pia. **PP.**

Detailed description: This is a four-staff musical score for piano. The key signature is one flat (Bb), and the time signature is 2/2. The music is arranged in a grand staff with two treble clefs and two bass clefs. The tempo is marked 'LARGHETTO' and the dynamics are 'Pia.' (piano) and 'PP.' (pianissimo). The lyrics are written below the staves. The first staff has lyrics 'The grace of our Lord Je - - - - sus Christ be with you all. A - - - - men.' The second staff has lyrics 'The grace of our Lord Je - - - - sus Christ be with you all. A - - - - men.' The third staff has lyrics 'The grace of our Lord Je - - - - sus Christ be with you all. A - - - - men.' The piece concludes with a double bar line.

No. 2. DOUBLE CHANT.

GREGORIAN.

No. 3. SINGLE CHANT.

G. J. WEBB.

No. 4. SINGLE CHANT.

DR. CLARKE.

1. O come, let us sing | unto the | Lord ;
Let us heartily rejoice" in the | strength of | our sal | vation.
2. Let us come before his presence" | with thanks | giving,
And show ourselves | glad" in | him with | psalms.
3. For the Lord | is a great | God,
And a great | King" a | bove all | gods.
4. In his hands" are all the corners | of the | earth ;
And the | strength of the | hills is his | also.
5. The sea is | his, and he | made it ;
And his | hands pre | pared the dry | land.

6. O come, let us worship, | and fall | down,
And kneel be | fore the | Lord, our | Maker.
7. For he is the | Lord our | God,
And we are the people of his pasture, | and the | sheep of his | hand.
8. O worship the Lord" in the | beauty of | holiness ;
Let the whole | earth stand in | awe of | him.
9. For he cometh, for he cometh to | judge the | earth ;
And with righteousness to judge the world, and the | people | with his | truth.
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.

No. 6.

DOUBLE CHANT.

G. J. WEBB.

No. 7.

SINGLE CHANT.

PURCELL.

No. 8.

SINGLE CHANT.

G. J. WEBB.

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 hath made us, and not we ourselves; we are his people, | and
the | sheep of his | pasture.
3. O go your way into his gates with thanksgiving, and into his | courts with |
praise;

- Be thankful unto him, and | speak good | of his | name.
4. For the Lord is gracious, his mercy is | ever | lasting,
And his truth endureth from gene | ration: to | gene | ration.
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.

1. Blessed be the Lord | God of | Israel ;
For he hath visited | and re | deemed his | people ;
2. And hath raised up a mighty sal | vation | for us
In the | house of · his | servant | David ;
3. As he spake by the mouth of his | holy | Prophets,

- Which have | been since the | world be | gan ;
 4. That we should be | saved from · our | enemies,
And from the | hand of | all that | hate us.
- 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.

No. 14. DOUBLE CHANT.

JOHN ROBINSON.

No. 15. SINGLE CHANT.

DR. NARES.

No. 16. SINGLE CHANT.

G. J. WEBB.

1. O sing unto the | Lord a new | song ;
For | he hath done | marvelous | things.
2. With his own right hand, and with his | holy | arm,
Hath he | gotten him | self the | victory.
3. The Lord declared | his sal | vation ;
His righteousness hath he openly | showed in the | sight of the | heathen.
4. He hath remembered his mercy and truth^o toward the | house of | Israel ;
And all the ends of the world^o have seen the sal | vation | of our | God.
5. Show yourselves joyful unto the Lord, | all ye | lands ;
Sing, re | joice, and | give | thanks.
6. Praise the Lord up | on the | harp ;
Sing to the | harp with a | psalm of · thanks | giving.

7. With trumpets | also and | shawms,
O show yourselves joyful^o be | fore the | Lord the | King.
8. Let the sea make a noise, and all that | therein | is,
The round world^o, and | they that | dwell there | in.
9. Let the floods clap their hands, and let the hills be | joyful together^o be | fore
the | Lord ;
For he | cometh to | judge the | earth.
10. With righteousness shall he | judge the | world,
And the | people | with | equity.
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.

