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THE

ANCIENT LYRE,

A COLLECTION OF

OLD, NEW, AND ORIGINAL

Church Music,

UNDER THE APPROBATION OF THE

Professional Musical Society in Boston.

ARRANGED AND COMPOSED

BY CH. ZEUNER,

ORGANIST AT PARK STREET CHURCH, AND TO THE HANDEL AND HAYDN SOCIETY.

Sixteenth Edition—Revised and Improved—containing Seventy New Tunes.

BOSTON:

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1848.

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Ch: Zeuner.

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TO THE

New York Sacred Music Society.

AND TO THE

Handel and Haydn Society of Boston,

THIS WORK IS MOST

RESPECTFULLY DEDICATED.

PREFACE TO THIRTEENTH EDITION.

A NEW EDITION of the ANCIENT LYRE is now presented to the public. The work was originally undertaken at the solicitation of many individuals. As inducements to the undertaking, the requirements of the public and of the Church were urged. These considerations were paramount with the Editor; and the favor with which the work has been received has operated with him as an incentive to bestow upon it his utmost care and his untiring industry in its supervision. This edition has, therefore, had a thorough revision, and particular care has been taken to keep it free from trifling and improper compositions, alike unauthorized by good taste, and unsuited to the dignity of Christian worship. Great care has also been taken to avoid sameness in the tunes, or parts of tunes, and to give all the variety possible, within the proper limits of Church Music. The Editor has been anxious to resist the influence of that corrupt taste which makes no discrimination between the sacred offices of the Church, and compositions suited to mere secular purposes. Since this work was first published, the following tunes, nearly all of which are original, have been inserted: —

Monmouth and New Ralston, page 16; Zion's Hymn, 23; South Carolina, 24; Yale College and Hartford, 34; Withington, 39; Hempstead and New Bedford, 41; Vermont, 49; Blue Mountain and Marblehead, 56; Kaskaskia, 59; Antiquity, 60; Chapel Hill, 69; Arnheim and Eckhardt, 74; Chester and Portland, 82; Capitol or Allentown, 90; Evening Hymn, 91; Florida and Bera or Rickmansworth, 97; Bloomington and Maryville, 106; Annapolis, 113; Tuscaloosa, 120; Spiter, new, 127; Maurer and Maine, 157; Danville and Plympton, 167; Connecticut and Missouri, 170; Tallis's Chant, 174 and 328; Morning Hymn, 182; Massachusetts, 194; Richmond and Creek Path, 196; Beethoven's Chant and Schenectady, 200; North Carolina and Bermuda, 201; Hillsboro', 205; New Haven and Delaware, 207; Front Street, 209; Kentucky, 212; Louisiana, 228; Pilgrim's Hymn, 254; Transylvania, 255; Wilton or Arne, 279; Kilby Street and Elam, 283; Salvation belongeth, 296, 297; Thanksgiving Anthem, 298, 299, 300; Lord of all Power, 301, 302, 303; Dead March, 304, 305; Sentence, Our help is in the Name of the Lord, 306; Bartol, 308; Amsterdam, 315; Margate, 329; All ye on earth, 349; National Hymn, 358; Tennessee, 359; Fall of Zion, 360, 36[illegible]

Many of the old tunes in the work were composed by persons of good natural talents, but without much knowledge of harmony. Agreeable melodies, therefore, would have imperfect subordinate parts. These have been carefully revised. Many of the old tunes, also, composed by distinguished masters, having been altered without good authority, the Editor has restored to their original form.

With these remarks, the Editor commits the work to the impartial judgment of the public.

BOSTON, *Jan.* 1843.

INTRODUCTION TO THE ART OF SINGING.

Of Music.

Remark: Music consists of Melody and Harmony.

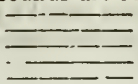
Melody, is the air or tune of a composition, or the most conspicuous and flowing, and generally the highest part.

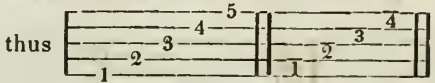
Harmony, is the combination of several sounds at once, by which an agreeable effect is produced on the ear, and the connexion existing between different Chords, (whether Conchords or Discords,) in a whole composition.

Notes, signify all signs by which the different sounds are expressed, recognised or represented; also the Cliffs, Rests, Dots, and all other necessary characters. The notes are placed higher or lower on the lines or spaces, according to the height or depth of the sounds which they indicate.

FIRST LESSON.

ON THE STAVE AND CLEFS.

The system of lines on which musical sounds are represented by signs called notes, is termed the *stave;*—thus  which has nine degrees, namely: five lines, and four spaces (counting from the bottom upwards.)



The five lines. The four spaces.

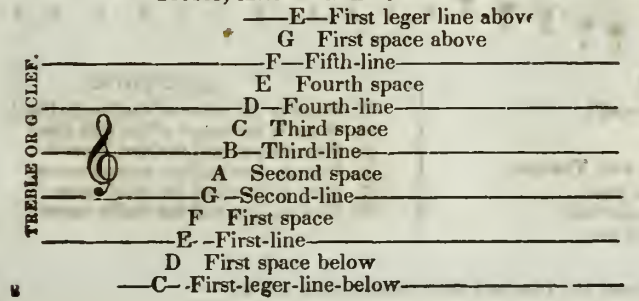
On these lines and spaces of the staff are placed the notes of music, (musical notes are expressed by white and black signatures, thus ○ or ●; they have stems occasionally attached to them, which may run upwards or downwards, it is quite immaterial,)

which are only seven in number, and they are named after the first seven letters of the alphabet: A, B, C, D, E, F, G. Should a melody or tune exceed these seven, the same series of letters are repeated.

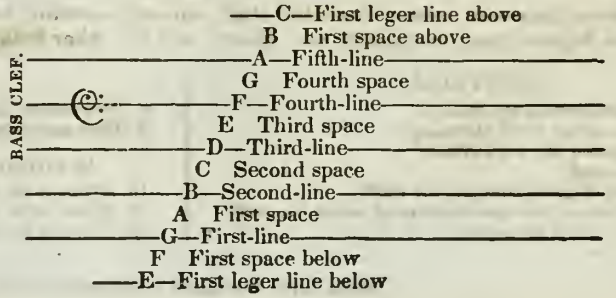
As it is of great importance that the situation of the letters upon the Staff should be perfectly known, the student is advised to commit to memory the following Scale or

GAMUT.

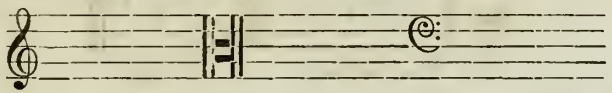
Treble, Alto or Tenor.



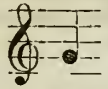
Base.

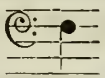


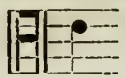
The different degrees of these notes, as to acuteness or gravity of sound (it is of course understood, that a note can neither be considered acute nor grave, until it be compared with another) depend on certain marks, representing letters, called clefs, which are placed at the beginning of a *staff*;

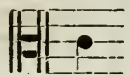
thus 

All the different notes take their names from the lines on which these clefs may be placed; Thus:

Treble:  G

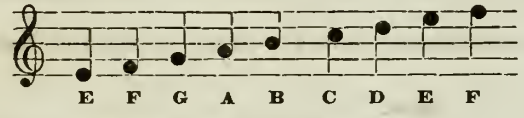
Bass:  F

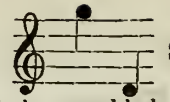
Tenor:  C

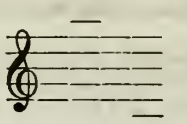
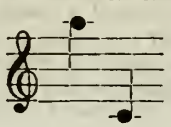
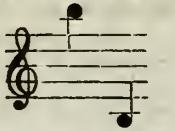
Counter. Alto:  C

Remark: Some write cliffs, others cleffs or cleaves—this is of no importance. The word clef is derived from the Latin (clavis,) a key; in which sense we look upon a clef as the key that opens to us the names and pitch (with respect to acuteness and gravity) of every note in music.

EXAMPLE.

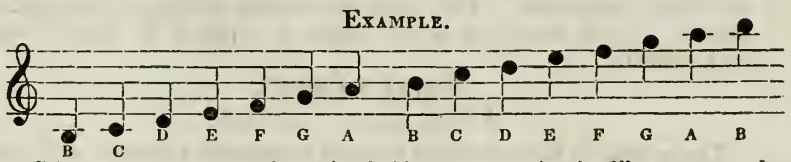


When more than nine notes (which the staff can only contain) are required, two degrees may be gained, one above, and the other below the staff, thus:  Should more notes be desired, an extra line is then added above and below the staff and notes placed on them:

  or 

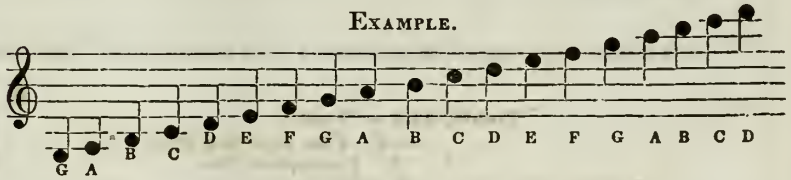
These additional lines are called ledger or leger lines, short or light lines.

EXAMPLE.



Still more notes may be gained, if necessary, in the like manner, by the application of other lines.

EXAMPLE.



QUESTIONS.

1. What is understood by *Melody?*
2. What means the word *Harmony?*
3. What signifies the word *Notes?*
4. What is a staff?
5. How many degrees contains the staff?
6. How do you call the spaces above or below the staff?
7. How do you call the notes?

QUESTIONS.

8. How many lines contains the staff?
9. How many spaces?

QUESTIONS FOR TREBLES AND TEELRS.

10. What is the name of the first line?
11. What is the name of the second line?
12. What is the name of the third line?

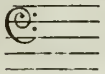
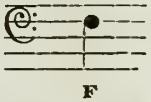
QUESTIONS.

13. What is the name of the fourth line?
14. What is the name of the fifth line?
15. How do you call the first space?
16. How do you call the second space?
17. How do you call the third space?
18. How do you call the fourth space?

REMARK: The master is requested to practise after each lesson, the Time and Scale Tables, 1-2-3, & 12.

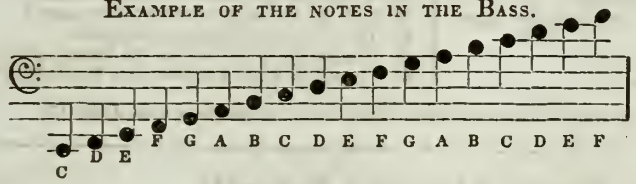
LESSON II.

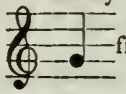
Of Notes and Clefs.

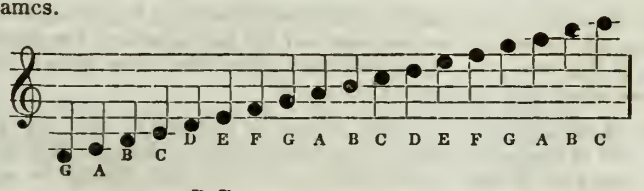
The Bass or F Clef is always in modern music, situated on the fourth line of the staff,  the note consequently on that line becomes F  from whence all the notes in that staff derive their names.

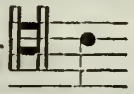
F

Example of the notes in the Bass.



The Treble clef is always situated on the second line of the staff, the note becomes G  from whence all the notes in that staff derive their names.



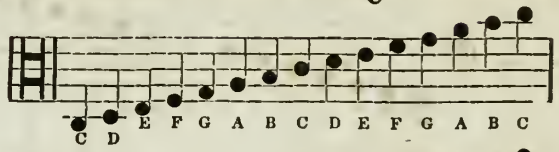
The Tenor or C Clef  is generally situated on the fourth line of a staff, the notes of course derive their names from the line on which the C clef is stationed

C

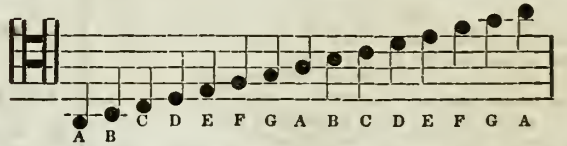
The Alto, Counter Tenor, or C clef is situated on the third line of a staff.

C

ALTO.



TENOR.

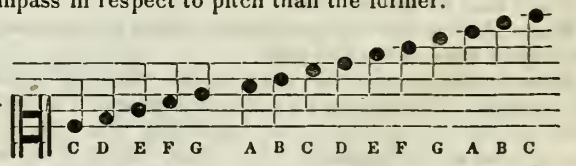


The C clef is likewise placed on the first and second lines of a staff; the notes in that case derive their names accordingly, C being always the name of the note situated on that line, wherever the clef may be placed, as before observed.

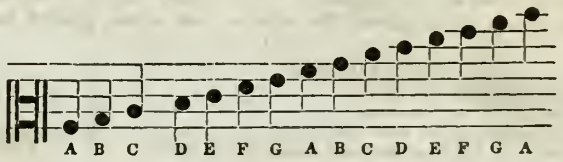
When the C clef is stationed on the first line of a staff, it is called the soprano or canto clef, and is used for the voices of boys and females In Italy and Germany this clef is in general use for the Voices, Organ and Piano forte, most in ancient compositions—The Treble or G clef being reserved for the violin, flute, &c. and high Treble voices.

When the Clef is stationed on the second line of a staff, it is called the Mezzo Soprano clef, and is employed for the voices of boys and females, of lower compass in respect to pitch than the former.

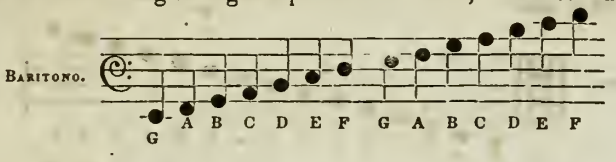
SOPRANO.



MEZZO SOPRANO



The Bass or F Clef was also placed on the third line, in old compositions, and called the *Baritono clef;* it was used for the voices of men, who could not sing so high in pitch as a Tenor, nor so low as a Bass.



In general use however, in our time only the Treble and Bass Clef, Tenor, and Counter Tenor, or Alto, seldom, and the other clefs very uncommon.

QUESTIONS.

1. On which line is the Clef of F (Bass clef) situated?
2. On which line the Treble Clef?
3. On which line is the Tenor Clef situated?
4. On which line the Counter?
5. For which kind of voice is the Bass Clef?
6. Is the Tenor Clef for female voices?
7. Which kind of voices have the Counter Tenor to sing?

QUESTIONS.

8. Which clefs are now in common use?

Questions for Bass Singers.

9. Can you tell me the name of the first line in the Bass clef?
10. What is the name of the second line?
11. What is the name of the third line?

QUESTIONS.

12. What is the name of the fourth line?
13. What is the name of the fifth line?
14. Know you the name of the first space?
15. Tell me the name of the second space?
16. Do you remember the third space?
17. You certainly can tell us the fourth space?
18. For which kind of voices is the Treble Clef employed?

REMARK: The teacher is requested to practise with his scholars, after each Lesson, the time Table 1-2-3-4 *and Table* 5 *the first two lines and Table* 12.

On the Marks of Transposition, or the Sharp, Flat, and Natural.

May be used as a Separate Lesson.

Each of the seven primary notes, C, D, E, F, G, A, B, mentioned before, may be depressed, or elevated by *marks of transposition.* Thus, ♮—♭—♮. *single,* ♯—double —single ♭—double ♭ or ♭♭.

Both single and double marks of transposition are used.

A Flat, directs that the note before which it is placed, be sung half a note lower than its natural tone.

A Sharp, directs that the note before which it is placed, be sung half a note higher than its natural tone.

A Natural, directs that the note before which it is placed, be sung neither higher or lower than its natural tone: and it is used to contradict the flats or sharps, placed at the beginning, &c. *Remark.* Flats, or sharps, placed at the beginning of a Tune, affect every note upon that line or space, throughout the whole, but when placed before any note within a Tune, they affect only such notes as fall upon the line, or space on which they are marked, for one bar, though to prevent mistakes, they are usually contradicted by a natural.

The marks of transposition are either *essential* or *accidental.*

1. *Essential,* when they are written at the very beginning of a composition, after the clef, and so point out the key in which the piece is written; in this case, they transpose throughout the *entire* piece, those notes whose place they occupy on the stave.

2. *Accidental,* when, in the course of the piece, they are placed by the side of the notes; then they preserve their influence, only throughout that one bar; unless, during the course of it, they should be again contradicted by a natural.

QUESTIONS.

1. What is the use of a flat?
2. What is the use of a sharp?
3. What meaning has a natural?
4. How many kinds of flats and sharps are in use?

QUESTIONS.

5. Do you know their names?
6. How do you call the note C with a sharp?
7. Can you tell the name of the note A with a flat?
8. How many kinds of transpositions do you know?

QUESTIONS.

9. What shows an essential transposition?
10. What is meant by an accidental transposition?
11. What is the use of a double sharp?
12. What is the meaning of a double flat?

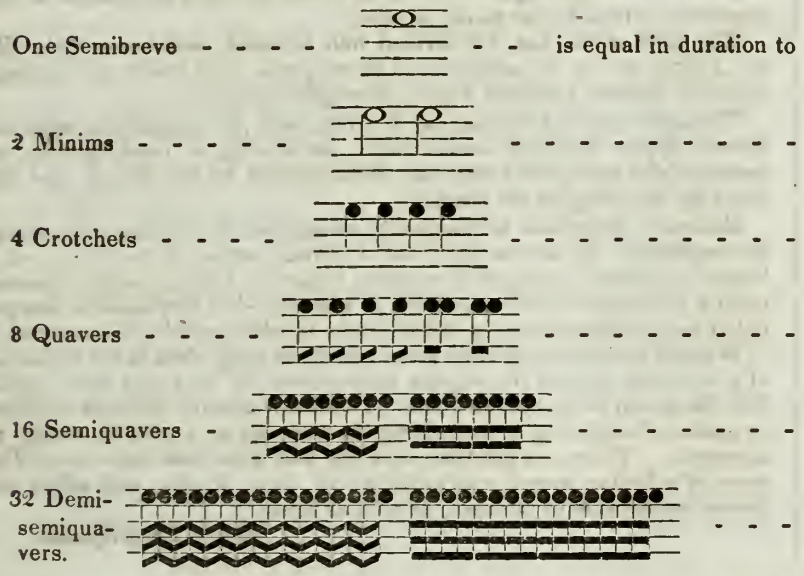
LESSON III.

On the form of the notes, their value, and on the rests equivalent to them in duration.

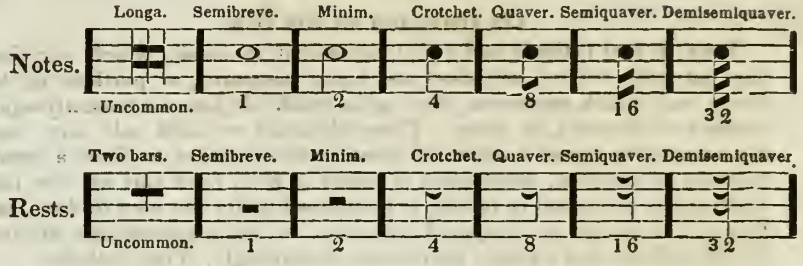
The various forms of the notes determine their *value*, *time*, or *duration*, and the *rests*, bear a certain fixed relation to them. These latter direct the singer or performer to cease for a longer or shorter period.

Proportion of the Notes.

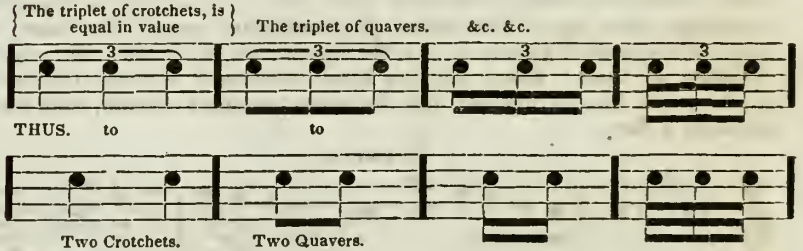
Form of them, their value, time, or duration.



Names of the Notes and Rests.



Here it may be seen that during the time of one semibreve, two minims must be sung; similarly in the time of one minim, two crotchets; in the time of one crotchet, two quavers, &c. &c., in order to fill up the time of the longer notes by the increased number of notes of smaller value. Frequently three equal notes are required to be sung in the time that two of the same kind would naturally be; these notes are called *triplets*, and are usually distinguished by the figure 3.



QUESTIONS.

1. How many kinds of Notes are there?
2. How do you call them?
3. Which is the longest note?
4. How many minims is a semibreve equal to?

QUESTIONS.

5. How many crotchets is a minim equal to?
6. How many quavers do you count to a crotchet?
7. How many semiquavers?
8. What means the value of the notes?

QUESTIONS.

9. How do you know the length of a note?
10. What is a triplet?
11. How do you know that certain notes are triplets?
12. Do you know the rest?

REMARK. Time and scale are now to be practised. (*The master examines his pupils about the rests.*)

LESSON IV.

On time, and on the Bar.

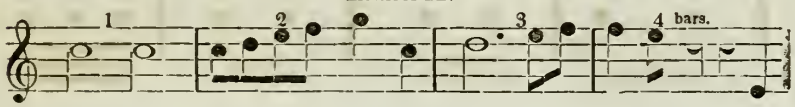
Time, is that rythmic and equal movement in music, which our feelings naturally resolve into short and equal measures, or portions of duration, and which measures, they again subdivide into a constantly equal number of elements, or units. These elements we shall call parts, and the constantly equal number of them, which concur to form a whole measure of duration, make what is called a *Bar*; from this we see, that whatever is rythmical in music, is comprised under the idea of *time*, and that the term *bar*, as compared with *time*, is only a subordinate division of this rythmic and equable movement, accordingly, *Time* includes:

1. The determination of those rythmic numbers of equal parts, by marks of figures which are placed at the commencement of a piece, immediately after the clef and signature, and which sometimes appear changed in the course of the piece;

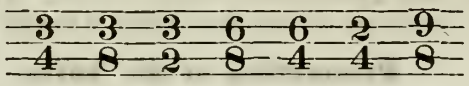
2. The determination by means of words, of the quicker or slower degree of movement (*il Tempo;*) and lastly: the constant, equable, and strict preservation of this fixed degree of movement, usually called, *keeping the time.*

On the other hand, by the word *Bar*, is to be understood, a group of notes, which, according to the time fixed upon, are separated from the following notes, by strokes drawn perpendicularly across the stave, in order to place more clearly before the eyes of the performer, the rythmic divisions of time. *Hence*, all the space contained between two such strokes, (*bar lines;*) together with the notes contained therein, form what is called a *Bar.*

Example.



The different species of time, are with one or two exceptions, indicated by two figures, in the form of a fraction; the *bottom figure*, shows the value, and the *top figure*, the number of parts of the bar contained within the bar itself.



Before the Pupil begins to learn any tune, let him, in addition to the signature, attend to the marks of time.

The *parts* of the bar, are divided into *accented*, and *unaccented.* By the former are to be understood, those parts upon which our feelings naturally bestow a certain degree of weight or stress.

The latter pass by our ear, as it were, and, in comparison with the former, appear light and unimportant. In beating, or marking time, by means of the hand, the former are distinguished by the falling, and the latter by the rising of the hand.

Remark. Emphasis is frequently misapplied for accent, and accent for emphasis. By accent is meant a certain stress of the voice, of a longer or shorter, stronger or weaker, higher or lower, quality of sound upon a particular vowel or syllable in a word;—but emphasis is the peculiar tone of importance or stress, given to whole words or sentences.

Without accent, there is no more melody in song, than in the humming of a bee; and without the regular management of long and short syllables, there can be no versification. There are as many different accents, or modes of enforcing or enfeebling the meaning of words, in music, as in speech. There is a *yes* that says *no*, and a *no* that says *yes.*—The voice of a feeling singer, can modulate all these shades, and affect the hearer on the side of intellect, as well as sense

Rees's Encyclopædia.

QUESTIONS.

1. What is time or rythmic in general?
2. What is a measure?
3. What means those figures placed in the beginning of a piece of music?
4. What shows the bottom figure?

QUESTIONS.

5. What shows the top figure?
6. What else is to be understood by time?
7. What means keeping the time?
8. How do you call certain strokes across the staff?

QUESTIONS.

9. What is musical accent?
10. Which notes have no accent?
11. How do you beat the accented notes?
12. How do you beat the unaccented notes?

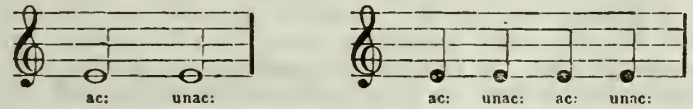
The master continue to practise time and scale.

LESSON V.

On the Time.

There are three kinds of time, *Common*, (even, equal,) *Triple*, (unequal,) and *Compound* time.

1. *Common times* are those which contain an even number of parts, the first of each couple being always accented, and the second unaccented. To *Common times* belong: four Crotchet time, $\frac{4}{4}$ usually called *common time*, and marked by a C; this strictly speaking, is a doubled $\frac{2}{4}$ time, divisible by the number 2 into twice 2 parts, of which the former is always accented, and the second unaccented; consequently, each bar of four crotchet time, contains 2 *accented* and 2 *unaccented* parts, as:

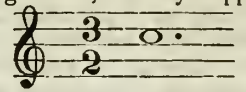


The less Allabreve, or 2 minim time, $\frac{2}{2}$ generally indicated by C contains two parts or beats, each of which is a minim. Two crotchet time, $\frac{2}{4}$ differs from the less Allabreve, only in this, that in the latter, the parts of the bar are minims, in this crotchets.

2. *Triple times*, are those of which the bars may be divided into 3 equal parts, of which the first is accented, and the other two are unaccented.

To Triple time belongs:

Three minim time, $\frac{3}{2}$ the bar of which consists of three minims. As this time does not contain any *groups of three notes*, if we desire to represent all the 3 parts by a single note, we may supply the place of the third part, by means of a dot.



Three crotchet-time, $\frac{3}{4}$ as well as three quaver time, $\frac{3}{8}$ differ from the foregoing only by the alteration in the kind of notes; as, $\frac{3}{4}$ $\frac{3}{8}$

3. *Compound times*, are those in which the *parts* of the bar always remain the same with regard to the kind of notes employed, and which appear multiplied only with regard to the number of them.

Thus: $\frac{6}{4}$ is a doubled $\frac{3}{4}$ $\frac{6}{8}$ is a doubled $\frac{3}{8}$

$\frac{9}{4}$ is a tripled $\frac{3}{4}$ $\frac{9}{8}$ is a tripled $\frac{3}{8}$

$\frac{12}{8}$ a quadrupled $\frac{3}{8}$

It will now be of great utility to the pupil, to learn to mark or beat the bar of these different times by himself; by so doing, he will acquire a more correct idea of precision in time, and of musical rythm in general, viz. the Tables No. 1, 2*, 3, 4.

QUESTIONS.

1. How many kinds of time are known to you?
2. Can you tell us the names of all of them?
3. Which notes are the accented notes in common time?

QUESTIONS.

4. Which in triple time?
5. What is the difference between Allabreve and $\frac{3}{2}$ time?
6. Can you remember some of the compound times?

QUESTIONS.

7. What kind of time is $\frac{3}{4}$ time?
8. Don't you call $\frac{3}{4}$ Common time?
9. What's the difference between accent and emphasis?

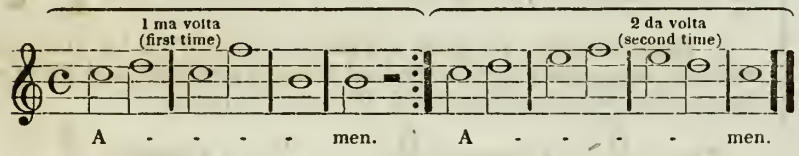
REMARK: The time is now to be practised, Table 1-2 *and* 3, *also Table* 5,--*the first two lines, and Table* 12.

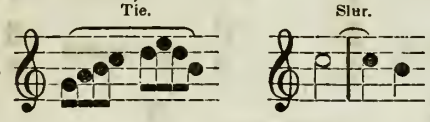
LESSON VI.

On Musical Characters.

Marks indicating repetition were more numerous formerly than at present. The characters now in use serves to denote the repetition of both parts of a theme or composition, as :‖: or of the first part only, as :‖ or of the second only, as ‖: according as the little dots or dashes are placed on the one side, or on the other.

Should one or more bars at the end of a strain which is marked for repetition, be performed the second time in a different way from the first, and so require to be passed over on the repetition, such alteration is pointed out by the expression 1 ma. volta, (first time,) and 2 da volta, (the second time;) and the bars to be slipped, are enclosed by a curved line drawn over them, and omitted on the (2 da volta,) or repetition.



The slur ⁀, which is similar in form to the bind or tie occurs thus  sometimes over, and sometimes under the notes, and implies that the group of notes embraced by it, must be connected together closely and smoothly, without striking the following note again. The word *Legato* (tied) indicates also that the whole musical Period in which it stands, even when no slur appears, must be played in the smoothest and most connected manner.

Mark (• • • or ! ! ! ! !) indicating that the notes are to be perceptibly detached from one another. This style of singing or performing is called *Staccato*.

When a curve is drawn over the dots ⁀ —the notes receive a certain increasing degree of emphasis, and it is called *portamento*.

The Pauses (𝄐) over notes and rests, indicates a point of repose to the performer. Should two pauses occur one after the other, separated only by a few notes, the performer must dwell on the former a shorter time than on the latter.

A Pause, or stop, 𝄐 &c., should be increased and diminished thus, ◁▷ after which a profound silence for a few moments, gives it a wonderful effect. In *crescendo*, we must open the mouth a little at first, and by degrees more; in *decrescendo*, just the reverse, both have a fine effect.

The crescendo (<) shows by its form that the quantity of tone or force required in performing, constantly increases from the point where the lines meet, towards the opening; as in the decrescendo (>) it gradually diminishes.

QUESTIONS.

1. What is the meaning of a repeat?
2. What is the use of a slur?
3. What is the difference between the slur and the tie?

QUESTIONS.

4. What means a curve line over the dots?
5. Do you know the meaning of a pause?
6. What means the word crescendo?

QUESTIONS.

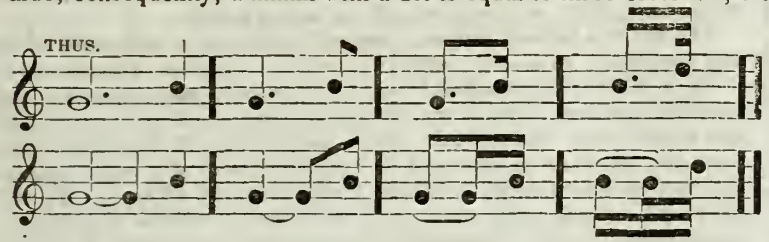
7. How is decrescendo to be performed?
8. What means singing *Legato?*
9. What means the word *Staccato?*

REMARK: Time, and Scale and Intervals are now to be practised.

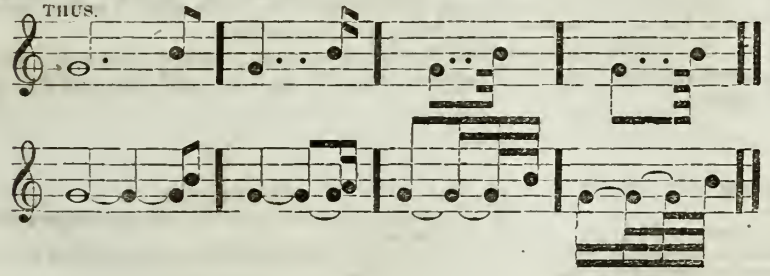
LESSON VII.

On Musical Characters.

(This lesson demands the particular attention, as it has an important influence on the accurate perception of time, and on the correct division of the notes. It is closely connected with the preceding lesson.) The dot, as well as the tie or bind, lengthens the value of a note. One dot lengthens the note behind which it is placed, by *one half*, of its natural value; consequently, a minim with a dot is equal to three crotchets, &c.

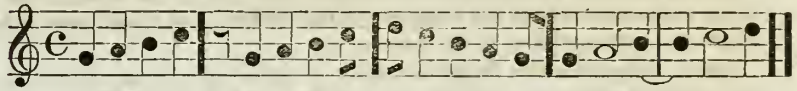


If two dots are placed after a note, the first is equal to the half of it and the second to the half of the first dot.



Dots after *rests* have a similar power to those after notes.

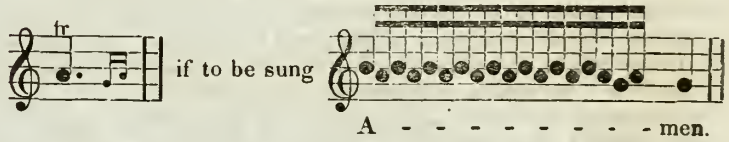
Notes are termed *syncopated*, when their rythm sometimes precedes, and at others, follows after that of those notes which occupy the place of, and which mark the natural and equal divisions of the bar.

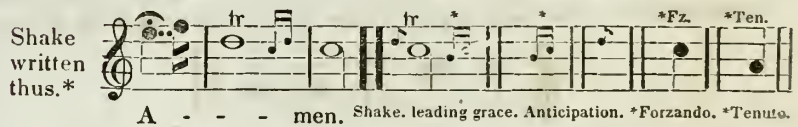


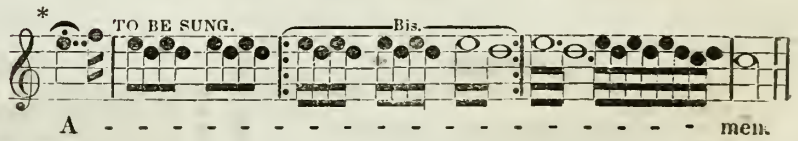
On Shakes.

Shakes are in Music Important Graces.

A turned shake is marked







QUESTIONS.

1. What is the use of a dot after a minim?
2. How much, adds a dot after a note or rest?
3. How much is a dotted minim?

QUESTIONS.

4. How much is a dotted crotchet?
5. How much a dotted quaver?
6. How much is the second dot by a minim?

QUESTIONS.

7. How much the second dot by a crotchet?
8. What are syncopated notes?
9. How can you know the movement of a composition?

Time, Scale, and Intervals are now to be practised

LESSON VIII.

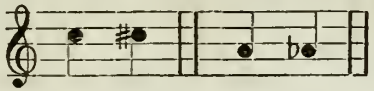
On the Scales.

Every musical composition is founded upon one or the other of the 12 notes comprised within the compass of the octave, and which note determines the principal key of the piece.

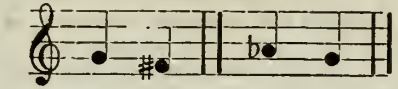
(*Key.* Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less, Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.)

The character of the key depends upon the scale, that is, upon the correct orderly succession of the notes by degrees. By the word scale (Gamut) is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees.

Semitones are of two sorts, major and minor; The minor, or, as it is also termed, the chromatic semitone, is formed by a ♯, ♭, or ♮, and stands always on the same degree of the stave as the preceding note as:



2. The major or diatonic semitone, on the contrary, stands always on the next degree, above or below; as:



It follows therefore that a *whole tone*, always comprises one major, and one minor semitone; and, that between the two tones which form the whole tone, there is always a *half tone* in the middle.

The scale is termed *diatonic*, (natural,) when it is composed of tones and semitones; *chromatic*, (artificial,) when it consists of semitones only.

Each of the 12 principal tones in an octave, may be either *major*, (greater) or *minor*, (less); the former is determined by the *major* third, and latter by the *minor* third. Since each of the 12 degrees of the octave may be taken as the root or commencement of a scale, and since this may be either major or minor, there are in all 24 keys. To render the Pupil familiar with, and certain as to the succession of notes in the most common scales, (Gamuts) I should advise the master to explain to the scholars the regular succession of tones and semitones in both the *major* and *minor* scale, and to take care that they be thoroughly grounded in them, for this purpose, the scales of C *major* and A *minor* should be selected as models, they being the most simple.

The major scale contains 5 *whole* tones and 2 *major* semitones; in ascending, the latter fall between the 3d. and 4th. and 7th. and 8th. degrees.

QUESTIONS.

1. How many notes do you count within the compass of an octave?
2. How many sorts of semitones do you know?
3. How is a chromatic semitone formed?
4. How much comprises a whole tone?
5. How many sorts of scales do you know?

QUESTIONS.

6. Can you tell us the names?
7. Of what is the diatonic scale composed?
8. Of what consists the artificial or chromatical scale?
9. How many whole tones contains the diatonic scale?
10. How many half tones?

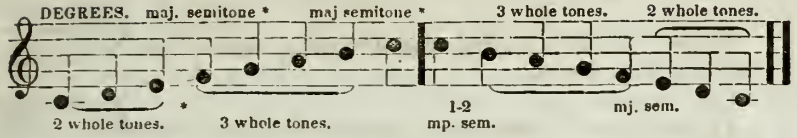
QUESTIONS.

11. Can you tell us the difference between major and minor key?
12. How many semitones contains a major third?—and a minor third?

The master proceeds to the common useful practice of Time Scale and Intervals.

LESSON IX.

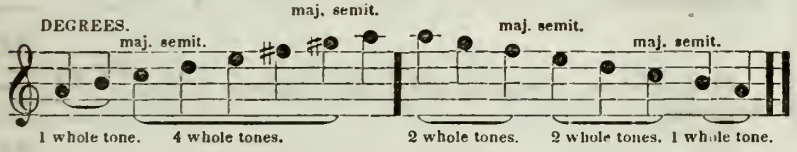
SCALE OR GAMUT, OF C MAJOR, AS A MODEL.



Remark: In *descending*, the succession of notes remain the same as in *ascending*, though the order is inverted.

The *minor* scale differs from the major in *ascending*, merely by the *minor third*, since the major semitone, lies between the *second* and third *degrees;* in descending, on the contrary, the succession of whole tones and semitones is very different.

SCALE OR GAMUT OF A MINOR AS A MODEL.



From the model, we perceive that in descending, the two major semitones lie between the 6th, and 5th, and the 3d, and 2d degrees. The Pupils should pay particular attention to the descending minor scales, because from them he will most readily gather the number of sharps or flats required for the signature of the minor keys.

The relative, (correspondent) minor keys, all originate from the major keys, having the same common signature; the *minor third below the major key—note, is always the root of the relative minor key.*

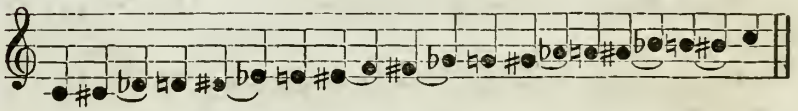
(In descending Minor Scales, the major 7th note is often used in place of the minor. There still however remains much doubt as to the employment of it. For my own part, I introduce the major 7th note, when the scale belongs to the harmony of the dominant, and the minor, when this note immediately succeeds the tonic, in both cases preserving the minor sixth note.)

As a practical exercise in all the Keys, and to impress firmly on the mind of the Pupil *where* the marks of transposition, of each Key are set; the master should write out the notes of a scale, and let the pupil add the required sharps or flats in their proper places, according to the arrangement of the scales of C major, and A minor, given as models. By this means he will acquire a knowledge of the signature proper to any given Key, and will abstain from employing a false succession of notes through the want of a correct ear.

Remark. The major seventh is usually called the *leading note;* some technically call it the *sensible*, or *stimulating* note; and others the *pointer*, from its seeming to announce the note to follow. The expression, *leading note*, is in general used.

In addition to former scales, (Gamuts,) there are also enharmonic mutations of notes, (consequantly,) an *Enharmonical Scale.* These mutations are of importance, as, though they alter the notes to the eye, their pitch and place or sound remain unchanged, as:

ENHARMONICAL SCALE.



QUESTIONS.

1. Where do you find the two semitones in the major scale?
2. Where is the place of the semitones in the minor scale?
3. What is the differenee between a major & minor scale?

QUESTIONS.

4. How do you find the relative minor Keys?
5. What is the difference between a chromatical and enharmonical scale.
6. Do mutations alter the sound?

QUESTIONS.

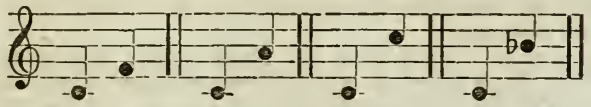
7. What is the only alteration?
8. In which manner can you find out the relative (correspondent) major Key?
9. Which Interval is called the leading note?

The master proceeds to the practice of Time, Scale, and Intervals, the scale with, or without pauses.

LESSON X.

On Intervals.

Interval signifies the distance of one note from another given note, which may be termed the root or bass—note as:



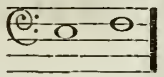
Names of the Intervals.

Prima or Unison.	Perfect Fifth.
Minor Second.	Sharp Fifth.
Major Second.	Minor Sixth.
Minor Third.	Major Sixth.
Major Third.	Minor Seventh.
Perfect Fourth.	Major Seventh.
Sharp Fourth.	Octave.
Flat Fifth.	

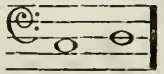
Example.

Prima; Ex.

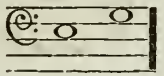
Minor Second; consisting of one semitone. Ex.



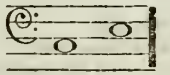
Major Second; consisting of one tone. Ex.



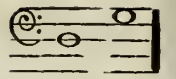
Minor Third; consisting of one tone and one semitone. Ex.



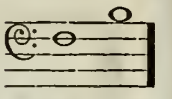
Major Third; consisting of two tones. Ex.



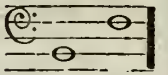
Perfect Fourth; consisting of two tones and one semitone. Ex.



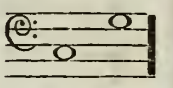
Sharp Fourth; (called also *Tritonus;*) consisting of three tones. Ex.



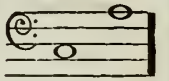
Flat Fifth; (called also *imperfect* or *false fifth;*) consisting of two tones and two semitones. Ex.



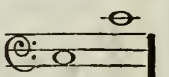
Perfect Fifth; consisting of three tones and one semitone. Ex.



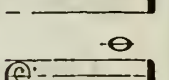
Minor Sixth; consisting of three tones and two semitones. Ex.



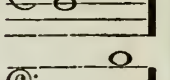
Major Sixth; consisting of four tones and one semitone. Ex.



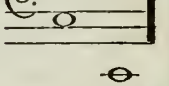
Minor Seventh; (flat seventh) consisting of four tones and two semitones. Ex.



Major Seventh; (sharp seventh) consisting of five tones and one semitone. Ex.



Octave; consisting of five tones and two semitones. Ex.



QUESTIONS.

1. What is understood by the word interval?
2. How many whole and half tones do you find in a perfect fifth?
3. How many contains an octave?

QUESTIONS.

4. How many whole and half tones contains a minor seventh?
5. How many a perfect fourth?
6. A minor third?

QUESTIONS.

7. A major third?
8. A sharp seventh?
9. A major sixth? &c. &c.

REMARK: Time and scale are now to be remembered, especially Table 12, such kind of practise should the master bear in his mind.

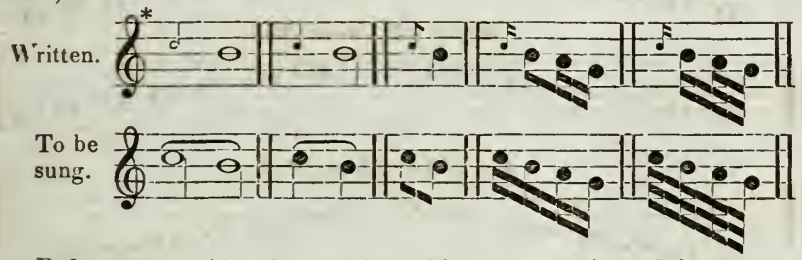
May be taken as a separate Lesson.

On Appogiaturas.

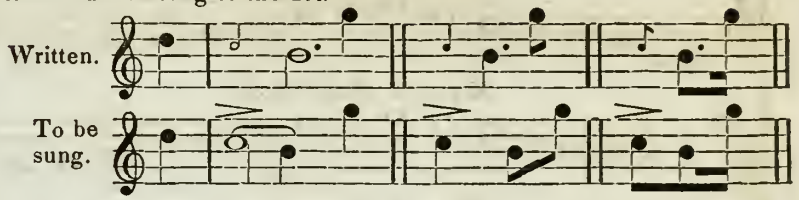
Appogiaturas are at present often introduced as forming a part of the bar, and represented by notes of the usual size; however in many cases they are still expressed by small notes.

They may he considered as suspensions of the principal notes, from the value of which they borrow some portion. Appogiaturas are divided into long and short.

The *long* or *accented** Appogiatura borrows one half the value of its principal note, when, according to the nature of the measure, that consists of two equal parts. It will therefore be proper to denote at once the real value of the Appogiatura by means of a corresponding small note, as:

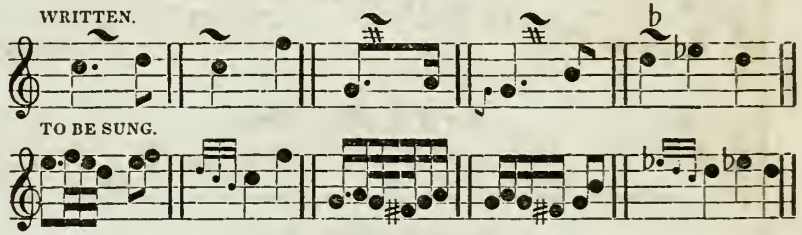


Before a note with a dot, which by this means consists of three parts, the appogiatura borrows the whole value of the principal note, which itself must be sung to the dot.



On the Turn.

The *turn* is a group of notes consisting of a principal note, and the subsidiary notes above and below it. It occurs over notes and also between them; it must neither be sung too quick nor too slow, but with vivacity, neatness, and energy.



LESSON XI.

On the Keys.

To learn how many ♯ or ♭ are contained in the signature of all the major and minor scales, and to ascertain more easily their relation under the same signature, we may employ what is called the circle of perfect fifths; Thus, seek from C as a root, the perfect fifth above, G one ♯, and again from this latter; D two ♯, the fifth again A three ♯, u. s. f. till we come back to C again; and we shall find that each new fifth supplies the root of a new key and scale. While we explain to the pupils their signatures, let them compare them with the scales as filled up by *themselves* according to lesson.

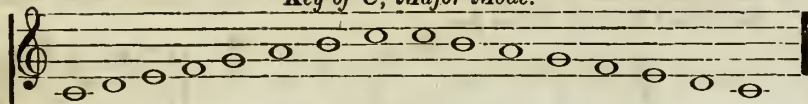
Upon the comparison he then will find, that G major has only one ♯, and that, in ascending, this falls on the 7th. degree before F; that in D major, a second ♯ comes before C, also on the 7th. degree from the tonic, *so in all the keys;* So they will find all the keys of the sharps.

To find the keys of the flats, employ the following circle of perfect fourths, counting upwards; thus, (telling C again as the rest:) we will find that the key of F major has only one ♭, which falls, in ascending, on the 4th. degree B; and that in the key of B♭, a second ♭ comes before E, likewise the 4th. degree of the scale &c. &c. To find the relative minor keys look page xi, Lesson ix.

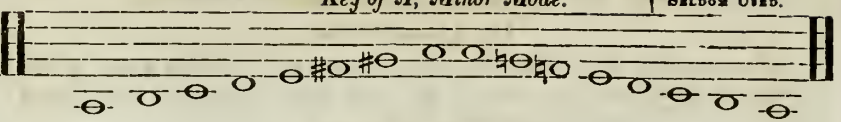
N. B. The master examines the scholars about the keys, perhaps so far as A♭—and E♯—together with their correspondent minor keys.

SCALES OF ALL THE KEYS.

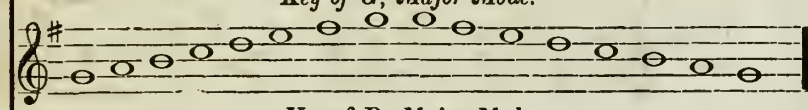
Key of C, Major Mode.



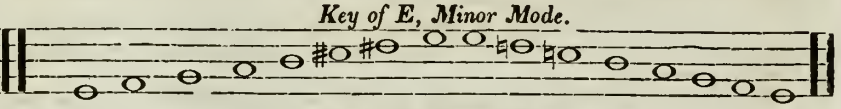
Key of A, Minor Mode. † Seldom Used.



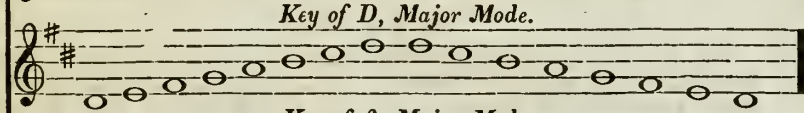
Key of G, Major Mode.



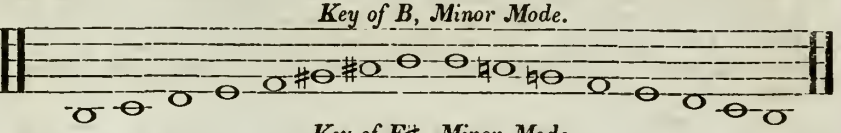
Key of E, Minor Mode.



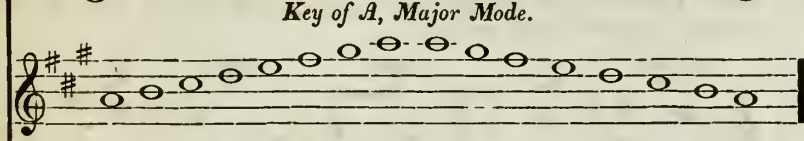
Key of D, Major Mode.



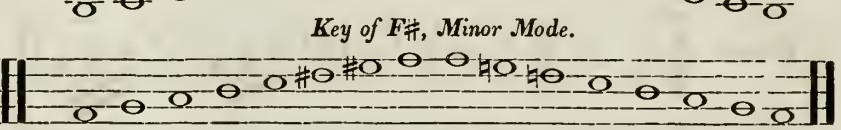
Key of B, Minor Mode.



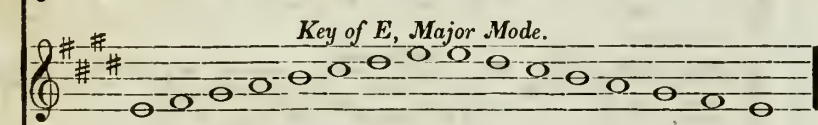
Key of A, Major Mode.



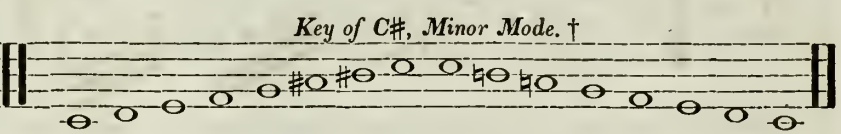
Key of F♯, Minor Mode.



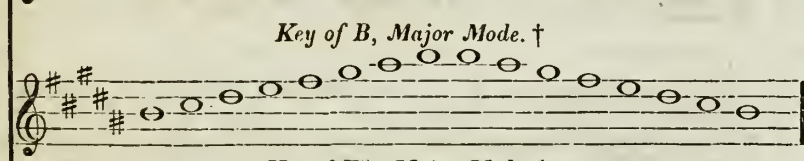
Key of E, Major Mode.



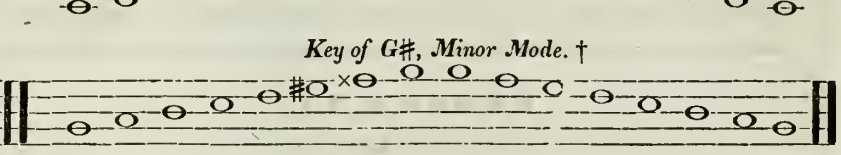
Key of C♯, Minor Mode. †



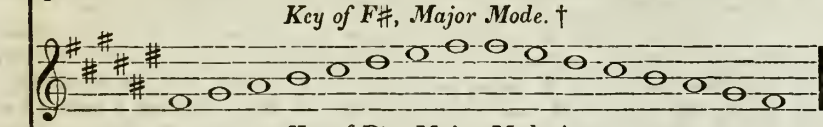
Key of B, Major Mode. †



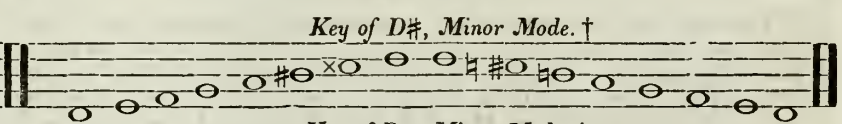
Key of G♯, Minor Mode. †



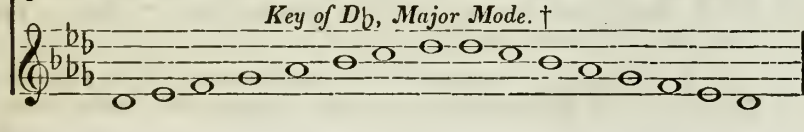
Key of F♯, Major Mode. †



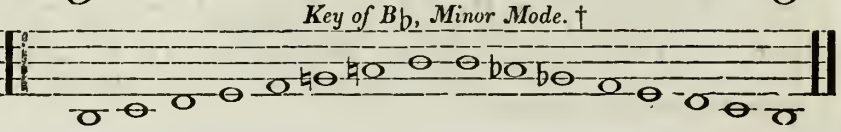
Key of D♯, Minor Mode. †



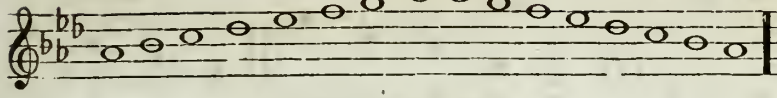
Key of D♭, Major Mode. †



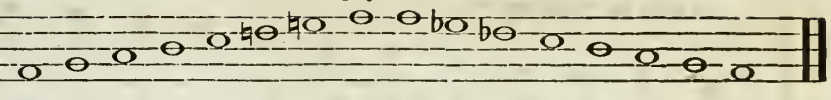
Key of B♭, Minor Mode. †



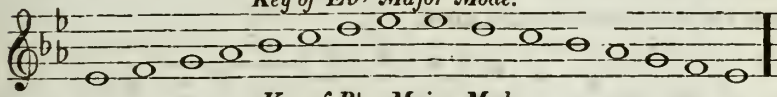
Key of A♭, Major Mode. †



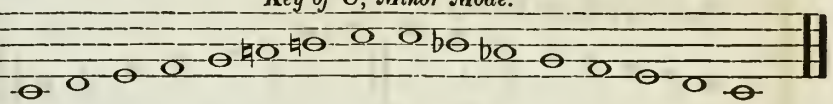
Key of F, Minor Mode.



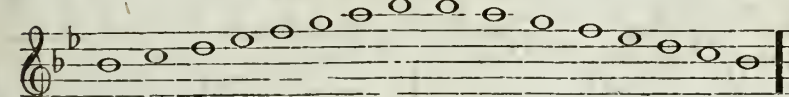
Key of E♭, Major Mode.



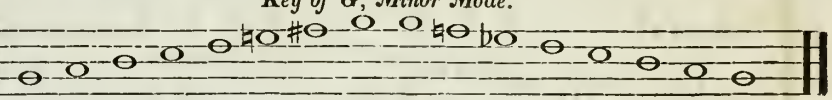
Key of C, Minor Mode.



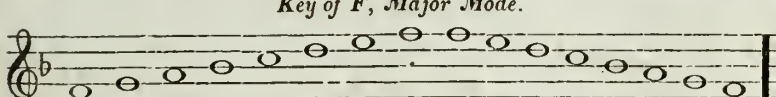
Key of B♭, Major Mode.



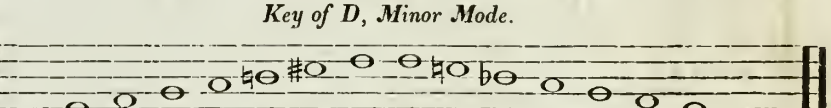
Key of G, Minor Mode.



Key of F, Major Mode.



Key of D, Minor Mode.



QUESTIONS.

1. How many sharps do you find in the key (or scale) of A major?
2. How many in the key of G major?
3. Which is the relative minor key of G major?

QUESTIONS.

4. How do you find the relative minor keys in general?
5. In what way can we find out how many sharps or flats a major or minor key needs?
6. How many sharps has the key of C major?

QUESTIONS.

7. Why has it no sharps nor flats?
8. Do you know any other way to find out how many sharps or flats a key needs?
9. Tell us how?

A VERY IMPORTANT HINT FOR MASTERS AND PARENTS.

Instruction in general should be made a source of pleasure and entertainment, and *respect* and *confidence*, unming ed with dread, entertained towards the master, by parents—*is the best security* of the ultimate improvement of his scholars

Additional TABLE NO. 11. Exercises for Bass voices.

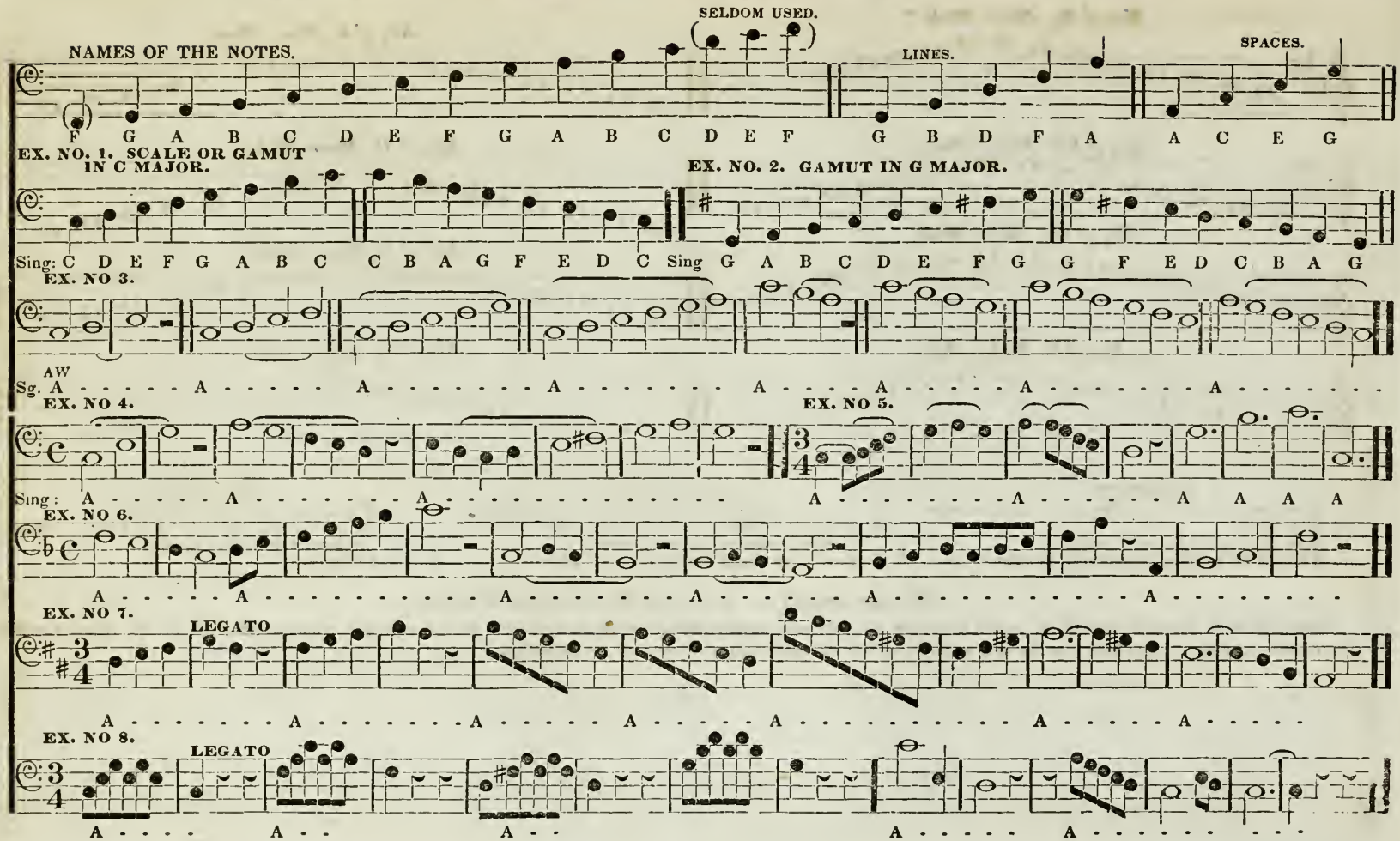


TABLE No. 1. Exercise, to practise the Time without rests. Mixt Time.

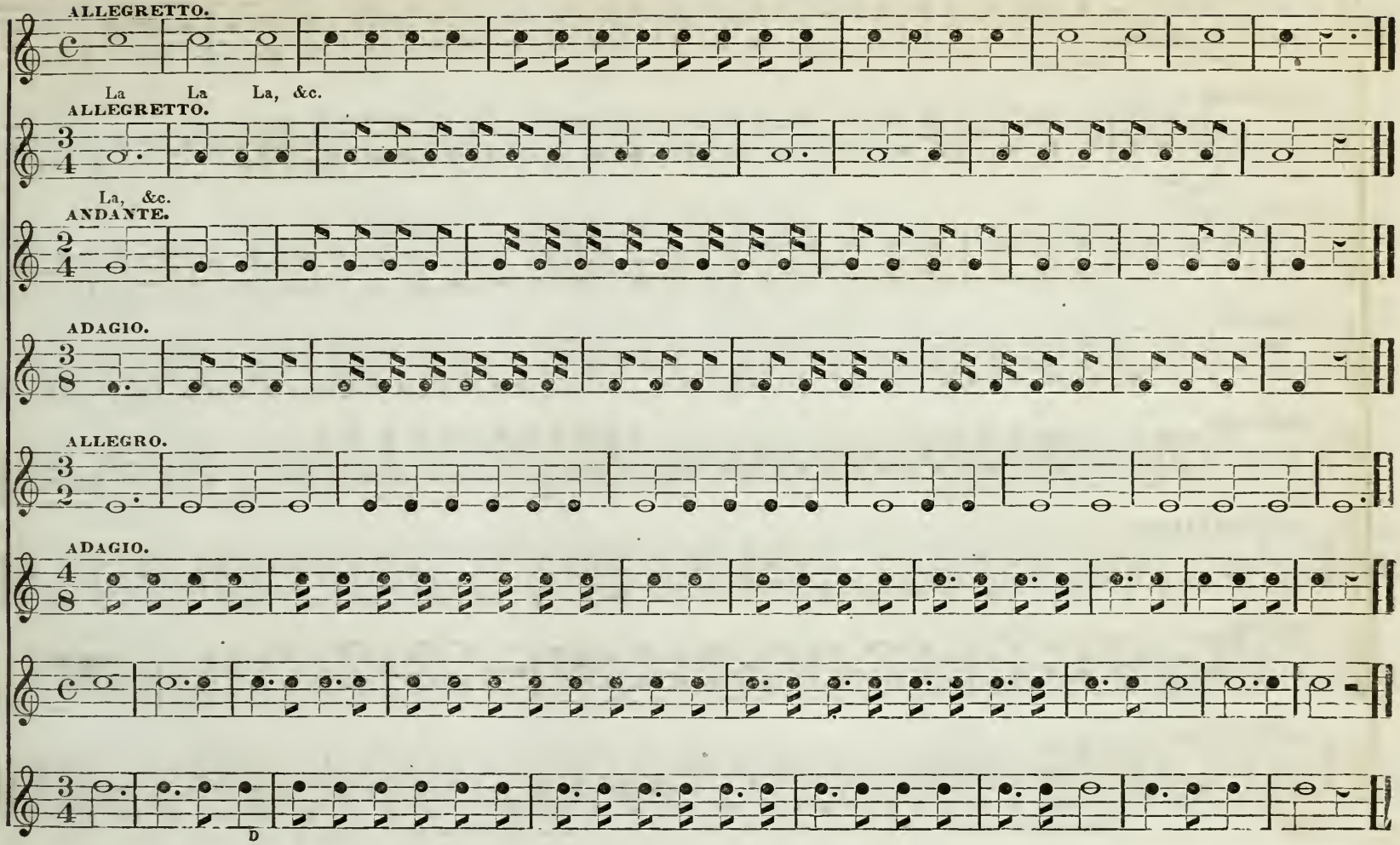
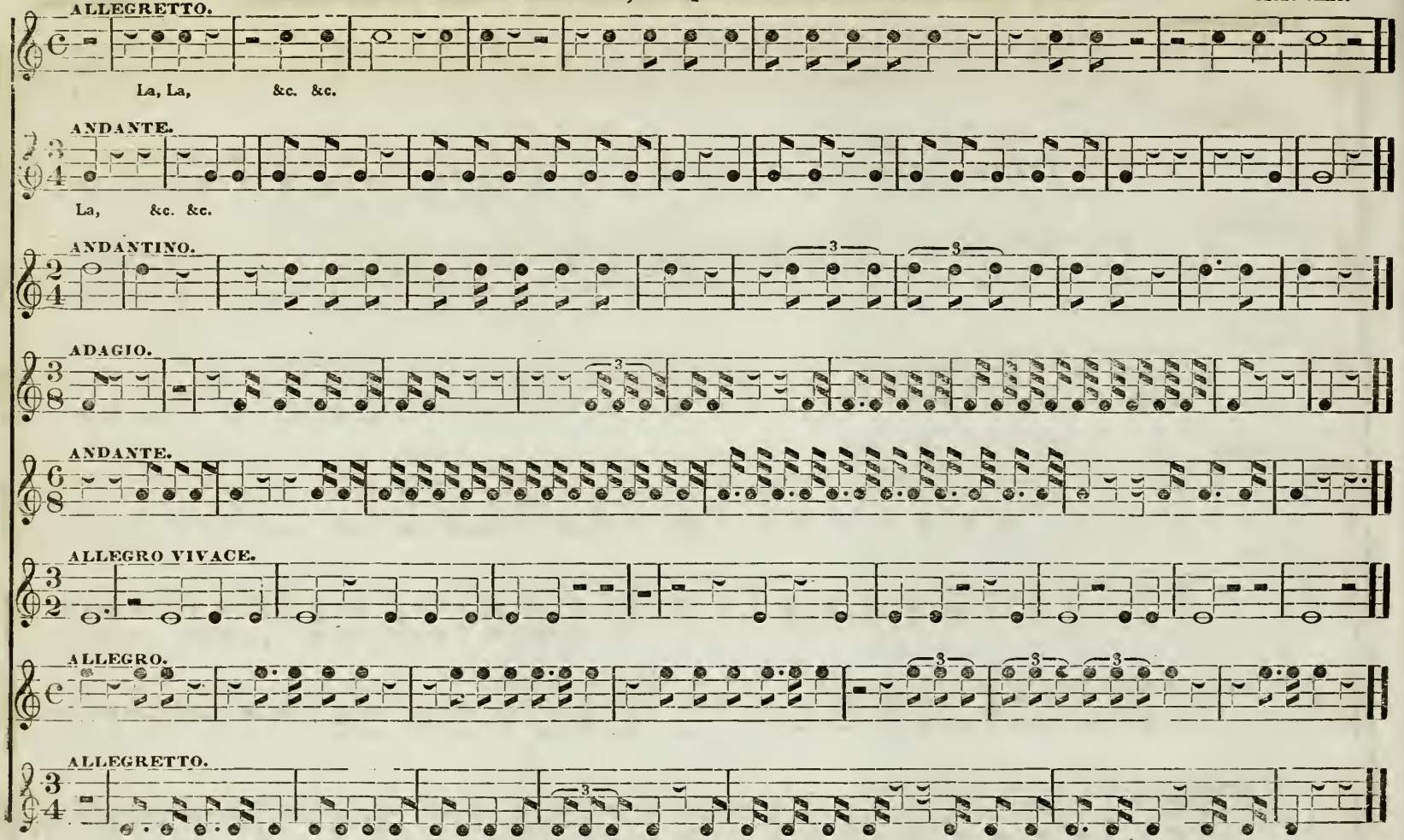


TABLE No. 2. Exercise, to practise the time with Rests.

Mixt time.



Remark: Let the scholars count the Time, and beat the Notes with the hand, or let them beat the Time and sound the Notes

TABLE No. 3. Exercise to practice the Time with Rests.

Mixt Time.

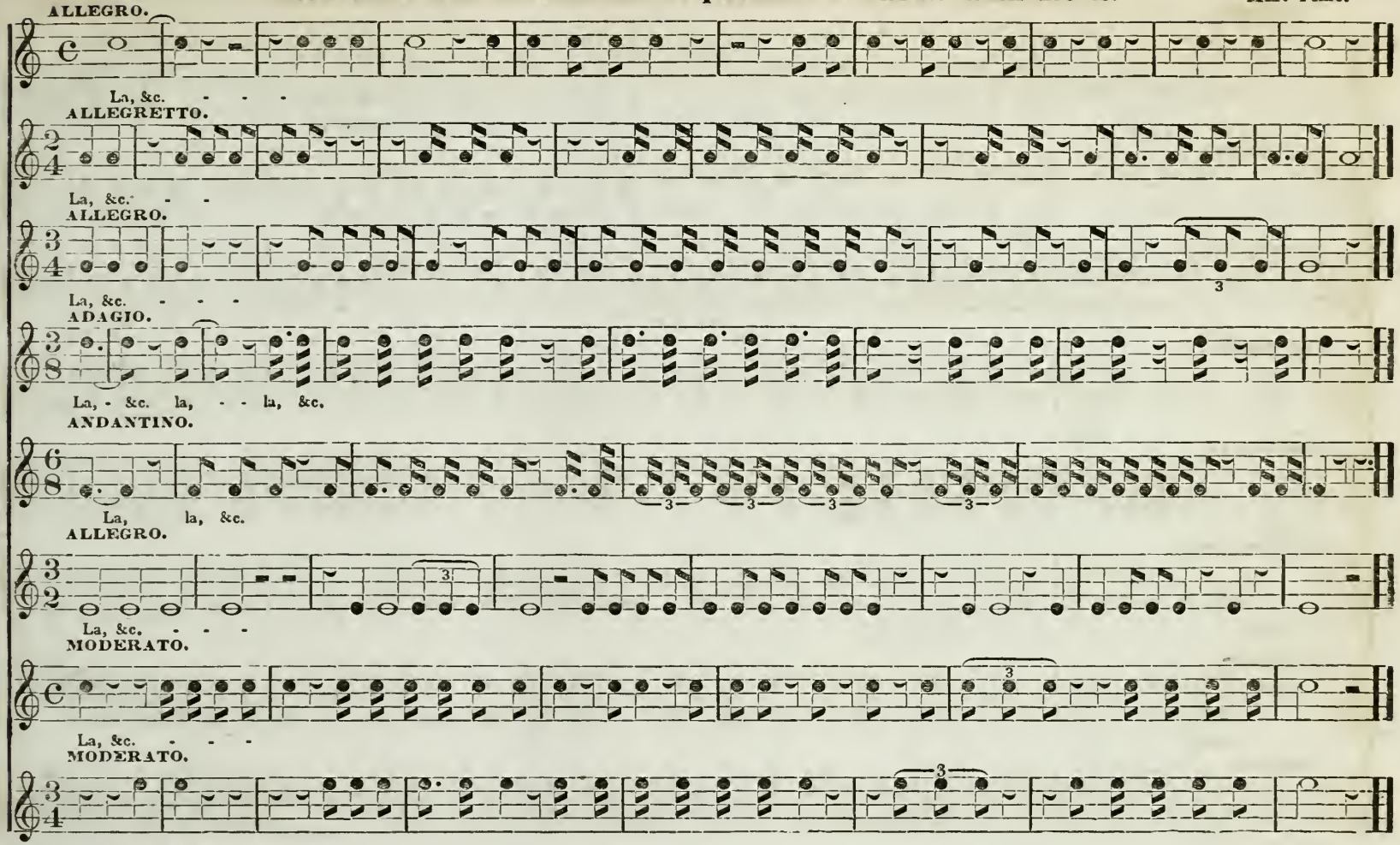


TABLE No. 4. Exercise to practice the time with Rests.

Mixt time.

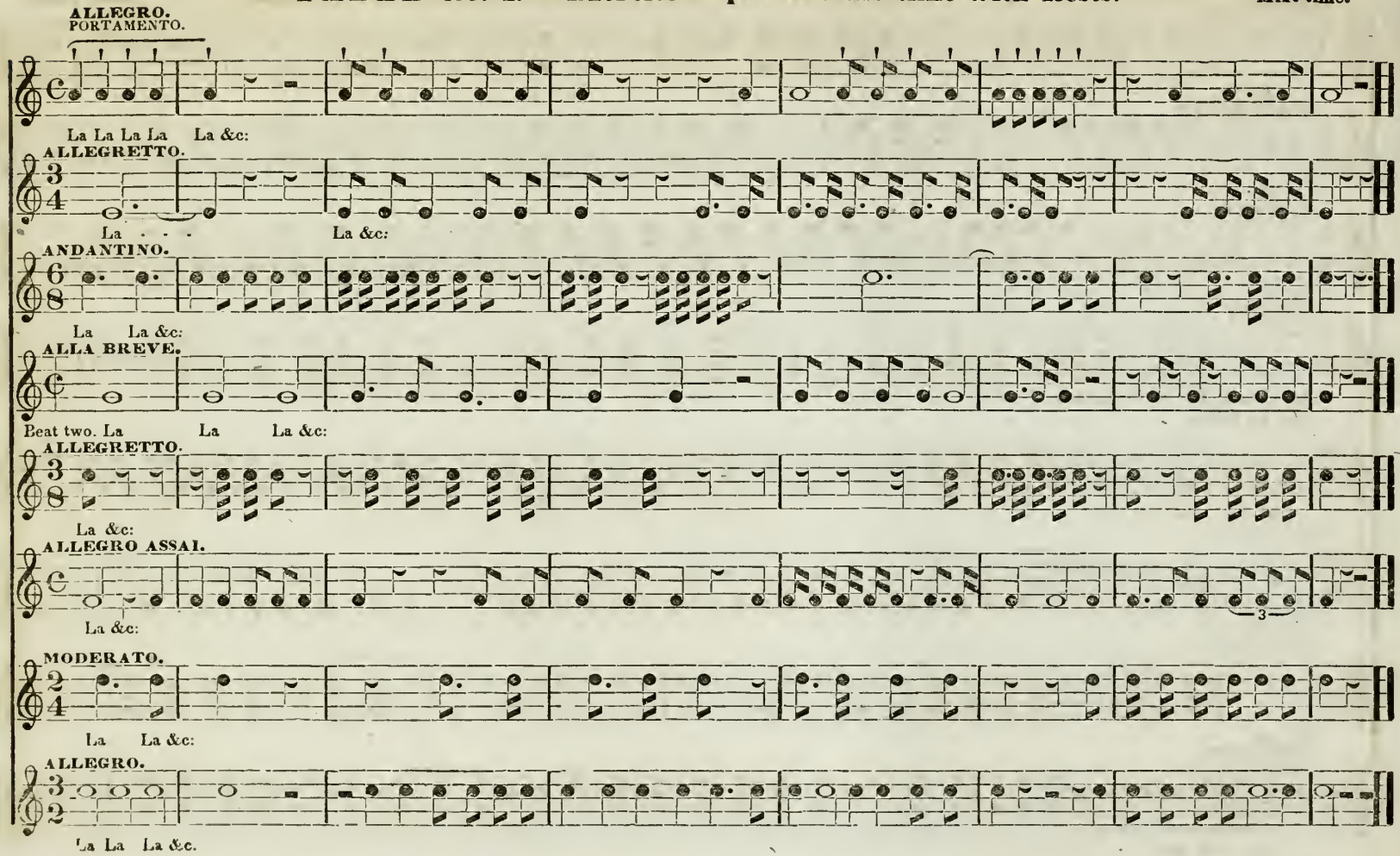


TABLE No. 5. THE GROUND AND FOUNDATION OF ALL SINGING.

1. Improving a good sound. 2. To swell the sound. 3. To keep in the breath. 4. To strengthen the chest.

Sing always a clear *a*, like *after* or *father*.

Scale or Gamut.

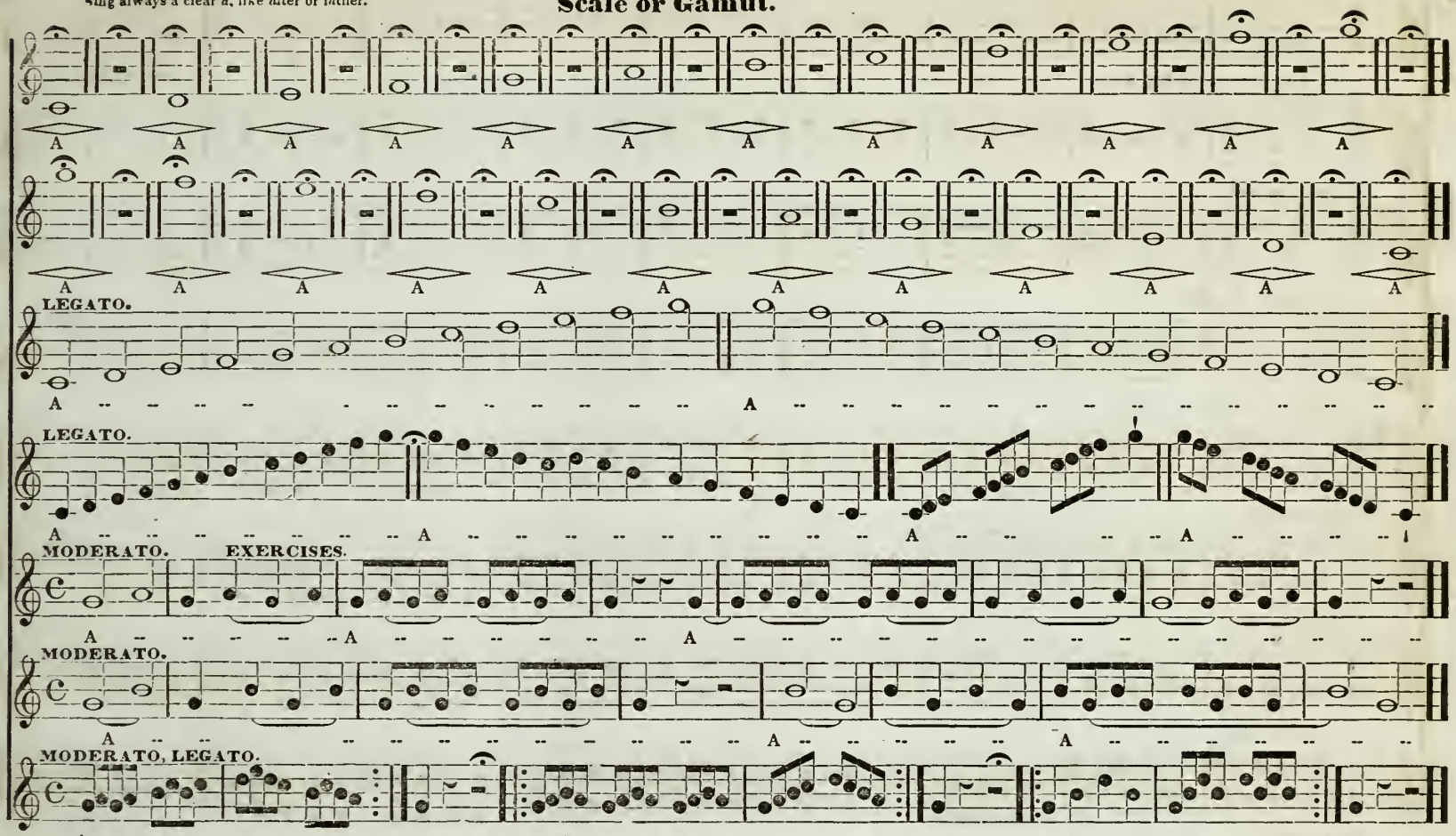


TABLE No. 6. Exercise to practice the Time and Intervals without Rests. Triple Time.

MODERATO.

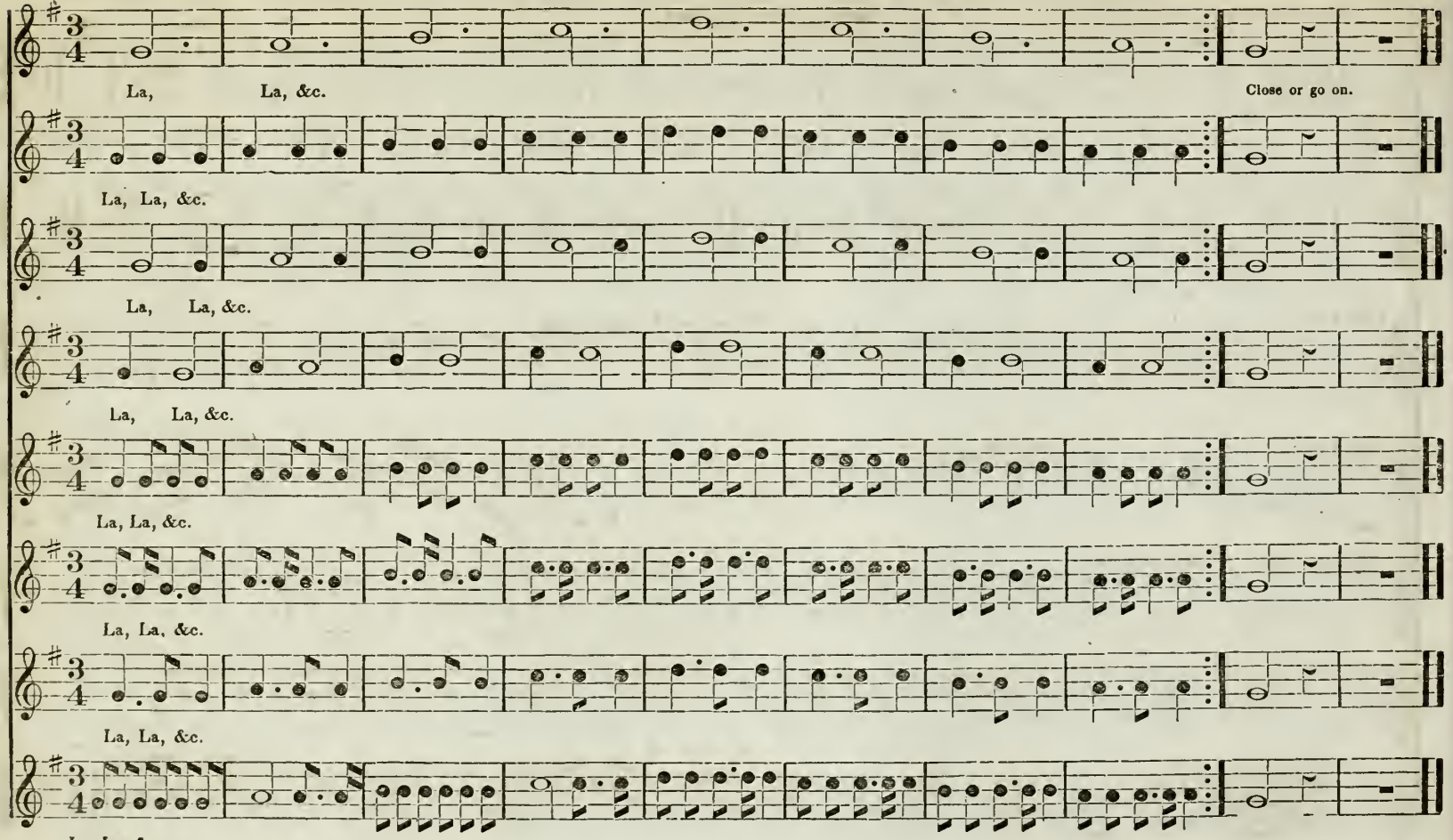


TABLE No. 7. To practice the Time and Intervals.

MODERATO.

Common Time.

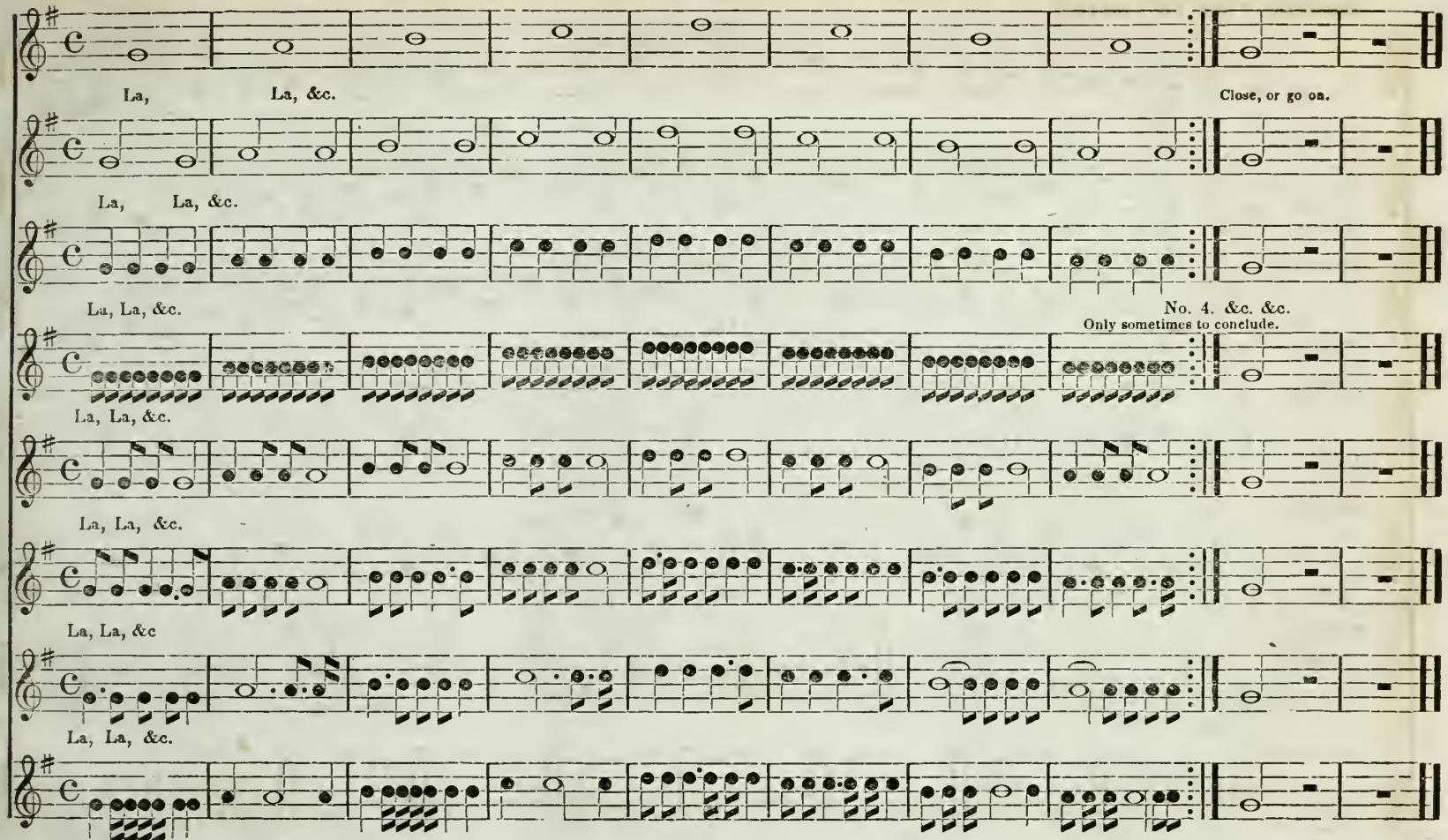


TABLE No. 8. THE INTERVALS.

To practice them in different Styles.

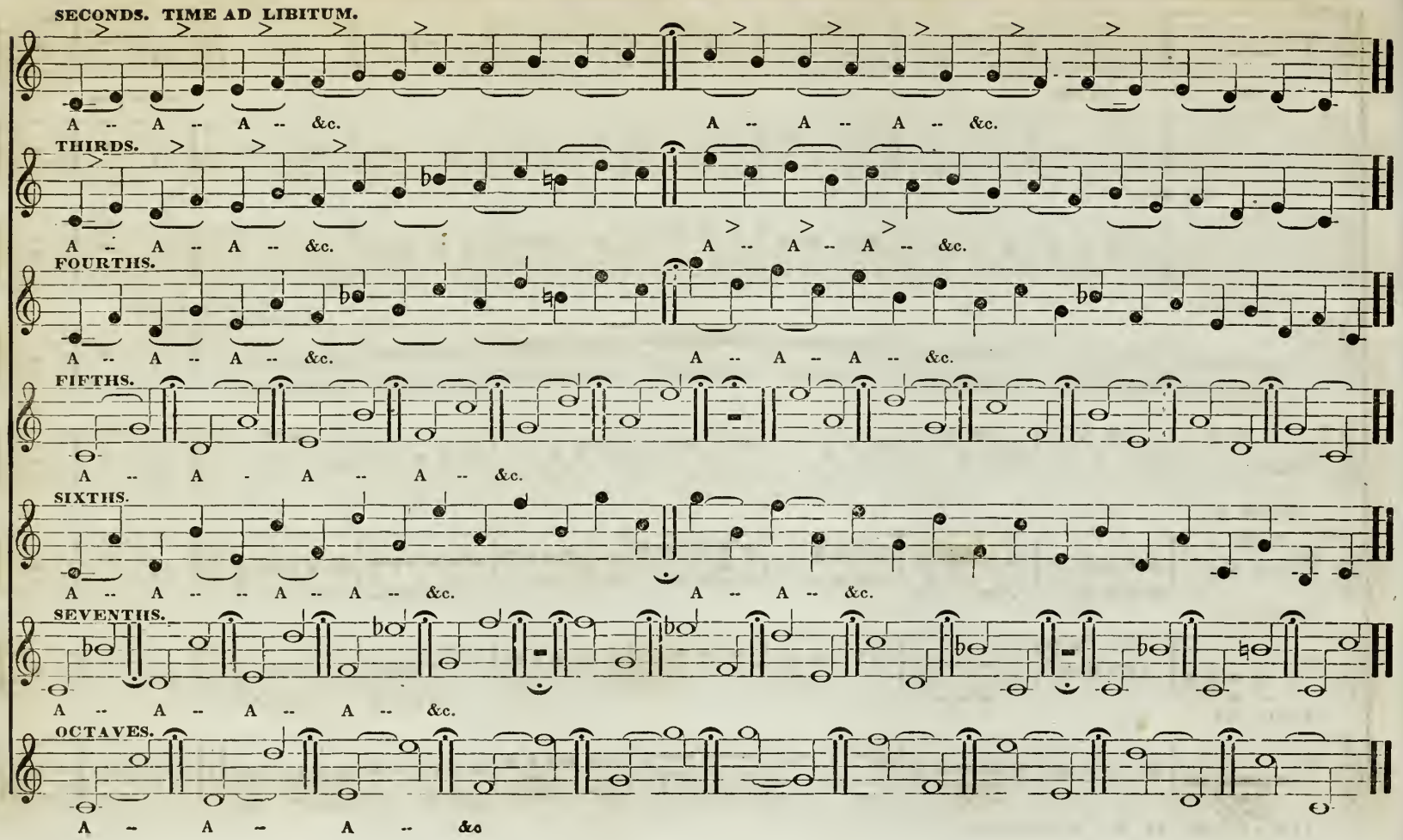


TABLE. No. 9. Examples in Seconds with Rests. Semp. Legato. Mixt time, and Mixt Keys.

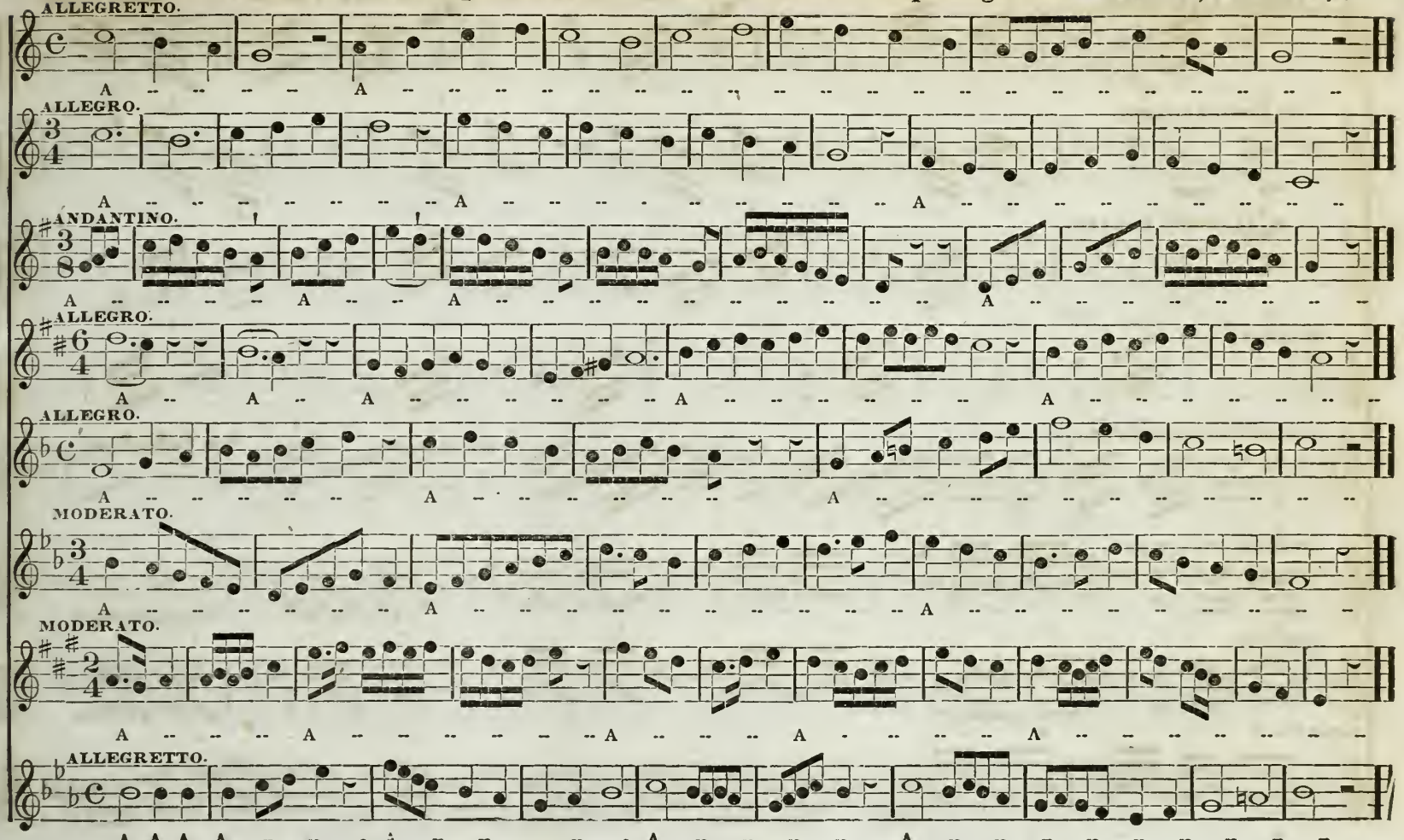


TABLE No. 10. Exercises in general to practice the voice.

Semp. Legato.

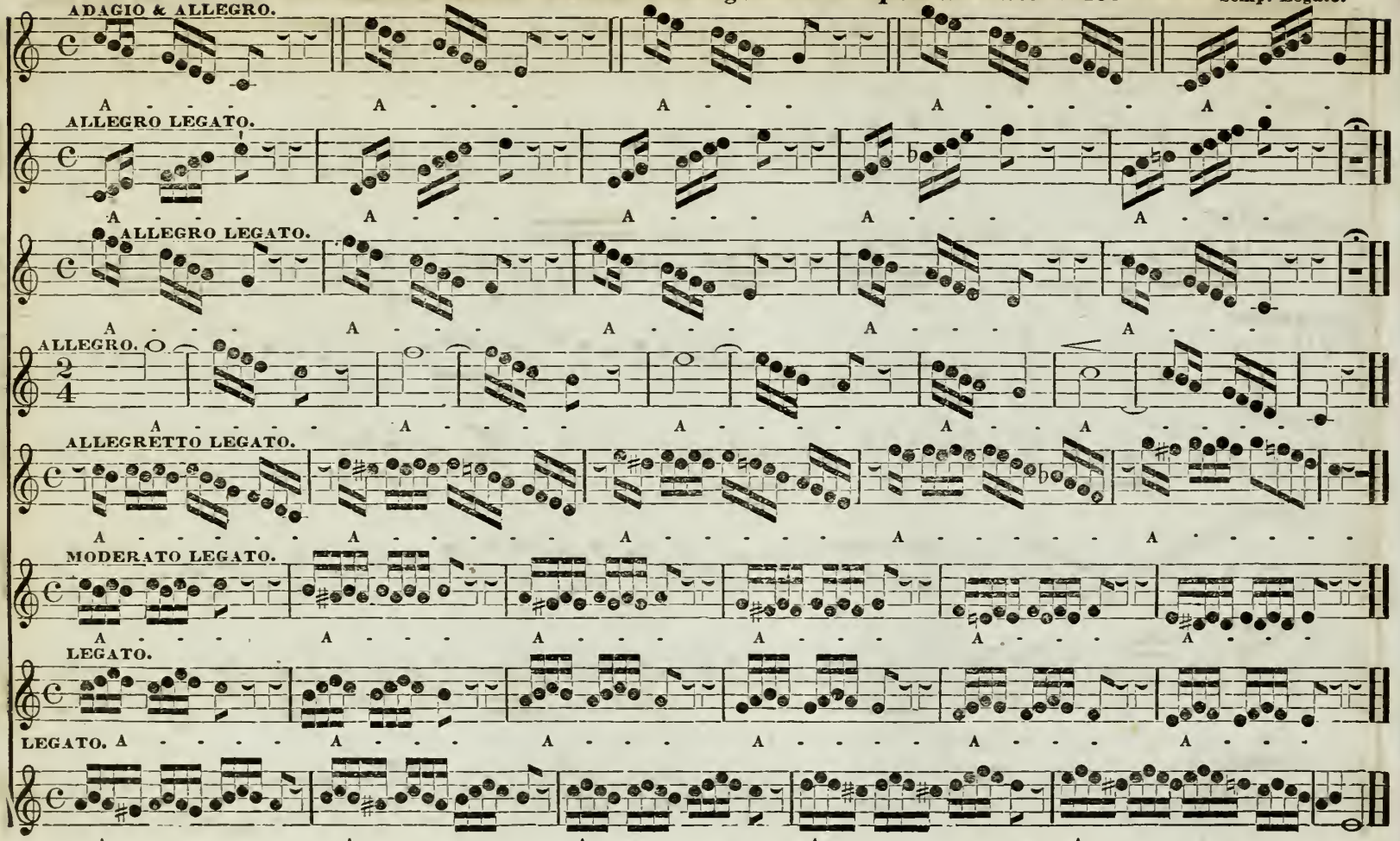
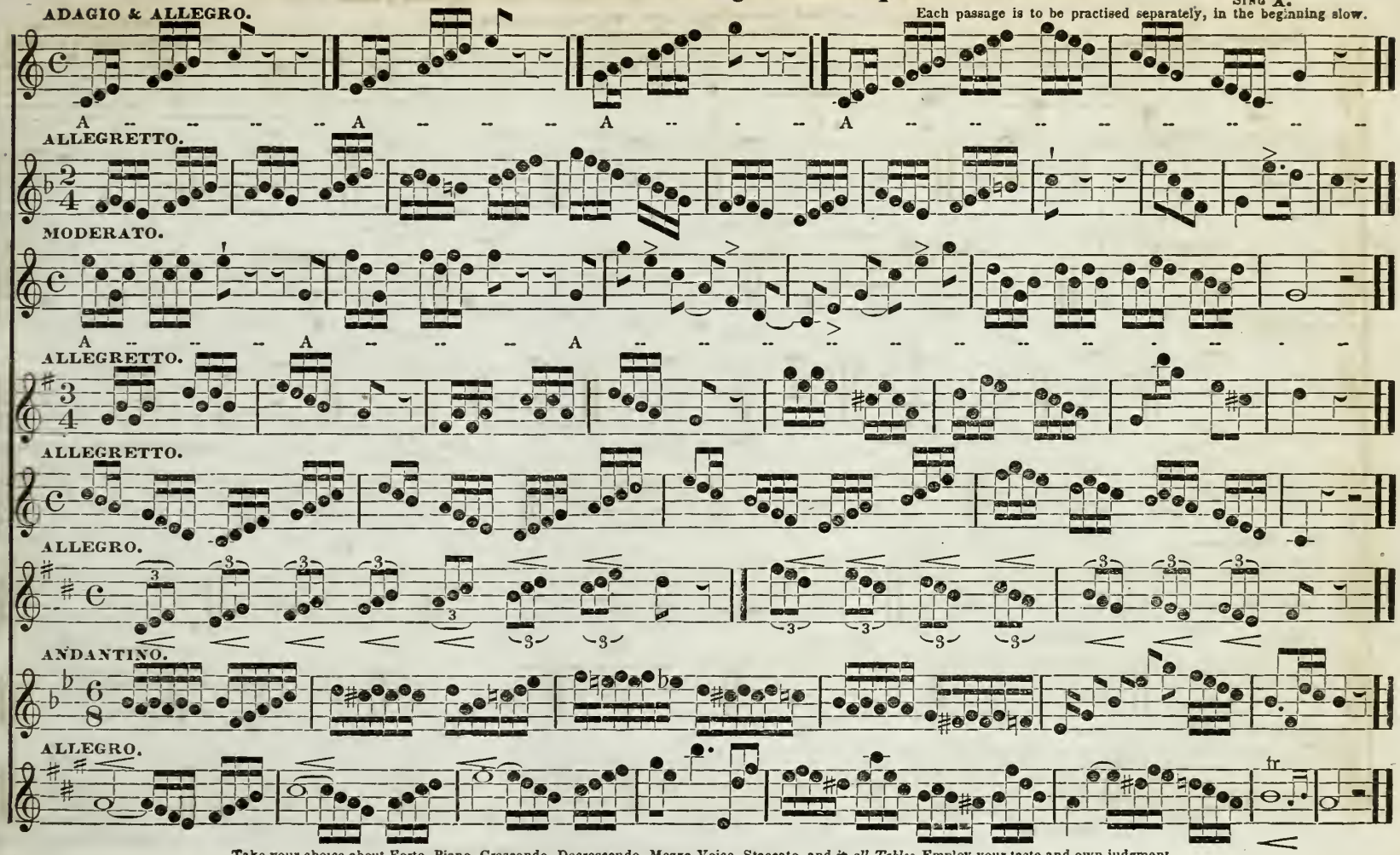


TABLE No. 11. Exercises in general to practice the voice.

SEMP: LEGATO.
Sing A.
Each passage is to be practised separately, in the beginning slow.

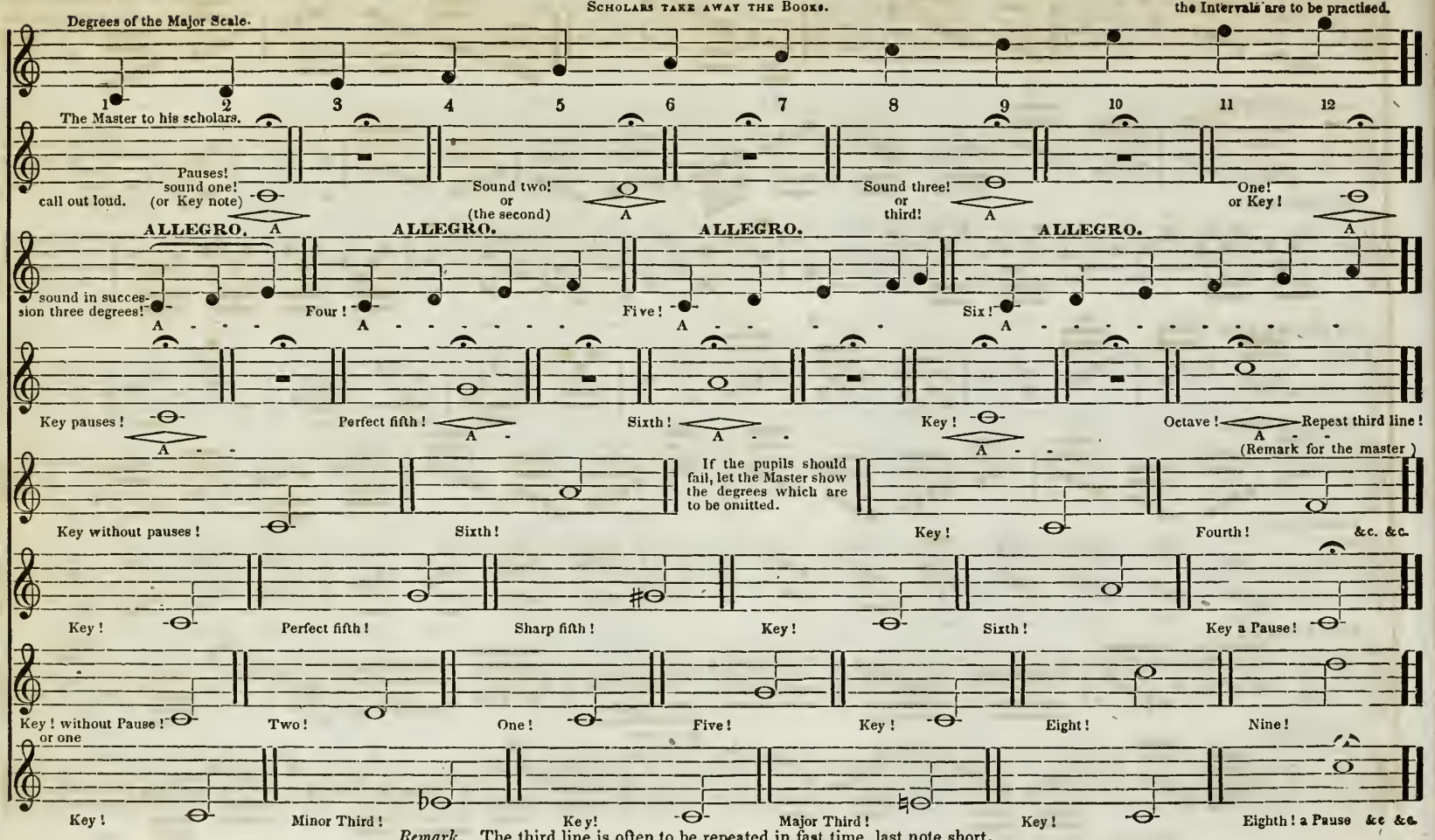


Take your choice about Forte, Piano, Crescendo, Decrescendo, Mezza Voice, Staccato, and *in all Tables* Employ your taste and own judgment

TABLE No. 12. To practise the Intervals.

A VERY IMPORTANT AND USEFUL PRACTISE.

SCHOLARS TAKE AWAY THE BOOKS.



Remark. The third line is often to be repeated in fast time, last note short.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

A, signifies, with, for, to, &c.
Accelerando, constantly accelerating in speed.
Adagio, slow.——(*ma*, but; *non*, not; too much; *molto*, much or very.
A duo, Duetto, is a composition in two parts, or for two voices.
A Tre, Terzetto, or Trio, in three parts.
A Quartre or Quartetto, in four parts.
Ad Lib., Ab Libitum, without strict observation of time, or at pleasure.
Affettuoso, affectionately.——*Con Affetto*, with affection, or tender expression.
Alla Breve, or Alla Capella, or a C with a line drawn through, signifies two beats in a bar, and is to be performed quick.
Allegrezza, lively.
Allegro, (*or Allo,*) brisk, quick.——*Allegro assai, di molto, agitato, vivace*, an increased quickness of *Allegro*.
Allegretto, a little brisk.
Allegrissimo, as quick as possible.
Alto, in German, Italian, and French compositions, means always the Second Treble, to be sung by a female or child's voice; but in English compositions, it signifies a high Tenor voice.
Andante, a little slow.
Andantino, a little faster than *Andante*.
Amen, yes it will certainly be done, or be it so, or may it be so.
Amabile, amiable.
Amoroso, tenderly.
Animoso, animate.
Anthem, in former times meant a portion of the Scriptures, set to Music: at present, however, it means not only that, but also sacred words put to Music, for 1, 2, 3, or 4 voices or parts, or a select piece.
Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
A tempo, in time: used where the singer is at liberty to retard, or quicken the time; and means that strict time must again be resumed.
Aria, an air—song.—*Arietta*, a small air—song.
Arioso or Cantabile, a melodious air.
Bass, the Bass part, and the lowest part in harmony.
Bis, twice, or repeat.
Brio, Brioso, Con Brio, fiery, or with great animation.
Brilliante, a brilliant style, or manner of execution.
Cadenza, a close; or a preparation to close, whole or half.
Canon, a scientific composition. Explanation would be entirely useless without knowing contra-point and fugue. There are a great many kinds of canons: pr. Ex. *canon simplex, canon duplex, canon triplex, canon apertus, canon clausus, canon ænigmaticus, canon cirularis, canon infinitus, canon perpetuus*. Some canons receive their names from certain kinds of imitations, like canon in *Hypoditono*, in *Epidiatessaron*, in *Epidiapente*, in *Hypodiapente*, in *Epidiapason*, in *Hypodiapason*, there are, perhaps, more than fifty kinds of canons.) All such names and expressions, on the top of a canon, have no meaning for performers, except in the canons *cirularis*, and *infinitus*, where only one part begins.
Cantabile, singing in a pleasing style.
Calando, (*or Calo,*) a diminution of time and sound, in general.
Canto, Cantus, the Air, the voice part or the melody.
Concertante, is added to a piece where the parts have the melody alternately.
Chorus, a composition for not less than 4 parts, often to 5, 6, 7, or 8 parts, sometimes signifies Chorus; Tutti; for all the voices.
Coda, the close of a composition, or an additional close.
Con fuoco, wild, with fire.
Con, with.
Con anima, with soul—expression.
Comodo, like *Allegretto*, commodious.
Con moto, fast.
Choral, is a peculiar composition of old Church style, slow movement, written in equal rithmen, (time.)
Crescendo, or Cresc., to swell the sound—*Decrescendo, or Decresc.*, to diminish the sound.
Chromatic, a term given to a succession of semitones, in relation to melody or harmony.
Da Capo, (*D. C., or D. Cp.*) to repeat certain strains, or from the beginning, unto the *Fine*, (*End.*)
Dal Segno, (*D. Sg.*) from the sign.
Diminuendo, (*Dim.,*) gradually slower, diminishing.
Divoto, solemn or devout.
Dirge, a piece composed for funeral occasions.
Dolce, sweetly or soft.
Doloroso, con dolce, melancholy or dolorous.
Duo, Duetto, for two parts, with or without accompaniments of an orchestra.
Duolo, con duolo, with pain, sorrow.
E, and, as *moderato e flebile*, moderate and complaining.
Expressivo, expression, expressive.
Fagotto, Bassoon—also a stop on the Organ.
Falsetto, or voce di testa, Head voice produces the higher tones; is of a more delicate, and soft sound, artificial and seems to originate from the throat.
Eastoso, sublime.
Finale, the last part.
Fine, the end.
Forte, or F, loud.
Fortissimo, or FF, very loud.
SForzando, or Fz., $>$ $<$ with force, emphasis.
Fuga, or Fugue, a scientific composition where the parts constantly imitate and according to certain Rules—there are many kinds of Fugues.
(*Fuga ricertata, fuga libera, fuga saluta, fuga sciolta, fuga recta, fuga retrograda, fuga per augmentationem, fg. p. diminutionem, fuga per arsin et thesin*, in relation to the Theme: *fuga composita, fuga incomposita, fuga authentica, fuga plagalis.*) All such names and expressions are immaterial to the performers, and no anxiety need therefore to be felt concerning their meaning, nor that of the different canons.
Grave, very slow and serious.
Grazioso, graceful.
Gustoso, or con gusto, with taste
Hallelujah, Hebr. lang. signifies praise the Lord.
Harmony, an agreeable combination of musical sounds or different melodies, performed at the same time.
Innocentamente, Innocent.
Interval, the distance between any two tones.
Interlude, an instrumental passage introduced between.
Largo, slow—slower than Adagio.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Larghetto, pretty slow.
Lagrimoso, *Lamentabile*, *Lamentoso*, lamenting.
Legato, slurring the notes together.
Lento, slow, like Adagio.
Lentando, *rallentando*, *ritardando*, gradually retarding.
Listeso tempo, in the same time.
Ma, but.
Major, the correspondent major key, or major in general.
Marato, diminishing.
Marcato, well marked, or accented.
Majestoso, majestic.
Melody, the highest part, principal part, air.
Mesto, mourning.
Men, less—*men forte*, less strong.
Men vivo, with less spirit.
Messa di voce, swelling and diminishing the strains or sounds.
Mezzo, half, *mezzo forte*, (*MF.*) half loud (*MP.*) half soft.
Minore, the correspondent minor key, or minor in general.
Moderato, moderately.
Molto, much.
Morendo, dying away.
Motetto, a vocal composition, in general fugueing style, the words taken from the sacred scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.
Non, not.
Nota Sostenuta, passing quickly from *piano* to *forte*, and from *forte* to *piano*.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture, in dramatic music is an instrumental composition, which serves as an introduction.
Orchestra, the place or band of musical performances.
Organo, Organ.
Pastorale, in a natural, (pastoral) style.
Patetico, pathetical, grand, passion, effect.
Parlanto, more speaking than singing.
Piano, (*P.*,) soft, (*MP.*,) half soft.
Pedal, that part of the Organ, played with the feet.
Perdendo, *Perdendosi*, losing itself.
Piacere, *a piacere*, at pleasure.
Pianissimo, (*PP.*,) very soft.
Pietoso, soft, hasty.
Più mosso, quicker—*più presto*, *stretto*, the same.
Più, more—*più Allegro*, more lively—*più forte*, louder. *più tosto Andante*, rather a little slower.
Poco, *poco à poco*, by degrees, *poco à poco crescendo*, to swell the sound by degrees.
Pomposo, grand, pompous.
Portamento di voce, is the art of sustaining or carrying the voice, (or sound,) blending the notes together; contrary to *portamento* is the *staccato*.
Presto, quick—*Prestissimo*, very quick.
Primo, the first part.
Quartetto, a composition consisting of parts, each of which occasionally takes the melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Quasi, nearly as.
Rallentando, *Ritartando*, to diminish the time and sound gradually.
Recitativo, a sort of musical declamation, having to each syllable, a musical sound.
Risoluto, resolute, resolved, decided.
Ritornello, repeating certain phrases, the expression taken from a sort of ancient poetry: *Rondeau cest ma ritournelle continuelle.*
Secondo, the second part.
Semi Chorus, half the Choir or voices.
Segue, or (*Seg.*,) go on to the following.
Semprc, *or Semp.*, always, throughout the piece.
Senza, without—*Senza replica*, without repetition.
Serioso, serious.
Siciliano, a more slow movement, in general written in 6-4, or 6-8 time, like *pastorale*.
Smorzando, becoming extinct.
Soave, sweet.
Solo, for a single voice, (part,) *Soli*, for single voices in more parts.
Sopra, above—*come sopra*, as above.
Soprano, for a high *Treble* voice, signifies *Treble* voices in general.
Sostenuto, *or Sost.*, dwelling upon notes, in giving them a peculiar expression.
Sotto voce, middling strength of sound.
Sviceato distinct
Spirituoso, *or con spirito*, with spirit.
Staccato, *or Stoccato*, (*Stacc.*,) short and distinct.
Stretto and Stringendo, pressing the time faster.
Stringendo, pressing, hurrying on.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Syncopatio, is a slurring of the notes contrary to the natural accent.
Tasto Solo, (*T. S.*) signifies in *unison*, *all unisono*; in compositions for the Organ, signifies it without the Pedal Base.
Tacit, be silent.
Tardo, slowly.
Tunto, very.
Tempo, time—*A tempo*, in time—*Tempo primo*, the time of the first movement—*Tempo Secondo*, the time of the second movement.
Tando, slow.
Tempo gusto, like *moderato*, but not so serious.
Tenore, *con tenerezza*, tenderly, with tenderness.
Tenuto, like *Sostenuto*, (*Ten.*,) sustain the tone with equal strength.
Tenore, *Tenor*, a high male voice, the third part in compositions for four parts.
Timoroso, alarmed, timorous.
Trio, a composition for three parts.
Trillo, *Shake*, moving two successive tones constantly, and quickly after.
Tutti, (*T. or Tutt.*) all together.
Un poco, a little.
Unisono, *Unison*, sounding alike, in one or more octaves.
Veloce, quick.
Verse, one voice to a part.
Vivace, *or vivo*, a quick movement.
Vivacissimo, very quick.
Volta prima, the first time.
V. S. Volti Subito, *si volti*, *Verte*, turn, turn quickly.
Vigoroso, strong, vigorous.
Voce, the voice.
Vocc di petto, chest voice.
Voce di testa, head voice.
Zelo, ardent, zealous.

THE

Ancient Lyre,

OR

Boston Professional Musical Society's Collection

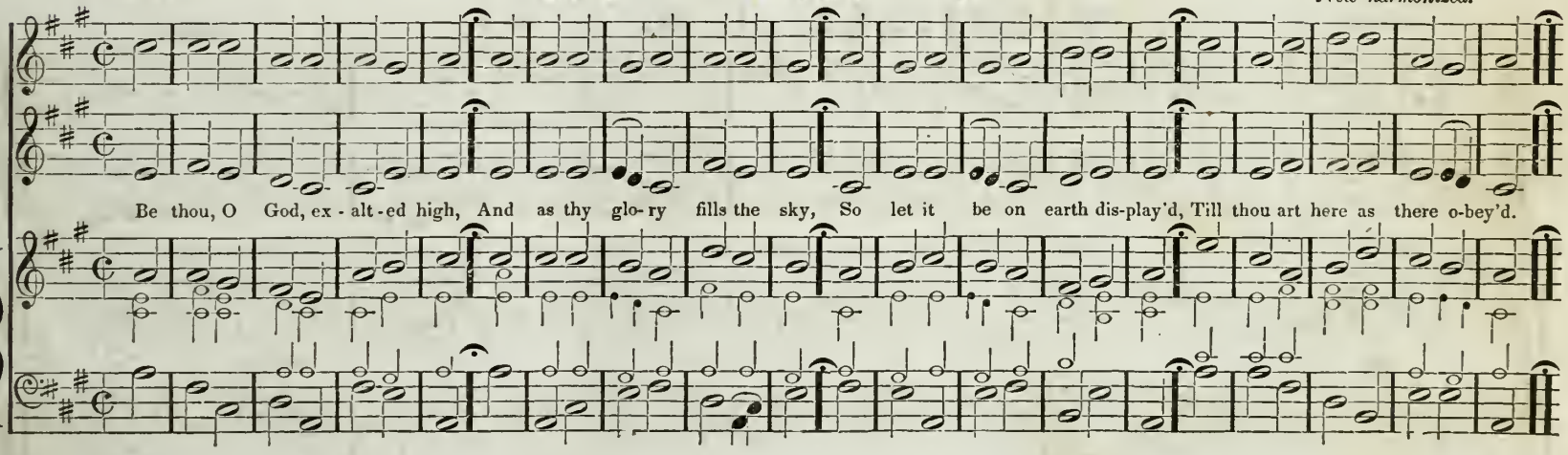
OF

Church Music.

CHORAL.

OLD HUNDRED. L. M. M

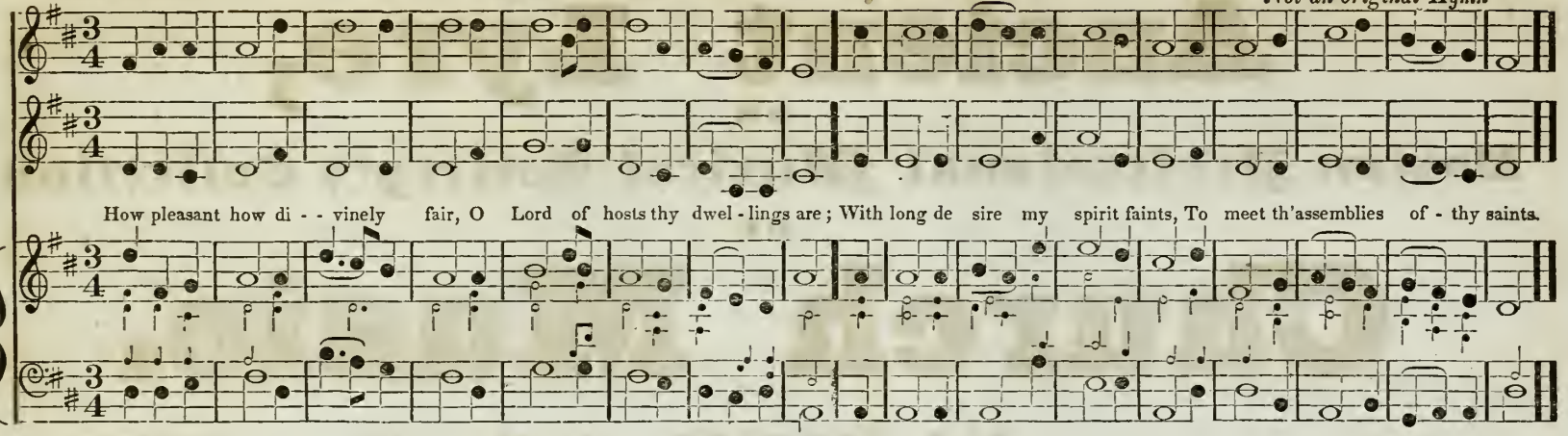
Martin Luther.
New harmonized.



ALLEGRETTO.

BLENDON. L. M. M

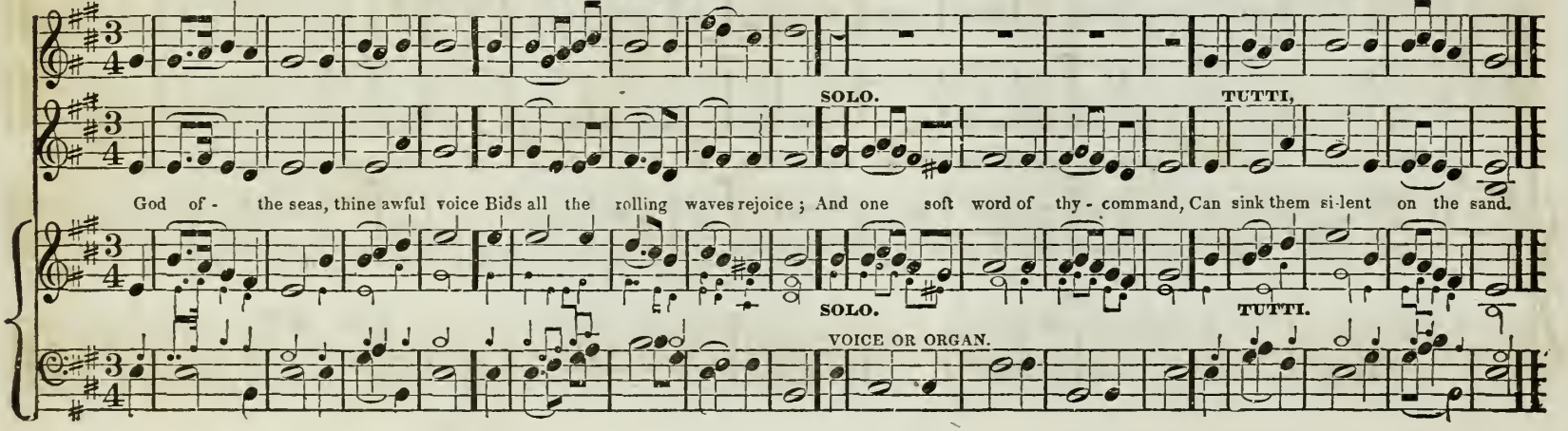
Giardini.
Not an original Hymn



ALLEGRO.

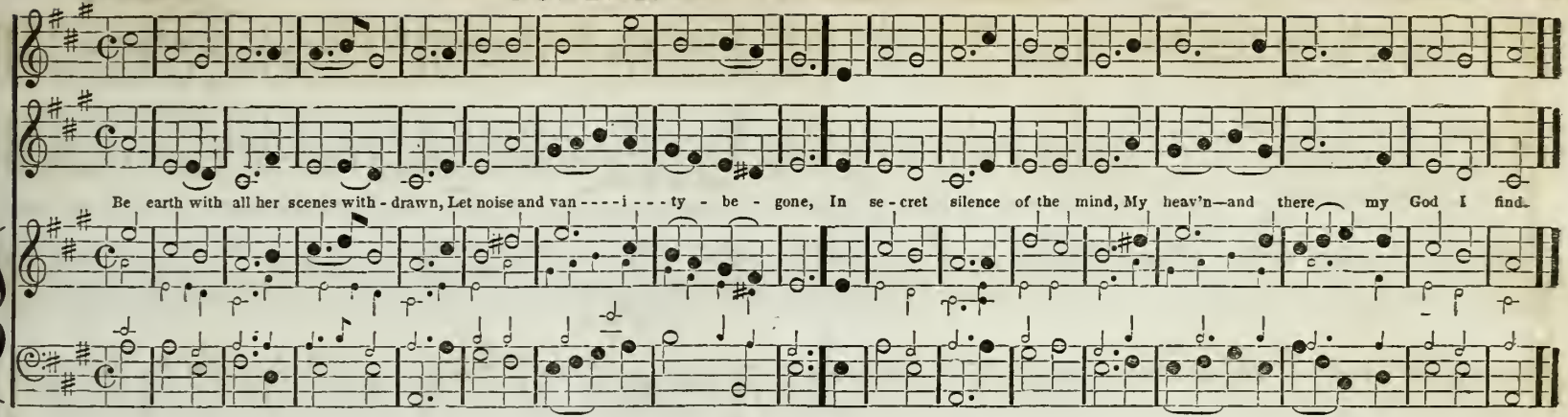
STONEFIELD. L. M. M

Stanley.



ALLEGRO.

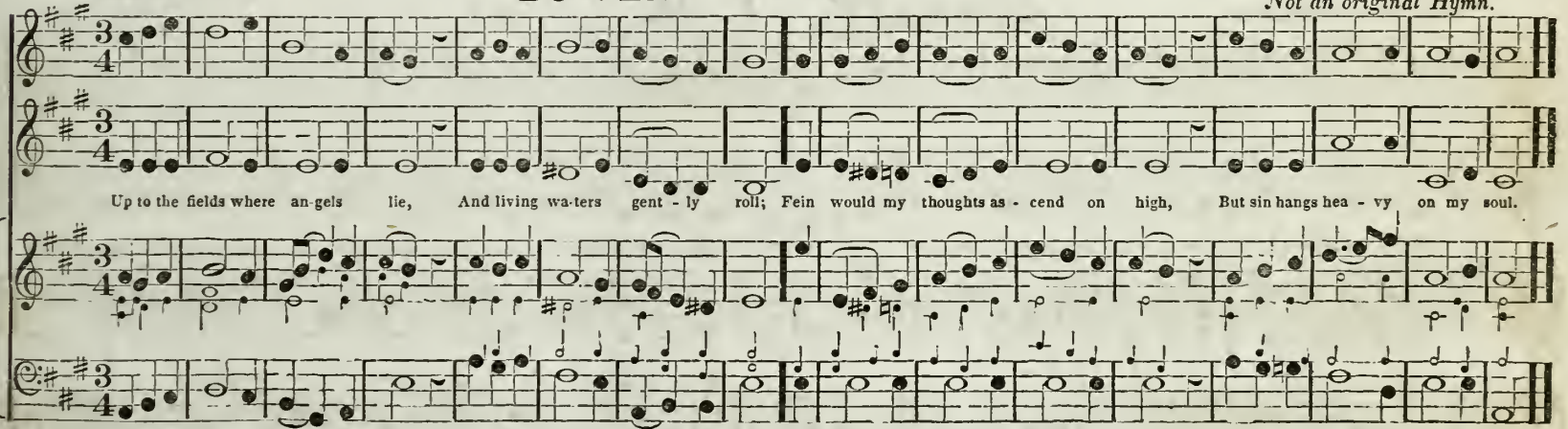
COSTELLOW. L. M. M



ALLEGRETTO.

BOWEN. L. M. M

Haydn.
Not an original Hymn.

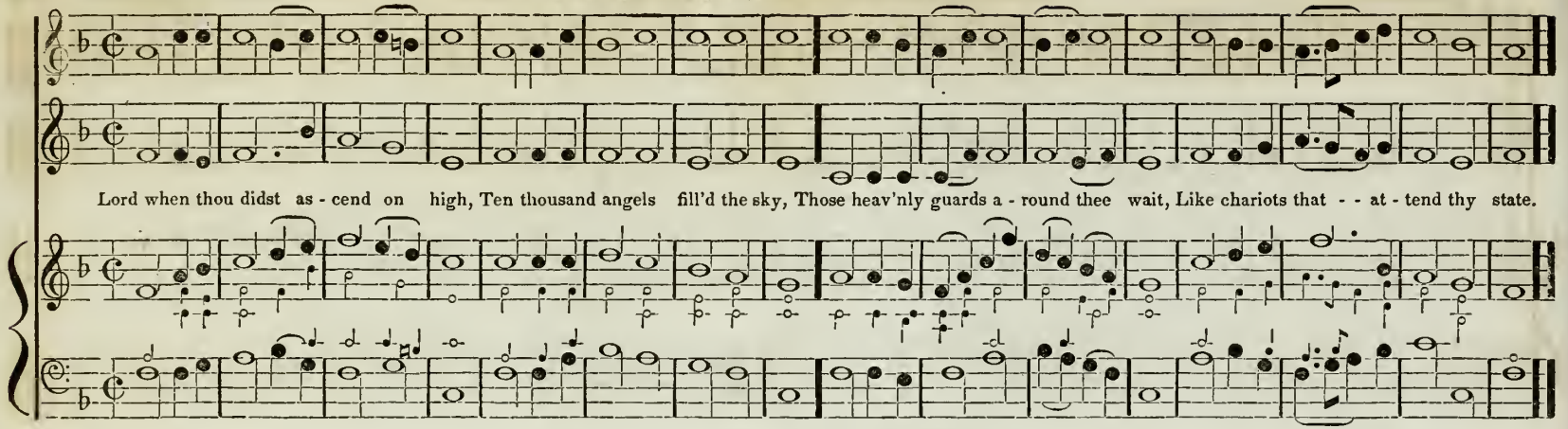


ALLEGRO MODERATO.

DUKE STREET. L. M.

M #

Hutton.

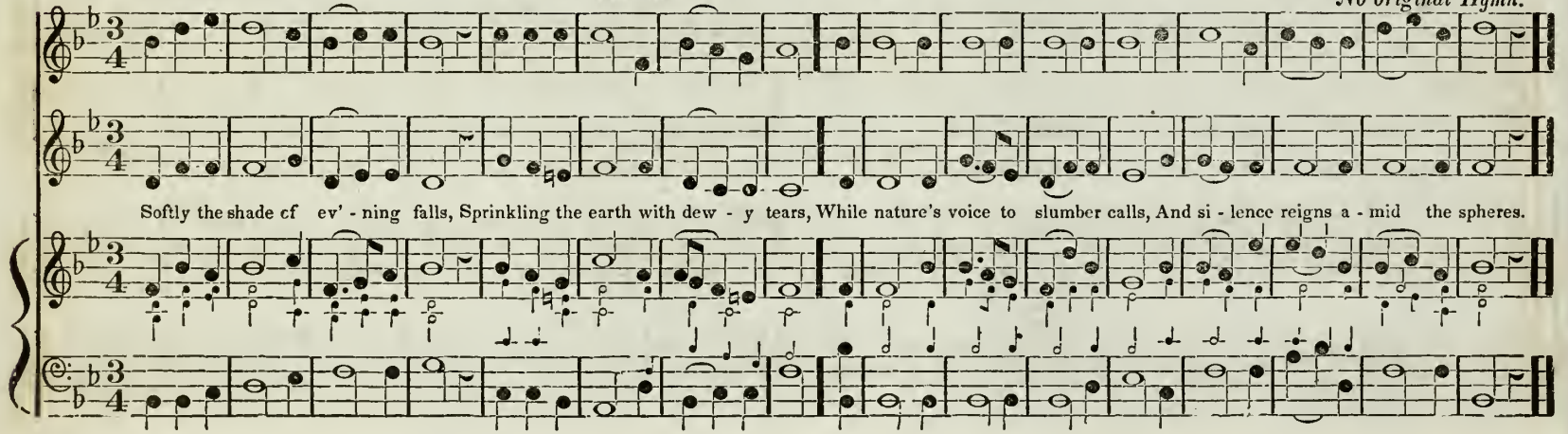


ANDANTE AMORoso.

GERMANY. L. M.

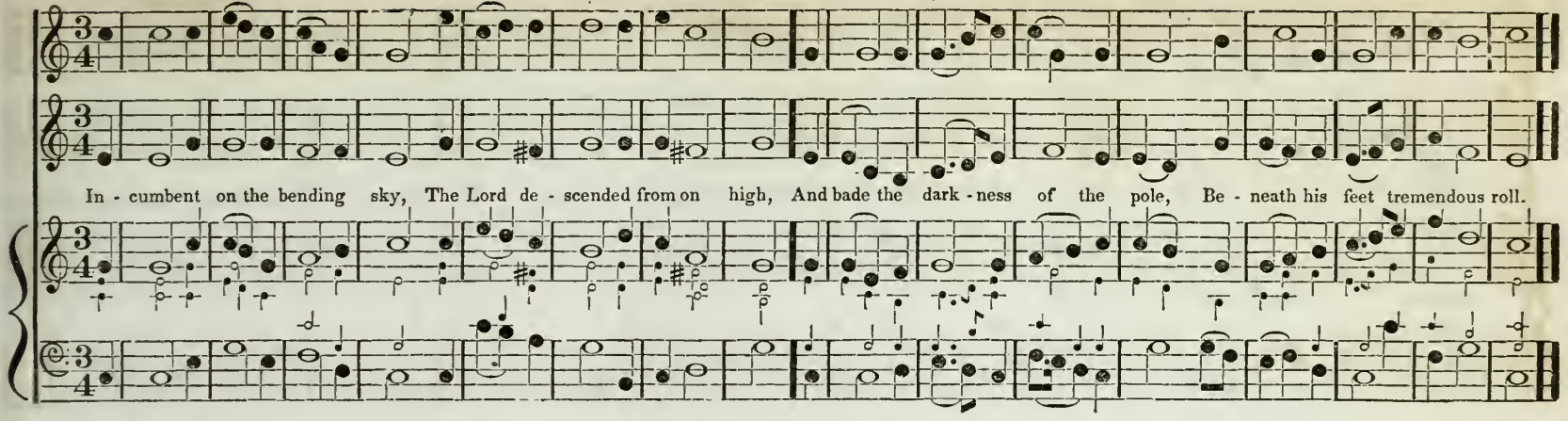
M #

L.V. Beethoven.
No original Hymn.



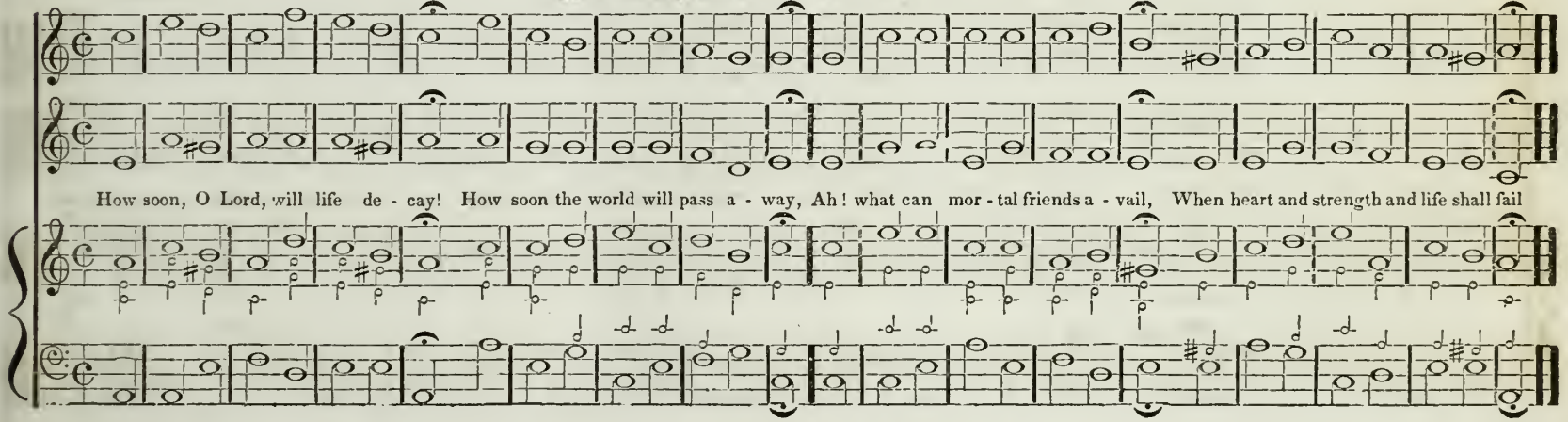
ALLEGRO.

WINCHELSEA. L. M. M♯



CHORAL.

HAMSTER. L. M. M♭

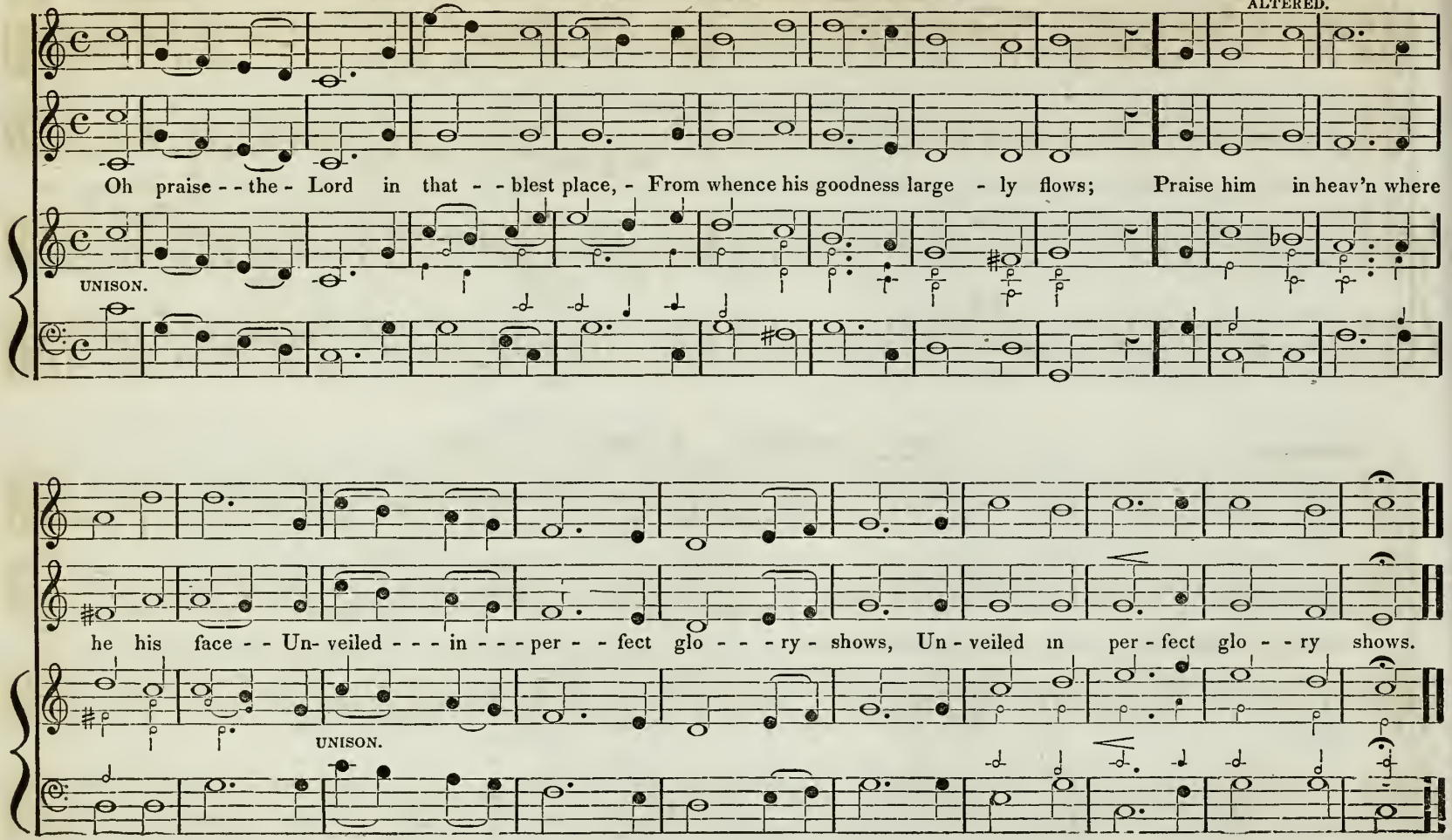


ALLEGRO ASSAI.

THE SEAMAN'S SONG. L. M.

M #

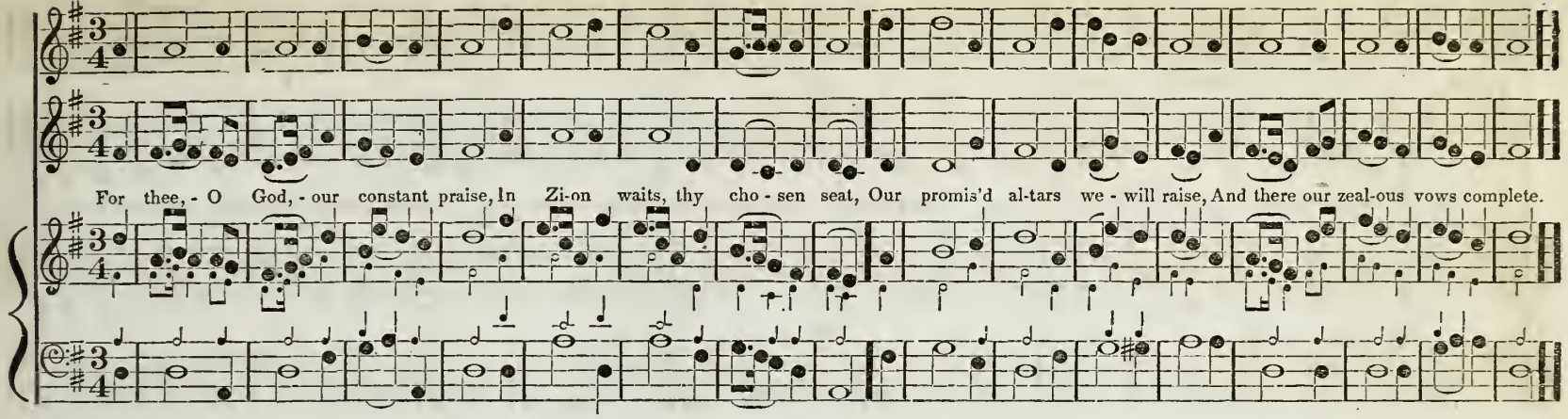
T. William's Coll.
ALTERED.



ALLEGRETTO.

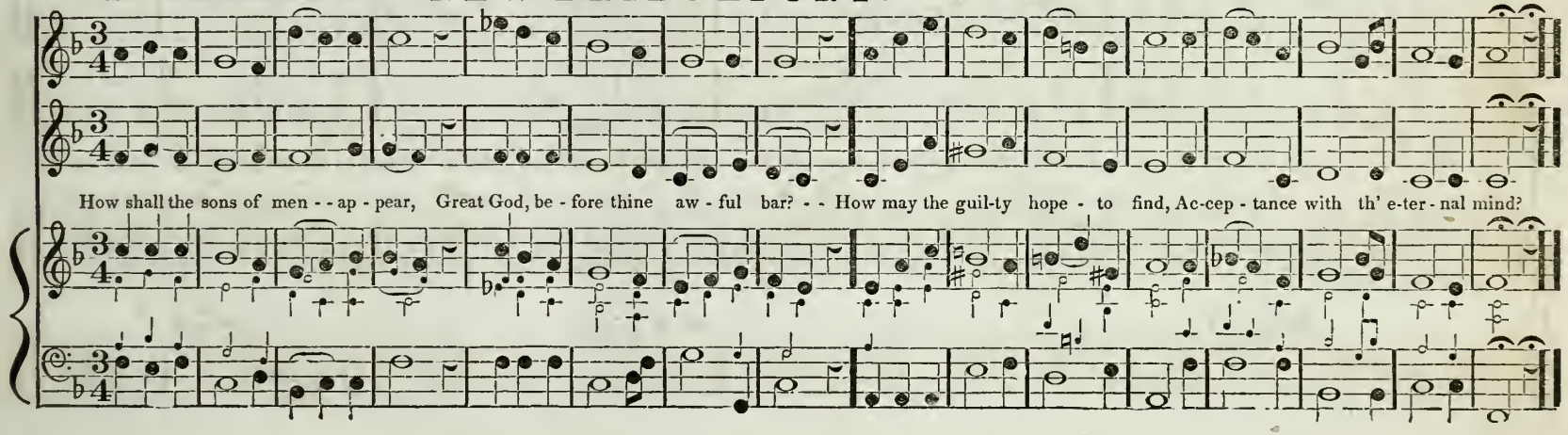
NEW SABBATH. L. M. M

Isaac Smith. 13



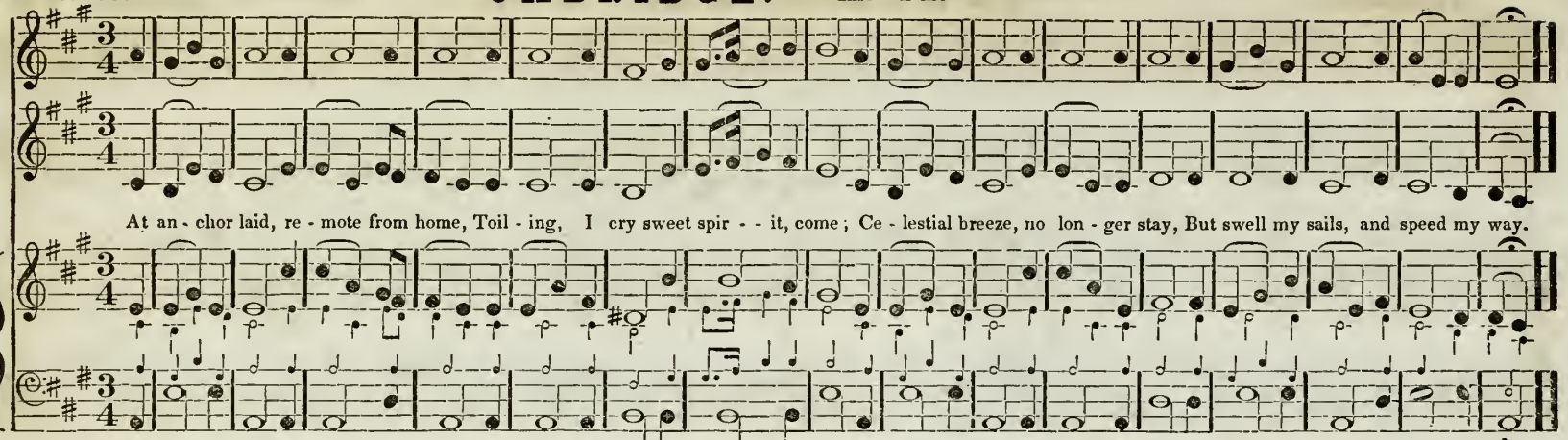
UN POCO ALLEGRETTO.

NEW BRIDGEPORT. L. M. M



ALLEGRETTO MODERATO.

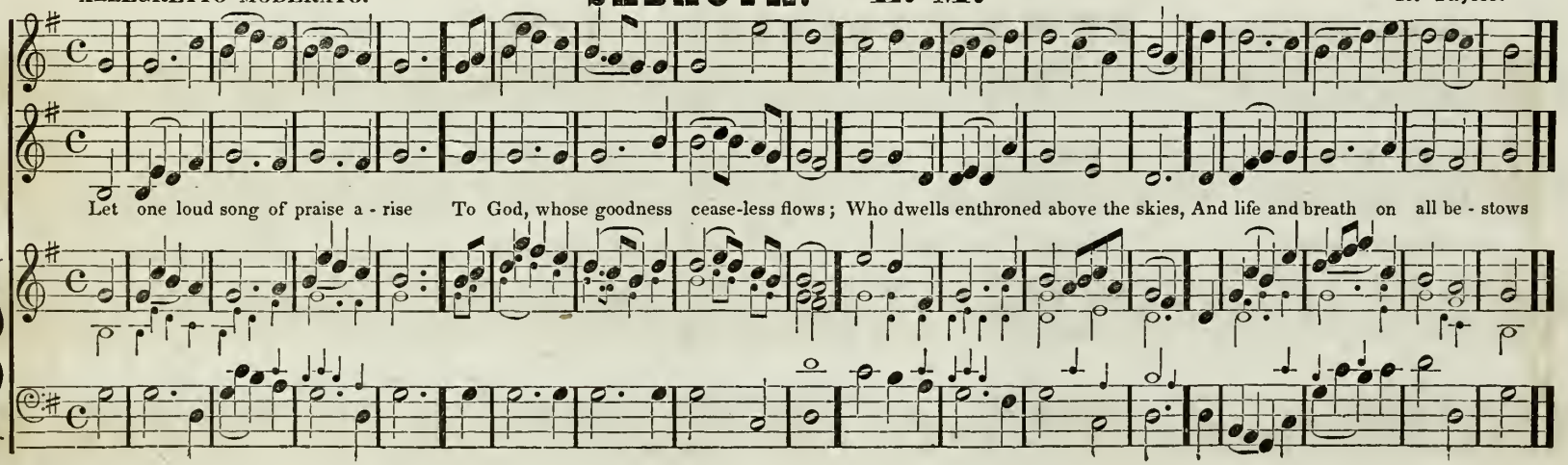
UXBRIDGE. L. M. M



ALLEGRETTO MODERATO.

SABAOTH. L. M. M

R. Taylor.



CAMDEN. L. M. M

ALLEGRO.

O hap - py day, that fix'd my choice, On thee my Sa - vior and my - God; - Well may this glow - ing heart re-

SOLO. TUTTI.

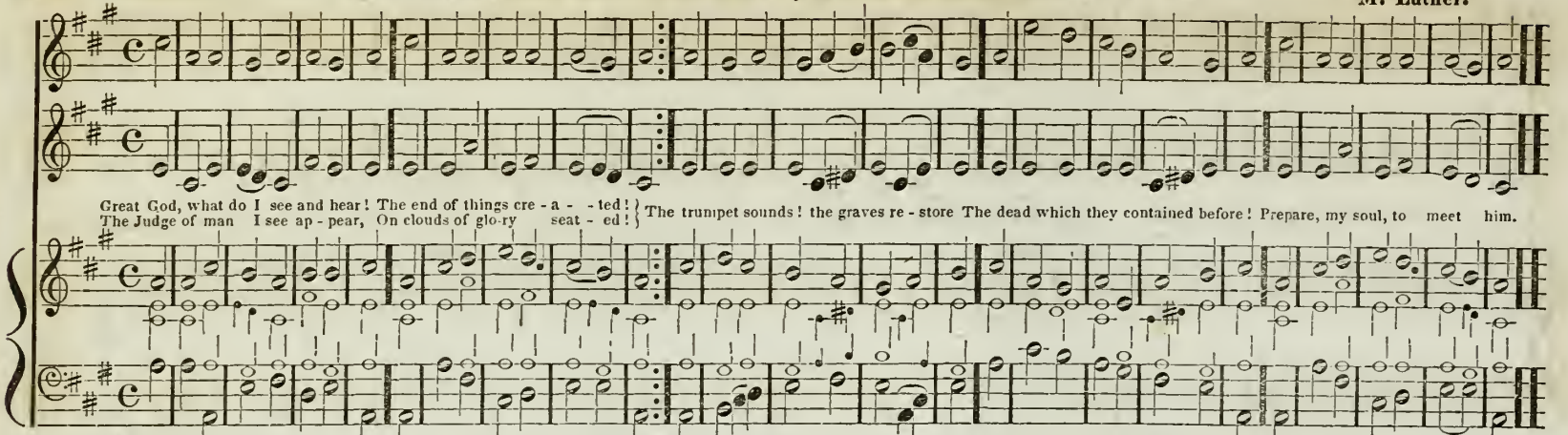
- - joice, And tell its rap - tures all - a - - - - broad, And tell its rap - - tures all a - broad.

SOLO. TUTTI

CHORAL.

MONMOUTH. L. M., L. M. 6 lines, or L. P. M.

Juagment Hymn.
M. Luther.

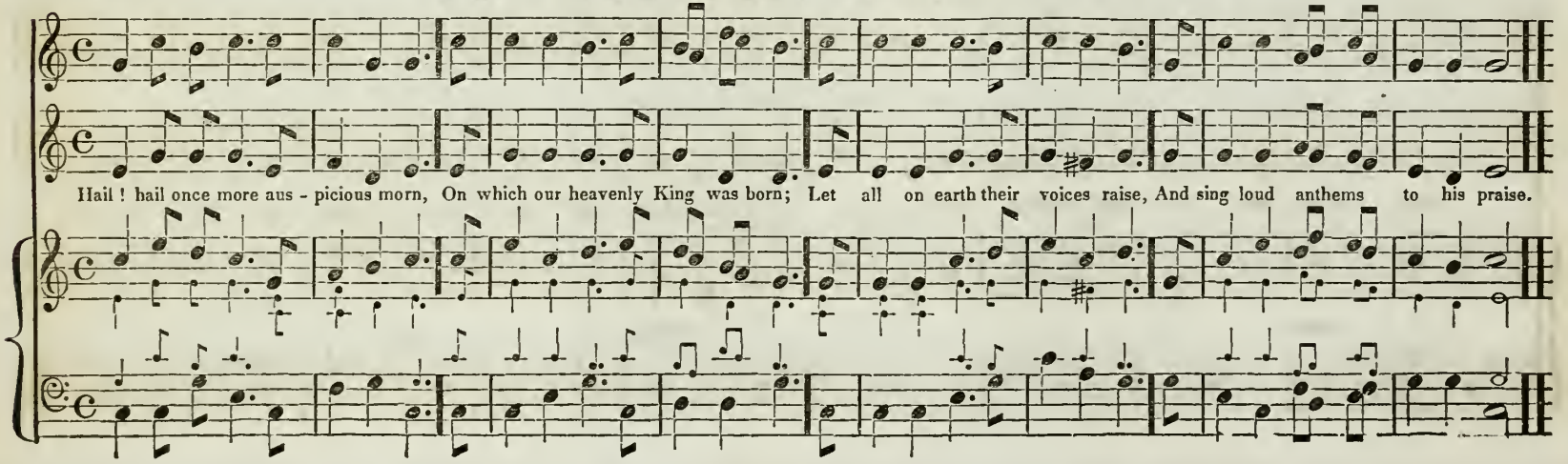


L. M.—Re-joice, ye shining worlds on high! Behold the King of Glo - ry nigh! Who can this King of Glo - ry be? The migh - ty Lord, the Savior's he,— The migh-ty Lord, the Sav-ior's he.
SOLO. TUTTI.

MODERATO.

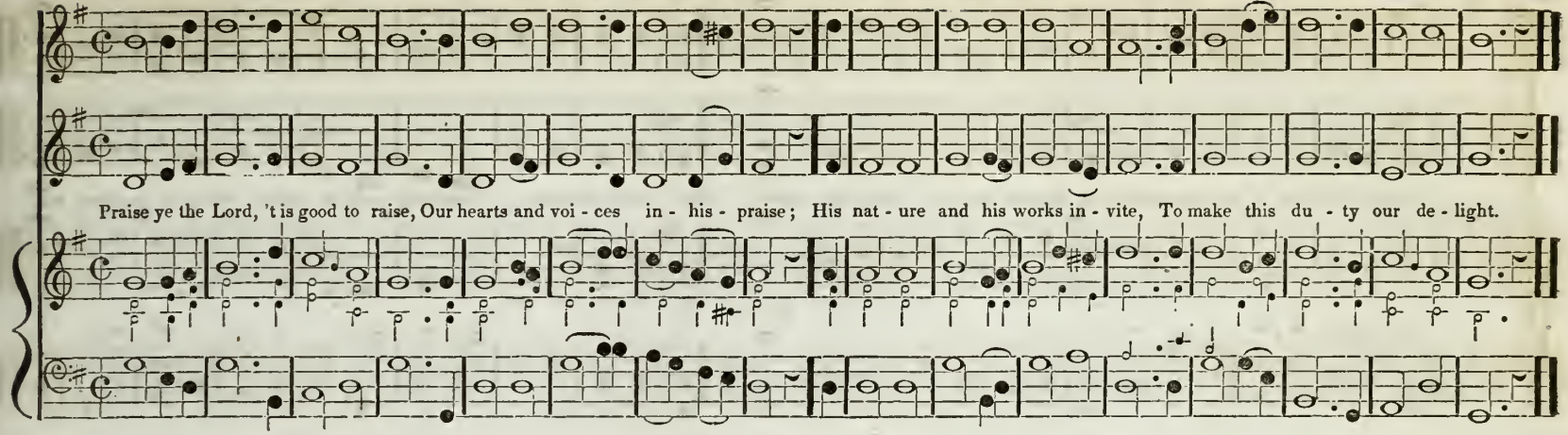
NEW RALSTON. L. M.

M #



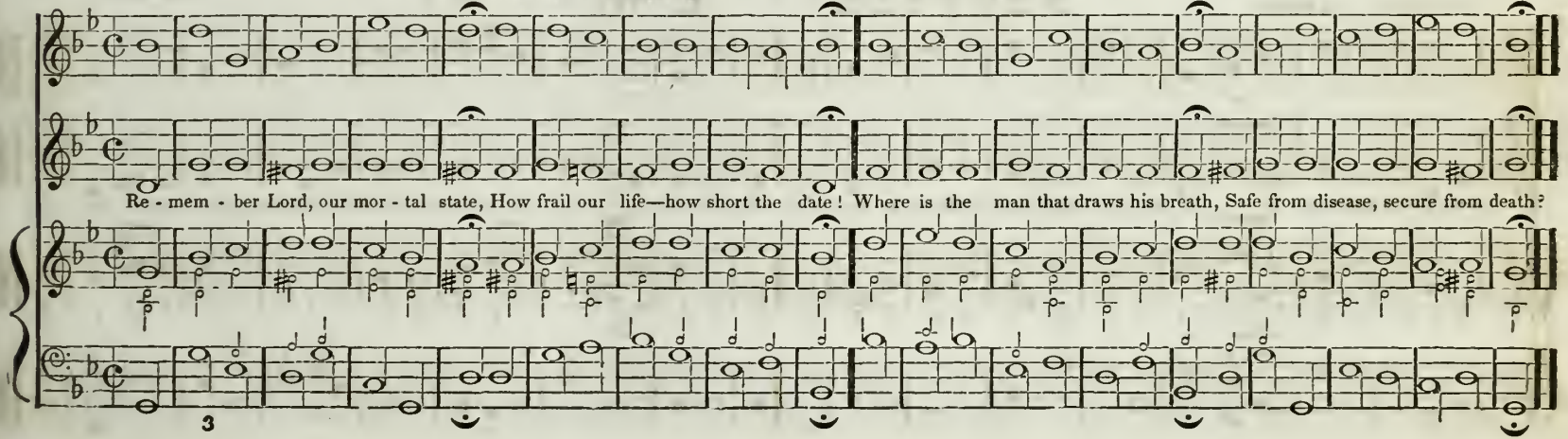
ALLEGRO ASSAI.

PARIS. L. M. M



CHORAL.

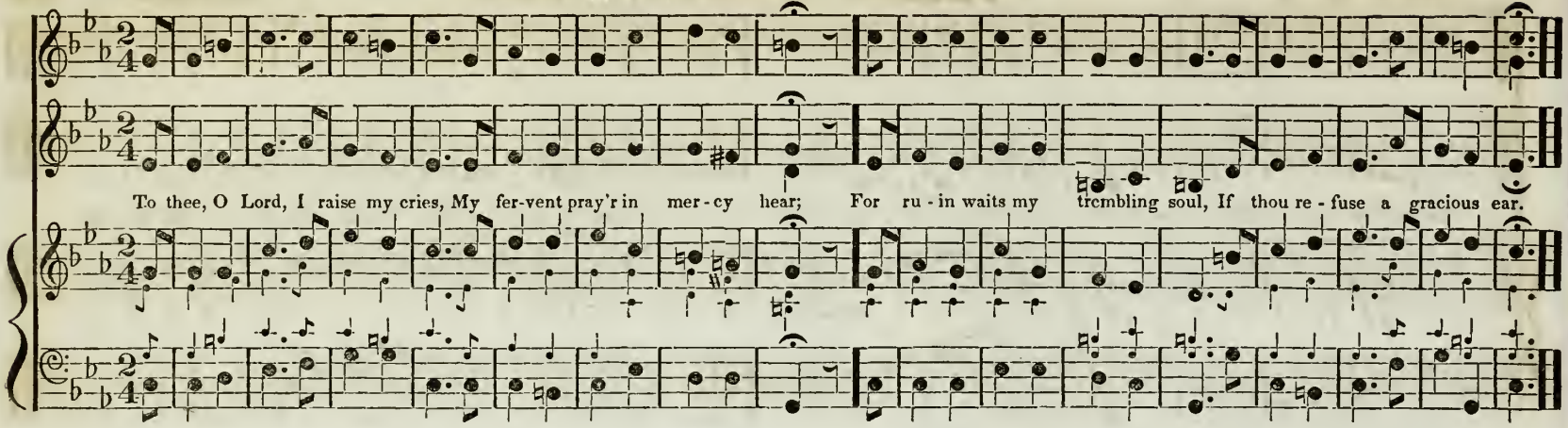
ARNSTADT. L. M. M b



UN POCO ADAGIO

GILMORE. L. M.

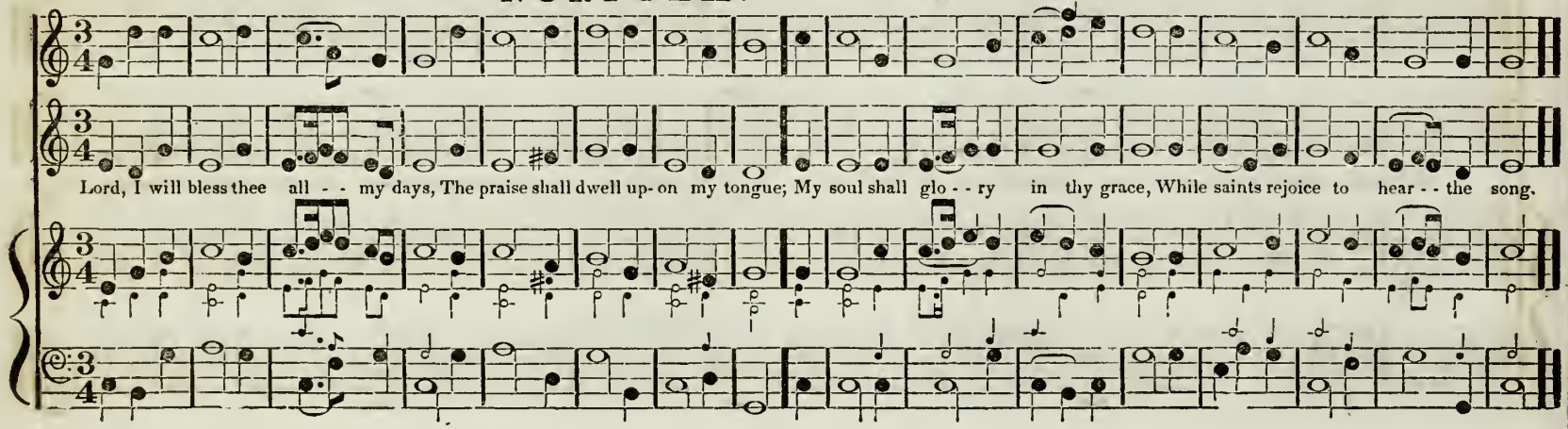
M b



UN POCO ALLEGRO.

NORFOLK. L. M.

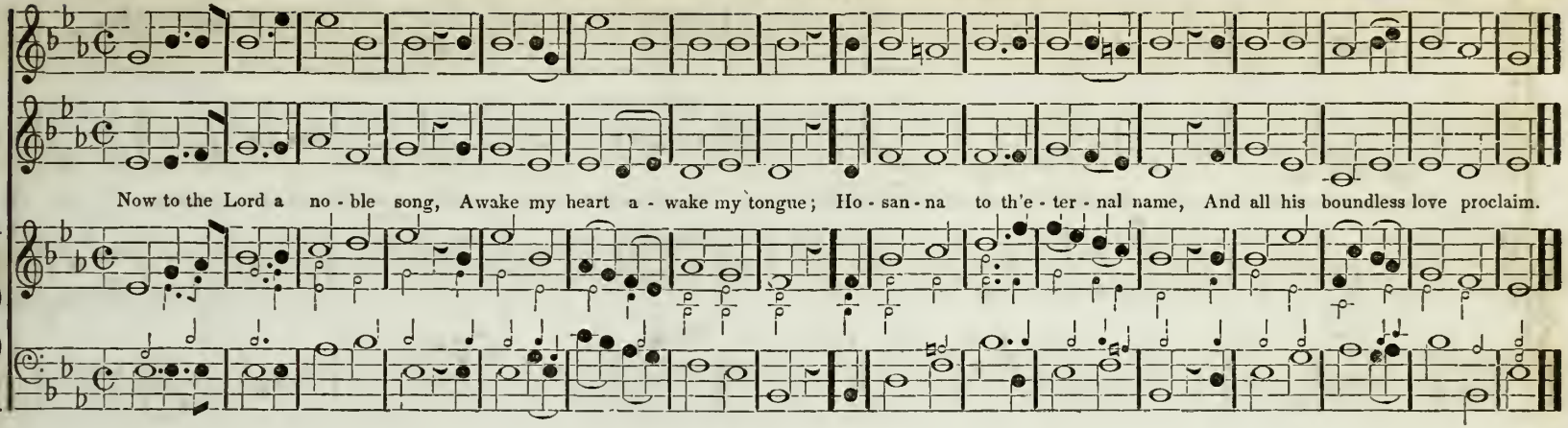
M #



ALLA CAPELLA.

TRURO. L. M. M

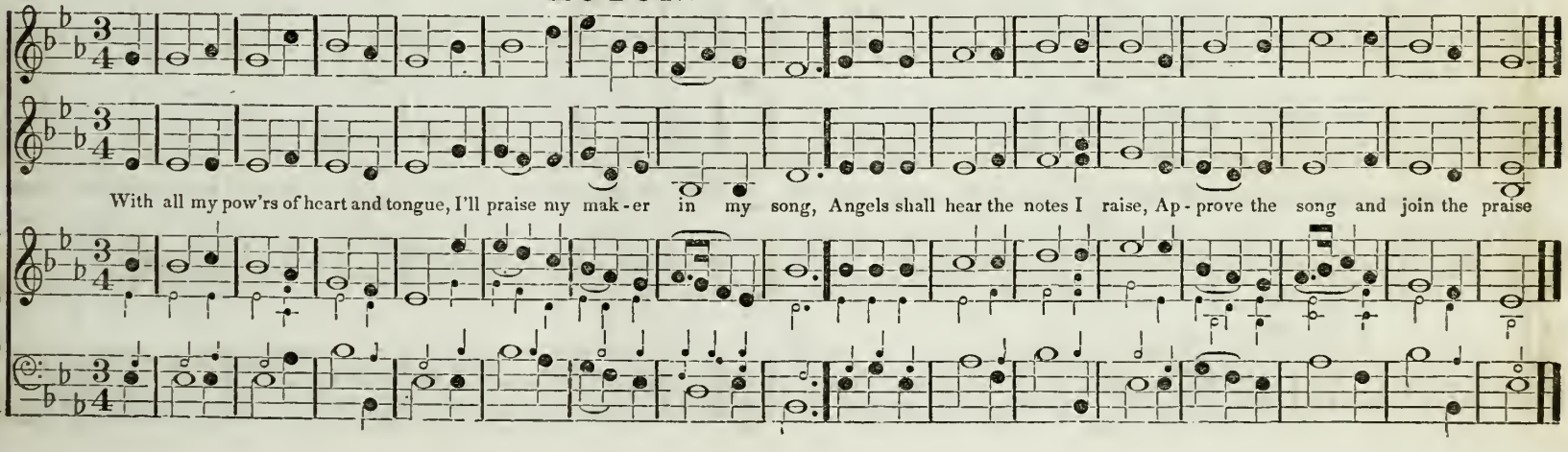
Dr. C. Burney.



UN POCO ALLEGRO.

LUTON. L. M. M

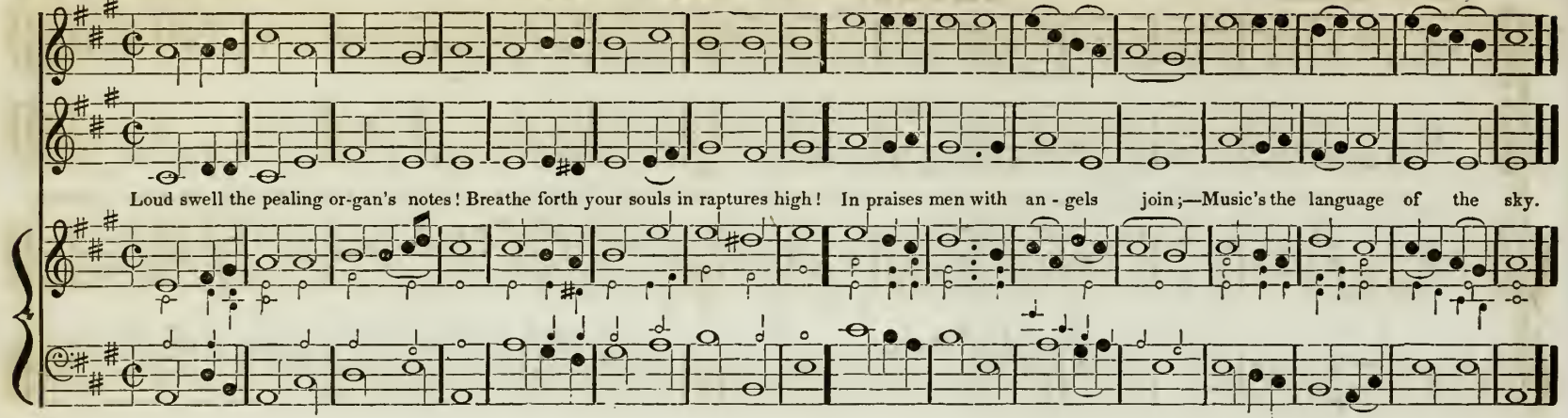
Burder.



ALLEGRO.

ELLENTHORPE. L. M. M

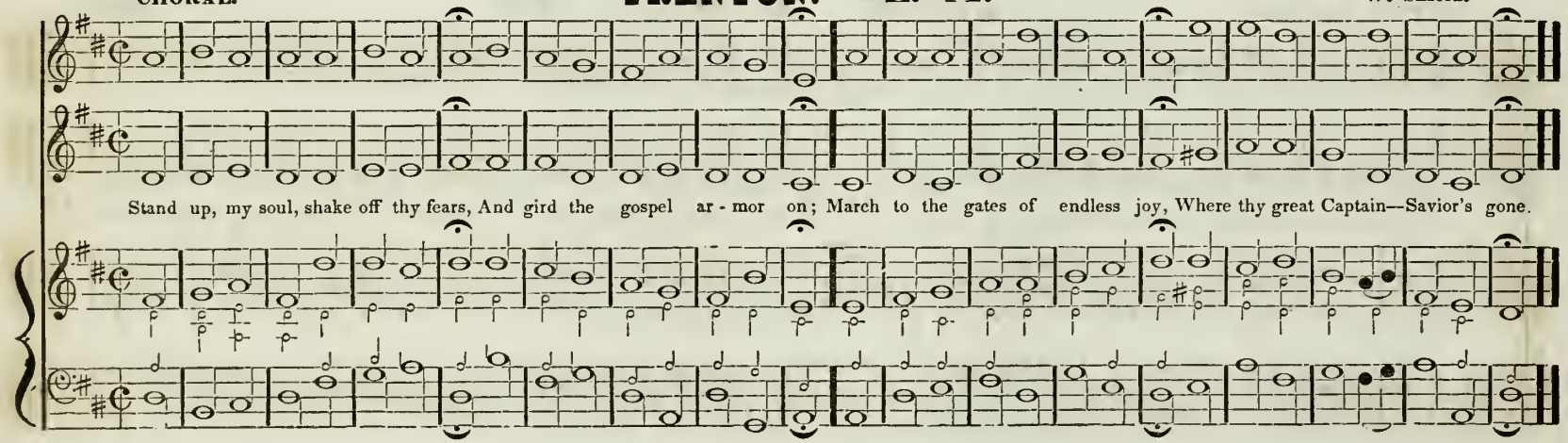
Linley.



CHORAL.

TRENTON. L. M. M

W. Shield.



ALLEGRETTO.

PARK STREET. L. M. M#

Venua.
No original Hymn.

2d. TREBLE.

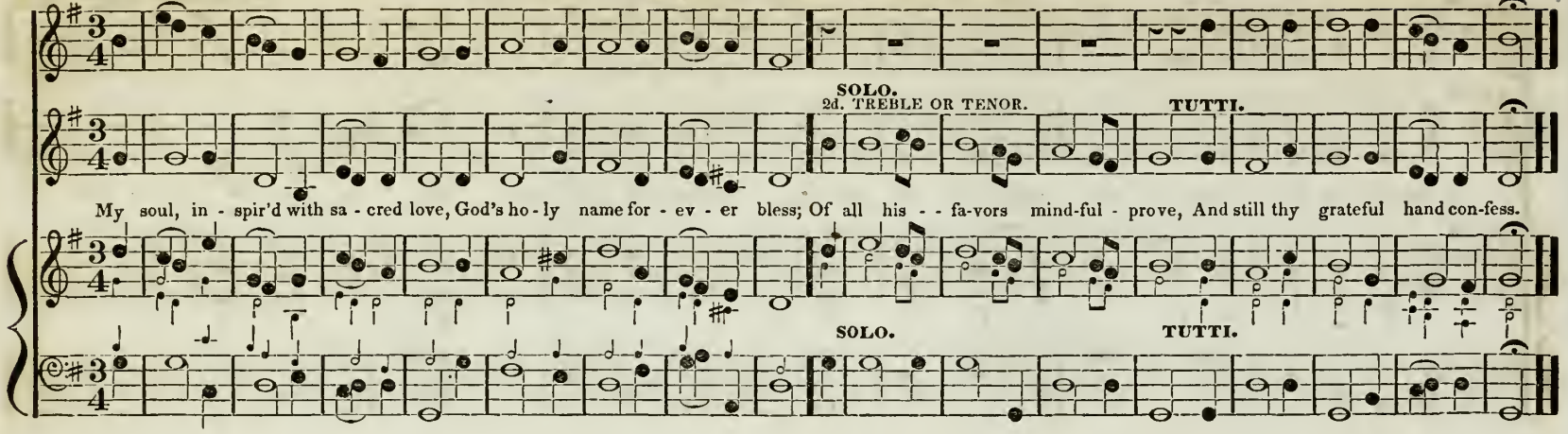
Hark! how the cho - - ral song - - of heav'n, Swells full of peace and joy - - - a - - - - bove.

Hark! how they strike their gol-den harps, And raise their tune - ful notes - - of love, And raise their tune - - ful notes of love.

UN POCO ALLEGRETTO.

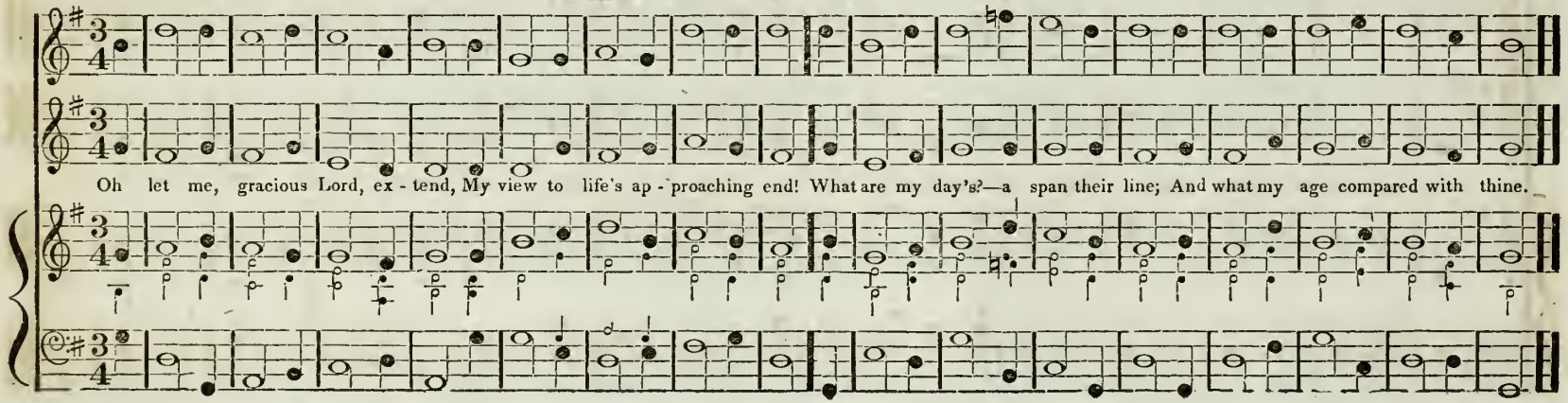
CUMBERLAND. L. M. M

Carey.



ALLEGRETTO MODERATO.

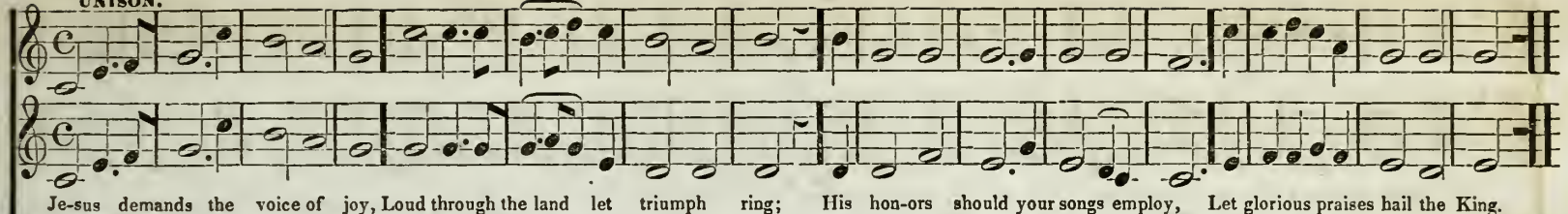
BATH. L. M. M



ALLEGRO ASSAI.

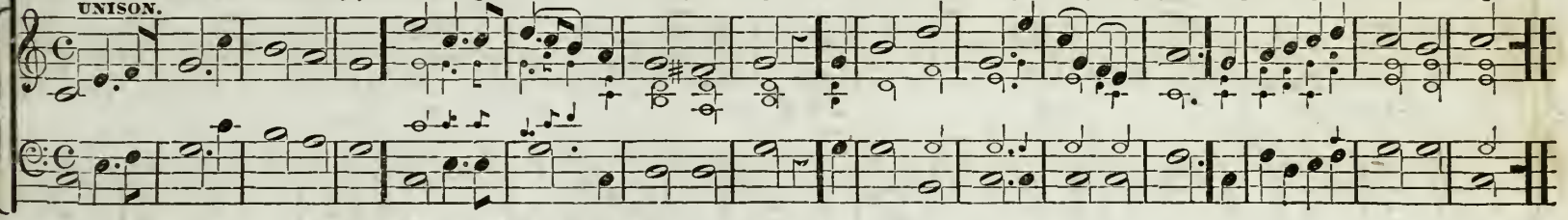
ZION'S HYMN. L. M. M ♯

UNISON.



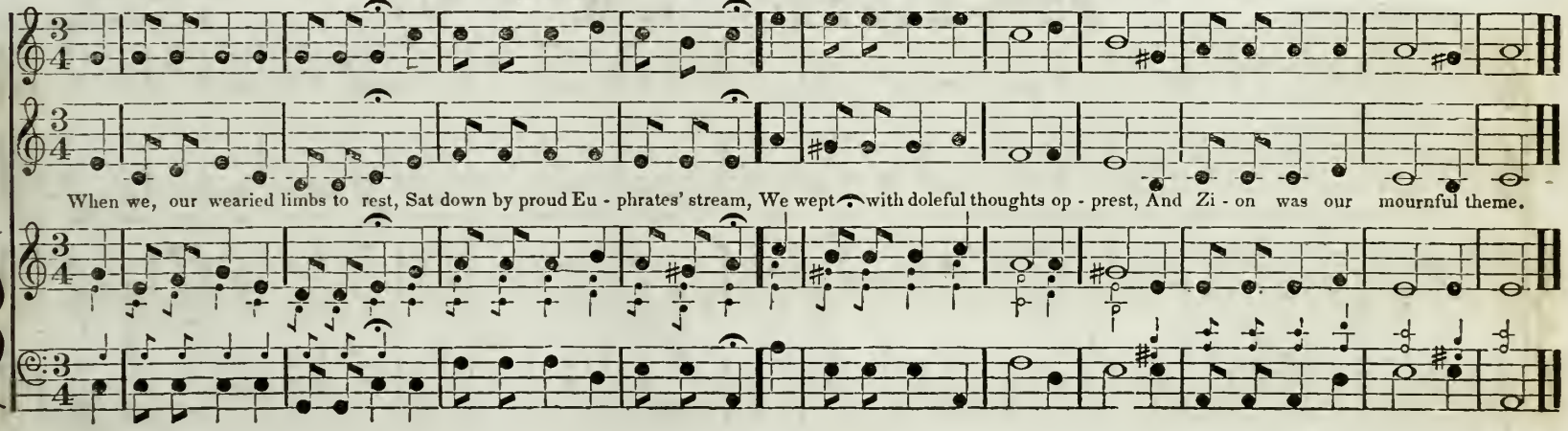
Je-sus demands the voice of joy, Loud through the land let triumph ring; His hon-ors should your songs employ, Let glorious praises hail the King.

UNISON.



ALLEGRETTO MODERATO.

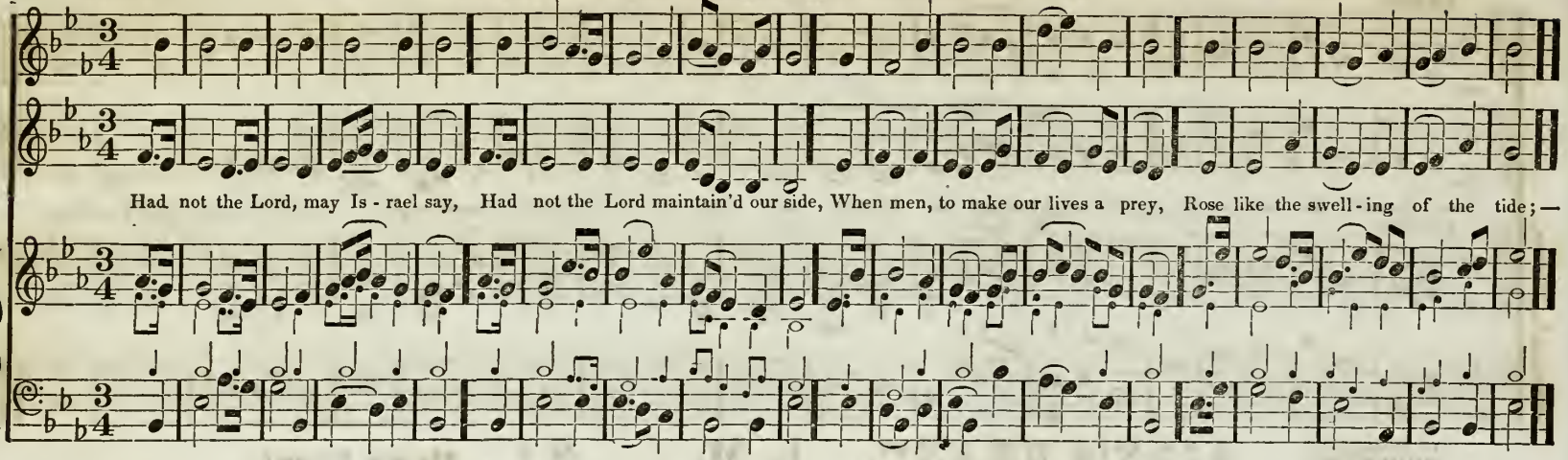
ZION'S CHANT. L. M. M ♯ Hymn Chant.



When we, our wearied limbs to rest, Sat down by proud Eu - phrates' stream, We wept with doleful thoughts op - prest, And Zi - on was our mournful theme.

ANDANTE.

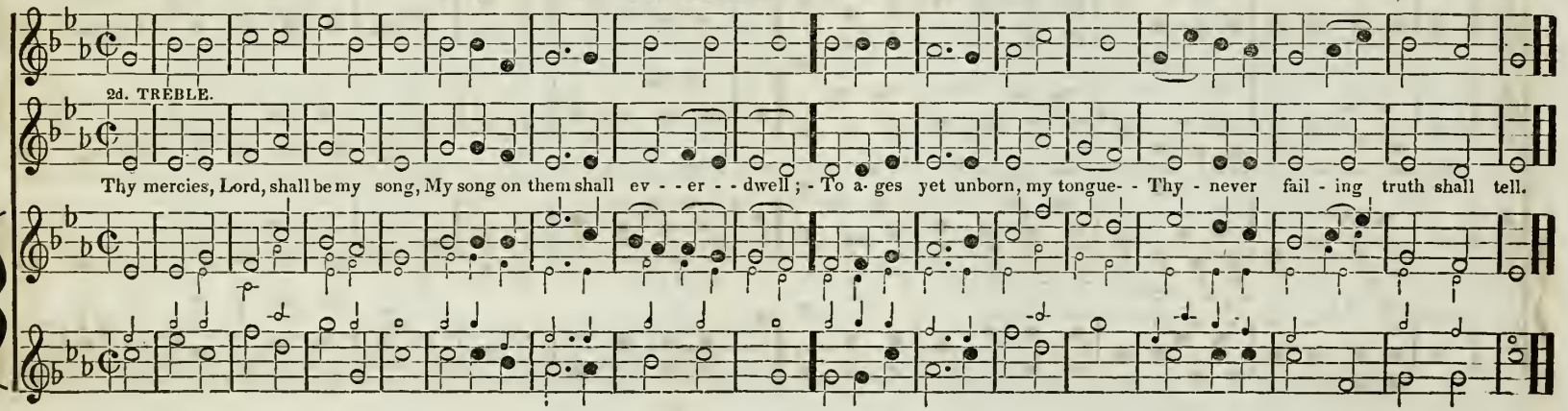
SOUTH CAROLINA. L. M. M



CHORAL STYLE.

NEW-MARKET. L. M. M

Dr. Wainwright.

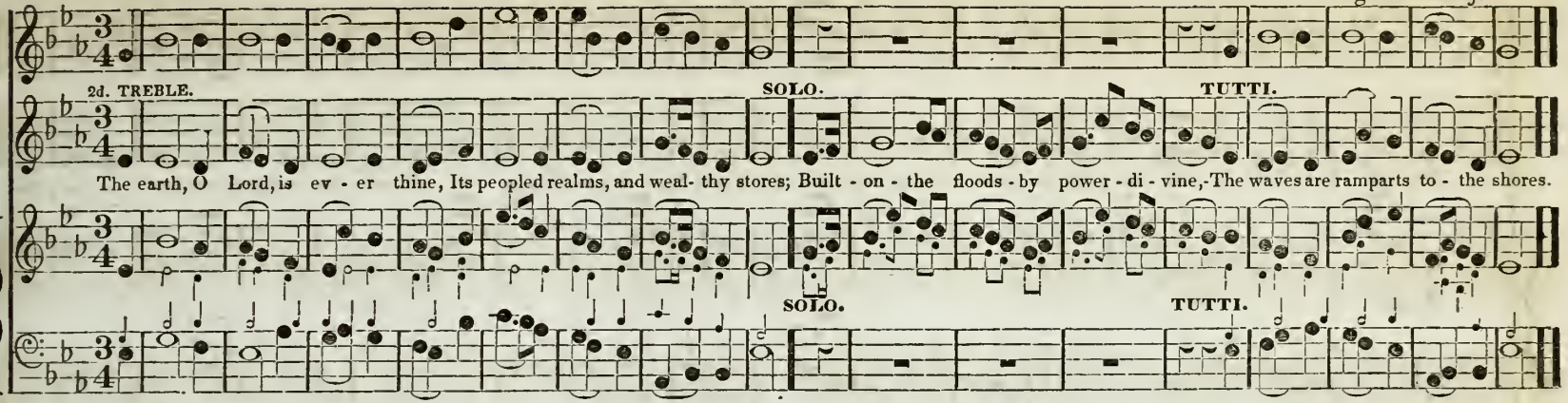


ALLEGRO MODERATO.

MORNING HYMN. L. M.

M #

Costellow.
From the Village Harmony.

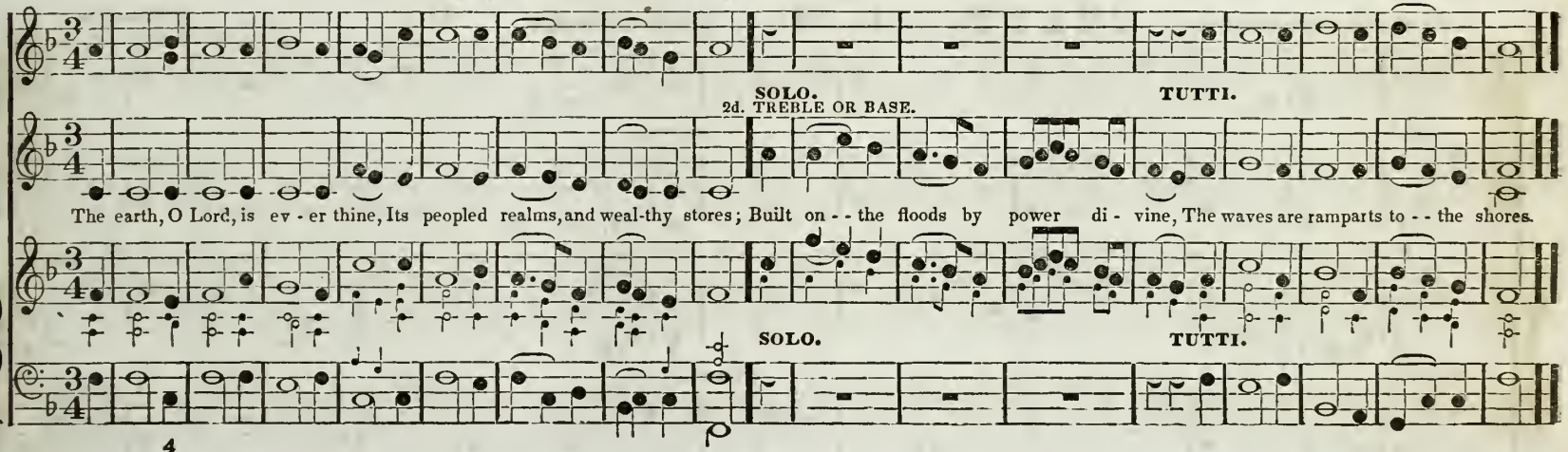


ALLEGRETTO.

BRENTFORD. L. M.

M #

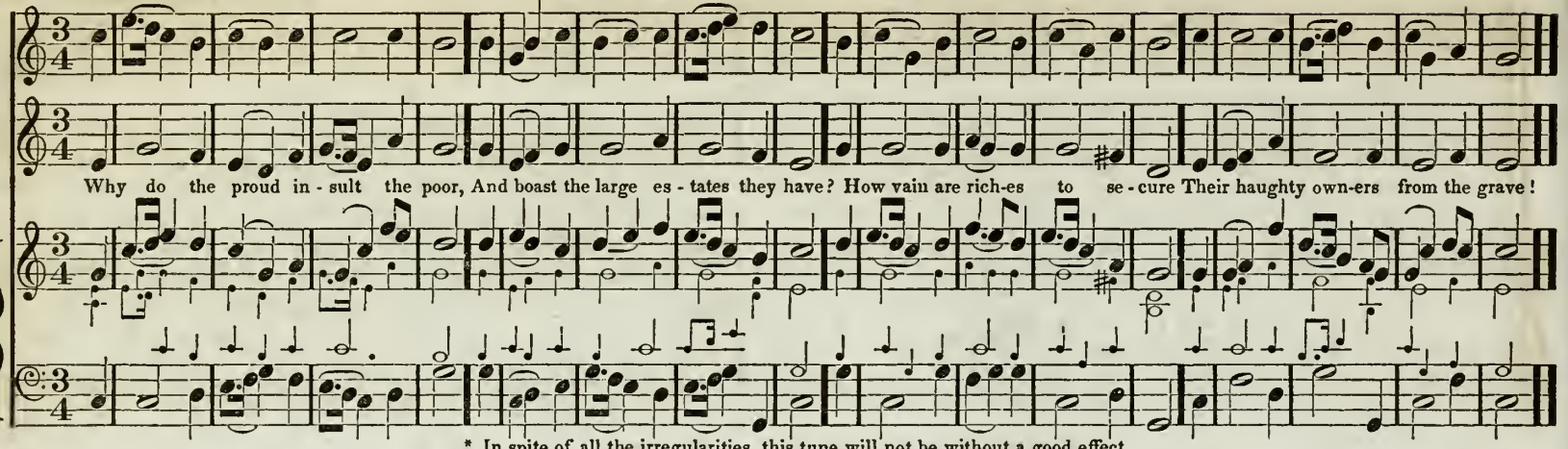
Harmo. Sacra. Minor.



ANDANTE.

ANTIQUITY. L. M. M

Why do the proud in - sult the poor, And boast the large es - tates they have? How vain are rich-es to se - cure Their haughty own-ers from the grave!



* In spite of all the irregularities, this tune will not be without a good effect

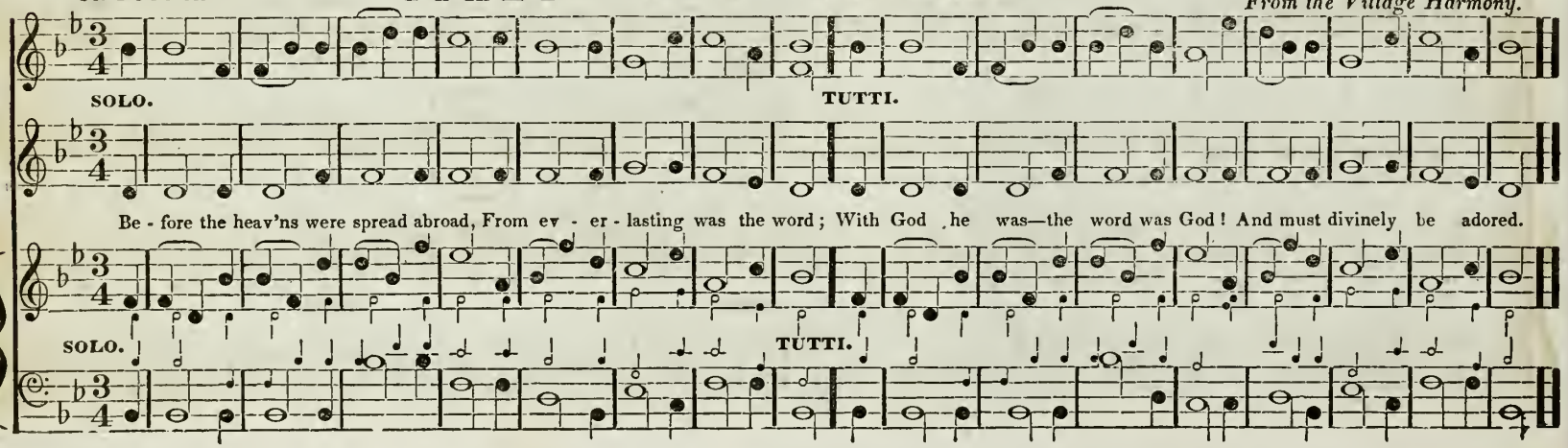
UN POCO ALLEGRETTO.

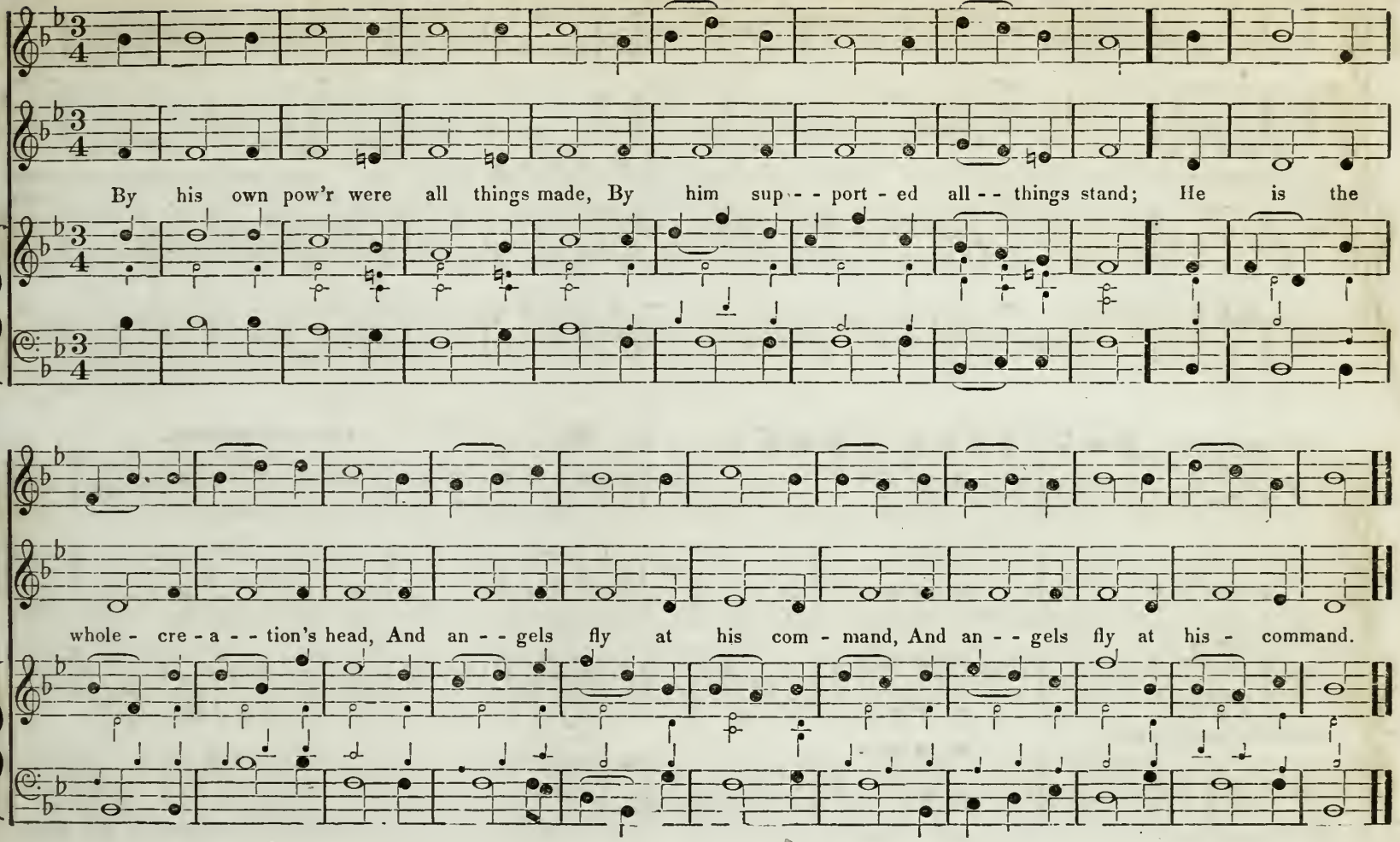
ITALY. L. M. Two Stanzas. M

By Zacchini.
From the Village Harmony.

SOLO. TUTTI.

Be - fore the heav'ns were spread abroad, From ev - er - lasting was the word; With God he was—the word was God! And must divinely be adored.

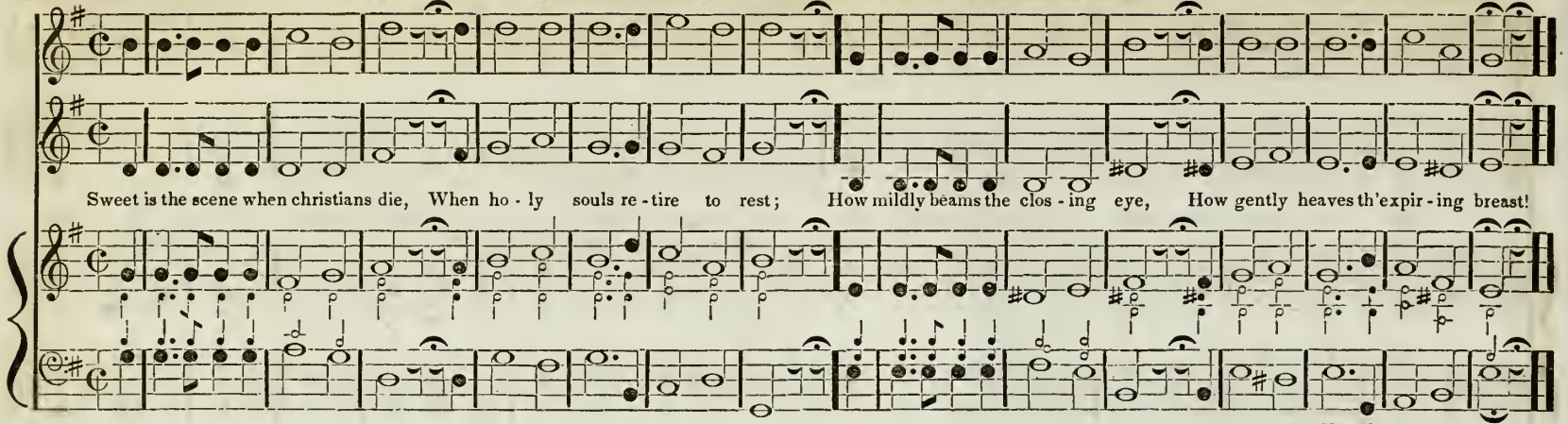



By his own pow'r were all things made, By him sup - - port - ed all - - things stand; He is the
whole - cre - a - - tion's head, And an - - gels fly at his com - mand, And an - - gels fly at his - command.

ALLA CAPELLA.

NATIONAL CHANT. L. M. M

Double Hymn Chant.



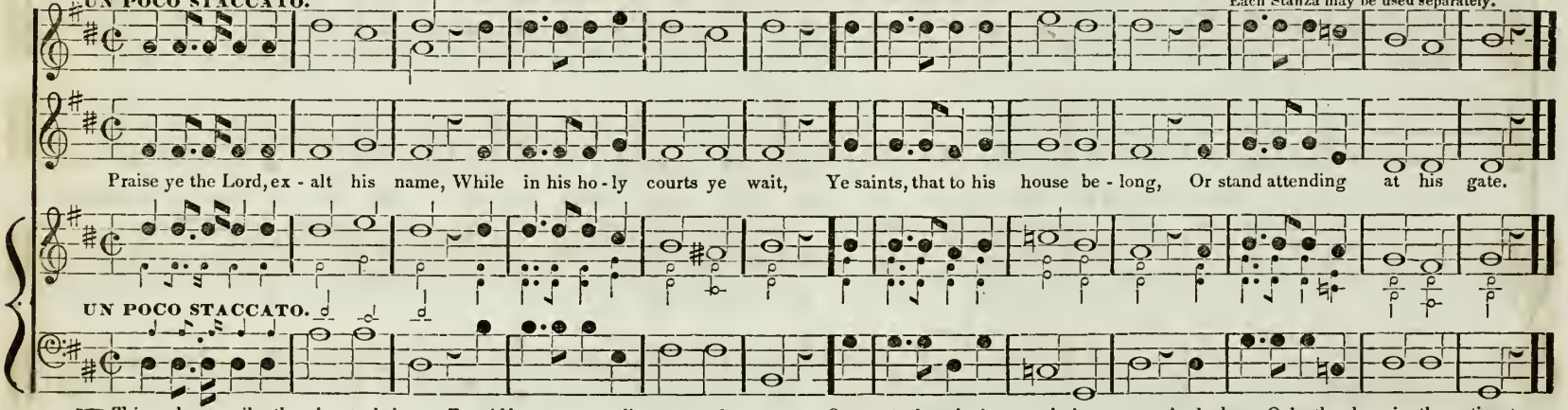
Verse 3. ☞ 2d Stanza.

ALLA CAPELLA.
UN POCO STACCATO.

NATIONAL CHANT. L. M. M

Second Stanza.

Each Stanza may be used separately.

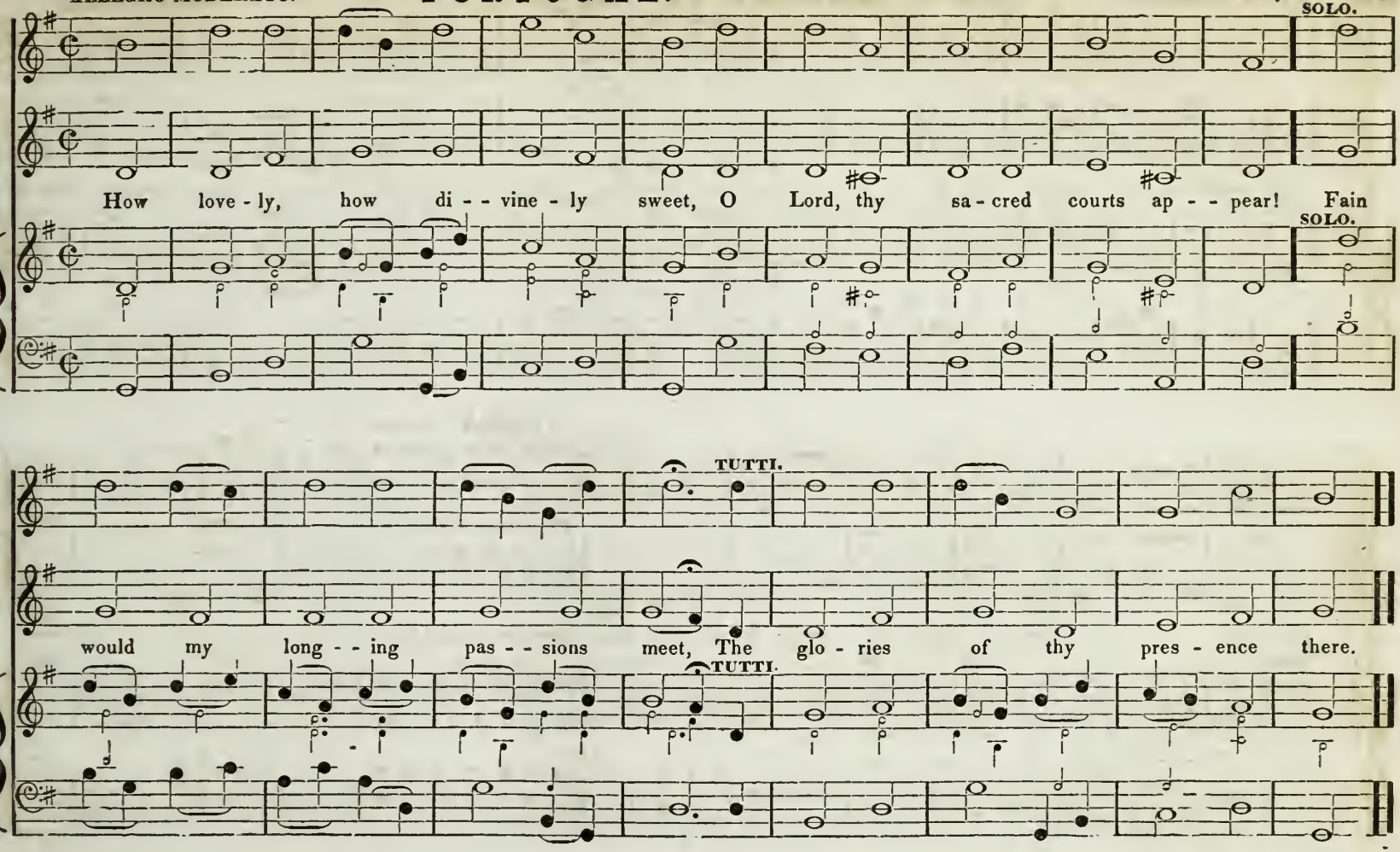


ALLEGRO MODERATO.

PORTUGAL. L. M.

M #

T. Thorley.



UN POCO ALLEGRO.

NEW MEDWAY. L. M.

M #

Hymn.
Or short Anthem.

Go, worship at - Im - manu-el's - feet, See in - his face what won - - ders meet; Earth is - too nar - row to - - - ex - - press, His - worth his

CODA ANTHEM.

FF ALLO: VIVACE.

P

glo - - ry or - - his grace, His worth, his glo - - ry or - - his grace. Blessed be the Lord God of Is ra - el, A - - - - - men.

HYMN FINE.

FF

P

ANDANTE.

WINCHESTER. L. M. M

Old German Choral, altered by Dr. Craft.

My God, accept my early vows, Like morning incense in - thy house, And let my mighty worship rise, Sweet as the ev'ning sacri - fice.

ALLEGRO.