No. 19. SINGLE CHANT. **BATTISHILL.** No. 20. SINGLE CHANT. **DR. ALDRICH.**

No. 21. SINGLE CHANT. **DR. CROFT.** No. 22. SINGLE CHANT. **G. J. WEBB.**

1. It is a good thing^o to give thanks | unto the | Lord,
And to sing praises unto thy | name, | O most | Highest ;
2. To tell of thy loving kindness^o early | in the | morning,
And of thy | truth in the | night | season ;
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 | through thy | works ;
And I will rejoice^o in giving praise for the ope | rations | of thy | hands.
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.

No. 24.

DOUBLE CHANT.

G. J. WEBB.

No. 25.

SINGLE CHANT.

HAYWARD.

No. 26.

SINGLE CHANT.

GREGORIAN.

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 for | get not | all his | benefits ;
3. Who forgiveth | all thy | sin,
And | healeth all | thine in | firmities ;
4. Who saveth thy | life from de | struction,

- And crowneth thee with | mercy and | loving | kindness.
5. O 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 | hosts ;
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 do | minion.
Praise thou the | Lord, | O my | soul.

No. 28. DOUBLE CHANT

G. J. WEBB.

No. 29. SINGLE CHANT.

G. J. WEBB.

No. 30. SINGLE CHANT.

PRATT.

1. God be merciful unto | us and | bless us,
And show us the light of his countenance, and be | merciful | unto | us ;
2. That thy way may be | known upon | earth;
Thy saving | health a | mong all | nations.
3. Let the people | praise thee, O | God ;
Yea, let | all the | people | praise thee.
4. O let the nations re | joice and be | glad ;

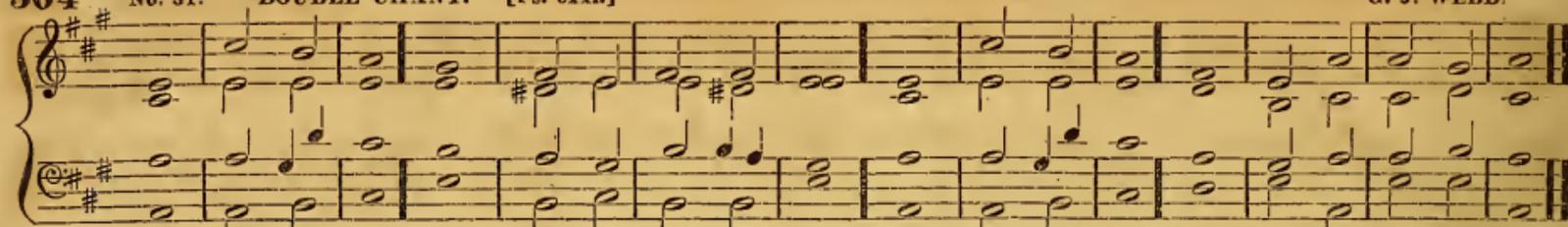
For thou shalt judge the folk righteously, and govern the | nations | upon | earth.

5. Let the people | praise thee, O | God ;
Yea, let | all the | people | praise thee.
6. Then shall the earth bring | forth her | increase ;
And God, even our own | God, shall | give us his | blessing.
7. God shall | bless | us ;
*And all the | ends of the | world shall | fear him.

* If the chant be double, sing this line to the last strain.

304 No. 31. DOUBLE CHANT. [Ps. cxxi.]

G. J. WEBB.



1. I will lift up mine eyes | unto the | hills,
From | whence | cometh my | help.
2. My help cometh | from the | Lord,
Who | made | heaven and | earth.
3. He will not suffer thy | foot to be | moved ;
He that | keepeth thee | will not | slumber.
4. Behold ! he that | keepeth | Israel
Shall | neither | slumber nor | sleep.

5. The Lord | is thy | keeper ;
The Lord is thy | shade on | thy right | hand.
6. The sun shall not | smite thee : by | day,
Nor the | moon | by | night.
7. The Lord shall preserve thee | from all | evil ;
He | shall pre | serve thy | soul.
8. The Lord shall preserve thy going out, and thy | coming | in,
From this time forth, and | even for | ever | more.

No. 32. SINGLE CHANT. [Ps. cxlv.] FARRANT.

No. 33. SINGLE CHANT. [Ps. xxxvii & xxxv.] DR. P. HAYES.