ALFRETON. L. M. M

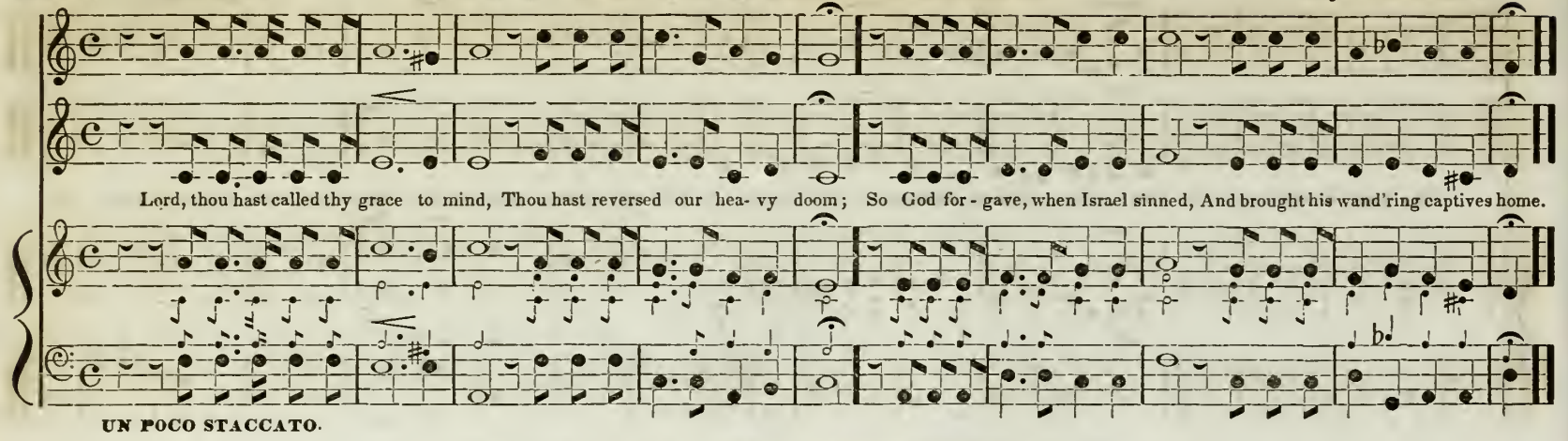
W. Beastall.

2d TREBLE.

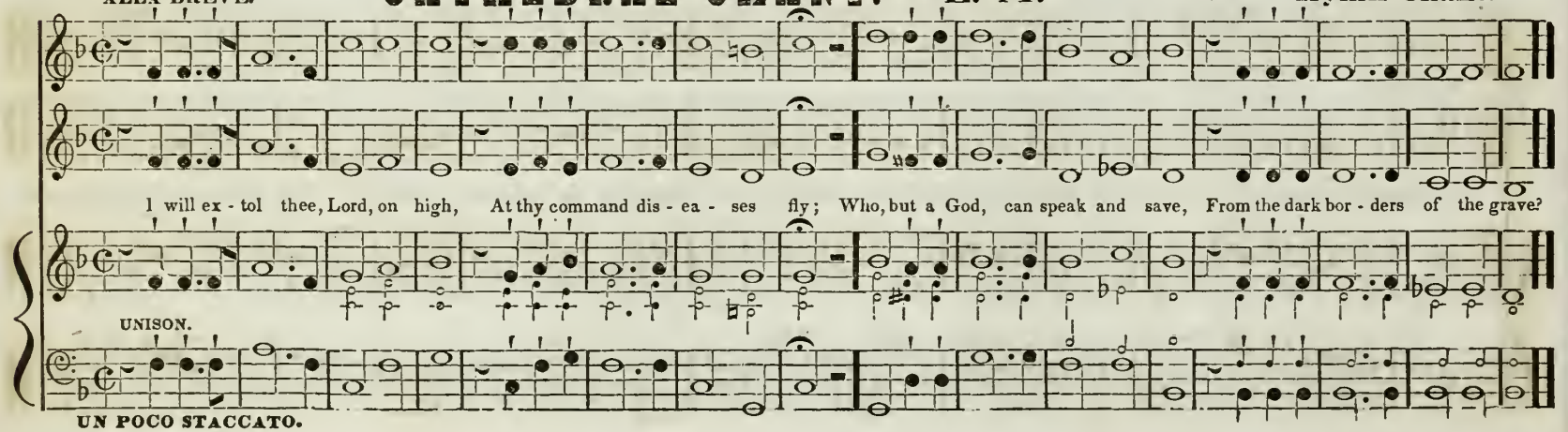
Great God,-whose u - ni - ver - sal sway, The known and unknown worlds o - bey; Now give the kingdom to thy Son,- Extend his pow'r, exalt his throne.

ORGAN

32 ALLO: MODERATO. **MEETING CHANT. L. M.** M # **Hymn Chant.**

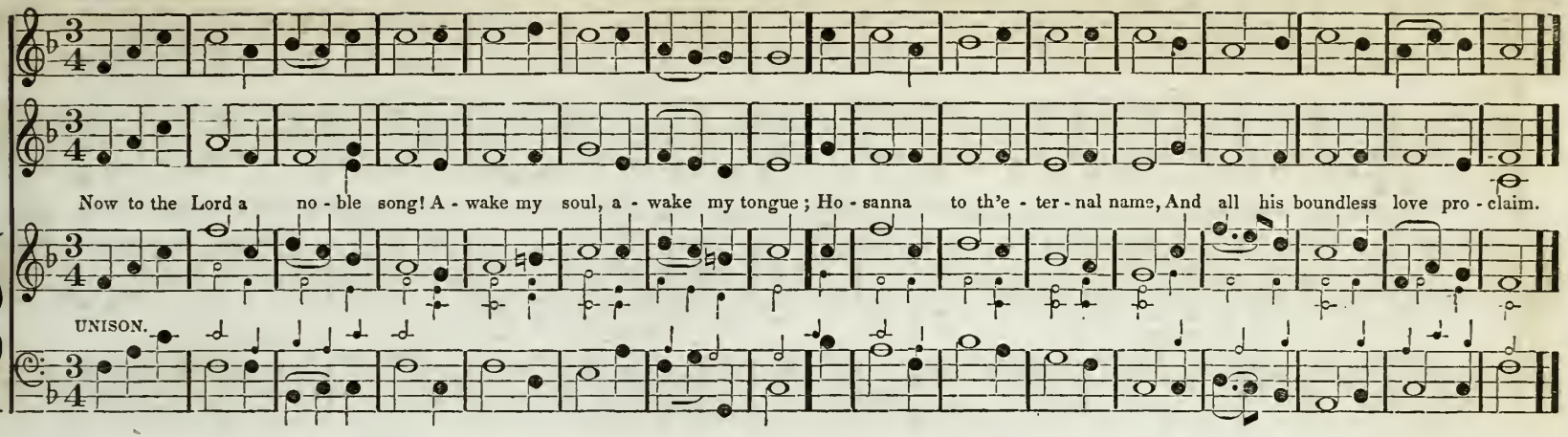


ALLA BREVE. **CATHEDRAL CHANT. L. M.** M # **Hymn Chant.**



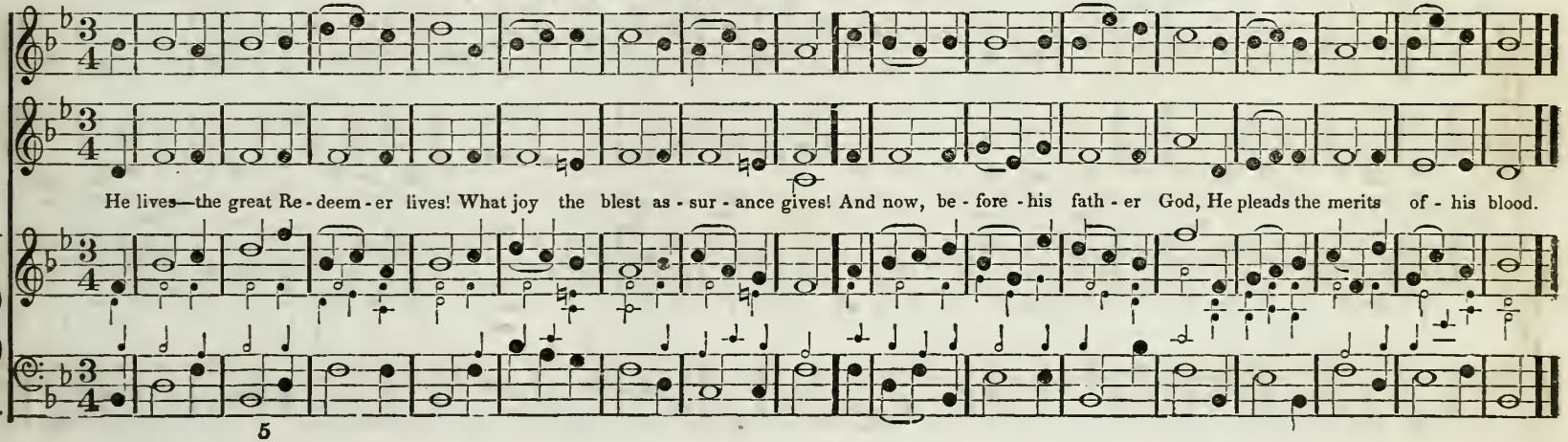
ALLEGRO.

ROTHWELL. L. M. M



ALLEGRETTO.

HEIDELBERG. L. M. M



ALLEGRETTO MODERATO.

YALE COLLEGE. L. M.

M ♯

SOLO.

As birds their in-fant brood pro - tect, And spread their wings to shel - ter them, Thus saith the Lord to his e - lect, So will I guard Je - ru - sa - lem.

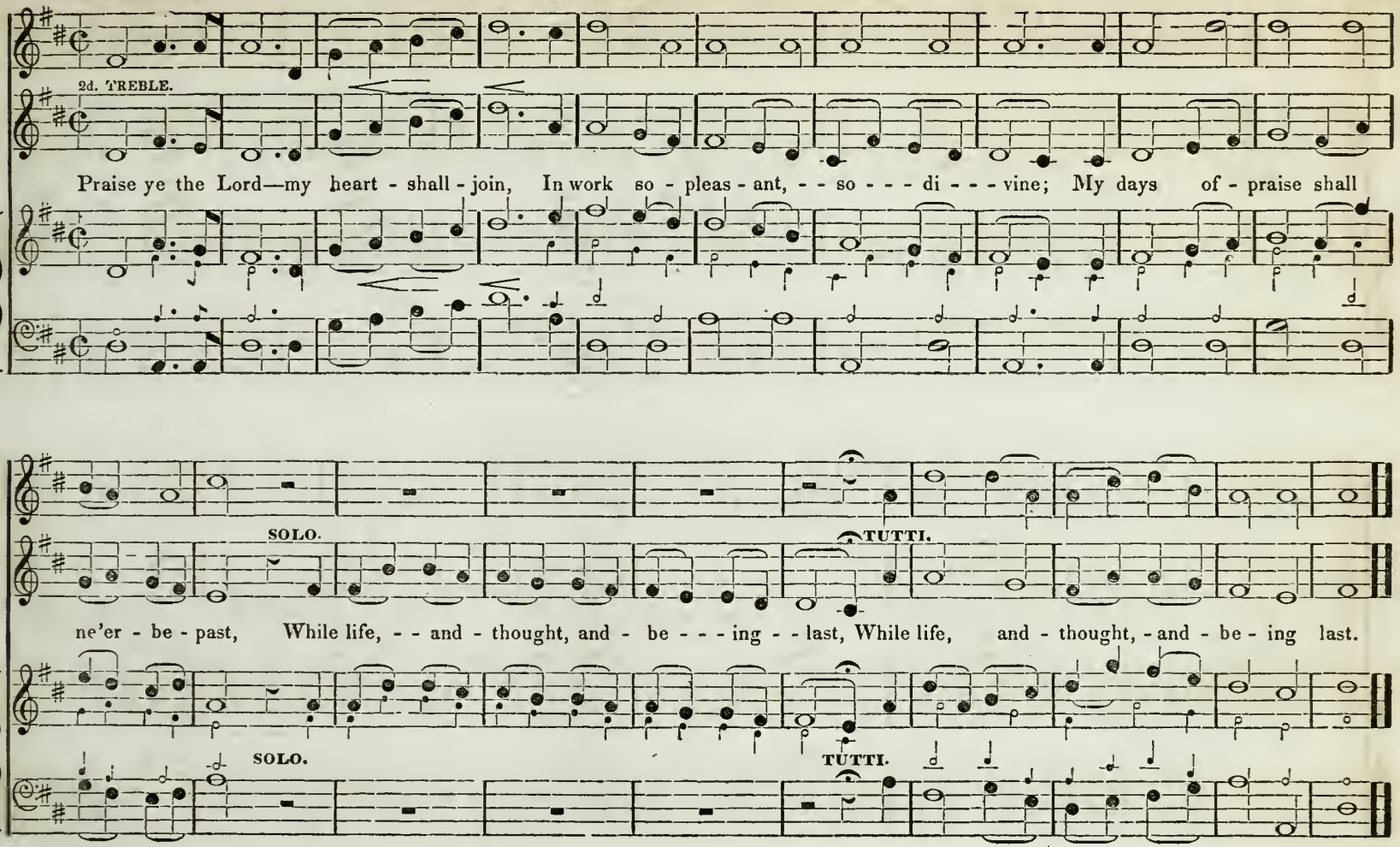
SOLO.

ALLERGETTO MORDEATO.

HARTFORD. L. M.

M ♯

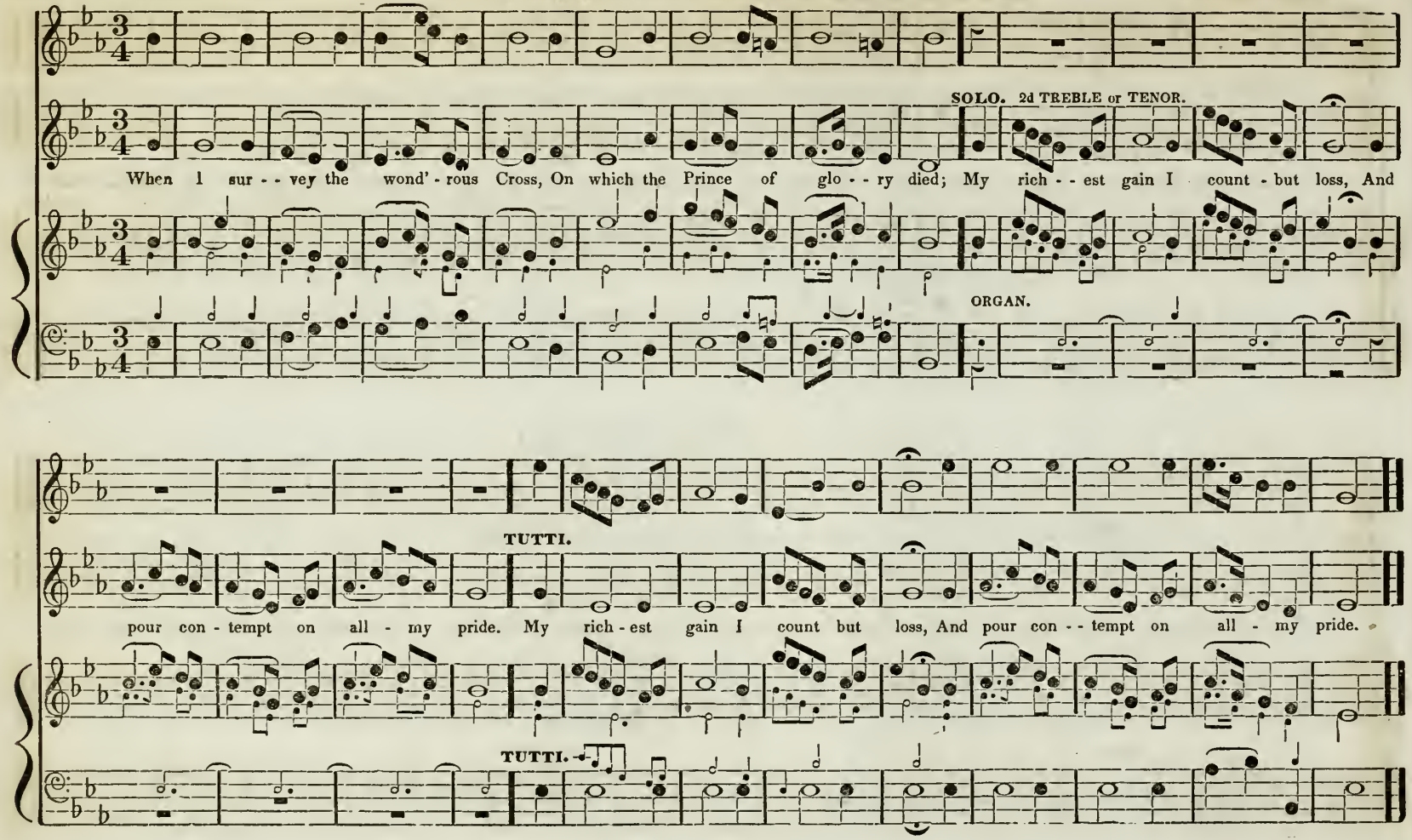
O let me, gra-cious Lord, ex-tend My view to life's ap-proaching end! What are my days? a span their line; And what my age, compared with thine.


2d. TREBLE.
Praise ye the Lord—my heart - shall - join, In work so - pleas - ant, - - so - - - di - - - vine; My days of - praise shall
SOLO.
TUTTI.
ne'er - be - past, While life, - - and - thought, and - be - - - ing - - last, While life, and - thought, - and - be - ing last.
SOLO.
TUTTI.

UN POCO ALLEGRETTO.

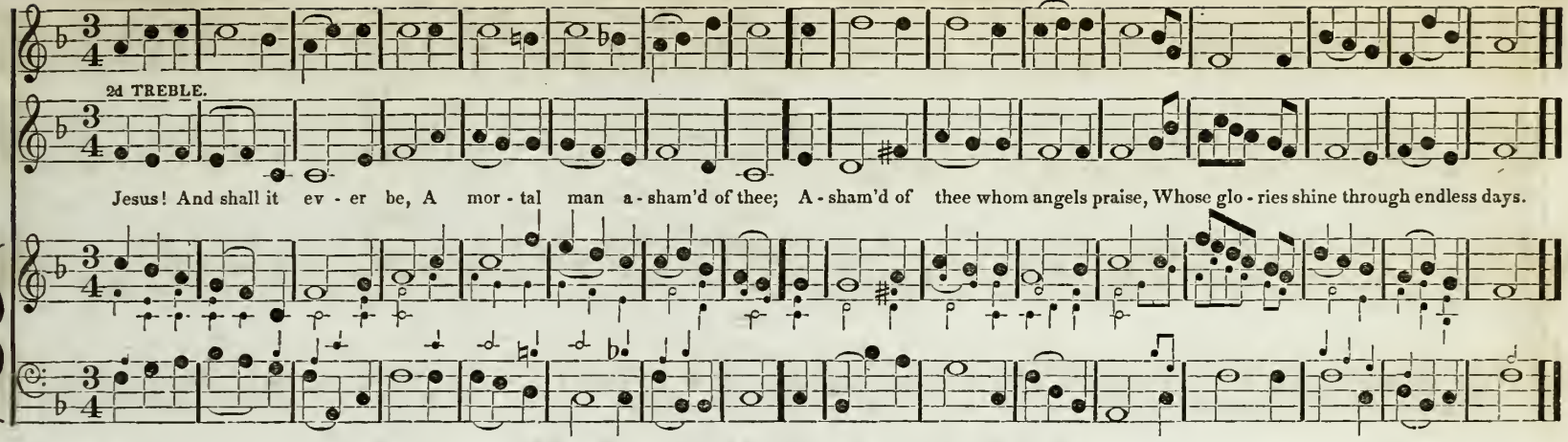
MOLSDORF. L. M.

M #



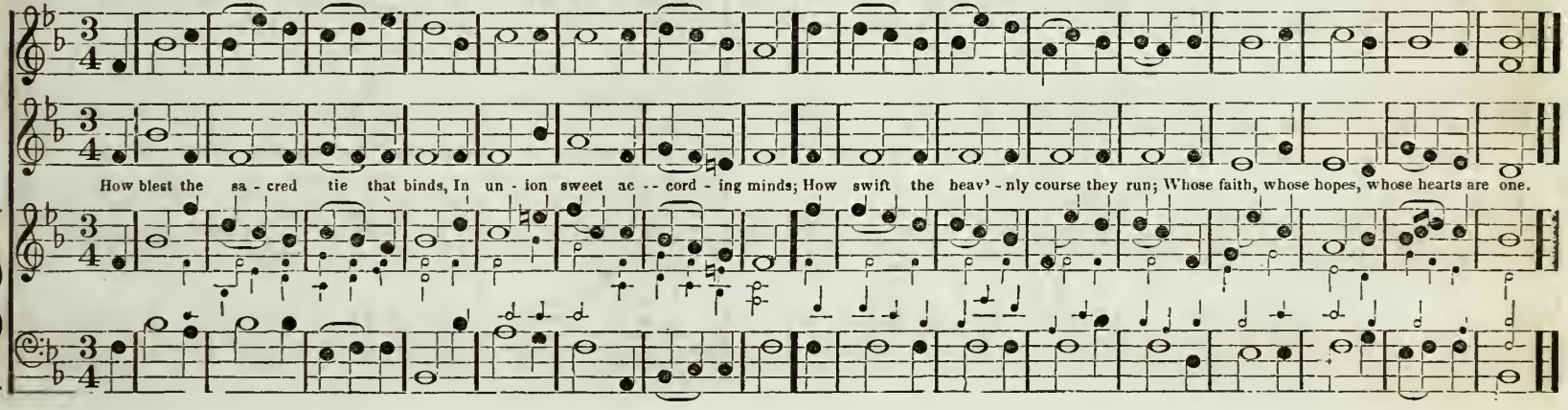
ALLEGRETTO.

BLUE HILL. L. M. M



ALLEGRO MODERATO.

BLUE ISLAND. L. M. M



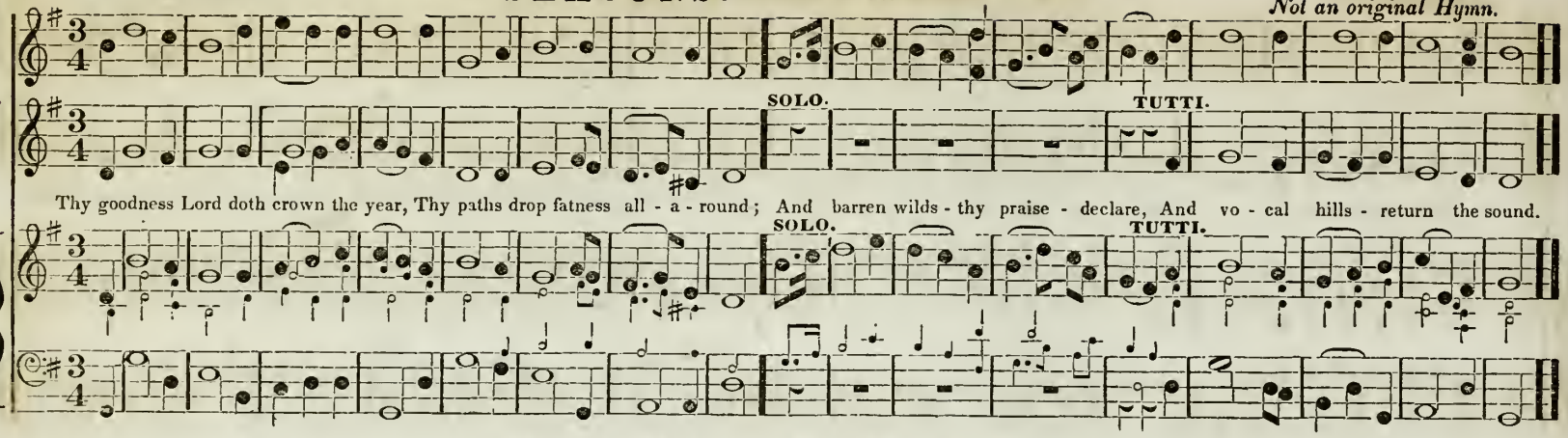
UN POCO ALLEGRO.

SEASONS. L. M.

M #

Pleyel.

Not an original Hymn.

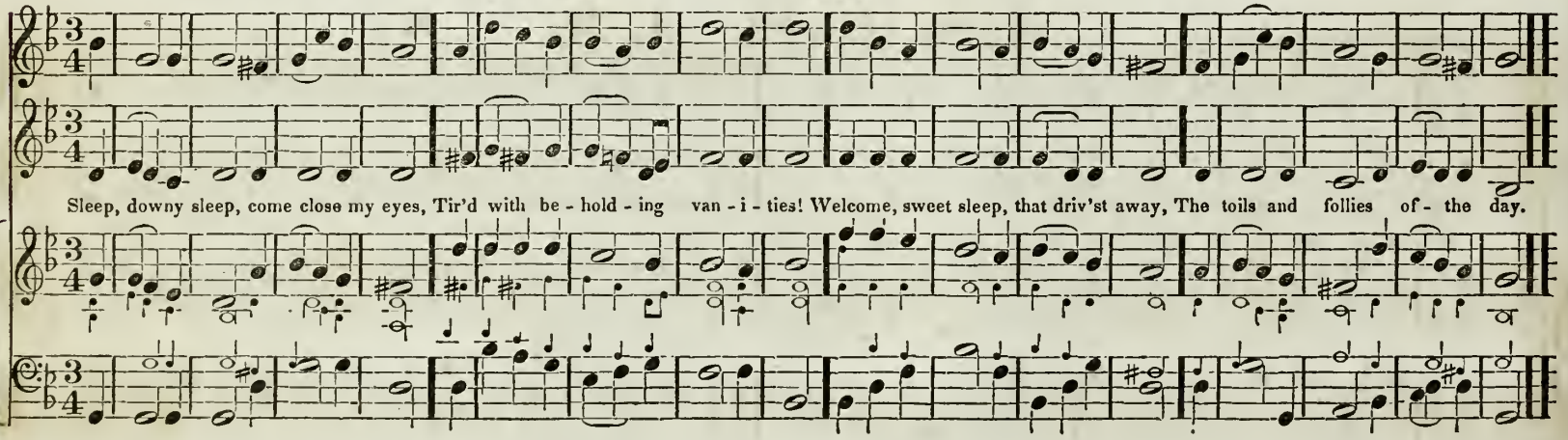


ALLEGRETTO MODERATO.

EVENING HYMN. L. M.

M b

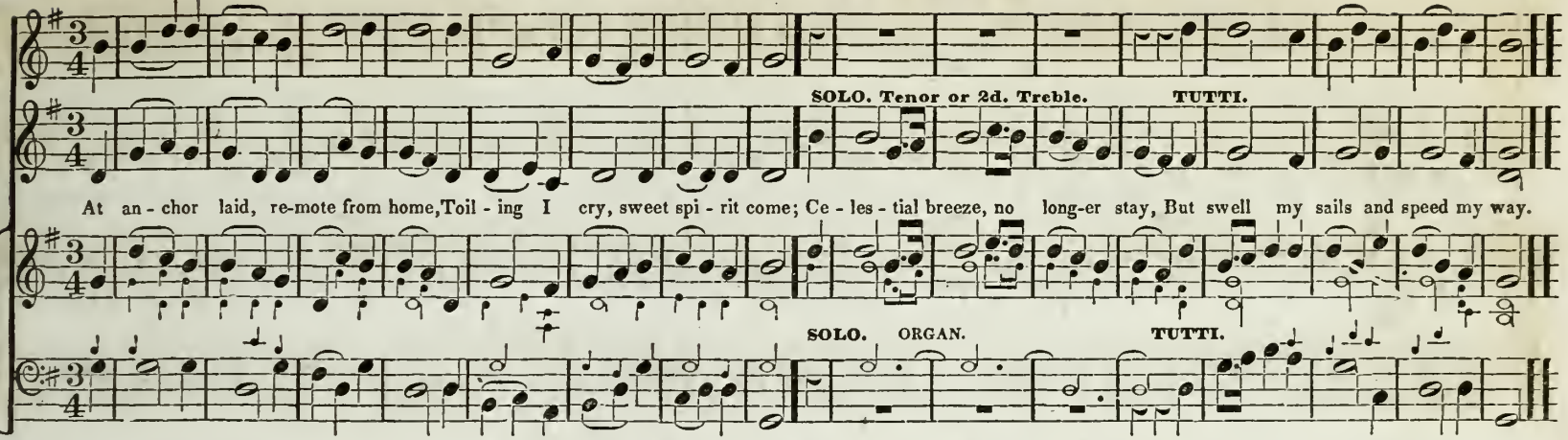
J. Clark.



MODERATO.

EFFINGHAM. L. M.

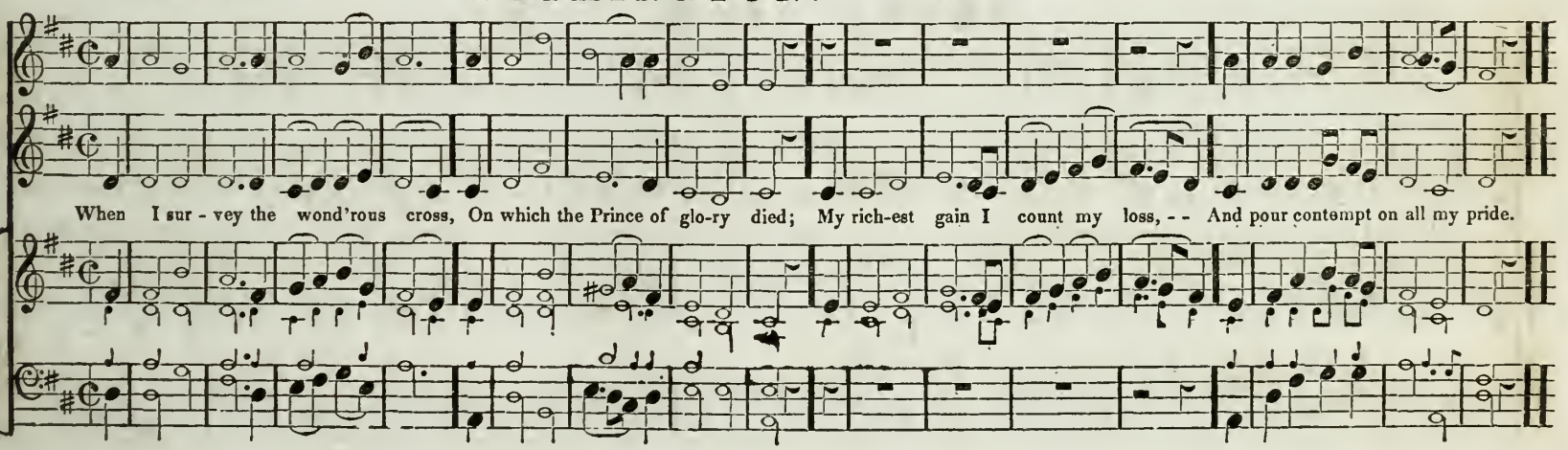
M #



ALLEGRO ASSAI.

WITHINGTON. L. M.

M #

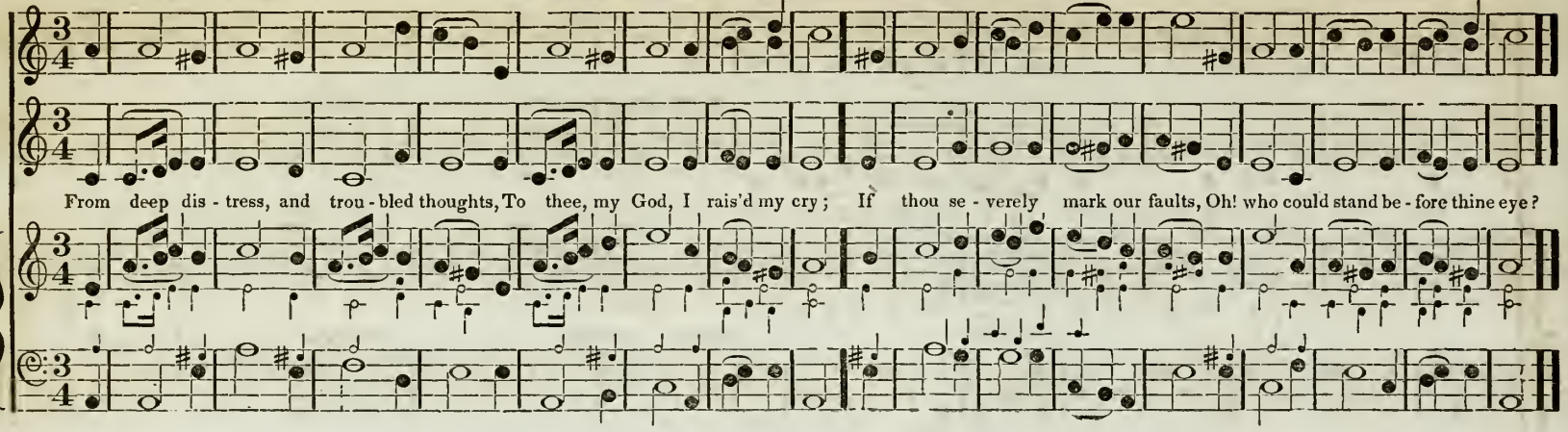


MODERATO E LAMENTOSO.

ARMLEY. L. M.

M b

T. Williams.

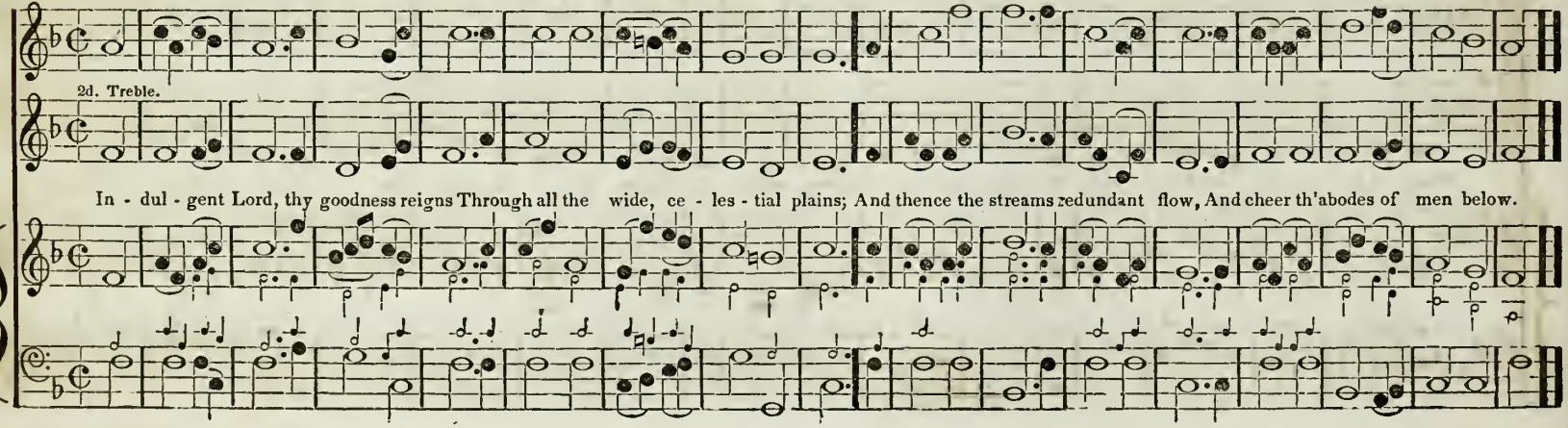


ALLEGRO MODERATO.

SHOEL. L. M.

M #

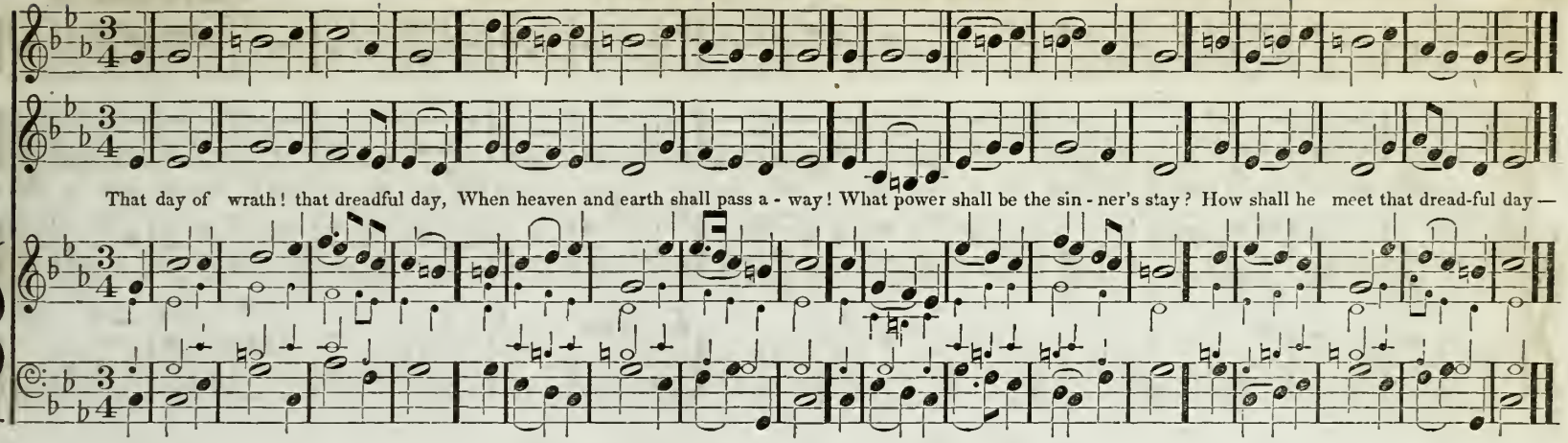
Shoel.



ANDANTE.

HEMPSTEAD. L. M.

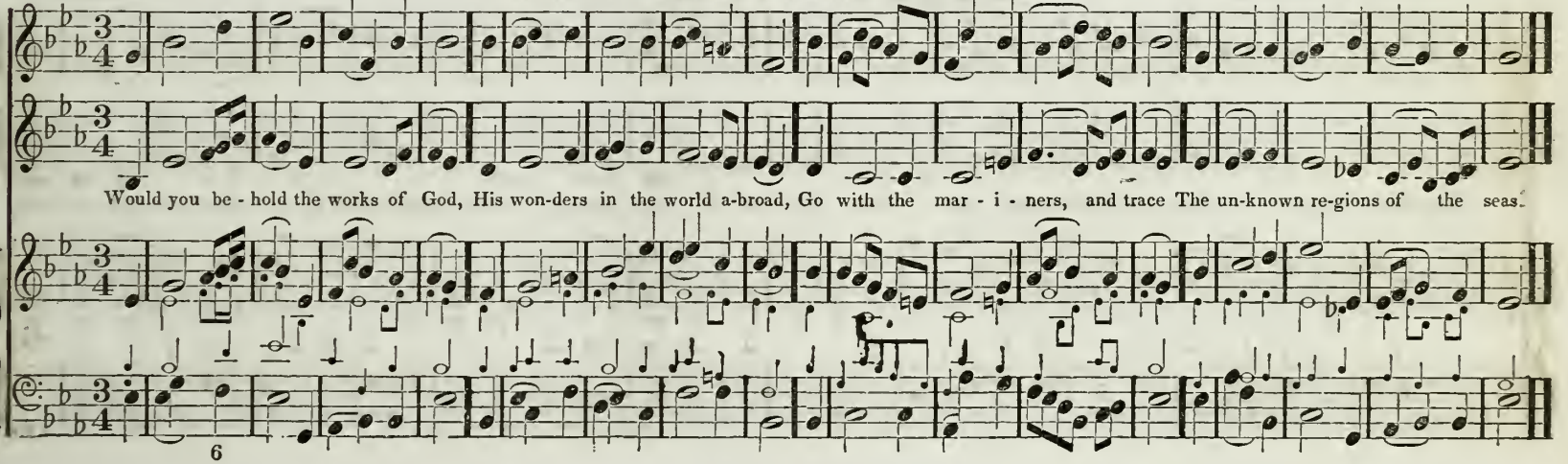
M b



ANDANTE.

NEW BEDFORD. L. M.

M ♯

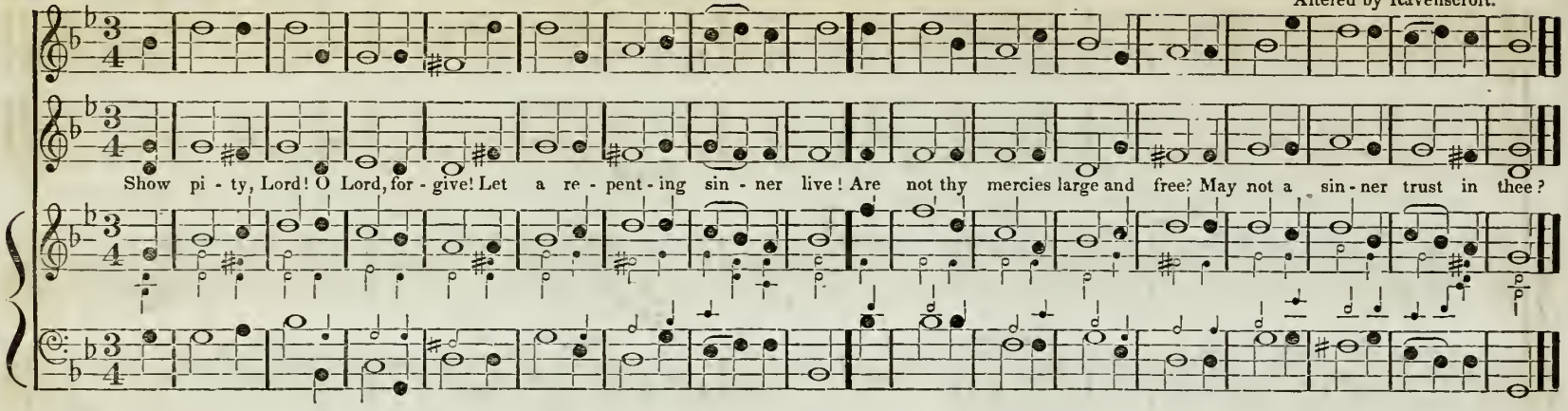


ANDANTINO CHORALMENTE.

BABYLON. L. M.

M b

German Choral.
Altered by Ravenscroft.

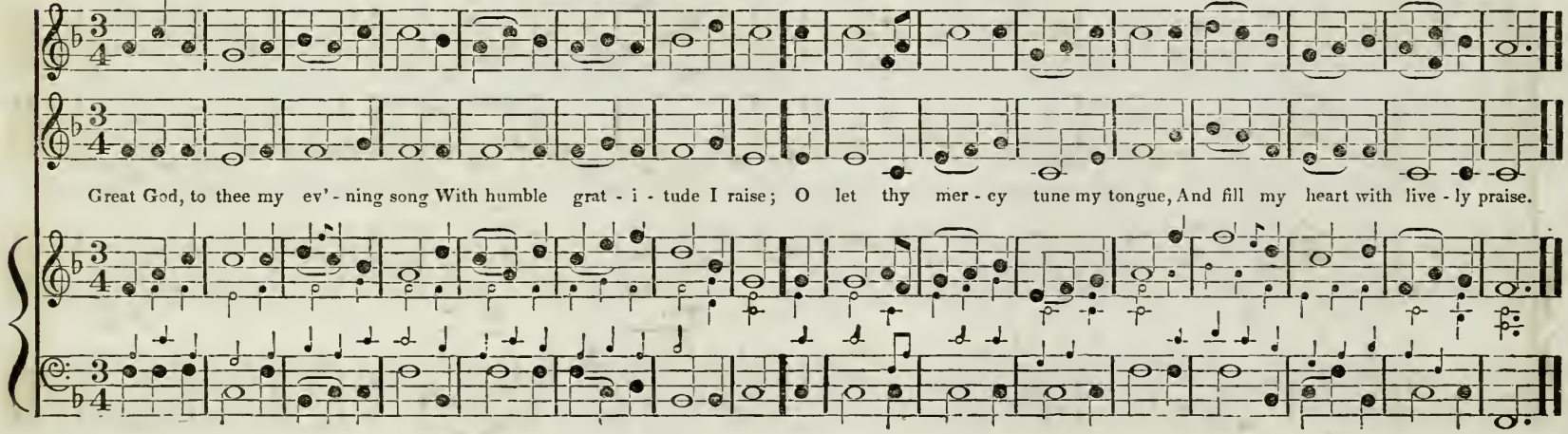


UN POCO ALLEGRO.

LEEDS. L. M.

M #

Dr. Madan.



UN POCO ALLEGRO.

NANTWICH. L. M.

M #

M. Madan.

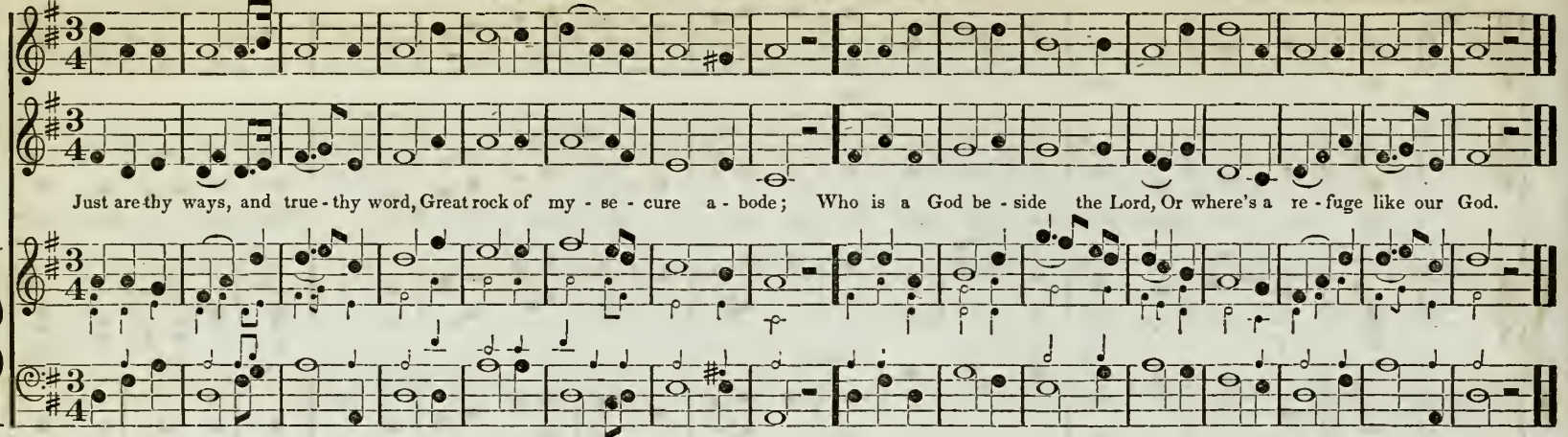
O all ye peo - ple shout and sing, Ho - san - na - to your heav'n - ly - King, Where'er the - suns bright

UNISON

glo - - ries shine, Ye nations, praise his name di - vine, Ye na - tions - praise his - name di - vine.

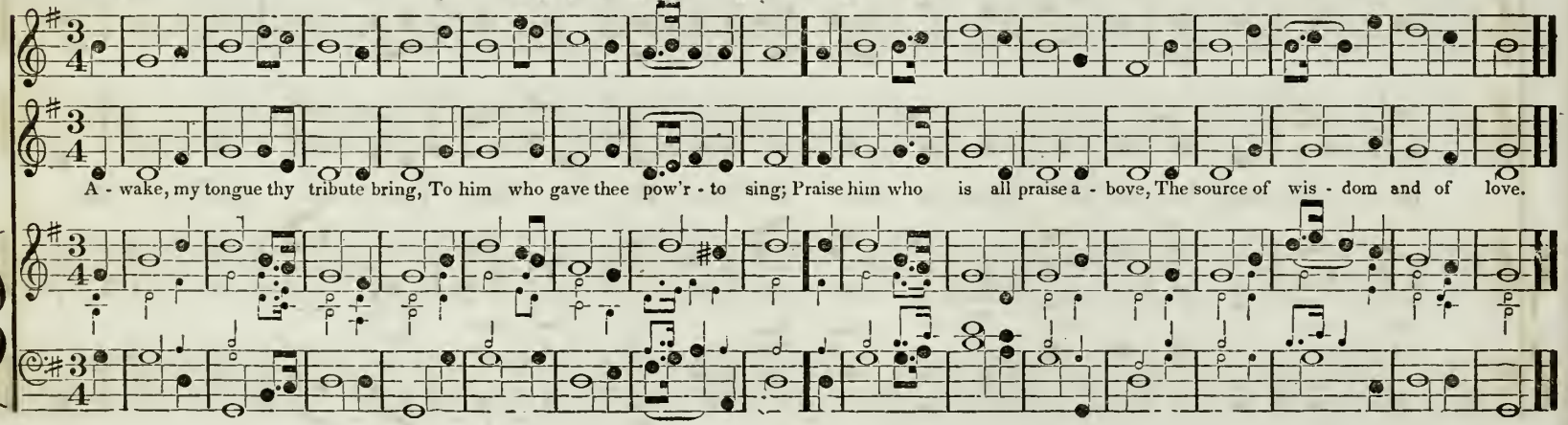
ALLEGRO ASSAI.

WARRINGTON. L. M. M



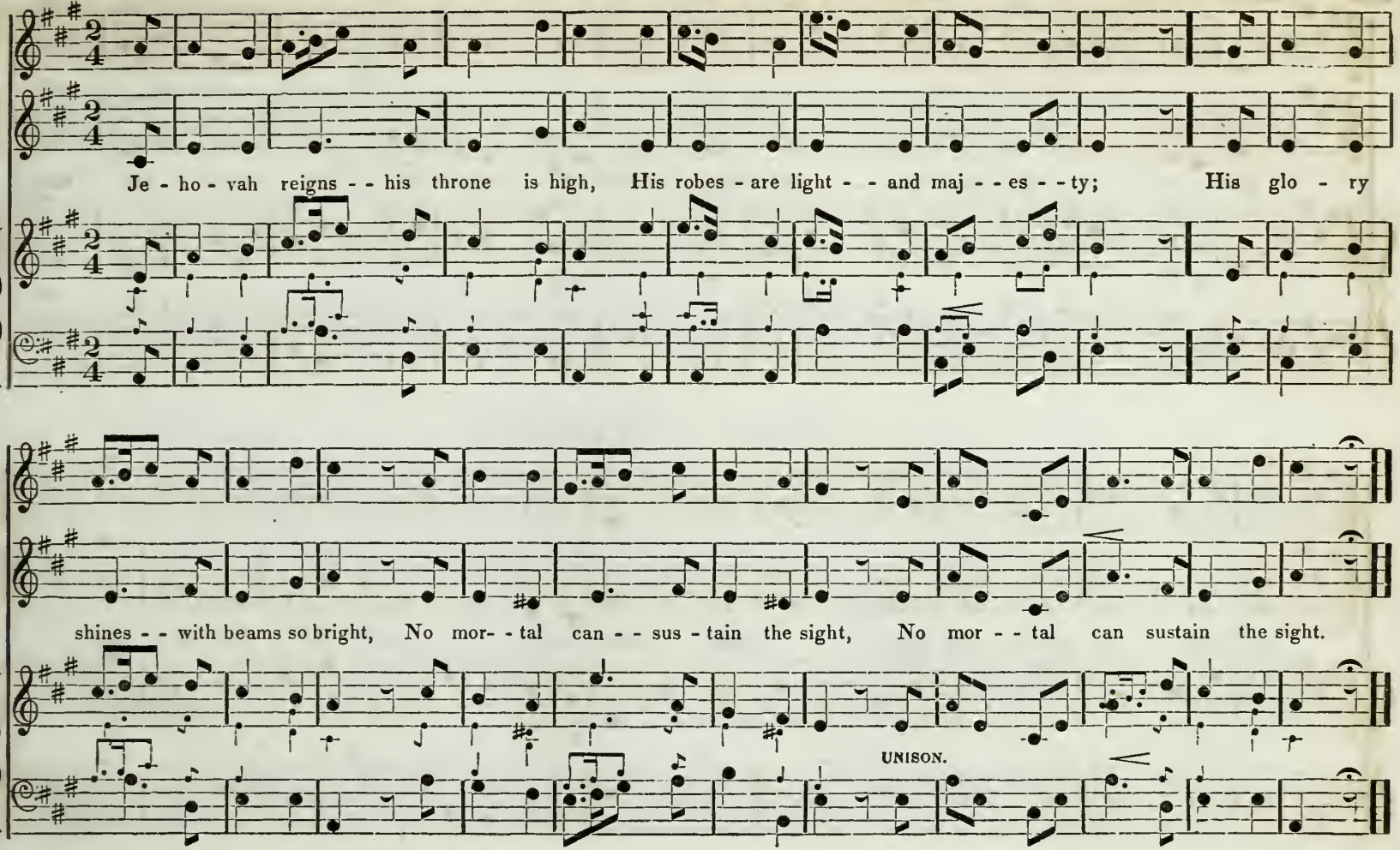
ALLEGRO.

PILESGROVE. L. M. M



ALLEGRETTO.

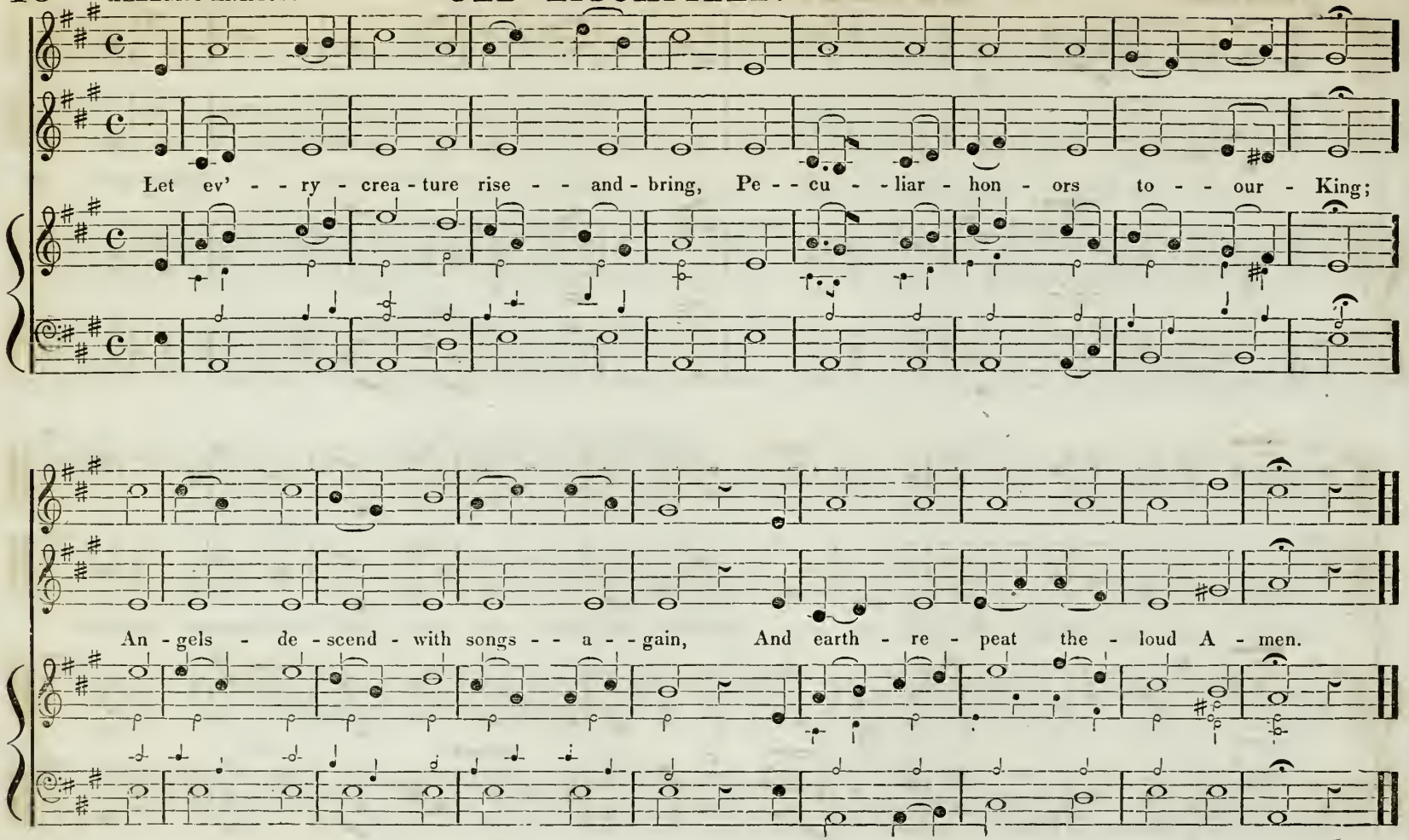
LEYDEN. L. M. M



ALLEGRO ANIMOSO.

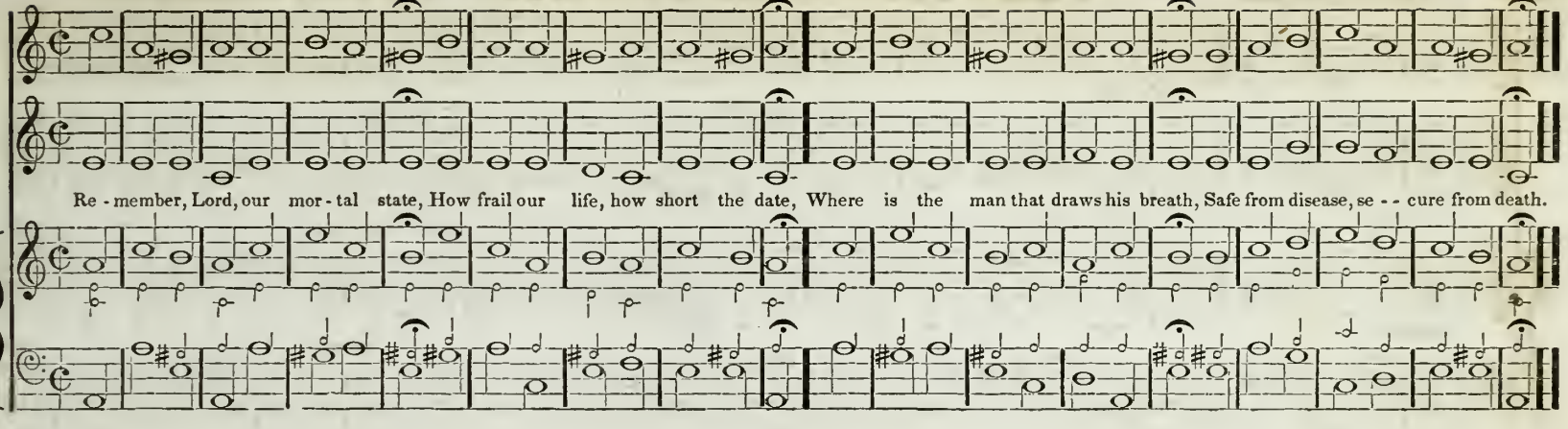
OLD LITCHFIELD. L. M.

M #



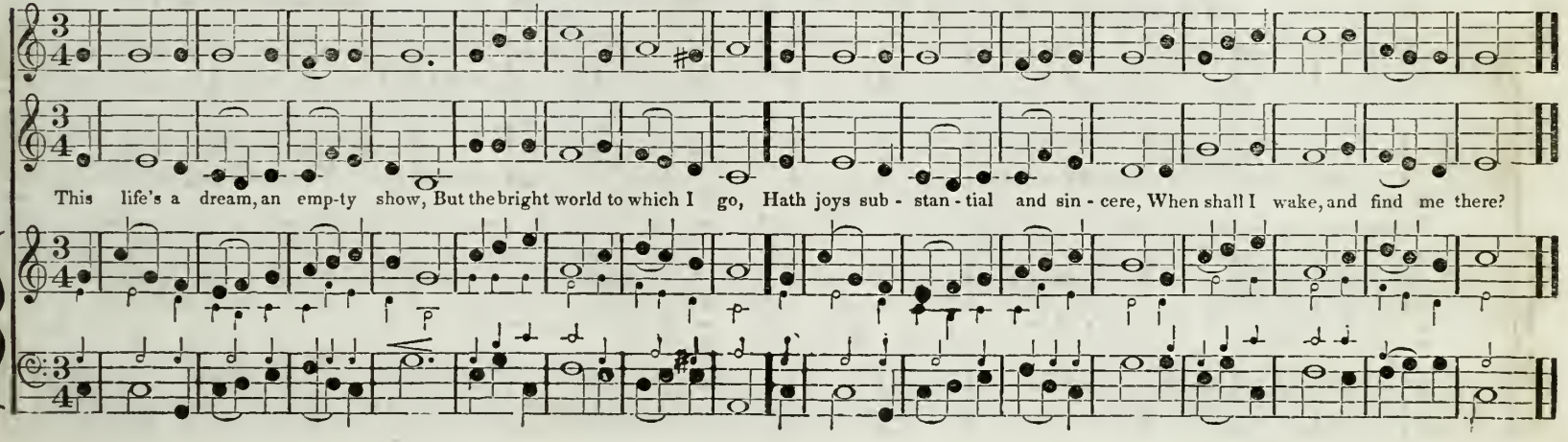
CHORAL.

OLD GROTON. L. M. M b



ALLO MODERATO.

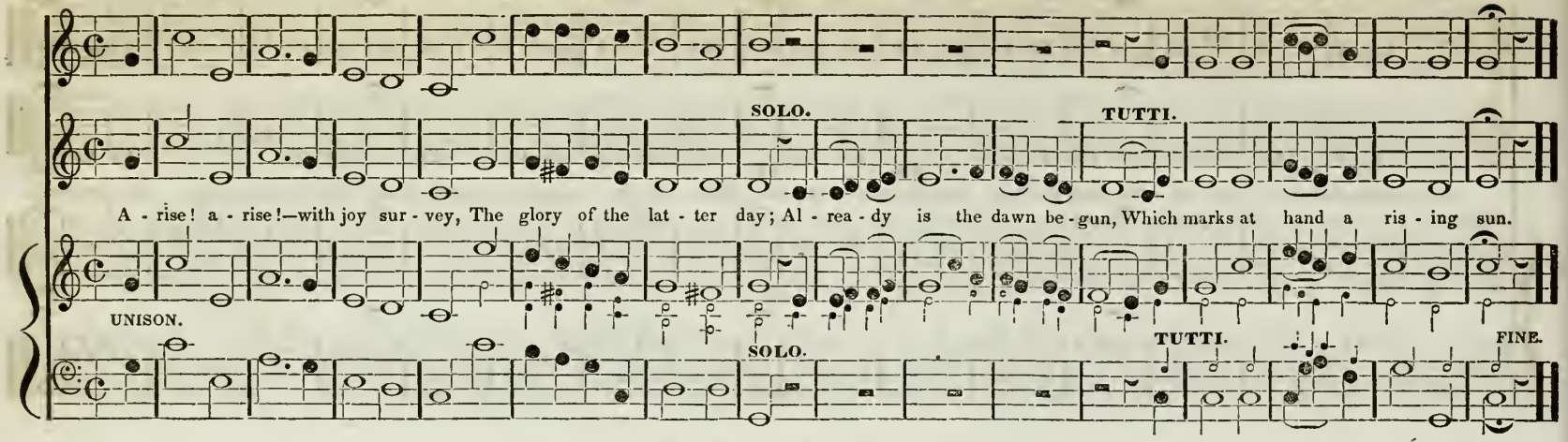
ISLINGTON. L. M. M



ALLA CAPELLA.

CALVIN. L. M. M

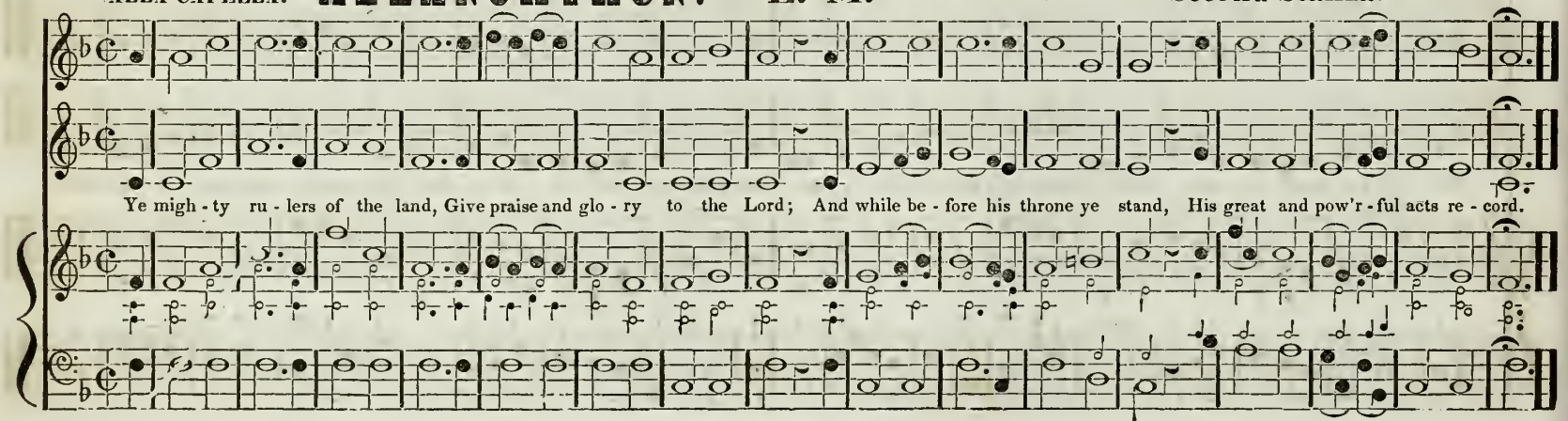
Or First Stanza.*



ALLA CAPELLA.

MELANCHTHON. L. M. M

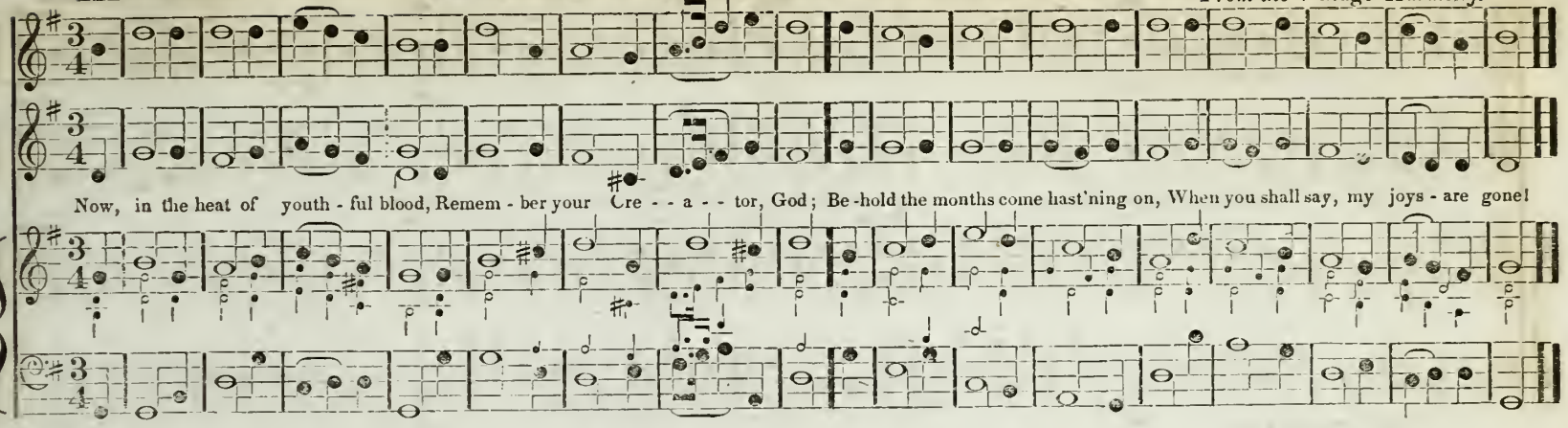
Second Stanza.



ALLEGRETTO.

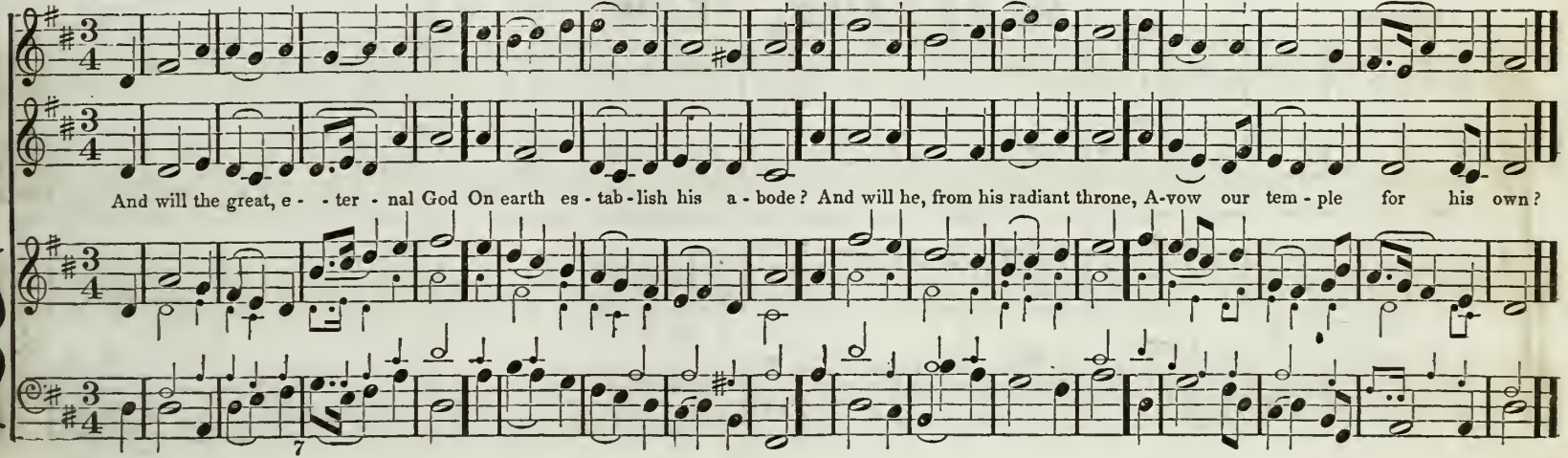
ANGEL'S HYMN. L. M. M

W. Tansur.
From the Village Harmony.



ALLERGETTO.

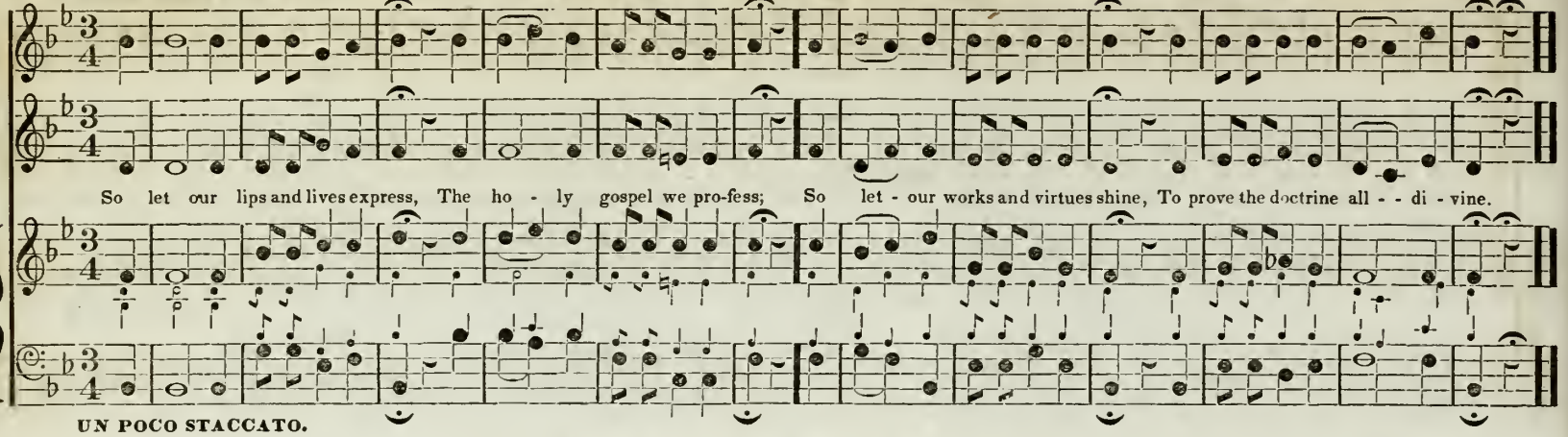
VERMONT. L. M. M



ANDANTINO QUASI ALLEGRETTO.

TEMPLE CHANT. L. M.

M # Hymn Chant.



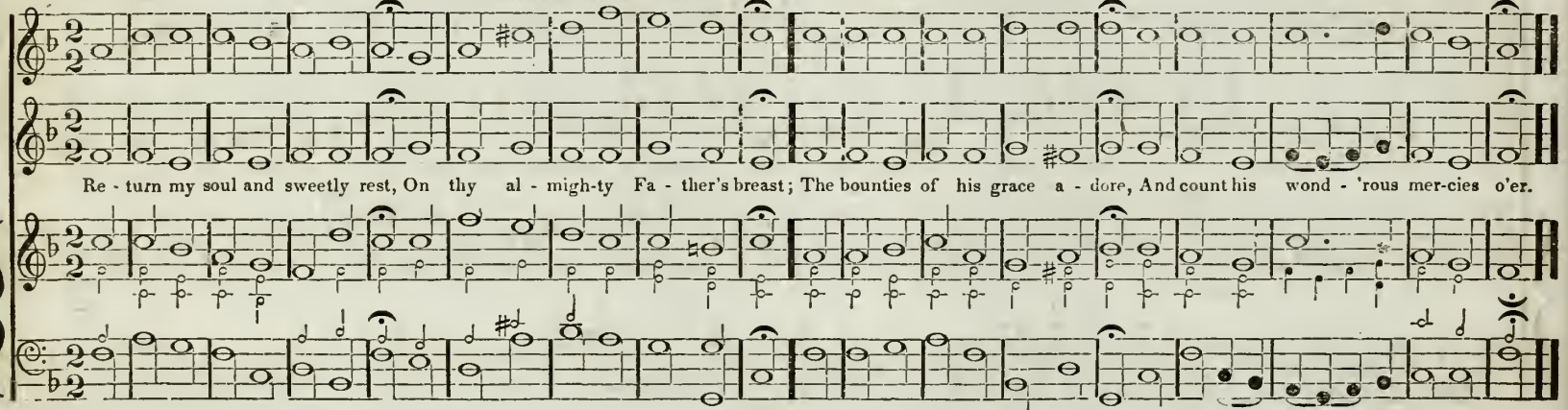
UN POCO STACCATO.

CHORAL.

NAZARETH. L. M.

M #

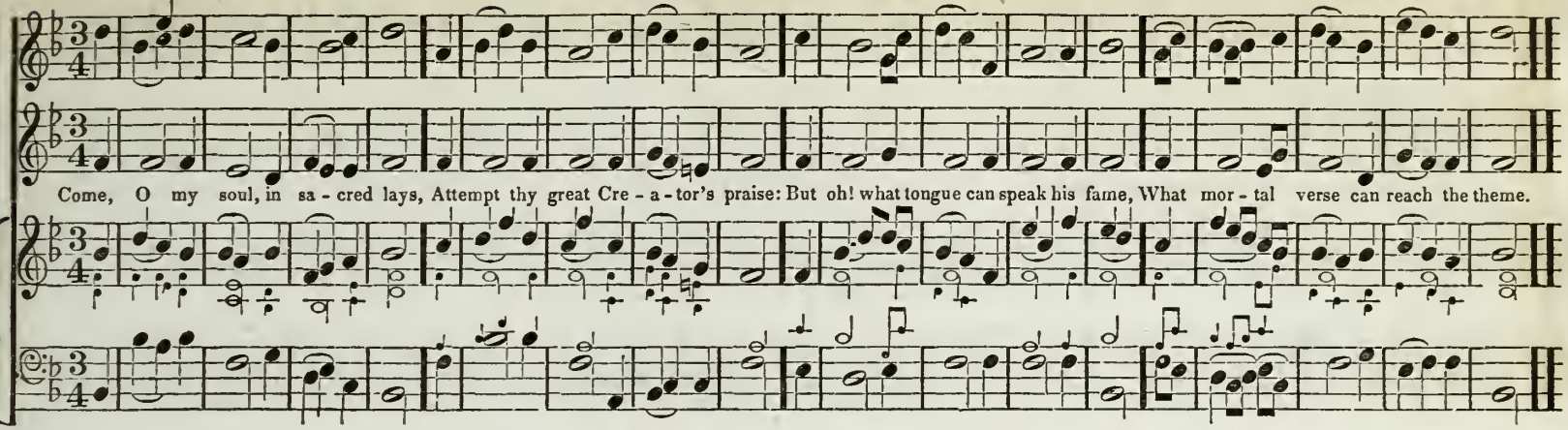
S. Webbe.



ALLEGRO.

ATLANTIC. L. M. M

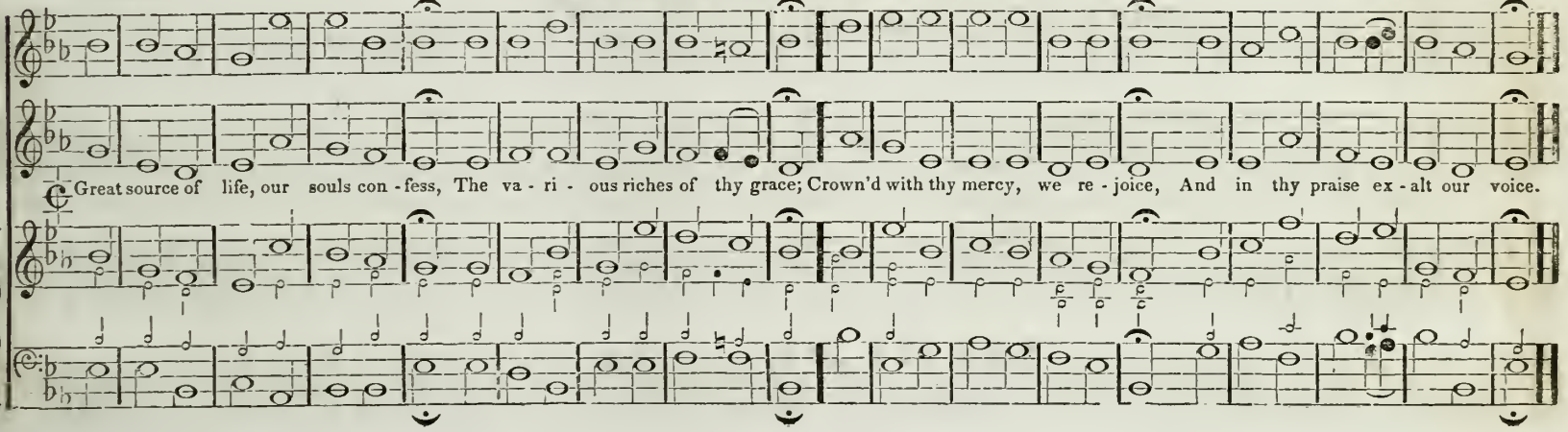
George Oates.



CHORAL.

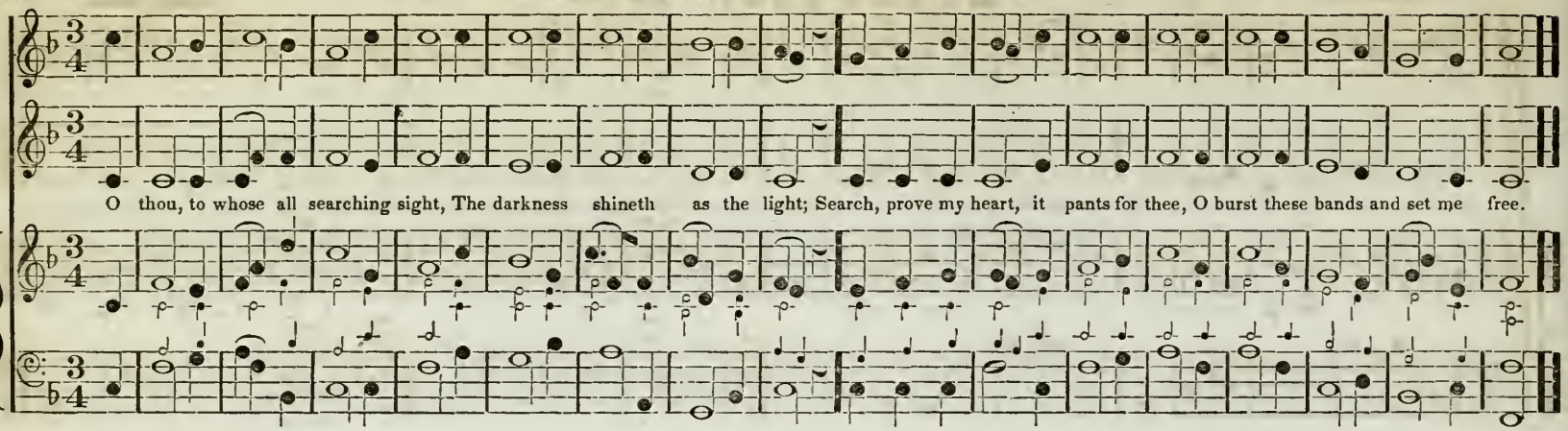
St. PAUL'S. L. M. M#

Dr. Green.



MODERATO

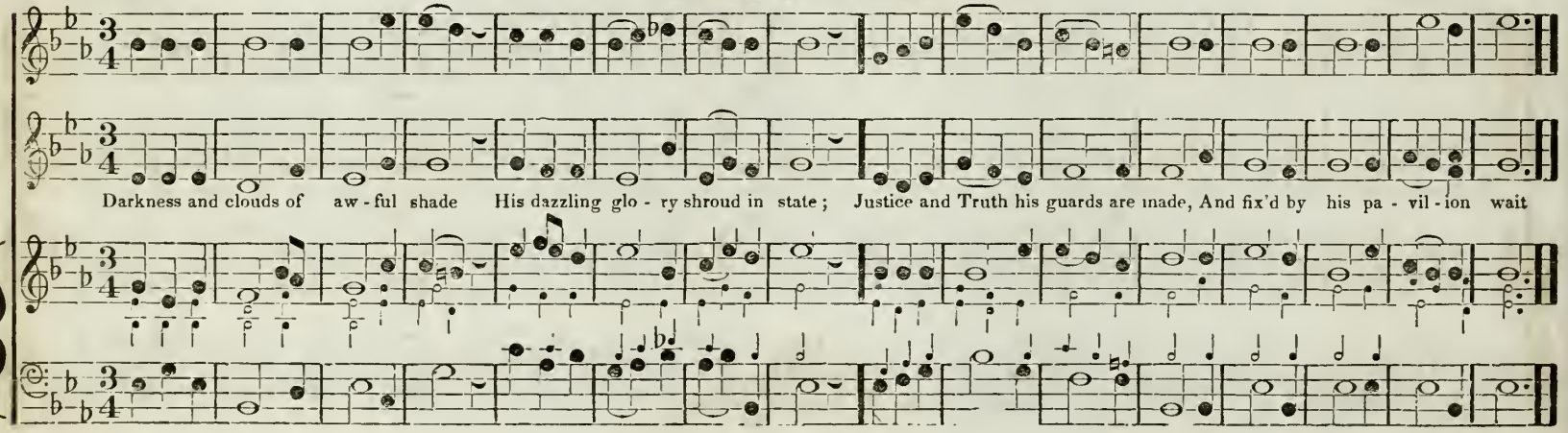
DANVERS. NEW L. M. M



ALLEGRO.

97th PSALM. L. M. M

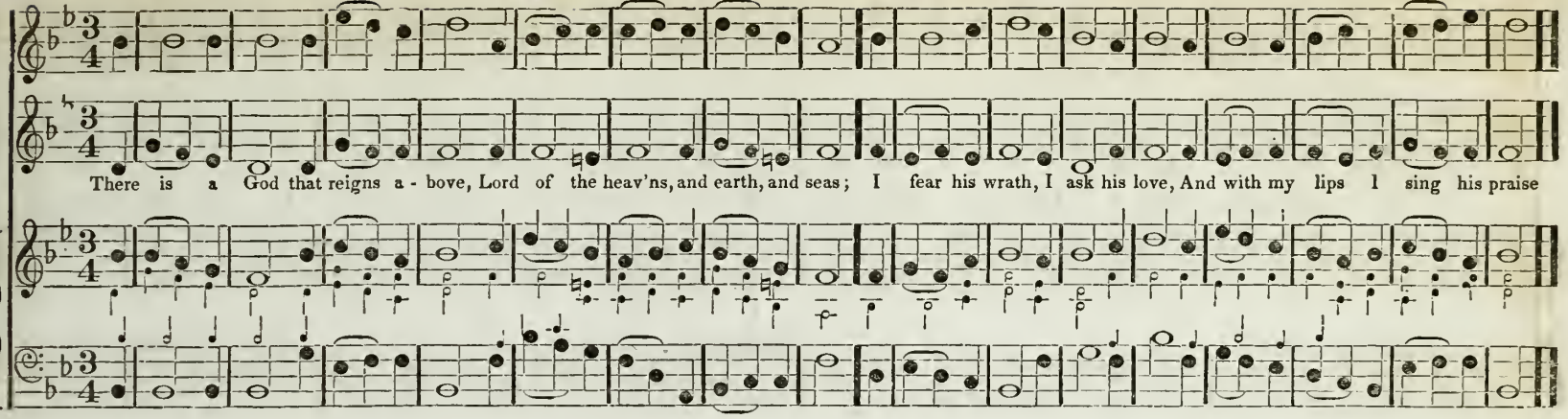
Tuckey.



UN POCO ALLEGRETTO.

ALL SAINTS. L. M. M

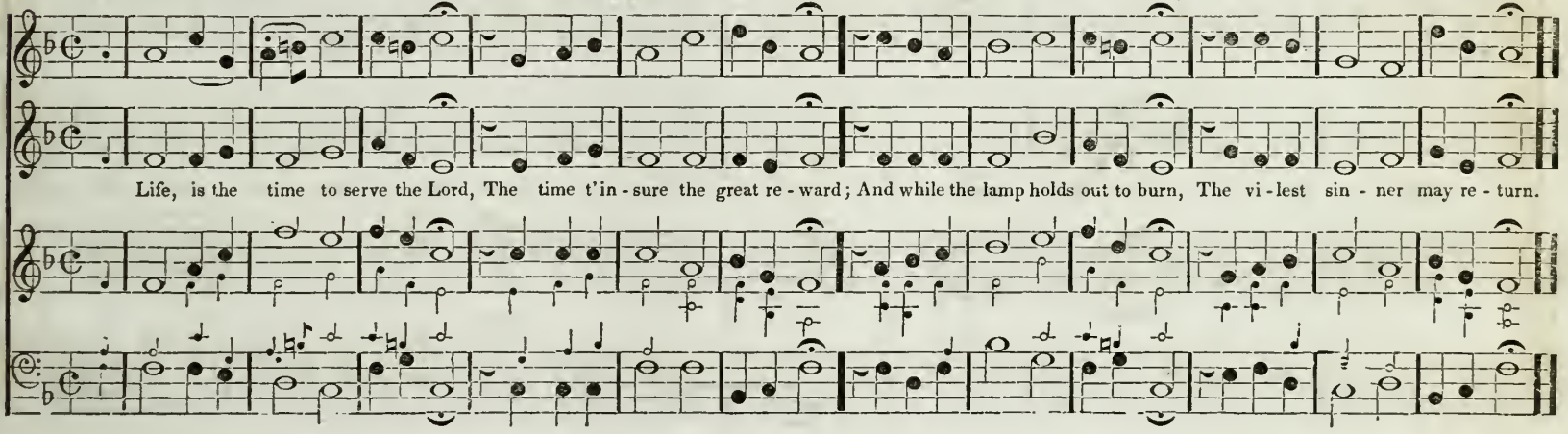
W. Knapp.



UN POCO ALLEGRO.

WELLS. L. M. M

Holdrad.

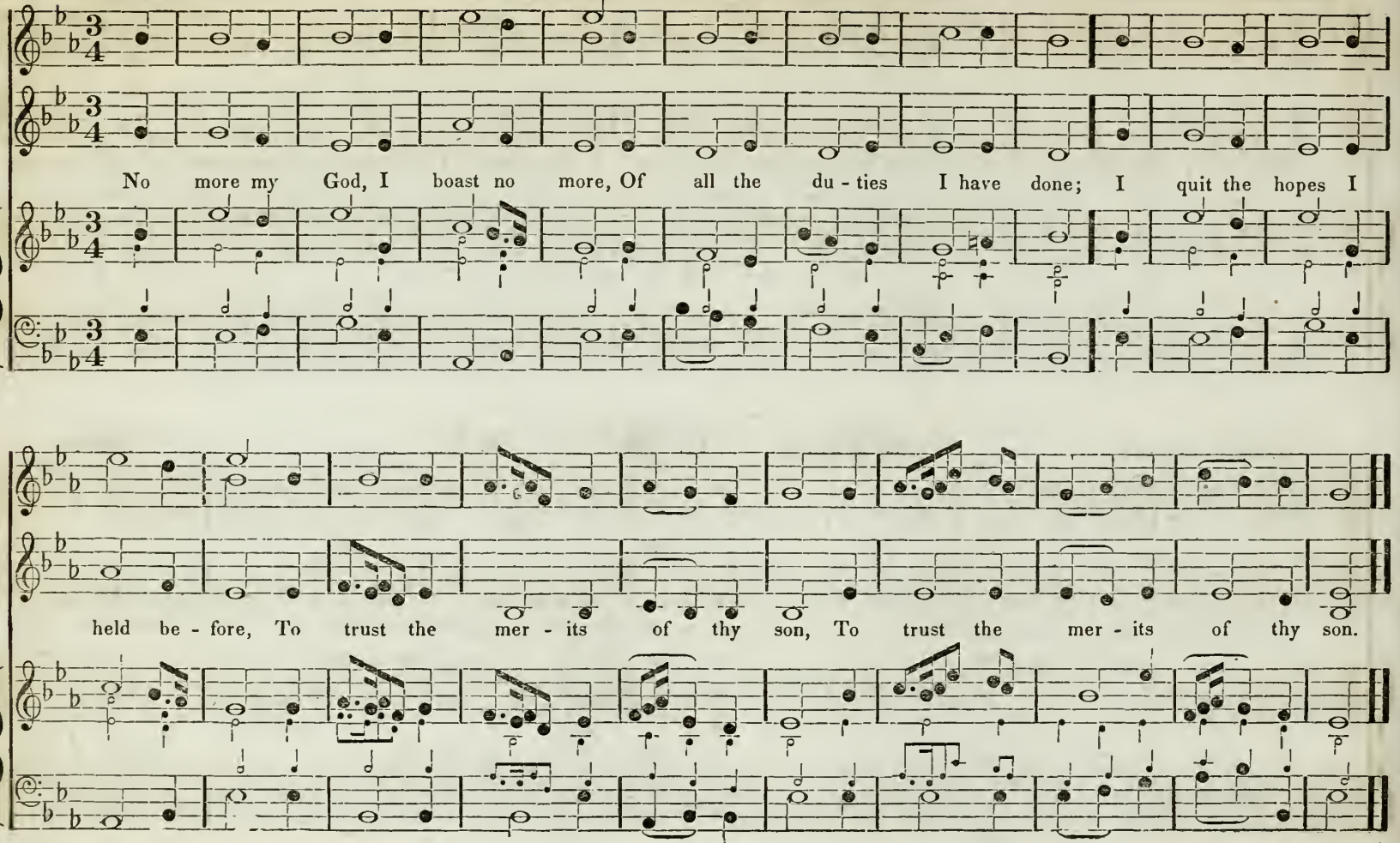


ALLEGRETTO MODERATO.

SURRY. L. M.

M. #

Costellow.



ALLEGRO.

QUITO. L. M. M

SOLO.

Lord, when thou did'st ascend on high, Ten thousand angels fill'd the sky, Those heav'nly guards around thee wait, Like chariots, that attend thy state, Like chariots that attend thy state.

SOLO.

ALLEGRETTO MODERATO.

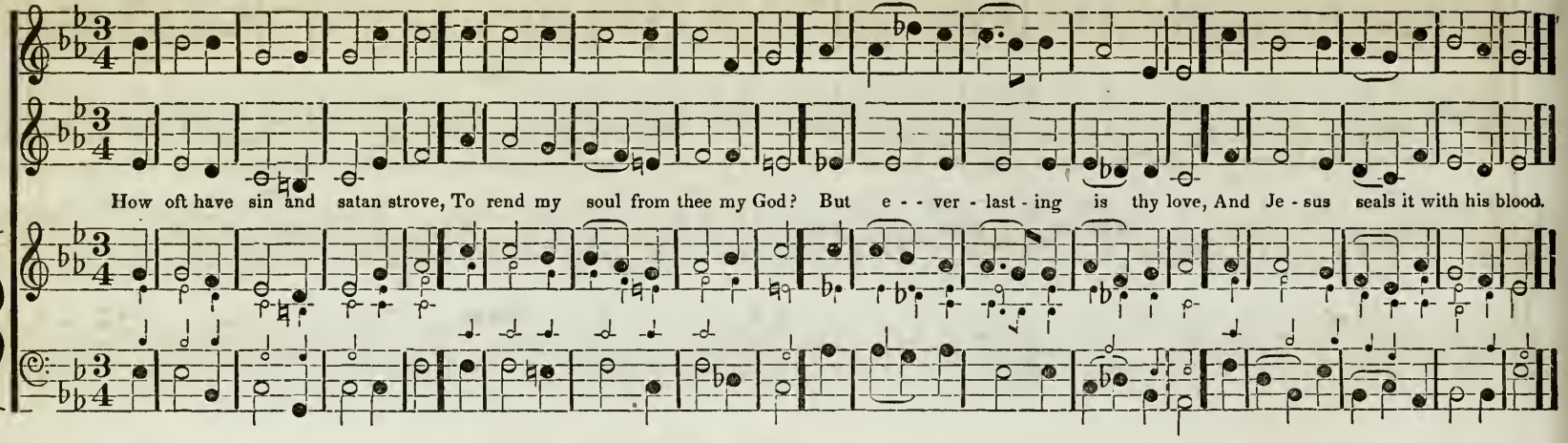
MEDFIELD. L. M. M

W. Billings.

Great God, at - tend, while Zi - on sings, The joy that from thy pres - ence springs; To spend one day with thee on earth, Exceeds a thous - and days of mirth

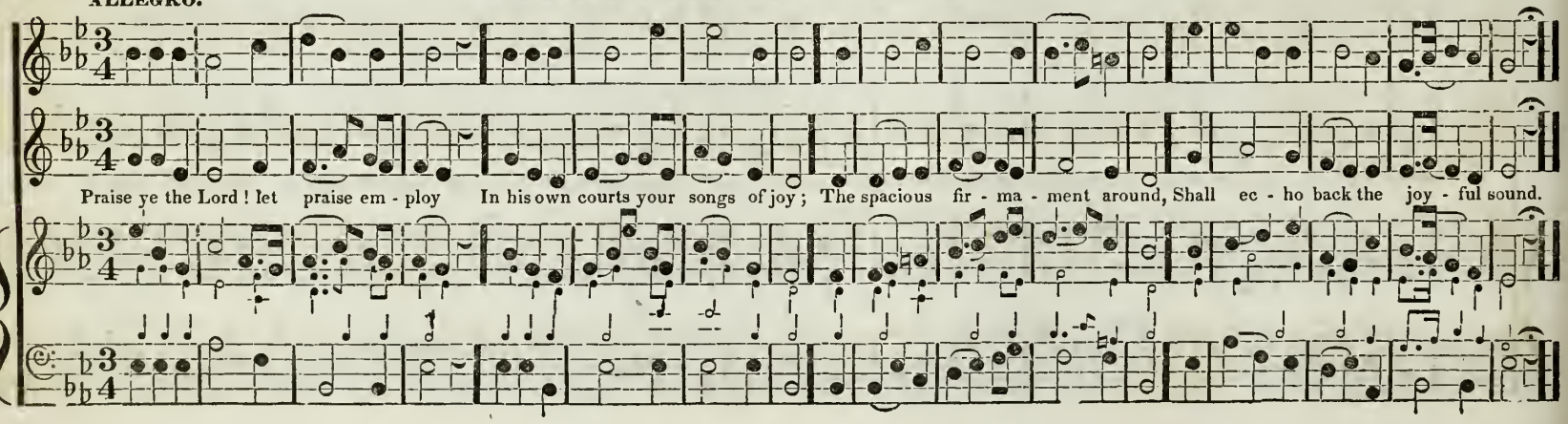
BLUE MOUNTAIN. L. M. NEW

ALLEGRETTO.



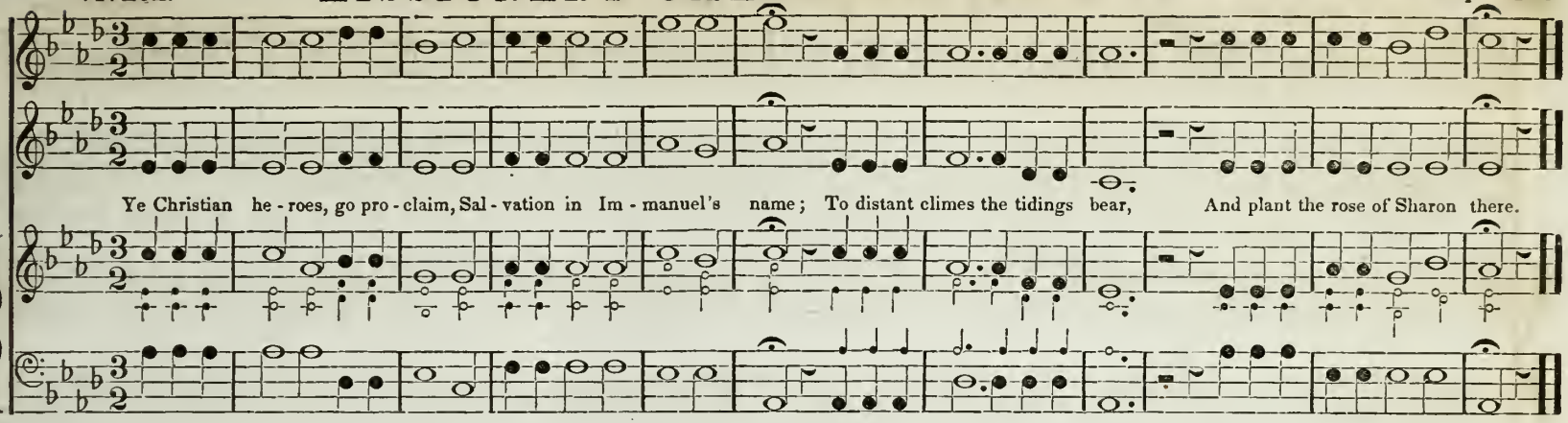
MARBLEHEAD. L. M. NEW

ALLEGRO.



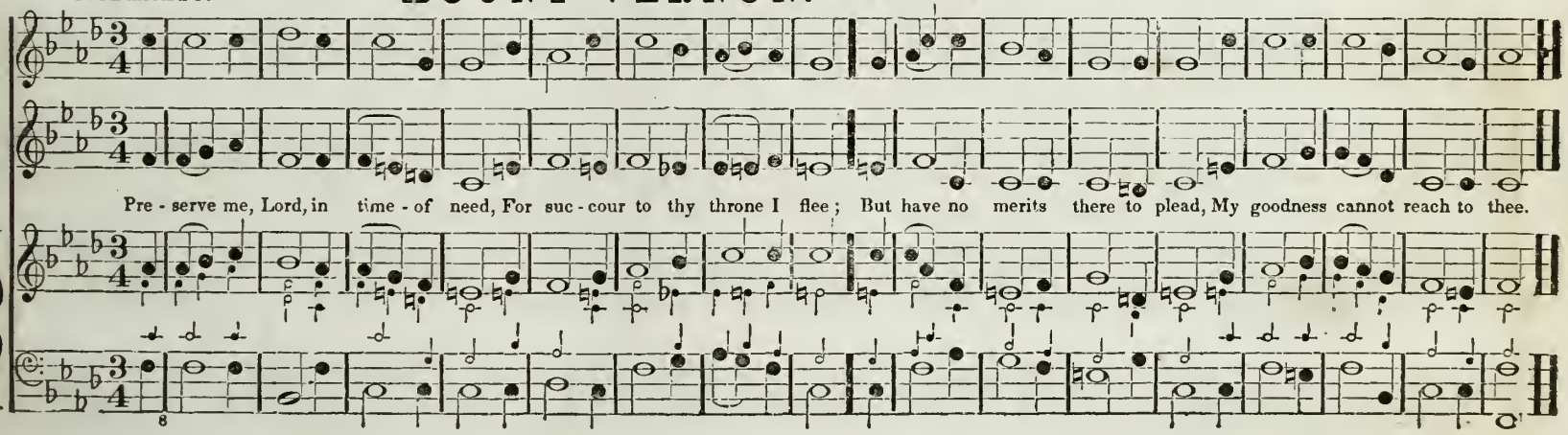
VIVACE.

MISSIONARY CHANT. L. M. M



MODERATO.

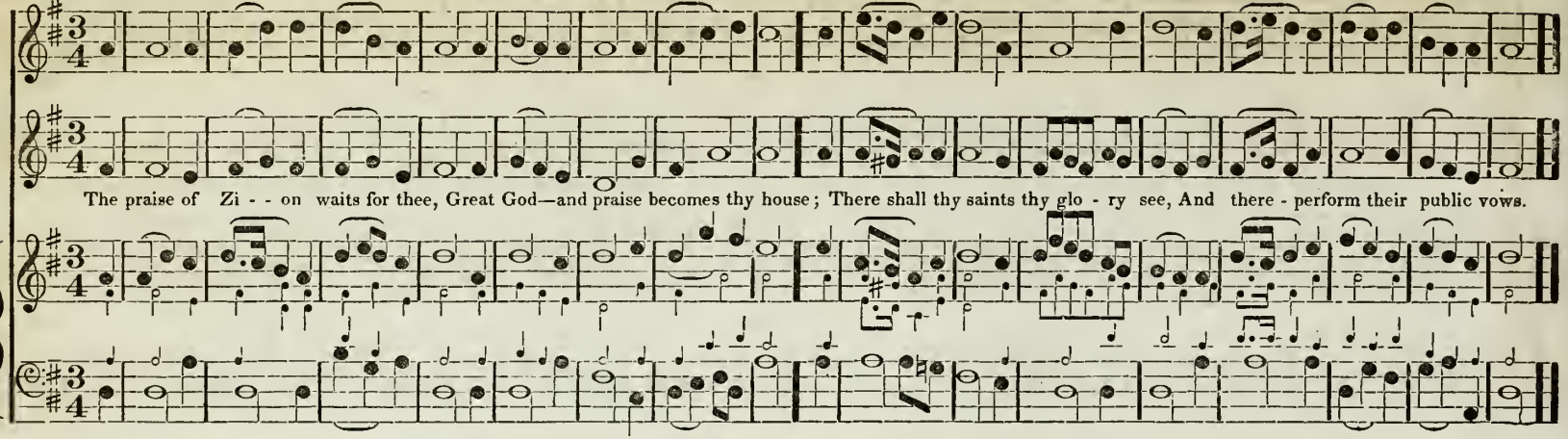
MOUNT VERNON. L. M. M b



UN POCO ALLEGRO.

SULLIVAN. L. M. M

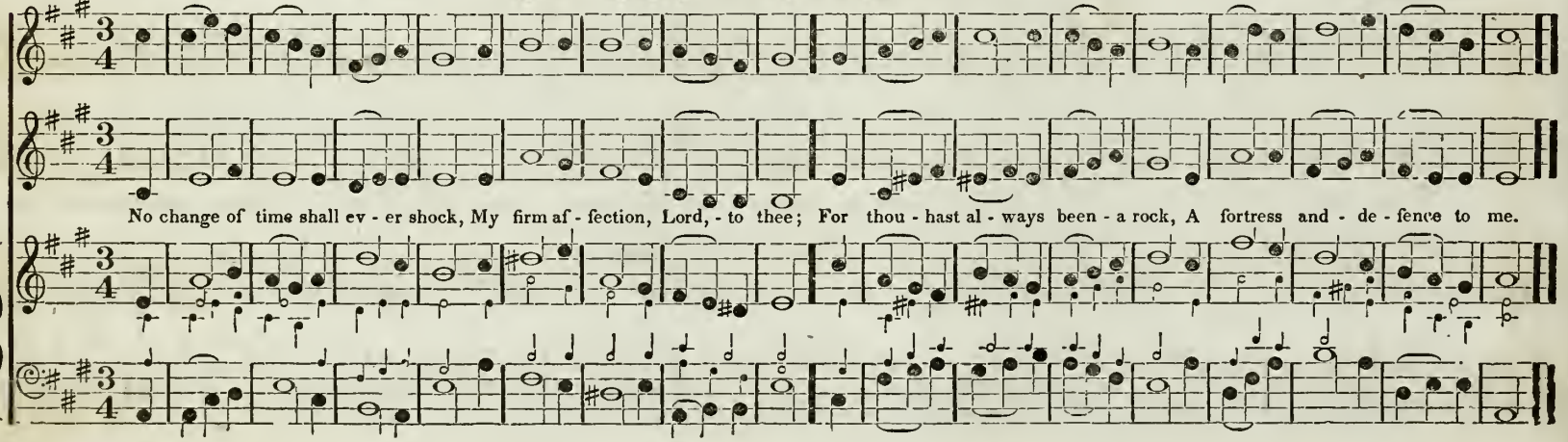
W. Billings.



ALLEGRETTO.

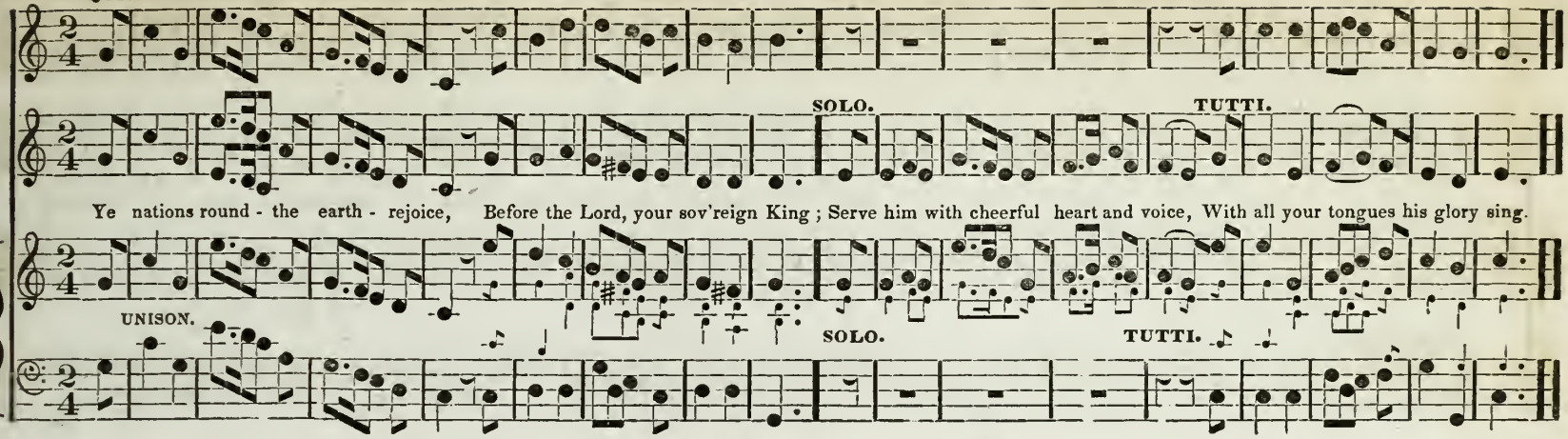
LINTON. L. M. M

G. R. Jackson.



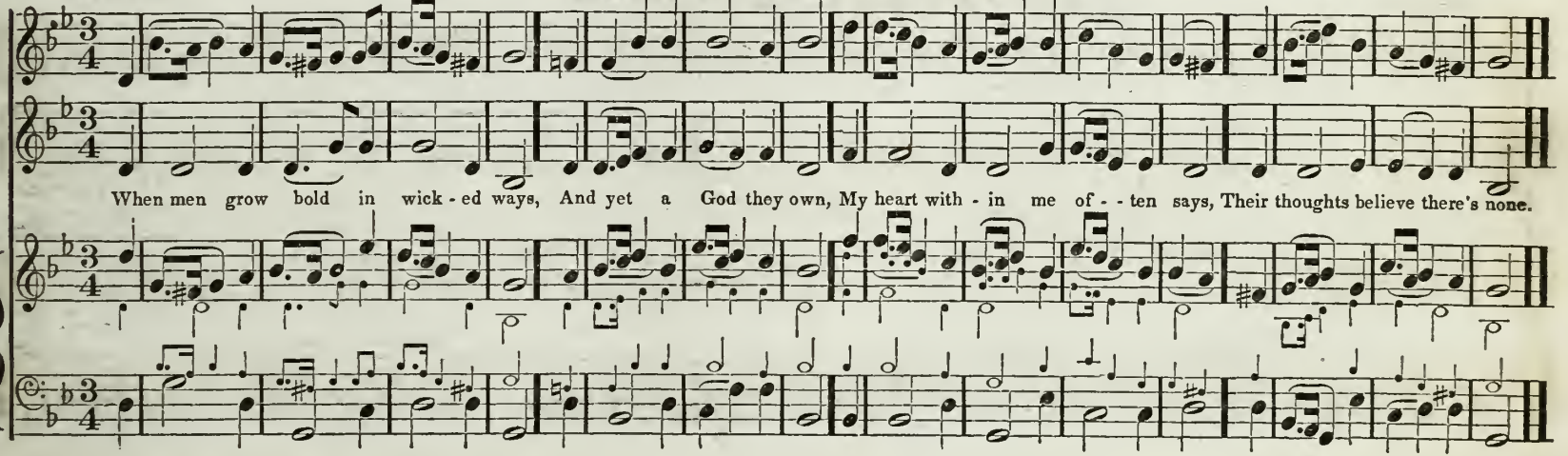
UN POCO ALLEGRETTO.
QUASI ANDANTINO E RISOLUTO.

COLUMBIA. L. M. M

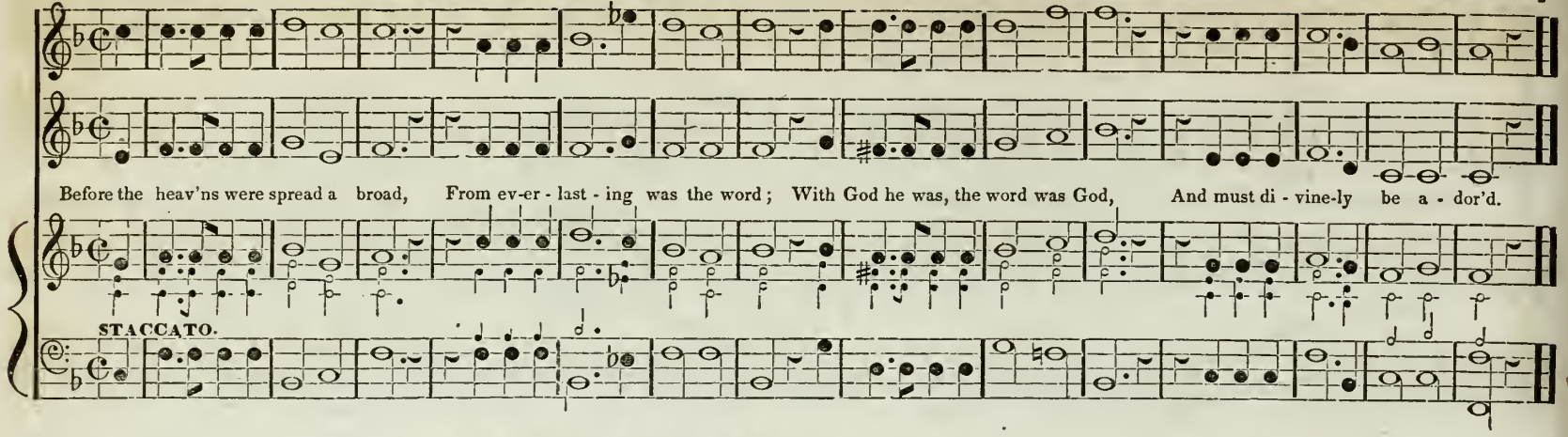


ANDANTE.

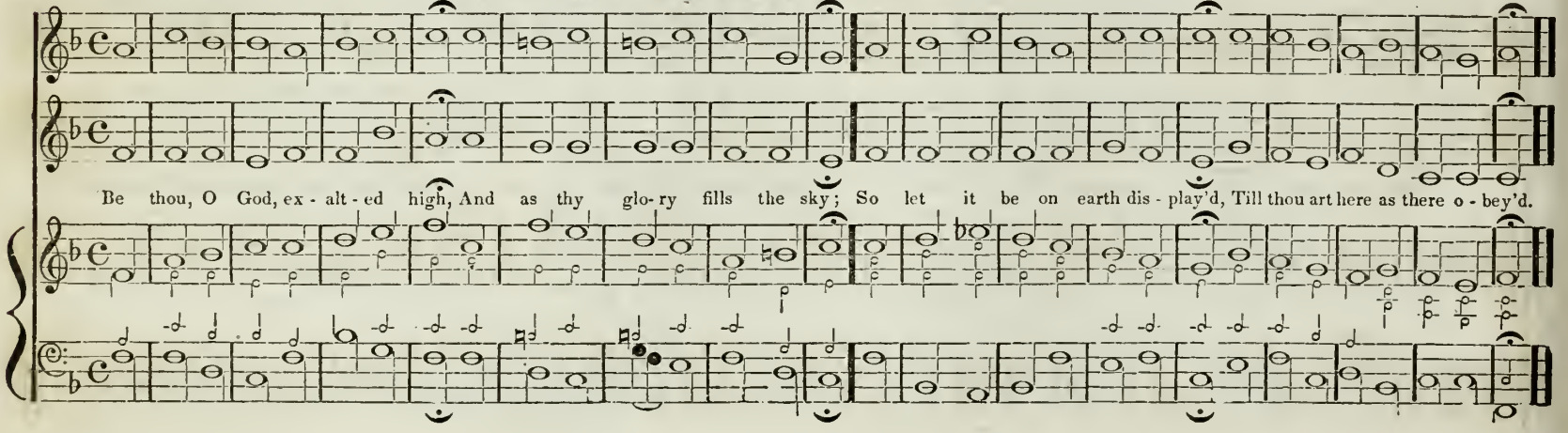
KASKASKIA. C. M. M b



60 ALLA BREVE. **GERMAN CHANT. L. M.** M # **Hymn Chant.** *From the American Harp*



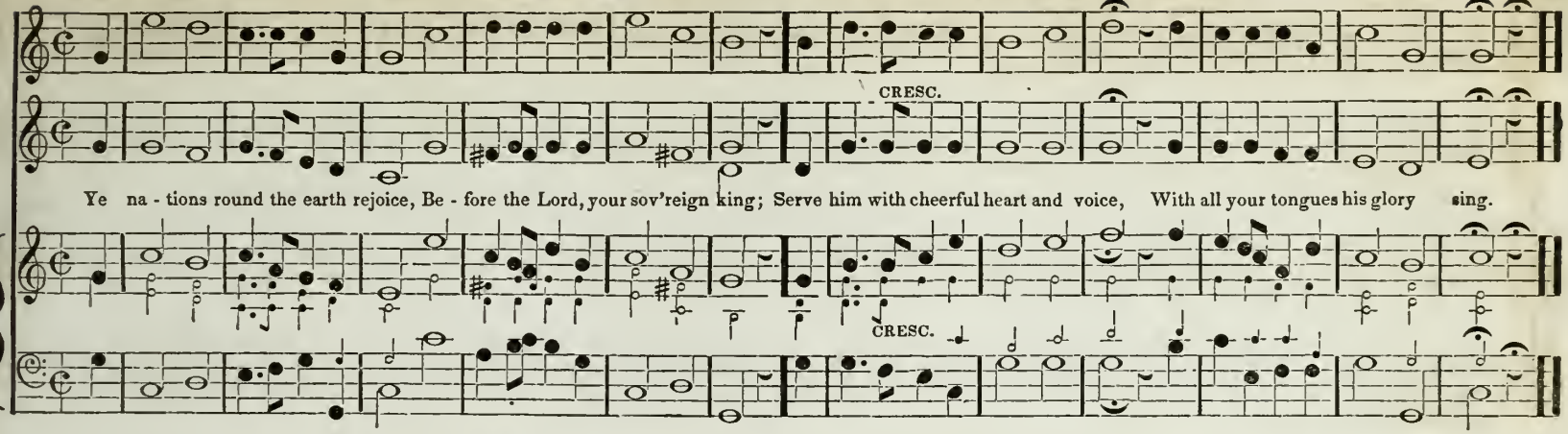
CHORAL. **NEW HUNDRED. L. M.** M #



ALLEGRO ASSAI.

OLYMPUS. L. M. M

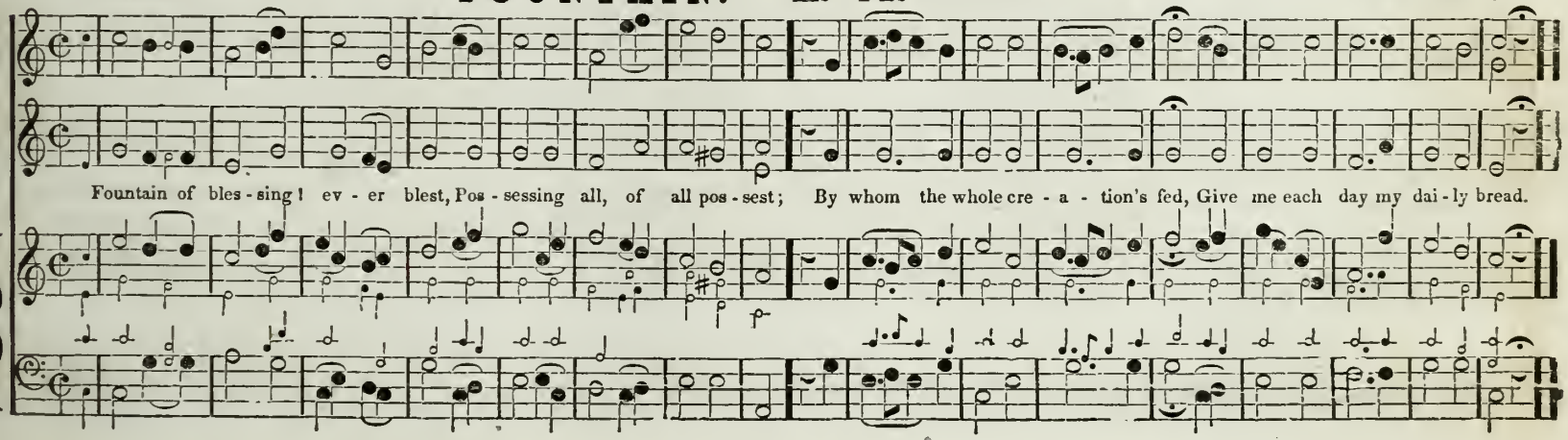
From the American Harp.



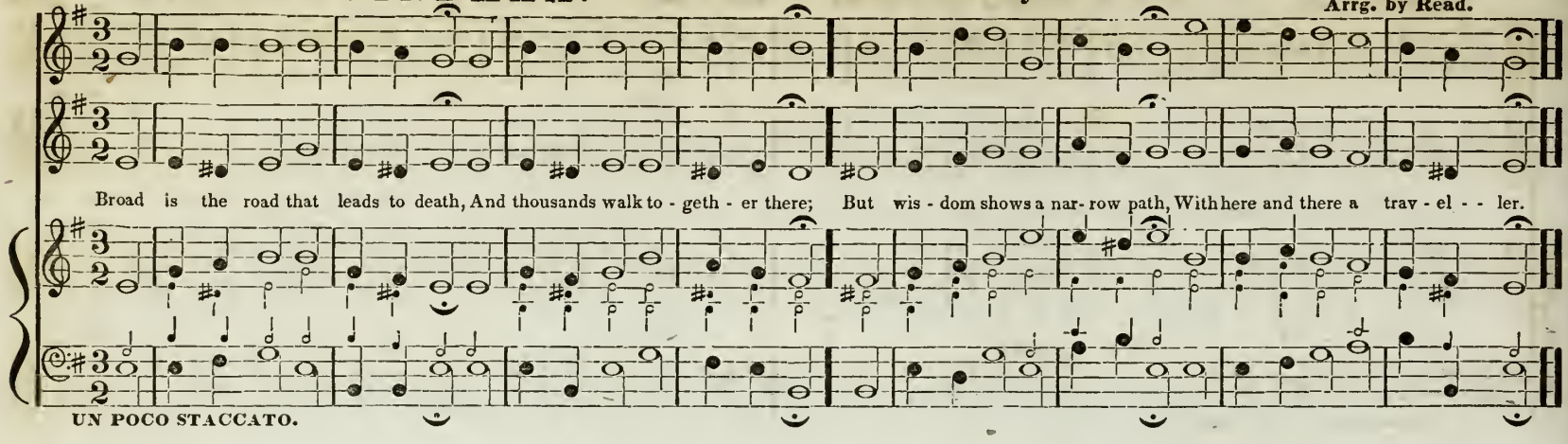
ALLEGRO.

FOUNTAIN. L. M. M

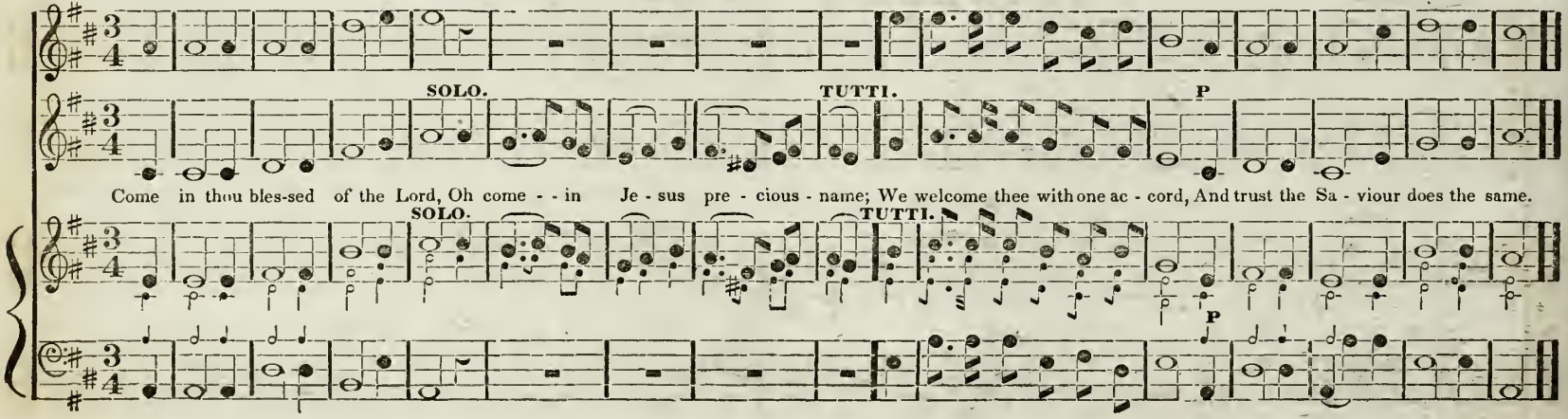
Leach.



ALLEGRO. **WINDHAM. L. M.** M b **Hymn Chant.** *Sub: A Choral by M. Luther.* Arrg. by Read.



UN POCO ALLEGRETTO. **PRISCILLA. L. M.** M # *From the American Harp.*



ALLEGRETTO.

SOMERSET STREET. L. M. M

SOLO. 2d. TREBLE TUTTI.

How pleasant, how di - vinely fair, O Lord of hosts, thy dwellings are; With long de - sire my spir - it faints, To meet th'as - sem - blies of - thy saints.

SOLO. TUTTI.

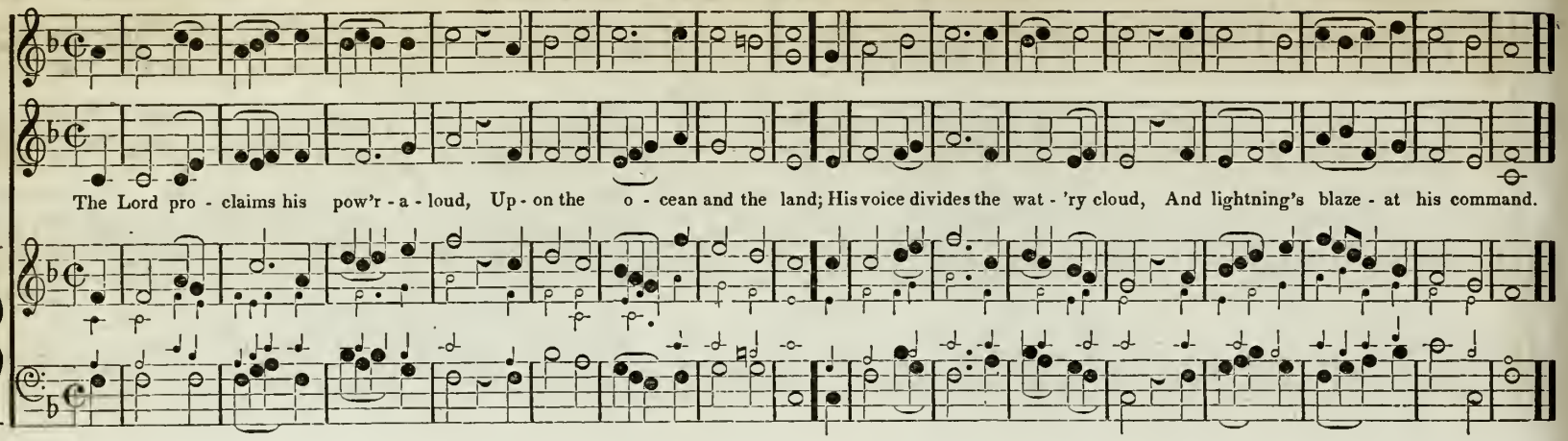
ALLEGRETTO.

ANTIGUA. L. M. M

High in the heav'ns, e - ternal God, Thy goodness in - full glo - ry shines; Thy truth shall break through ev' - ry cloud, That veils and dar - kens thy designs.

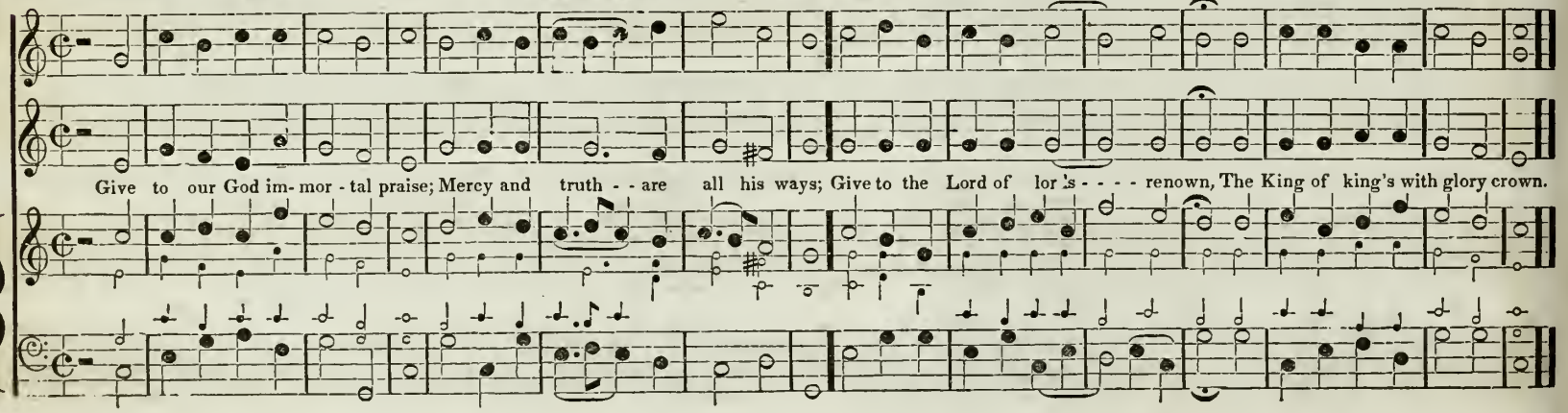
ALLEGRO ASSAI.

BREWER. L. M. M



ALLEGRO MODERATO.

PRAISE. L. M. M



ANDANTINO.

POMFRET. L. M. M

Cecil.
With alterations.

O Lord! in whom are all the - springs, - Of bound - less love - and grace un - known, Hide me be- -

SOLO.

- neath thy spread - ing wings, Till this dark - cloud - be - - o - - ver - blown,

TUTTI.

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

SOLO.

TUTTI.

2

ALLEGRO

CHESNUT STREET. L. M.

M #

SOLO. 2d. TREBLE. TUTTI.

Great is the Lord, ex - - alt - ed high, A - - bove all pow'rs, and ev' - ry throne; What e'er he please, in earth or sea, Or heav'n or hell, his hand hath done.

UNISON. SOLO. TUTTI.

UN POCO ALLEGRETTO.

CHAPEL STREET. L. M.

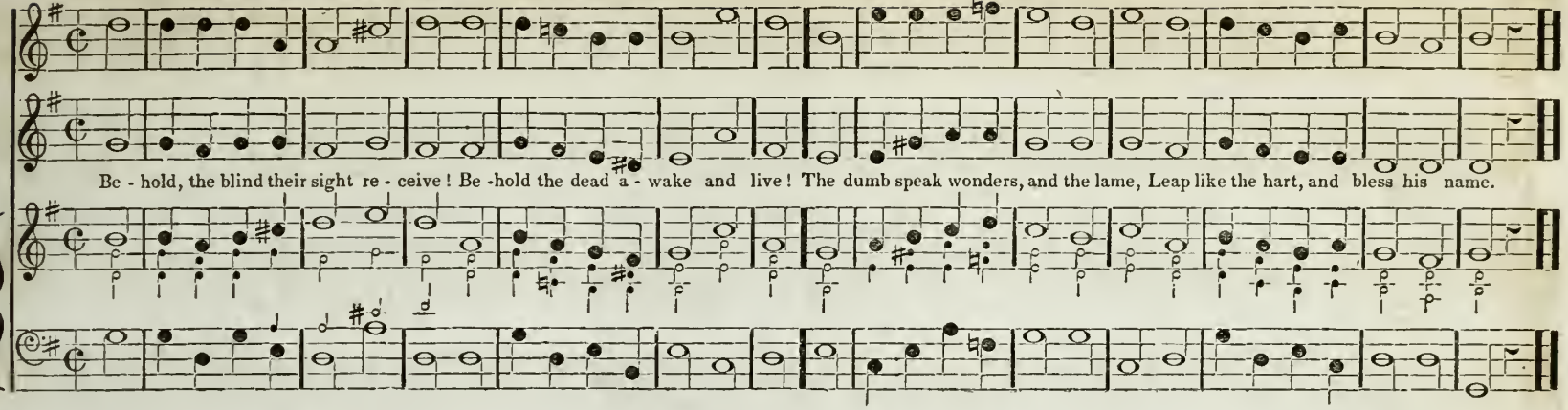
M # W. Mather.

SOLO. 2d. TREBLE. TUTTI.

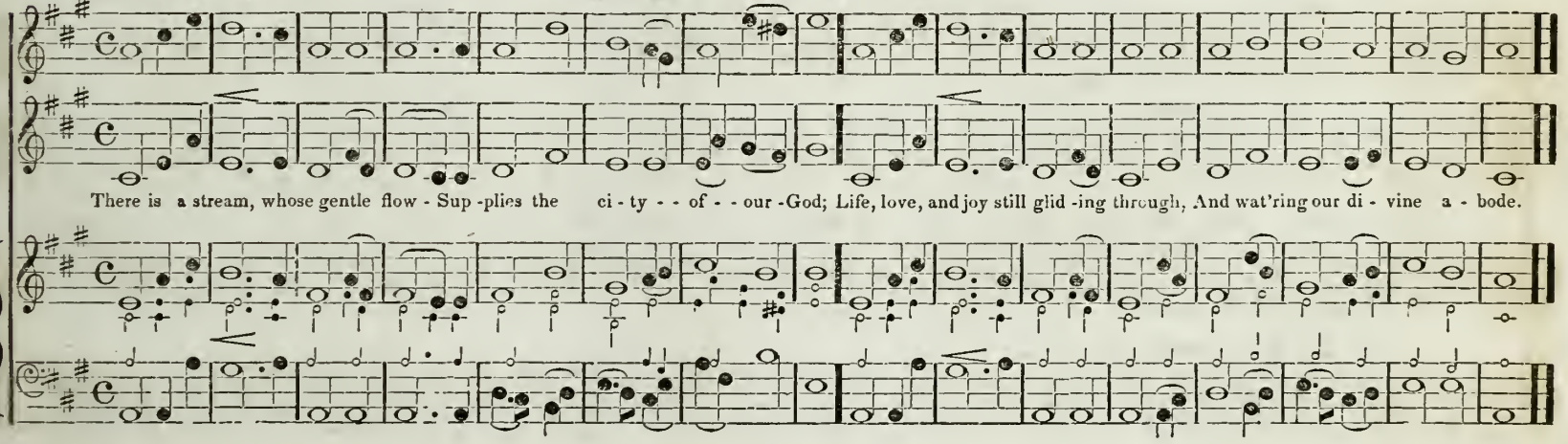
E - ter - nal source of ev' - ry joy, Well may thy praise our lips em - ploy; Thy goodness crowns the roll - ing year, While in thy tem - ple we ap - pear

SOLO. TUTTI.

ALLA BREVE. **AMERICAN CHANT. L. M.** M # **Hymn Chant.** *From the American Harp.*

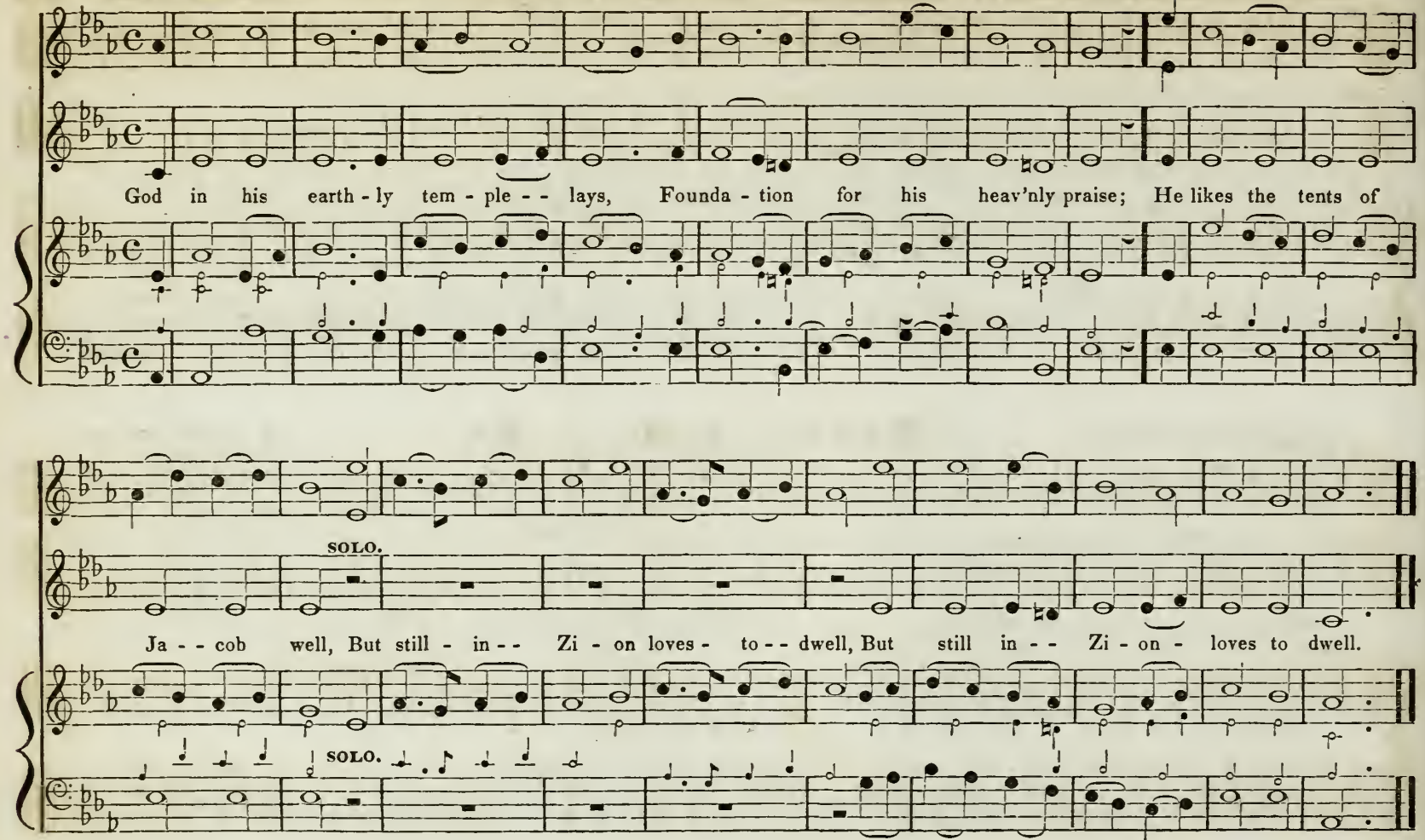


ALLEGRO MODERATO. **WARD. L. M.** M # *An original Hymn tune.*

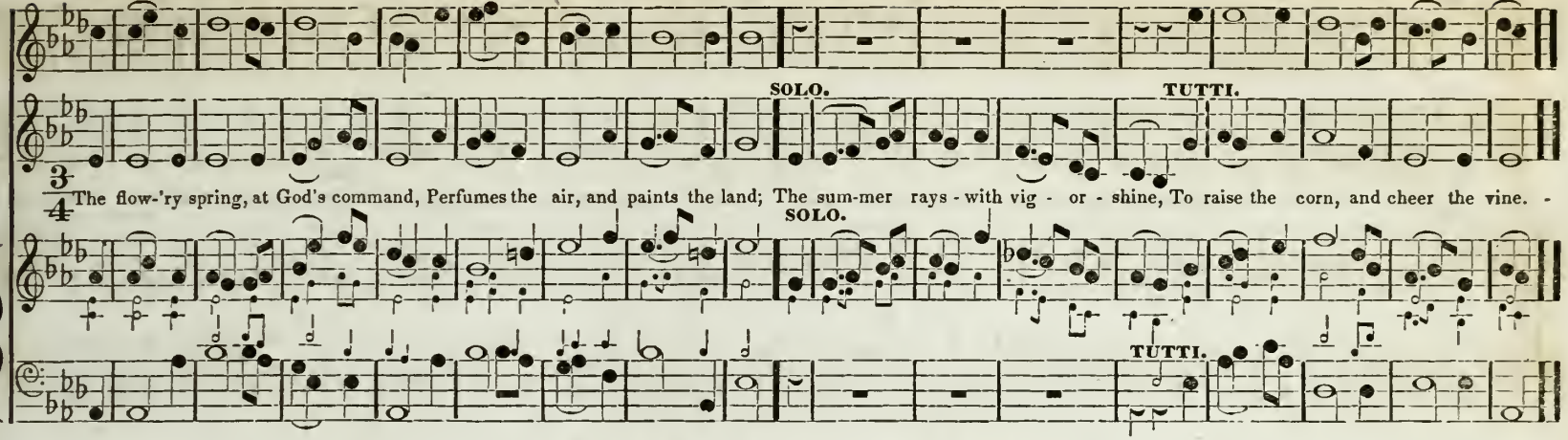


ALLEGRO MODERATO.

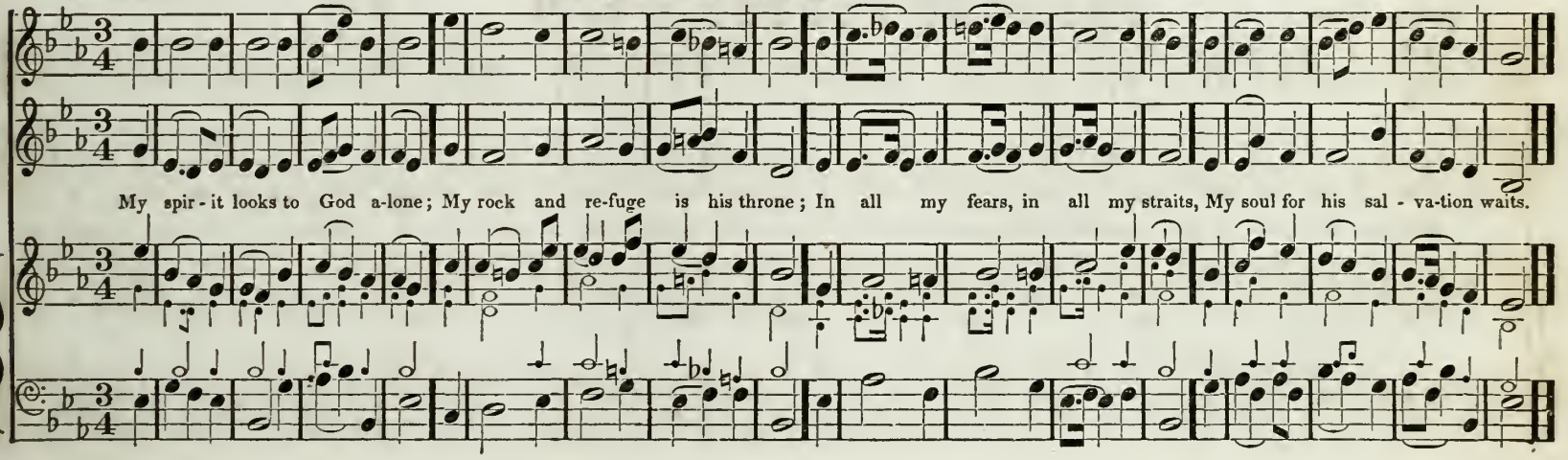
OPORTO. L. M. M ♯



UN POCO ALLEGRETTO. **CH. W. LOVETT'S HYMN.** **L. M.** M # *From the American Harp.*



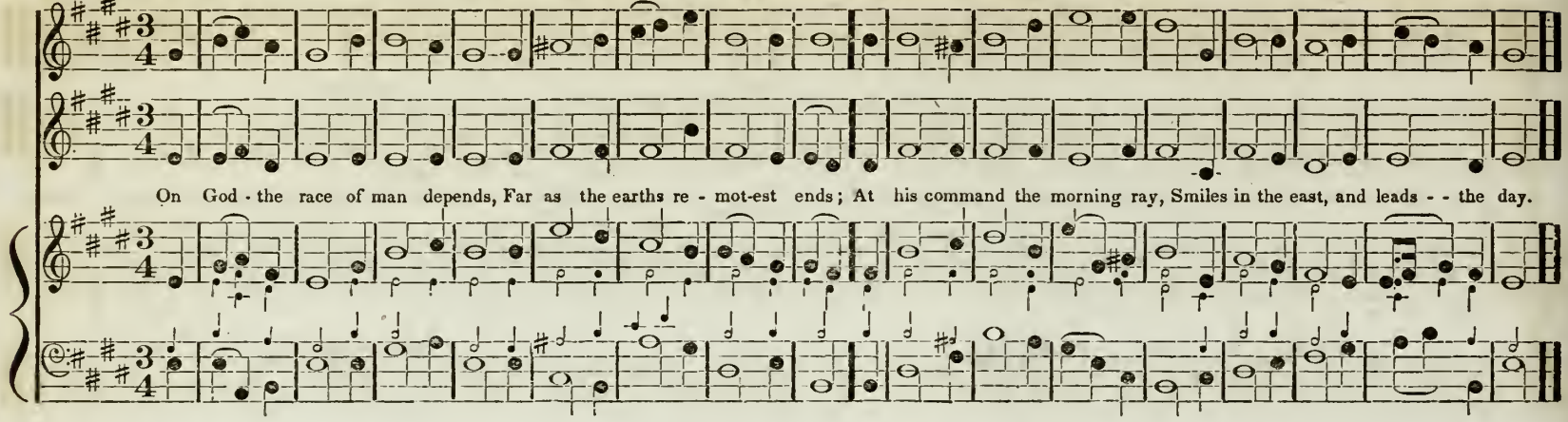
ANDANTE. **CHAPEL HILL.** **L. M.** M #



UN POCO ALLEGRETTO.

ROCKINGHAM. L. M.

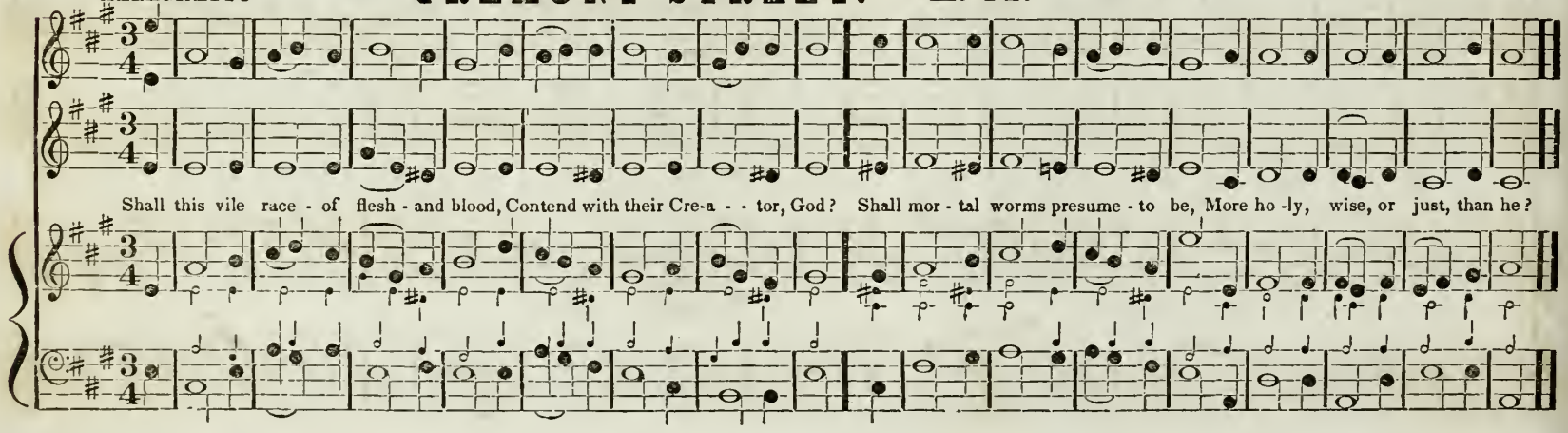
M #



ALLEGRETTO.

TREMONT STREET. L. M.

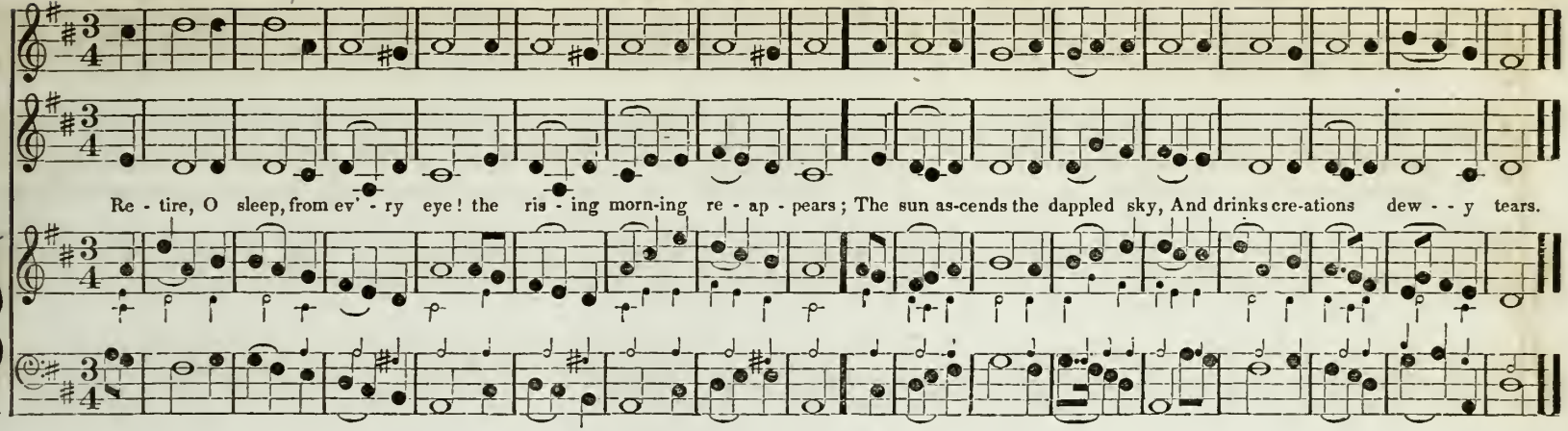
M #



MODERATO

ST. GEORGE'S. L. M. M

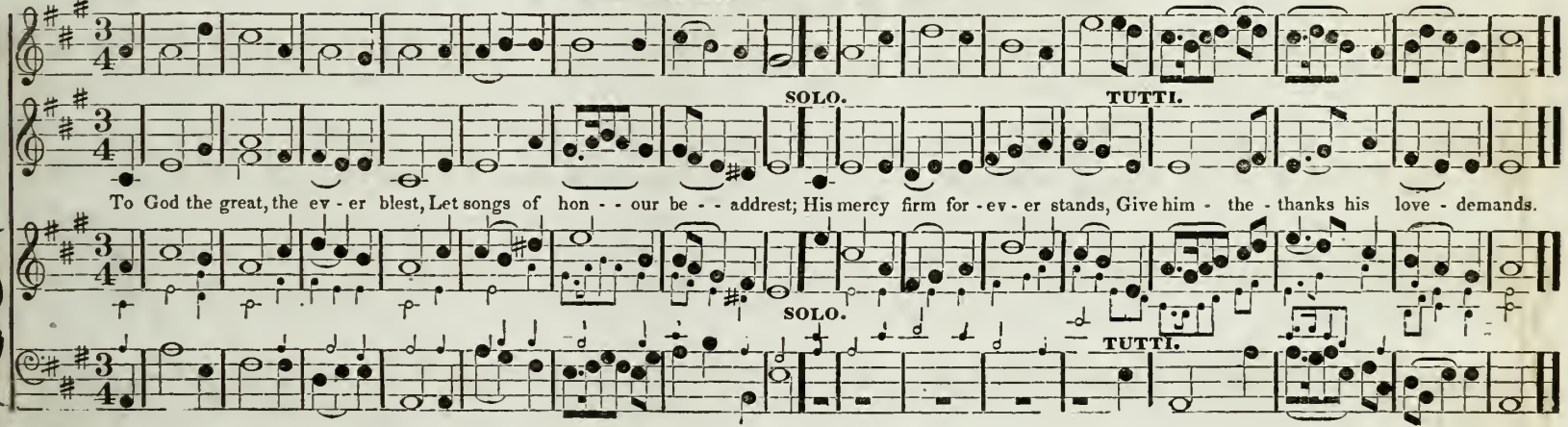
Stanley.



ALLEGRO.

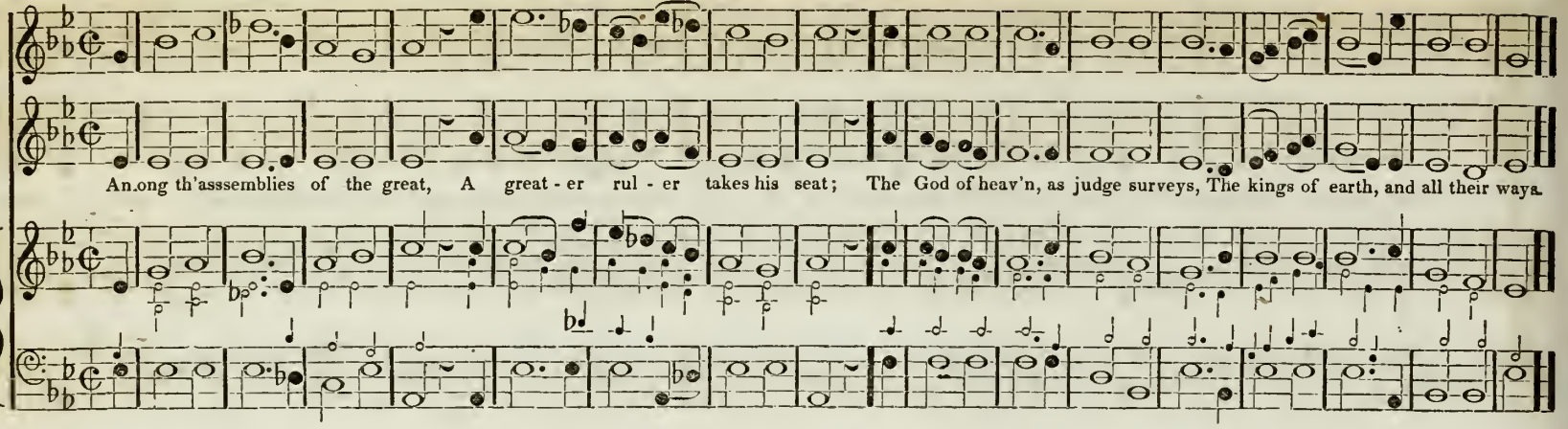
ST. PETER'S. L. M. M

Harwood.



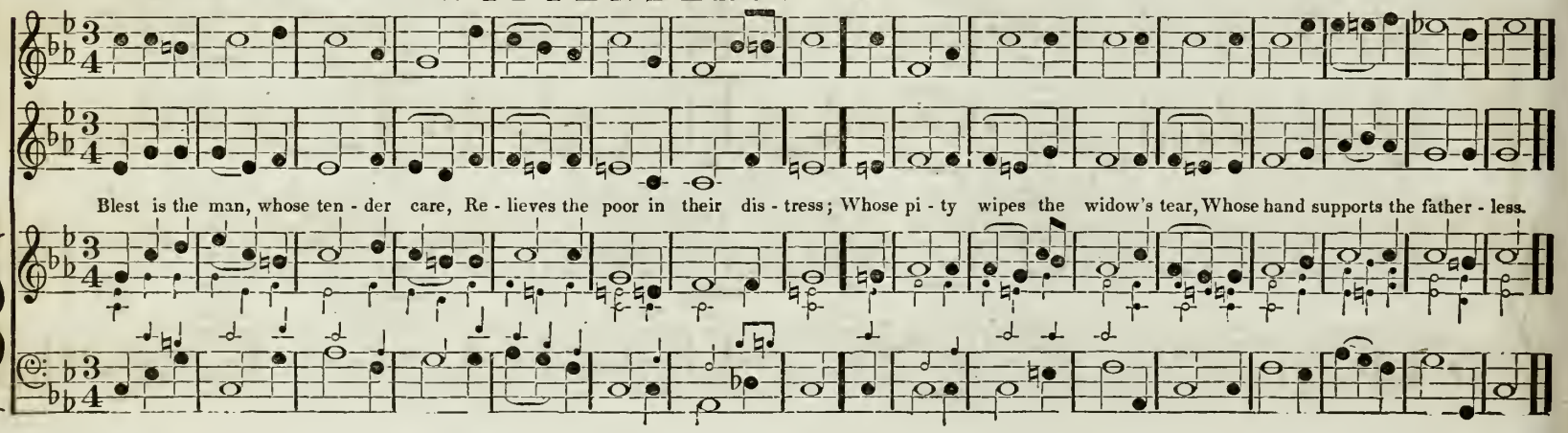
ALLA CAPELLA.

BACHFELD. L. M. M



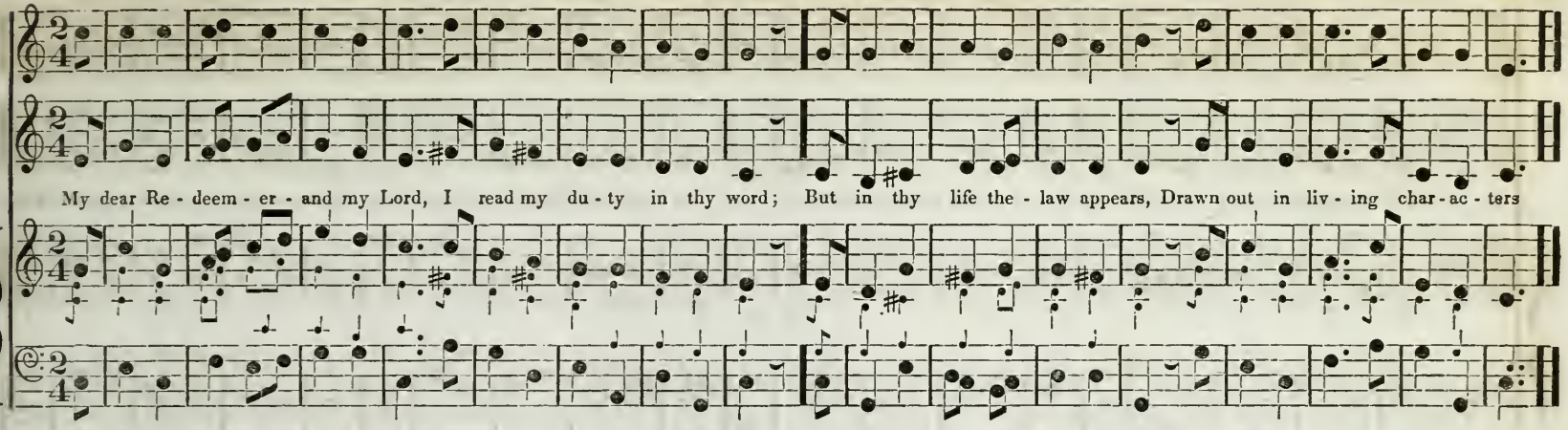
ALLO MODERATO.

WITTENBERG. L. M. M



ANDANTE.

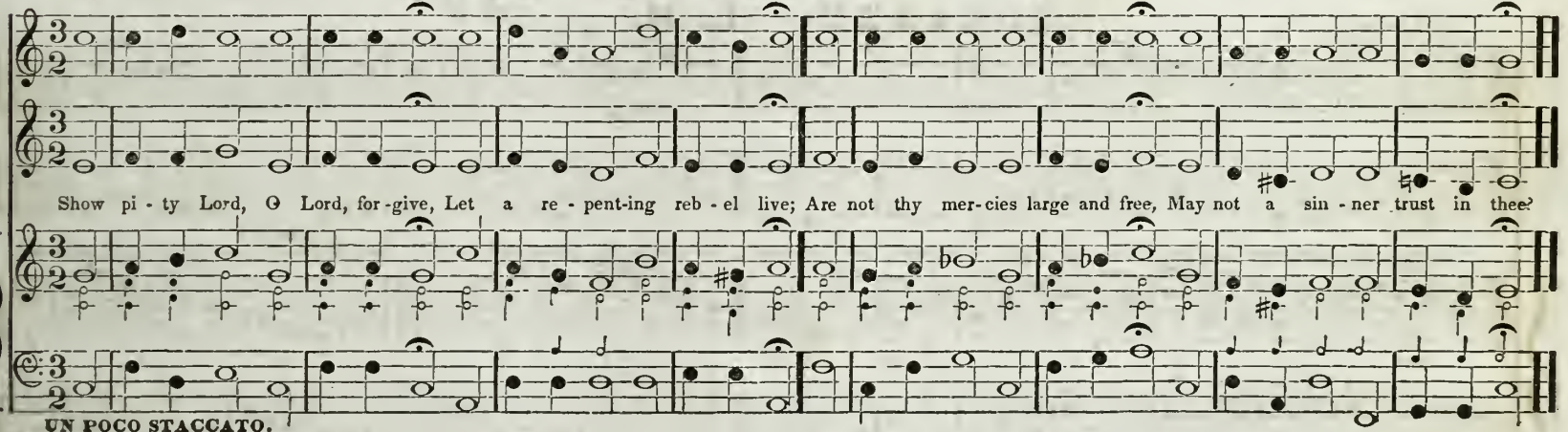
BULFINCH STREET. L. M. M



UN POCO ALLEGRETTO.

MORAVIAN CHANT. L. M. M

From the American Harp.



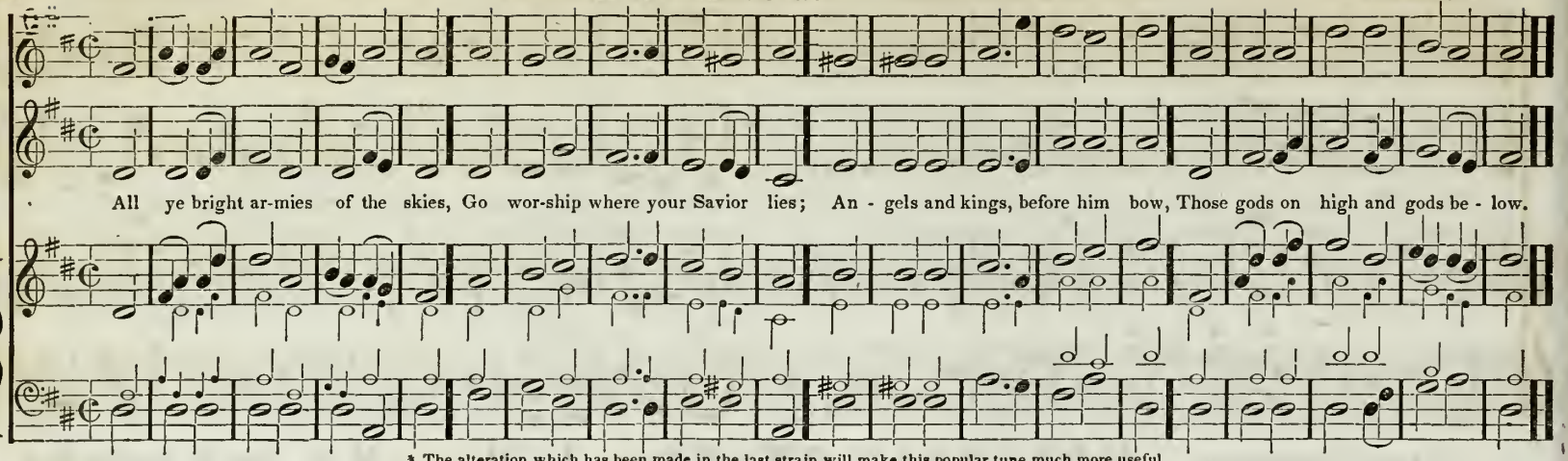
UN POCO STACCATO.

ALLEGRETTO.

ARNHEIM.* L. M.

M #

S. Holyoke.

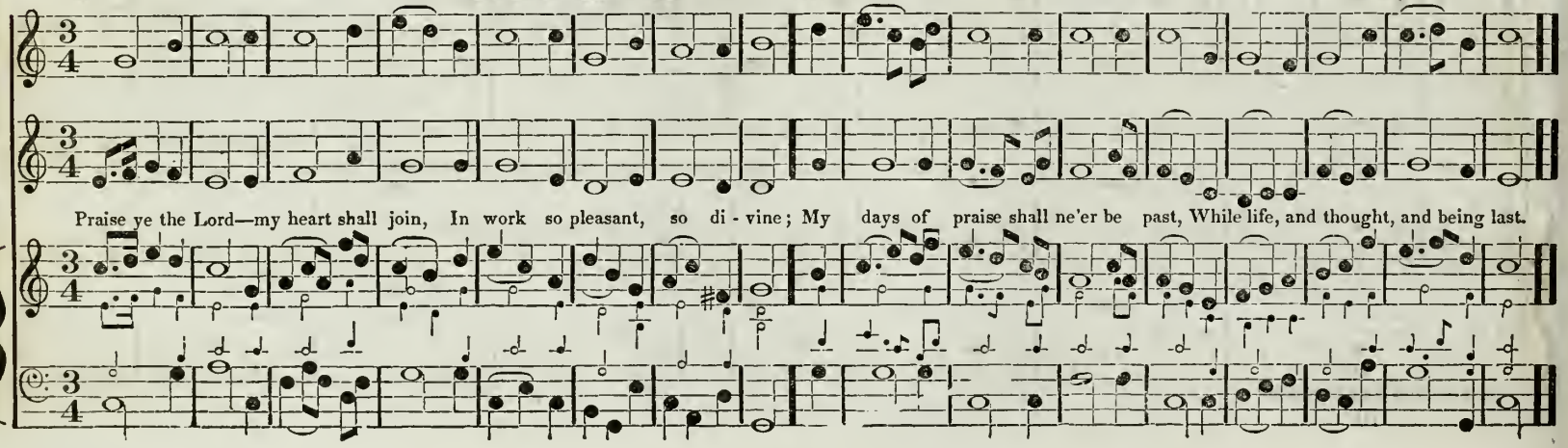


* The alteration which has been made in the last strain will make this popular tune much more useful.

ALLEGRO.

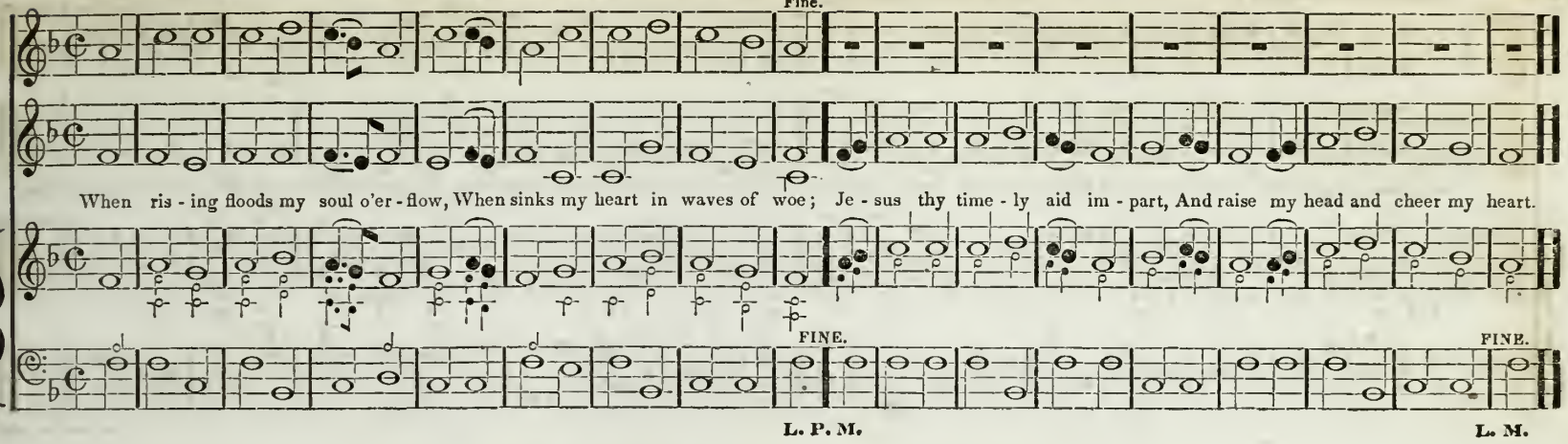
ECKARDT. L. M.

M #



ALLO MODERATO.

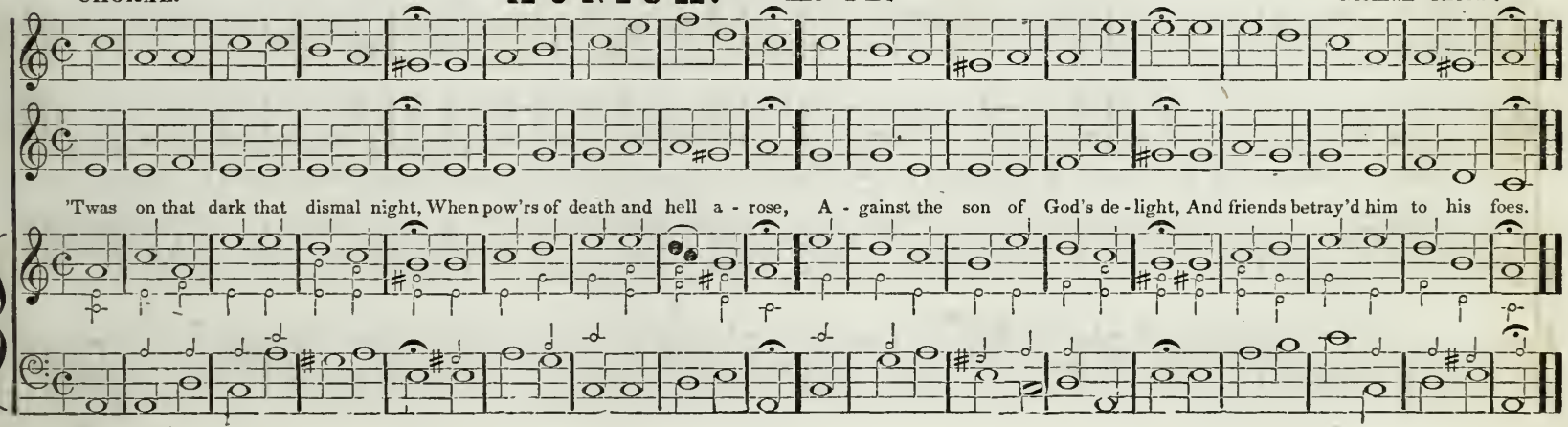
DRESDEN. L. M. M # or L. P. M



CHORAL.

MUNICH. L. M. M b

German Choral.

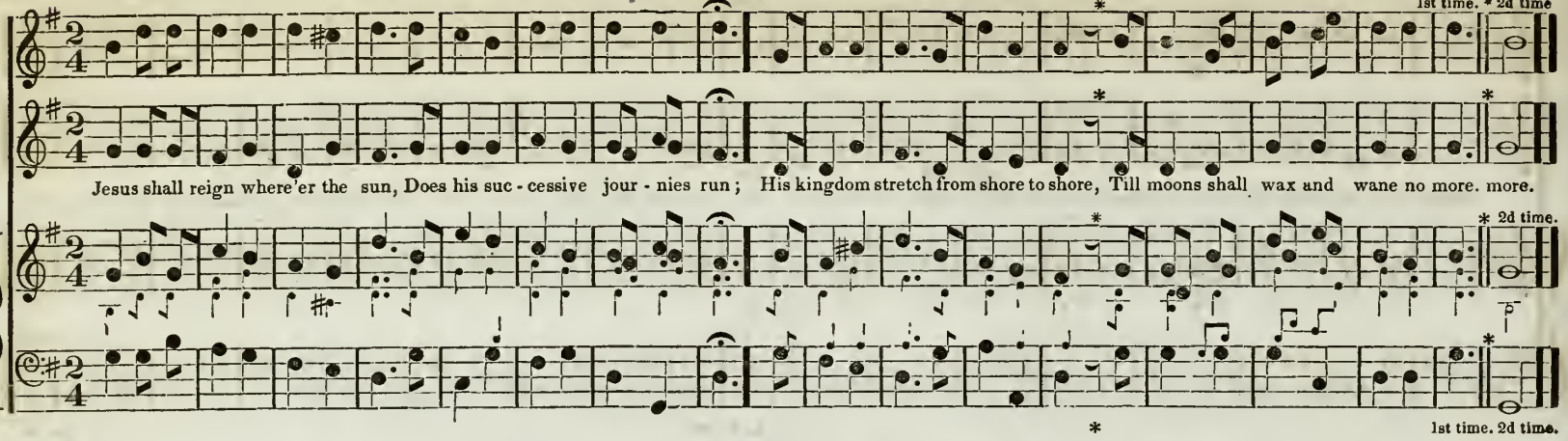


ALLEGRO MODERATO.

DUNSTAN. L. M. M ♯

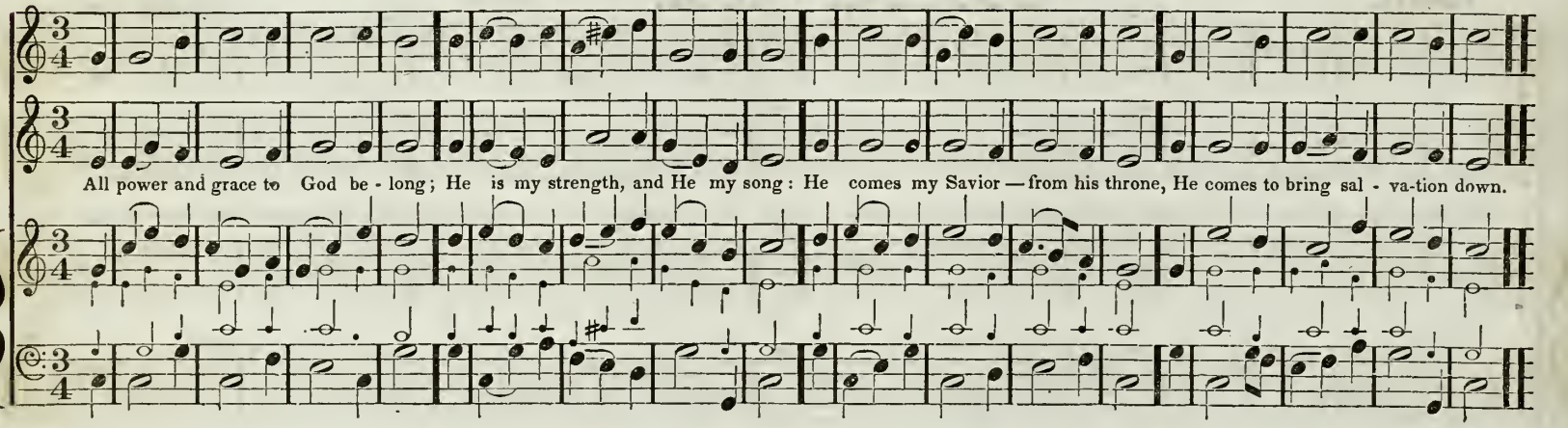
Dr. Madan.

1st time. * 2d time



ALLEGRETTO.

MOUNT ARARAT. L. M. M ♯

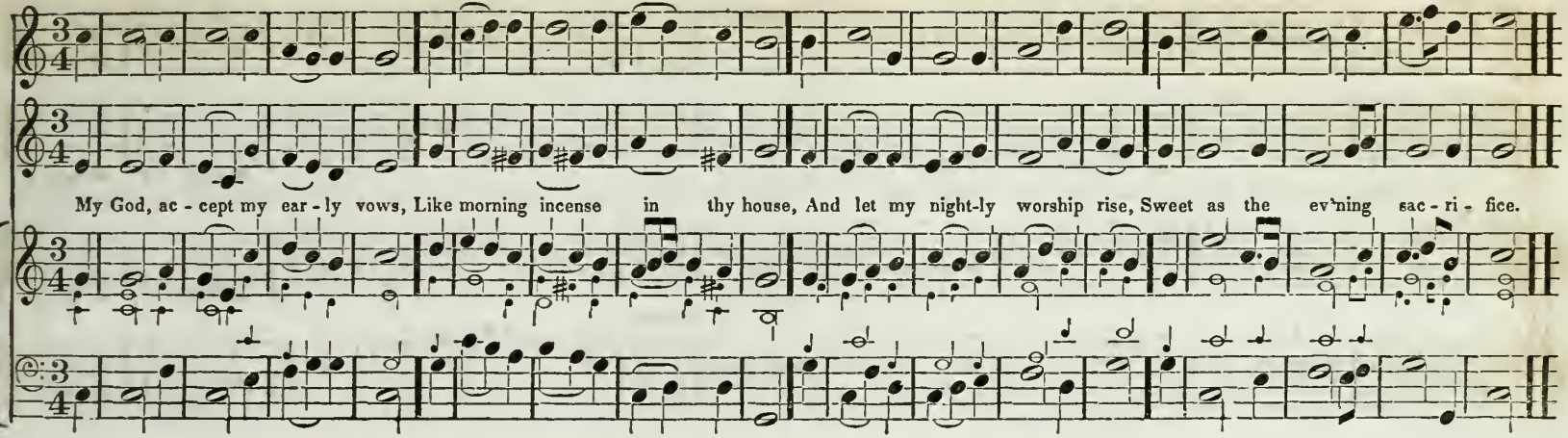


ALLEGRETTO MODERATO.

CHARLESTON. L. M.

M #

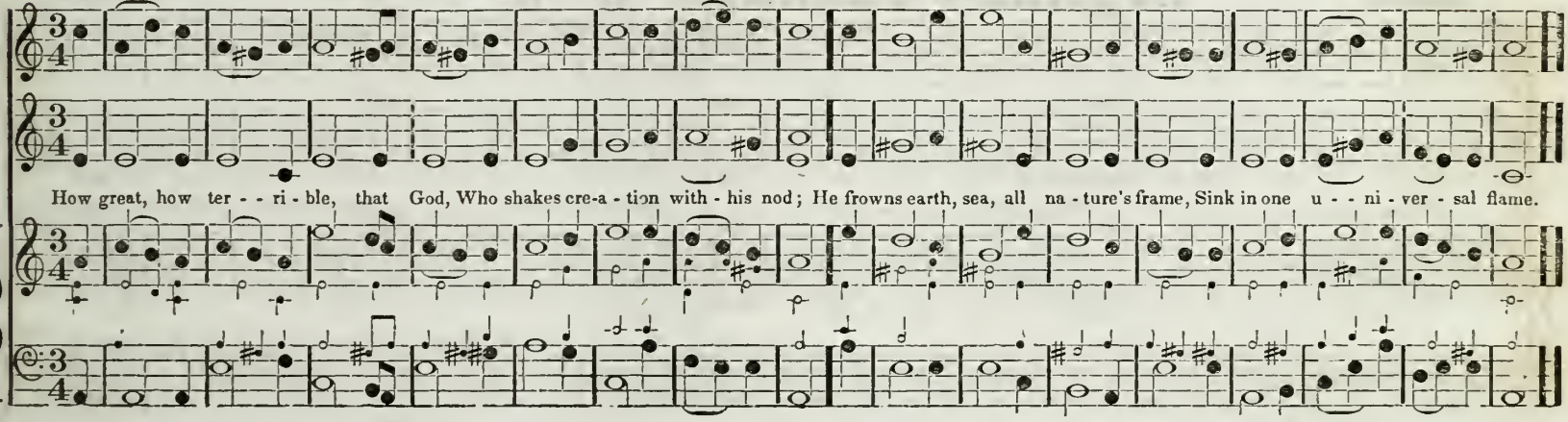
R. Cook.



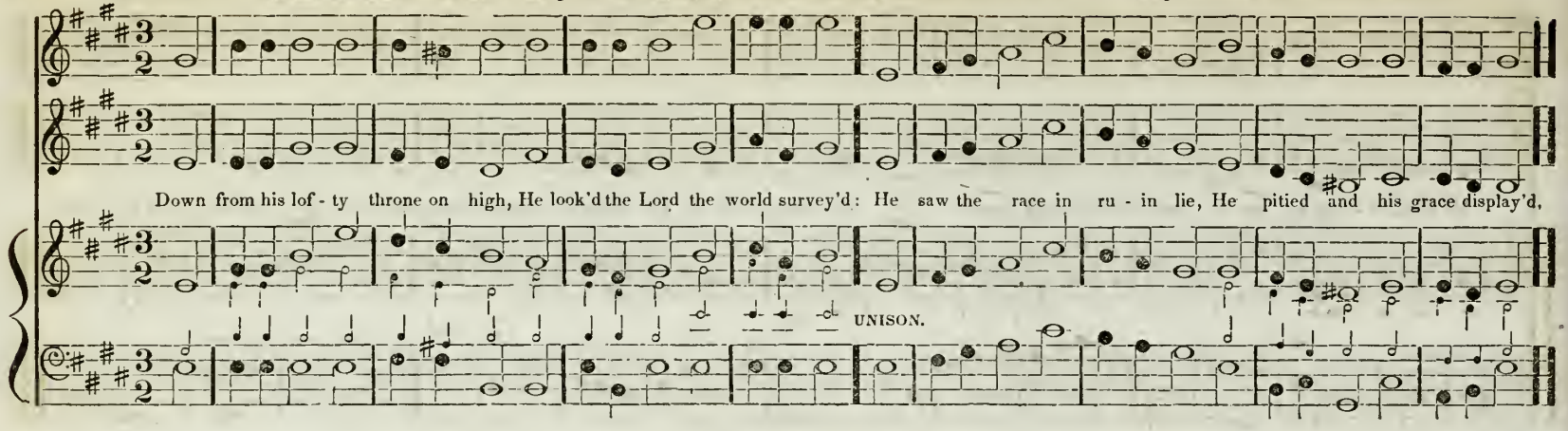
ALLEGRETTO MODERATO.

NEW MUNCH. L. M.

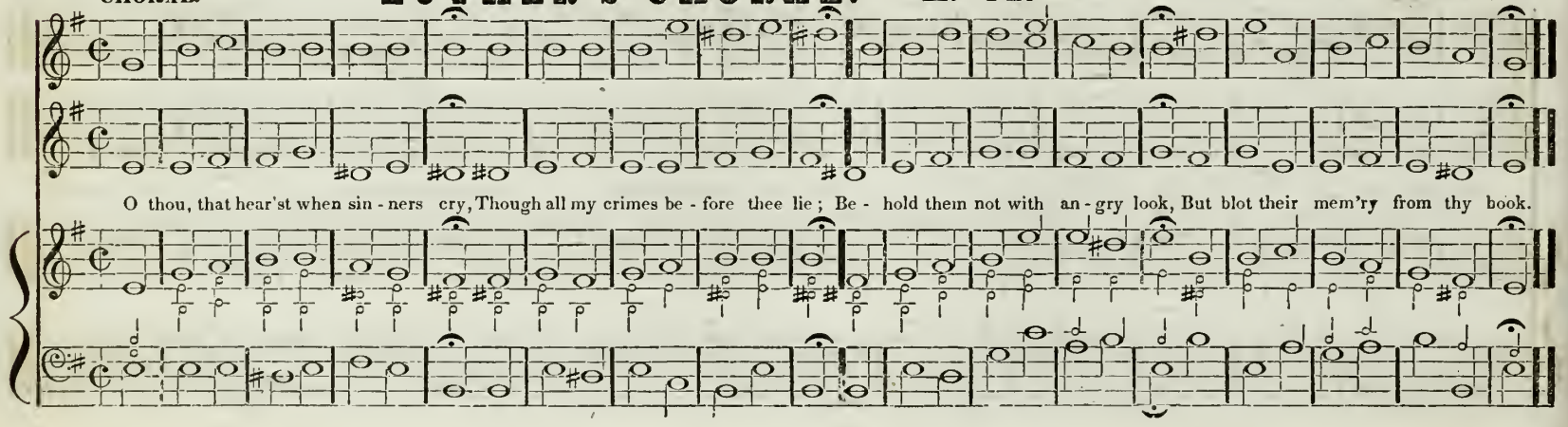
M b



78 ALLEGRO. **BELKNAP STREET. L. M.** M ♯ **Hymn Chant.**

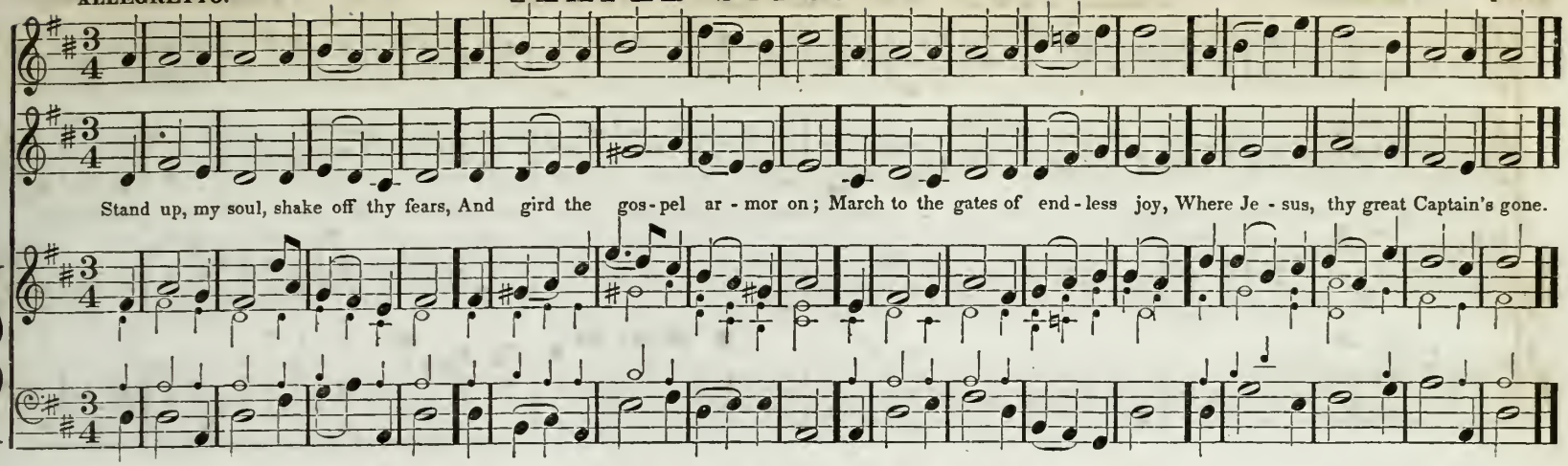


CHORAL. **LUTHER'S CHORAL. L. M.** M ♭ **M. Luther.**



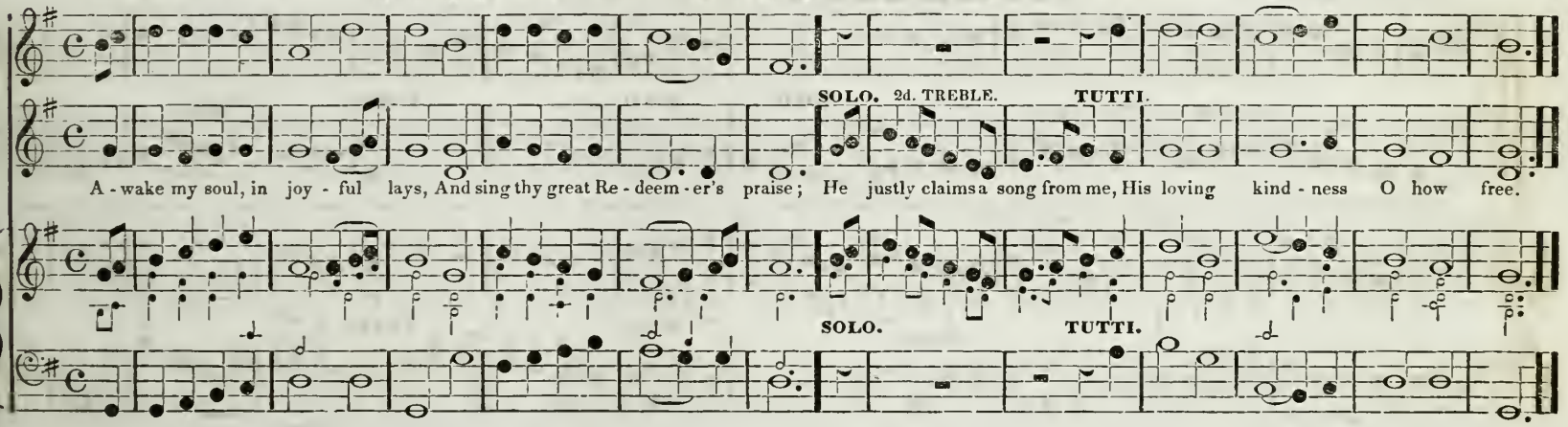
ALLEGRETTO.

TEMPLE SONG. L. M. M



ALLEGRO.

BEDFORD STREET. L. M. M

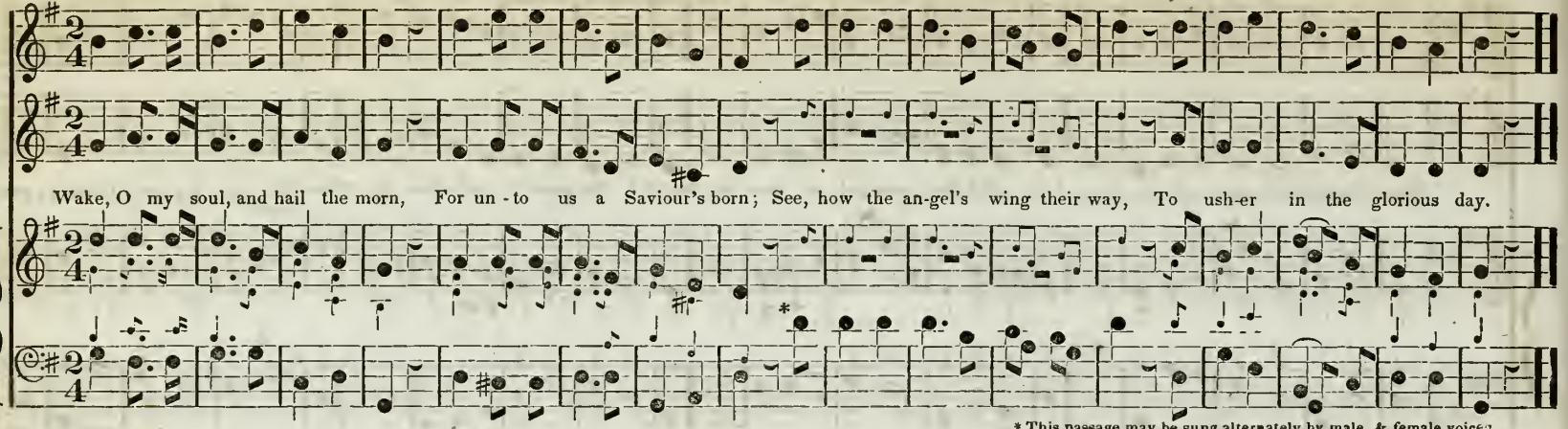


ALLEGRO.

THE CITY OF DAVID. L. M.

M #

From the American Harp.



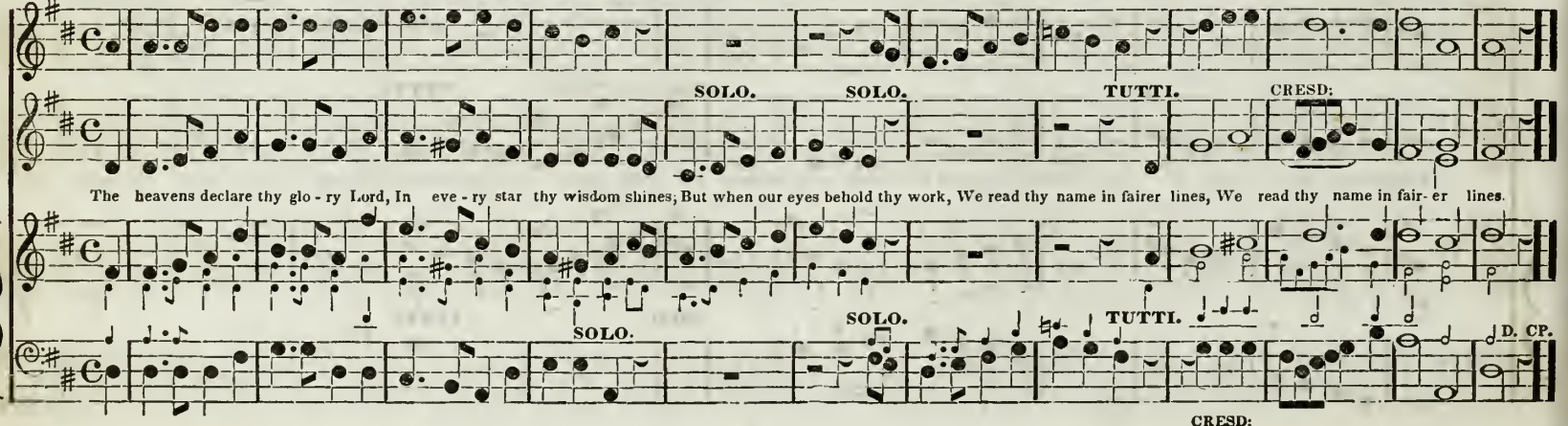
* This passage may be sung alternately by male, & female voices.

ALLEGRO ASSAI.

FIRMAMENT. L. M.

M #

From the American Harp.

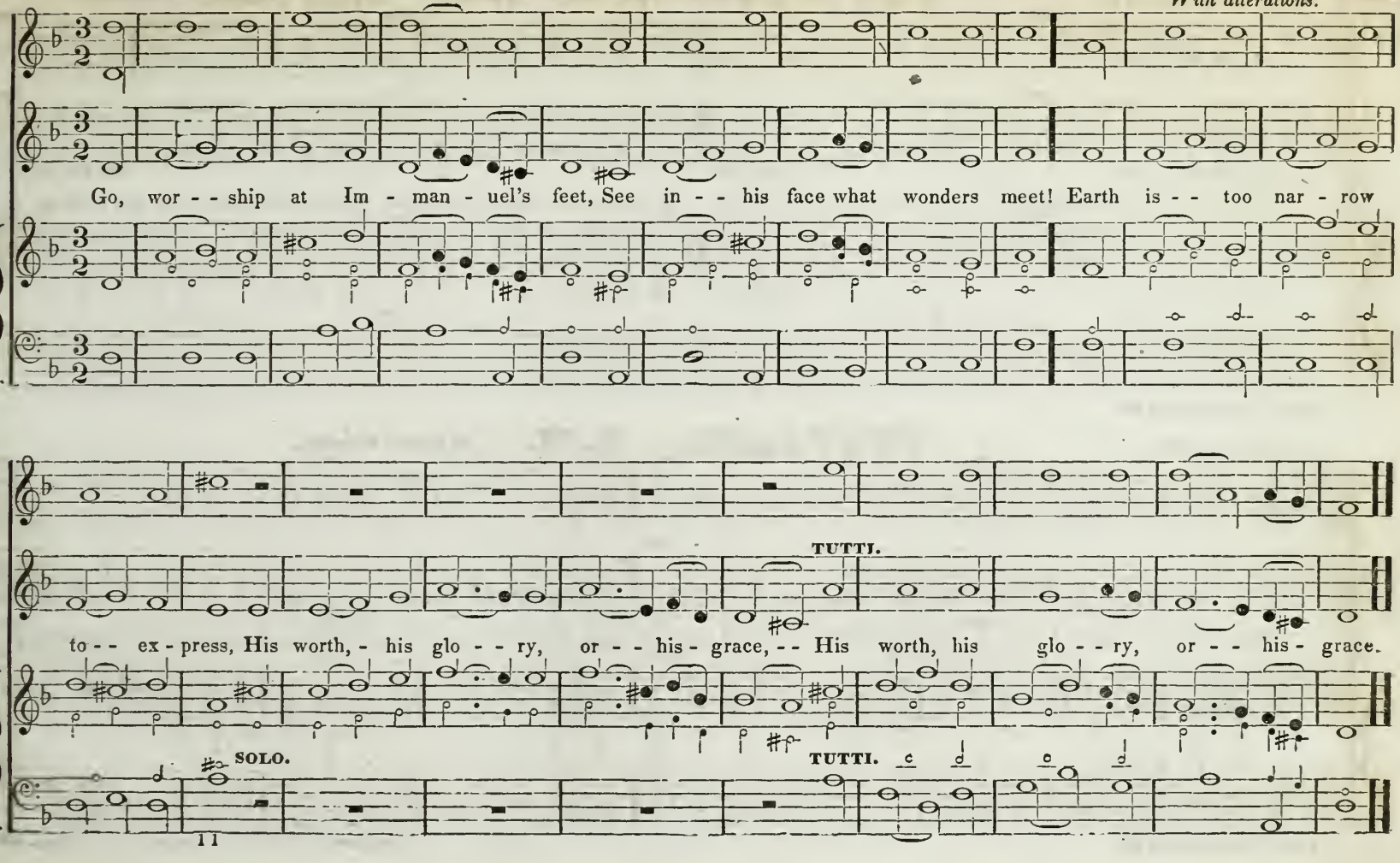


ALLEGRO MODERATO.

VIRGINIA. L. M.

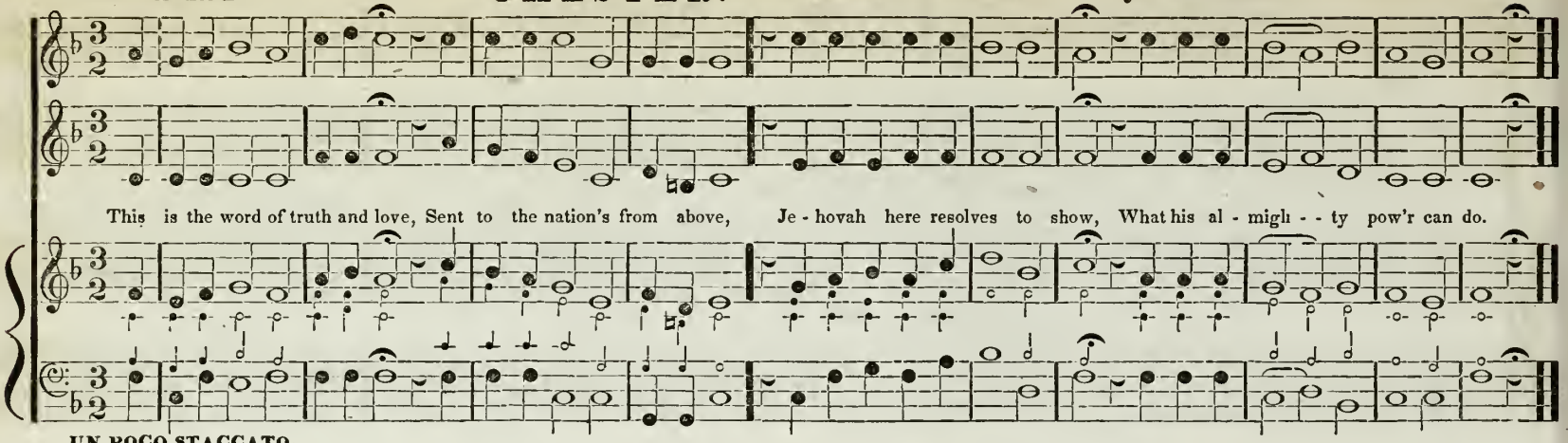
M b

With alterations.



ALLA BREVE.

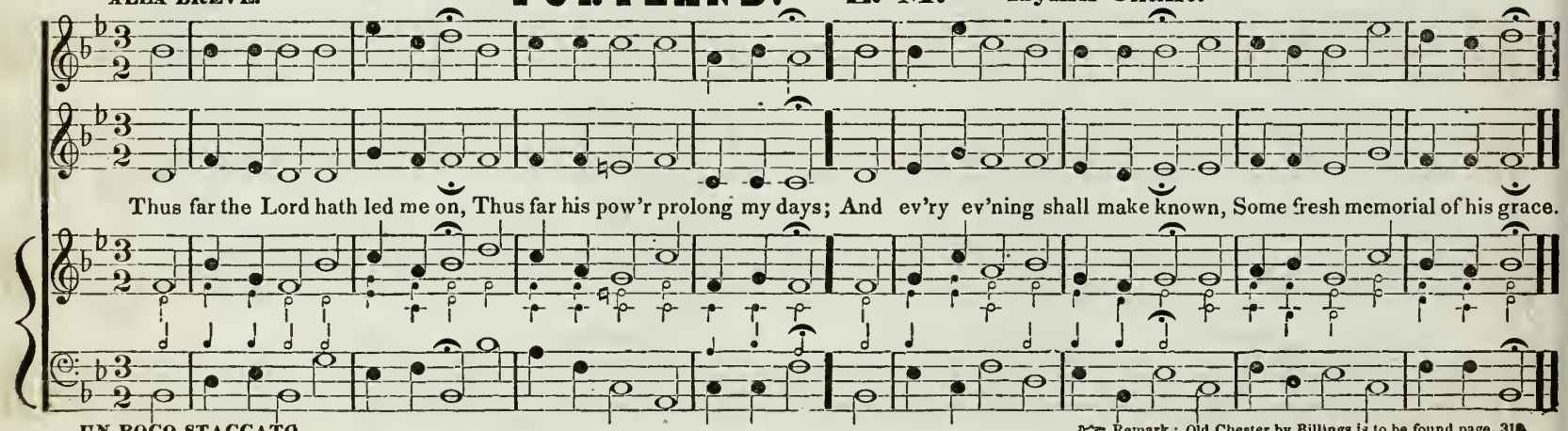
CHESTER. ☞ L. M. NEW. Hymn Chant.



UN POCO STACCATO.

ALLA BREVE.

PORTLAND. L. M. Hymn Chant.



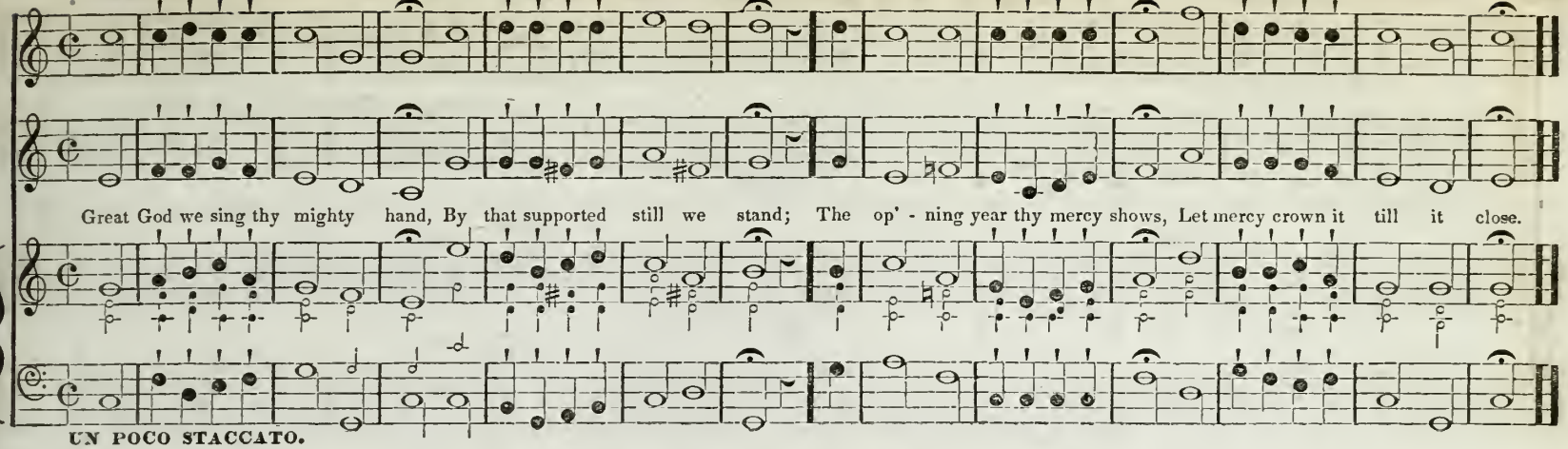
UN POCO STACCATO.

☞ Remark; Old Chester by Billings is to be found page. 310

ALLEGRO.

LUTHER'S CHANT. L. M. M ♯

From the American Harp.

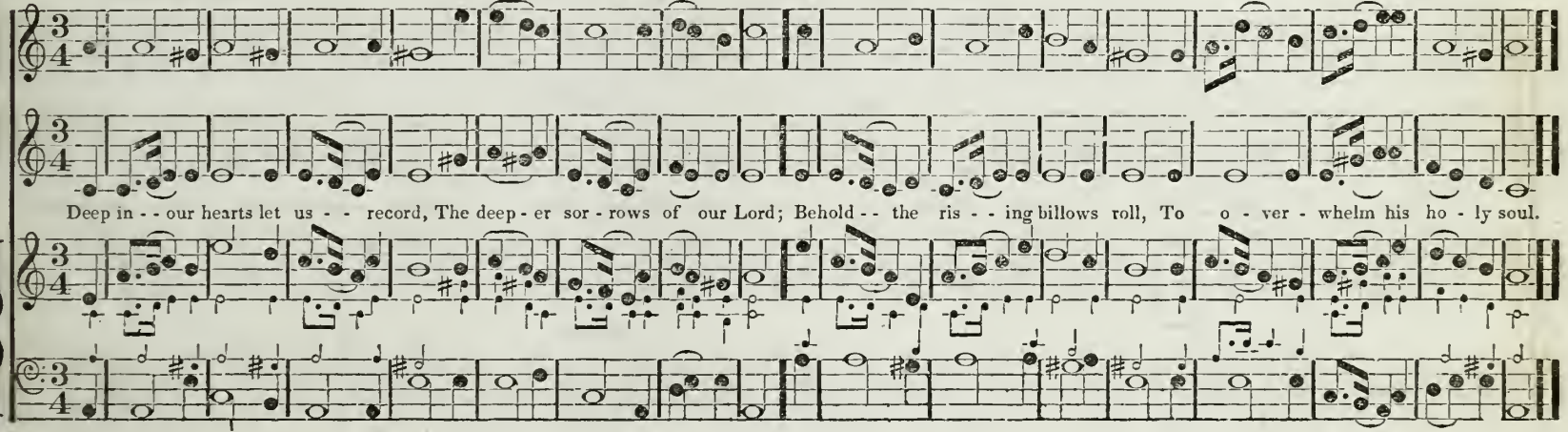


UN POCO STACCATO.

CHORALMENTE.

PUTNEY. L. M. M b

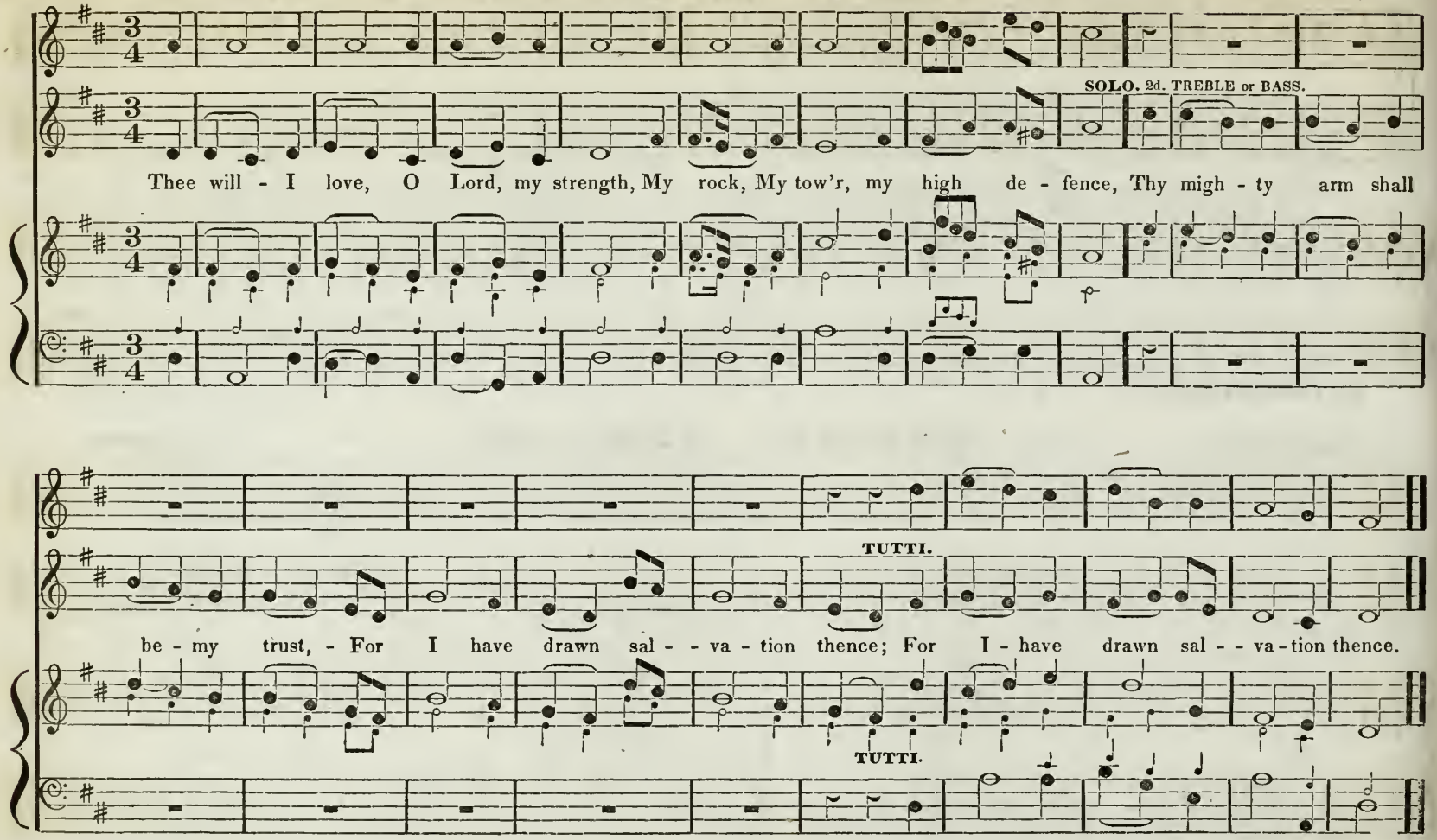
I. Smith.



UN POCO ALLEGRETTO.

STONE CHAPEL. L. M.