1. The Lord is gracious, and | full of com | passion,
Slow to | anger, | and of great | mercy.
2. The Lord is | good to | all,
And his tender mercies' are | over | all his | works.
3. All thy works | praise thee : O | Lord ;
And | thy | saints shall | bless thee.
4. They shall speak of the glory | of thy | kingdom.
And | talk | of thy | power ;
5. To make known to the sons of men' his | mighty | acts,
And the glorious | majes-ty | of his | kingdom.
6. Thy kingdom' is an ever | lasting | kingdom,
And thy dominion' endureth through | out all | gene | rations.

1. I have seen the wicked | in great | power,
And spreading himself | like a | green hay | tree.
2. Yet he passed away, and | lo ! he was | not ;
Yea, I sought him, but | he could | not be | found.
3. Mark the perfect man, and be | hold the up | right ;
For the | end of that | man is | peace.
4. But the transgressors shall be de | stroyed to | gether ;
The end of the | wicked shall | be cut | off.
5. But the salvation of the righteous is | of the | Lord ;
He is their | strength in the | time of | trouble.
6. And the Lord shall help them, | and de | liver them ;
He shall deliver them | from the | wicked,
And save them, be | cause they | trust in | him.



1. O clap your hands, | all ye | people ;
Shout unto | God with the | voice of | triumph ;
2. For the Lord most | high is | terrible ;
He is a great | King over | all the | earth.
3. He shall subdue the | people | under us
And the | nations | under our | feet.
4. He shall choose our in | heritance | for us,
The excellency of | Jacob | whom he | loved.

5. God is gone | up with a | shout,
The | Lord with a | sound of a | trumpet.
6. Sing praises to | God, sing | praises ;
Sing praises | unto our | King, sing | praises.
7. For God is the King of | all the | earth :
Sing ye | praises with | under | standing.
8. God reigneth | over the | heathen :
God sitteth up | on the | throne of his | holiness.

No. 35. SINGLE CHANT. [Ps. ciii.] JONES.

No. 36. SINGLE CHANT. [Ps. xxiii.] HINE.



1. Bless the Lord, | O my | soul,
And all that is within me, | bless his | holy | name.
2. Bless the Lord, | O my | soul,
And for | get not | all his | benefits.
3. Who forgiveth | all thine in |iquities,
Who | healeth | all thy dis | eases ;
4. Who redeemeth thy | life from de | struction ;
Who crowneth thee with loving | kindness and | tender | mercies ;
5. Who satisfieth thy | mouth with good | things,
So that thy | youth is re | newed like the | eagle's.
6. The Lord executeth | righteousness and | judgment
For | all that | are op | pressed.
7. He made known his | ways unto | Moses,
His acts | unto the | children of | Israel.

1. The Lord | is my | shepherd ;
I | shall not | therefore | want ;
2. He maketh me to lie | down in green | pastures ;
He leadeth | me be | side the still | waters.
3. He re | storeth my | soul ;
He leadeth me in the paths of | righteousness | for his name's | sake
4. Yea, though I walk through the valley of the | shadow of | death,
I will fear no | evil ; for | Thou art | with me ;
2. Thy | rod and thy | staff they | comfort me.
5. Thou preparest a table before me in the presence | of mine | enemies ;
Thou anointest my head with | oil ; my | cup runneth | over.
6. Surely thy goodness and mercy shall follow me all the | days of my | life,
And I will dwell in the | house of the | Lord for | ever.



1. Praise ye the Lord | from the | heavens ;
Praise | ye him | in the | heights.
2. Praise ye him, | all his | angels ;
Praise | ye him, | all his | hosts.
3. Praise ye him, | sun and | moon ;
Praise him, | all ye | stars of | light.
4. Praise him, ye | heavens of | heavens ;
And ye waters that | are a |bove the | heavens.

5. Let them praise the | name of the | Lord ;
For he com | manded, and | they were cre | ated.
6. He hath also established them for | ever and | ever ;
He hath made a de | cree which | shall not | pass.
7. Let them praise the name of the Lord, for his name a | lone is | excellent ;
His glory is a |bove the | earth and | heaven.

Praise ye the Lord.

No. 38. SINGLE CHANT. [Ps. cxxxvi.]

JOHN TRAVERS.

Or this:

No. 39.

SINGLE CHANT.