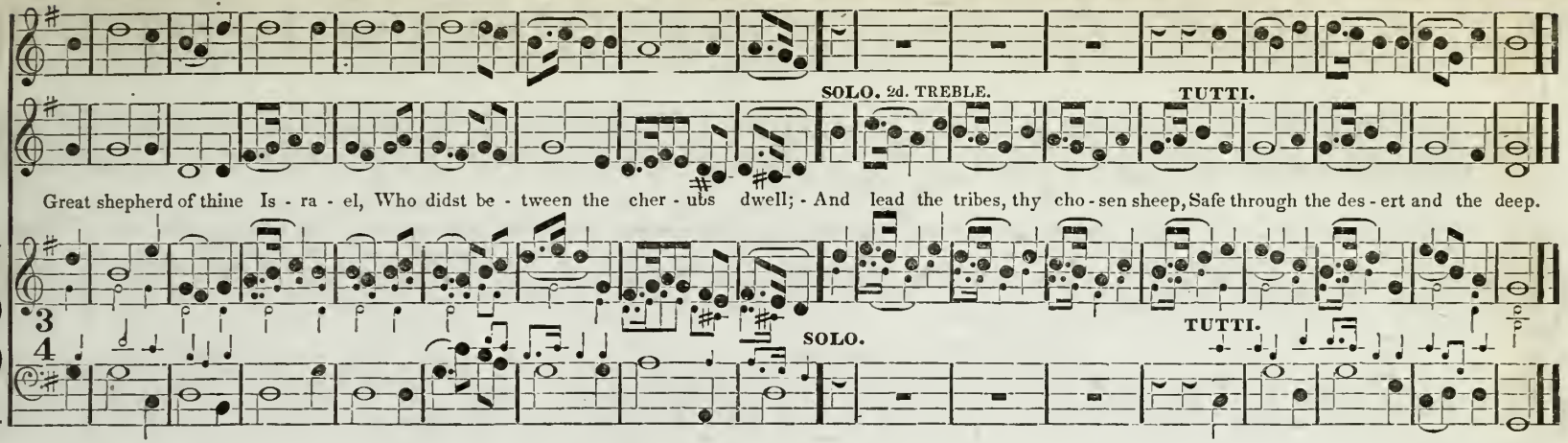
M #



ALLEGRETTO.

NORTH CHURCH. L. M. M

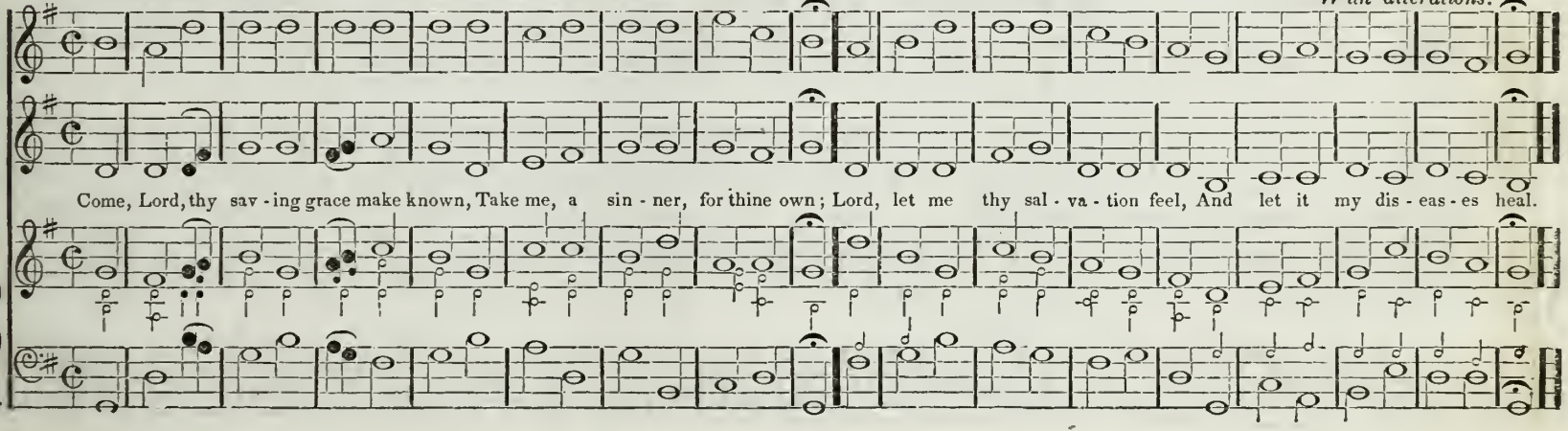
From the American Harp.



CHORALMENTE.

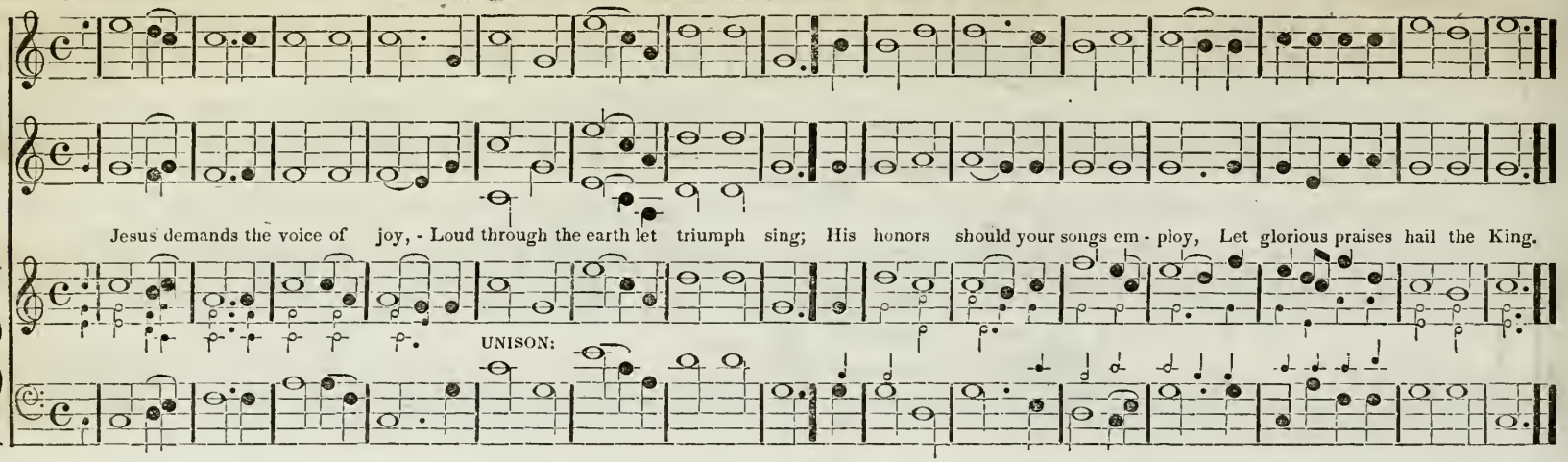
YARMOUTH. Old L. M. M

A. William's Coll.
With alterations.



ALLEGRO.

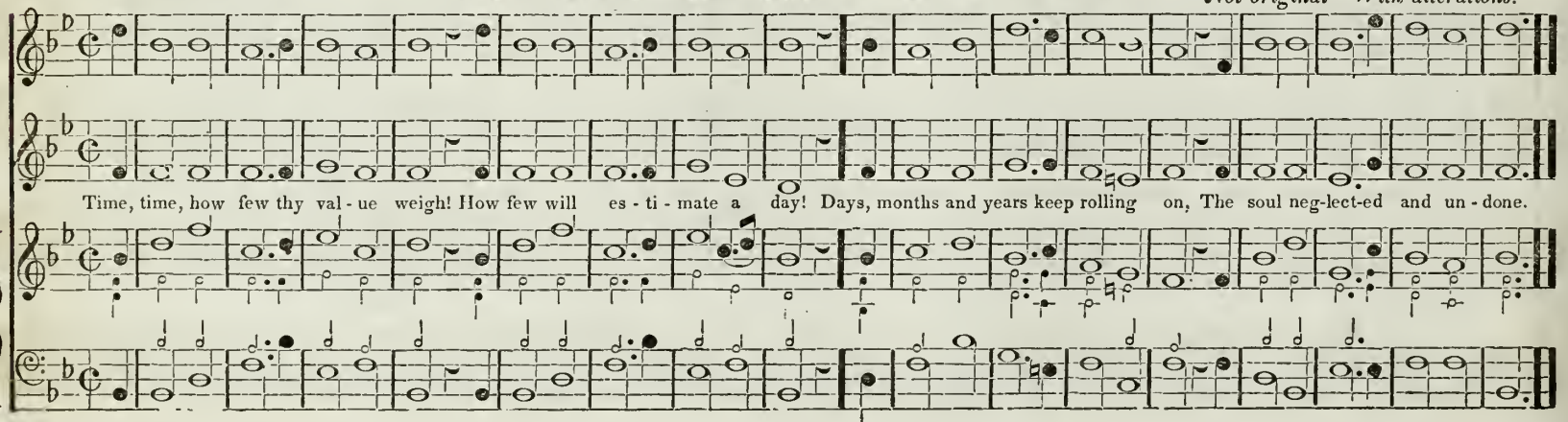
BALDWIN PLACE. L. M. M



MODERATO CHORALMENTE.

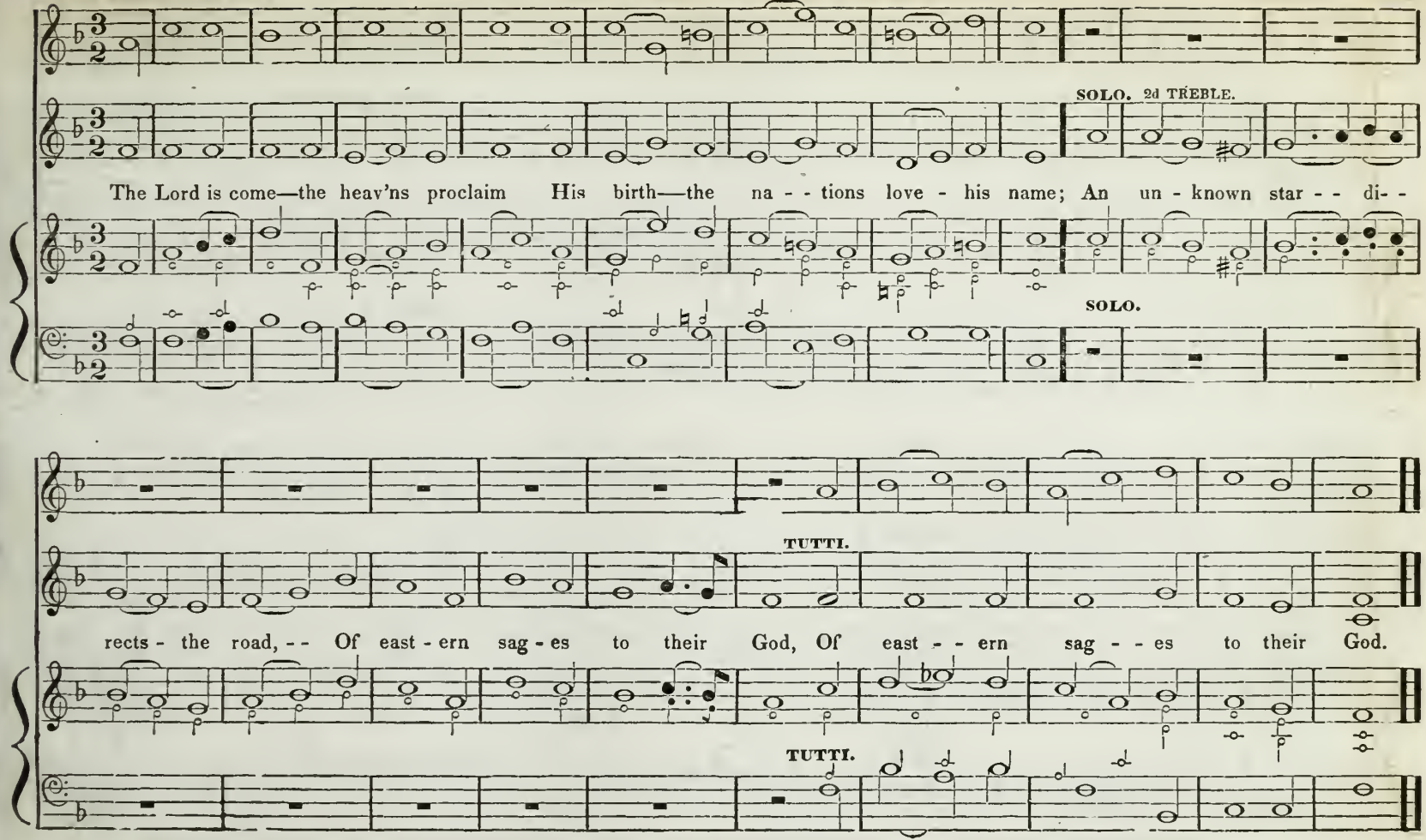
GERMAN HYMN. L. M. M

Pleyel.
Not original—With alterations.



ALLEGRO ASSAI.

TRINITY CHURCH. L. M. M



PRESTO.

BOSTON. L. M. M

From the American Harp. *

SOLO. 2d TREBLE.

My God, my King, thy - va - rious praise, Shall fill the - remnant of - my - days; Thy grace employ my hum - ble tongue, Till

SOLO. *

ORGAN. AD LIBITUM.

* This passage may be sung alternately by Male, and Female voices.

TUTTI.

CRESC:

death, and glo - ry raise the song. Thy grace em - ploy my - hum - ble tongue, Till death and glo - ry raise the song.

TUTTI.

CRESC.

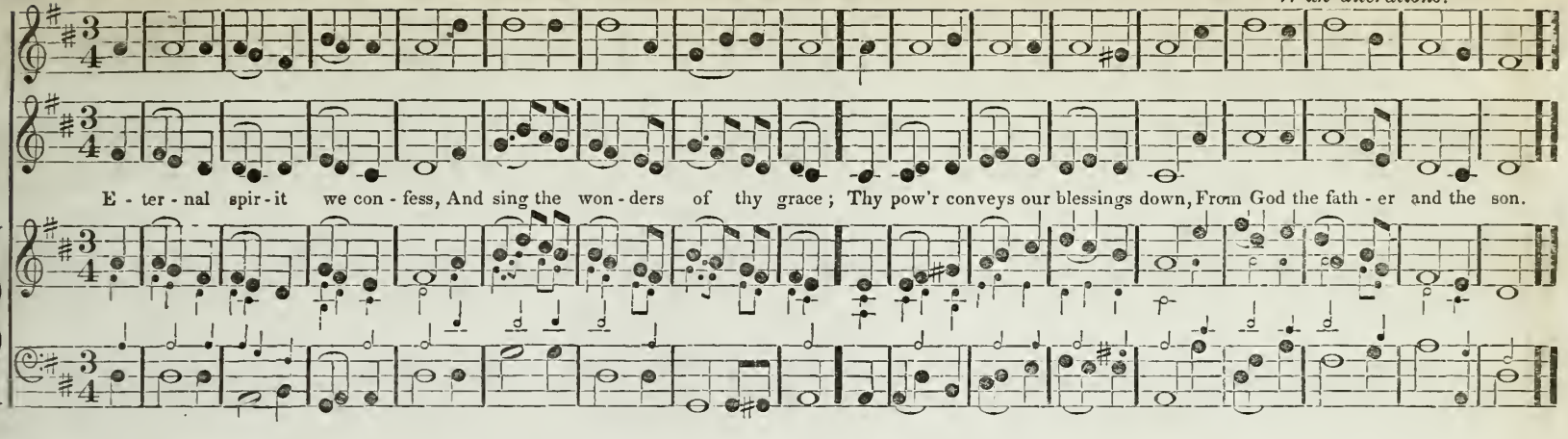
* *The American Harp*, A large collection of new and original Church Music, lately published by Hilliard, Gray, & Co. No. 134, Washington Street, Boston

ALLEGRETTO.

BRENT. L. M.

M #

S. Holyok's Coll.
With alterations.

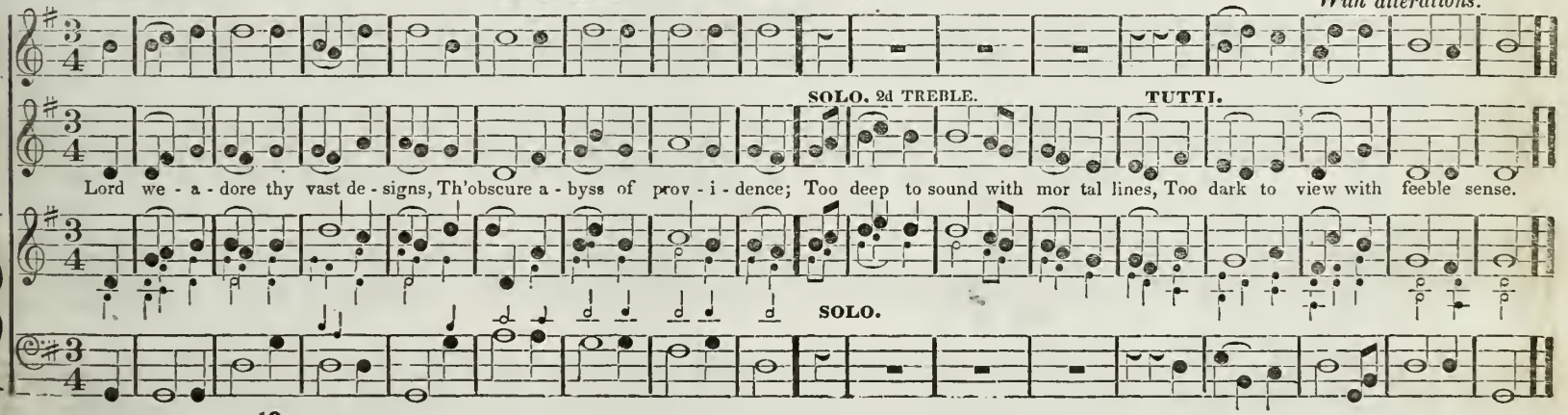


ALLEGRETTO.

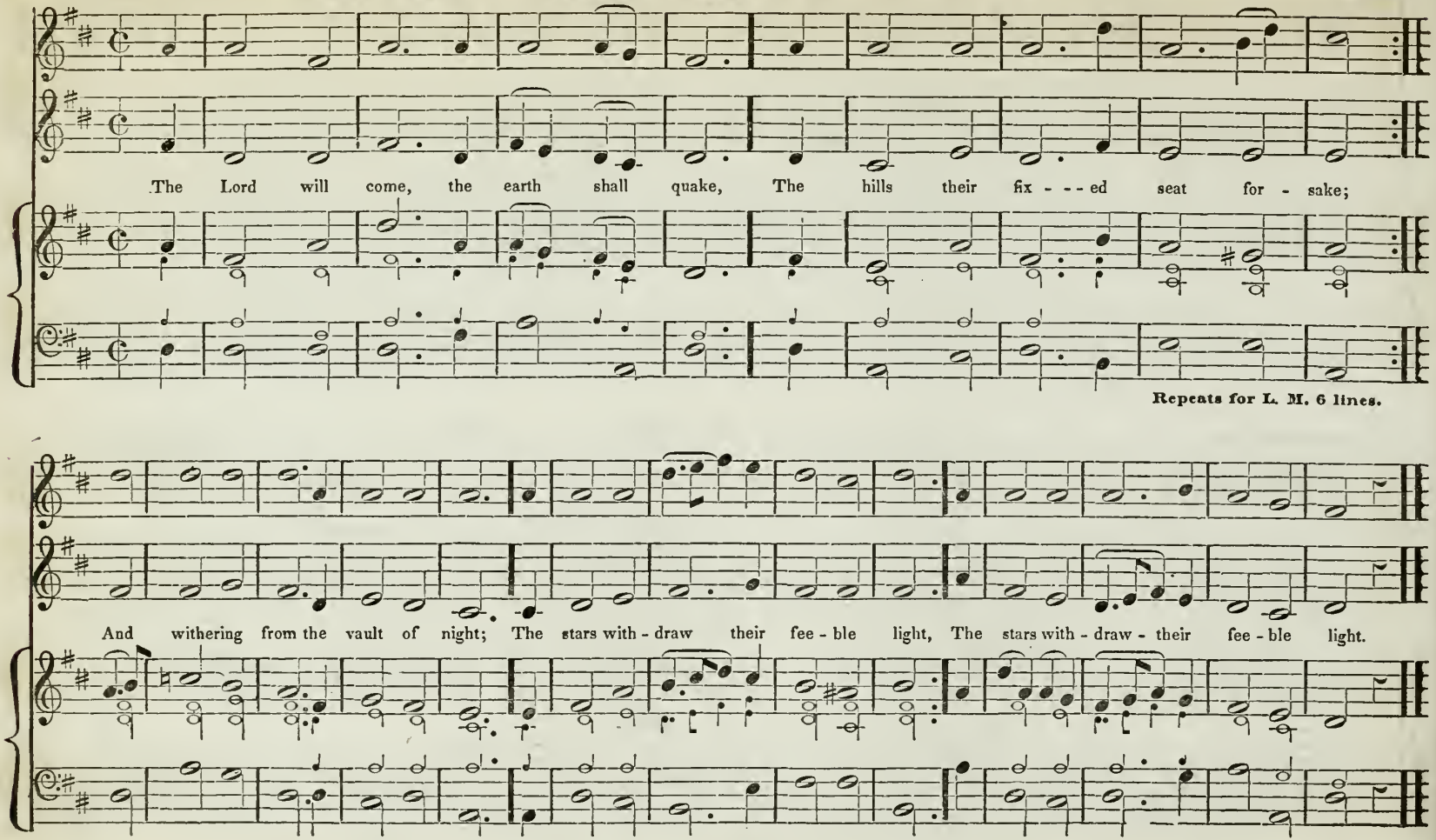
PALMIS. L. M.

M #

S. Holyok's Coll.
With alterations.



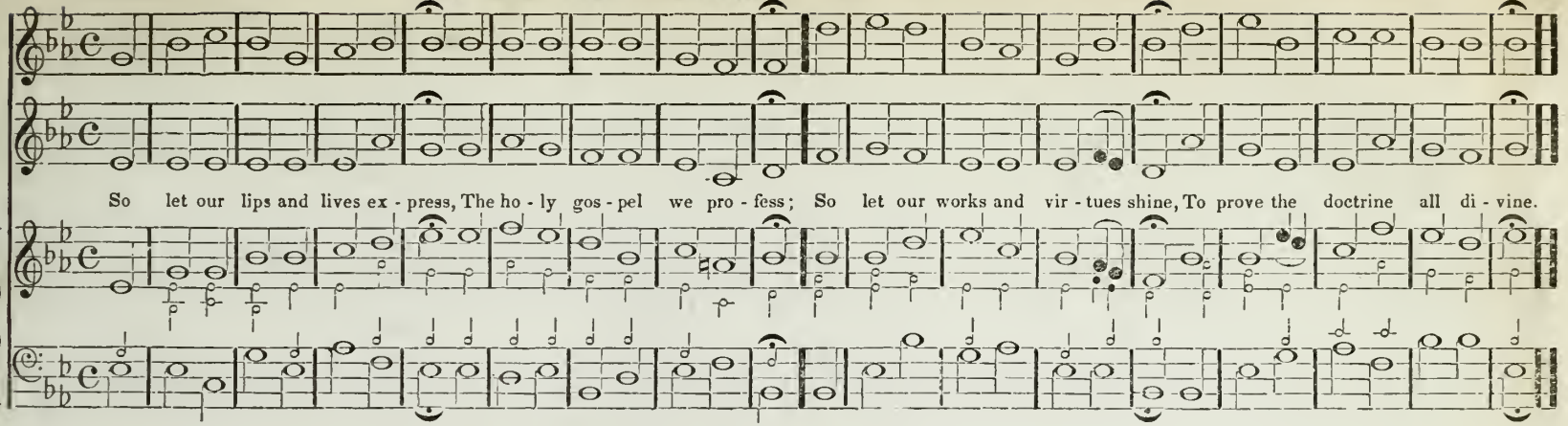
90 ALLEGRO ASSAI. **CAPITOL, OR ALLENTOWN. L. M.** M ♯ (or L. M. 6 lines.) B. Holt.



Repeats for L. M. 6 lines.

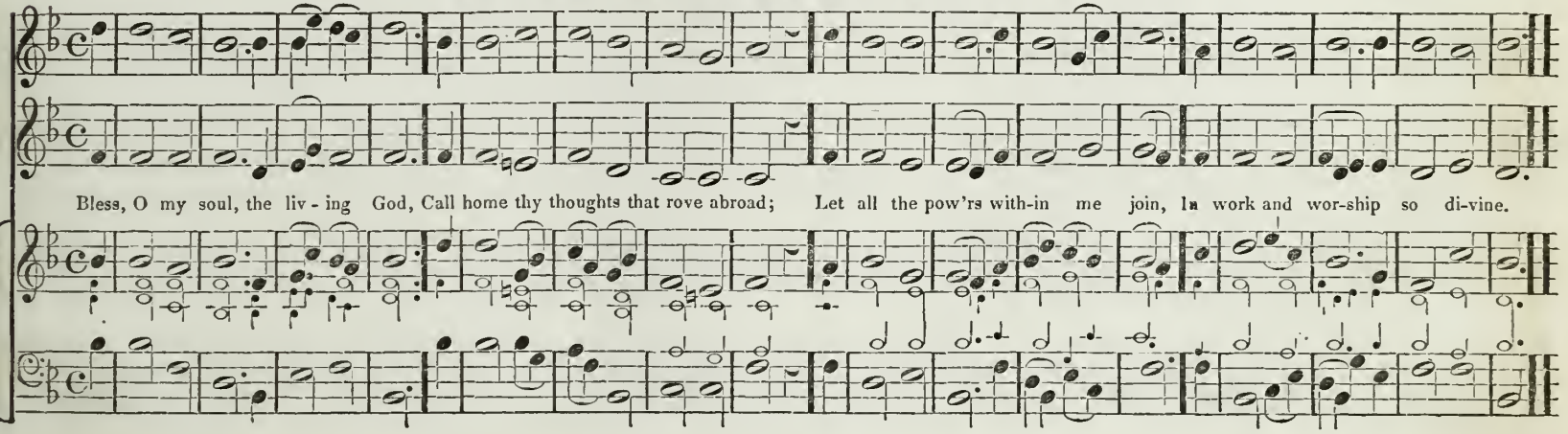
CHORAL.

BRECKNOCK. L. M. M ♯



ALLEGRO.

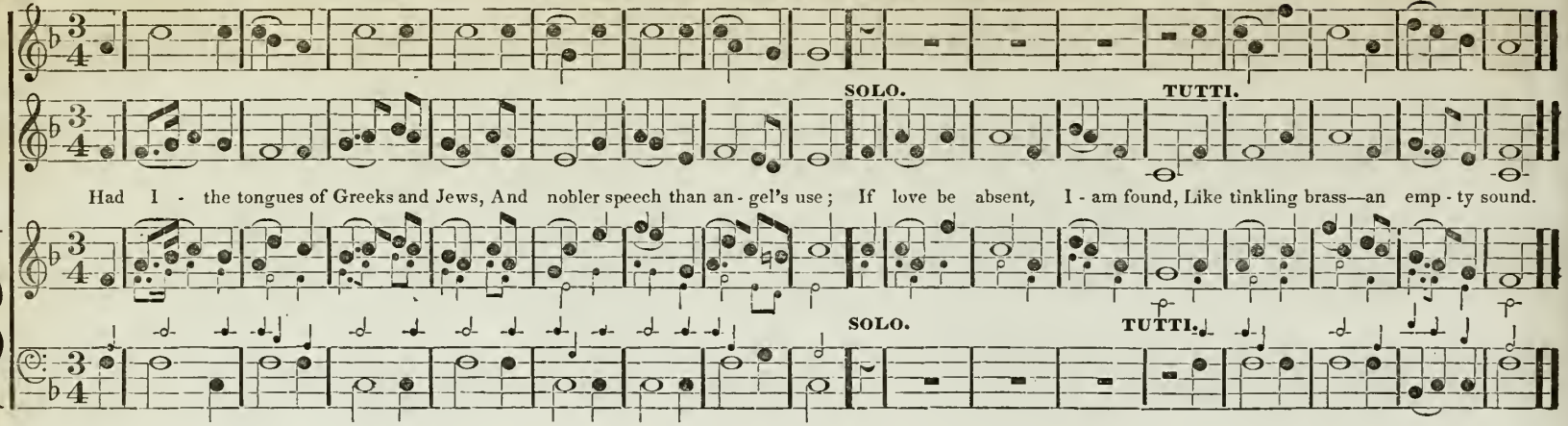
EVENING HYMN. L. M. M ♯



MODERATO.

PARK STREET CHURCH. L. M.

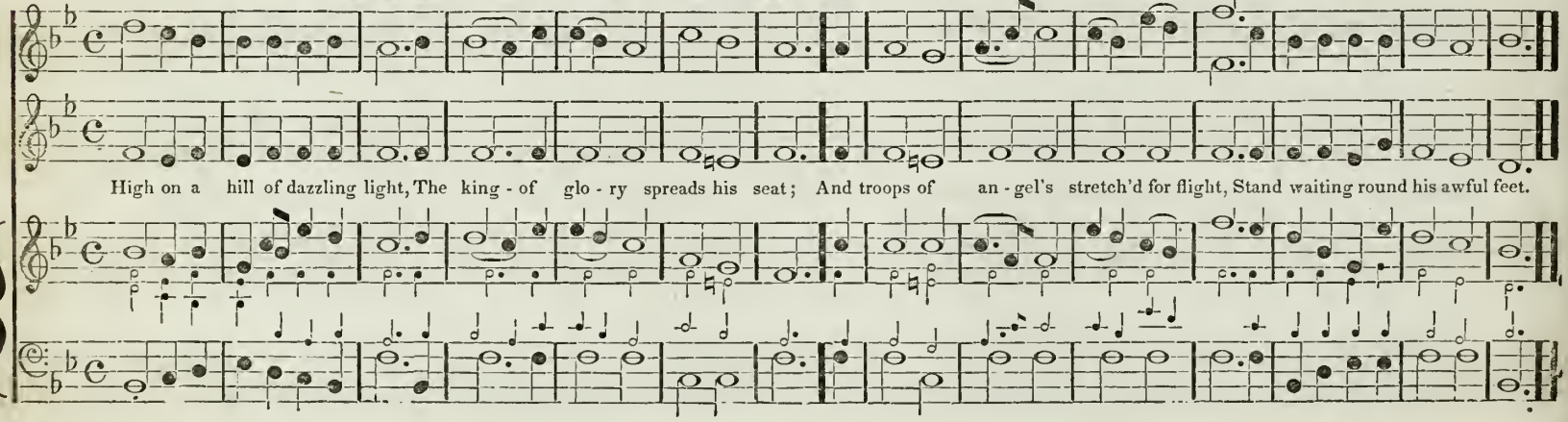
M #

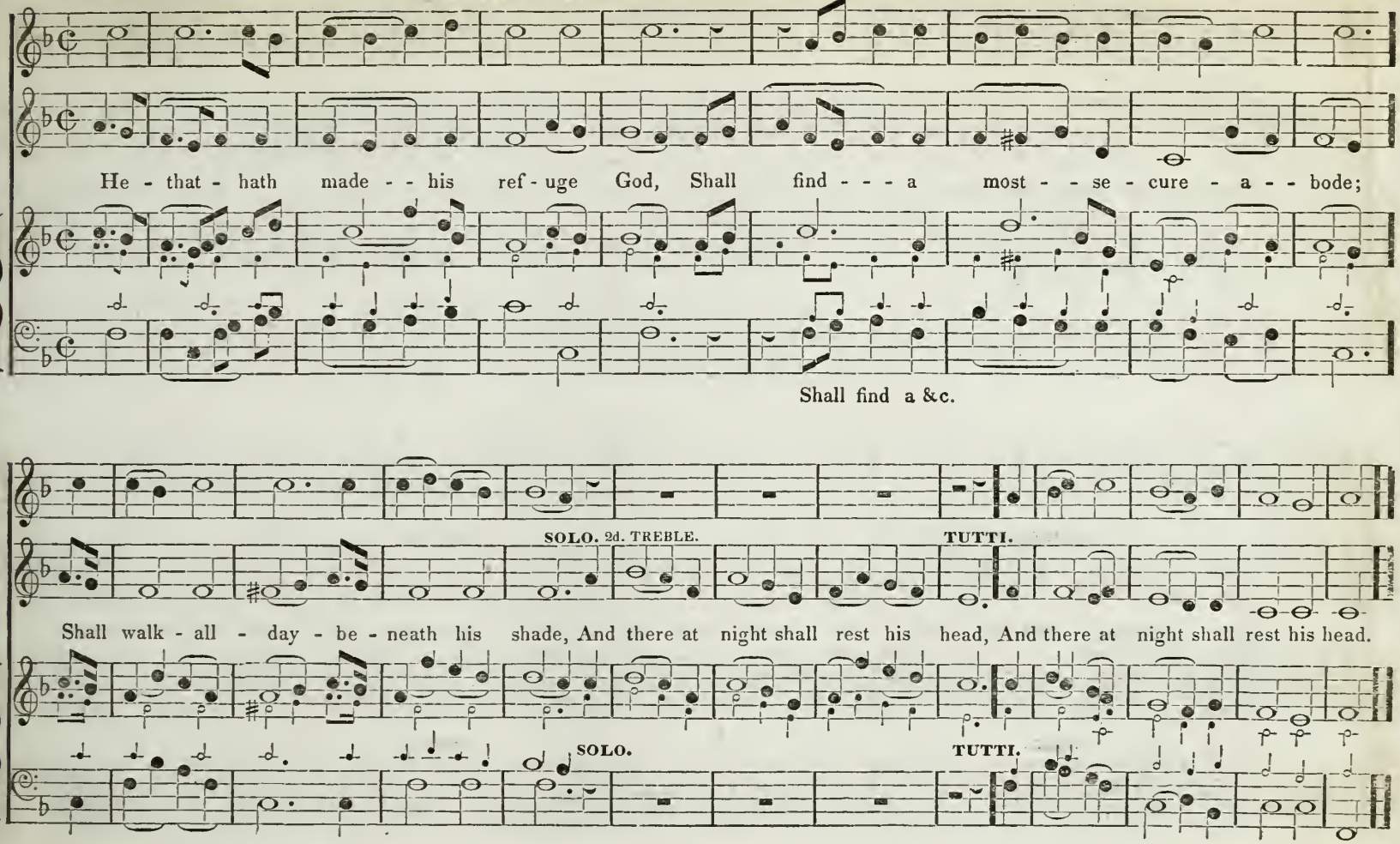


ALLEGRO.

OLD SOUTH CHURCH. L. M.

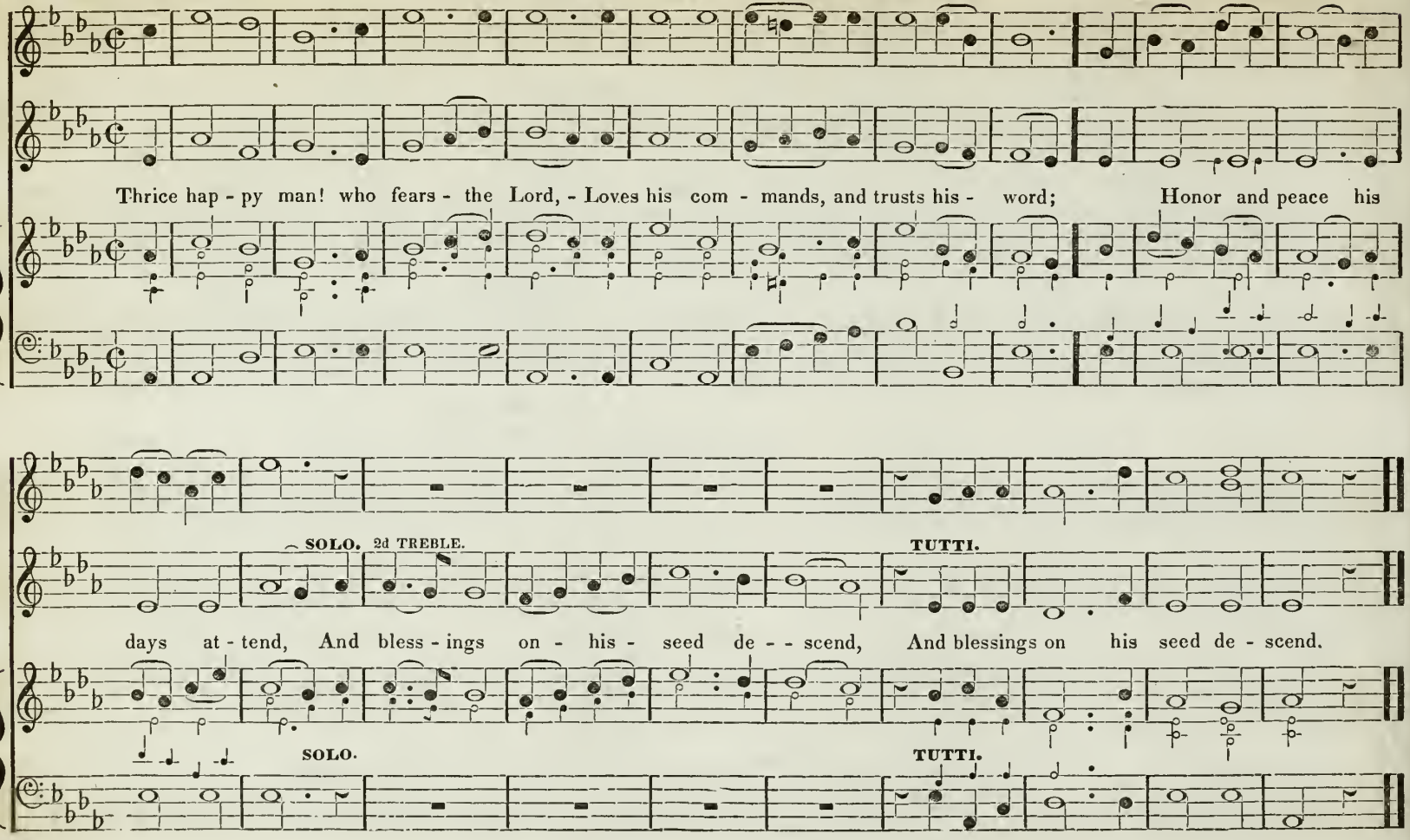
M #




He - that - hath made - - his ref - uge God, Shall find - - - a most - - se - cure - a - - bode;
Shall find a &c.
SOLO. 2d. TREBLE.
TUTTI.
Shall walk - all - day - be - neath his shade, And there at night shall rest his head, And there at night shall rest his head.
SOLO.
TUTTI.

ALLEGRO ASSAI.

OTIS. L. M. M



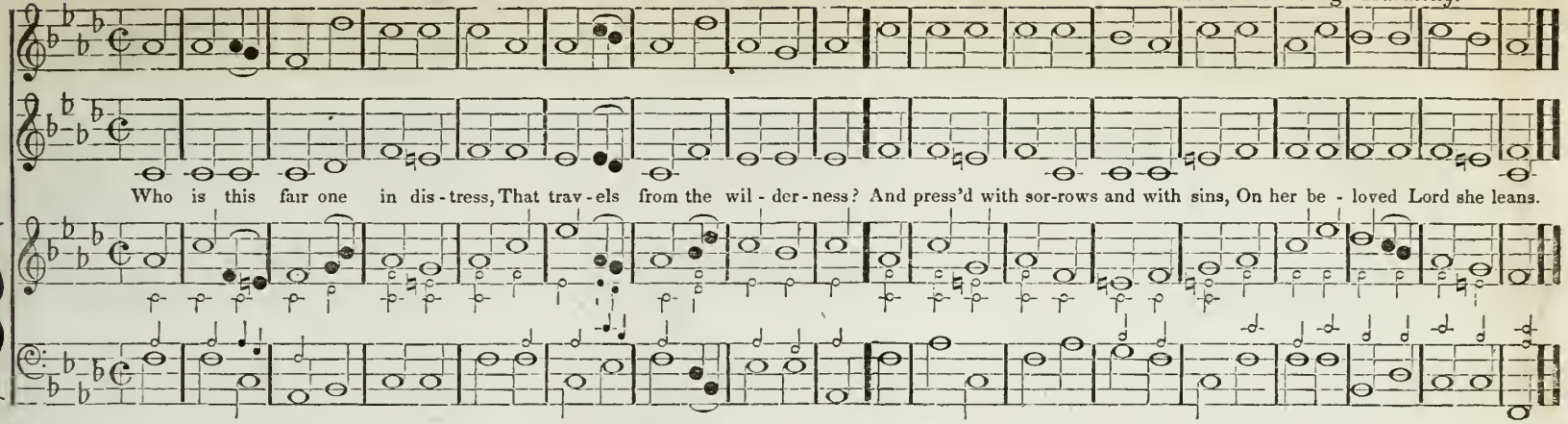
CHORALMENTE.

WILDERNESS. L. M.

M b

Leach.

From the Village Harmony.

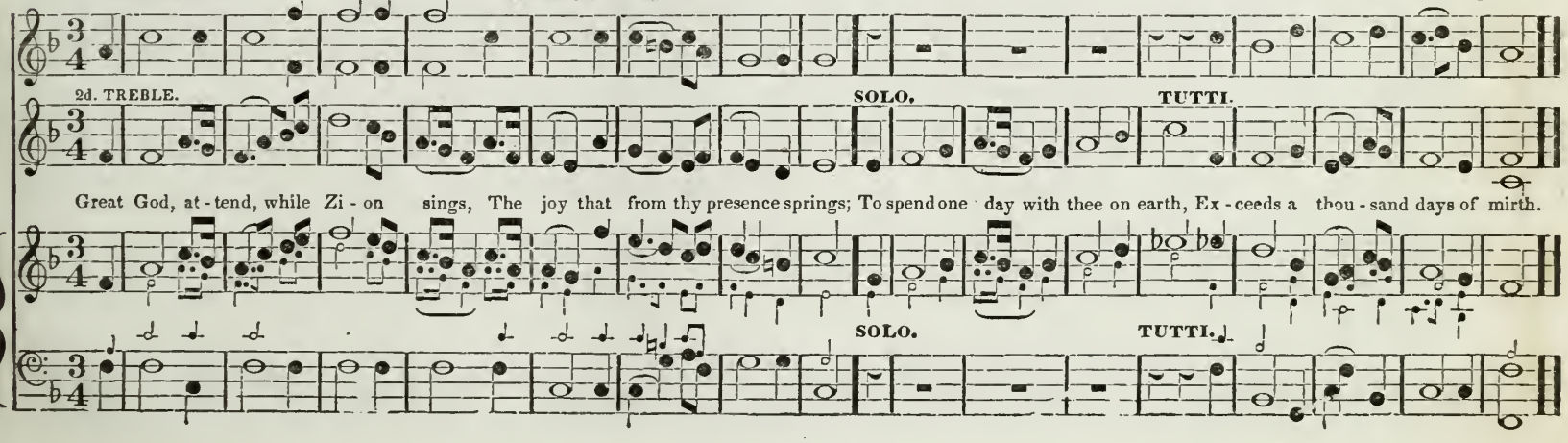


ALLEGRETTO.

DENTON. L. M.

M #

From the American Harp.

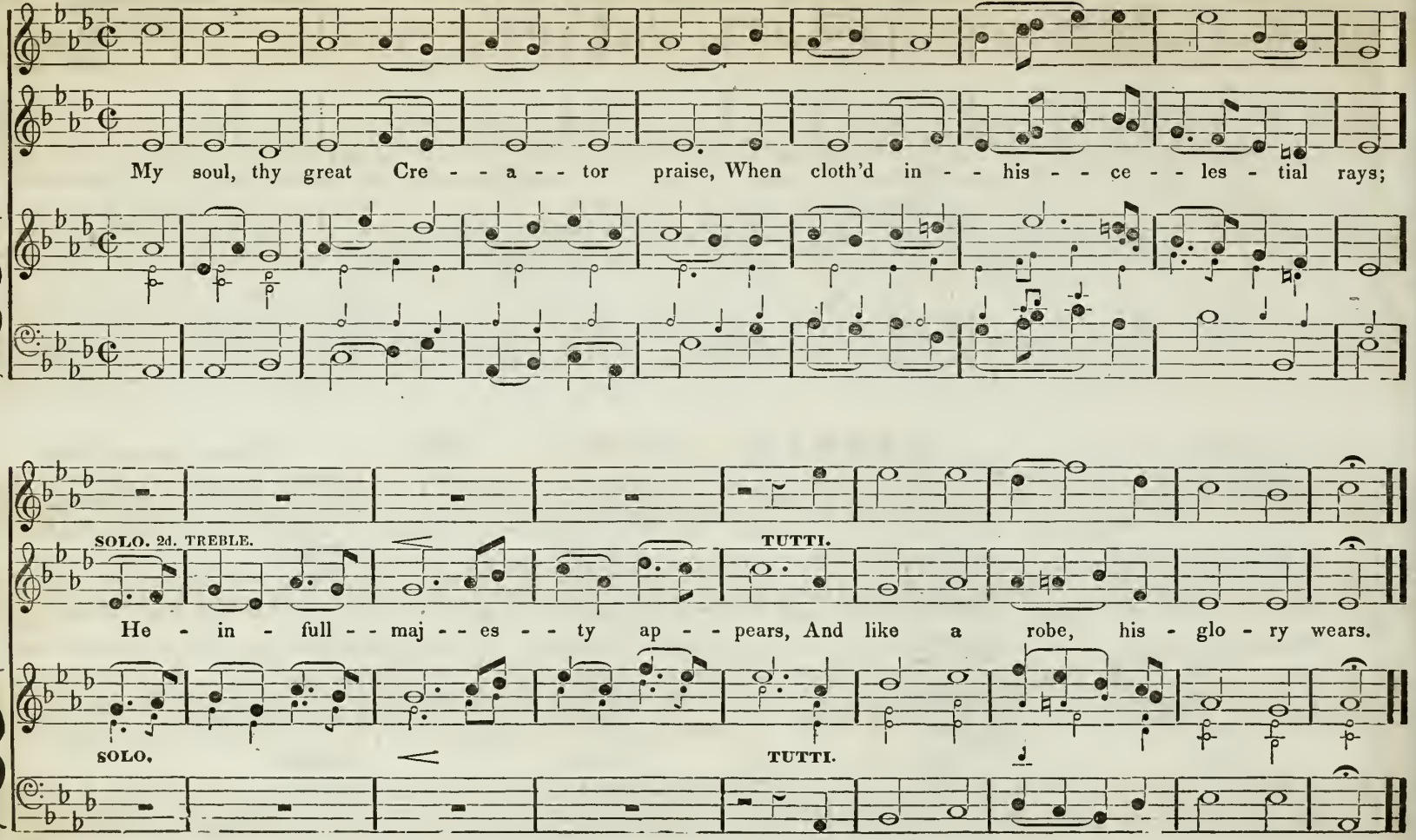


ALLEGRO.

NAHANT. L. M.

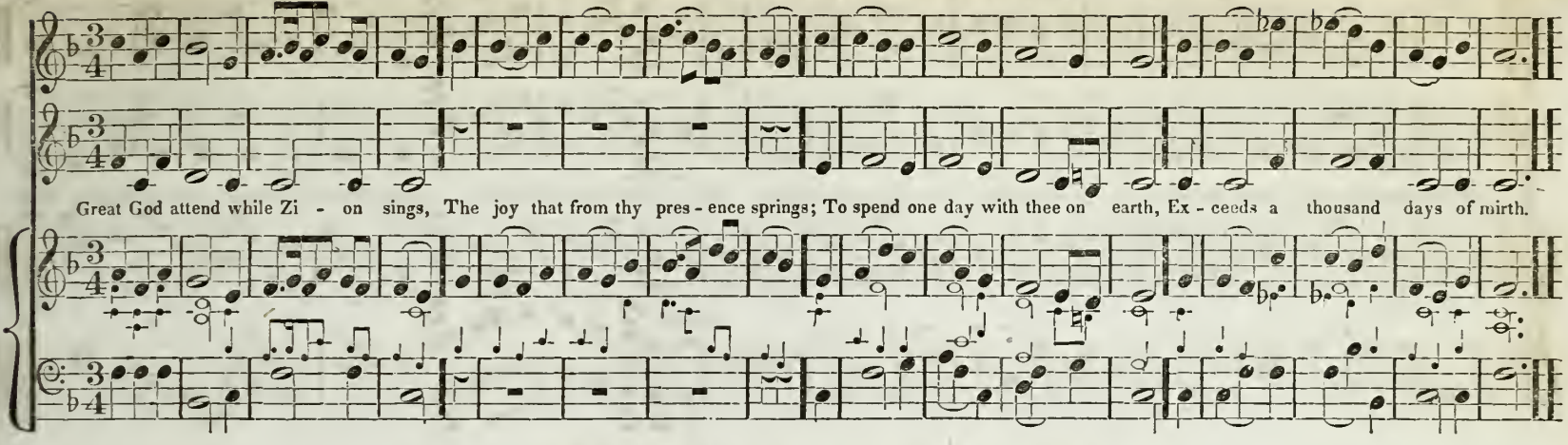
M #

From the American Harp.



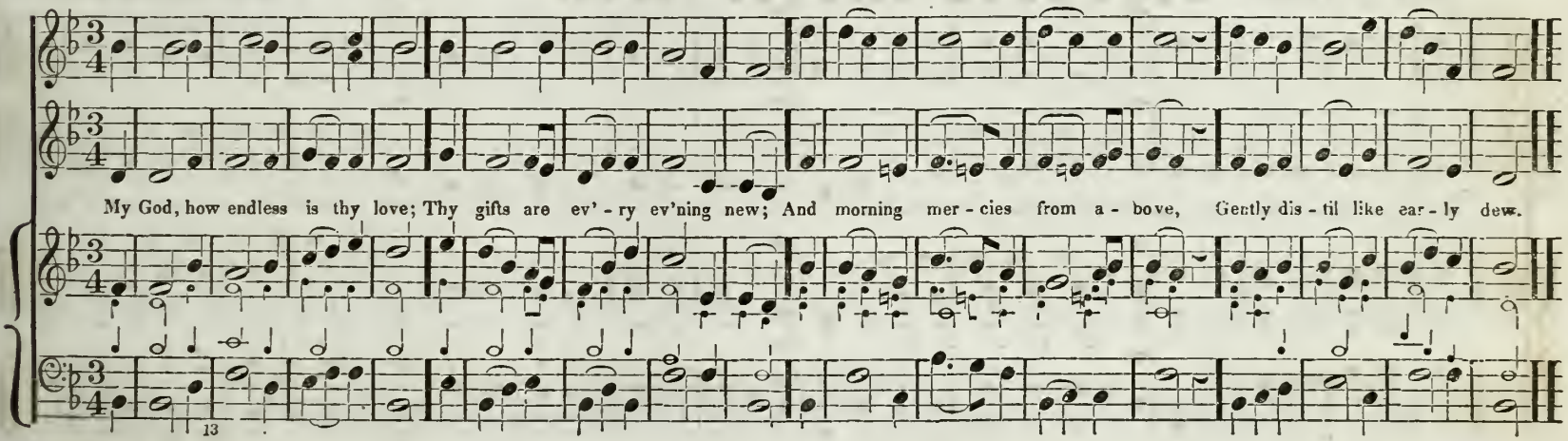
MODERATO.

BERA, OR RICKMANSWORTH. L. M. M



MODERATO.

FLORIDA. L. M. M

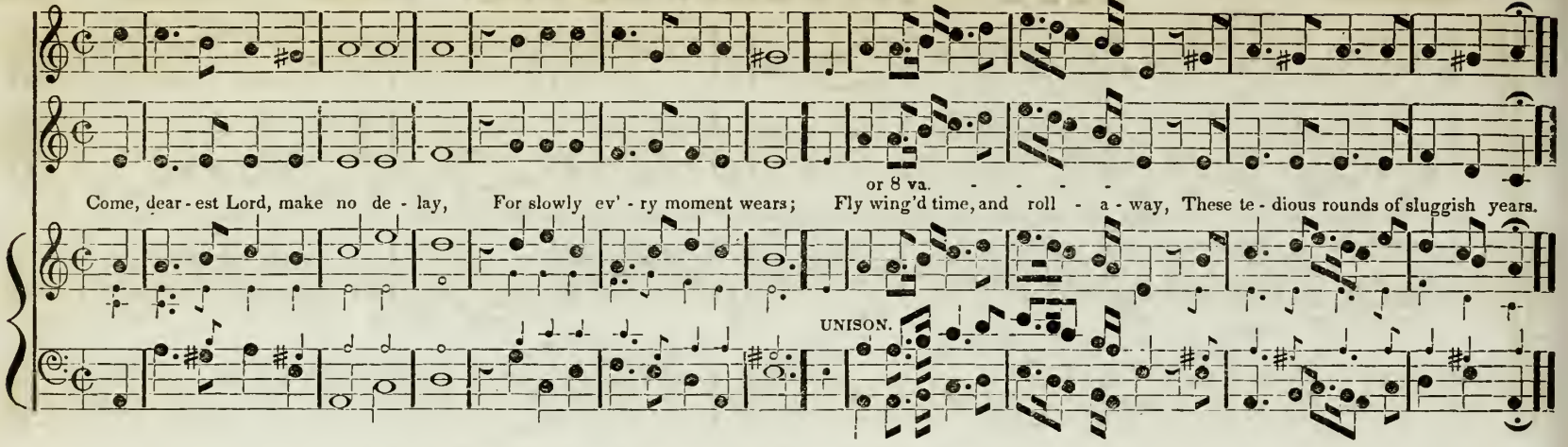


ALLEGRETTO MODERATO.

LENOX. L. M.

M b

Old Style.

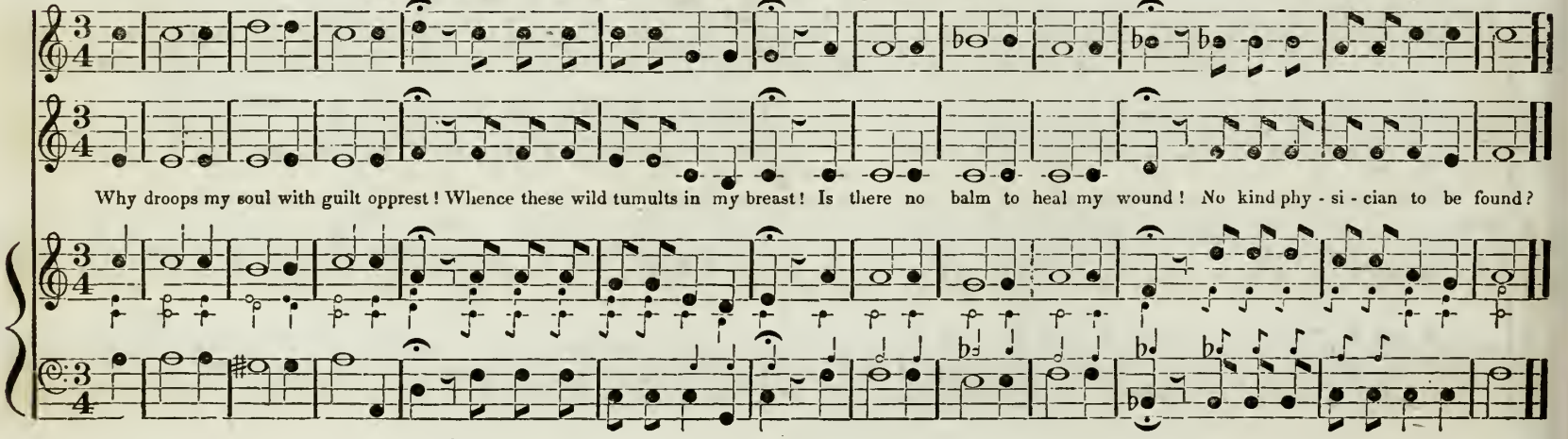


ALLEGRETTO.
QUASI ANDANTINO.

CENCHREA CHANT. L. M.

M #

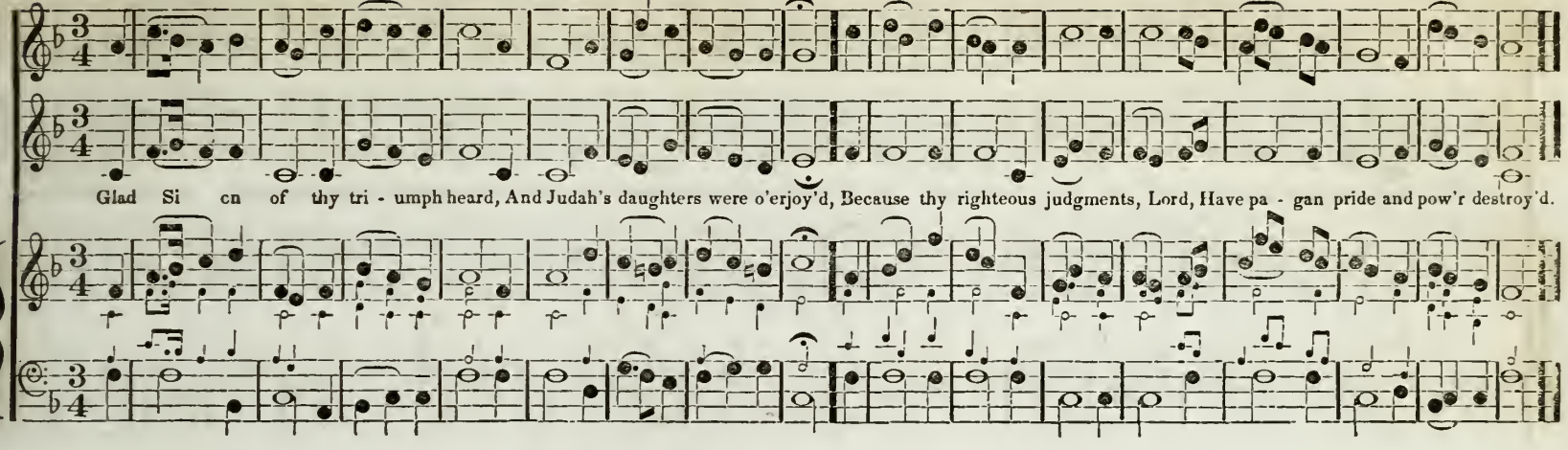
From the American Harp



ALLEGRO CON SPIRITO.

HAYDN, or St. Oave's. L. M. M♯

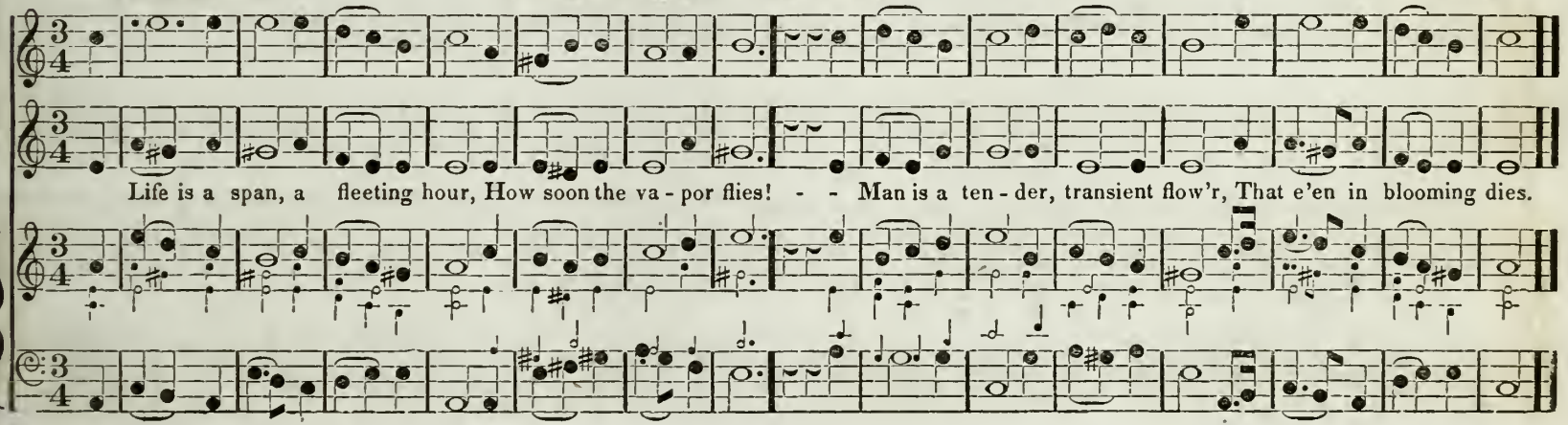
Hudson.



ANDANTINO QUASI ALLEGRETTO.

CROWLE. C. M. M b

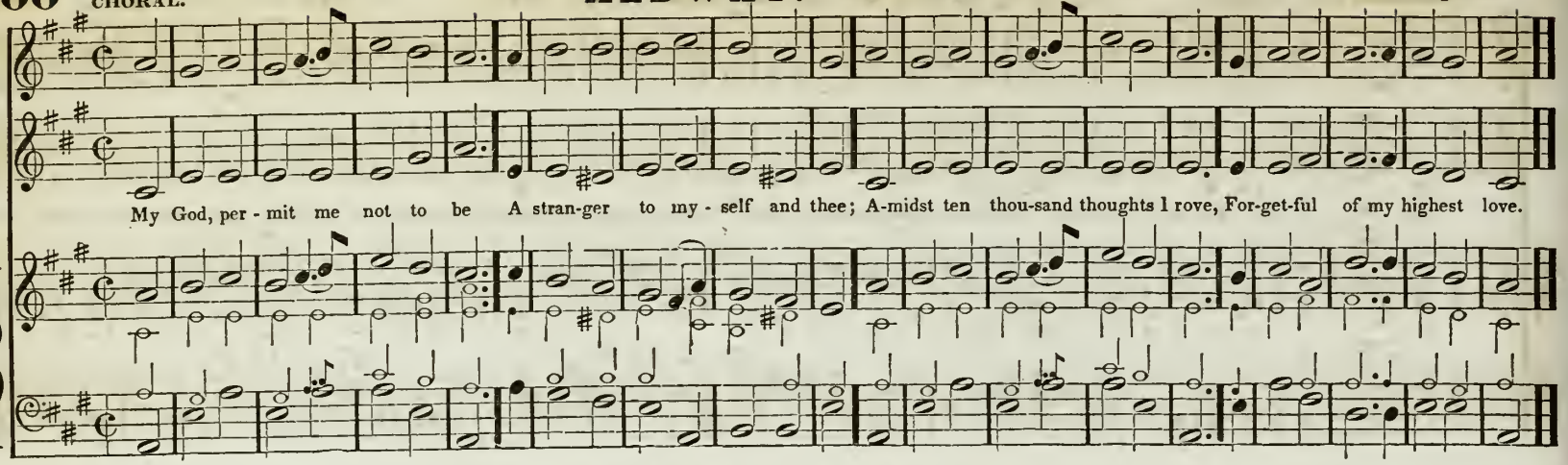
Dr. Green.



100 CHORAL.

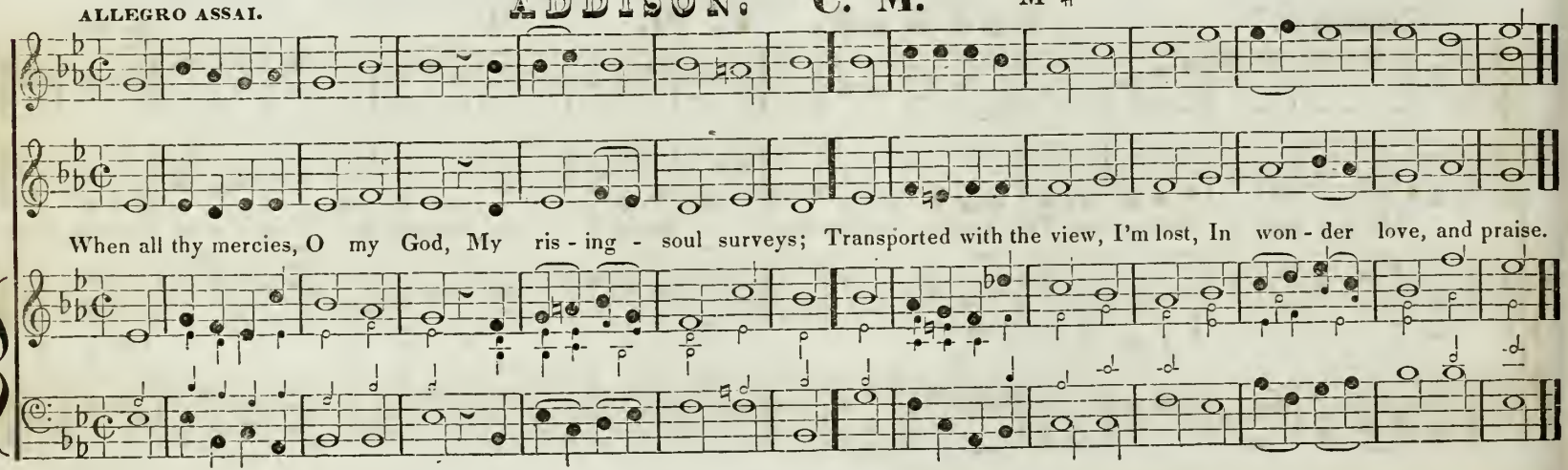
MEDWAY. L. M. M

Pergolesi.



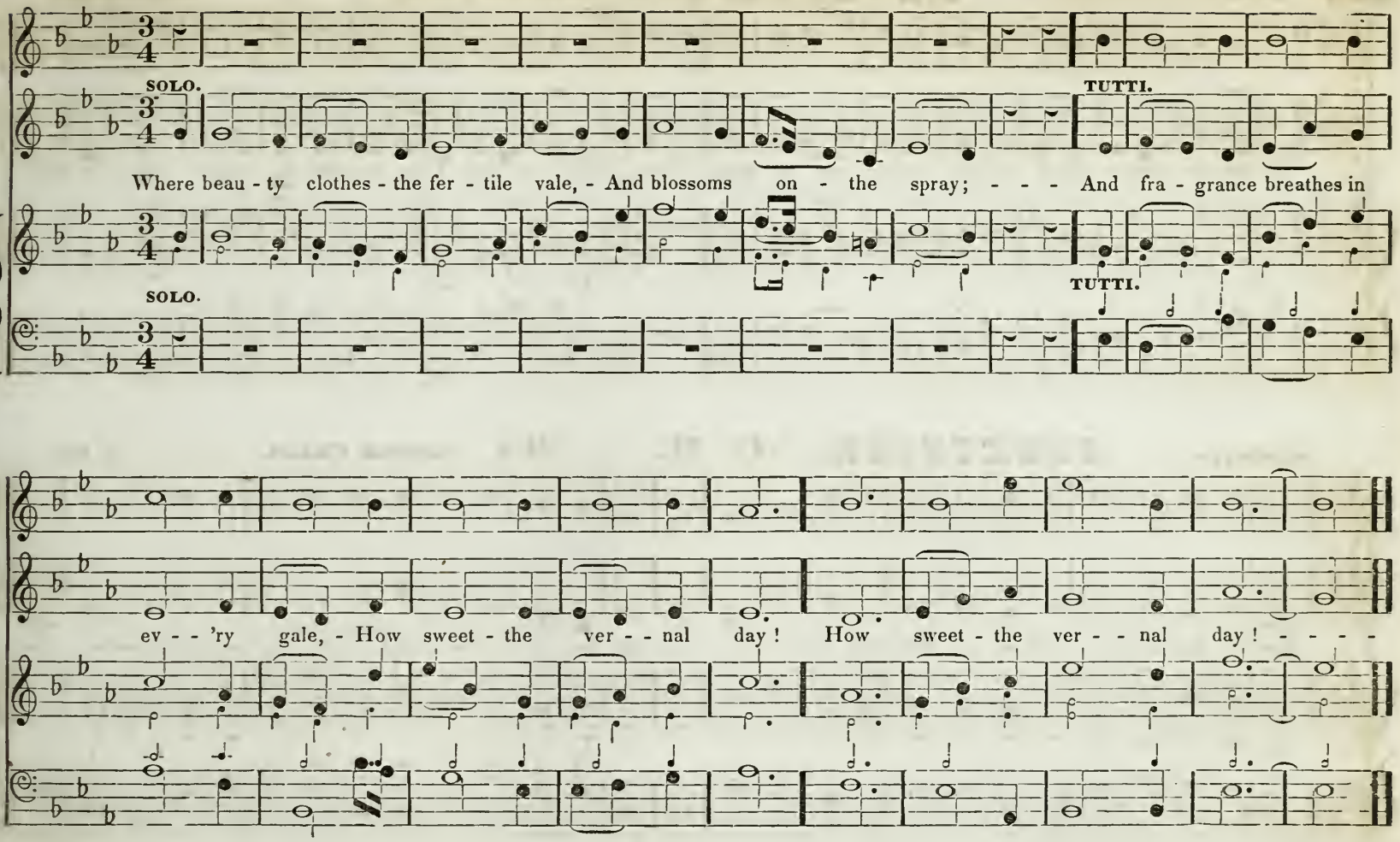
ALLEGRO ASSAI.

ADDISON. C. M. M

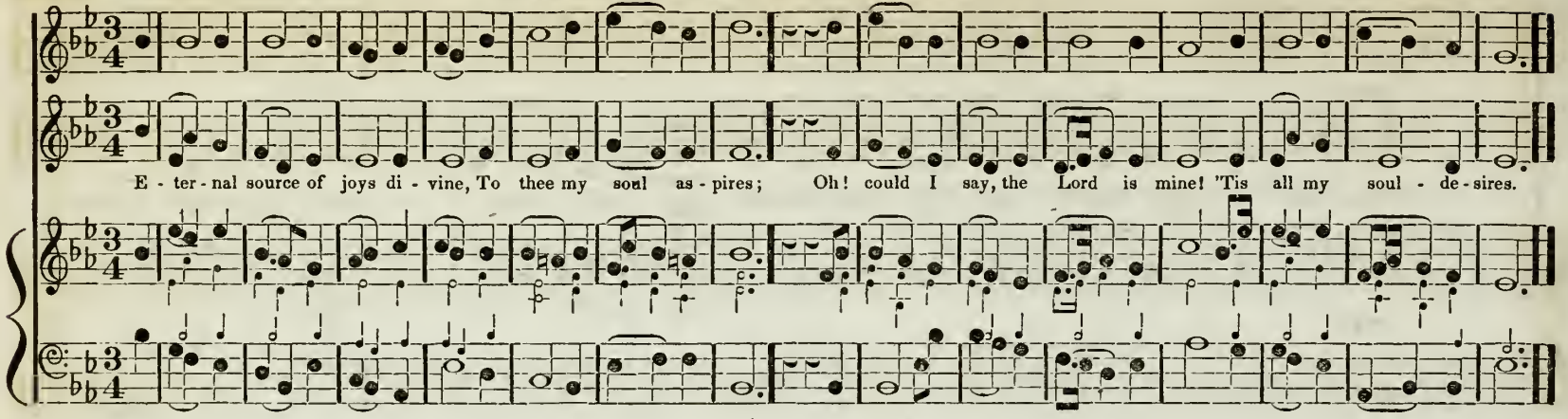


WISE. C. M.

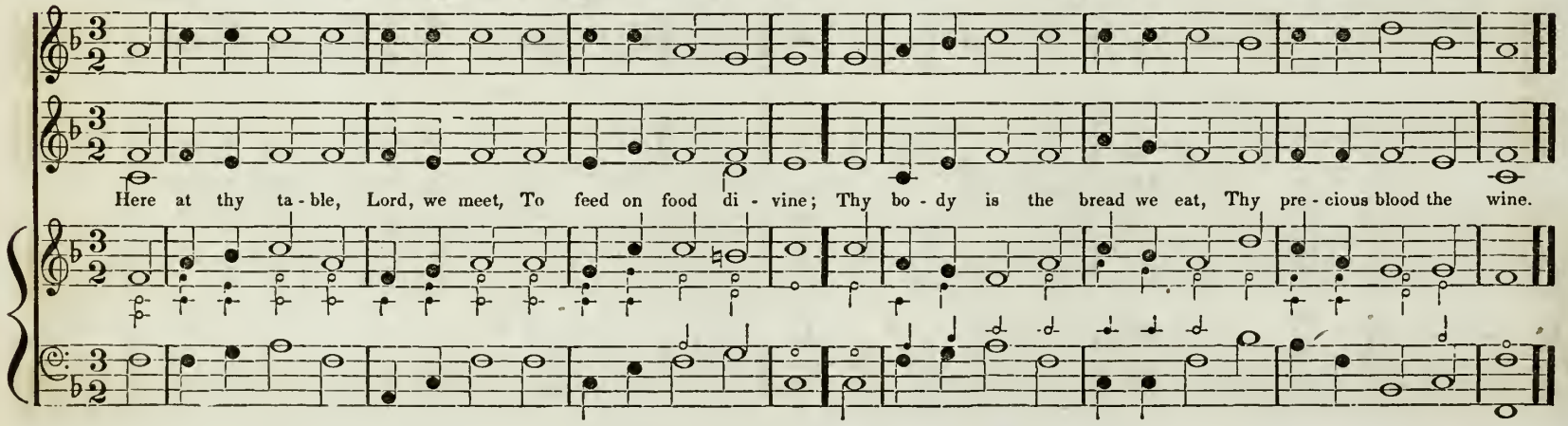
MODERATO.



102 UN POCO ALEGRETTO. **HAVANNA. C. M.** M # Dr. Harrington.



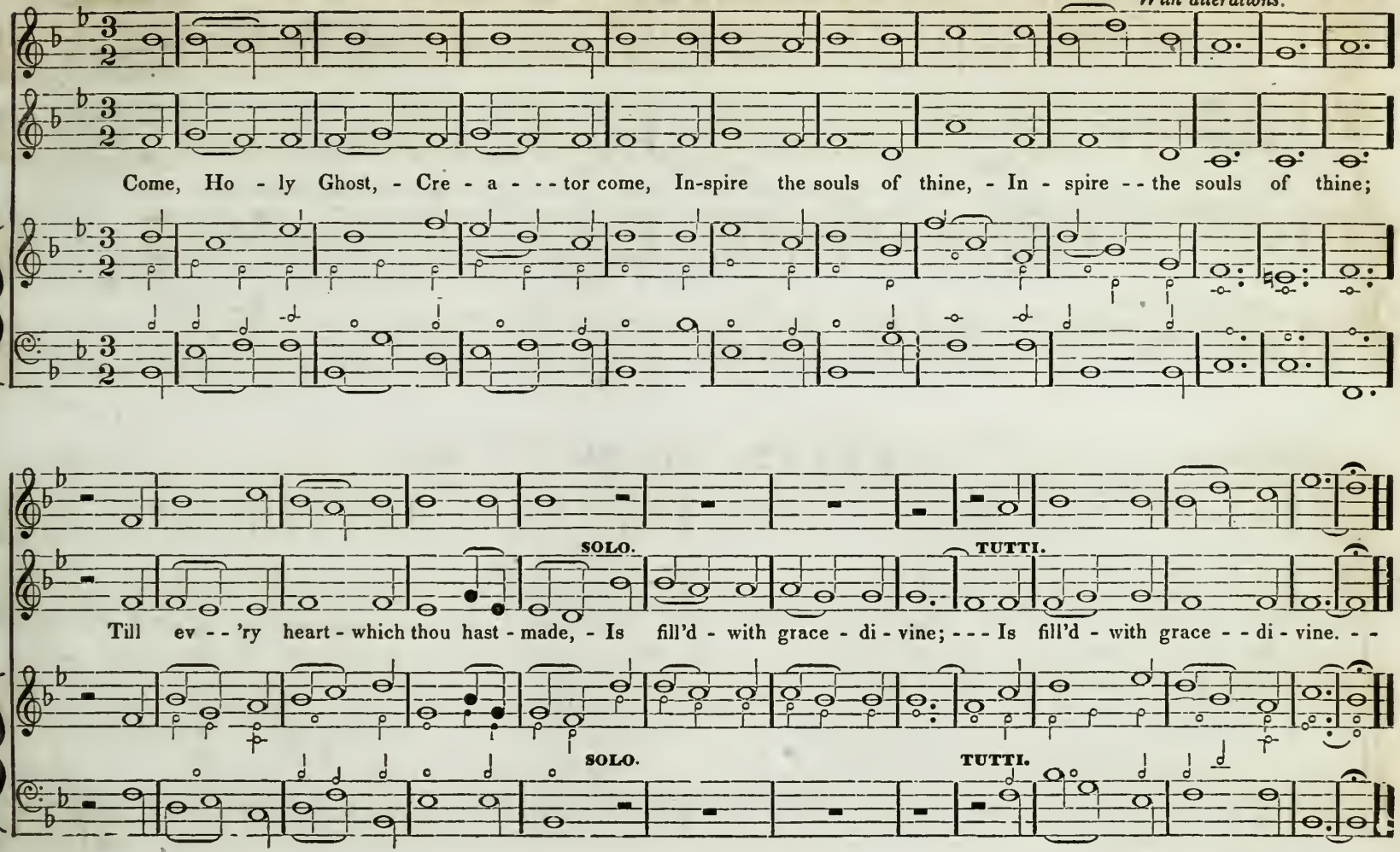
MODERATO. **COMMUNION. C. M.** M # **Hymn Chant.** S. Hill.



ALLEGRO.

VENI CREATOR. C. M. M

Steffani.
With alterations.

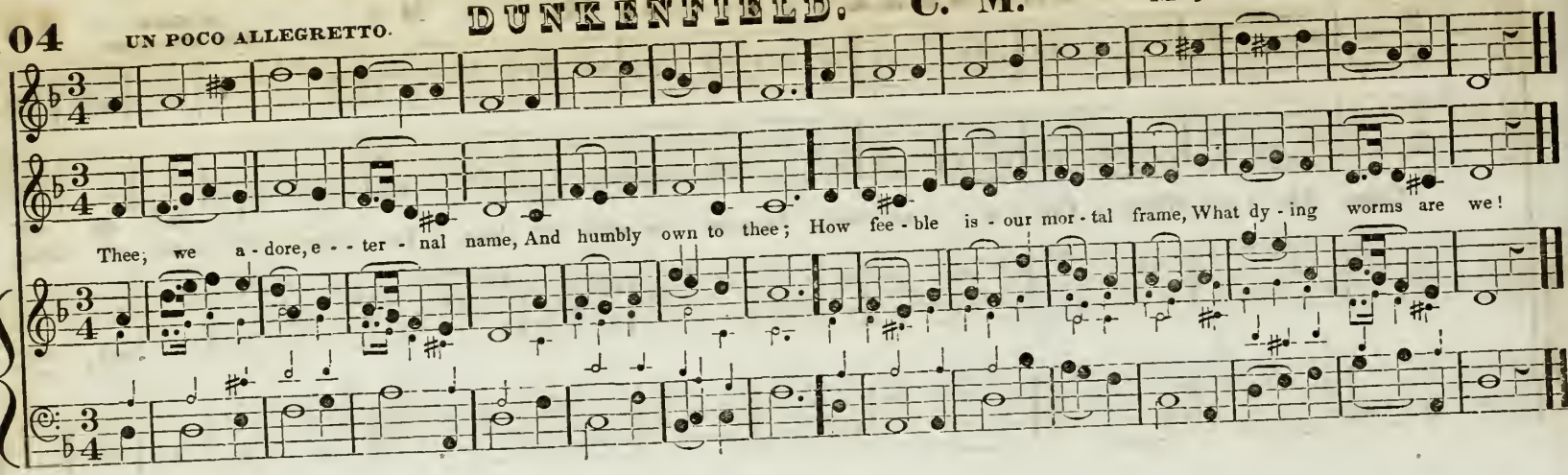


UN POCO ALLEGRETTO.

DUNKENFIELD. C. M.

M b

R. Harrison.

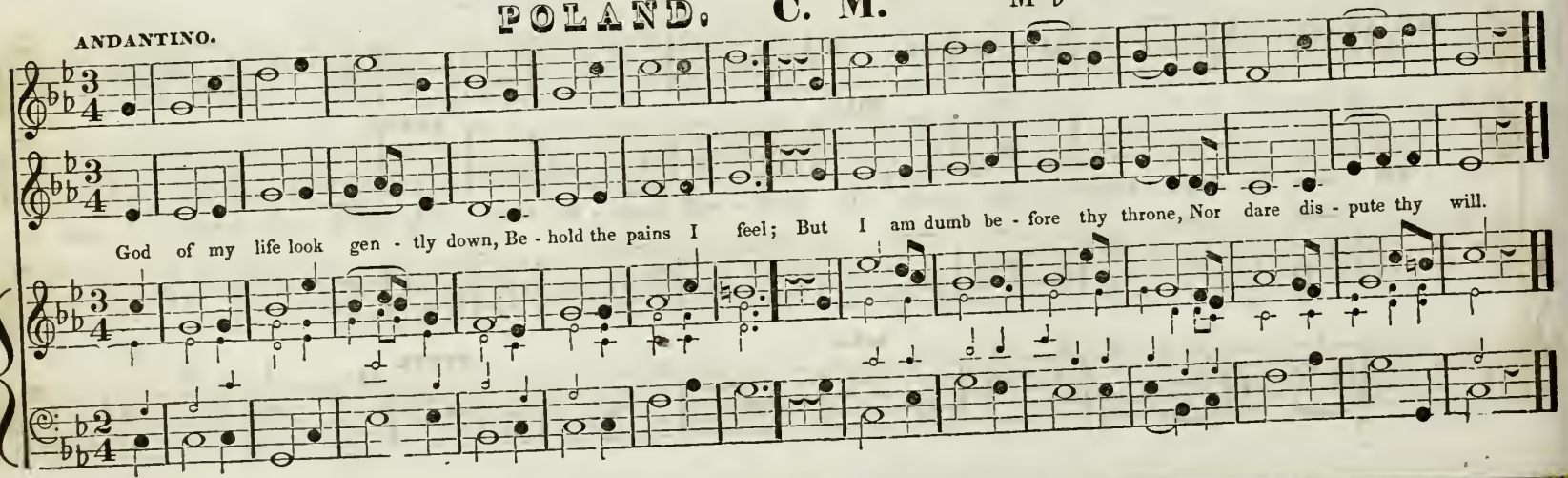


ANDANTINO.

POLAND. C. M.

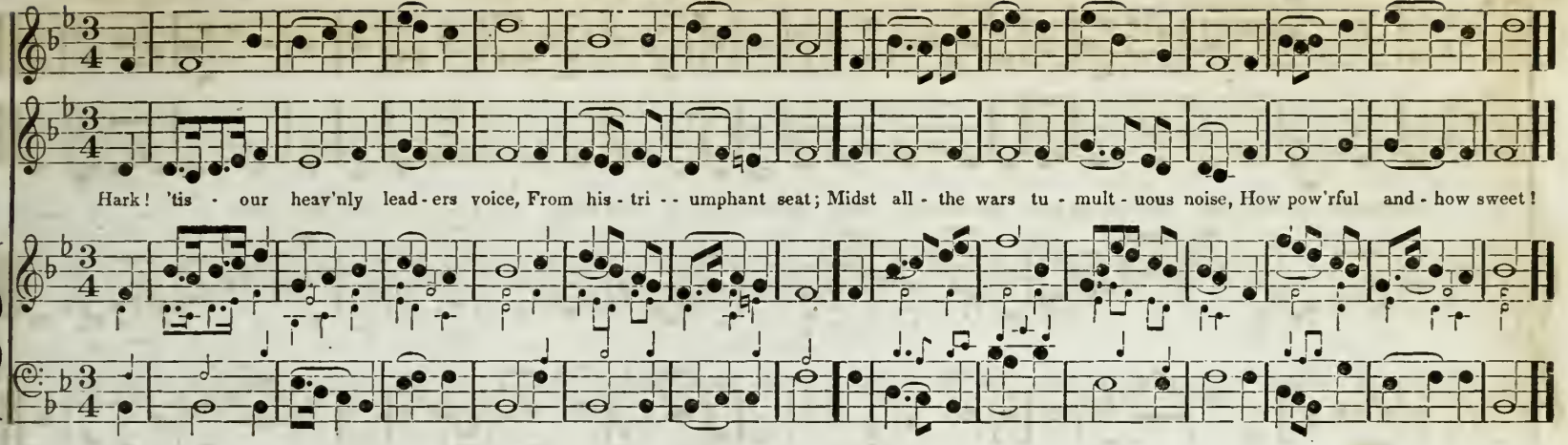
M b

Swan.



ALLEGRO.

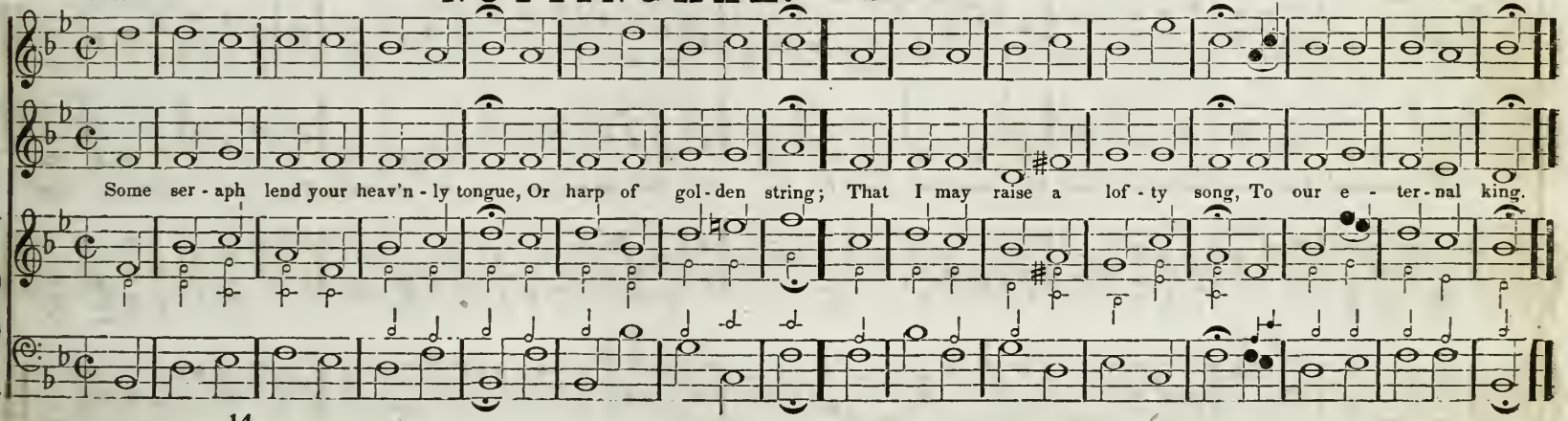
DURHAM. C. M. M



CHORAL.

NOTTINGHAM. C. M. M

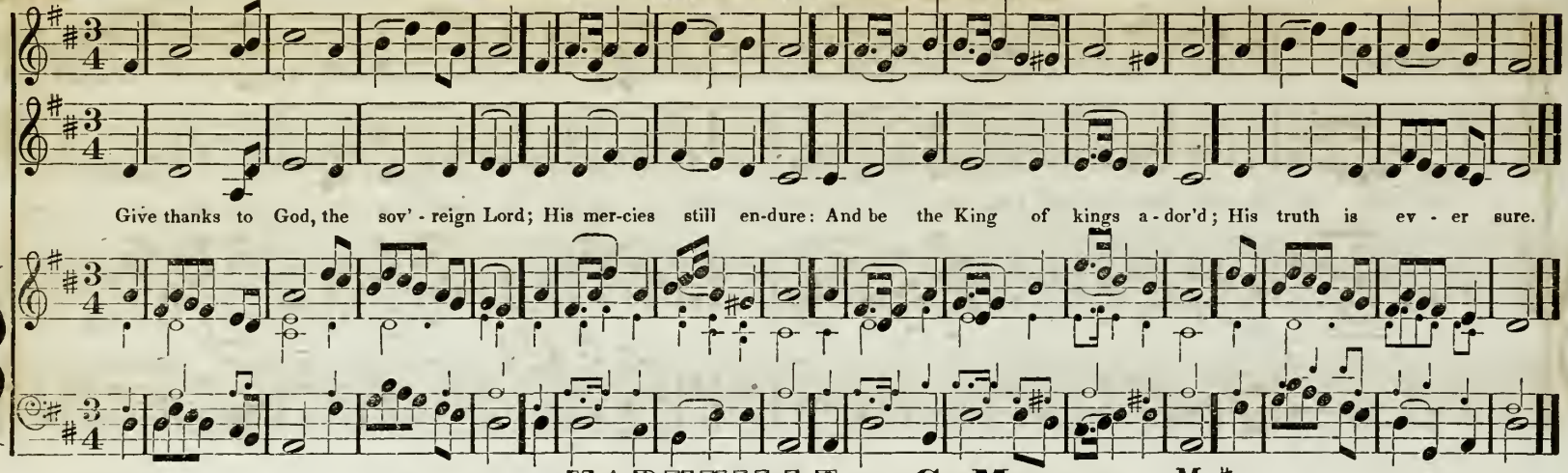
I. Clark.



106 ANDANTE.

BLOOMINGTON. C. M.

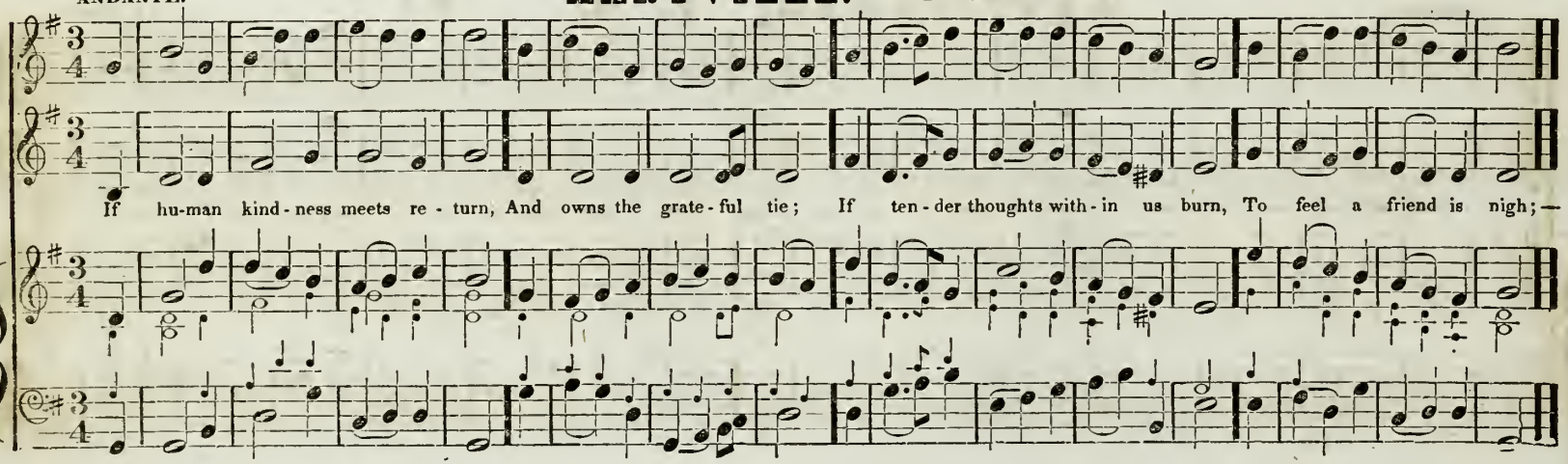
M #



ANDANTE.

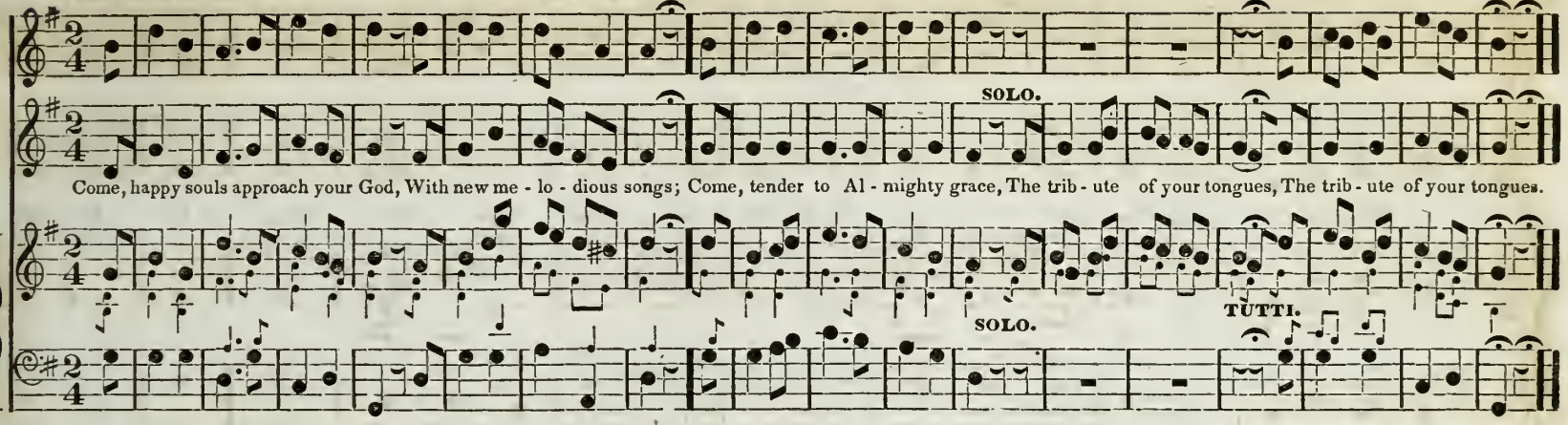
MARYVILLE. C. M.

M #



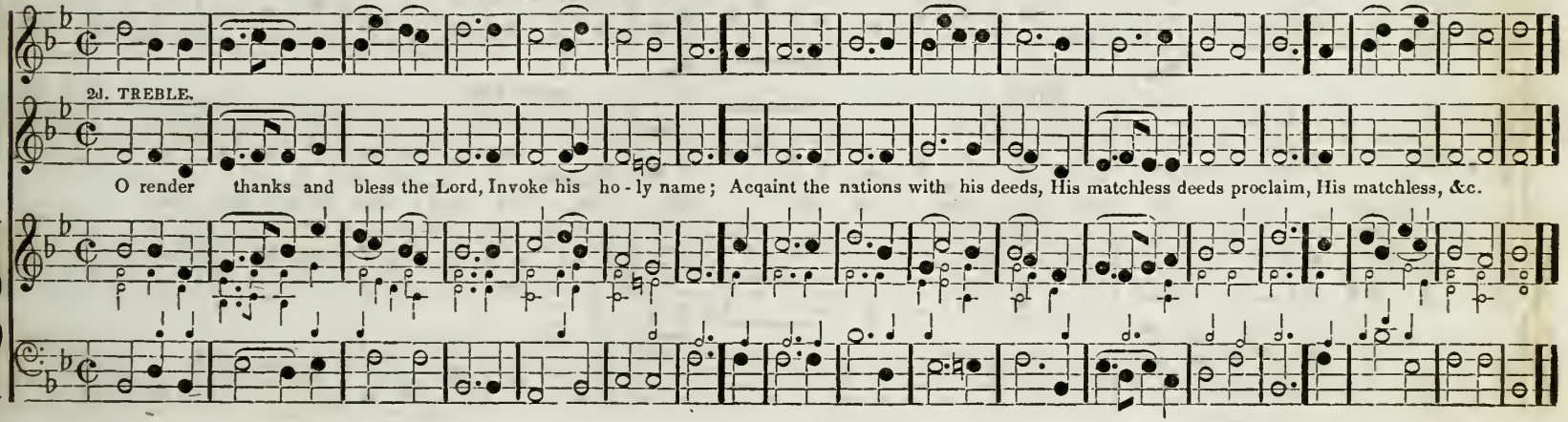
ALLEGRETTO.

DEDHAM. C. M. M



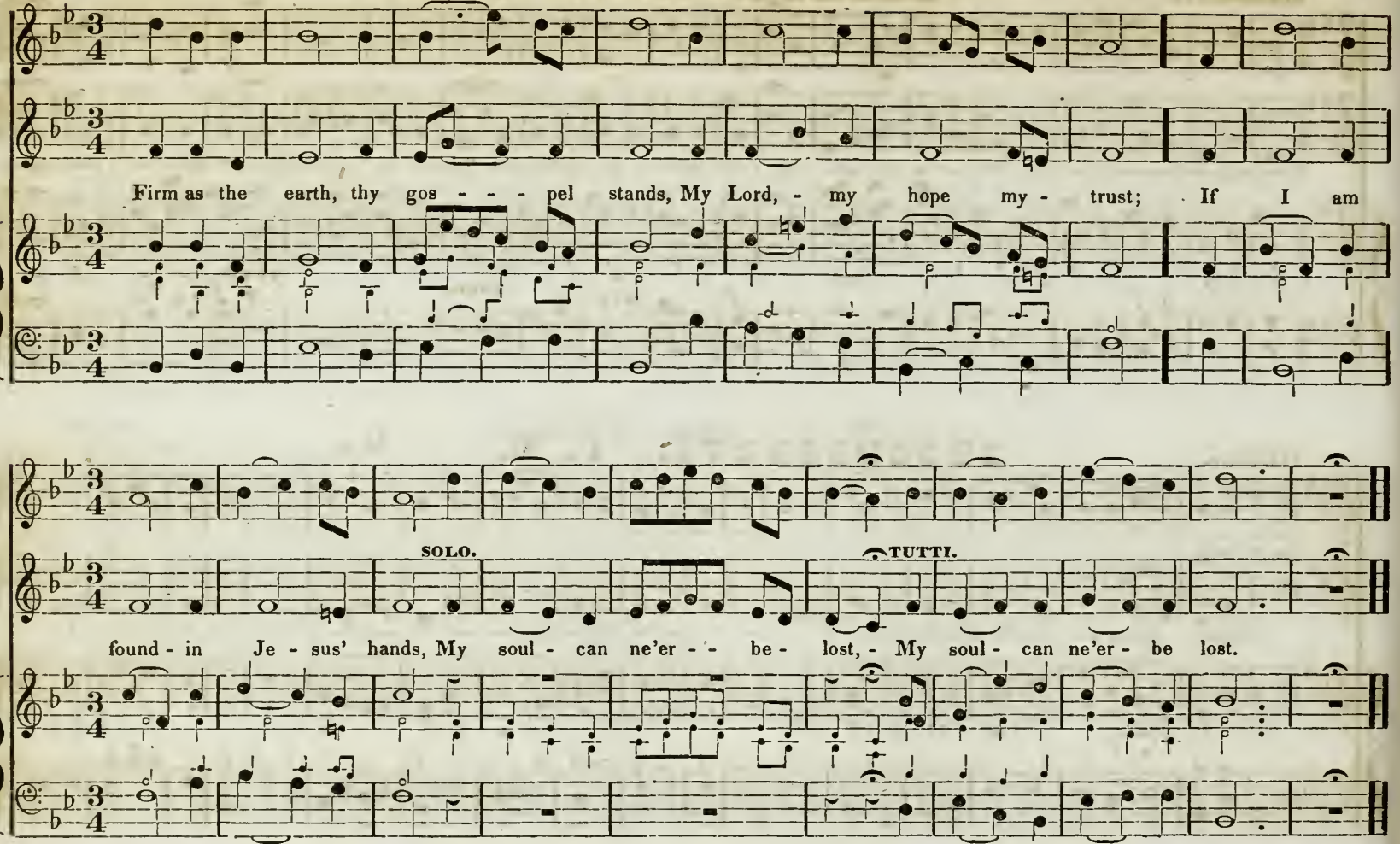
ALLEGRO.

BROOMSGROVE. C. M. M



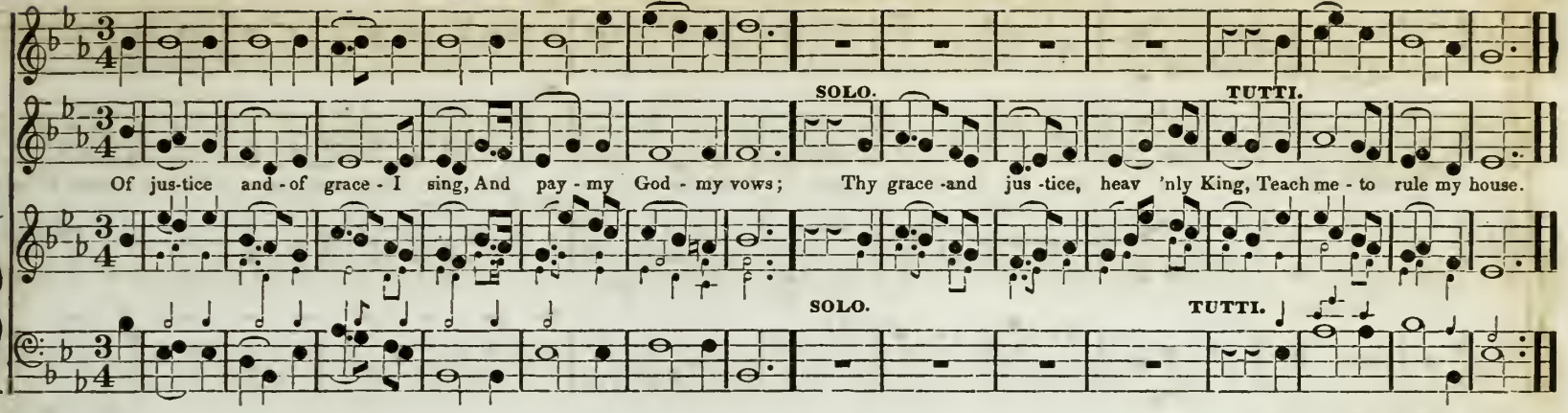
ALLEGRETTO.

NEW ENGLAND HYMN. C. M. M



MODERATO.

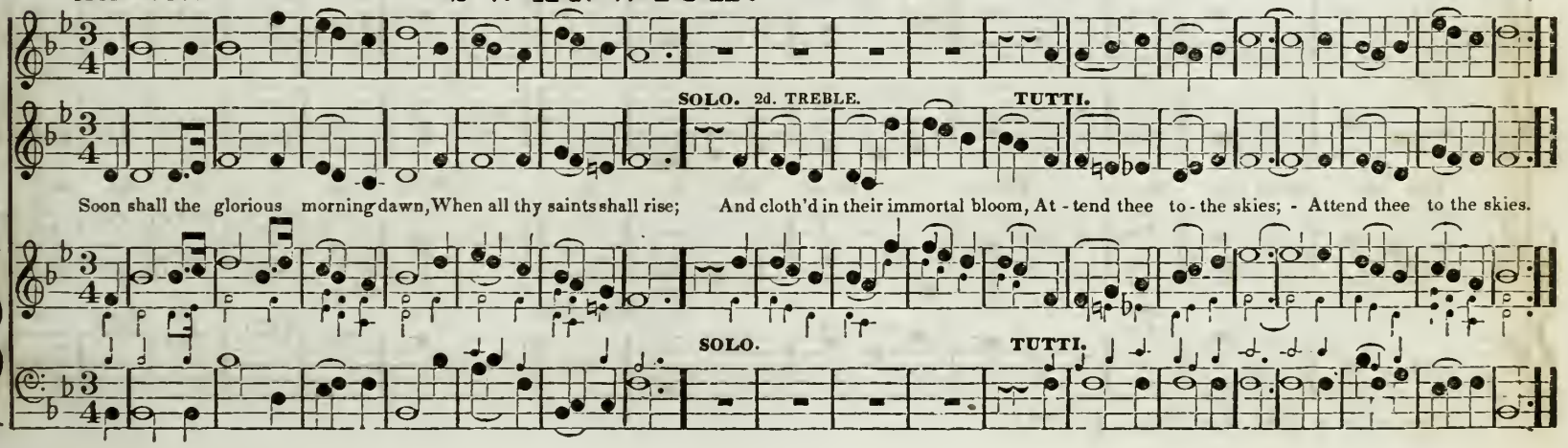
ALEXANDER. C. M. M



MODERATO

SWANWICK. C. M. M

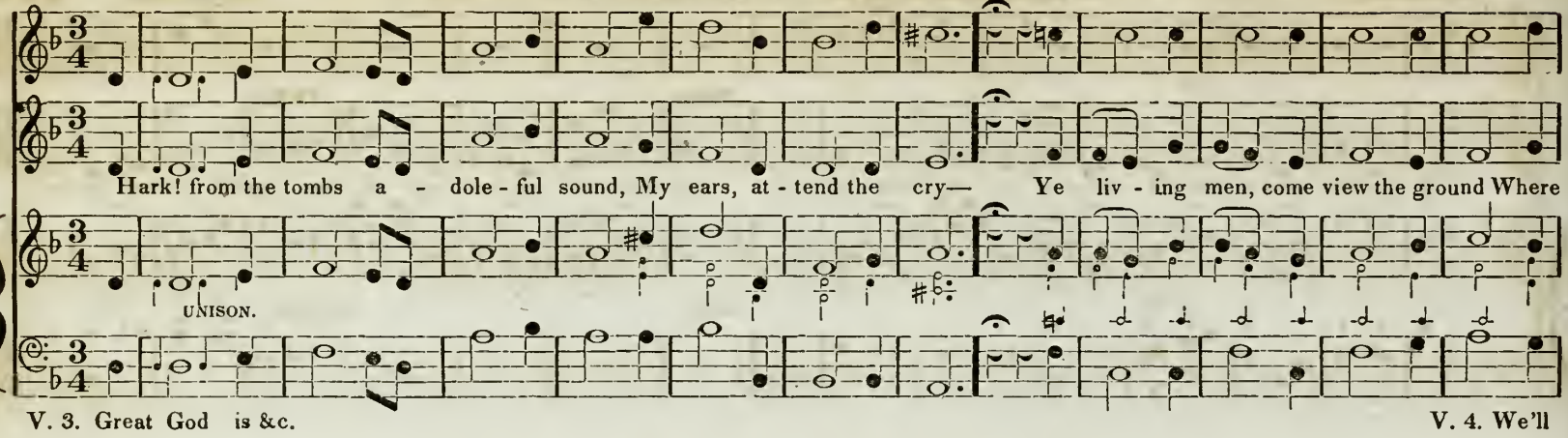
Lucas.



ALLEGRETTO.

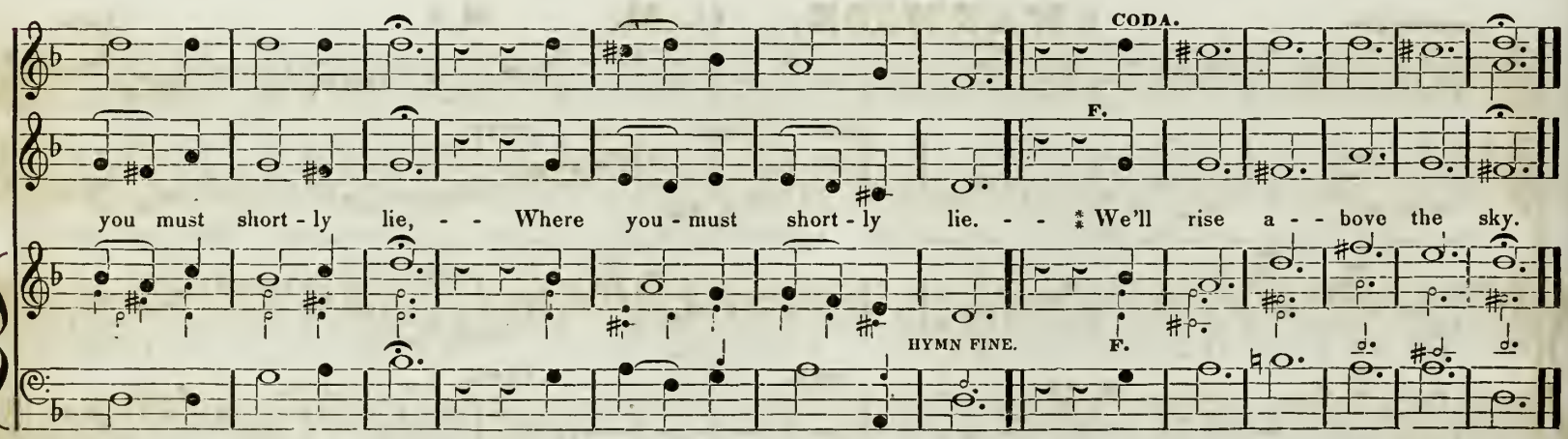
CHURCHYARD. C. M.

M b



V. 3. Great God is &c.

V. 4. We'll



TRINITY. C. M. M

ALLEGRETTO.

TUTTI.

Let chil - dren hear the migh - ty deeds Which God per - form'd of old; Which in - our young - er years we saw, And which our father's told.

SOLO. TUTTI.

EMMAUS. C. M. M

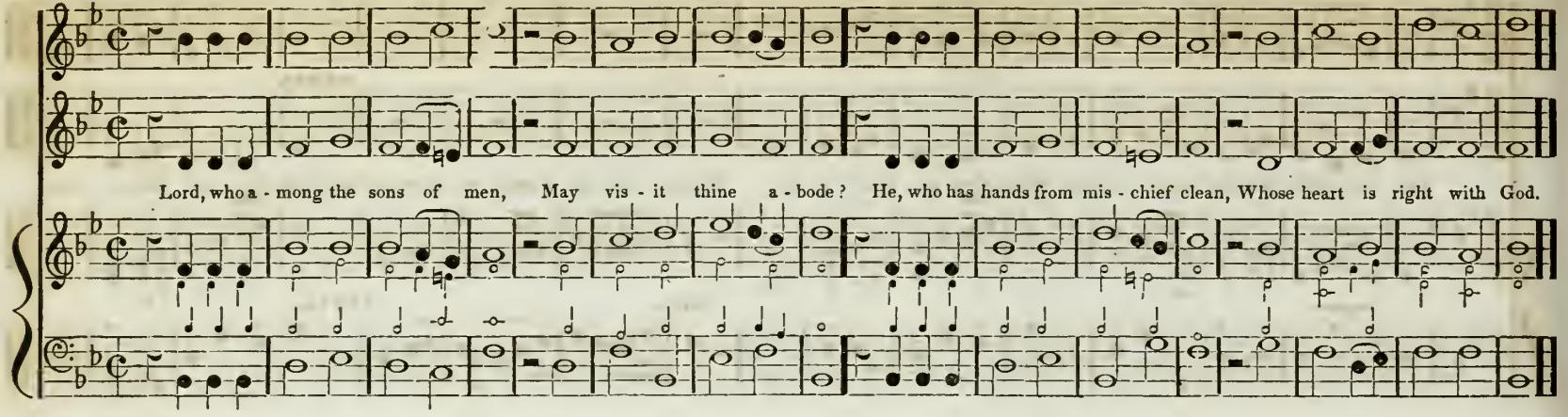
ALLEGRETTO.

SOLO. 2d TREBLE. TUTTI.

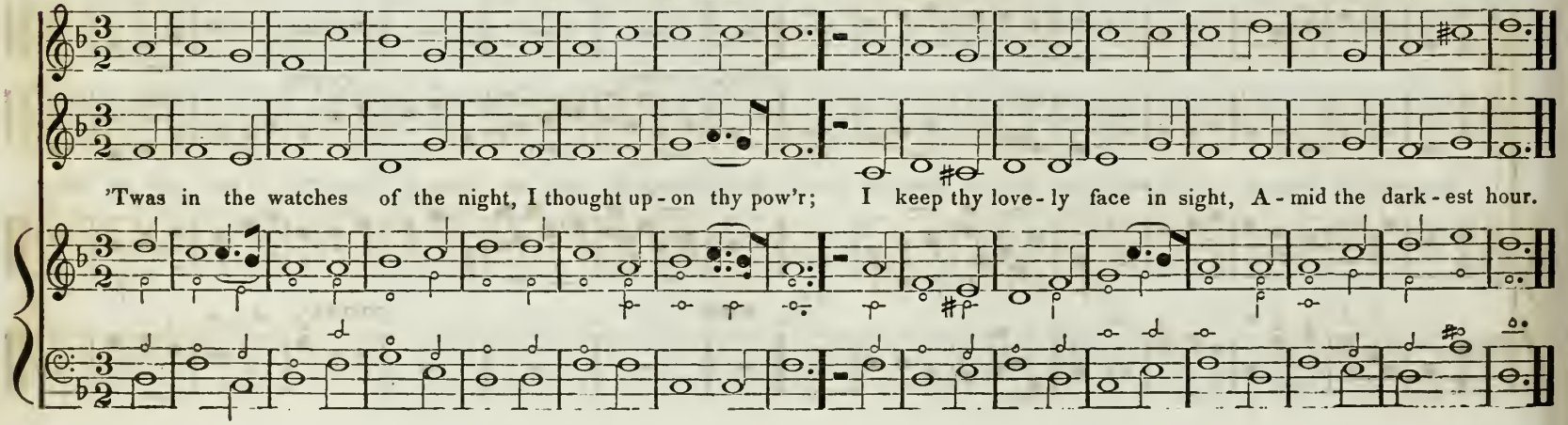
Give thanks to God—in - voke his name, And tell - the world his grace; Sound through the earth his deeds of fame, That all may seek his face.

SOLO. TUTTI.

112 ALLA CAPELLA. **BOWDOIN SQUARE.** C. M. M # Hymn Chant.



CHORALMENTE. **WANTAGE.** C. M. M b Tansur.



ALLEGRO MODERATO.

ANNAPOLIS. C. M. M

SOLO.

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

SOLO. TUTTI.

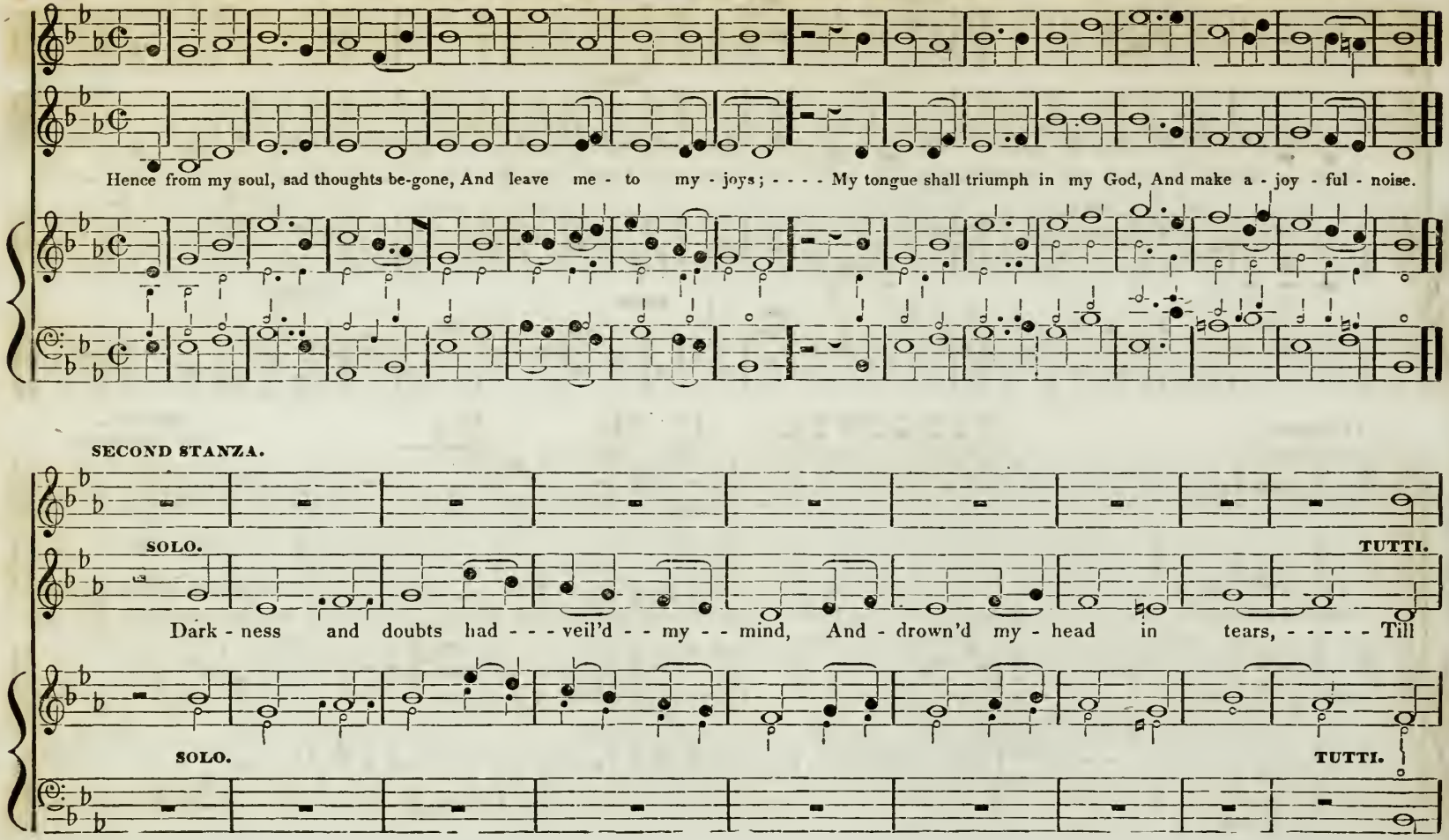
ALLEGRO.

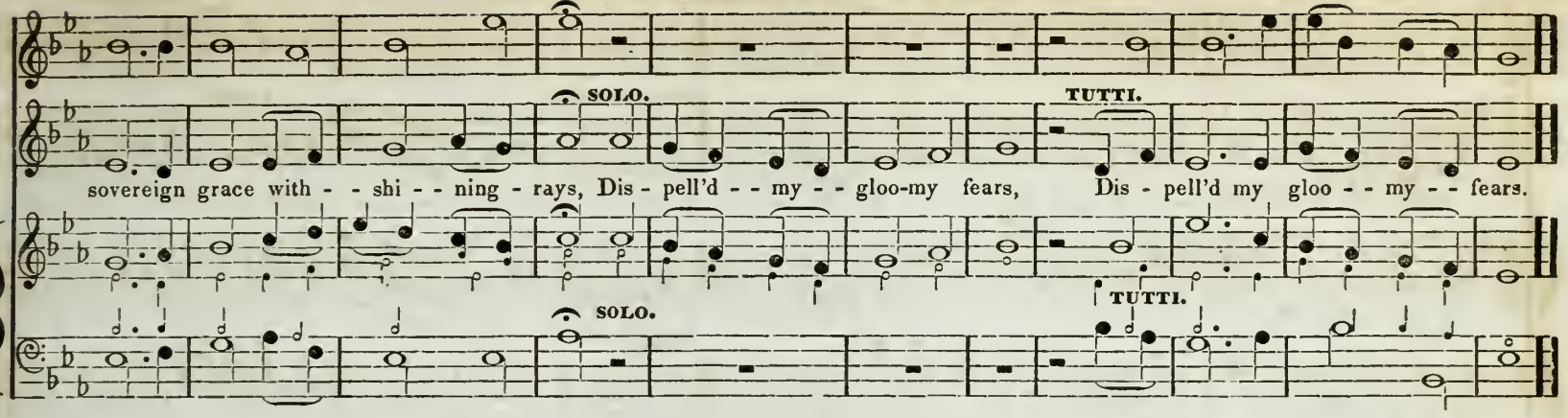
VIRGINIA. C. M. M

Browson.
With alterations.

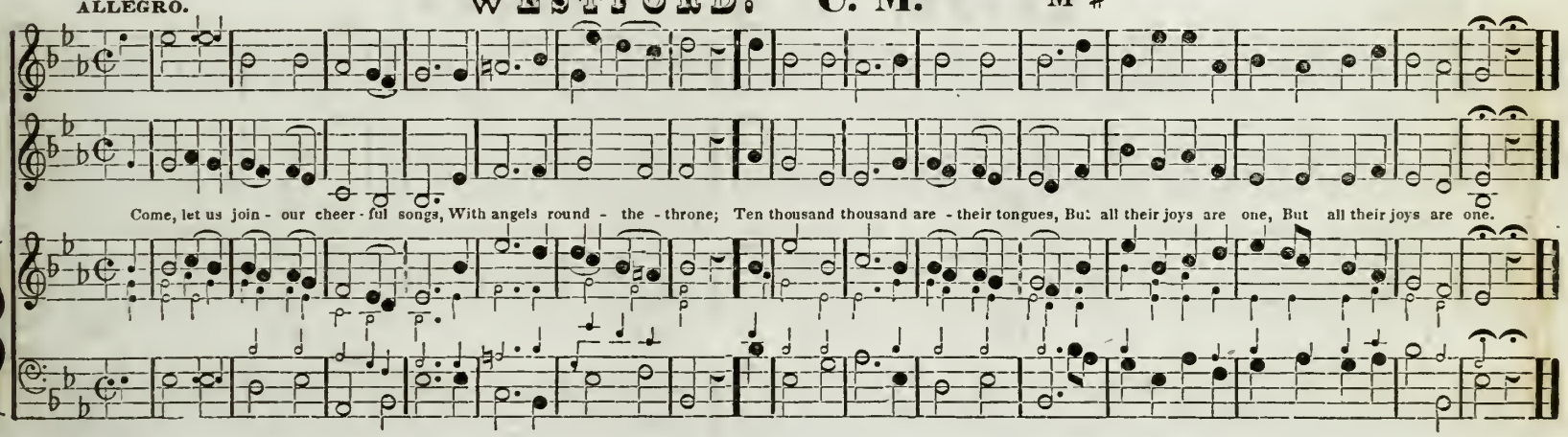
Thy word the rag - ing winds con - trol, And rule the boist'rous deep; Thou mak'st the sleeping billows roll, The roll - - - ing billows sleep, The rolling bil - lows sleep

ALLEGRO ASSAI. **FARRINGDON.** **C. M.** **Two Stanzas.** M # *With alterations.*



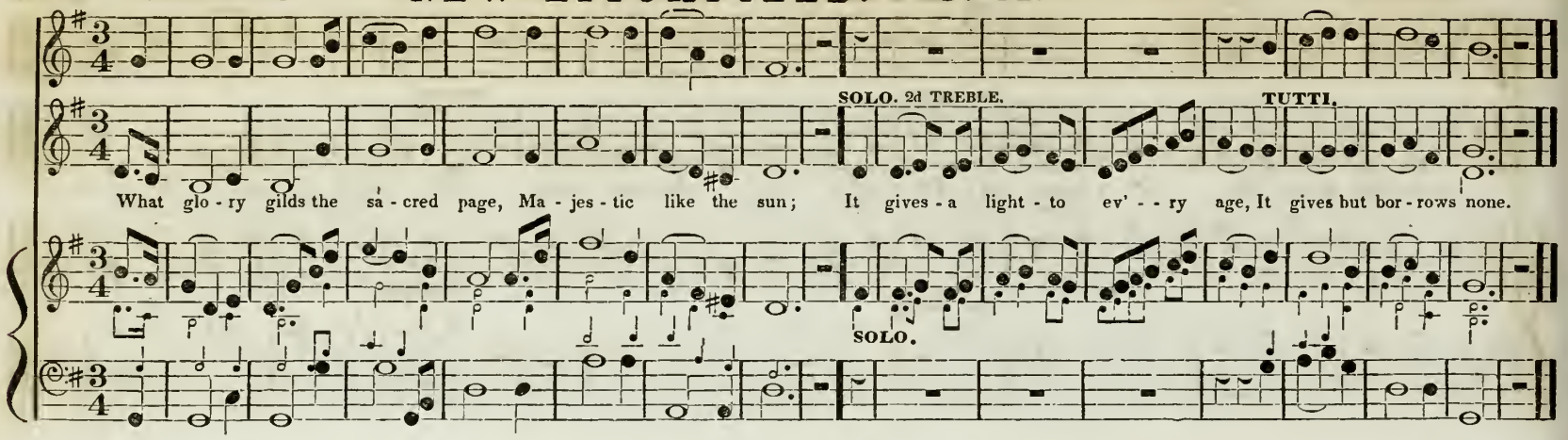

SOLO.
TUTTI.
sovereign grace with - - shi - - ning - rays, Dis - pell'd - - my - - gloo-my fears, Dis - pell'd my gloo - - my - - fears.
SOLO.
TUTTI.

WESTFORD. C. M.


ALLEGRO.
Come, let us join - our cheer - ful songs, With angels round - the - throne; Ten thousand thousand are - their tongues, But all their joys are one, But all their joys are one.

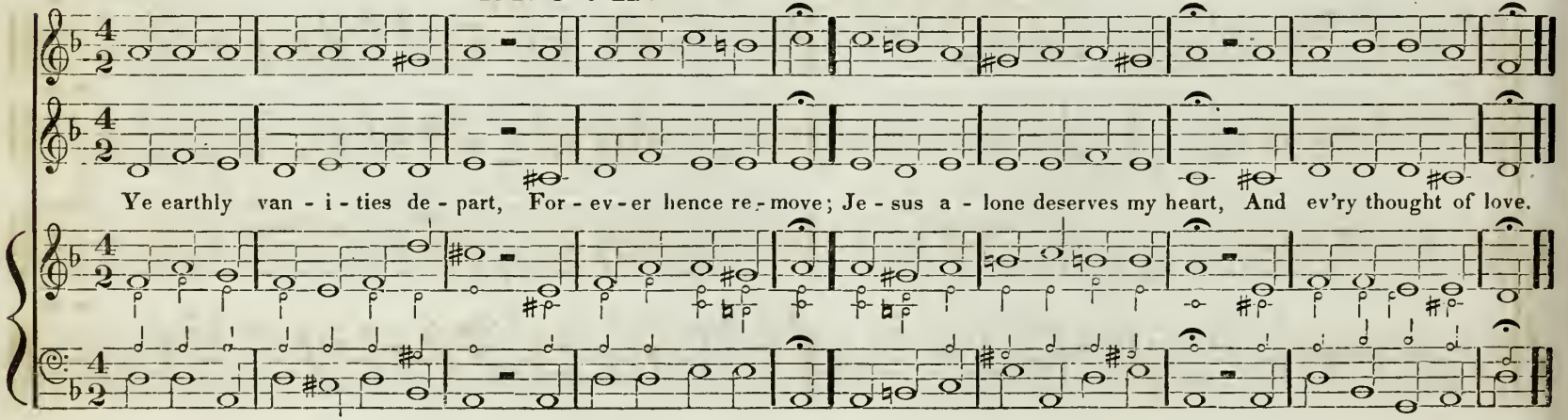
ALLEGRETTO.

NEW LITCHFIELD. C. M. M

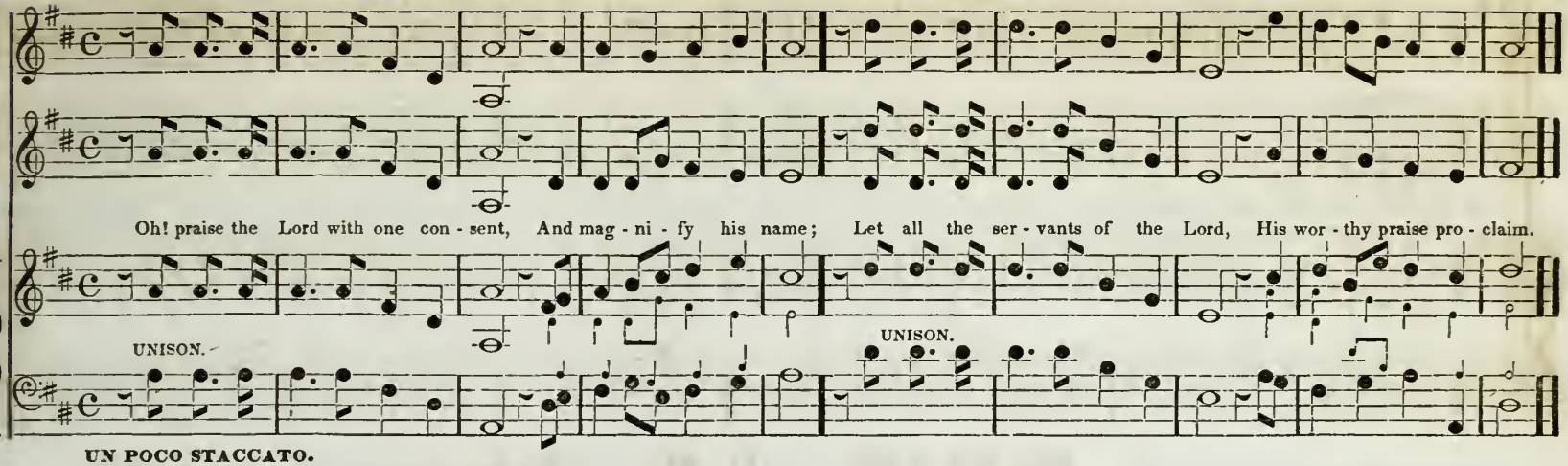


CHORAL.

ENOCH. C. M. M b or M



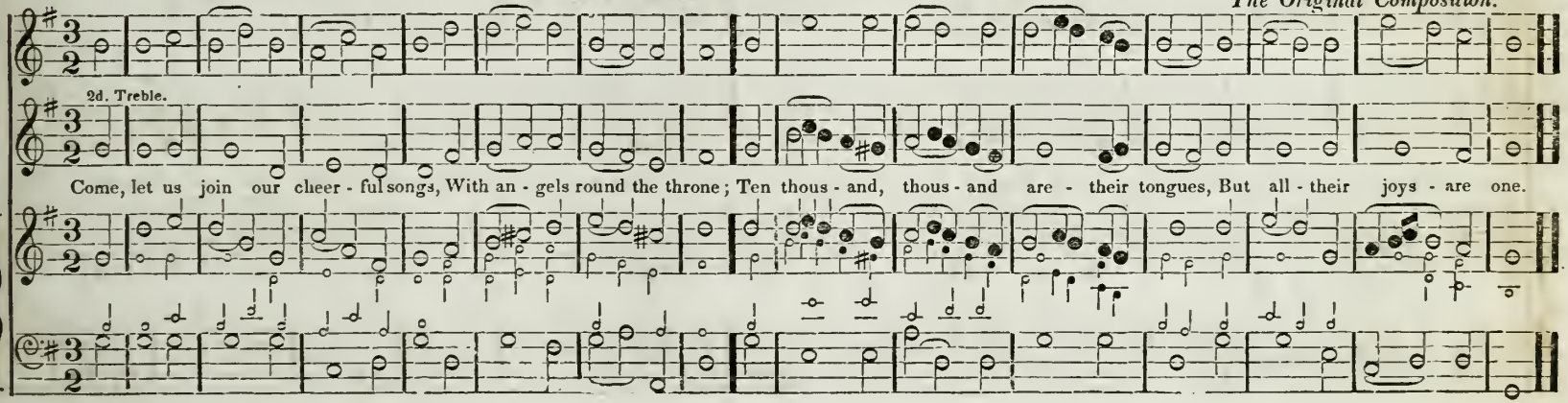
ALLEGRO. **CLAPTON. C. M.** M # **Hymn Chant.** Jones.



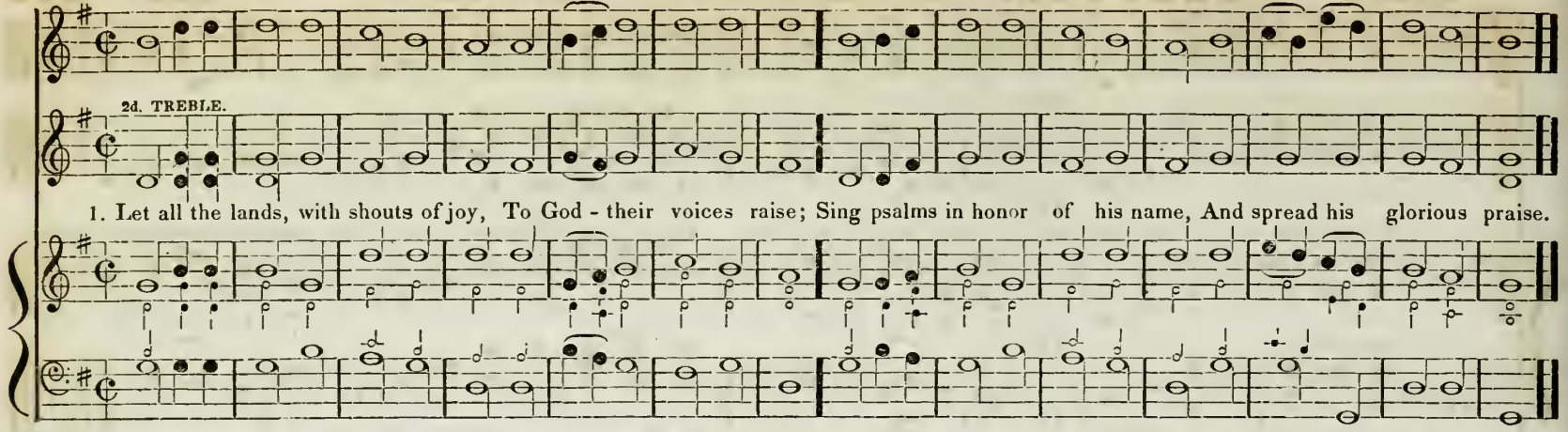
UN POCO STACCATO.

MELODY. C. M. M # Leach.

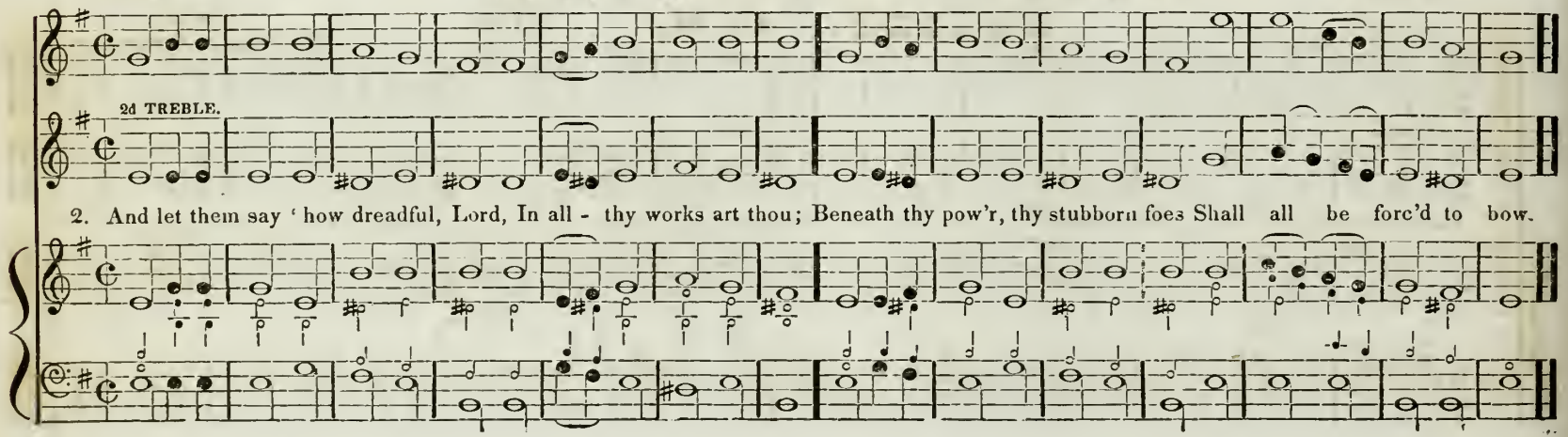
The Original Composition.



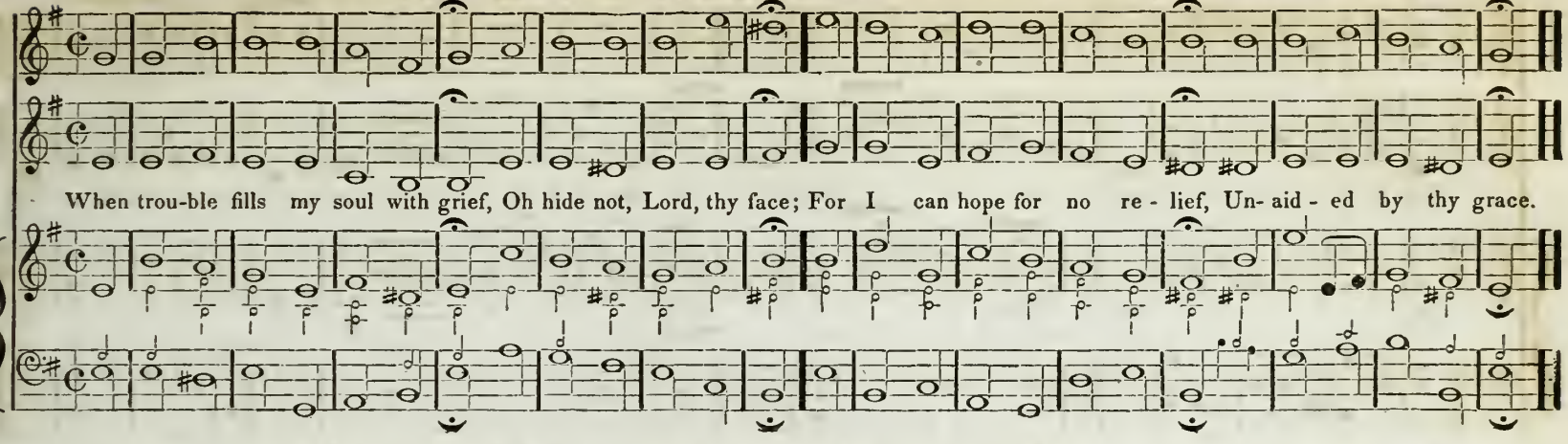
118 ALLEGRO ASSAI. **MARLOW.** **C. M.** **Hymn Chant.** Major Mode.



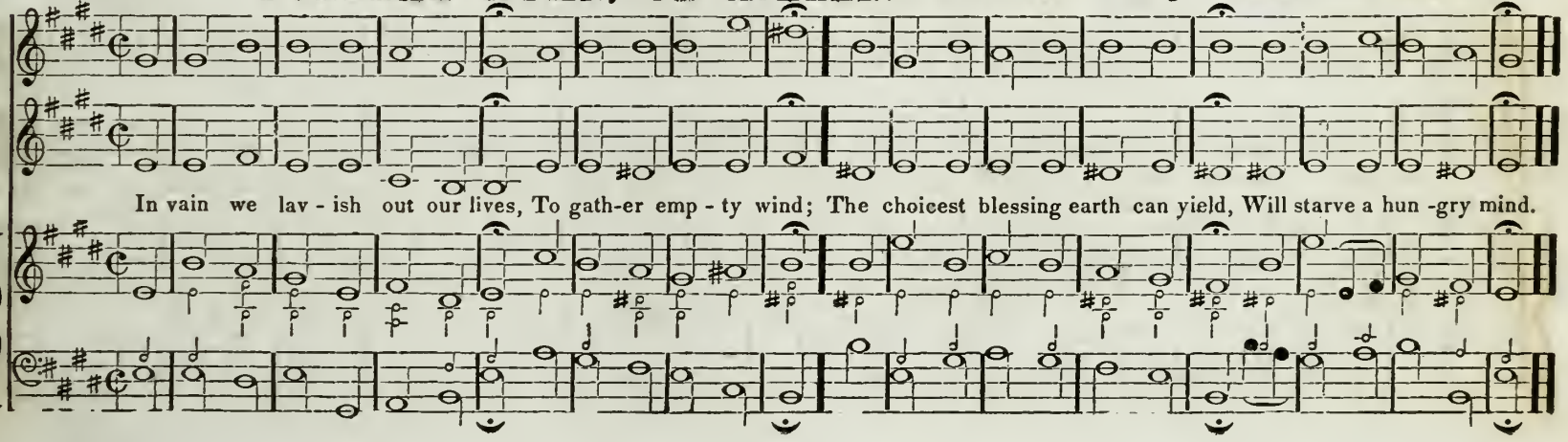
ALLEGRETTO. **MARLOW.** **C. M.** **Hymn Chant.** Minor Mode.



CHORAL. **FUNERAL HYMN, OR MILLER.** **C. M.** **Minor Mode.** Dr. Miller.



CHORAL. **FUNERAL HYMN, OR MILLER.** **C. M.** **Major Mode.** Dr. Miller.



MODERATO ALLEGRETTO.

TUSCALOOSA. C. M.

M #

TUTTI.

SOLO.

Now let me make the Lord my trust, And prac - - tise all that's good; So shall I dwell a - - mong the just, And he'll pro-vide me food.

SOLO.

ALLG. MODERATO.

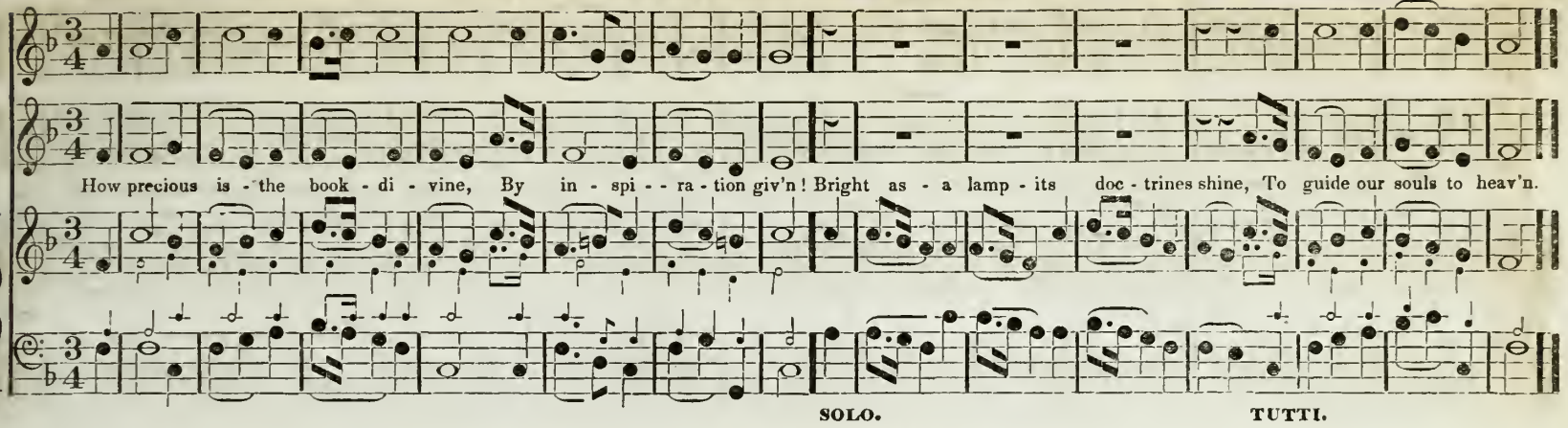
PIOUS HYMN. C. M.

M b

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

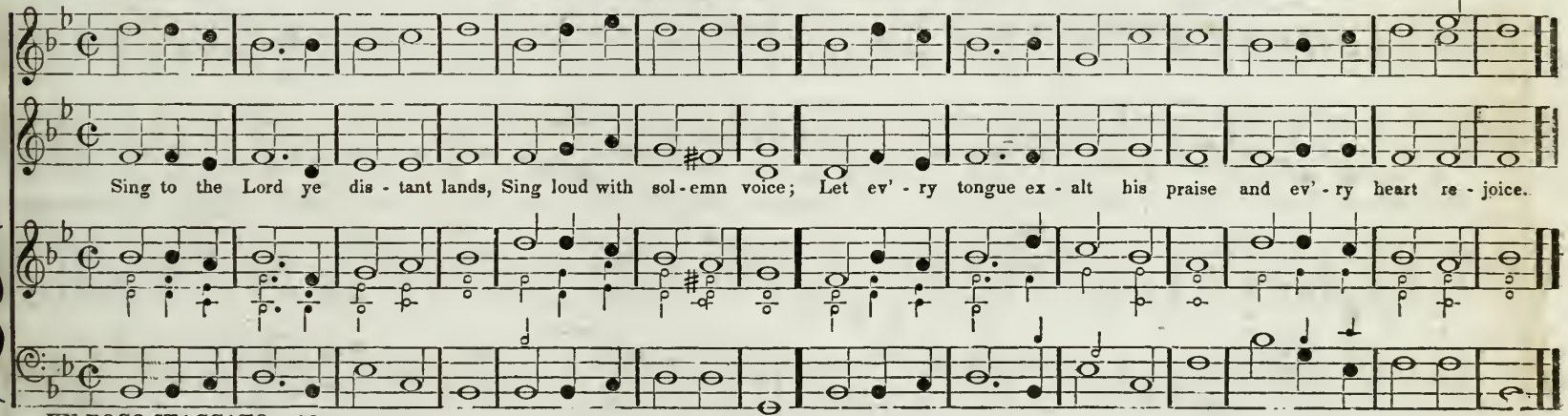
UN POCO ALLEGRO.

St. JOHN'S. C. M. M



ALLA BREVE.

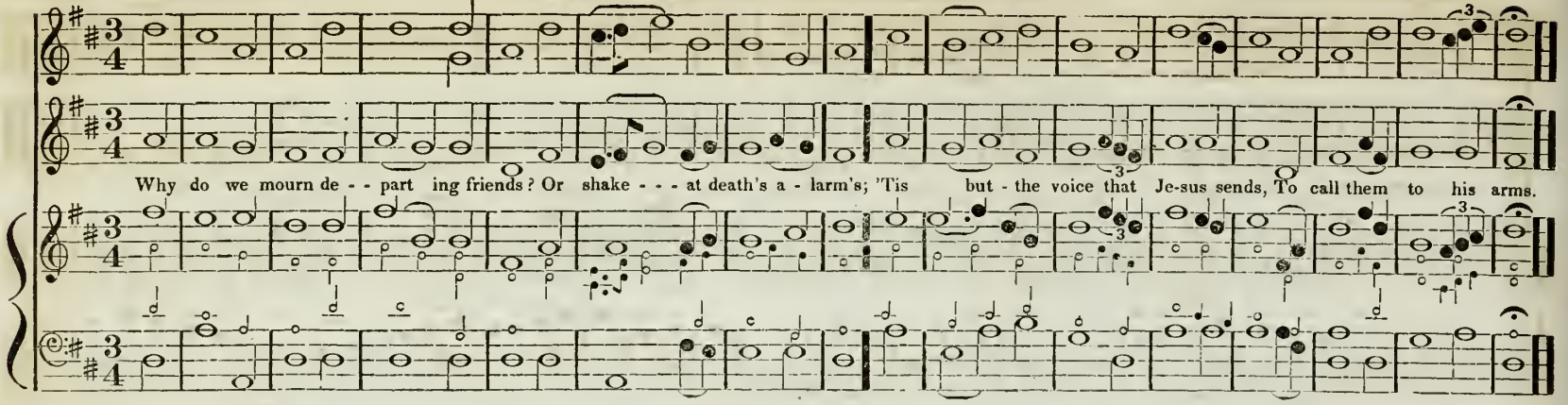
NEW PATMOS. C. M. M # Hymn Chant.



UN POCO STACCATO. 16

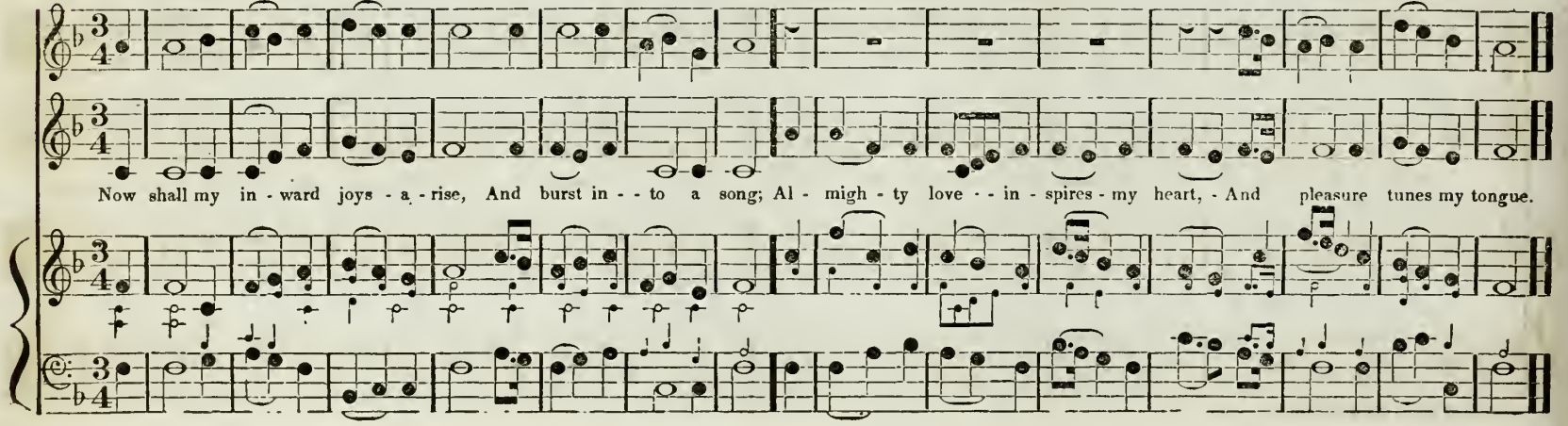
122 MODERATO. **CHINA. C. M.** M #

Swan.



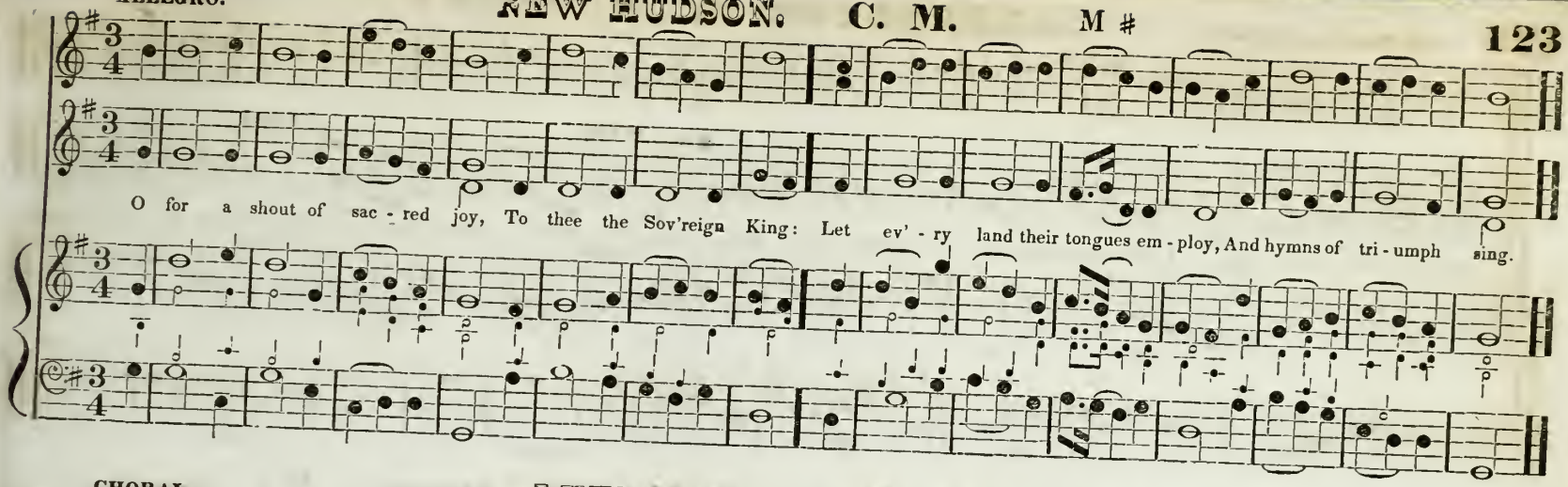
ALLEGRETTO. **IRISH. C. M.** M #

A. Williams.



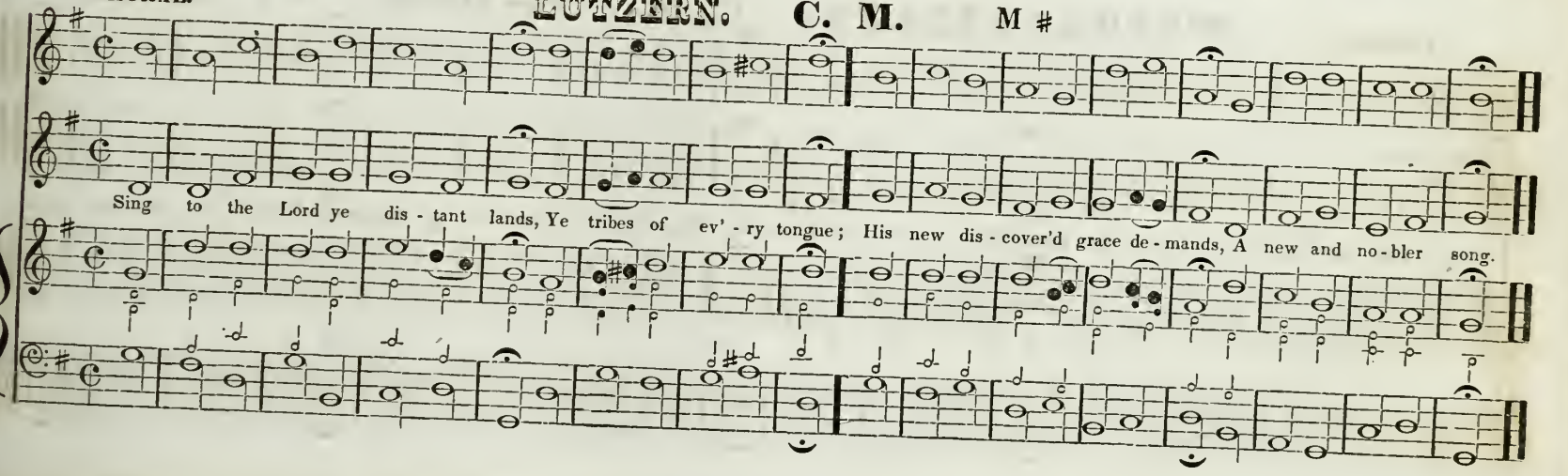
ALLEGRO.

NEW HUDSON. C. M. M

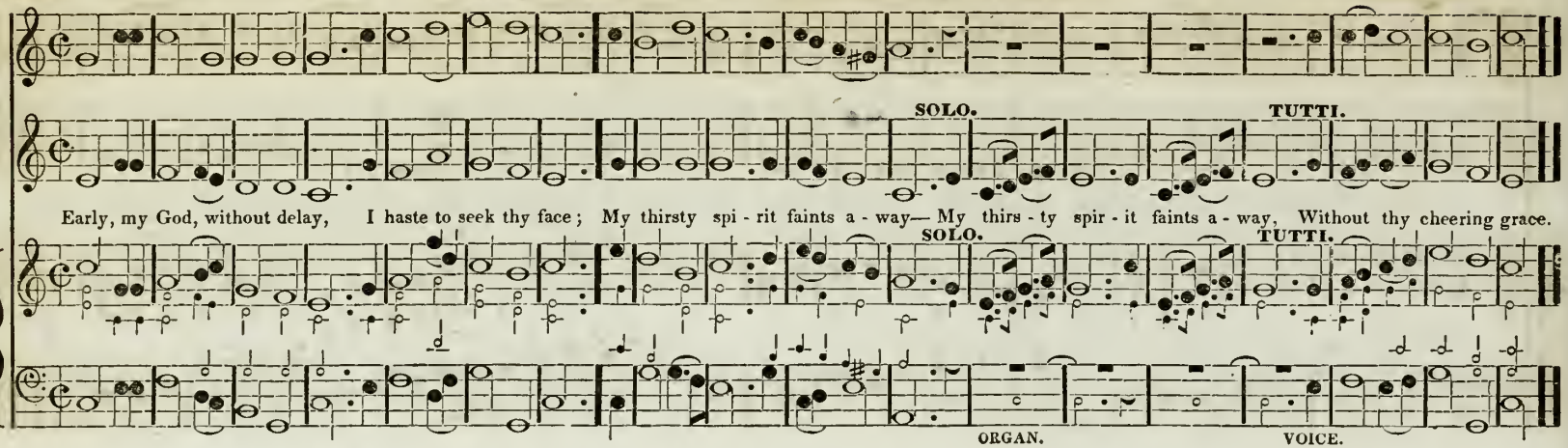


CHORAL.

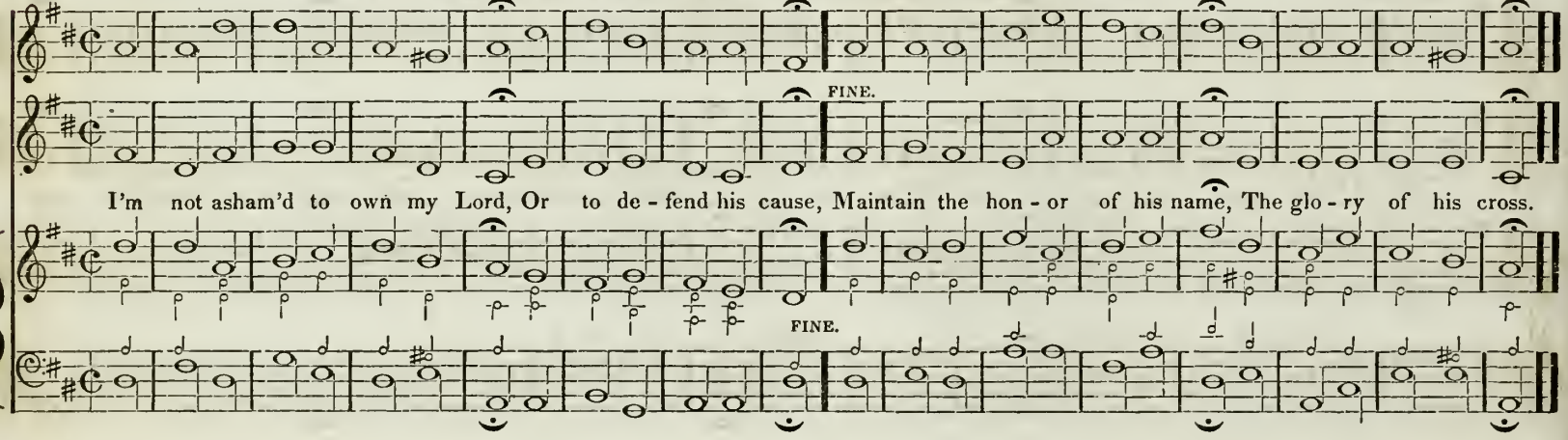
LUTZERN. C. M. M



124 UN POCO ALLEGRO. **LANESBORO'. C. M.** M #



CHORAL. **WESTMORELAND. C. M. Two Stanzas.** M # German Choral.



ALLEGRO ASSAI.

NEW CONWAY. C. M.

M #

SOLO.

Come let us lift our joy - ful eyes, Up to - - the courts a - bove, And smile - - - to see - our

SOLO.

SOLO.

TUTTI.

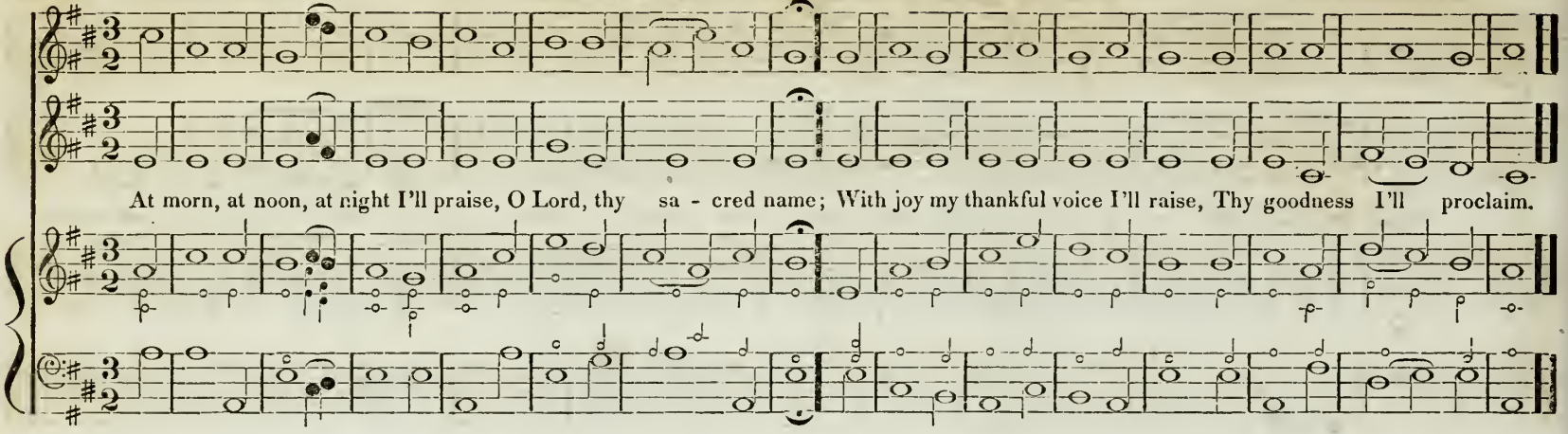
fa - - ther - there, And smile - - - to see - - our fa - - ther - there, Up - on a throne of · love.

SOLO.

TUTTI.

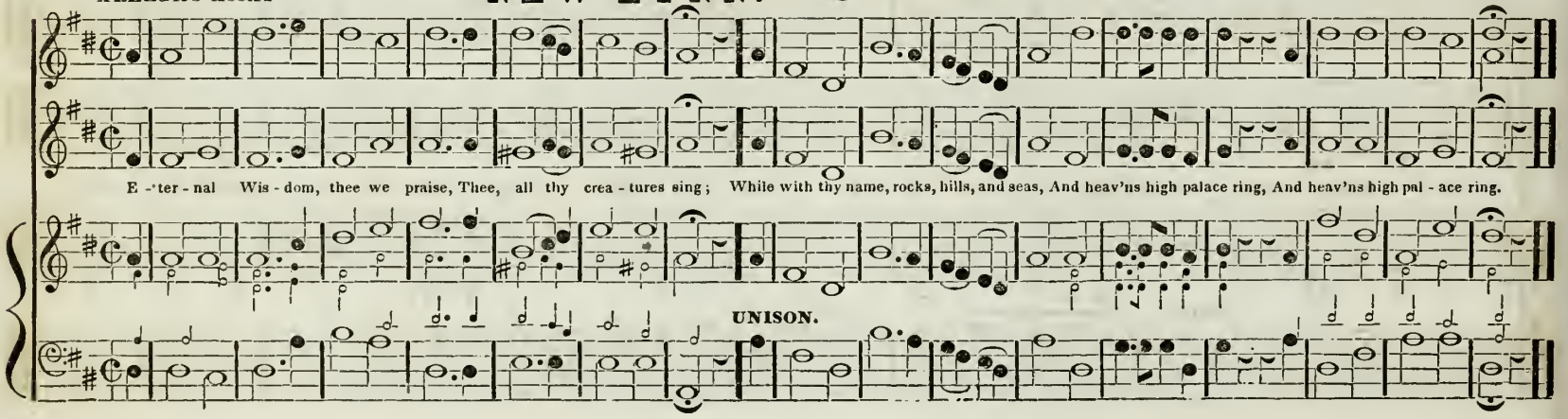
126 ALLEGRO MODERATO

BARBY. C. M. M



ALLEGRO ASSAI

NEW LYNN. C. M. M



ANDANTINO.

SPITER. New. C. M. M

TUTTI.

SOLO.

Lord, what is man, poor fee - ble man, Born of the earth at first; His life's a shadow light and vain, Still has - ting to the dust.

SOLO.

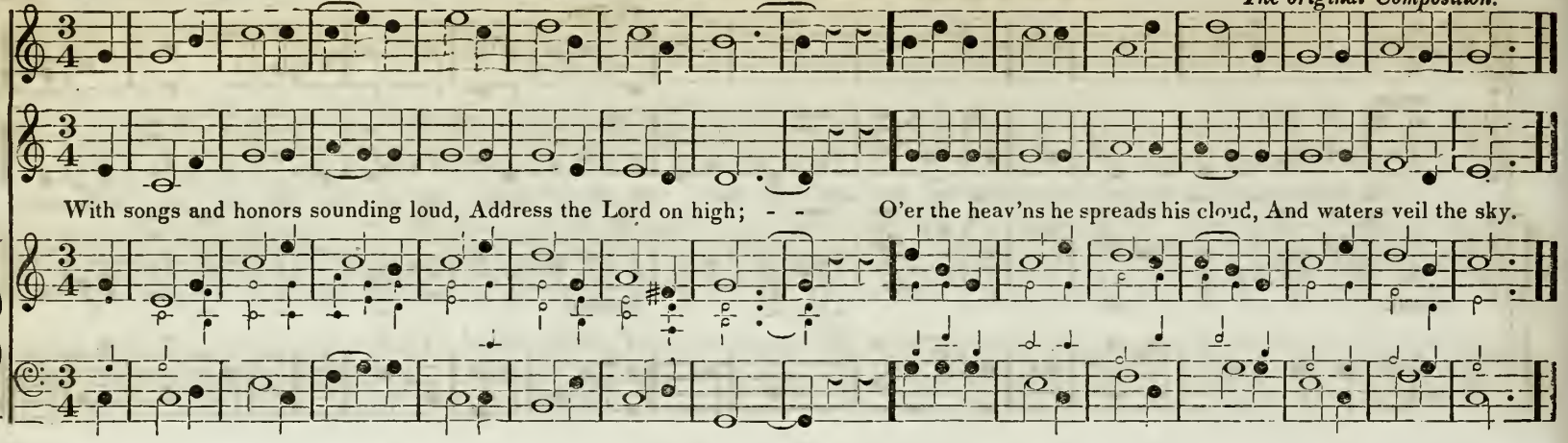
TUTTI.

CHORAL.

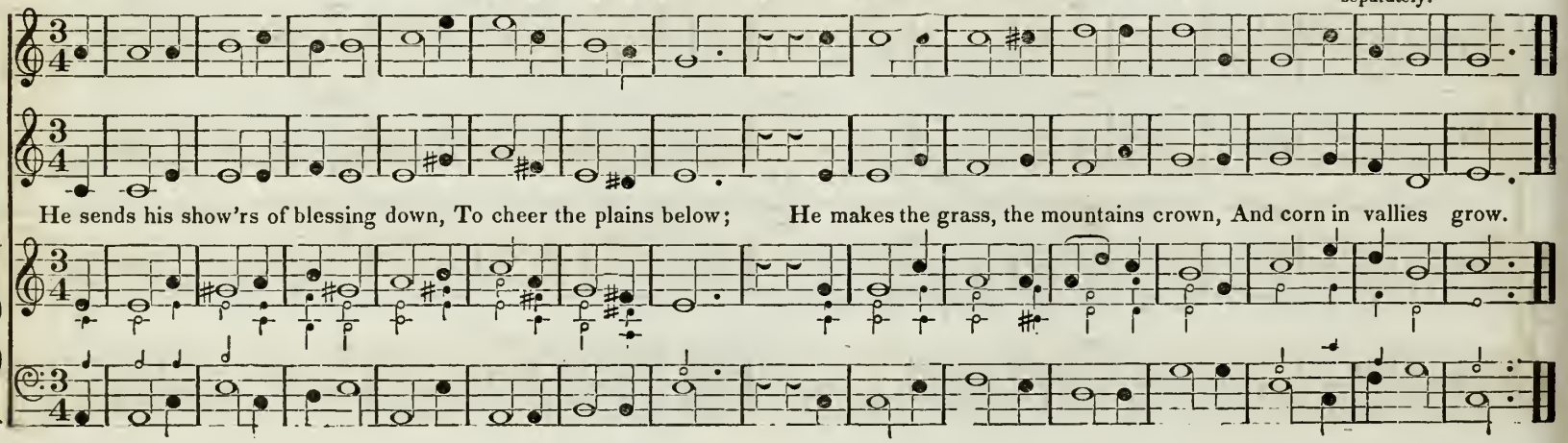
DUNDEE. C. M. M

2. Love is the golden chain that binds The hap - py souls a - bove; And he's an heir of heav'n that finds his bosom glow with love.

128 ALLEGRO ASSAI. **ST. MATTHEW'S. C. M.** M ♯ Dr. Croft. *The original Composition.*



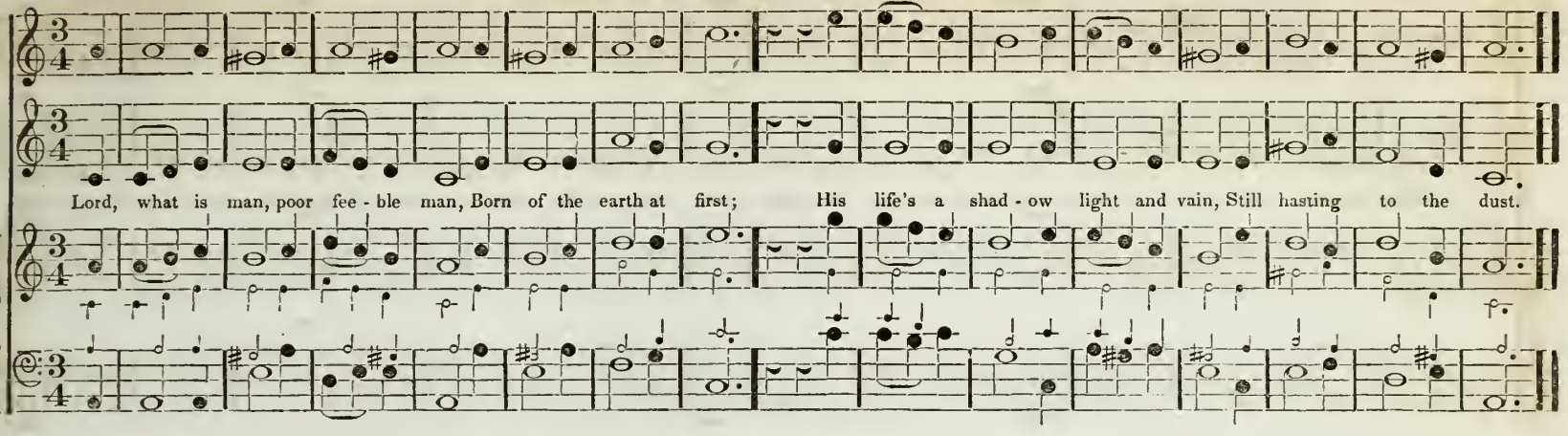
MENO ALLEGRO. **ST. MATTHEW'S. Second Stanza.** M b Each Stanza may be used separately.



ANDANTE.

WALLINGSFORD. C. M.

M b

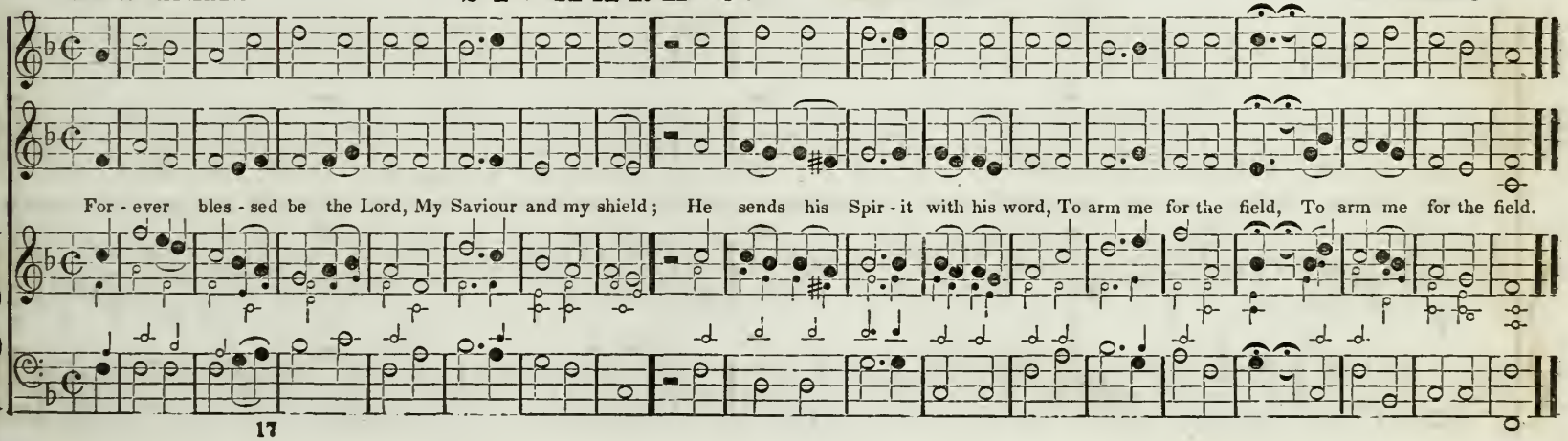


ALLEGRO.
ALLA CAPELLA.

ST. MARK'S. C. M.

M #

Twining.

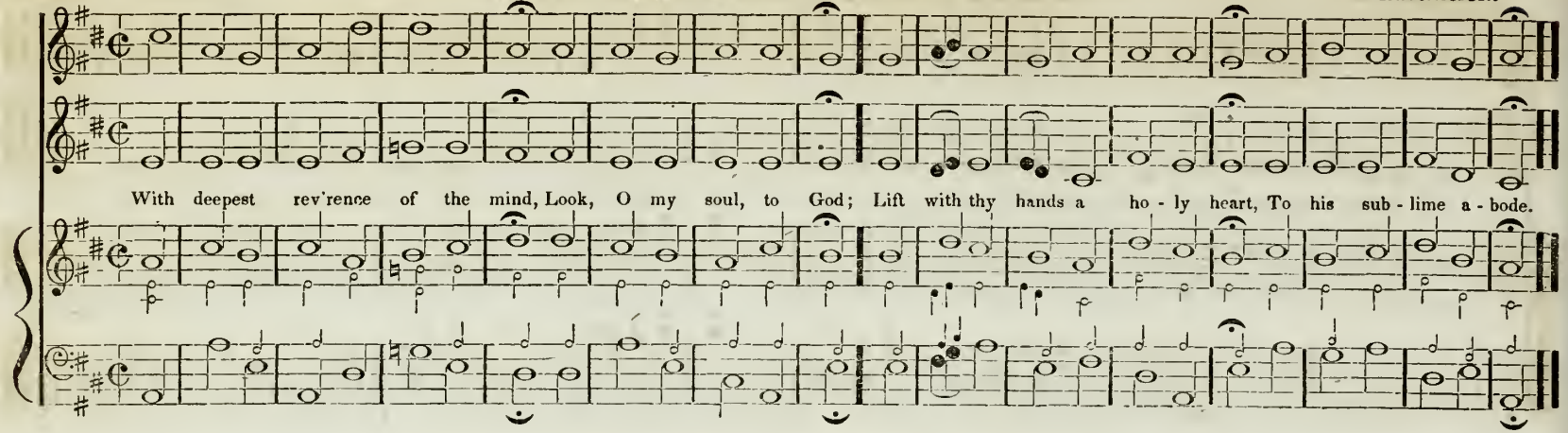


CHORAL.

CANTERBURY. C. M.

M #

Ravenscroft.

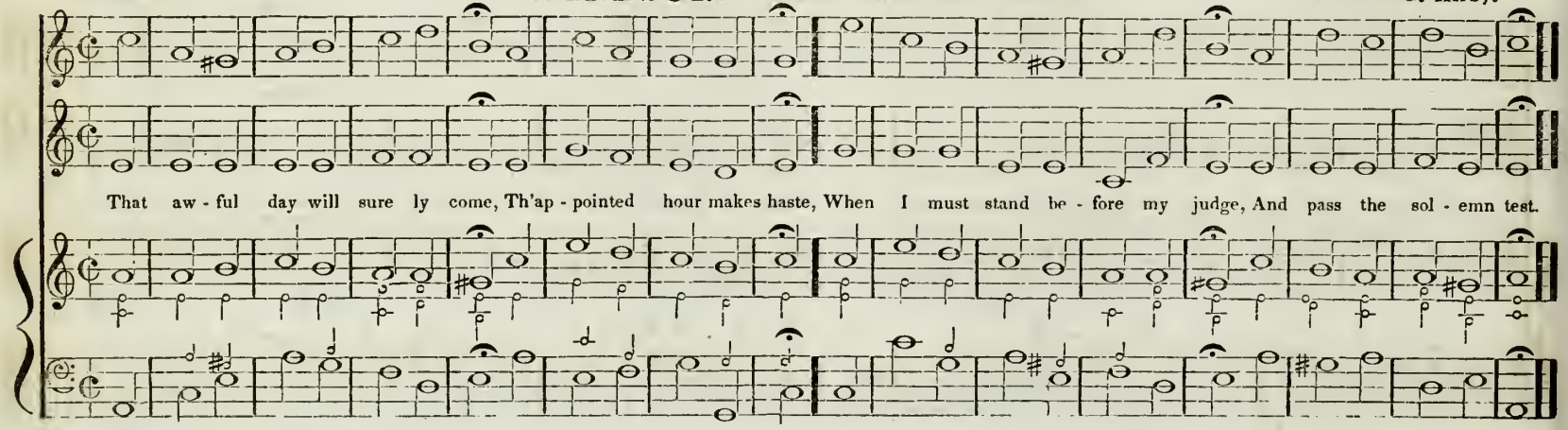


CHORAL.

WINDSOR. C. M.

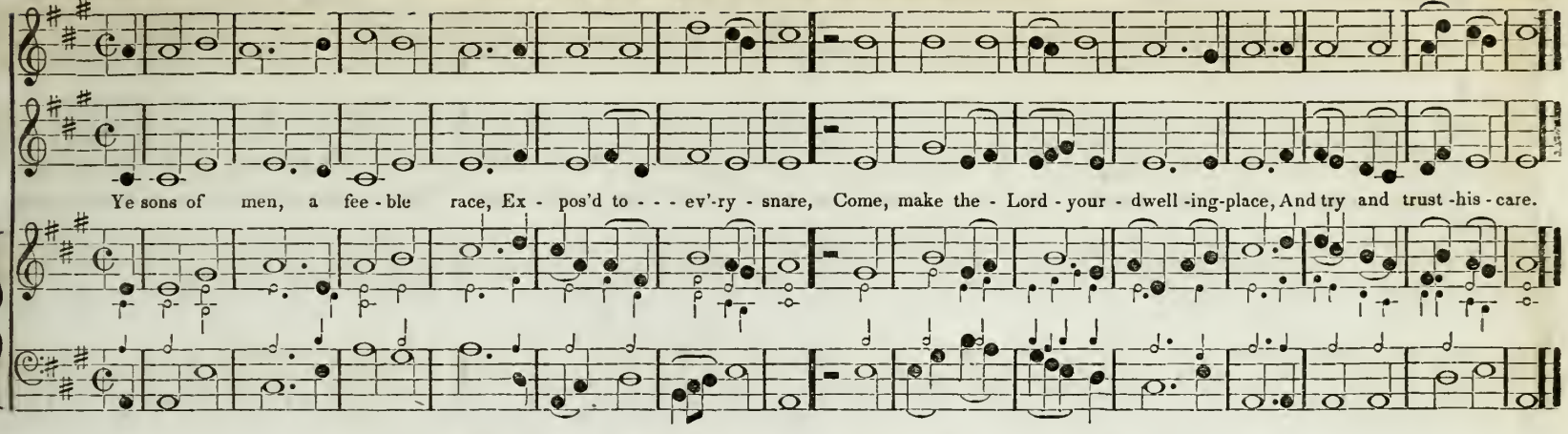
M b

G. Kirby.



ALLEGRO ASSAI.

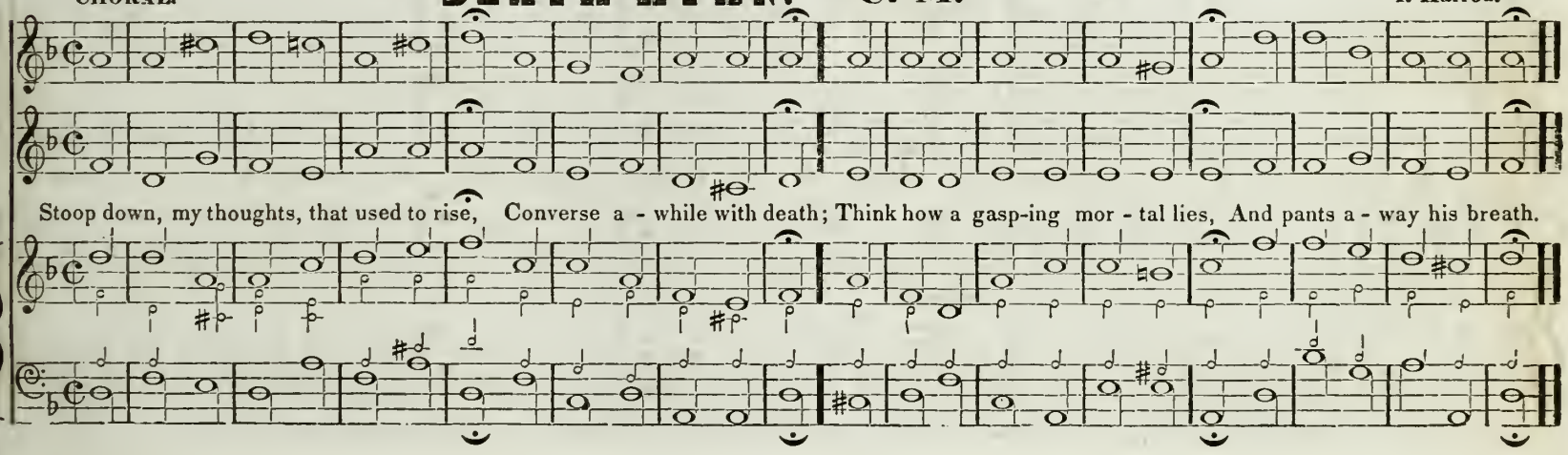
ZEUNER. C. M. M



CHORAL.

DEATH HYMN. C. M. M b

I. Harrod.

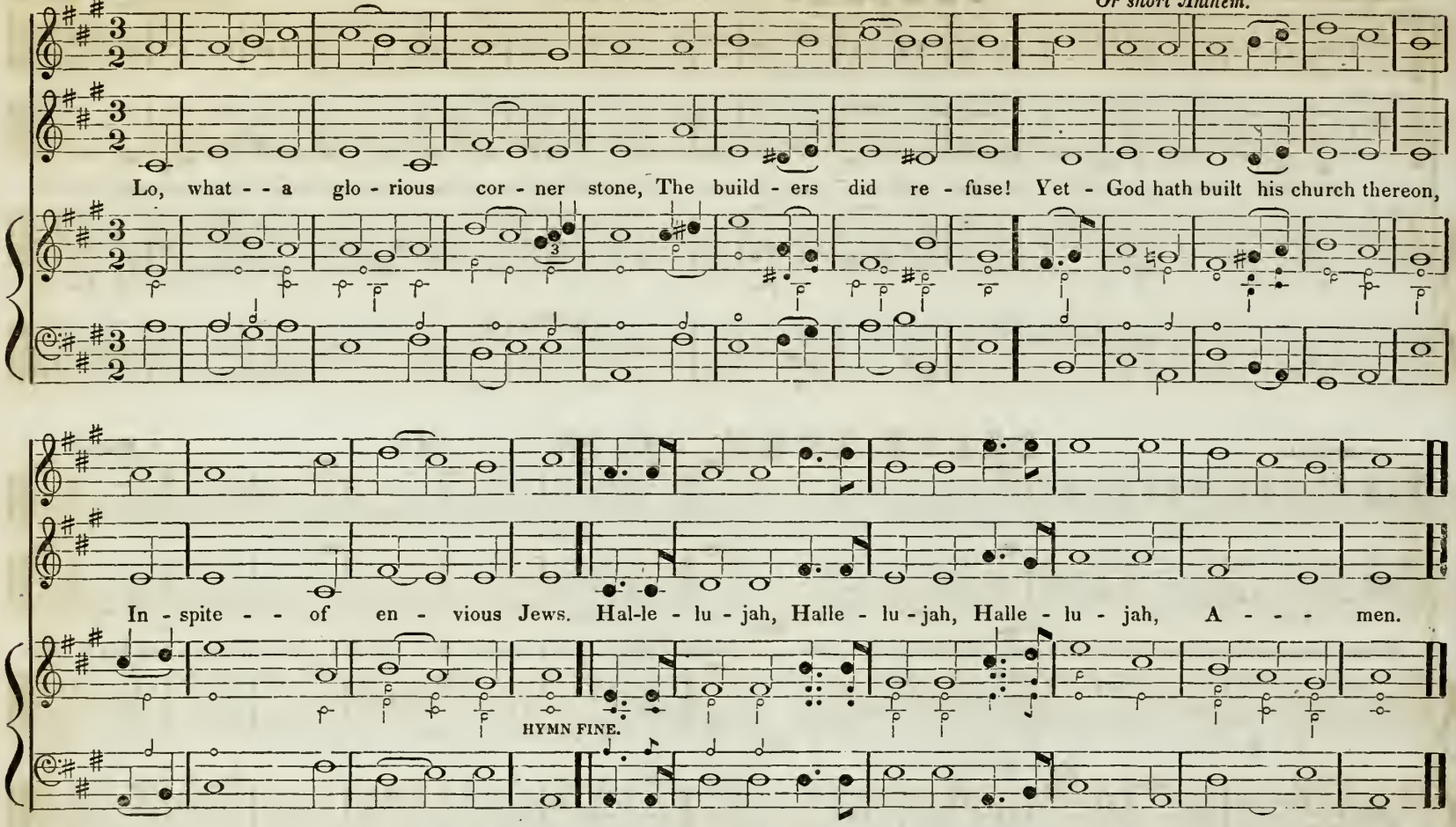


ALLEGRO.

STADE.* C. M. M

Hymn.
Or short Anthem.

J. Burney.



* *The hallelujah to be sung to the last verse set to this tune—and to the last verse of a hymn where the subject of the words renders it proper*

CHORAL.

ST. ANN'S. C. M. M

German Choral.

How shall the young se - cure their hearts, And guard their lives from sin? Thy word the choi - cest rules im - parts, To keep the conscience clean.

UN POCO ALLEGRO.

BRAY. C. M. M

A. Williams Coll.
*Not original.**

SOLO. 2d. TREBLE or TENOR. TUTTI.

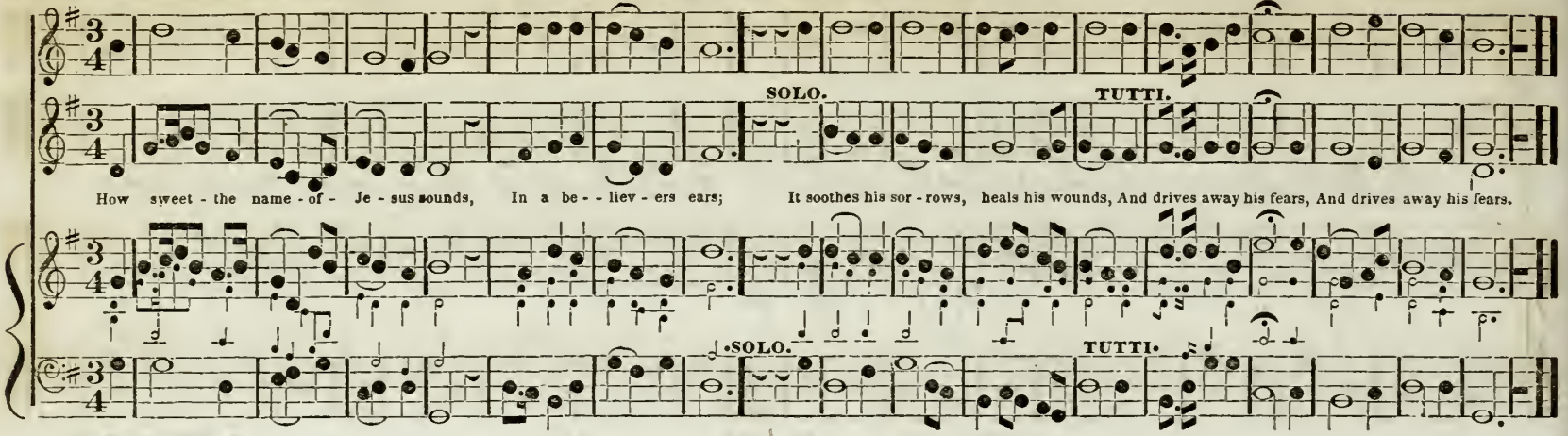
This is the day the Lord hath made, He calls the hours his own; Let heav'n rejoice, let earth be glad, And praise surround his throne.

SOLO.

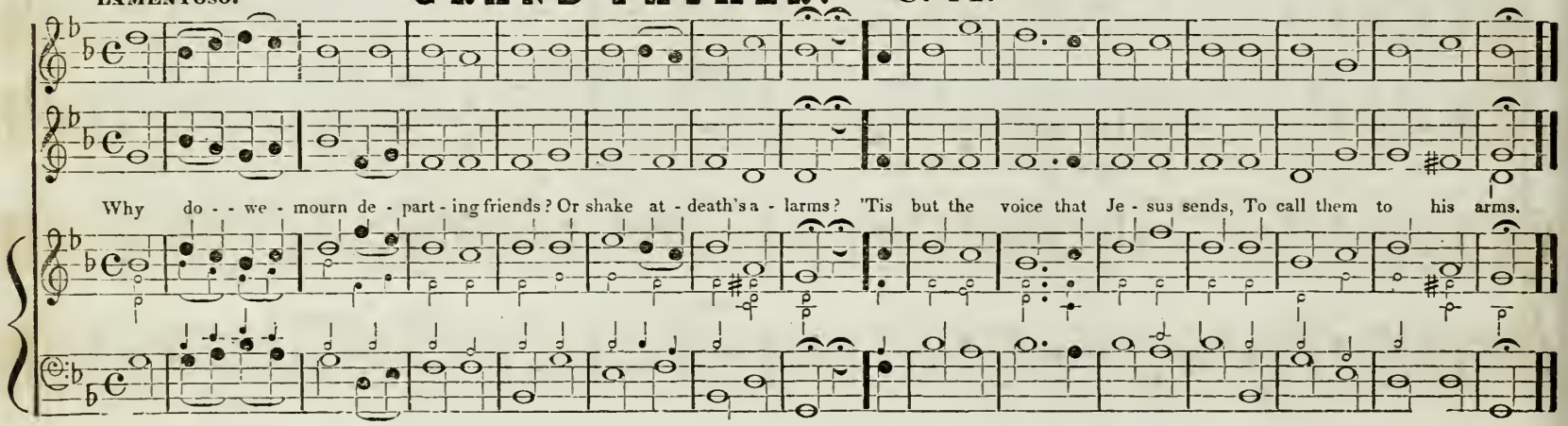
ORGAN. TUTTI.

* See the tune Lutzern.

134 ALLEGRETTO MODERATO. **PICKERING. C. M.** M #

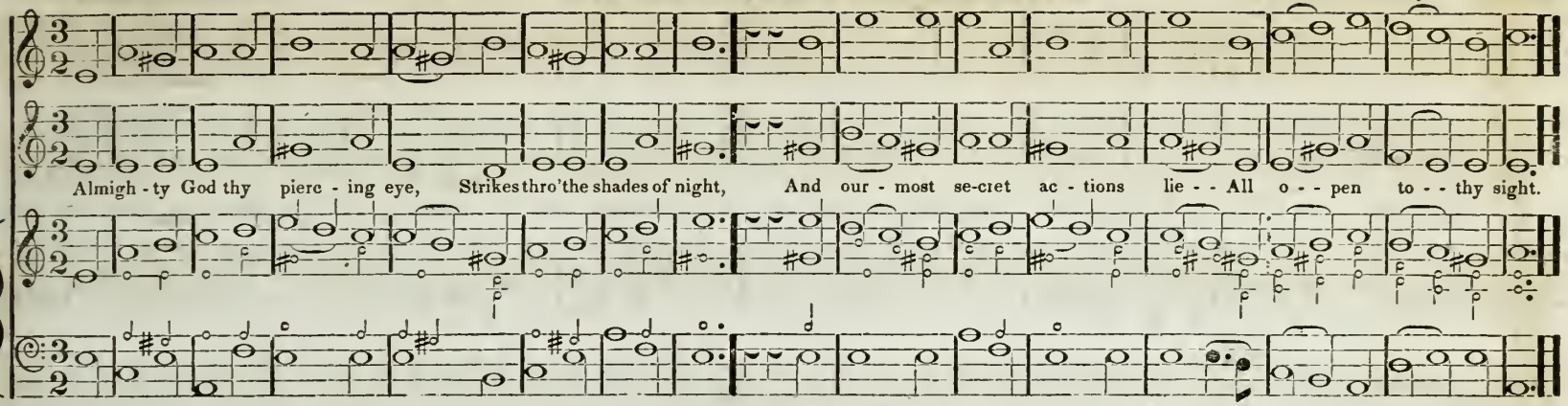


LAMENTOSO. **GRAND FATHER. C. M.** M b



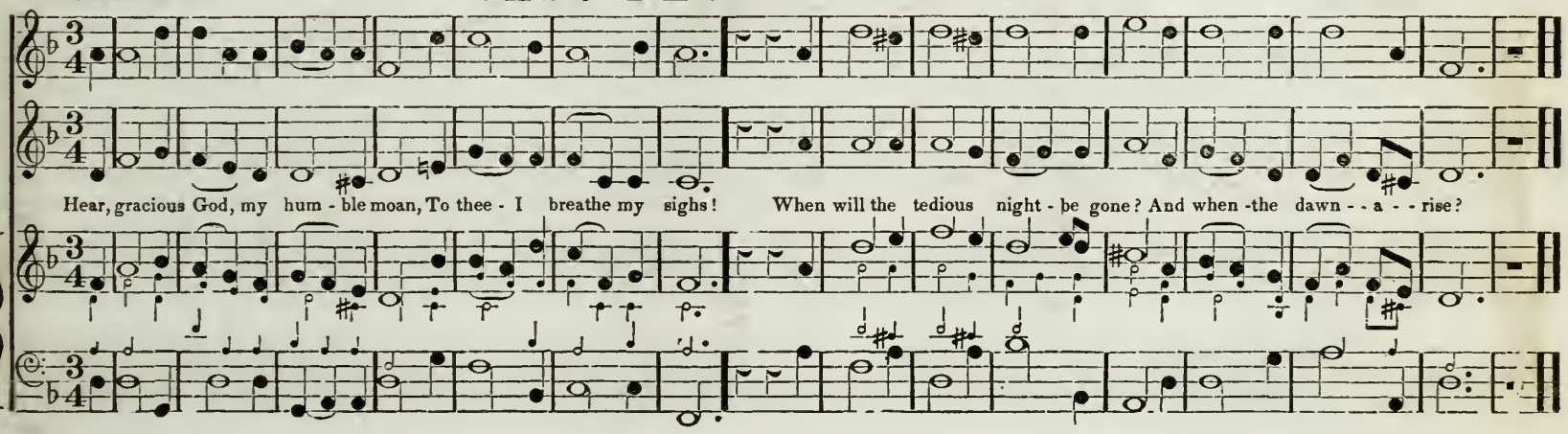
ALLO MODERATO.

PURCELL. C. M. M b

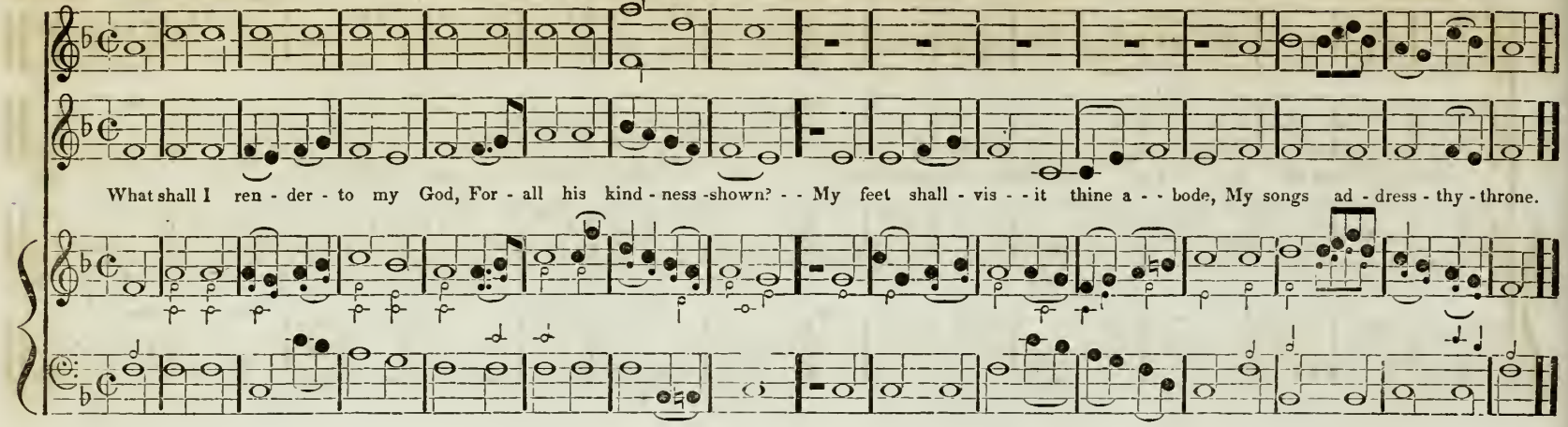


LAMENTOSO.

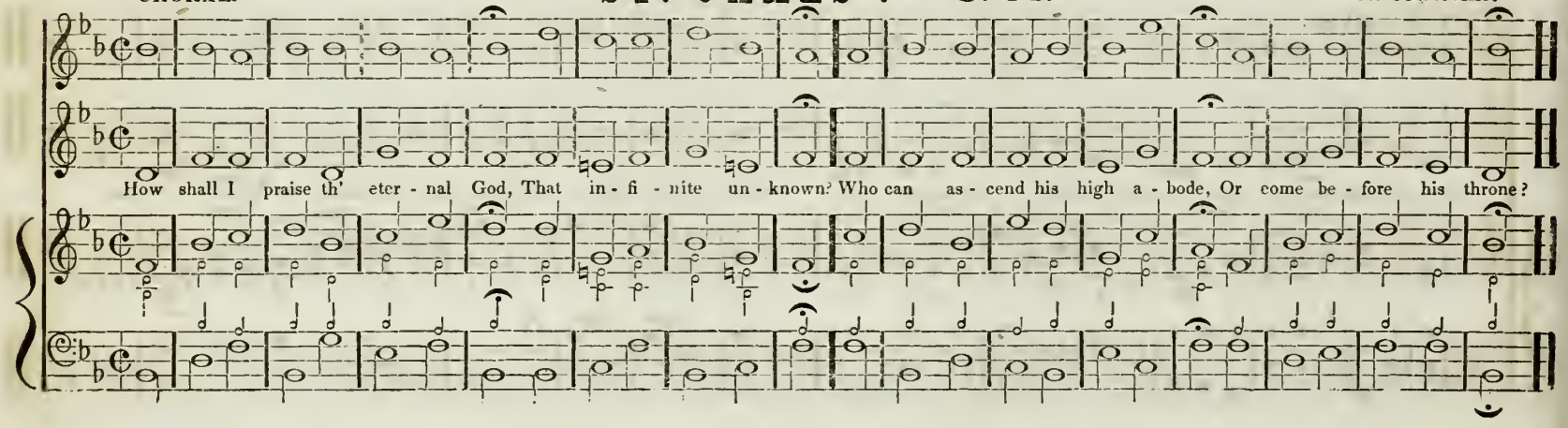
FAST-DAY. C. M. M b



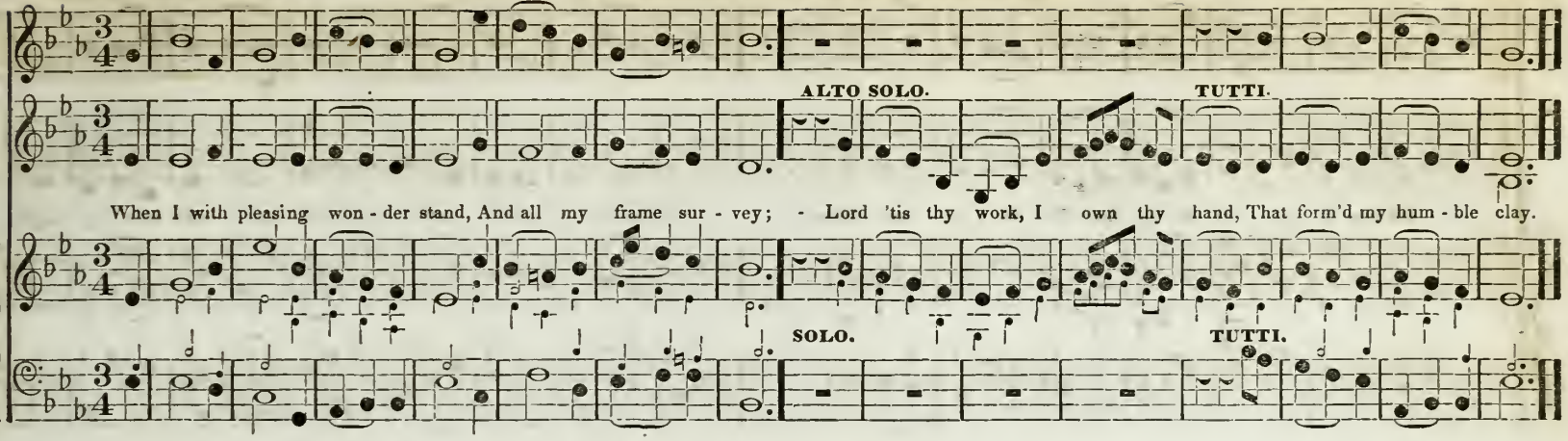
136 ALLEGRO ASSAI. **CLARENDON. C. M.** M # Isaac Tucker.



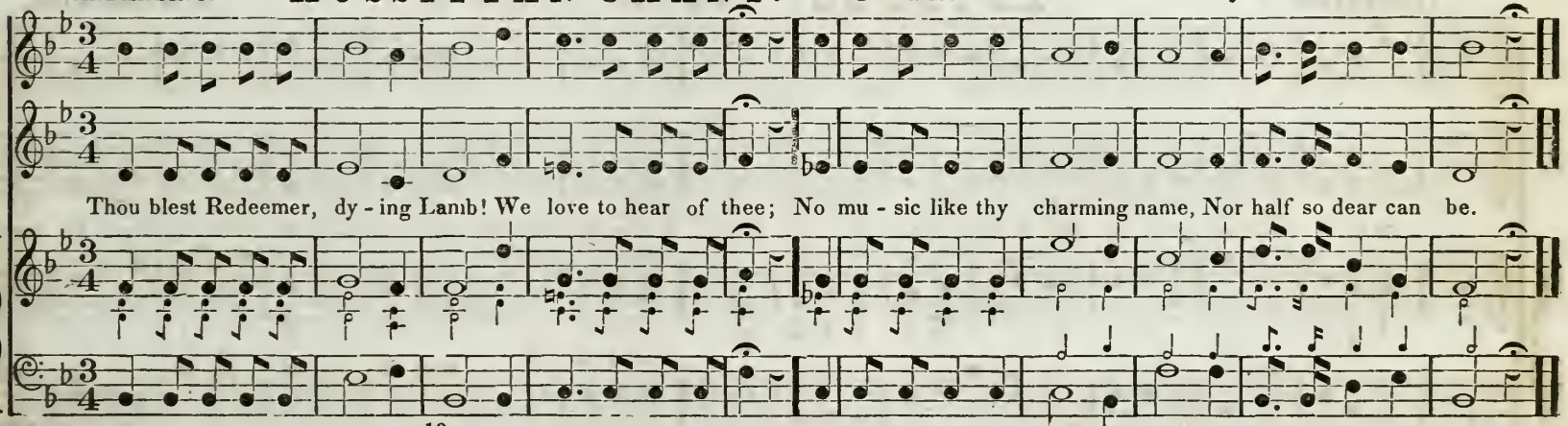
CHORAL. **ST. JAMES'. C. M.** M # R. Cowteville.



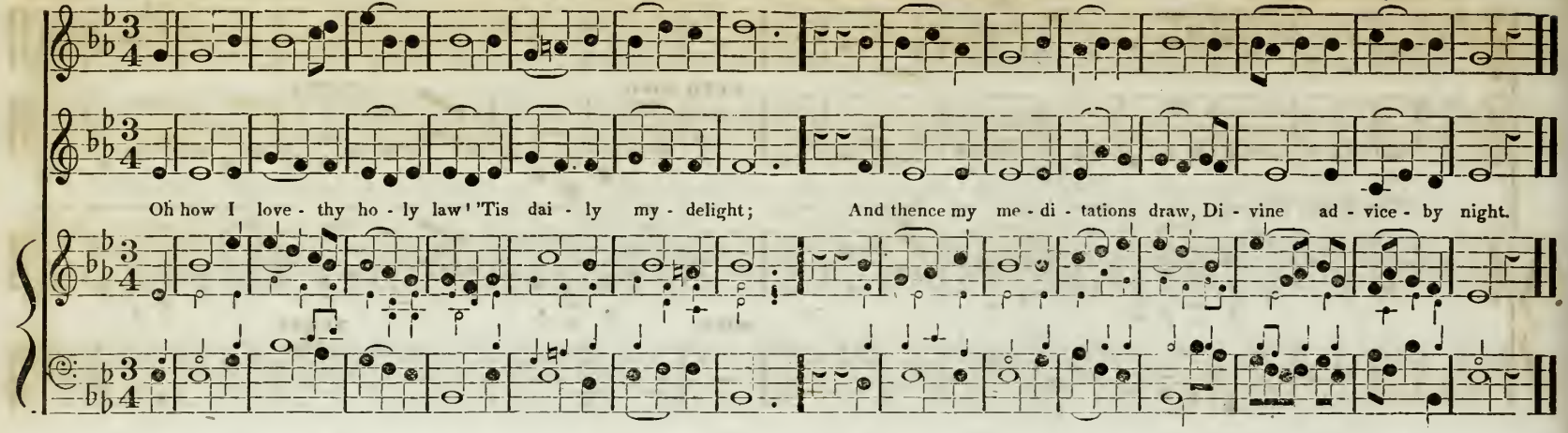
ALLEGRETTO MODERATO. **LIVERPOOL.** **C. M.** M # Dr. Wainwright. **137**



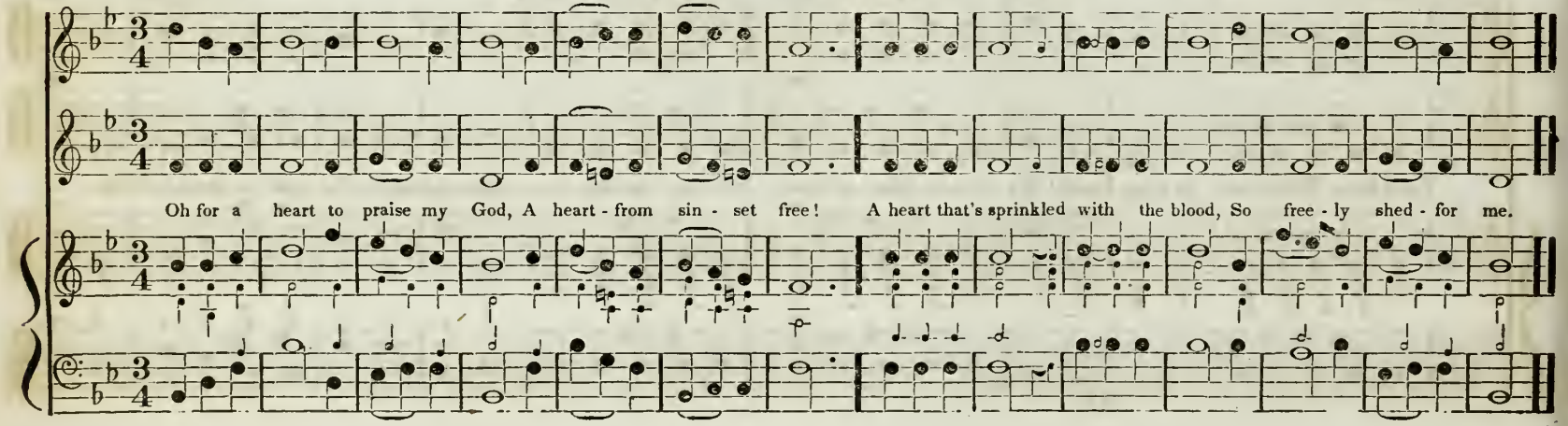
ANDANTINO. **HUSSITTAN CHANT.** **C. M.** M # **Hymn Chant.**

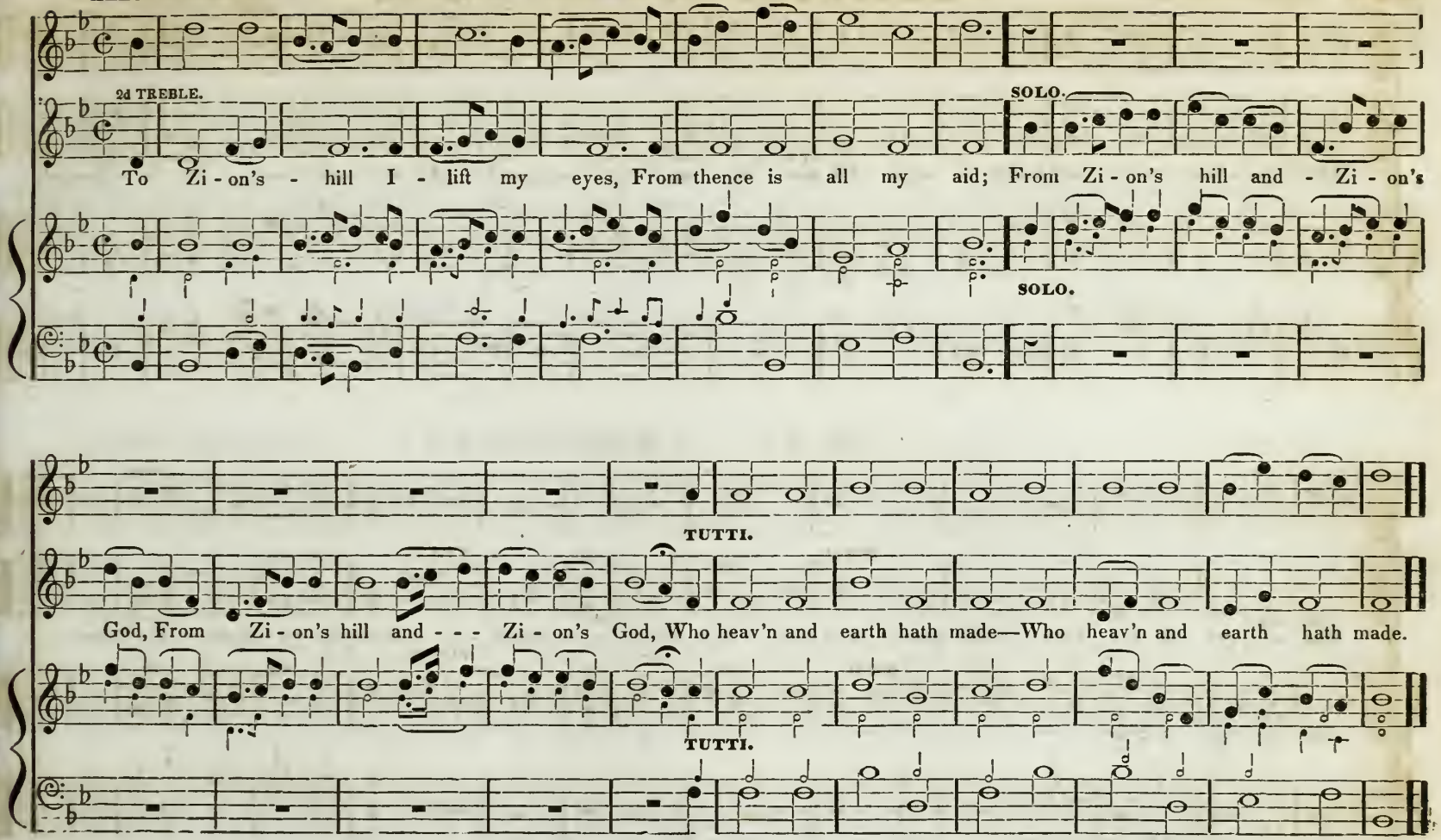


138 ALLO MODERATO. **ABRIDGE. C. M.** M # J. Smith.



ALLEGRETTO. **ARUNDEL. C. M.** M # A. William's Coll.