G. J. WEBB.



1. O give thanks unto the Lord, for | he is | good,
For his | mercy en | dureth for | ever.
2. O give thanks unto the | God of | gods,
For his | mercy en | dureth for | ever.
3. O give thanks to the | Lord of | lords,
For his | mercy en | dureth for | ever :
4. To him who alone | doeth great | wonders,
For his | mercy en | dureth for | ever :
5. To him that by wisdom | made the | heavens,
For his | mercy en | dureth for | ever :
6. To him that stretched out the earth a |bove the | waters,
For his | mercy en | dureth for | ever :
7. To him that | made great | lights,
For his | mercy en | dureth for | ever ;
8. The sun to | rule by | day,
For his | mercy en | dureth for | ever ;
9. The moon and stars to | rule by | night,
For his | mercy en | dureth for | ever ;
10. To him that smote Egypt | in their | first-born,
For his | mercy en | dureth for | ever ;

11. And brought out Israel | from a |mong them,
For his | mercy en | dureth for | ever,
12. With a strong hand, and with a | stretched-out | arm,
For his | mercy en | dureth for | ever :
13. To him who divided the Red | Sea, into | parts,
For his | mercy en | dureth for | ever ;
14. And made Israel to pass through the | midst of | it,
For his | mercy en | dureth for | ever ;
15. But overthrew Pharaoh and his host | in the Red | Sea,
For his | mercy en | dureth for | ever :
16. To him who led his people | through the | wilderness,
For his | mercy en | dureth for | ever ;
17. Who remembered us in our | low es | tate,
For his | mercy en | dureth for | ever ;
18. And hath redeemed us | from our | enemies,
For his | mercy en | dureth for | ever ;
19. Who giveth | food to | all | flesh,
For his | mercy en | dureth for | ever.
20. O give thanks unto the | God of | heaven,
For his | mercy en | dureth for | ever.

CRESCENDO.

1. Lift up your heads, | O ye | gates;
And be ye lift up, | ye ever | lasting | doors;
And the King of | glory | shall come | in.
2. Who is this | King of | glory?
The Lord, | strong and | mighty;
The | Lord | mighty | in | battle.
3. Lift up your heads, | O ye | gates;
Even lift them up, | ye ever | lasting | doors;
And the King of | glory | shall come | in.
4. Who is this | king of | glory?
The | Lord of | hosts,
He | is the | King of | glory.

1. Judge me, O God, and | plead my | cause
Against an un | godly | nation:
O deliver me from the de | ceitful and | unjust | man.
2. For thou art the | God of | my | strength:
Why dost thou | cast me | off?
Why go I | mourning, because of the op | pression | of the | enemy ?
3. O send out thy | light and | thy | truth;
Let them | lead | me;
Let them bring me unto thy holy | hill, and | to thy | tabernacles.
4. Then will I go unto the | altar of | God,
Unto God, my ex | ceeding | joy;
Yea, upon the harp will I | praise thee, O | God, my | God.
5. Why art thou cast down, | O | my | soul?
And why art thou dis | quieted | with | in me?
Hope in God: for I shall yet praise him, who is the health of my | counte-nance, | and my | God.

1. The Spirit of the Lord God | is up | on me;
Because the Lord | hath a | nointed me
To preach good | tidings | unto the | meek ;
2. He hath sent me | to bind up the | broken | hearted,
To proclaim liberty | to the | captives,
And the opening of the | prison : to | them that are | bound ;
3. To proclaim the acceptable | year of the | Lord,
And the day of vengeance | of our | God ;
To | comfort | all that | mourn ;
4. To appoint unto them that | mourn in | Zion,
To give unto them | beauty | for | ashes,
The | oil of | joy for | mourning,
5. The garment of praise^s for the | spirit of | heaviness;
That they might be called | trees of | righteousness,
The planting of the Lord, | that he | might be | glorified.

1. The law of the | Lord is | perfect,
Converting the | soul :
2. The statutes of the | Lord are | right,
Rejoicing the | heart :
3. The commandment of the | Lord is | pure,
Enlightening the | eyes :
4. The fear of the | Lord is | clean,
Enduring for | ever :
5. The judgments of the | Lord are | true
And righteous alto | gether.
6. Moreover, by them is thy | servant | warned,
And in keeping of them there is | great re | ward.
7. Let the | words of | my | mouth,
And the meditation of my | heart,
Be acceptable | in thy | sight,
O Lord, my strength and my Re | deemer.

1. Wherewithal shall a young man cleanse his way?
By taking heed thereto according to thy word.
2. With my whole heart have I sought thee:
O let me not wander from thy commandments.
3. Thy word have I hid in mine heart,
That I might not sin against thee.
4. Blessed art thou, O Lord:
O teach thou me thy statutes.

5. With my lips have I declared
All the judgments of thy mouth.
6. I have rejoiced in the way of thy testimonies,
As much as in all riches.
7. I will meditate in thy precepts,
And have respect on to thy ways.
8. I will delight myself in thy statutes;
I will not forget thy word.

No. 45. SINGLE CHANT. [Ps. li.] DR. BLOW.

No. 46. SINGLE CHANT. [Ps. xxxiv. 4.] CHARLES KING.

1. Have mercy upon me, O God,
According to thy loving kindness.
2. According to the multitude of thy tender mercies,
Blot thou out my transgressions.
3. Wash me thoroughly from mine iniquity,
And cleanse me from my sin.
4. For I acknowledge my transgressions,
And my sin is ever before me.
5. Against thee, thee only, have I sinned,
And done evil in thy sight;
6. That thou mightest be justified when thou speakest,
And be clear when thou judgest.
7. Hide thy face from my sins,
And blot out all mine iniquities.
8. Create in me a clean heart, O God,
And renew a right spirit within me.
9. Cast me not away from thy presence,
And take not thy Holy Spirit from me.
10. Restore unto me the joy of thy salvation,
And uphold me with thy free Spirit.

1. I sought the Lord, and he heard me,
And delivered me from all my fears.
2. They looked unto him, and were lightened,
And their faces were not ashamed.
3. This poor man cried, and the Lord heard him,
And saved him out of all his troubles.
4. The angel of the Lord encampeth
Round about them that fear him, and he delivereth them.
5. O taste and see that the Lord is good:
Blessed is the man that trusteth in him.
6. O fear the Lord, ye his saints;
For there is no want to them that fear him.
7. The young lions do lack, and suffer hunger;
But they that seek the Lord shall not want any good thing.
8. Come, ye children, hearken unto me:
I will teach you the fear of the Lord.
9. What man is he that desireth life,
And loveth many days, that he may see good?
10. Keep thy tongue from evil,
And thy lips from speaking guile.
11. Depart from evil, and do good;
Seek peace, and pursue it.



1. Whither shall I | go from thy | Spirit?
Or whither | shall I | flee from thy | presence?
2. If I ascend up into | heaven; thou art | there!
If I make my bed in | hell; be | hold, thou art | there.
3. If I take the | wings of the | morning,
And dwell in the | uttermost | parts of the | sea;
4. Even there thy | hand shall | lead me,
And | thy right | hand shall | hold me.

5. If I say, Surely the | darkness shall | cover me;
Even the | night shall be | light a | bout me.
6. Yea, the darkness hideth | not from | thee;
But the night | shineth | as the | day.
7. Search me, O God, and | know my | heart;
Try | me, and | know my | thoughts;
8. And see if there be any wicked | way in | me,
And lead me | in the | way ever | lasting.



1. This is the day which the | Lord hath | made;
We will be | glad and re | joice in | it.
2. Save now, I be | seech thee, O | Lord:
O Lord, I be | seech thee, send | now pros | perity.
3. Blessed be he that cometh in the | name of the | Lord;
We have blessed you | out of the | house of the | Lord.
4. God | is the | Lord,
Who | hath | showed us | light.
5. Thou art my God, and | I will | praise thee;
Thou art my | God, I | will ex | alt thee.
6. O give thanks unto the Lord; for | he is | good;
For his | mercy en | dureth for | ever.

1. Salvation | to our | God,
Who sitteth upon the | throne, and | unto the | Lamb.
2. Amen: Blessing, and | glory, and | wisdom,
And thanksgiving, and | honor, and | power, and | might,
3. Be | unto our | God,
For | ever and | ever: A | men.



1. I was glad when they | said: unto | me,
Let us go | into the | house of the | Lord.
2. Our feet shall stand within thy | gates, O Je | rusalem.
Jerusalem is builded as a city" that | is com | pact to | gether;
3. Whither the tribes go up, the | tribes of the | Lord,
Unto the testimony of Israel, to give | thanks un-to the | name of the | Lord.
4. For there are set | thrones of | judgment,
The | thrones of the | house of | David.