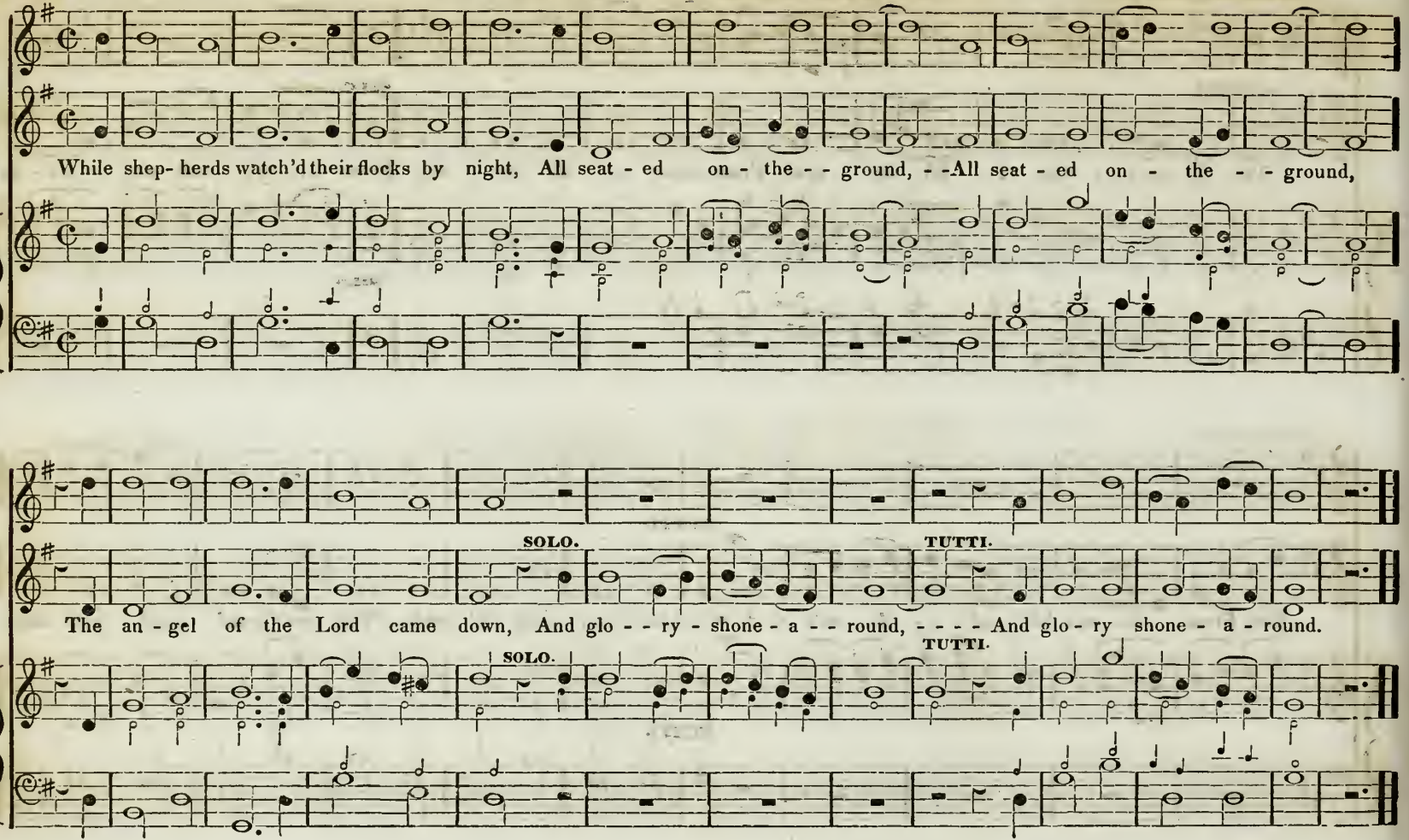



2d TREBLE.
SOLO.
To Zi - on's - hill I - lift my eyes, From thence is all my aid; From Zi - on's hill and - Zi - on's
SOLO.
TUTTI.
God, From Zi - on's hill and - - - Zi - on's God, Who heav'n and earth hath made—Who heav'n and earth hath made.
TUTTI.

ALLEGRO VIVACE.

BRISTOL, or Bethlehem. C. M.

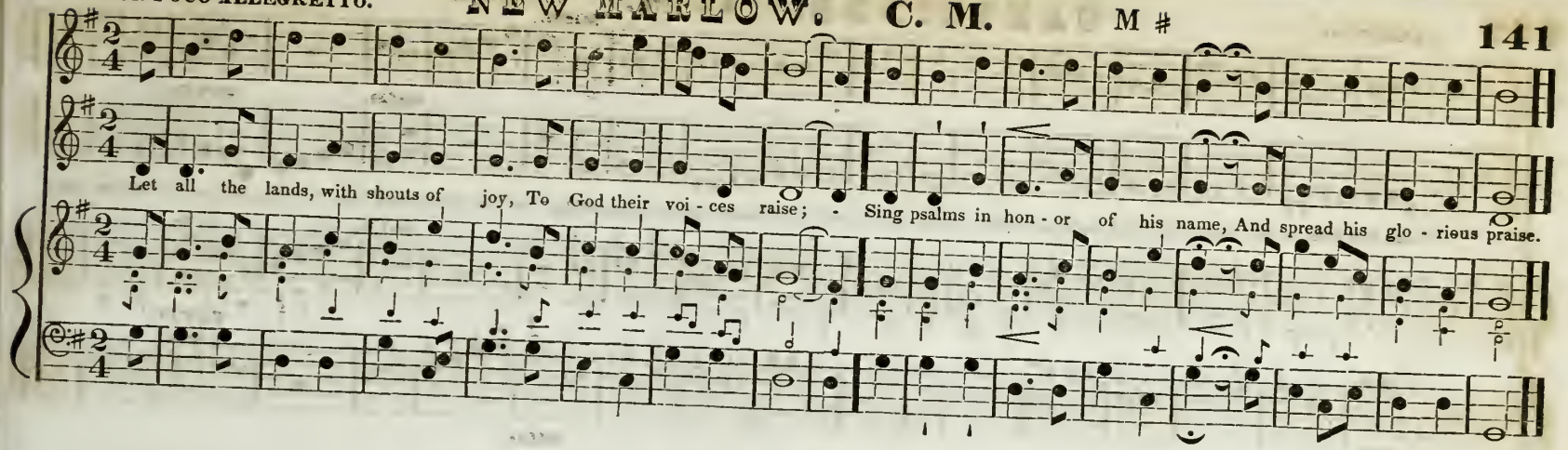
M #



UN POCO ALLEGRETTO.

NEW MARLOW. C. M.

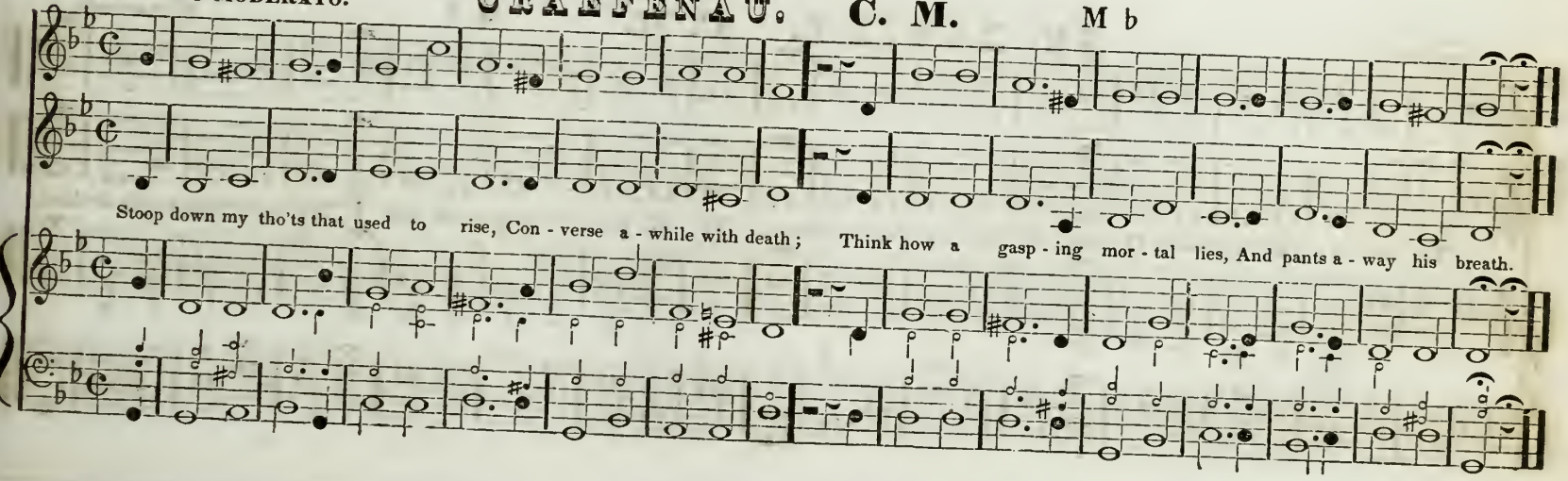
M #



ALLEGRO MODERATO.

GRAEFENAU. C. M.

M b



ALLEGRO.

CAMBRIDGE. C. M. M

Dr. Randall.

SOLO.

SOLO. TUTTI.

Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the skies, By thousand thro' the skies, By thousand thro' the skies.

SOLO.

TUTTI.

SOLO.

CHORAL.

ST. DAVID'S. C. M. M

Ravenscroft.

2d. Treble.

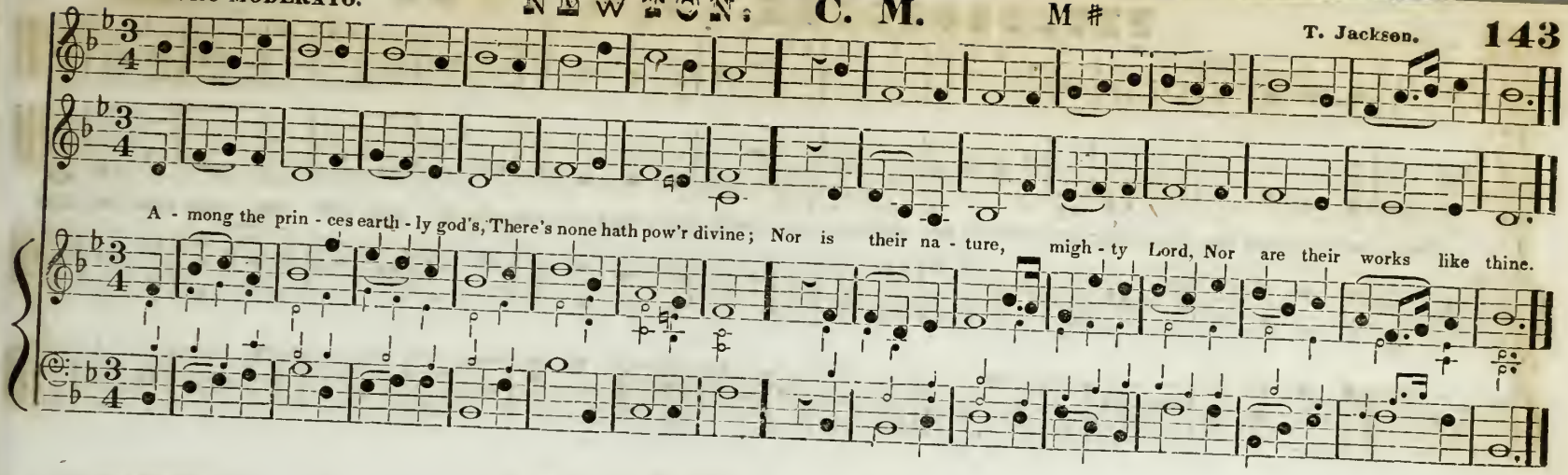
To cel - e - brate thy praise, O Lord, I will my heart prepare; To all the list'ning world, will I, Thy wond'rous works declare.

ALLEGRO MODERATO.

NEWTON. C. M.

M #

T. Jackson.

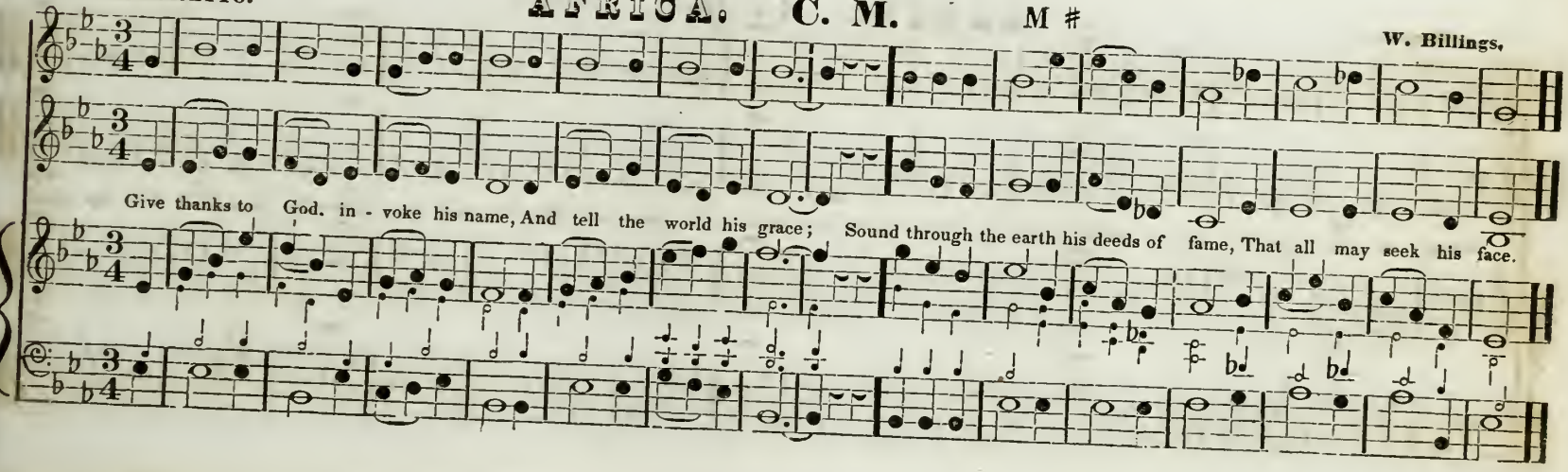


ALLEGRETTO.

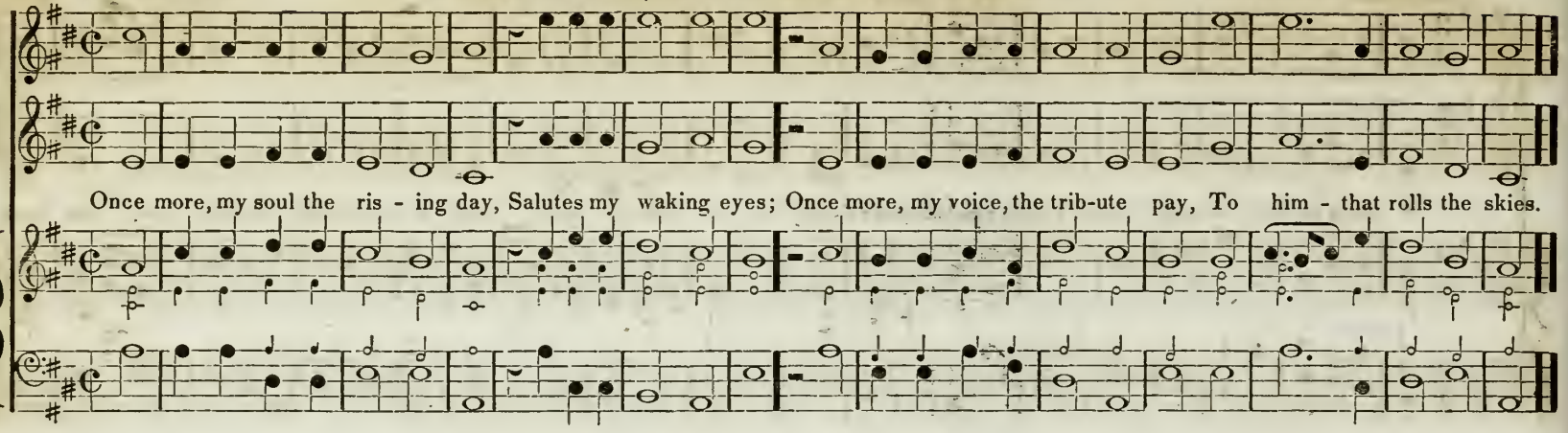
AFRICA. C. M.

M #

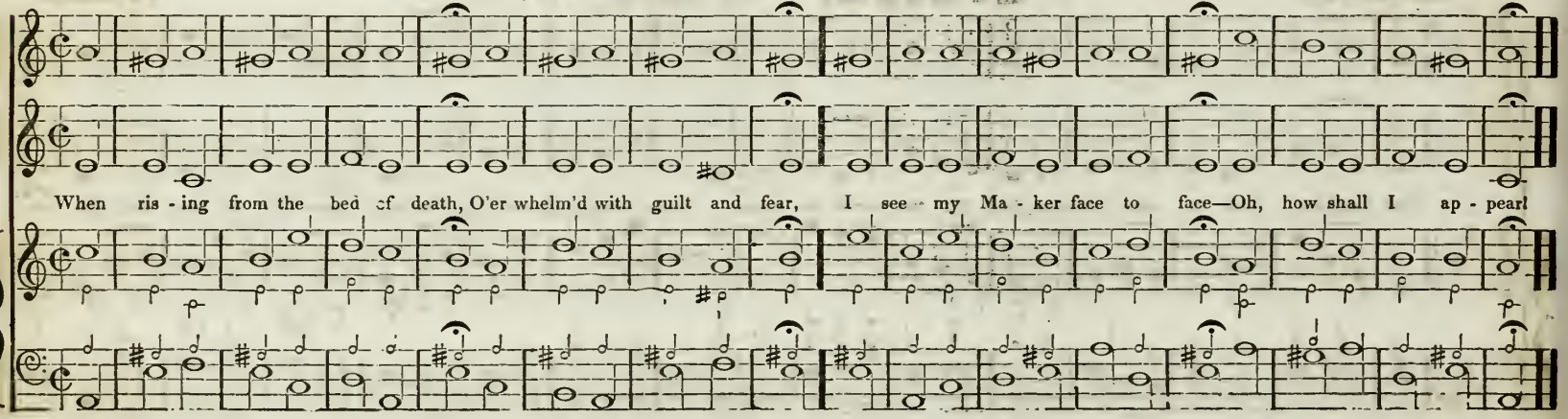
W. Billings.



144 ALLEGRO. **PETERBOROUGH. C. M.** M #

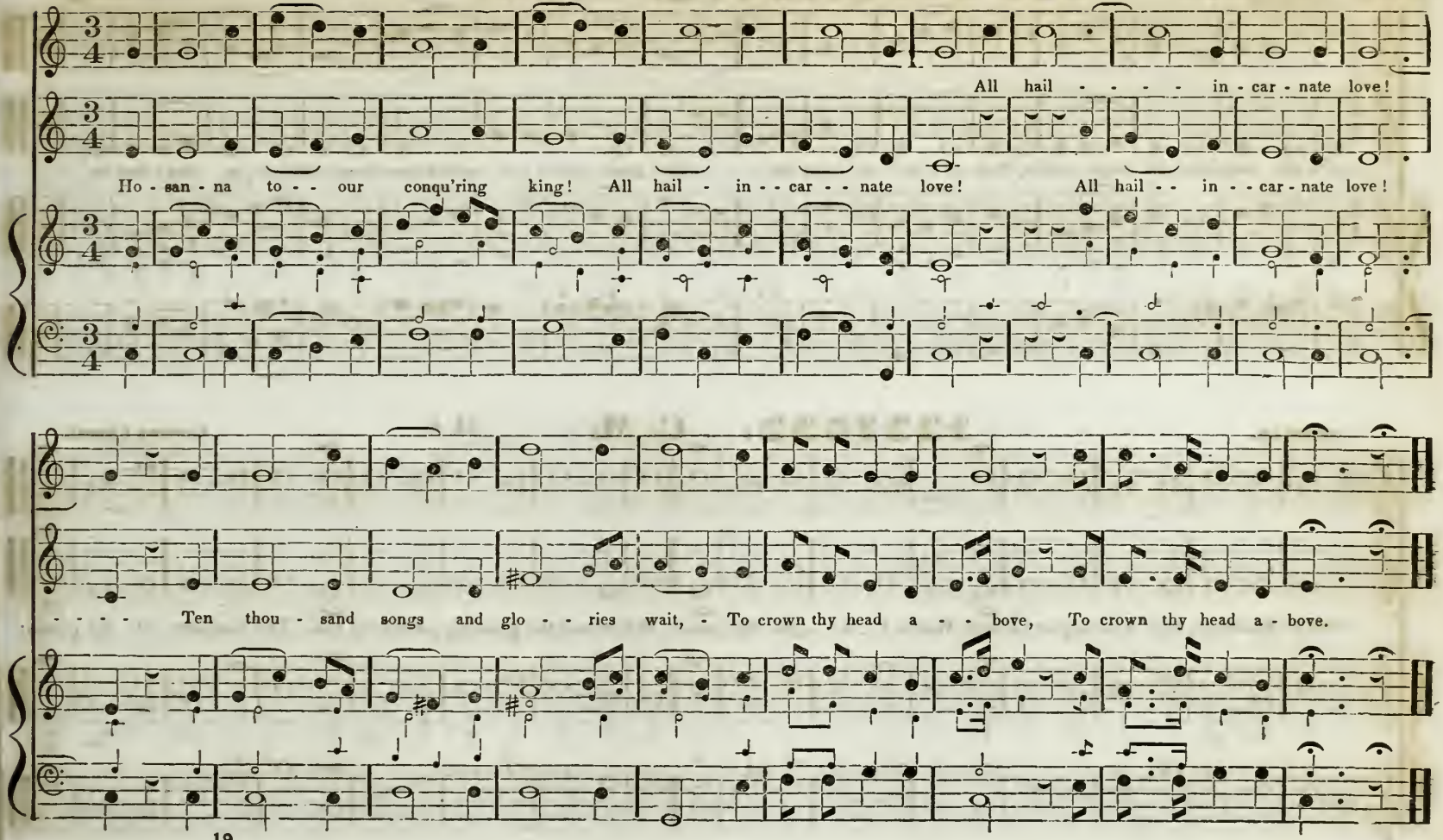


CHORAL. **ELGIN. C. M.** M b German Choral.



ALLEGRETTO.

HOSANNA. C. M. M

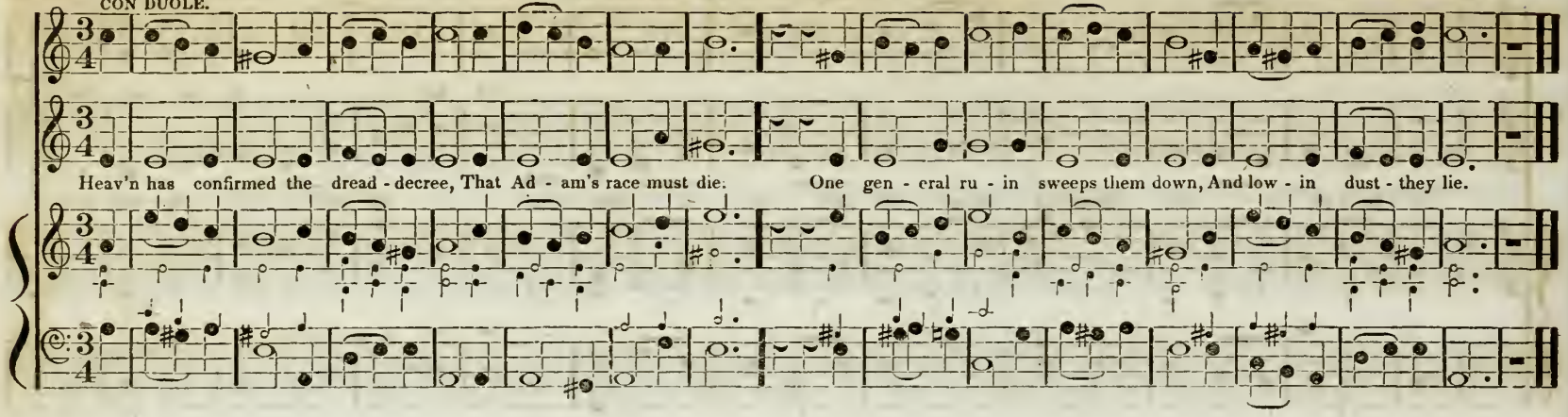


146 ALLEGRETTO. CON DUOLE.

OLD BROMSGROVE. C. M.

M b

W. Knapp.

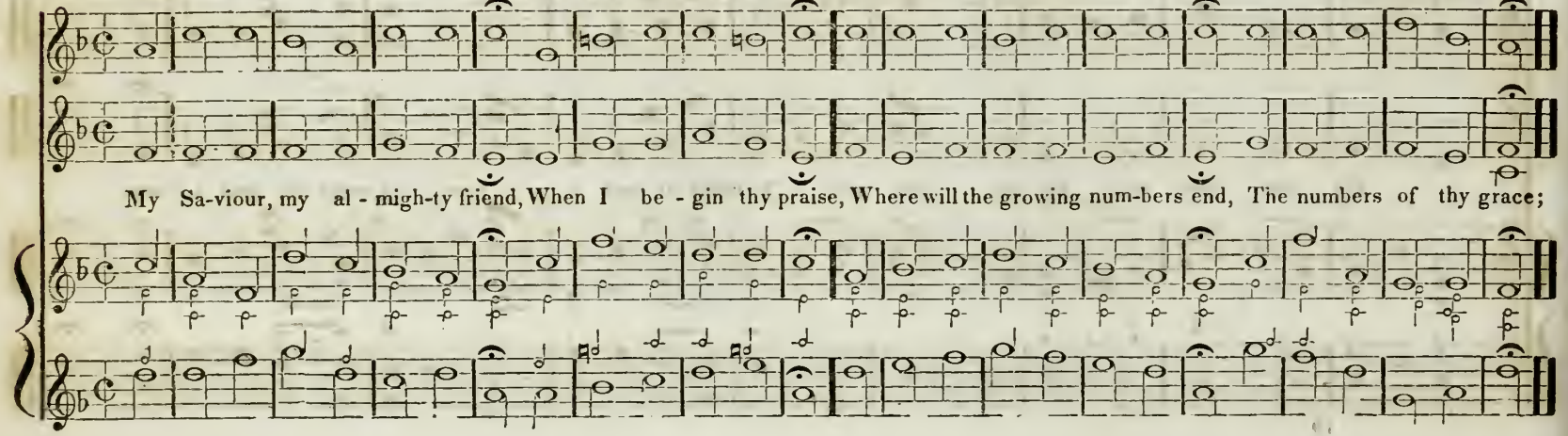


CHORAL.

BEDFORD. C. M.

M #

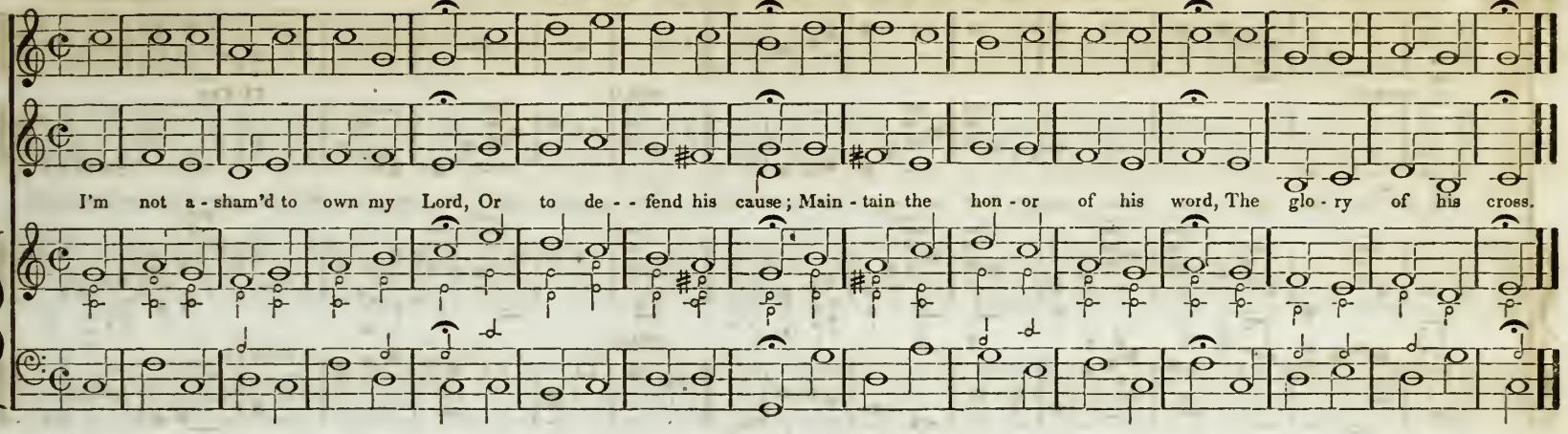
German Choral.



CHORAL.

KING. C. M.

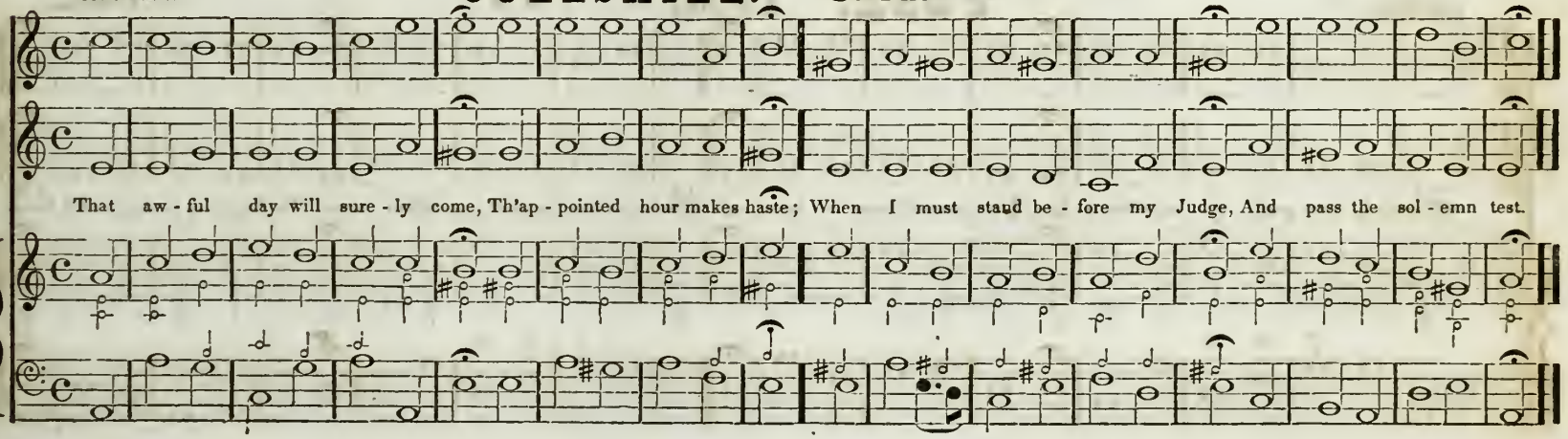
M ♯



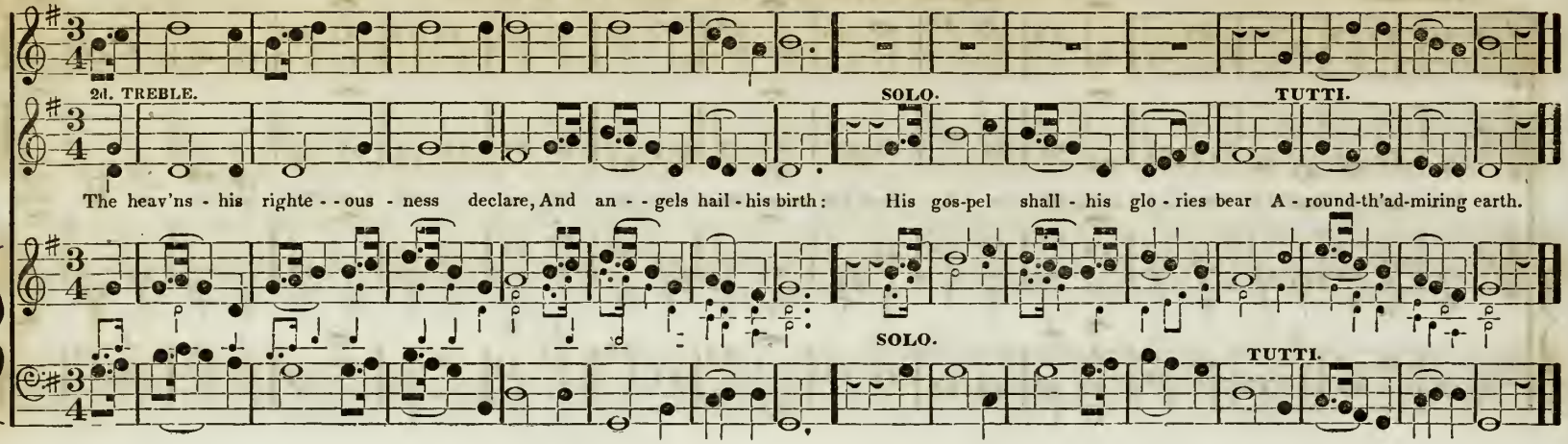
CHORAL.

COLESHILL. C. M.

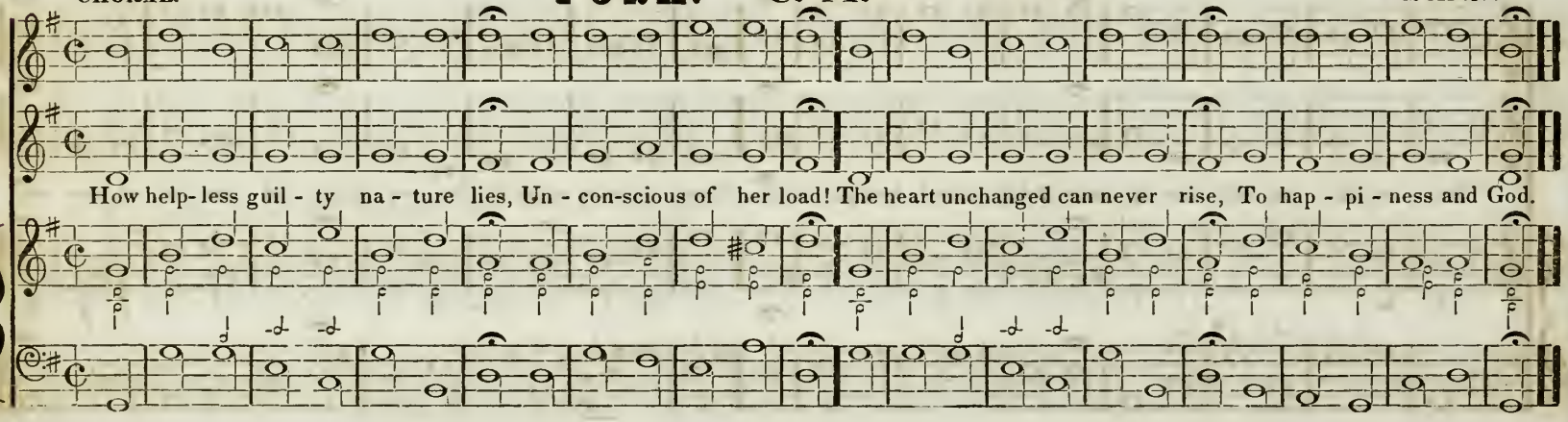
M ♭



148 ALLEGRETTO. **ST. MARTIN'S. C. M.** M # W. Tansur.

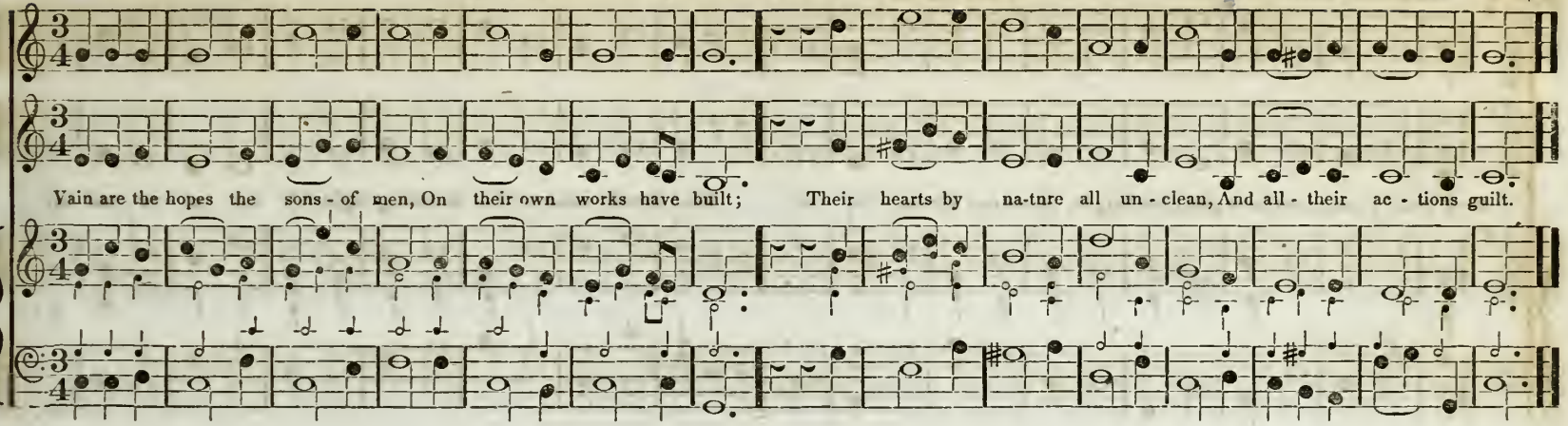


CHORAL. **YORK. C. M.** M # I. Milton.



ALLEGRETTO MODERATO.

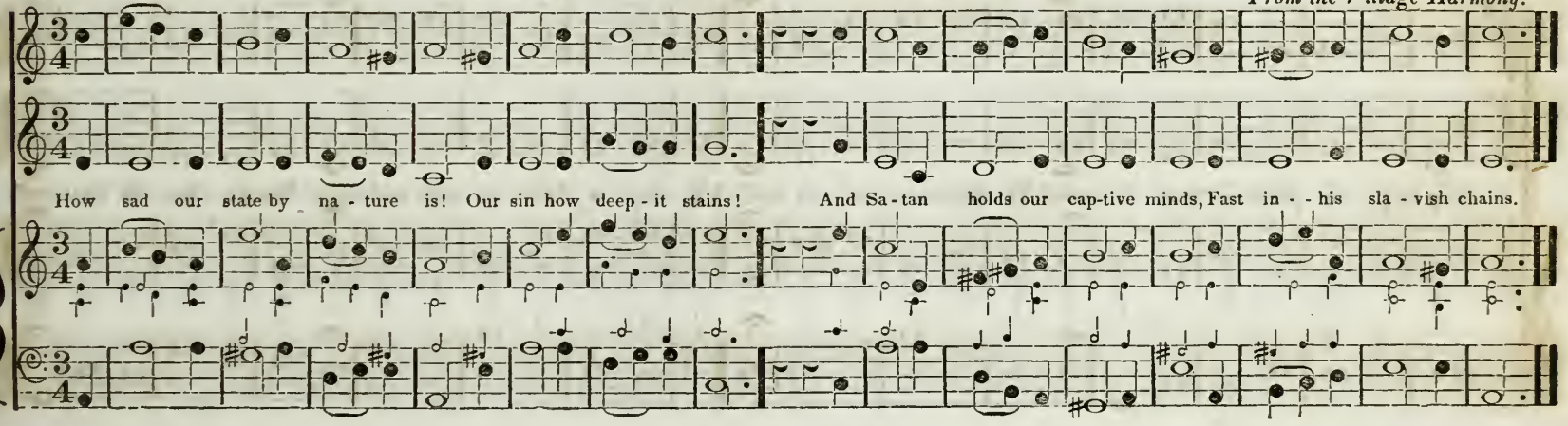
KROYWEN. C. M. M



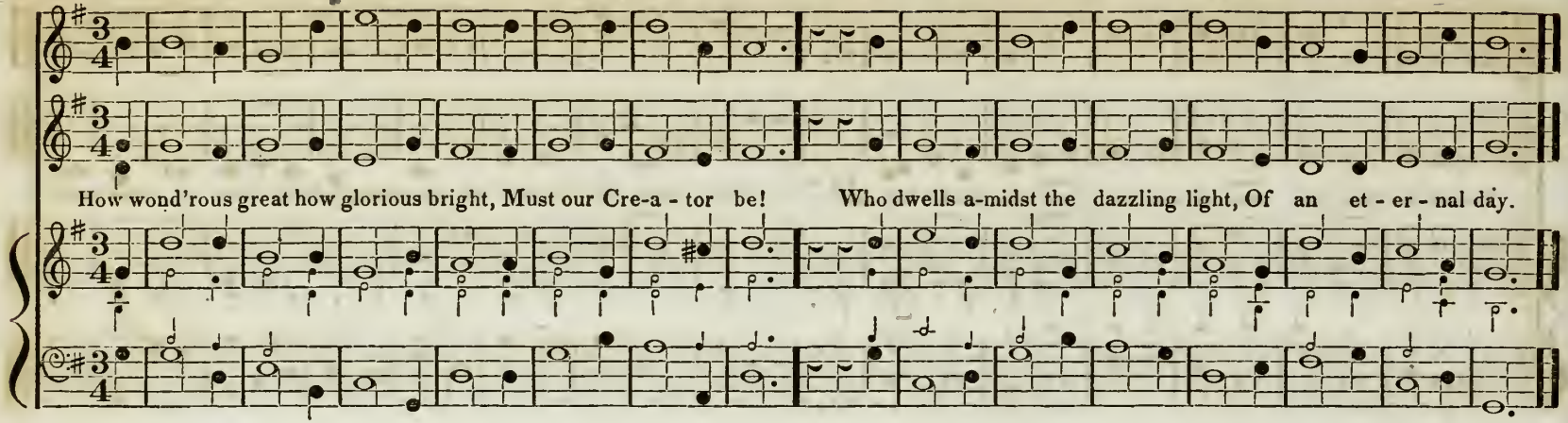
ALLEGRETTO MODERATO.

BUCKINGHAM. C. M. M b

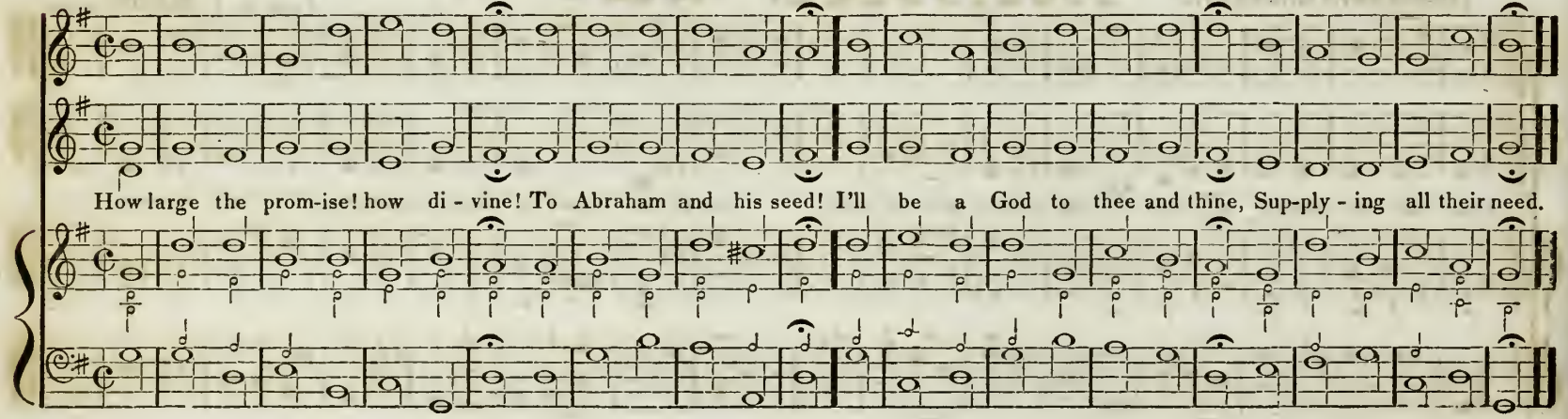
Dr. Burney.
From the Village Harmony.



150 ALLEGRO MODERATO. **MEAR. C. M.** M #

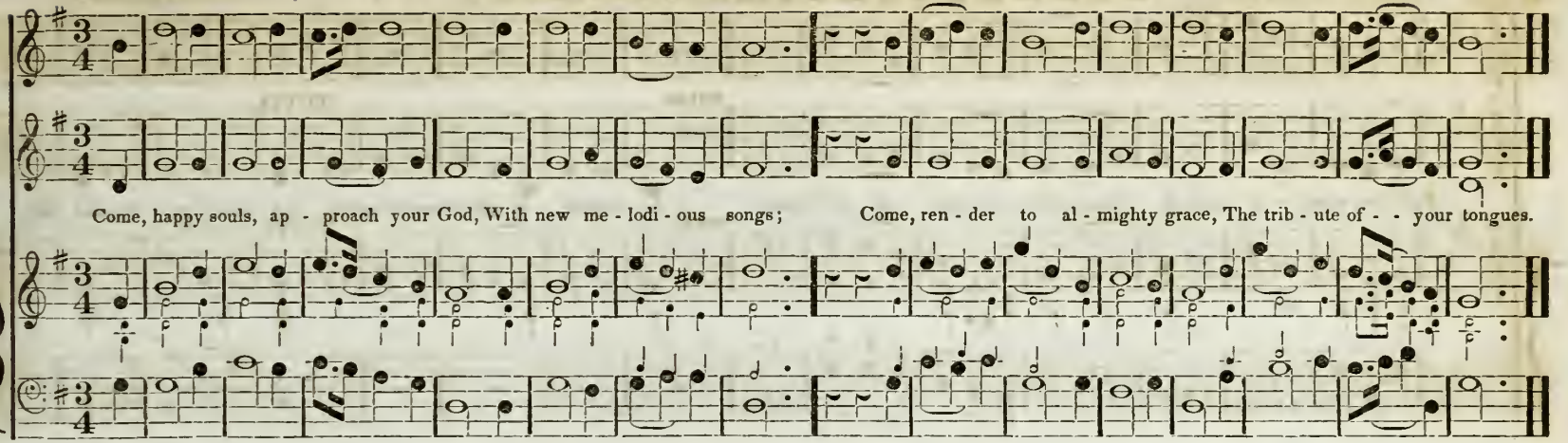


CHORAL. **MEAR. C. M.** M # *Old Choral Style.*



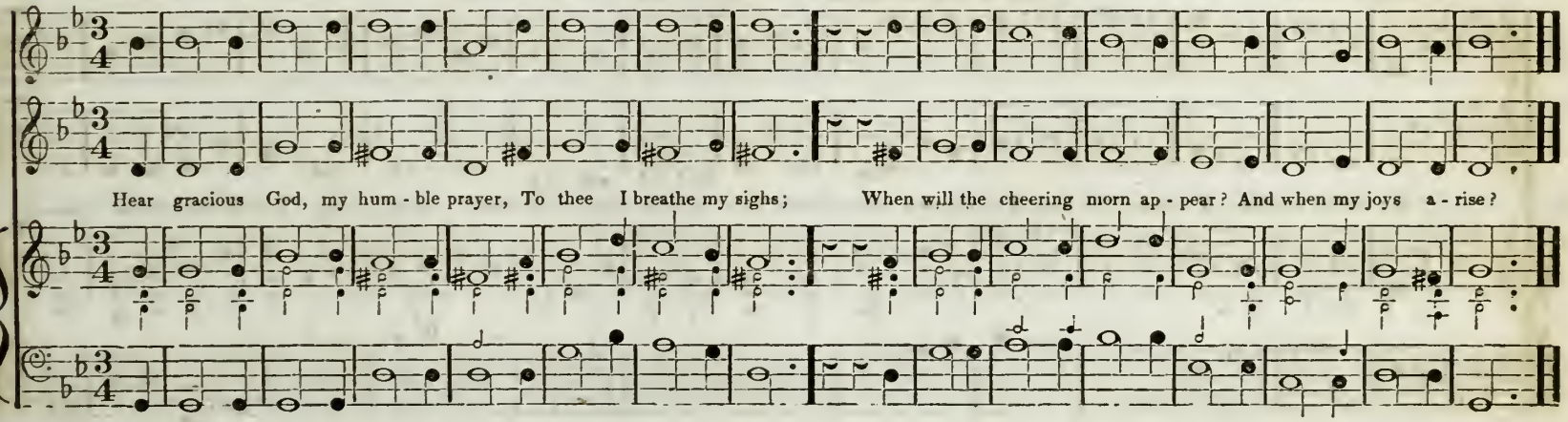
ALLEGRETTO.

CREUTZACH. C. M. M

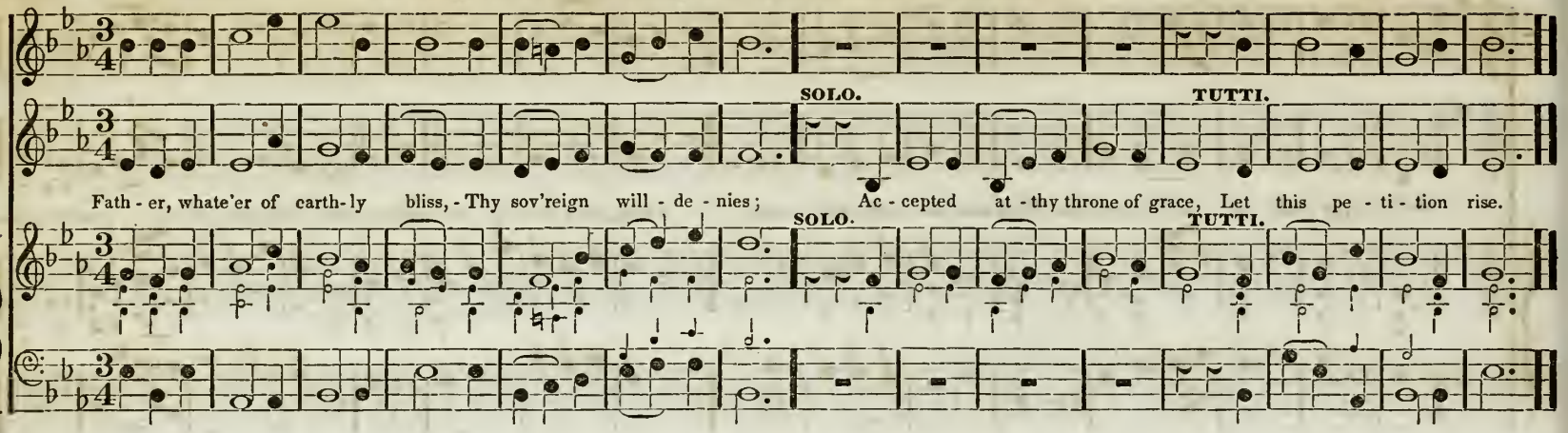


ALLEGRETTO MODERATO.

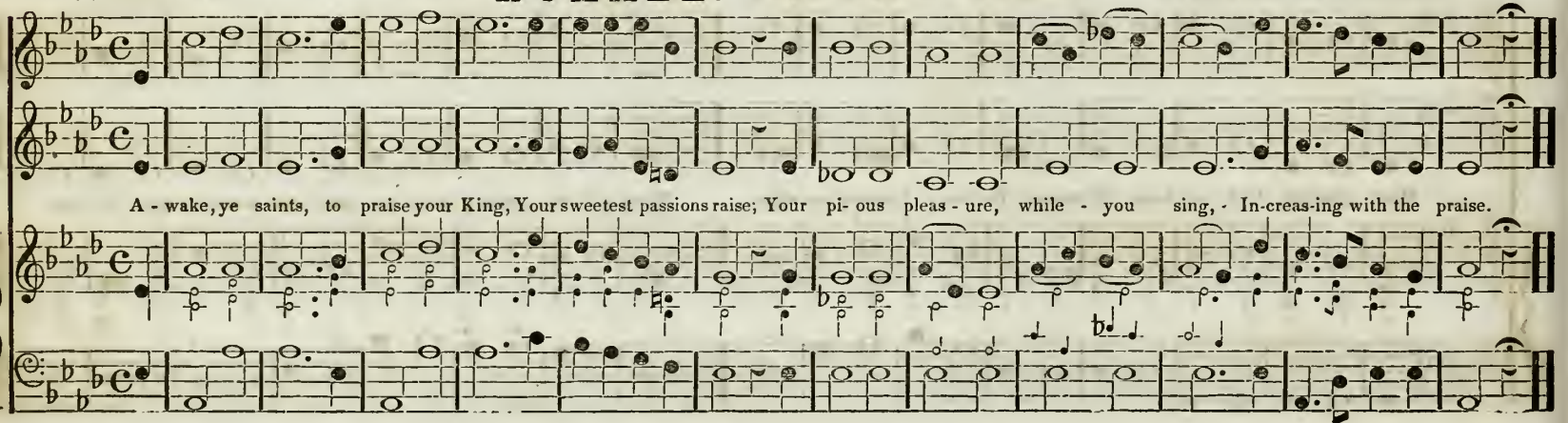
QUERFURTH. C. M. M b

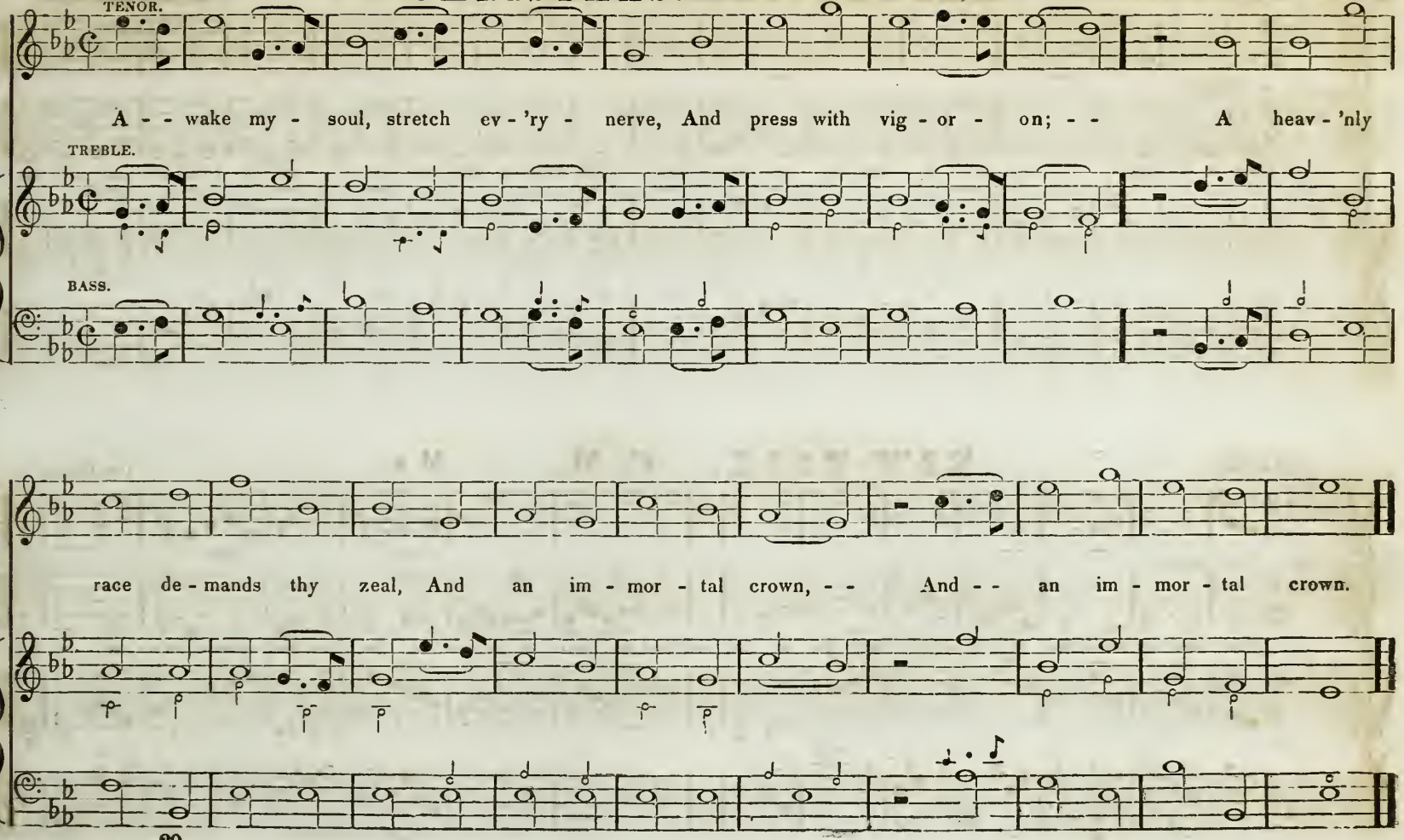


152 ALLO MODERATO. **ECKARDTSHEIM. C. M.** M #

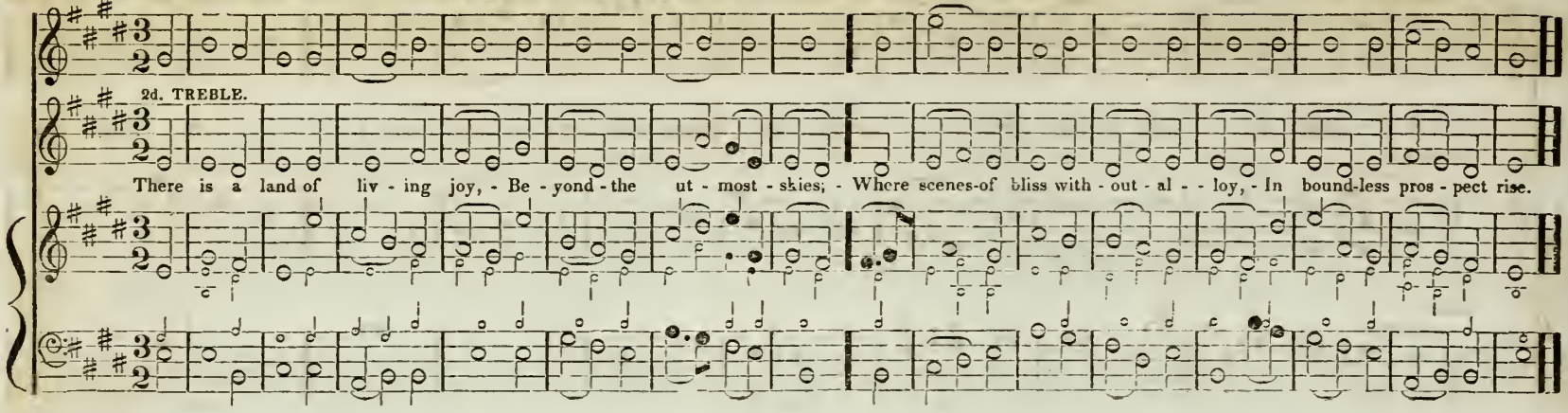


ALLEGRO ASSAI. **HUMMEL. C. M.** M #

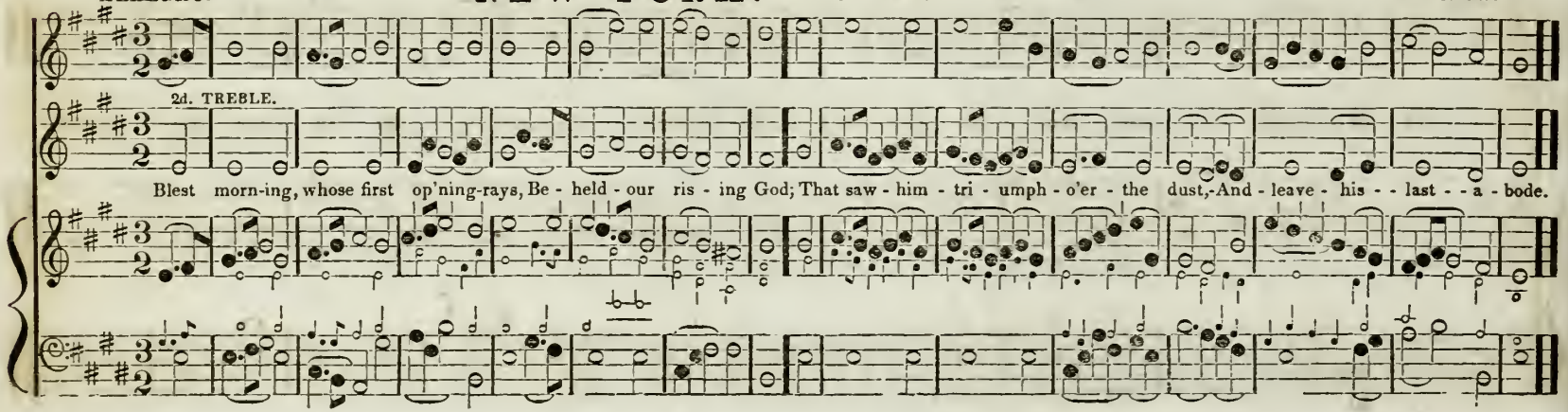


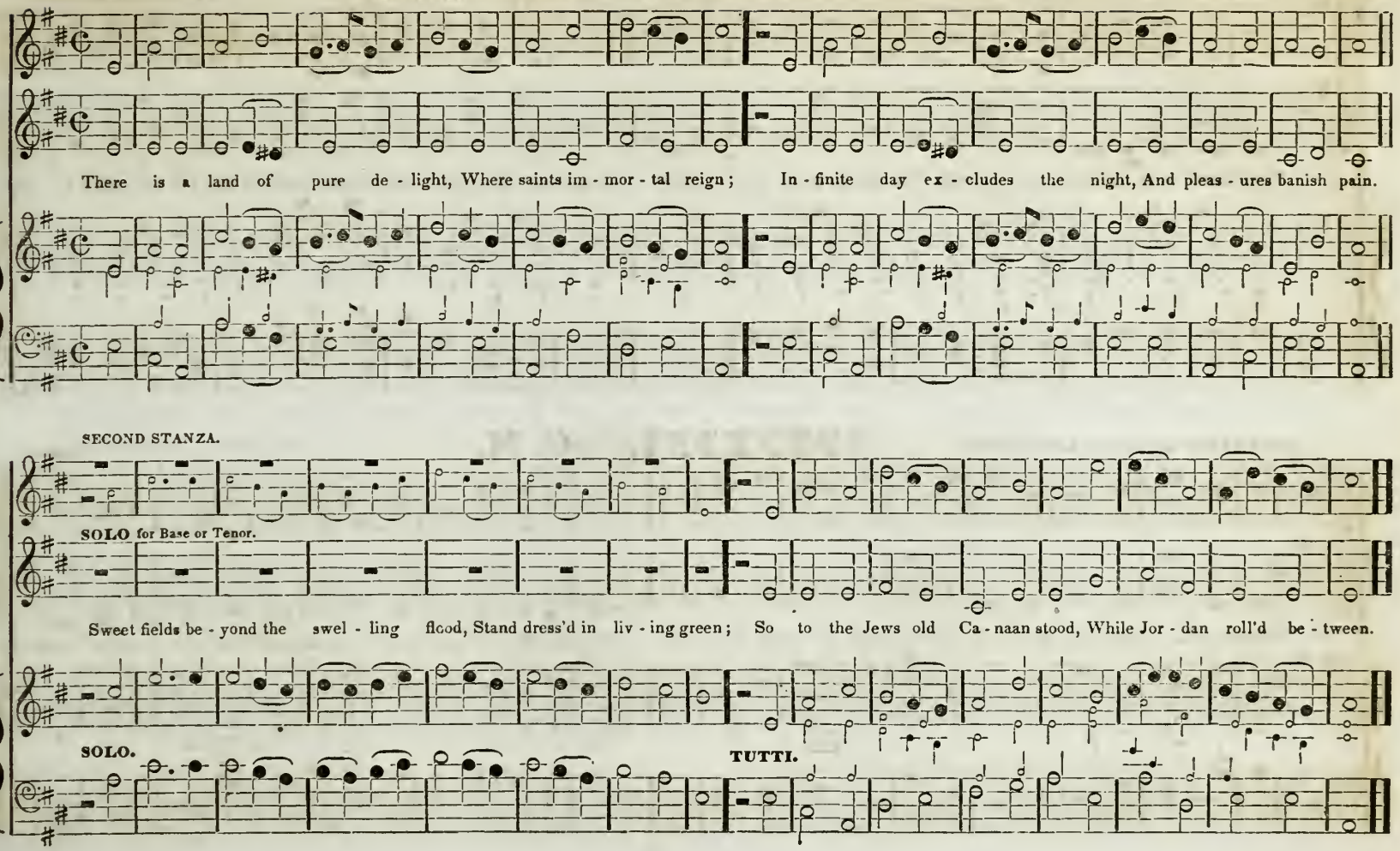

TENOR.
A - - wake my - soul, stretch ev - 'ry - nerve, And press with vig - or - on; - - A heav - 'nly
TREBLE.
BASS.
race de - mands thy zeal, And an im - mor - tal crown, - - And - - an im - mor - tal crown.

154 ALLEGRO MODERATO. **MANCHESTER. C. M.** M # Dr. I. Wainwright.

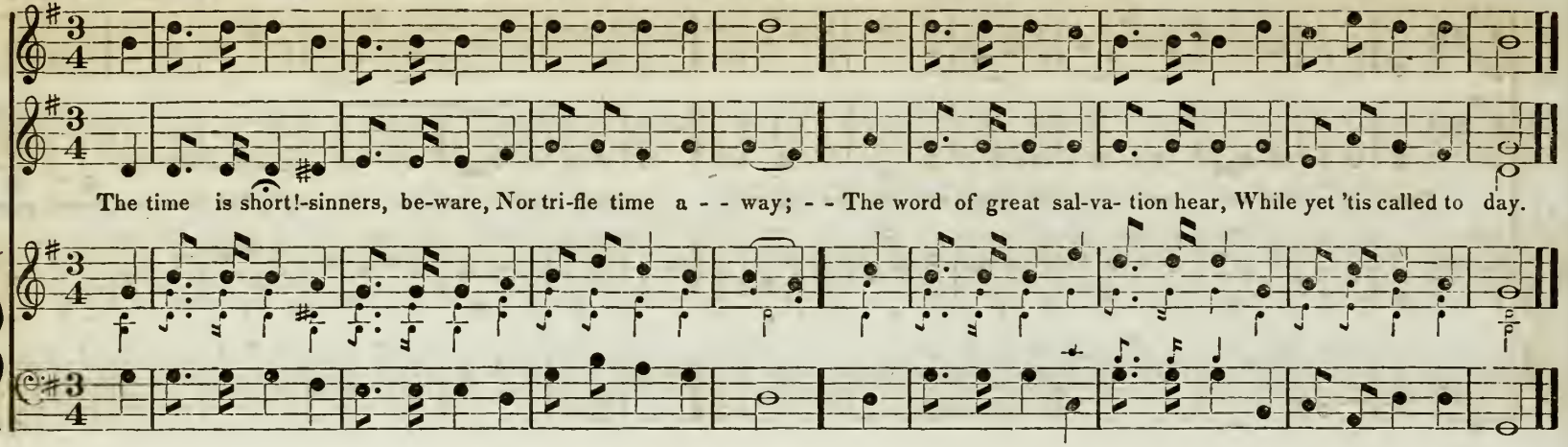


ALLEGRO. **NEW YORK. C. M.** M # Dr. Blow.

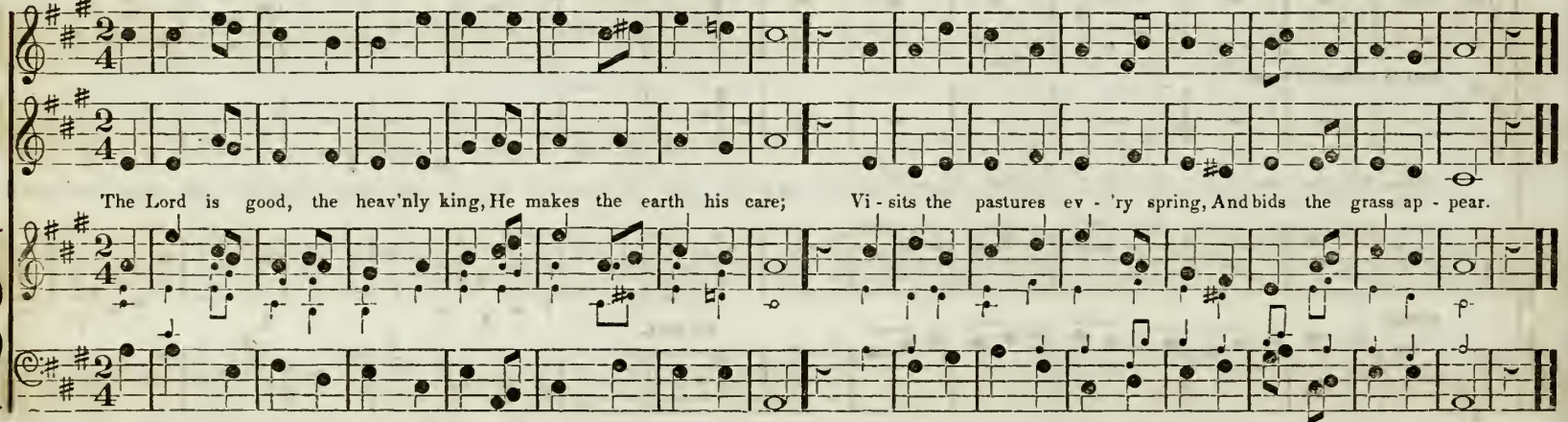



There is a land of pure de - light, Where saints im - mor - tal reign; In - finite day ex - cludes the night, And pleas - ures banish pain.
SECOND STANZA.
SOLO for Base or Tenor.
Sweet fields be - yond the swel - ling flood, Stand dress'd in liv - ing green; So to the Jews old Ca - naan stood, While Jor - dan roll'd be - tween.
SOLO.
TUTTI.

156 ALLEGRETTO QUASI ANDANTINO. **ARLINGTON. C. M.** M # Dr. Arne.

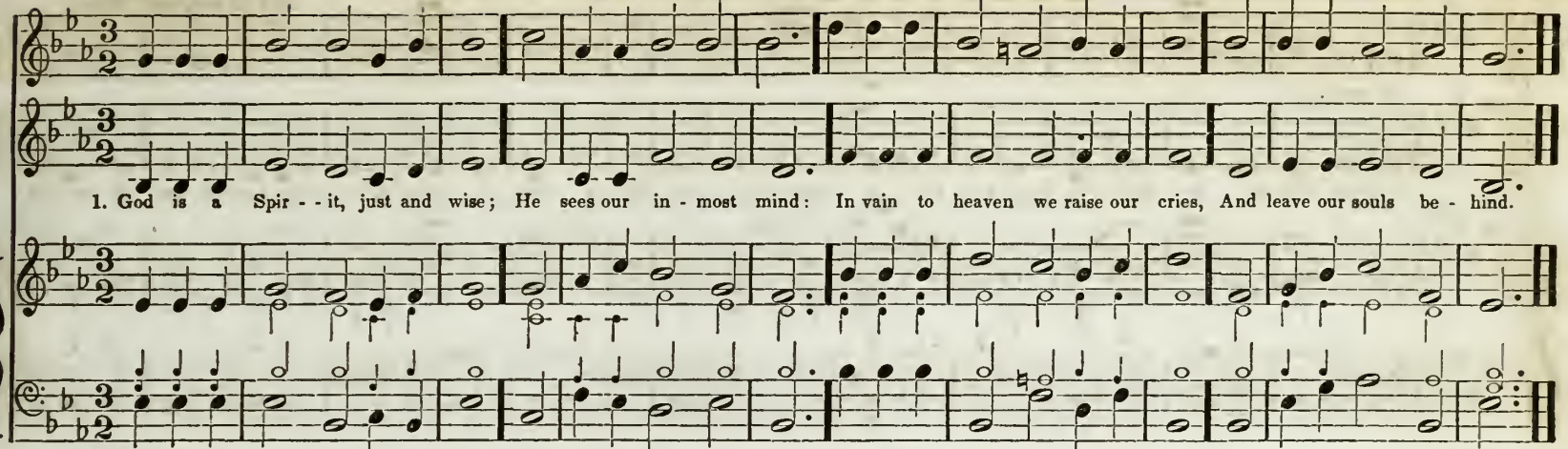


ANDANTINO QUASI ALLEGRETTO. **STEPHENS. C. M.** Jones.



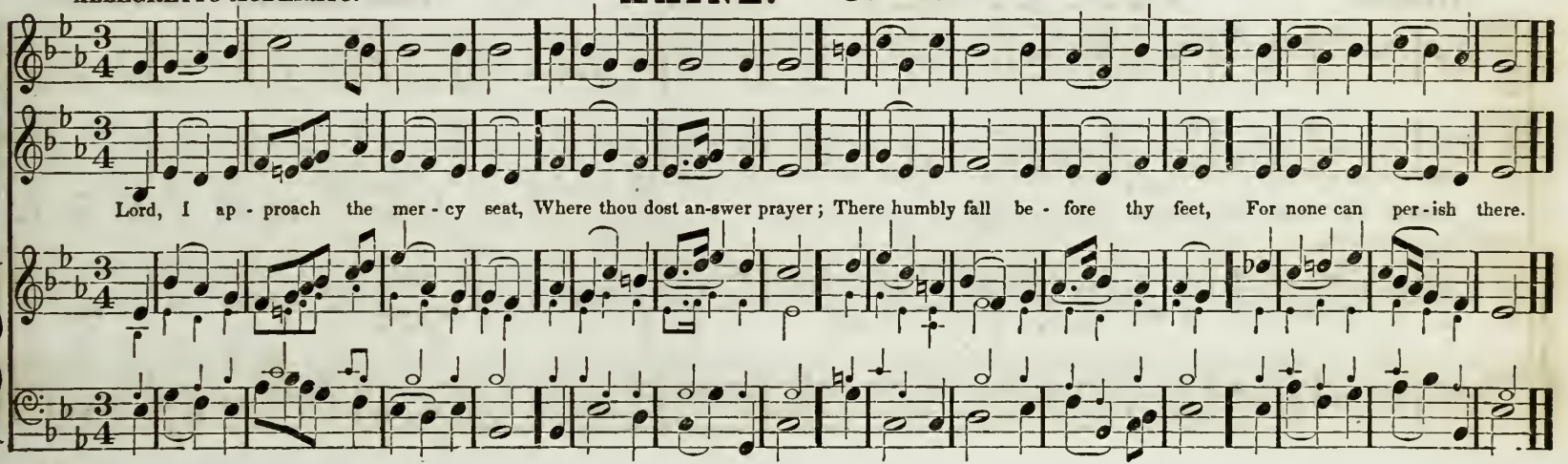
ALLEGRO MOLTO.

MAURER. C. M. M

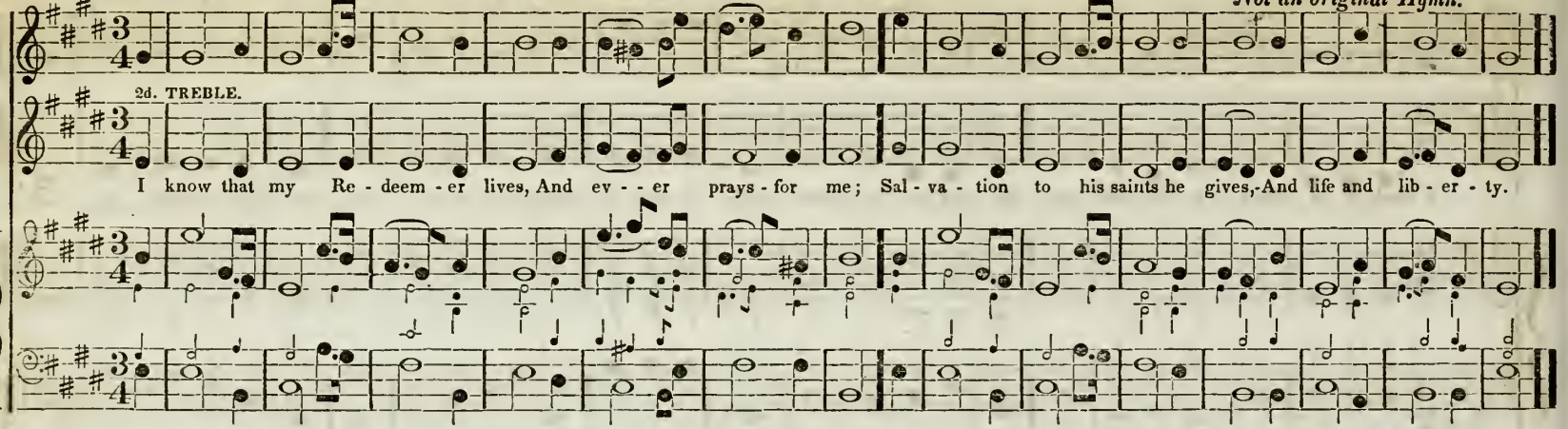


ALLEGRETTO MODERATO.

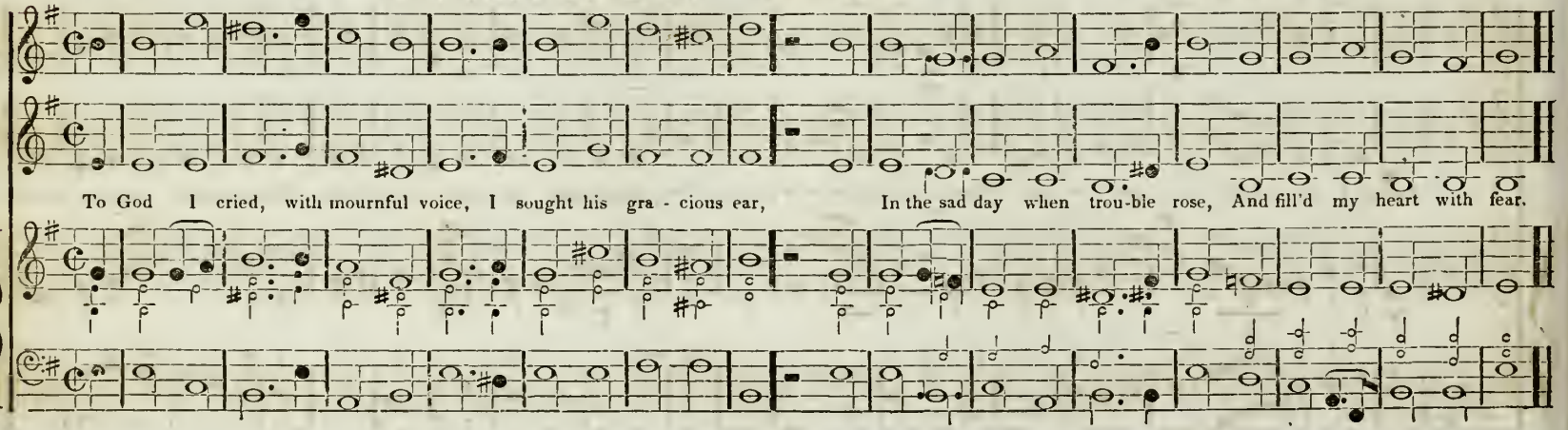
MAINE. C. M. M

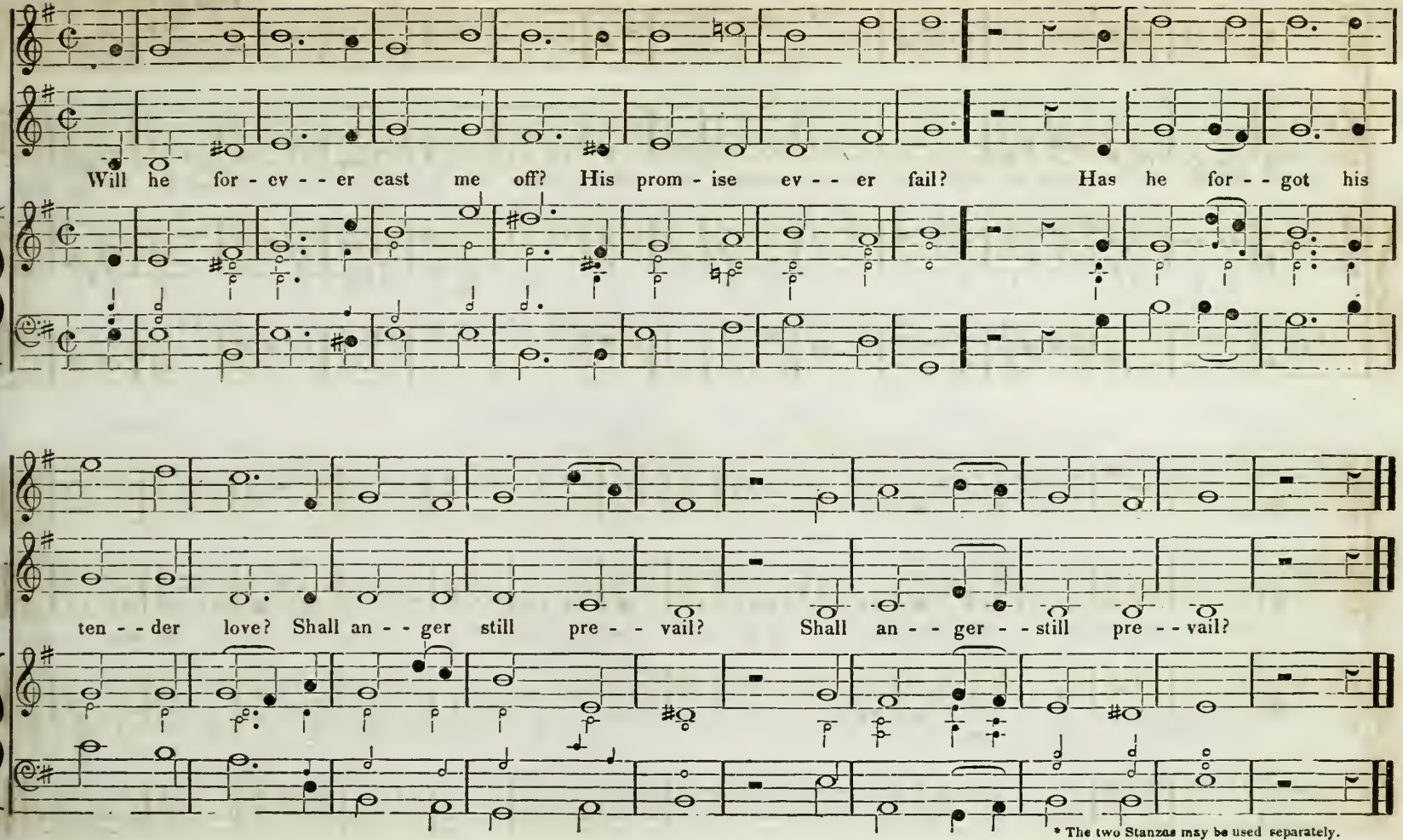


158 ALLEGRETTO MODERATO. **BRADFORD. C. M.** M # G. F. Handel.
Not an original Hymn.



ALLEGRO. **NORTHFIELD. C. M.** M b **Two Stanzas.** J. Holyok's Coll.





* The two Stanzas may be used separately.

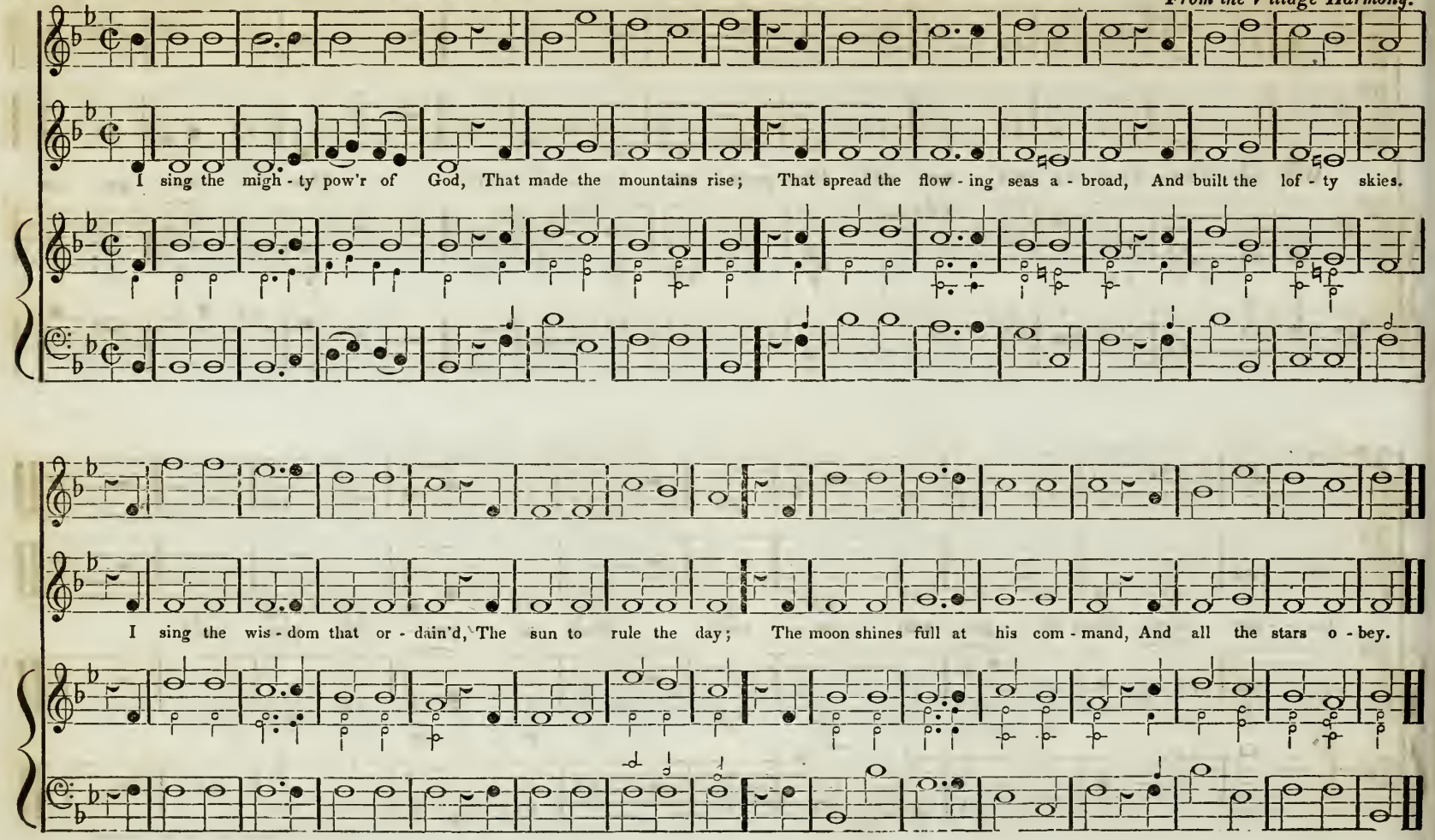
ALLEGRO.

TOLLAND. C. M.

M #

Two stanzas.

R. Spofforth.
From the Village Harmony.



ALLEGRO.

KENDALL. C. M. M

Clark.
From the Village Harmony.

SOLO. TUTTI.

Gird on - thy sword, vic-to-rious Prince, - Ride with - ma - jes - tic sway; Thy ter - - ror shall-strike through thy foes, And make the world o - bey.

SOLO. TUTTI.

CHORAL.

NORWAY. C. M. M

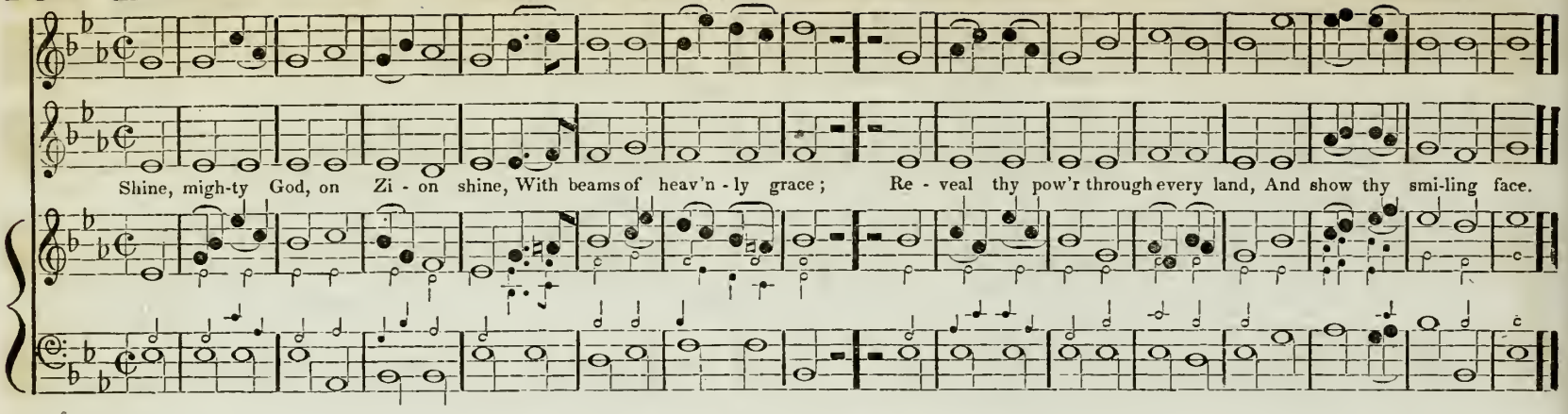
German Choral.

A - bove these heaven's cre - a - - ted sounds, Thy mer - cies Lord, ex - tend; Thy truth out - lives the nar - row bounds, Where time and na - ture end.

162 ALLEGRO

WARWICK. C. M. M

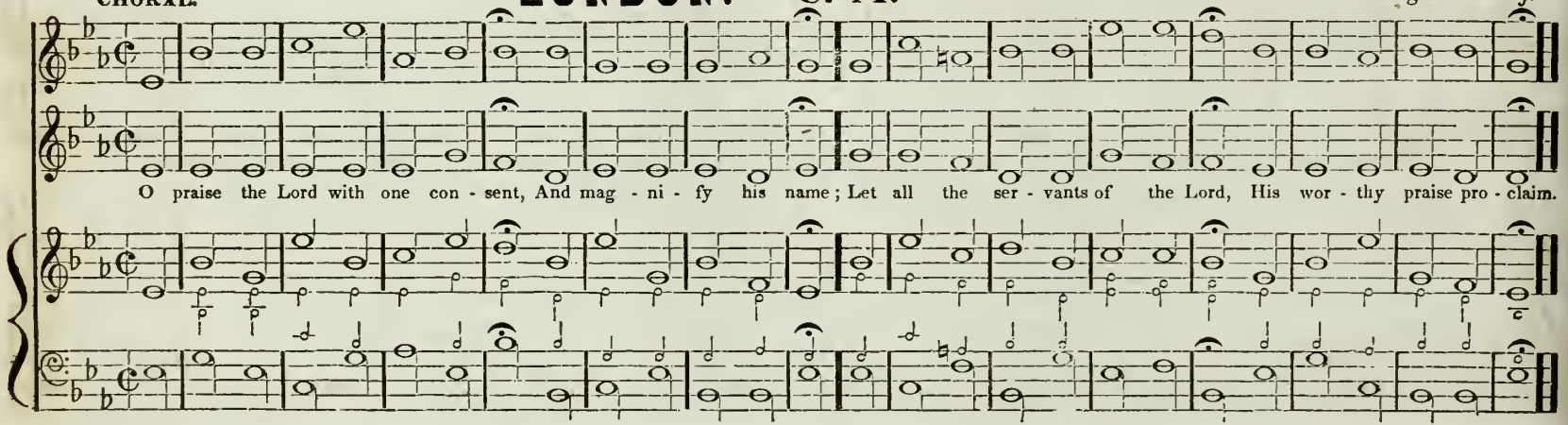
Stanley.



CHORAL.

LONDON. C. M. M

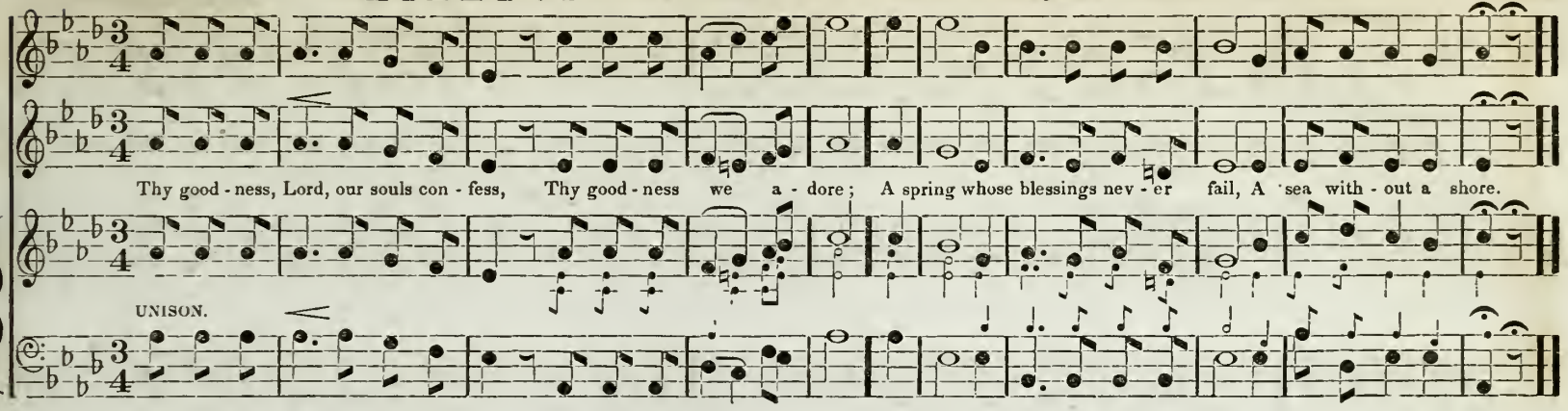
Dr. Croft.
From the Village Harmony.



ALLEGRETTO
UN POCO STACCATO.

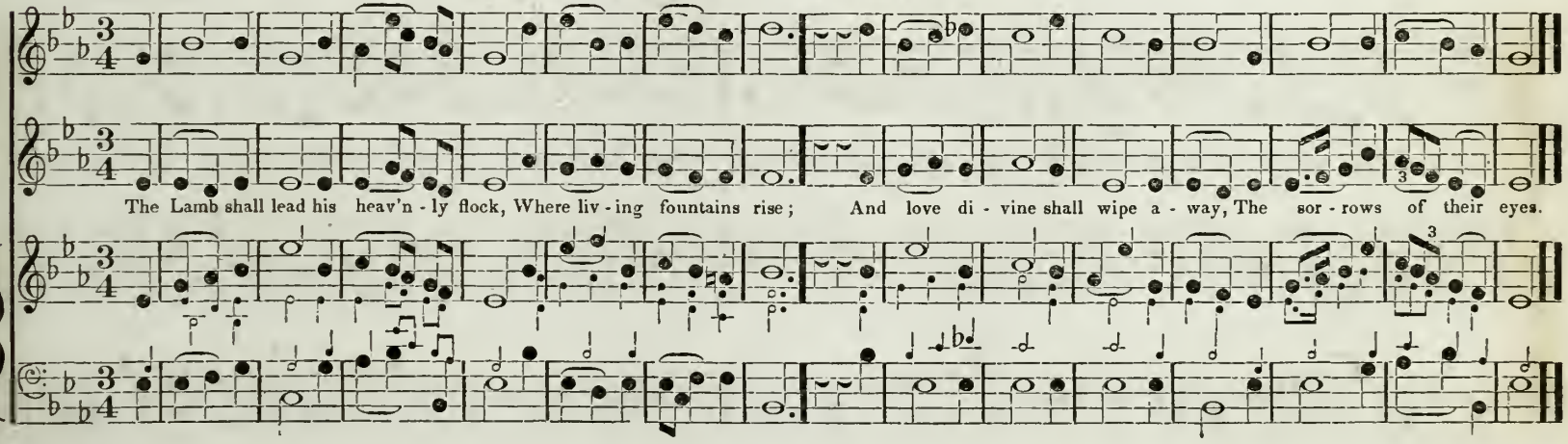
MILETUS. C. M. M

Hymn Chant.



ALLEGRETTO.

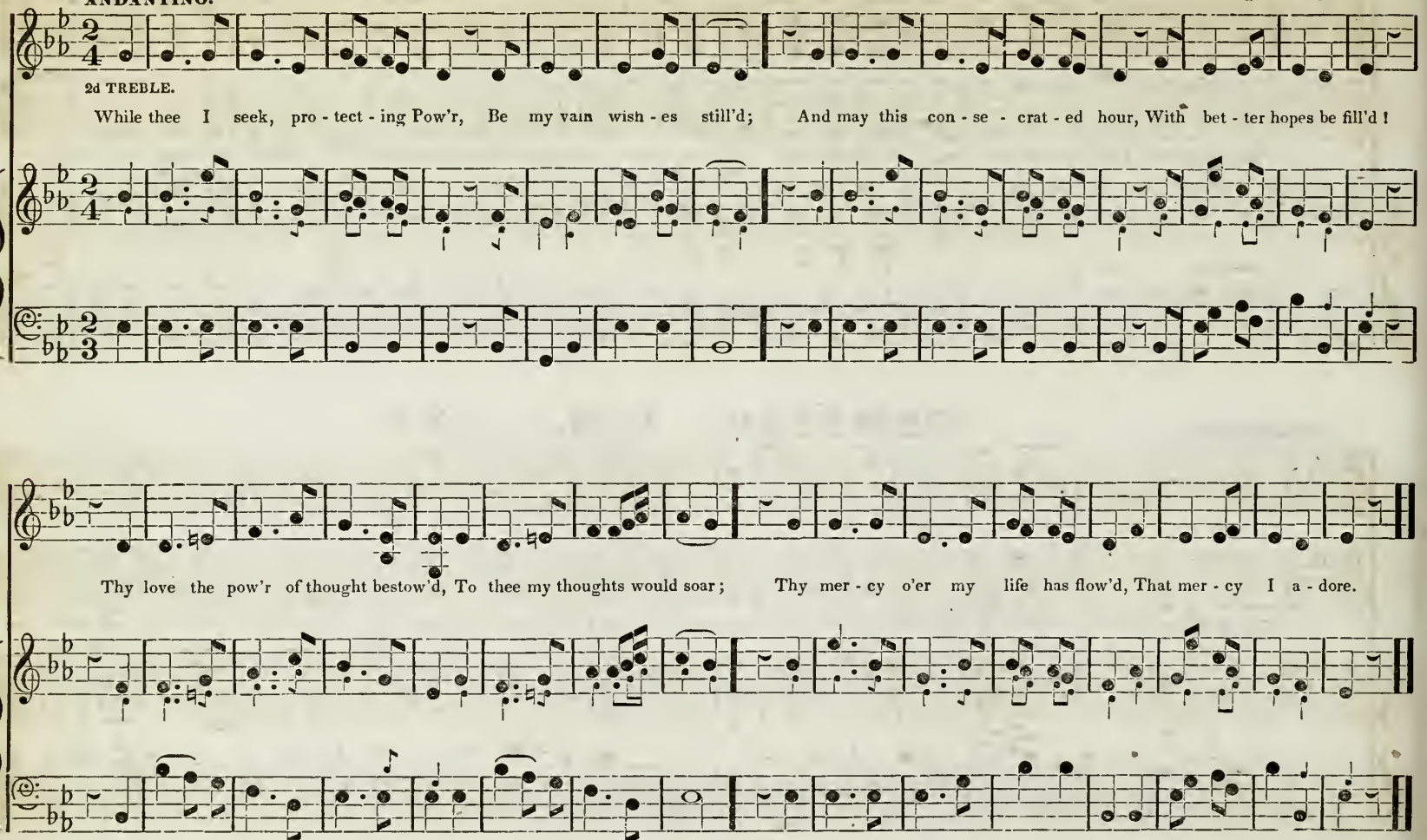
NEWPORT. C. M. M

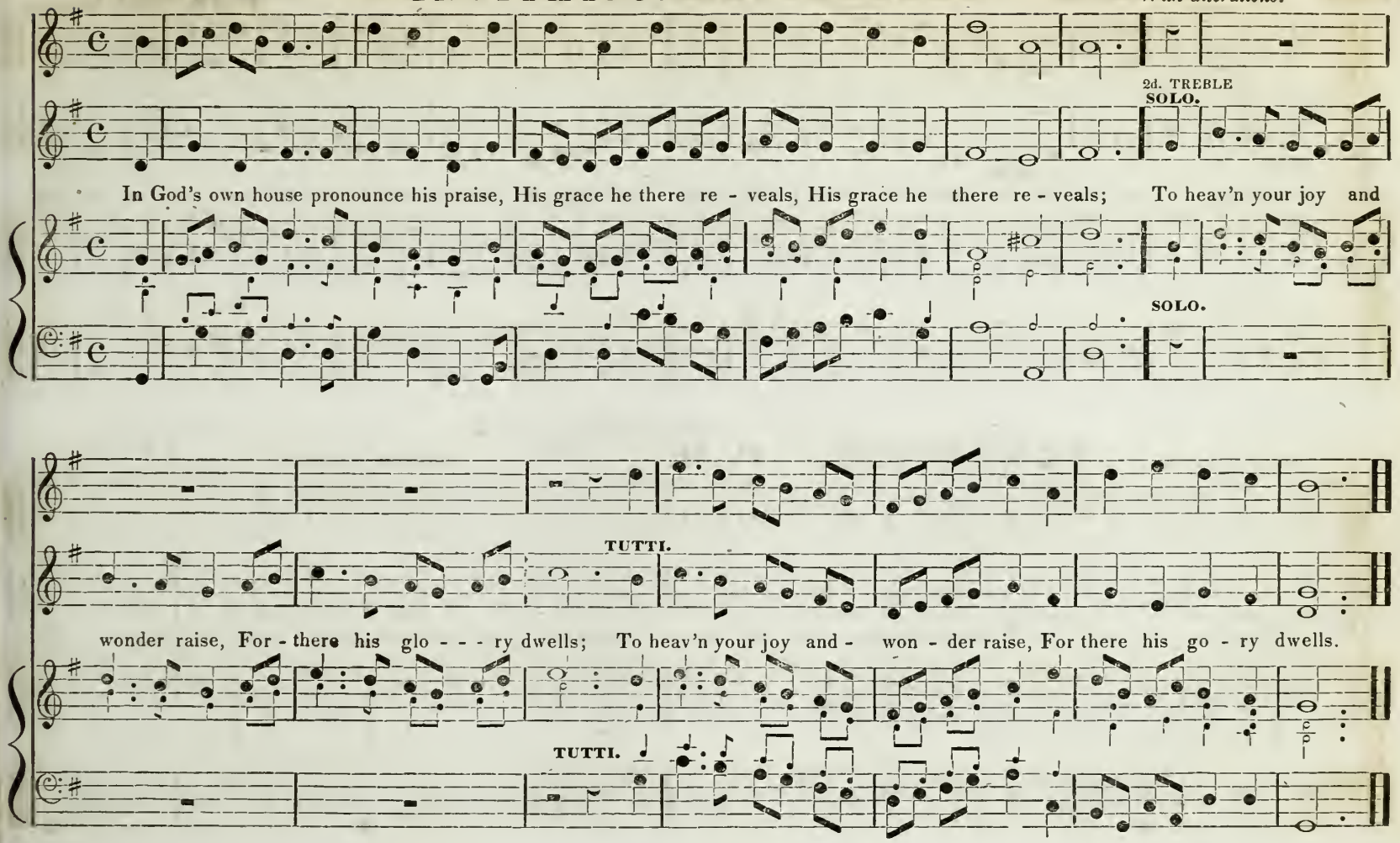


BRATTLE STREET. C. M. M # Two Stanzas.