5. Pray for the | peace of Je | rusalem:
They shall | prosper | that | love thee.
6. Peace be with | in thy | walls,
And pros | perity with | in thy | palaces.
7. For my brethren and com | panions' | sakes,
I will | now say, | Peace be with | in thee.
8. Because of the house of the | Lord our | God"
I | will | seek thy | good.

No. 51. SINGLE CHANT. [Ps. xxiv.] G. J. WEBB.



1. The earth is the Lord's, and the | fulness there | of;
The world, and | they that | dwell there | in.
2. For he hath founded it up | on the | seas,
And established | it up | on the | floods.
3. Who shall ascend unto the | hill of the | Lord?
Or who shall | stand in his | holy | place?
4. He that hath clean hands, | and a pure | heart;
Who hath not lifted up his soul to vanity, | nor hath | sworn de | ceitfully.
5. He shall receive blessing | from the | Lord,
And righteousness from the | God of | his sal | vation.
6. This is the generation of | them that | seek him,
That | seek thy | face, O | Jacob.

No. 52. SINGLE CHANT. [Ps. cxlv.] G. J. WEBB.



1. I will extol thee, my | God, O | King;
And I will bless thy | name for | ever and | ever.
2. Every day | will I | bless thee,
And I will praise thy | name for | ever and | ever.
3. Great is the Lord, and greatly | to be | praised;
And his | greatness | is un | searchable.
4. One generation shall praise thy | works to an | other,
And shall de | clare thy | mighty | acts.
5. And men shall speak" of the might of thy | terri-ble | acts:
And | I will de | clare thy | greatness.
6. They shall abundantly utter" the memory of | thy great | goodness,
And shall | sing | of thy | righteousness.



1. The Lord | is my | light
And my sal | vation; | whom shall I | fear?
2. The Lord is the | strength of my | life;
Of | whom shall I | be a | fraid?
3. One thing have I desired of the Lord, | that will I | seek;
That I may dwell in the house of the Lord' | all the | days of my | life,
4. To behold the beauty | of the | Lord,
And | to in | quire in his | temple.

5. For in the | time of | trouble
He shall | hide me in | his pa | vilion:
6. In the secret of his tabernacle | shall he | hide me:
He shall | set me up | on a | rock.
7. And now shall mine head be | lifted | up
Above mine | enemies | round a | bout me:
8. Therefore will I offer in his tabernacle' | sacrifices | of | joy;
I will sing, yea, I will sing | praises | unto the | Lord.

1. O God, thou | art my | God:
Early | will I | seek | thee.
2. My soul thirsteth for thee, my flesh | longeth for | thee,
In a dry and thirsty | land, where no | water is;
3. To see thy | power and thy | glory,
So as I have | seen thee | in the | sanctuary.
4. Because thy loving kindness is | better than | life,
My | lips shall | therefore | praise thee.
5. Thus will I bless thee | while I | live:
I will lift | up my | hands in thy | name.
6. My soul shall be satisfied' as with | marrow and | fatness
And my mouth shall | praise thee with | joyful | lips.

1. Give unto the Lord, | O ye | mighty,
Give unto the | Lord | glory and | strength.
2. Give unto the Lord the glory | of his | name;
Worship the | Lord in the | beauty of | holiness.
3. The voice of the Lord is up | on the | waters:
The God of glory thundereth: the Lord | is up | on great | waters.
4. The voice of the | Lord is | powerful;
The voice of the | Lord is | full of | majesty.
5. The Lord sitteth up | on the | flood;
Yea, the Lord | sitteth | King for | ever.
6. The Lord will give | strength to his | people;
The Lord will | bless his | people with | peace.



1. Give ear to my | words, O | Lord;
Con | sider my | medi | tation.
2. Harken unto the voice of my cry, my | King and my | God;
For unto | thee | will I | pray.
3. My voice shalt thou hear in the | morning, O | Lord;
In the morning will I direct my prayer unto | thee, and | will look | up.
4. For thou art not a God that hath | pleasure in | wickedness.
Neither shall | evil | dwell with | thee.

5. The foolish shall not | stand in thy | sight;
Thou hatest all | workers | of in | iquity.
6. Thou shalt destroy | them that speak | leasing;
The Lord will abhor the | bloody and de | ceitful | man.
7. But as for me, I will come into thy house in the multitude | of thy | mercy;
And in thy fear will I worship | toward | thy | holy | temple.
8. Lead me, O Lord, in thy righteousness, be | cause of mine | enemies;
Make thy way | straight be | fore my | face.

No. 57. SINGLE CHANT.

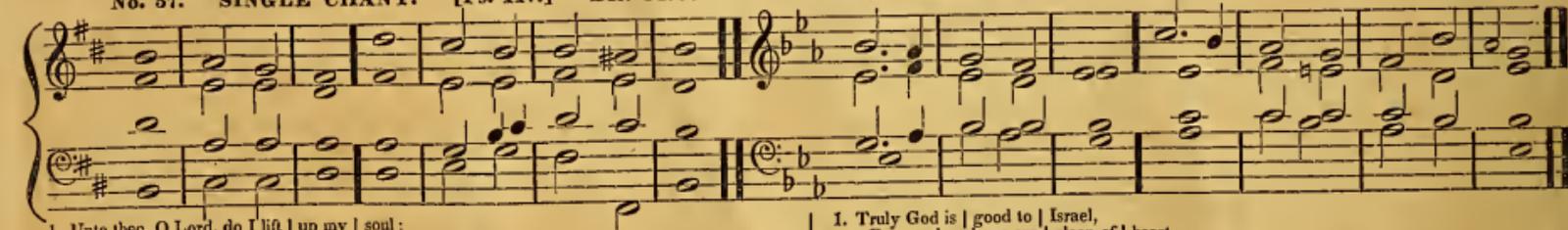
[Ps. xxv.]

DR. CROFT.

No. 58. SINGLE CHANT.

[Ps. lxxiii.]

JONES.



1. Unto thee, O Lord, do I lift | up my | soul:
O my | God, I | trust in | thee.
2. Let me | not be a | shamed,
Let not mine | enemies | triumph | over me:
3. Yea, let none that wait on | thee be a | shamed:
Let them be ashamed which trans | gress with | out a | cause.
4. Show me thy ways, O Lord; | teach me thy | paths,
Lead me | in thy | truth, and | teach me:
5. For thou art the God of | my sal | vation:
On thee | do I | wait all the | day.
6. Remember not the sins of my youth, nor | my trans | gressions:
According to thy mercy remember thou me, for thy | goodness' | sake, O | Lord.
7. Good and up | right is the | Lord:
Therefore will he teach | sinners | in the | way.
3. The meek will be | guide in | judgment,
And the | meek will he | teach his | way.
9. All the paths of the Lord are | mercy and | truth
Unto such as keep his | covenant | and his | testimonies.

1. Truly God is | good to | Israel,
Even to | such as are | clean of | heart.
2. But as for me, my feet were | almost | gone;
My | steps had | well nigh | slipped.
3. Nevertheless I am | ever with | thee:
Thou hast | held me by | my right | hand.
4. Thou shalt guide me | with thy | counsel,
And afterward re | ceive me into | glory.
5. Whom have I in | heaven but | thee?
And there is none upon earth that | I de | sire be-side | thee.
6. My flesh and my | heart | faileth;
But God is the strength of my | heart, and my | portion for | ever.
7. For, lo, they that are far from | thee shall | perish;
But it is good for | me to draw | near to | God:
8. I have put my trust | in the Lord | God,
That I may de | clare | all thy | works.



1. Thou dost visit the | earth, and | water it;
Thou greatly enrichest it withⁿ the river of | God, which is | full of | water.
2. Thou pro | parest: them | corn,
When thou hast | so pro | vided | for it.
3. Thou waterest the ridges there | of a | bundantly;
Thou | settlest: the | furrows: there | of.
4. Thou makest it | soft with | showers;
Thou | blessest: the | springing: there | of.

5. Thou crownest the | year with: thy | goodness,
And thy | footsteps | do drop | fatness.
6. They drop upon the pastores | of the | wilderness,
And the little hills re | joice on | every | side.
7. The pastures are | clothed with | flocks,
The valleys also are | covered | over with | corn.
8. They | shout for | joy,
Yea, | they do | also | sing.

No. 60. DOUBLE CHANT. [Ps. viii.]

[Ps. xcii.]

G. J. WEBB.



1. O Lord, our Lord, how excellent is thy name in | all the | earth!
Who hast set thy | glory: a | bove the | heavens.
2. Out of the mouth of babes and sucklingsⁿ hast thou ordained strengthⁿ, be | cause of: thine |
enemies;
That thou mightest still the | ene-my | and the a | venger.
3. When I consider thy heavens, the | work of: thy | fingers;
The moon and the | stars, which | thou hast or | dained;
4. What is man, that thou art | midful: of | him?
And the son of | man, that thou | visitest | him?
5. For thou hast made him a little lower | than the | angels,
And hast crowed | him with | glory: and | honor.
6. Thou madest him to have dominionⁿ over the | works of: thy | hands:
Thou hast put | all things | under his | feet;
7. All | sheep and | oxen,
Yea, | and the | beasts: of the | field;
8. The fowl of the air, and the | fish: of the | sea,
And whatsoever passeth | through the | paths: of the | seas
9. O | Lord, our | Lord,
How excellent is thy | name in | all the | earth!

1. It is a good thing to give | thanks: unto the | Lord,
And to sing praises unto thy | name, O | thou Most | High;
2. To show forth thy loving kindness | in the | morning,
And thy | faithful-ness | every | night,
3. Upon an instrument of ten strings, and up | on the | psaltery;
Upon the | harp with a | solemn | sound.
4. For thou, Lord, hast made me glad | through thy | work;
I will triumph | in the | works of: thy | hands.
5. The righteous shall flourish | like the | palm-tree;
He shall | grow: like a | cedar in | Lebanon.
6. Those that be planted in the | house: of the | Lord
Shall flourish | in the | courts of: our | God.
7. They shall still bring forth | fruit in: old | age;
They | shall be | fat and | flourishing;
8. To show that the Lord | is up | right:
He is my rock, and there is | no un | righteous-ness | in him.

1. Praise | ye the | Lord.
Praise God in his sanctuary : praise him in the | firma'ment | of his | power.
2. Praise him for his | mighty | acts ;
Praise him according | to his | excel-lent | greatness.
3. Praise him with the | sound of the | trumpet ;
Praise him | with the | psaltery and | harp.
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Praise him with | stringed instru | ments and | organs.
5. Praise him up | on the loud | cymbals ;
Praise him up | on the high | sounding | cymbals.
6. Let every thing that hath breath | praise the | Lord.
Halle | lujah : | praise ye the | Lord.

1. Thy mercy, O Lord, is | in the | heavens,
And thy faithfulness | reacheth | unto the | clouds.
2. Thy righteousness is like the great mountains ; thy judgments | are a great | deep.
O Lord, thou pre | servest | man and | beast.
3. How excellent is thy loving | kindness, O | God !
Therefore the children of men^u put their trust under the | shadow | of thy | wings.
4. They shall be a | boundantly | satisfied
With the | fatness | of thy | house ;
5. And thou shalt | make them | drink
Of the | river | of thy | pleasures.
6. For with thee is the | fountain of | life :
In thy | light shall | we see | light.

1. My soul, wait thou | only on | God ;
For my expec | tation | is from | him.
2. He only is my rock and | my sal | vation :
He is my de | fence ; I shall | not be | moved.
3. In God is my salvation | and my | glory :
The rock of my strength, and my | refuge, | is in | God.
4. Trust in him | at all | times ;
Ye people, pour | out your | heart be | fore him.
5. God hath | spoken | once ;
Twice have I heard this, that | power be | longeth to | God.
6. Also unto thee, O Lord, be | longeth | mercy ;
For thou renderest to every man ac | cording | to his | work.

1. The Lord hath prepared his | throne in the | heavens ;
And his kingdom | ruleth | over | all.
2. Bless the Lord, | ye his | angels,
That excel in strength, that do his commandments, hearkening | unto the | voice of | his | word.
3. Bless ye the Lord, all | ye his | hosts,
Ye ministers of | his, that | do his | pleasure.
4. Bless the Lord, all his works, in all places of | his do | minion :
Bless the | Lord, | O my | soul.

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