Pleyel.
Not an original Hymn.

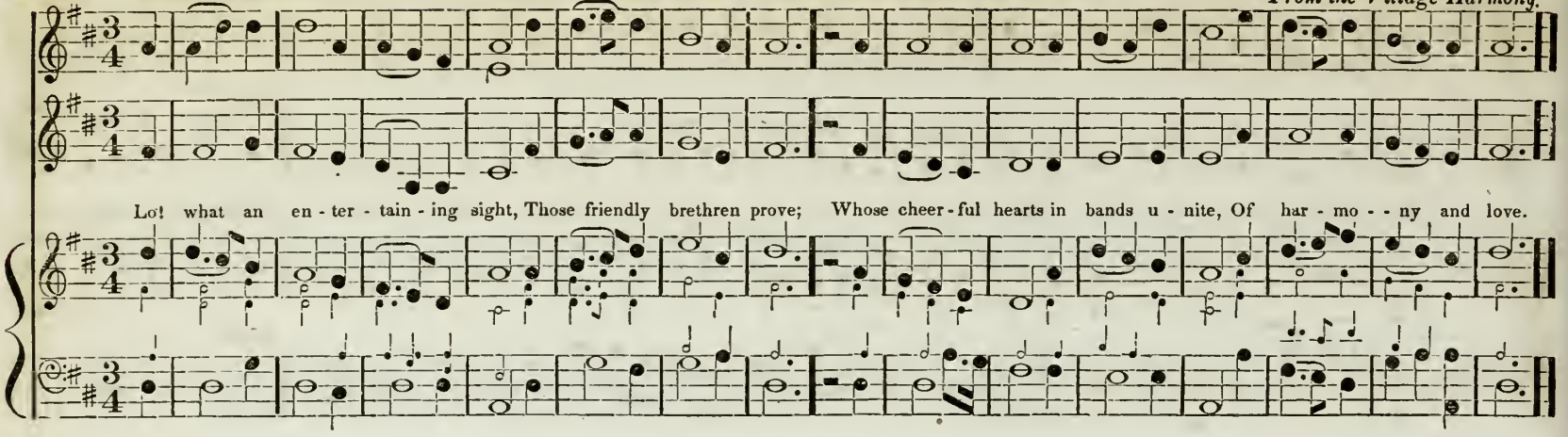
ANDANTINO.




2d. TREBLE SOLO.
In God's own house pronounce his praise, His grace he there re - veals, His grace he there re - veals; To heav'n your joy and
SOLO.
TUTTI.
wonder raise, For - there his glo - - - ry dwells; To heav'n your joy and - won - der raise, For there his go - ry dwells.
TUTTI.

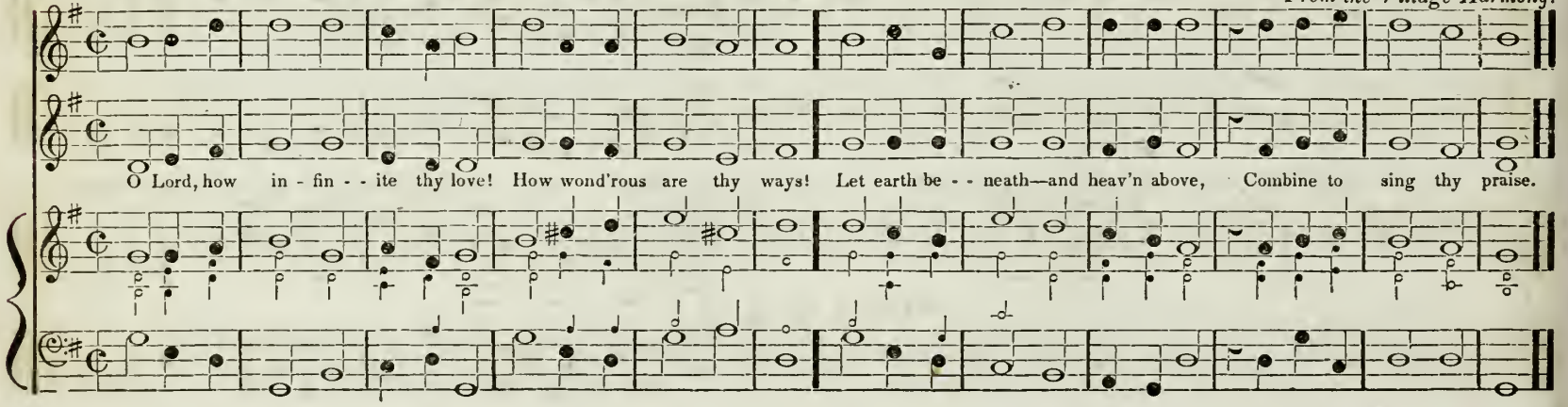
166 ALLEGRO MODERATO. **COLCHESTER. C. M.** M #

A. Williams.
From the Village Harmony.



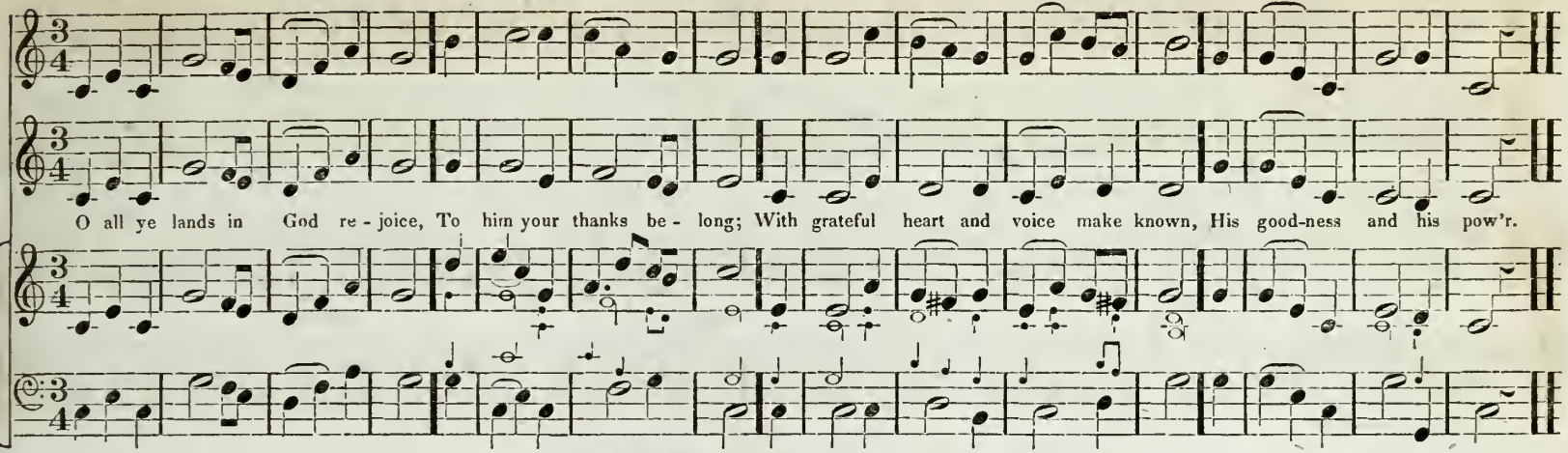
ALLA CAPELLA. **ROCHESTER. C. M.** M # **Hymn Chant.**

A. Williams.
From the Village Harmony.



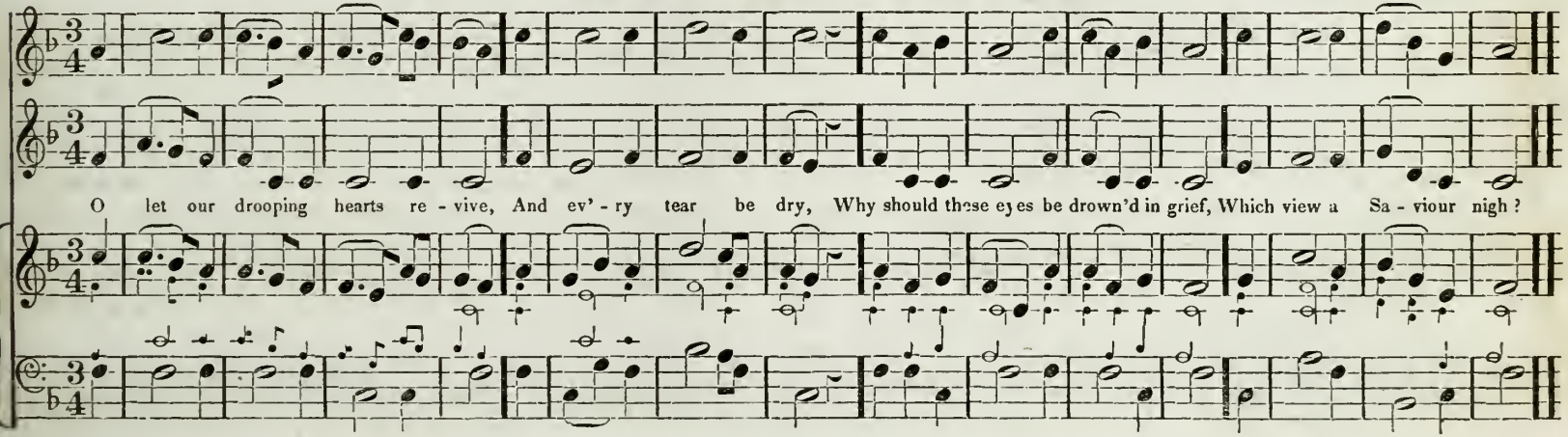
MODERATO.

DANVILLE. C. M. M

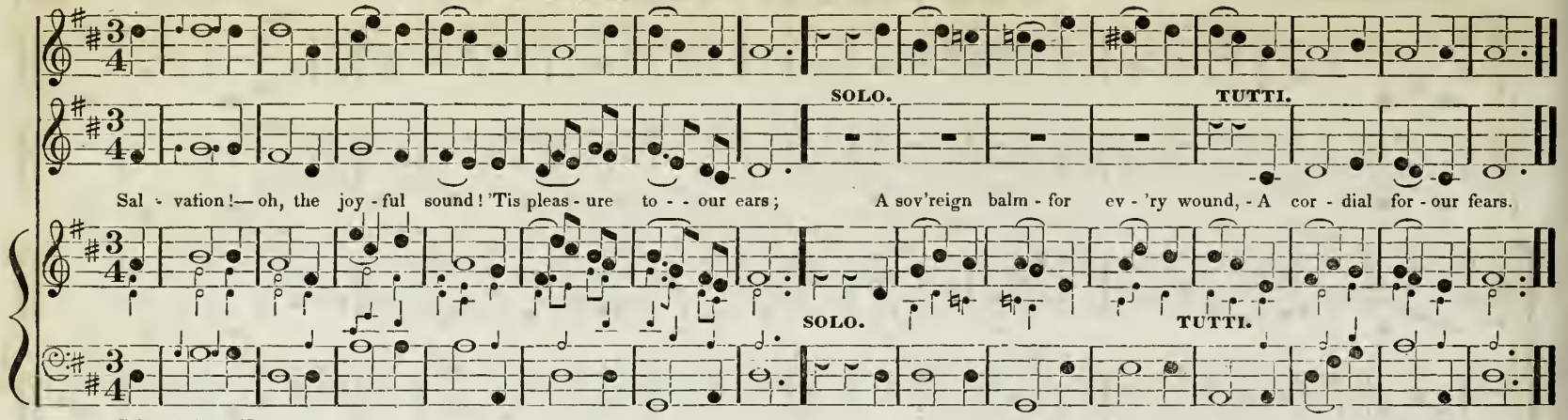


ALLEGRETTO.

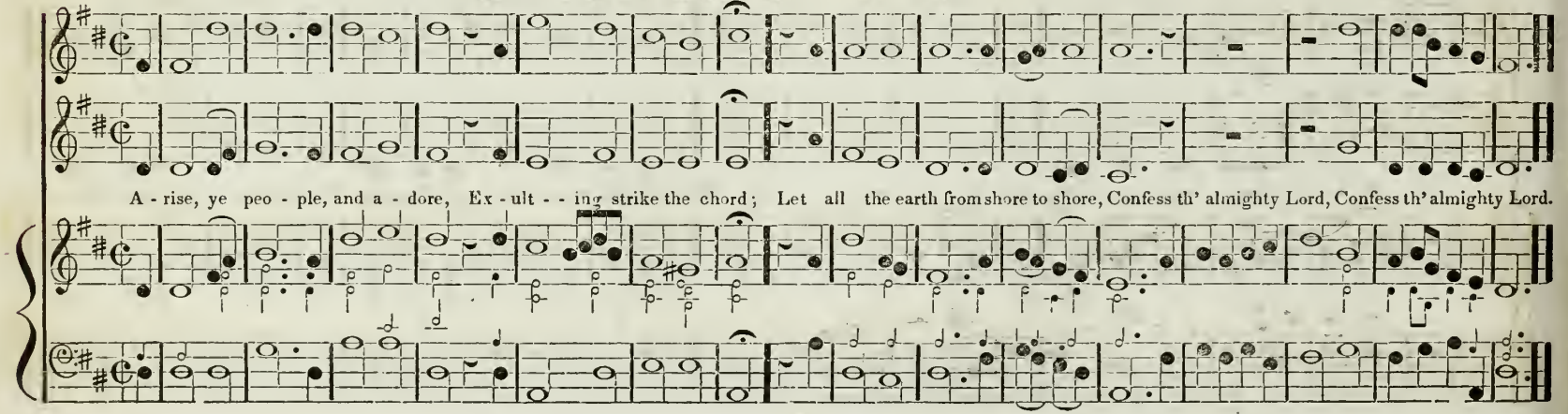
PLYMPTON. C. M. M



168 ALLEGRO MODERATO **FRANKLIN. C. M.** M #



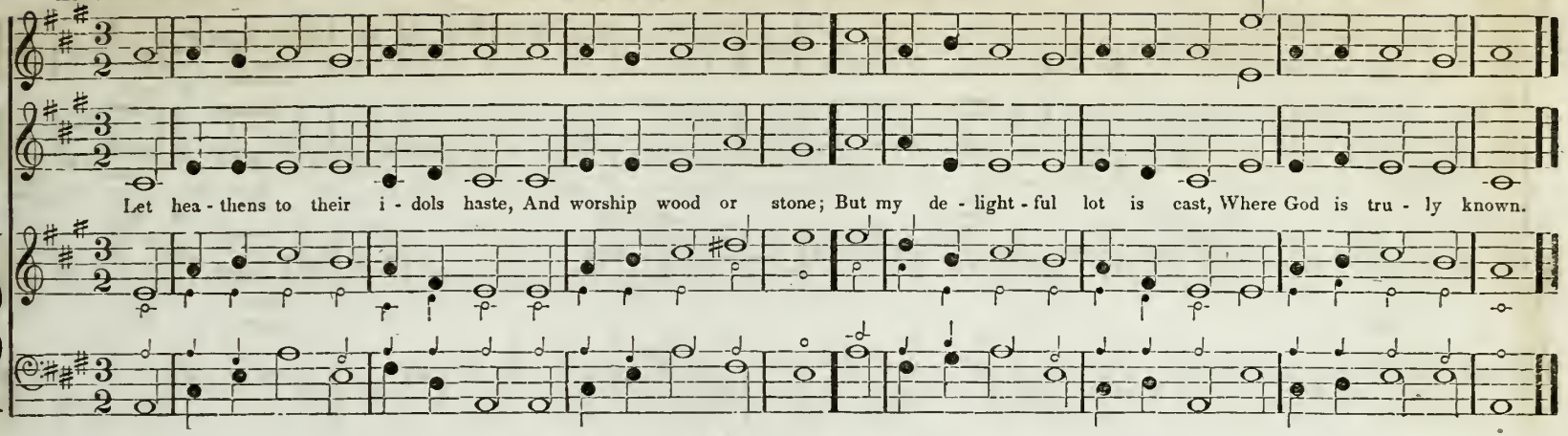
ALLEGRO ASSAI. **HOUR-GLASS. C. M.** M #



ALLEGRO VIVACE.

YDOLEM. C. M.

M #

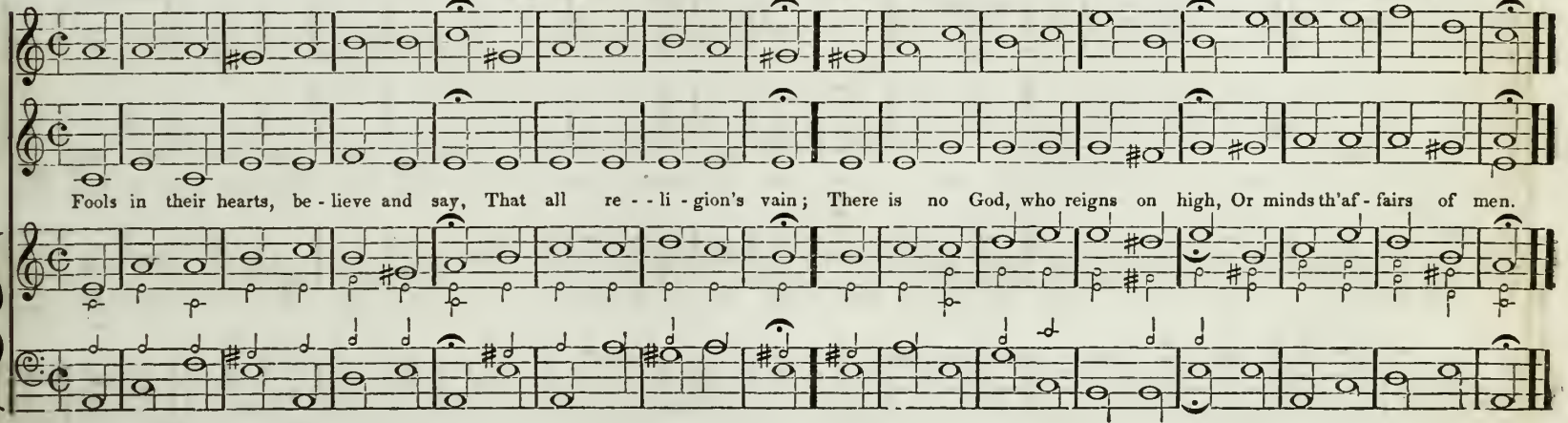


CHORAL.

MENTZ. C. M.

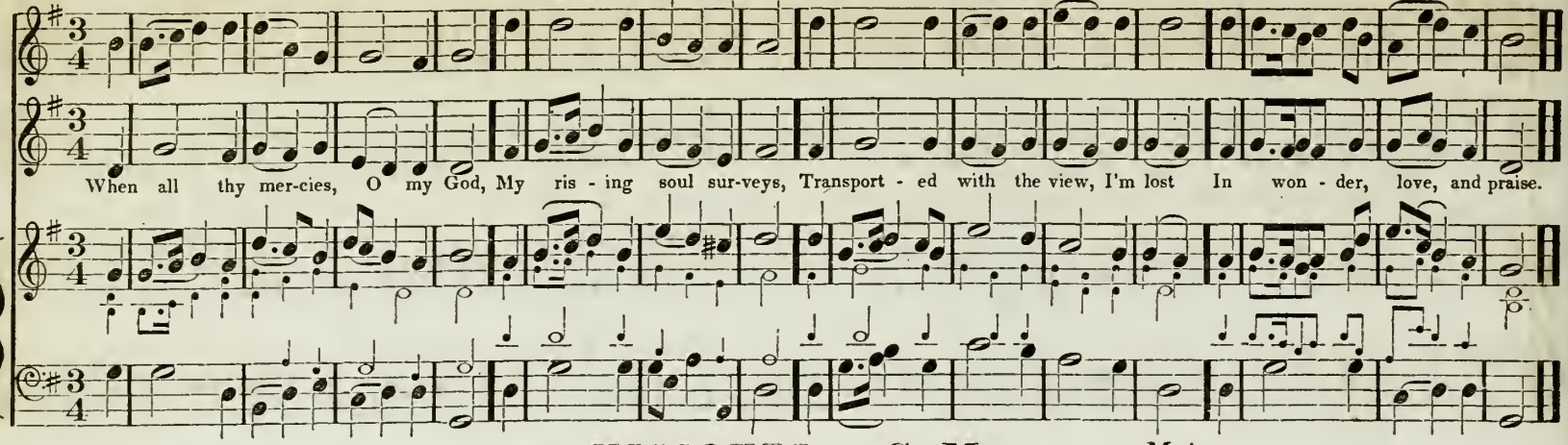
M b

J. Holyok's Coll.



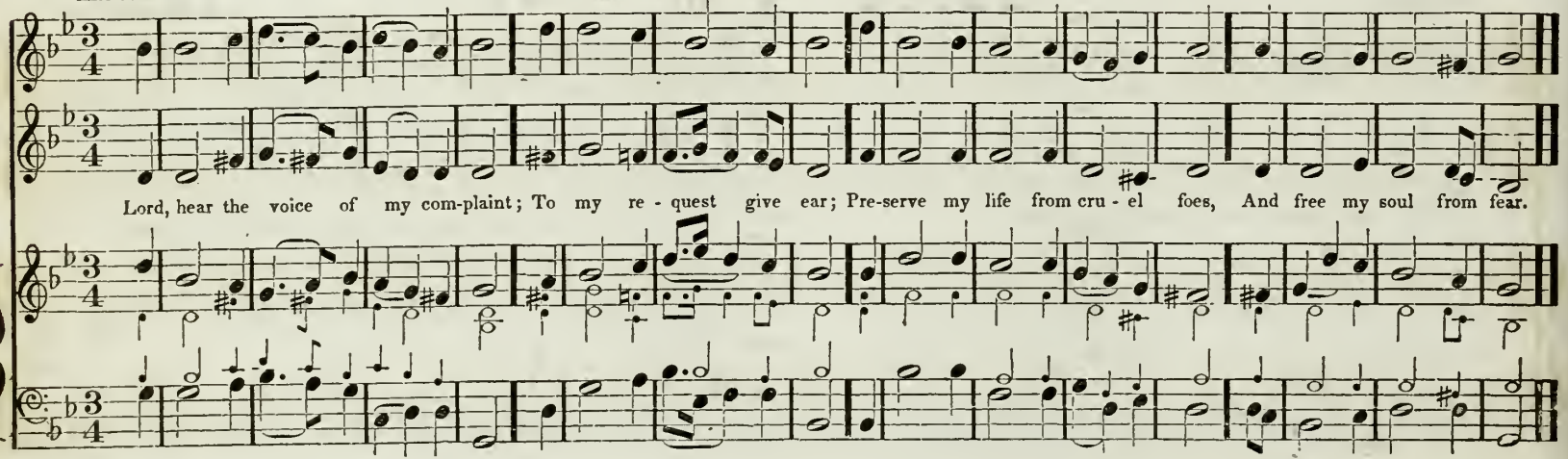
ANDANTE.

CONNECTICUT. C. M. M ♯



ANDANTE.

MISSOURI. C. M. M b



WAREHAM. C. M. M

Dr. Arnold.

ALLEGRO.

SOLO.

How large - the prom - ise, how - di - vine, To Abr' - - ham and - - - his seed! 'I'll be - - - a God - - to thee - - and thine,

SOLO.

SOLO.

SOLO.

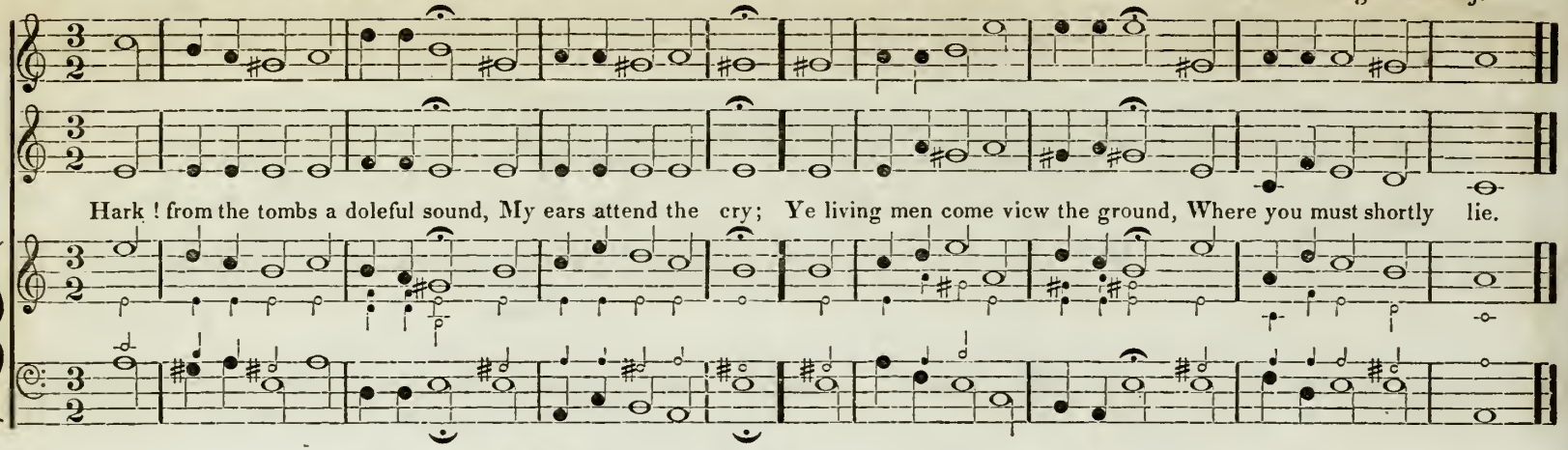
TUTTI.

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

TUTTI.

FUNERAL THOUGHT. C. M. M b Hymn Chant.

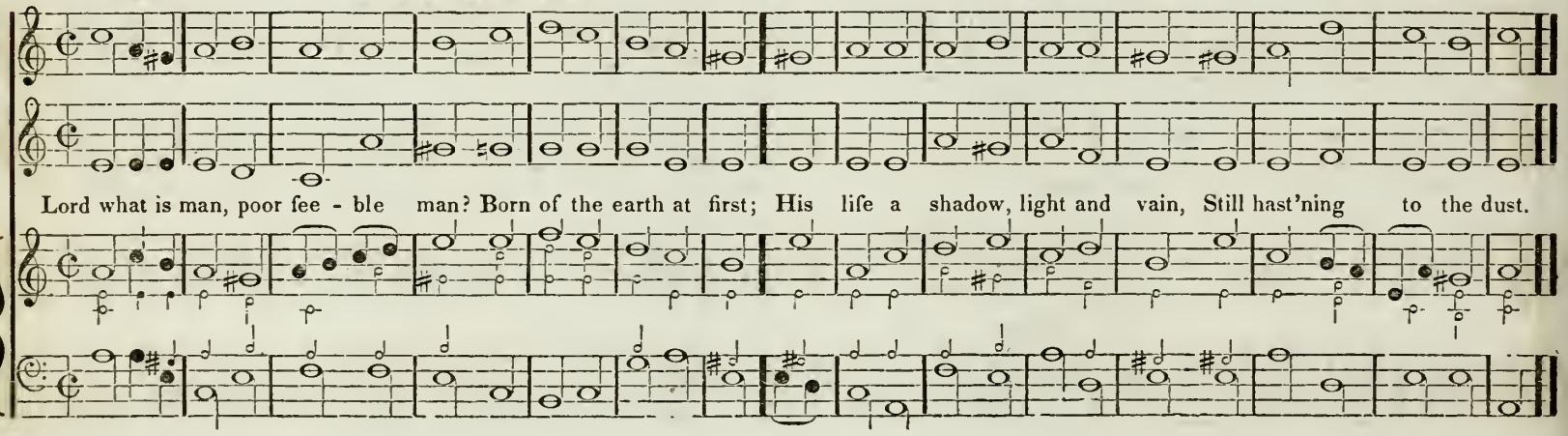
J. Smith.
From the Village Harmony.

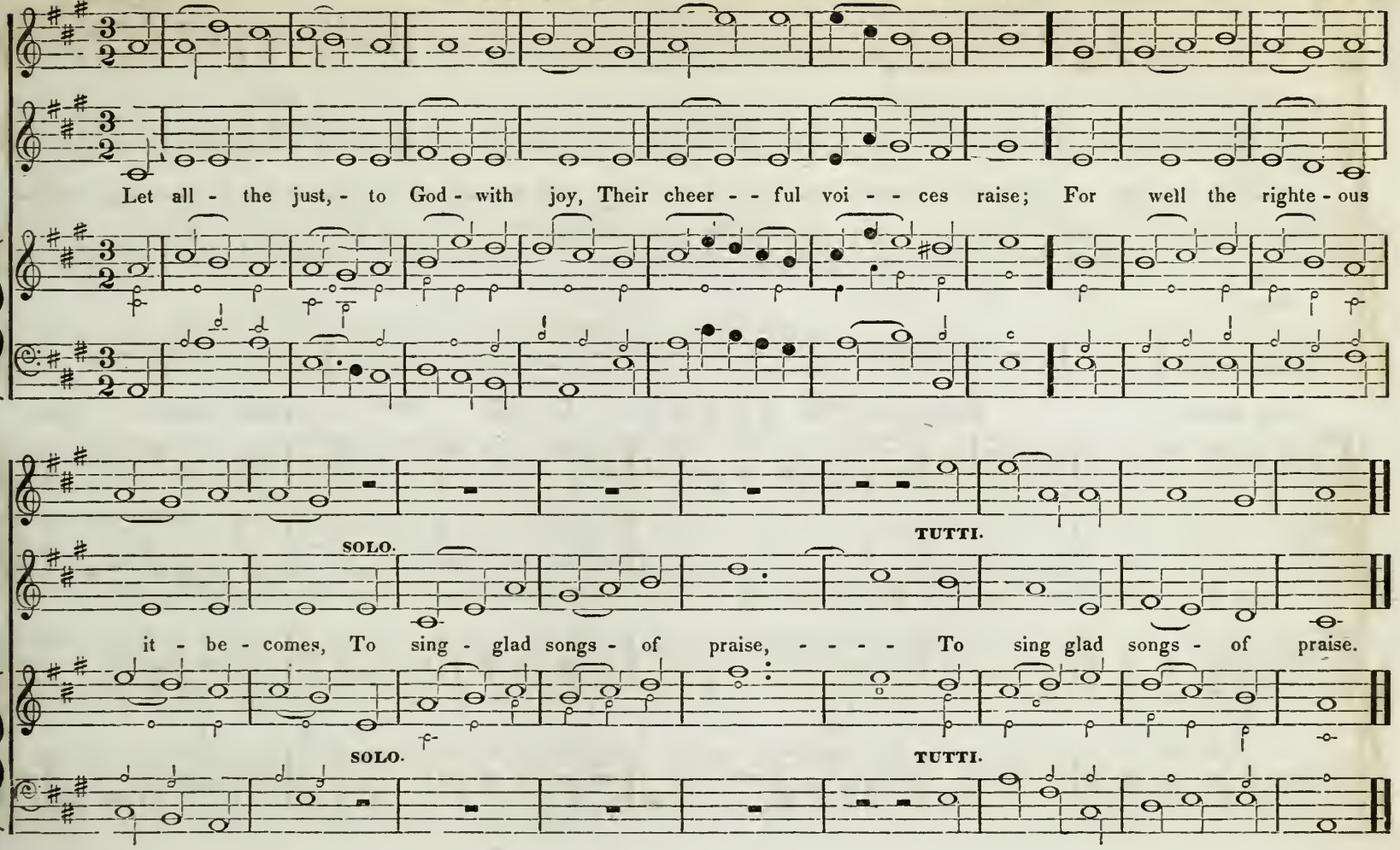


CHORAL STYLE.

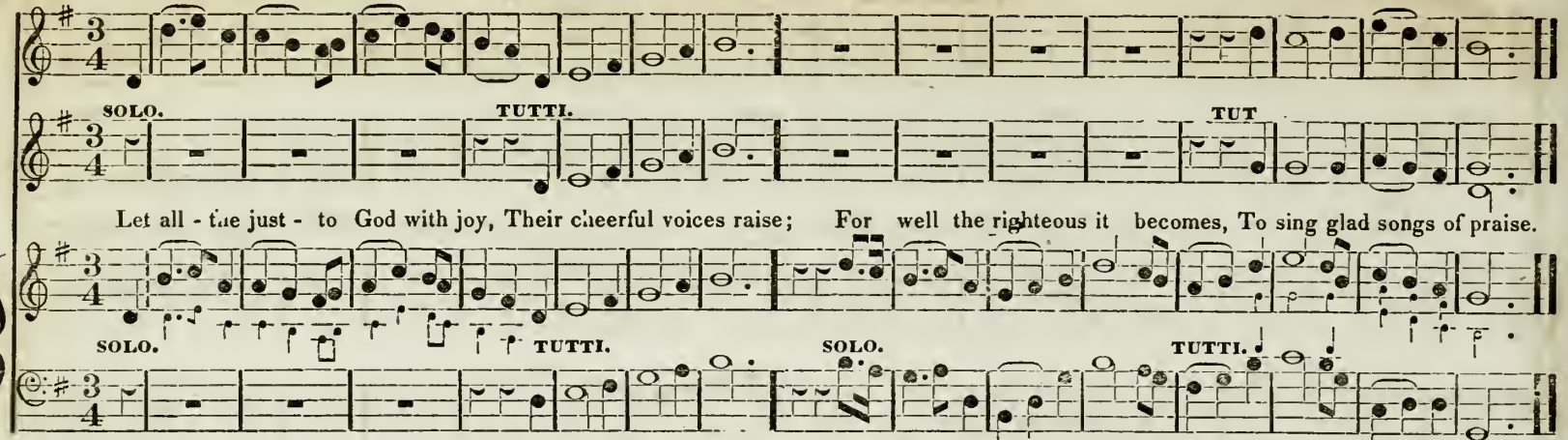
LEBANON. C. M. M b Hymn Chant.

W. Billings.

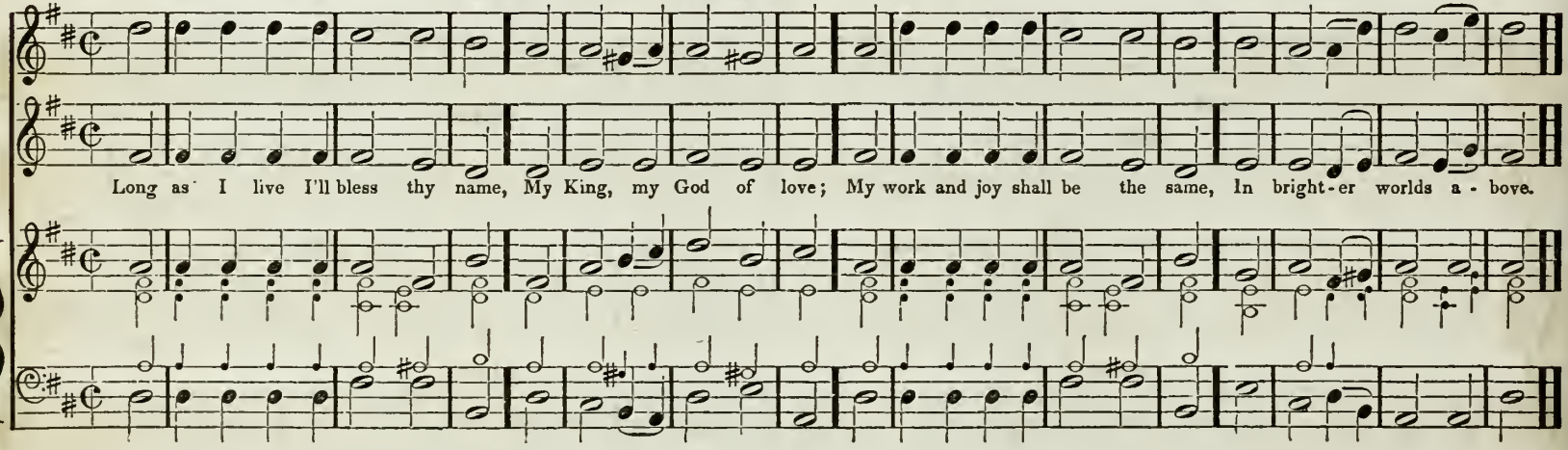


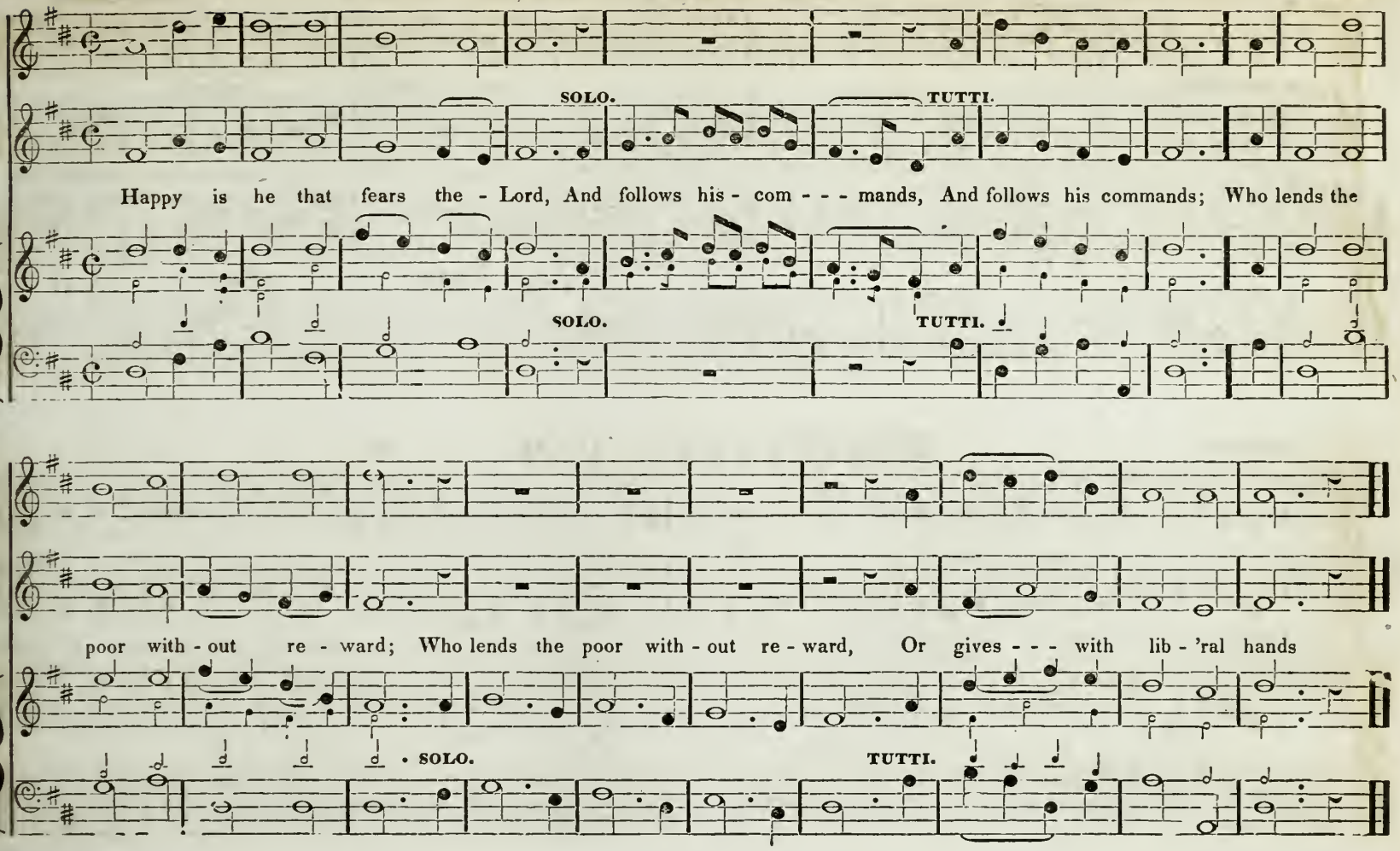

Let all - the just, - to God - with joy, Their cheer - - ful voi - - ces raise; For well the righte - ous
SOLO.
TUTTI.
it - be - comes, To sing - glad songs - of praise, - - - - To sing glad songs - of praise.
SOLO.
TUTTI.

174 ALLEGRETTO. **LANDSBERG. C. M.** M #



ALLA BREVE. **TALLIS'S CHANT. C. M.** M # **Hymn Chant.** Tallis.




ALLEGRO.
SOLO.
TUTTI.
Happy is he that fears the - Lord, And follows his - com - - - mands, And follows his commands; Who lends the
SOLO.
TUTTI.
poor with - out re - ward; Who lends the poor with - out re - ward, Or gives - - - with lib - 'ral hands
SOLO.
TUTTI.

ALLEGRO ASSAI.

DEVIZES. C. M. M

Tucker.

2d. TREBLE.

SOLO. 2d. TREBLE. TUTTI.

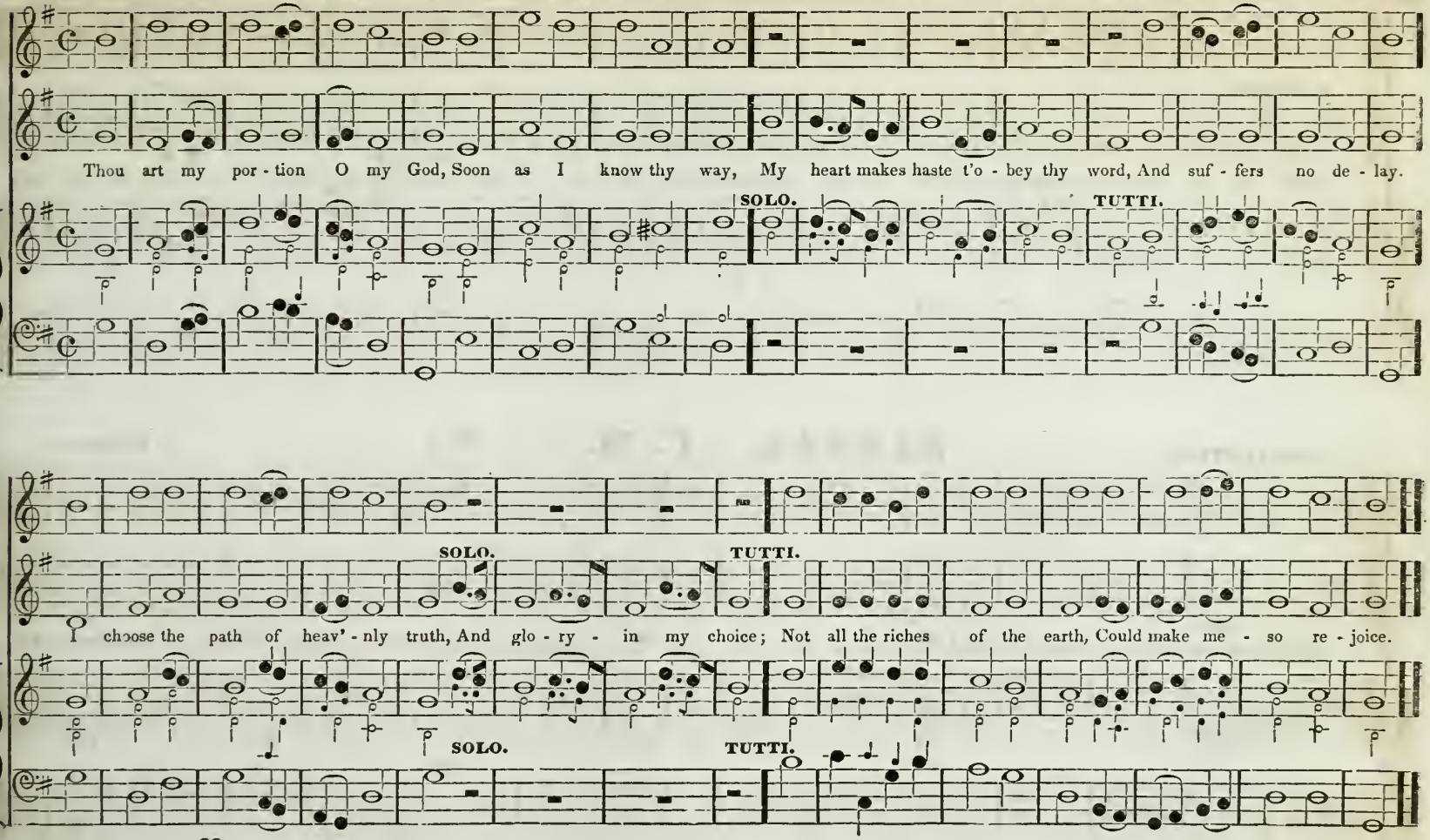
Come let us join our cheer-ful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one, But all their joys - are - one.

SOLO. TUTTI.

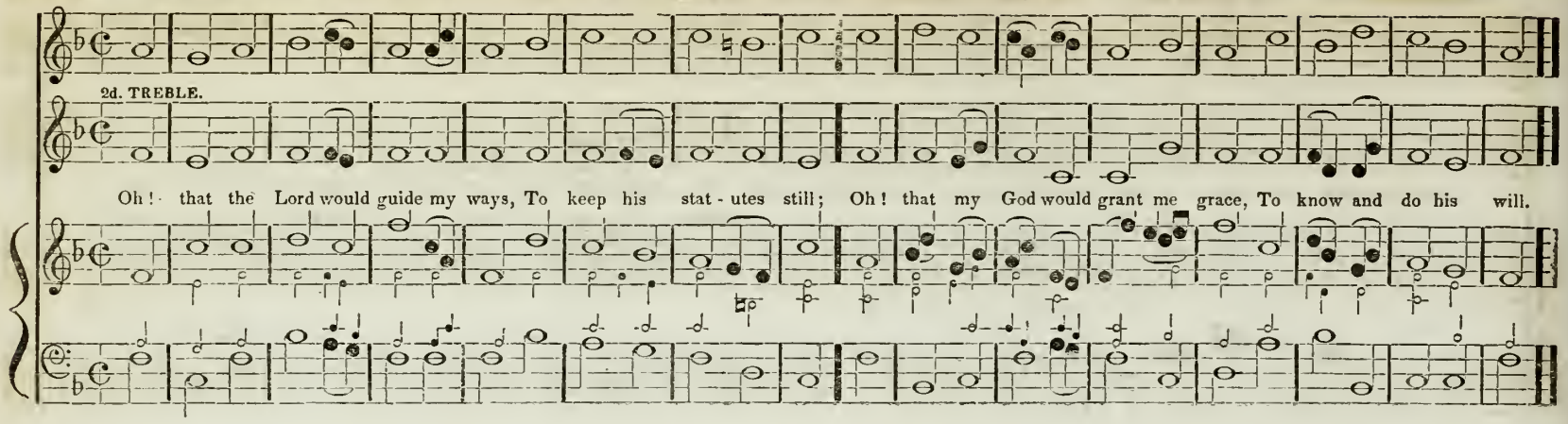
ALLEGRO.

BRAINTREE. C. M. M

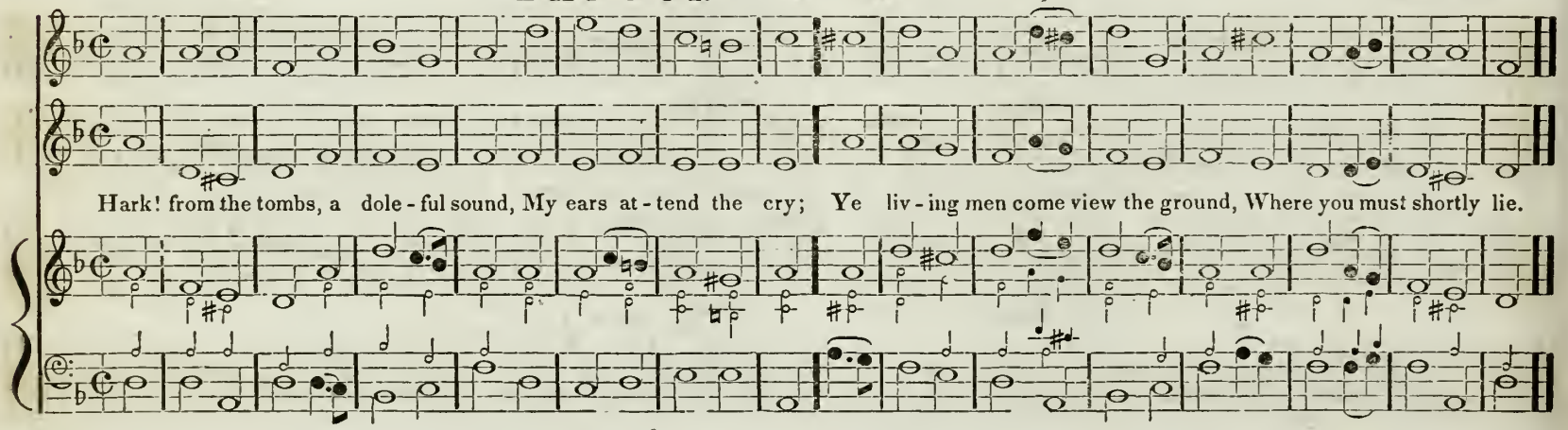
In God's own house pronounce - his praise, His grace - he there - re - veals; To heav'n - your joy - and won - - der raise, For there his glo - - ry dwells.


Thou art my por - tion O my God, Soon as I know thy way, My heart makes haste t'o - bey thy word, And suf - fers no de - lay.
SOLO.
TUTTI.
SOLO.
TUTTI.
I choose the path of heav' - nly truth, And glo - ry - in my choice; Not all the riches of the earth, Could make me - so re - joice.
SOLO.
TUTTI.

178 ALLEGRO. **WINTER. C. M.** M ♯ Read.



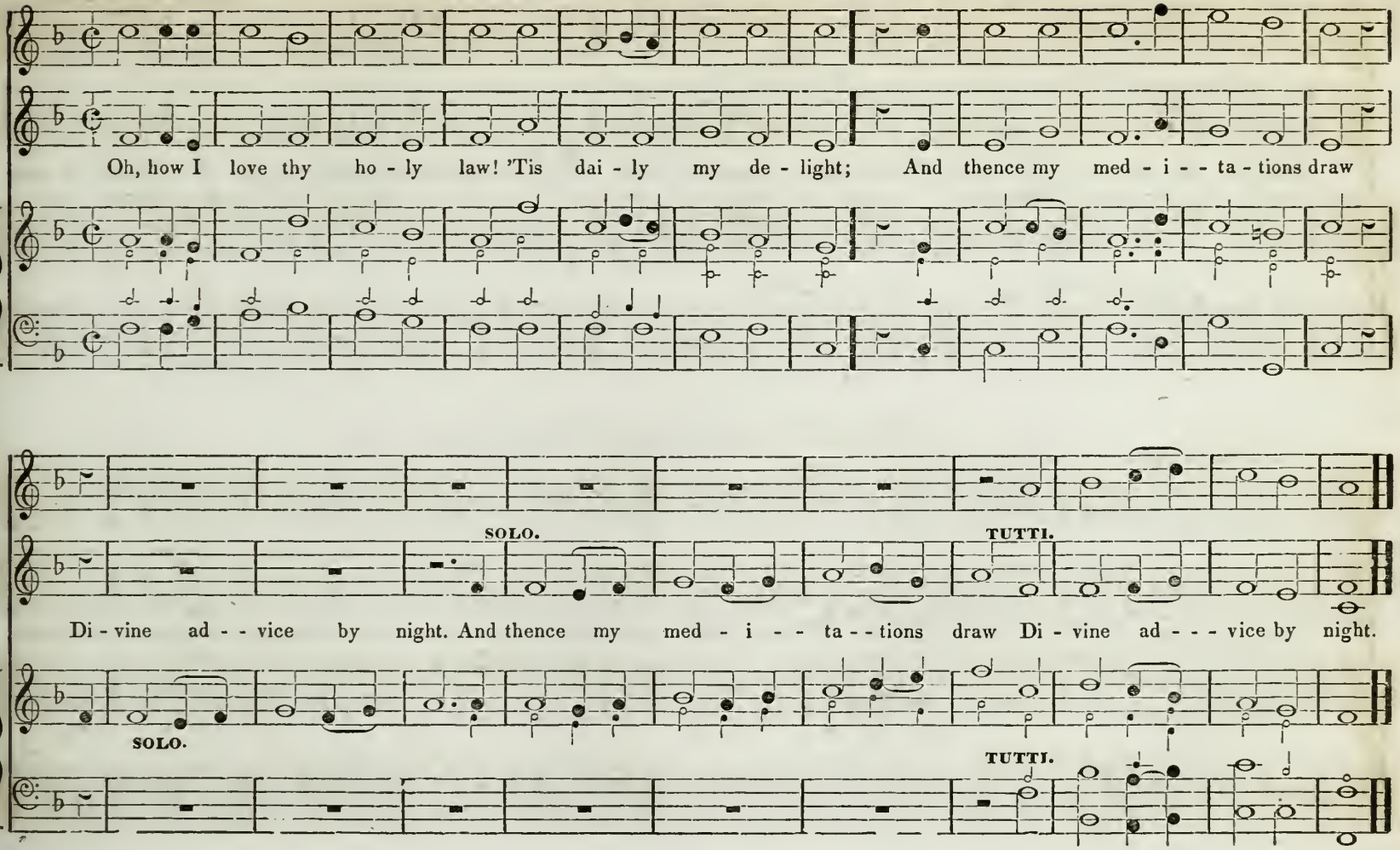
CHORAL STYLE. **BANGOR. C. M.** M ♭ Ravenscroft.



ALLEGRO

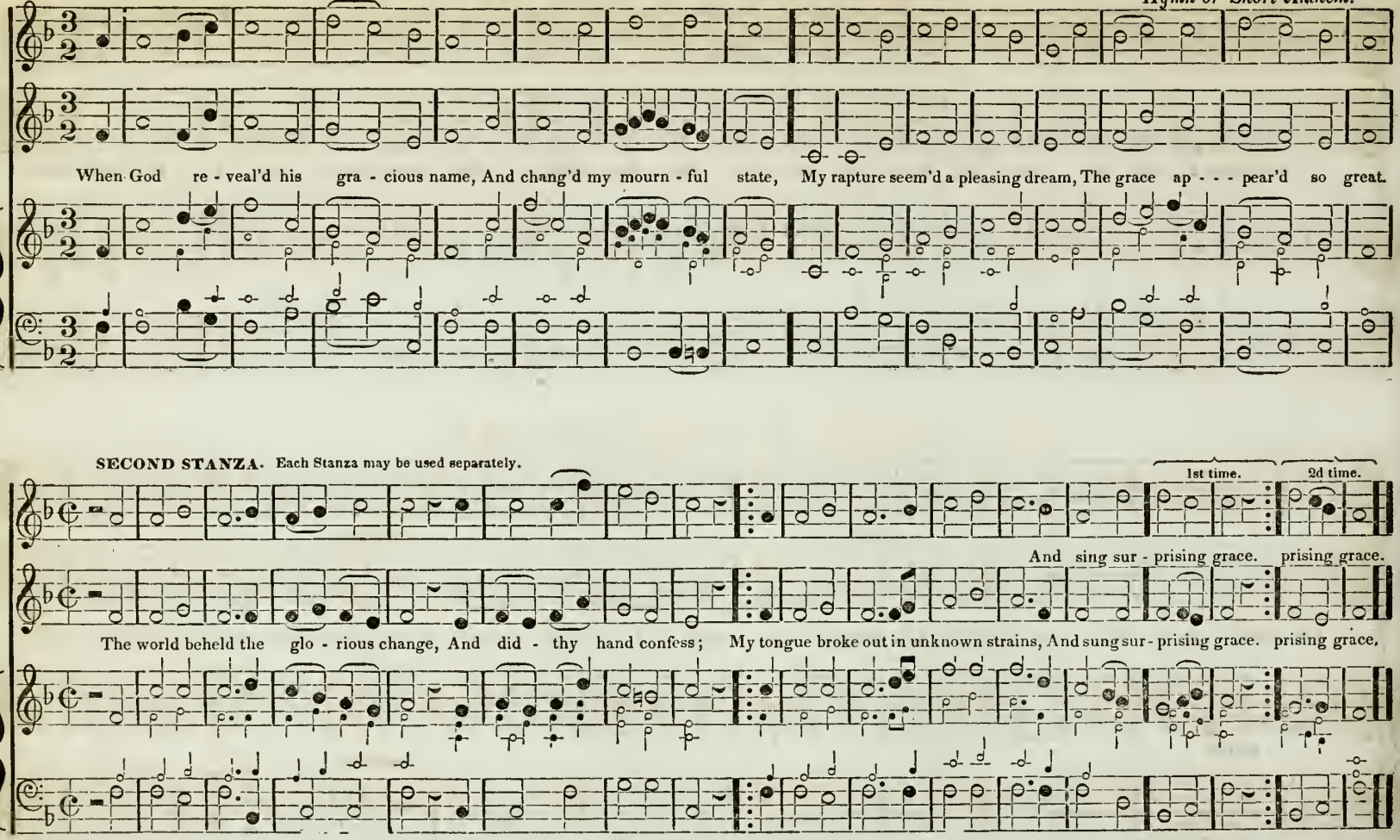
MERIDEN. C. M. M

T. Clark.



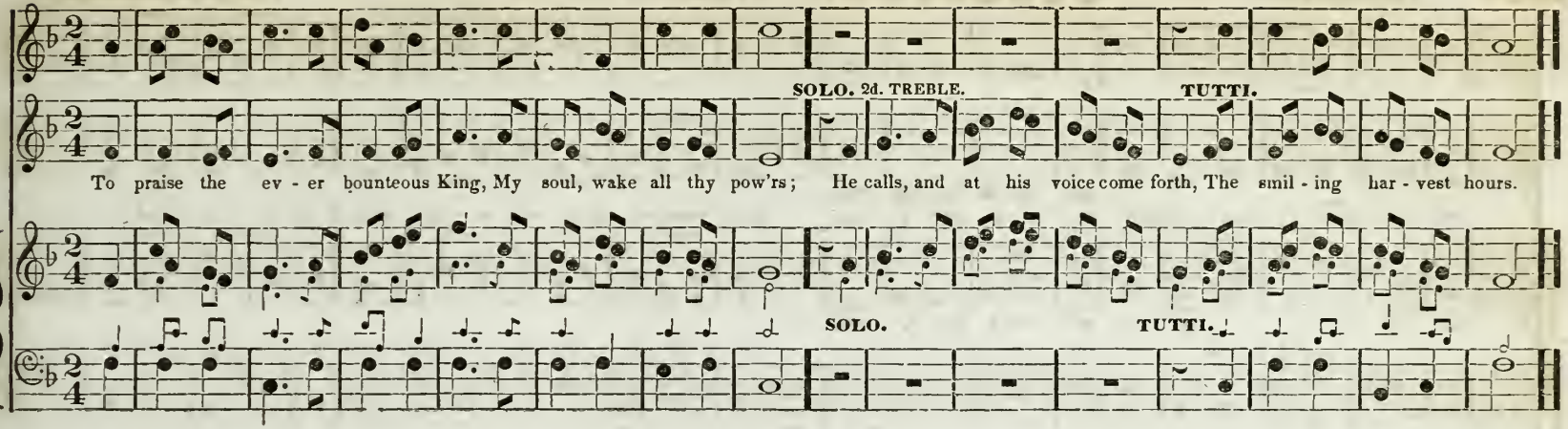
ARCHDALE. C. M. M # Two Stanzas.

A. Law.
Hymn or Short Anthem.



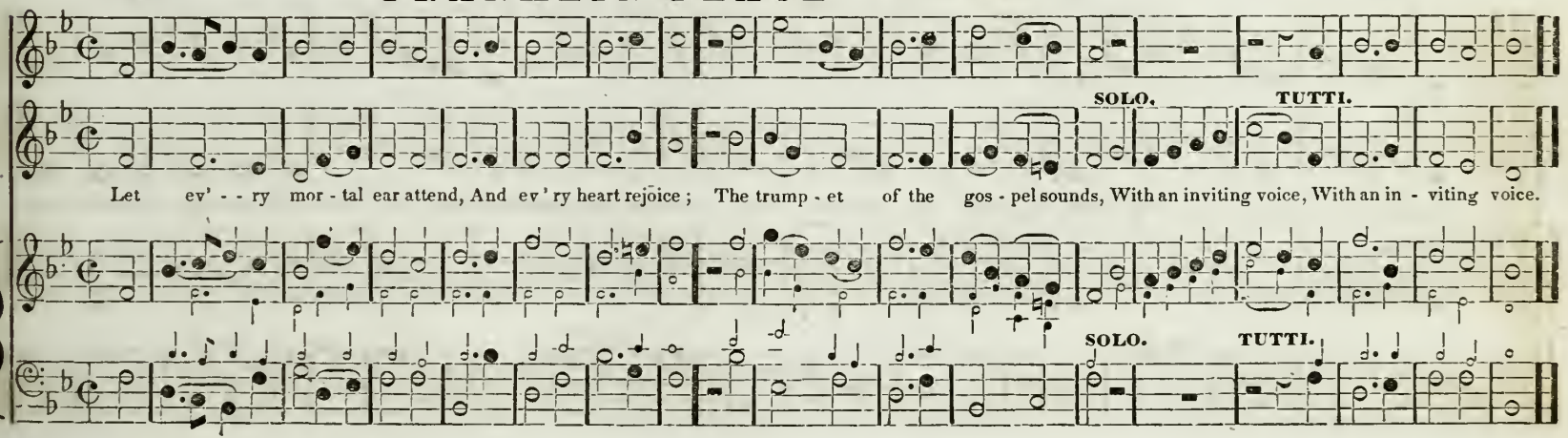
UN POCO ALLEGRETTO.

WINTHROP. C. M. M



ALLEGRO.

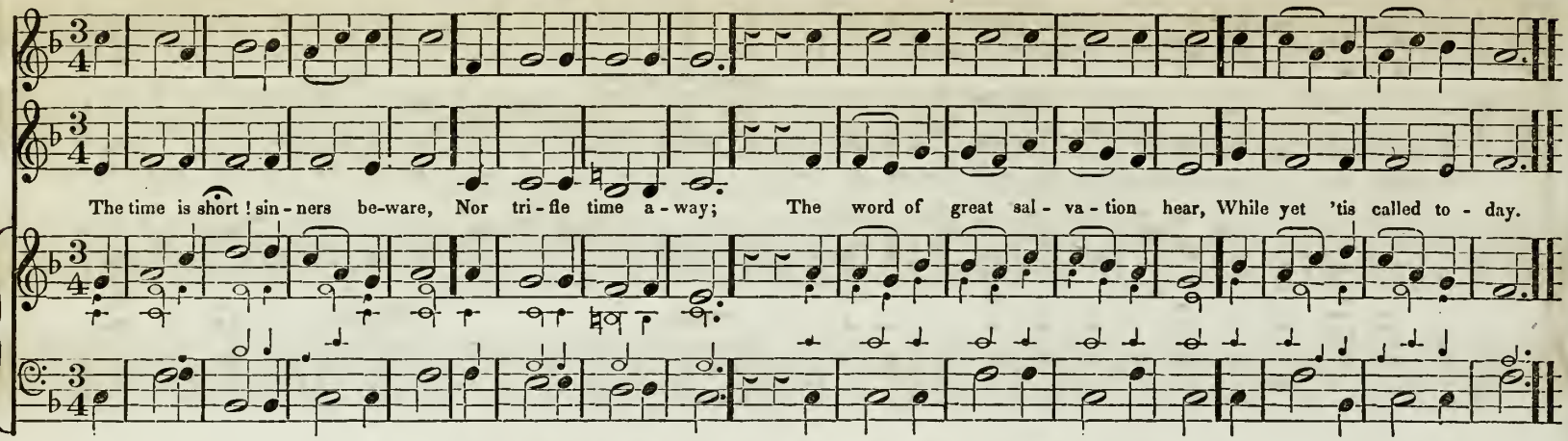
FRANKLIN PLACE. C. M. M



ALLEGRETTO.

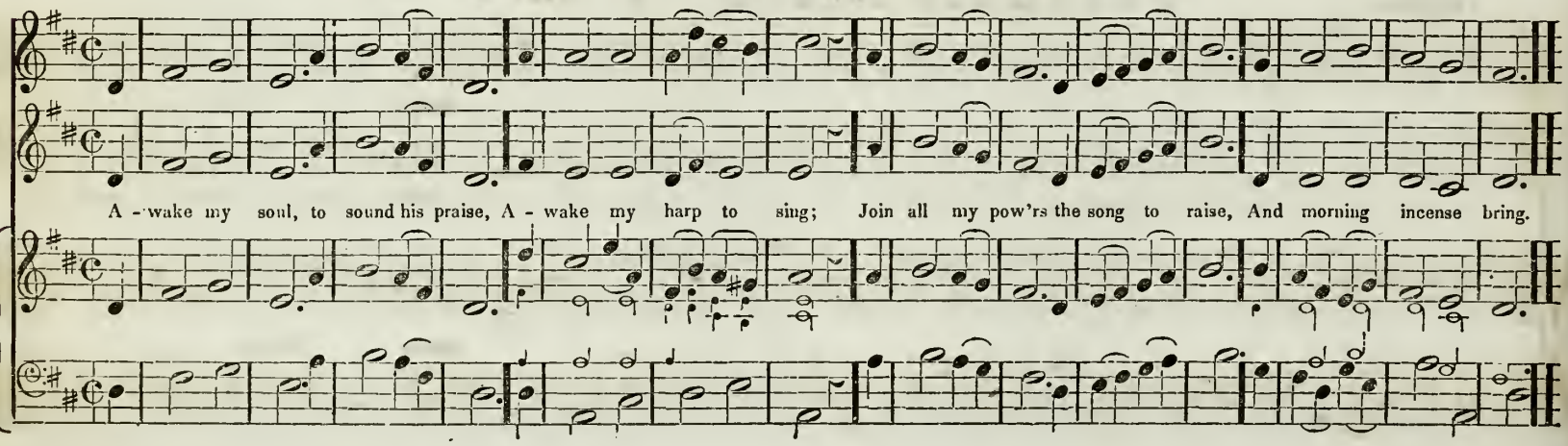
ETERNITY. C. M. M

From the American Harp.



ALLEGRO ASSAI.

MORNING HYMN. C. M. M

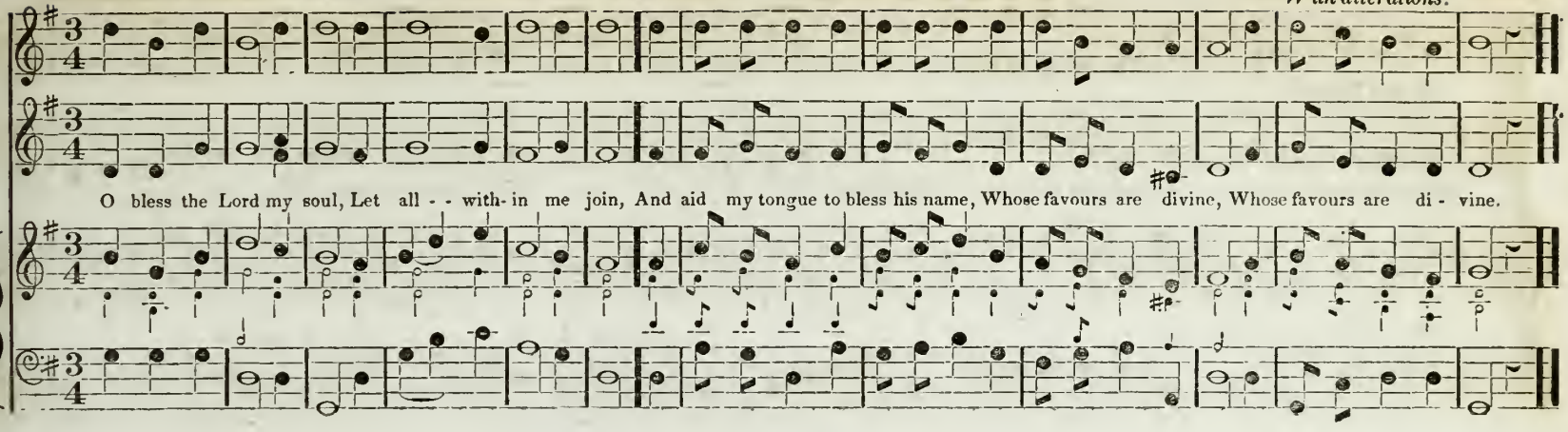


ALLEGRETTO MODERATO.

HAVRE. S. M.

M #

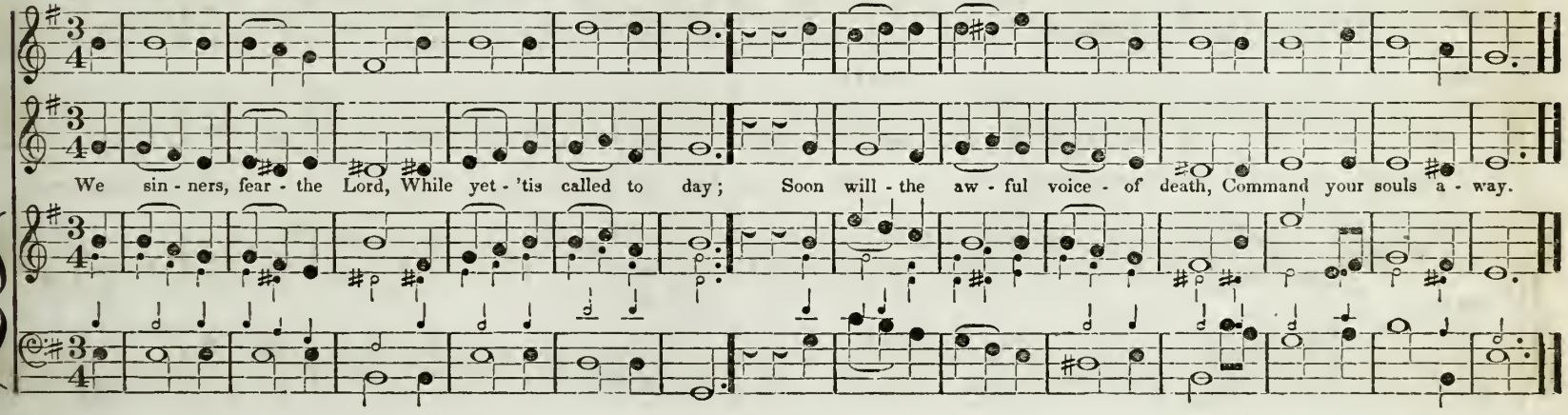
W Billings.
With alterations.



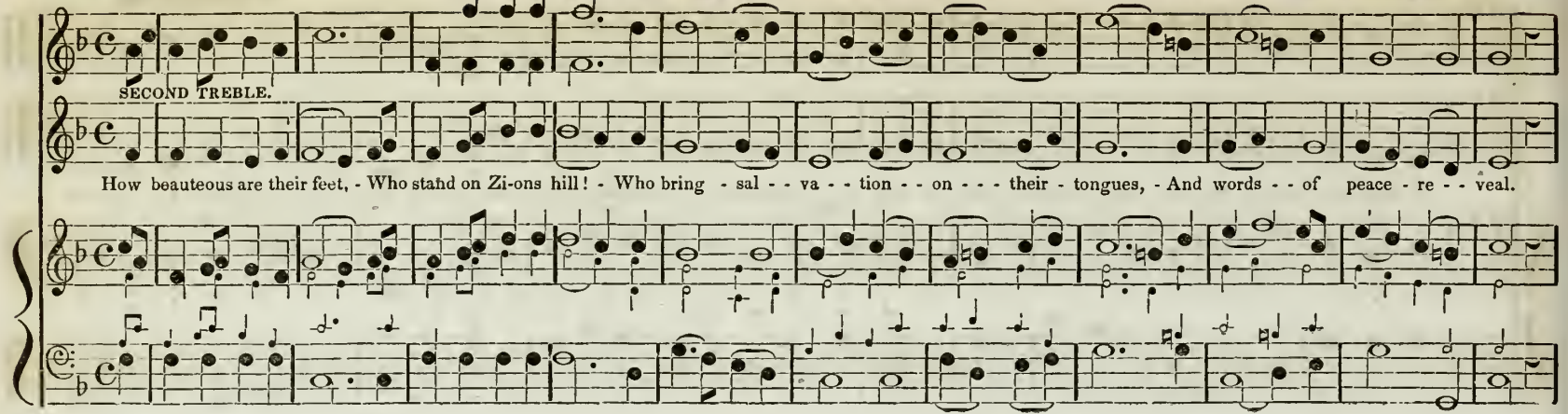
ALLEGRETTO MODERATO.

SNOWHILL. S. M.

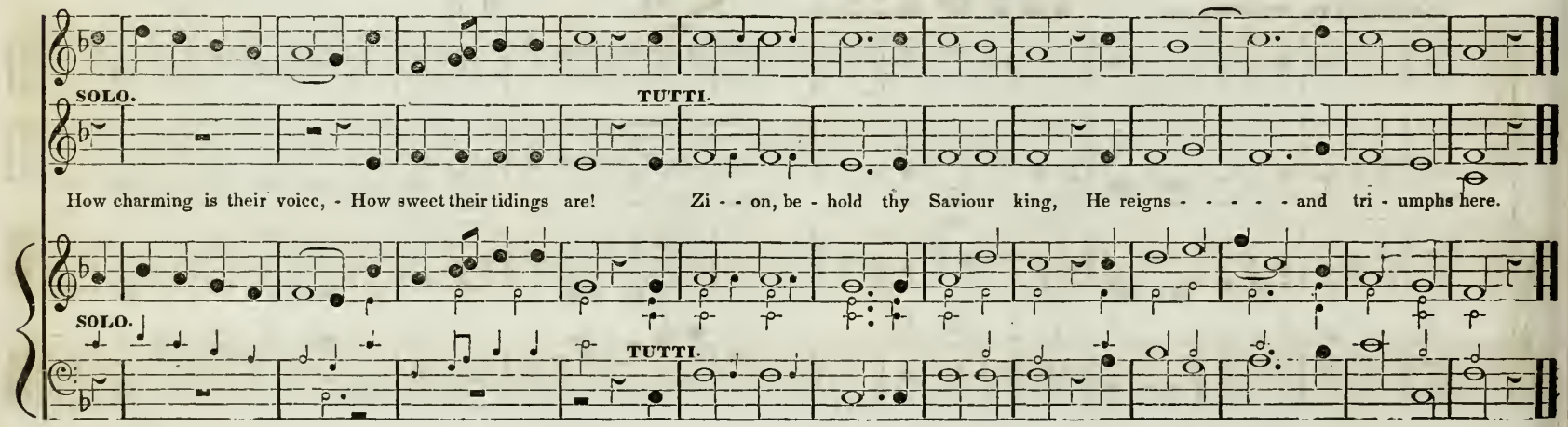
M b



184 UN POCO ALLEGRO. **EPAPHRAS. S. M.** M # **Two Stanzas.**



SECOND STANZA.

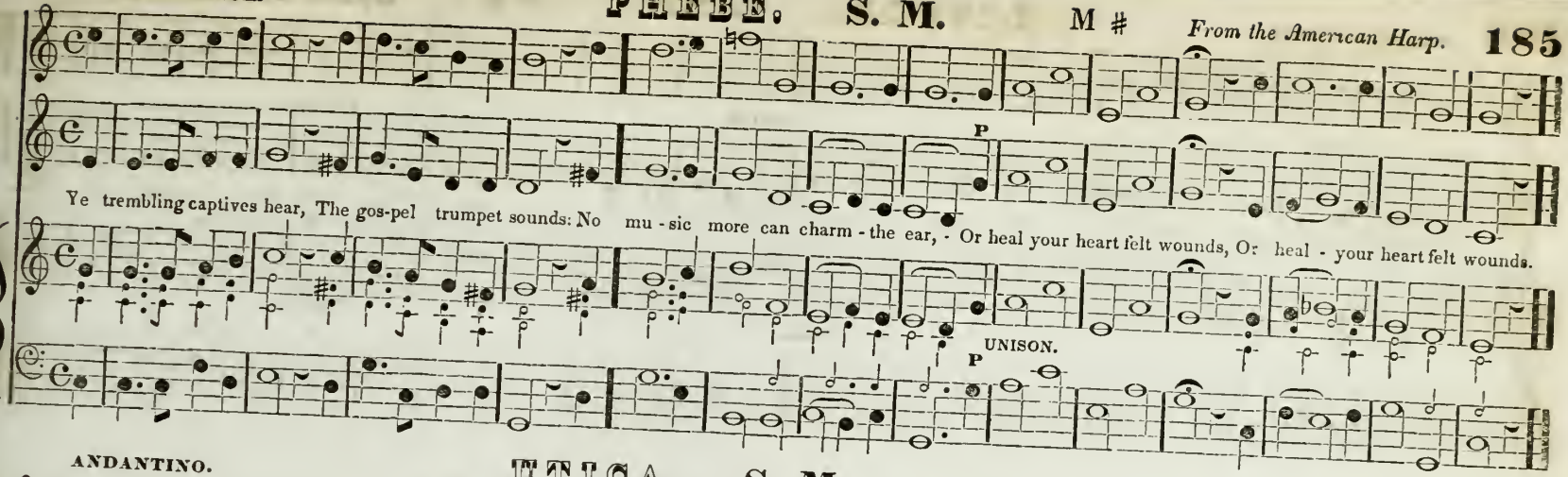


ALLEGRO VIVACE.

PHEBE. S. M.

M #

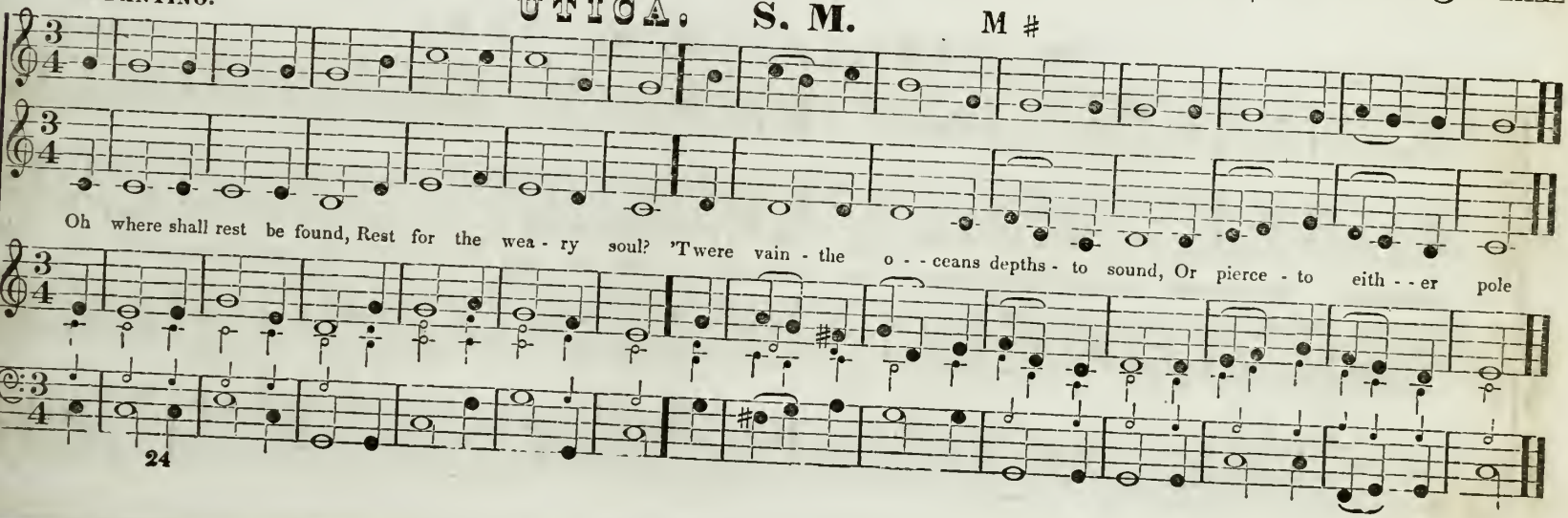
From the American Harp.



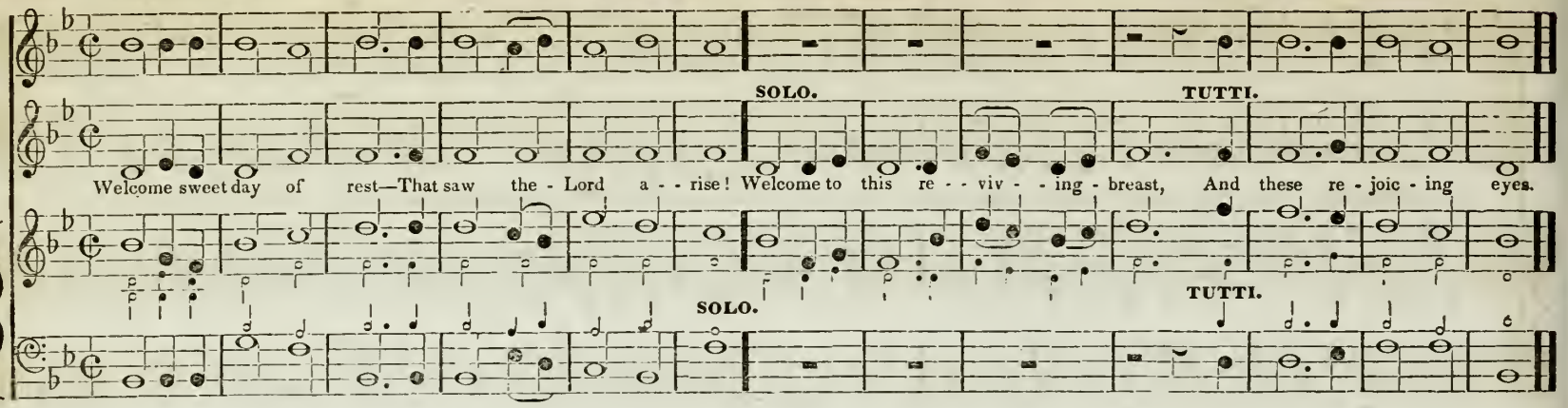
ANDANTINO.

UTICA. S. M.

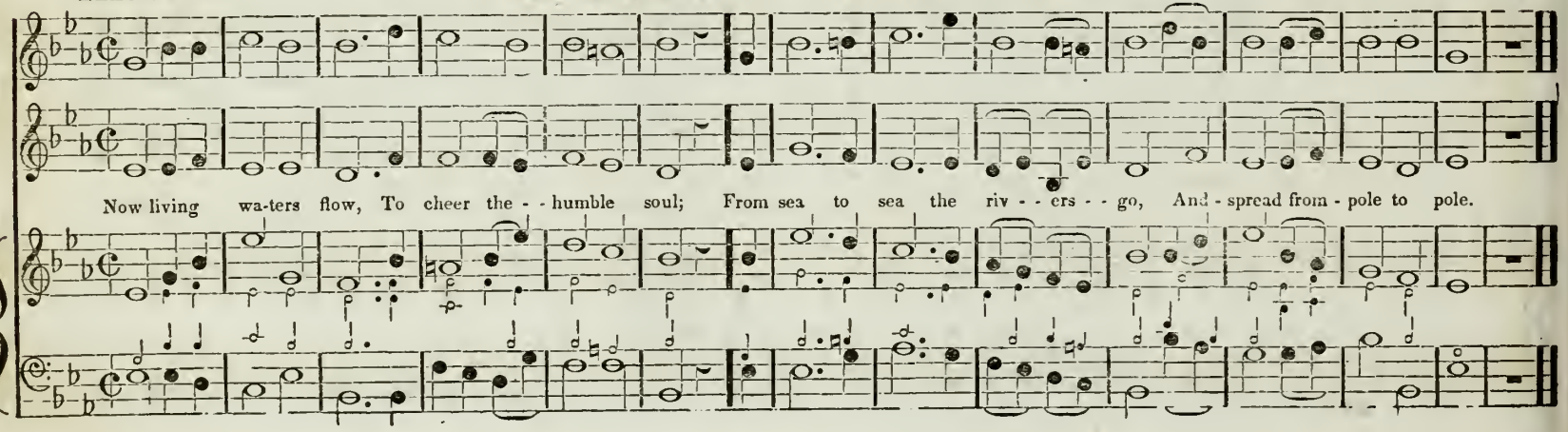
M #



186 ALLEGRO ASSAI. **LISBON. S. M.** M # **Hymn Chant.** D. Read.

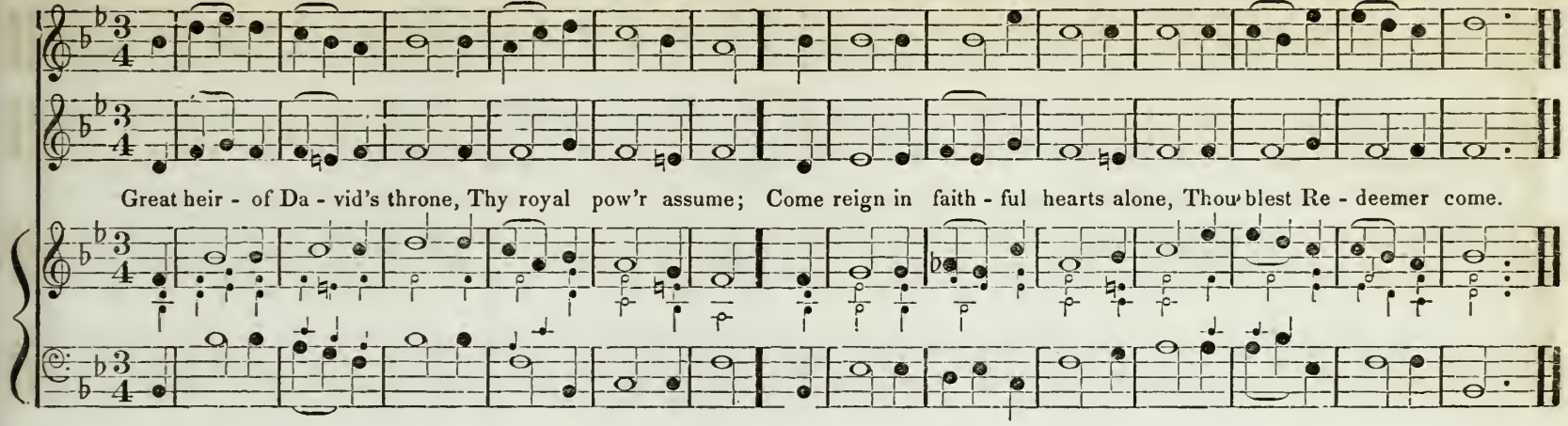


ALLO: ASSAI. **WATCHMAN. S. M.** M # Leach.



ALLEGRETTO.

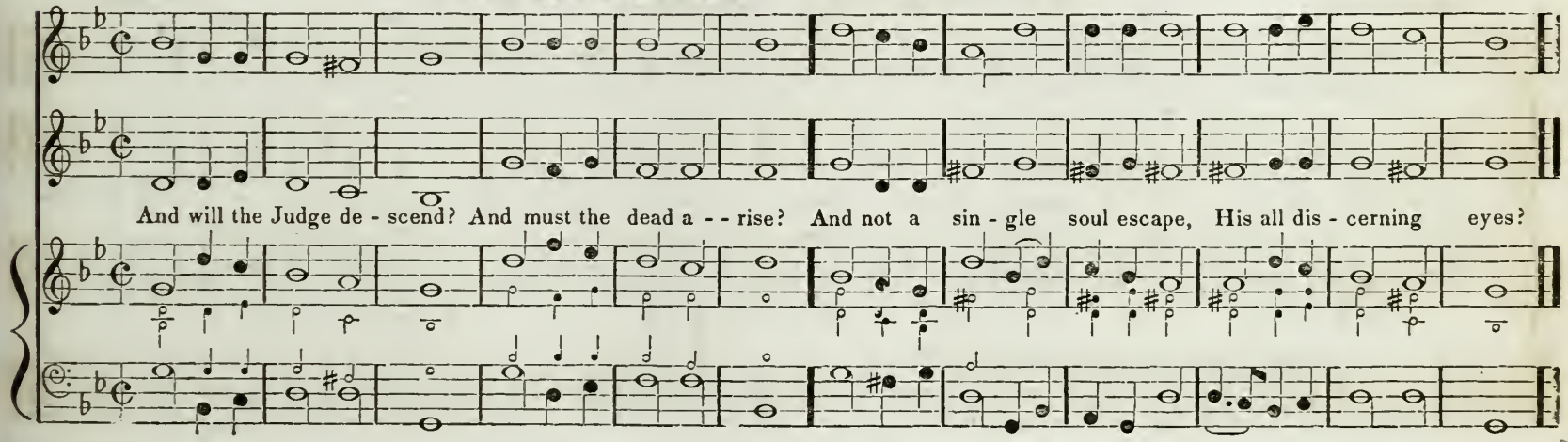
INVERNESS. S. M. M ♯



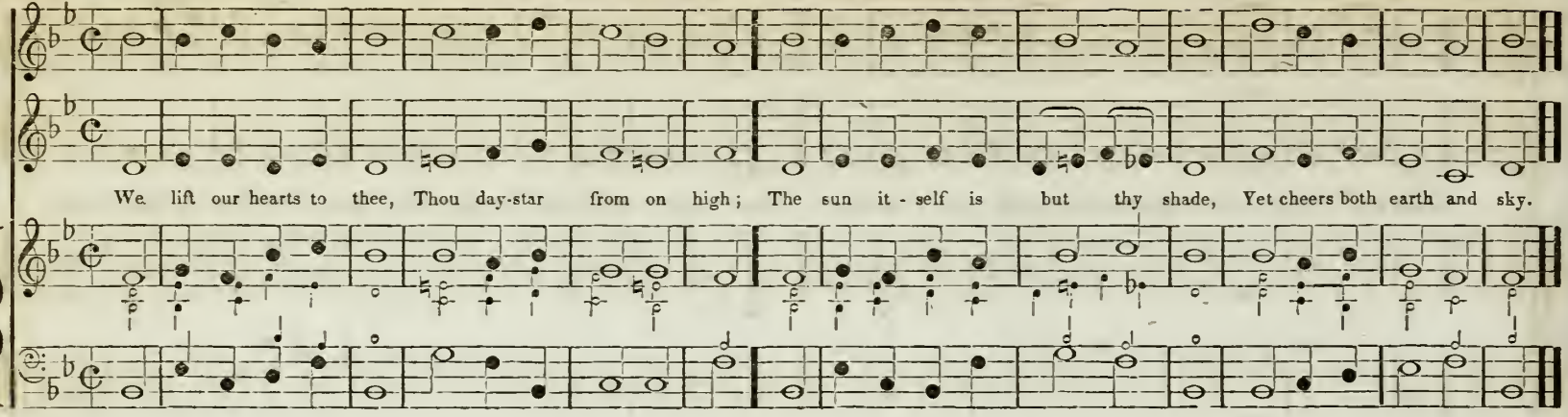
ALLEGRO.

AYLESBURY. S. M. M ♭

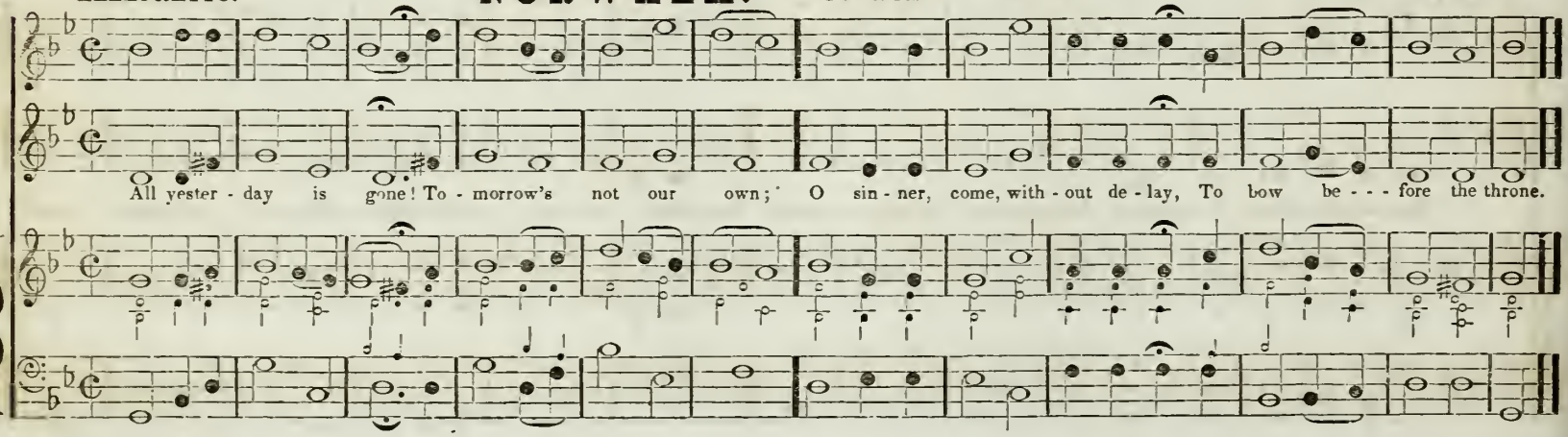
Dr. Green.



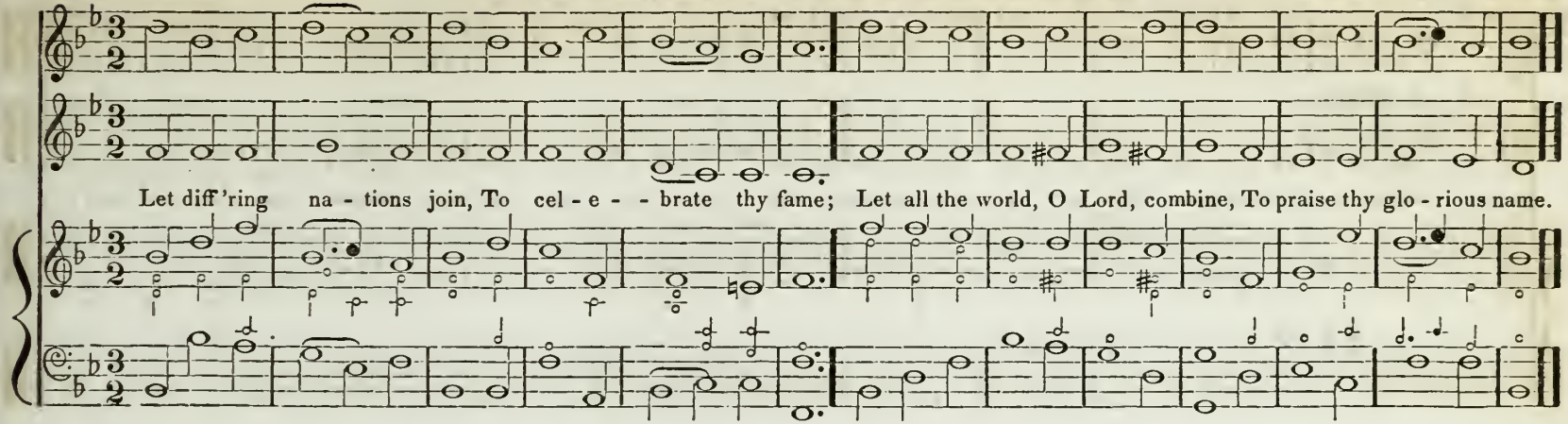
188 ALLEGRO MODERATO. **OLMUTZ. S. M.** M # Gregorian Chant 'Magnificat.'



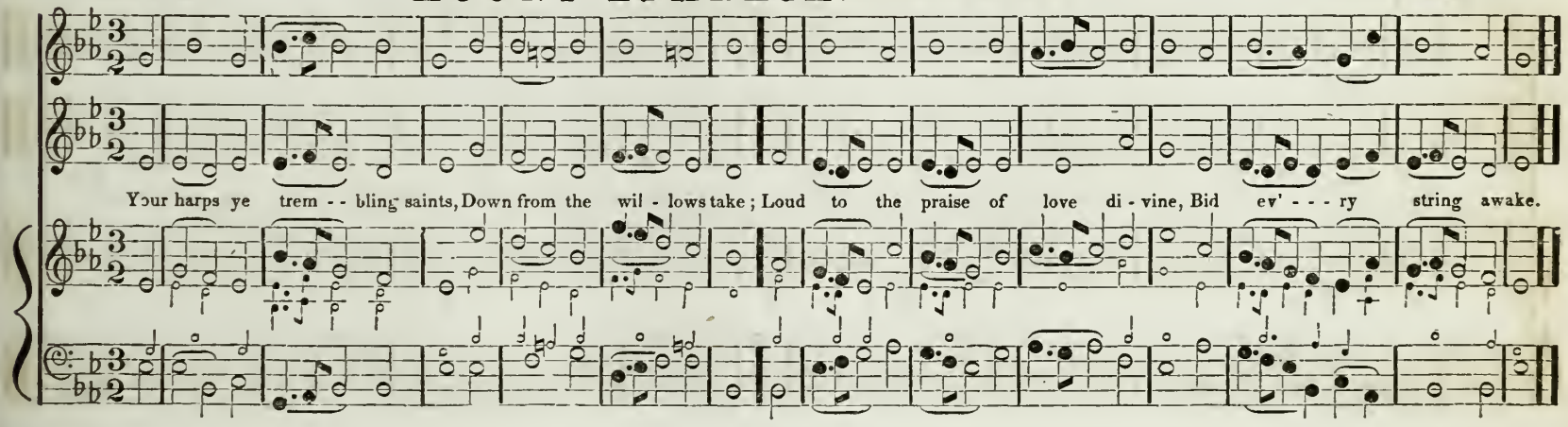
ALLEGRETTO. **NORWALK. S. M.** M b Mather.



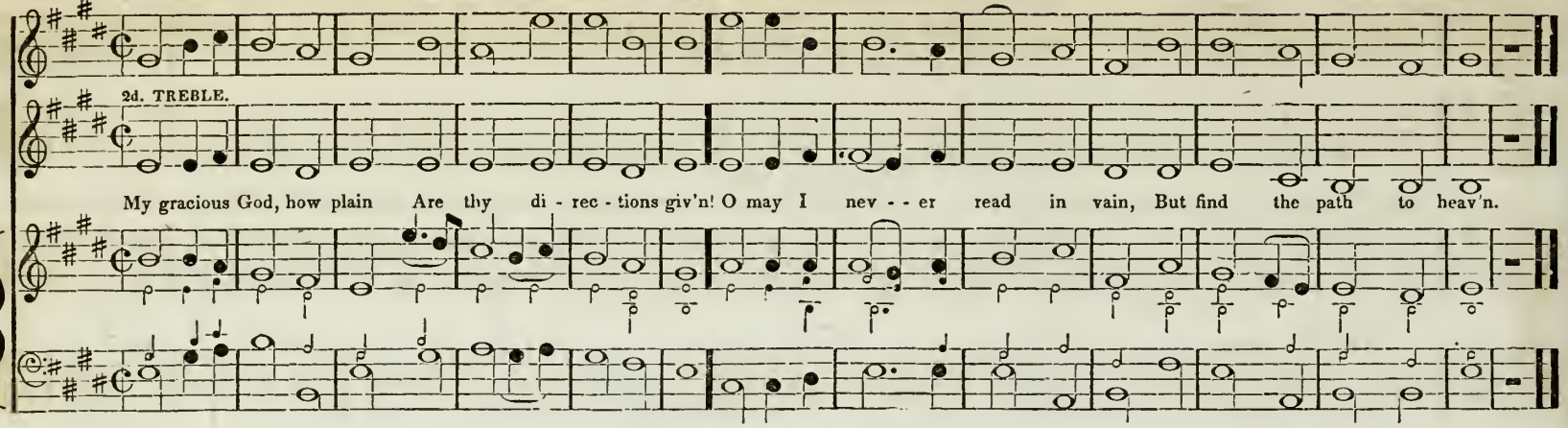
ALLEGRO. **FAIRFIELD. S. M.** M # R. Harrison.



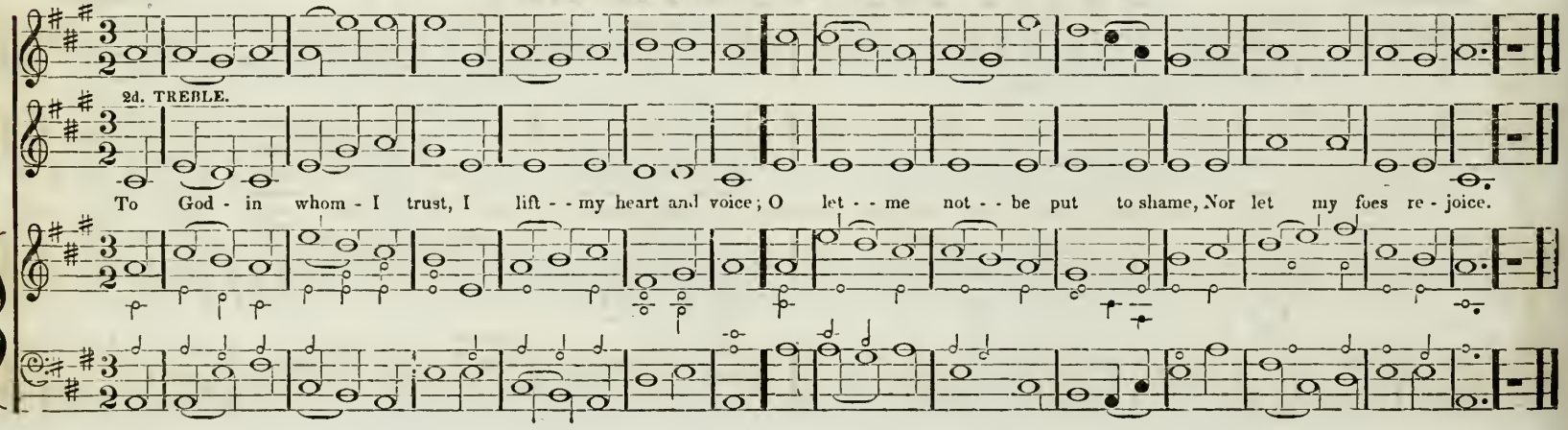
ALLEGRO. **MOUNT EPHRAIM. S. M.** M # Milgrove.



190 ALLEGRO. **MORNINGTON. S. M.** M # Mornington.

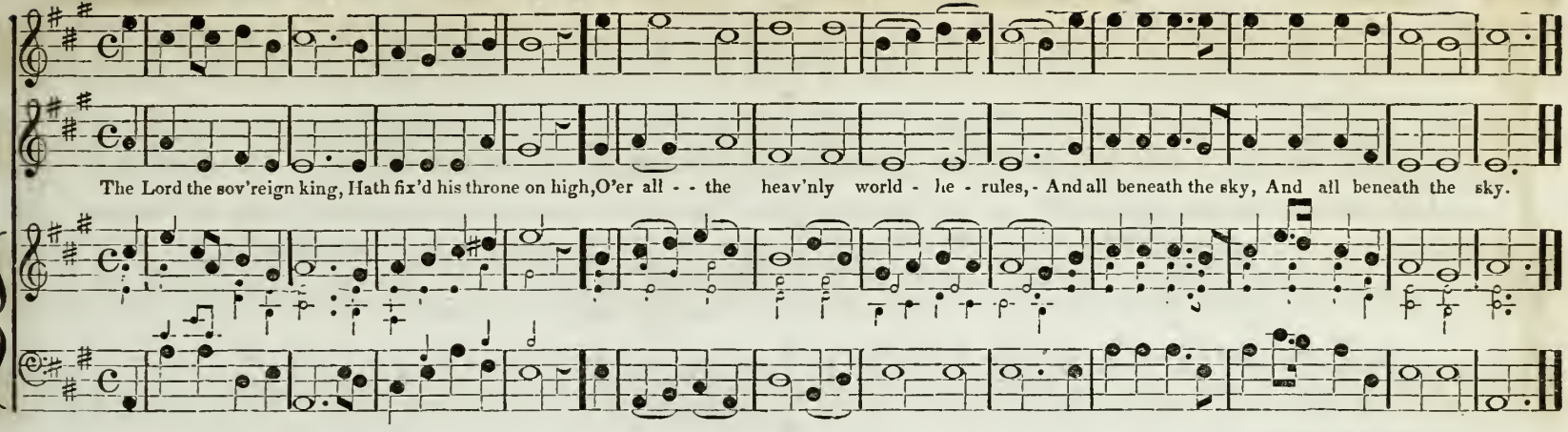


ALLEGRETTO. **THACHER. S. M.** M # Handel.



ALLEGRETTO MODERATO.

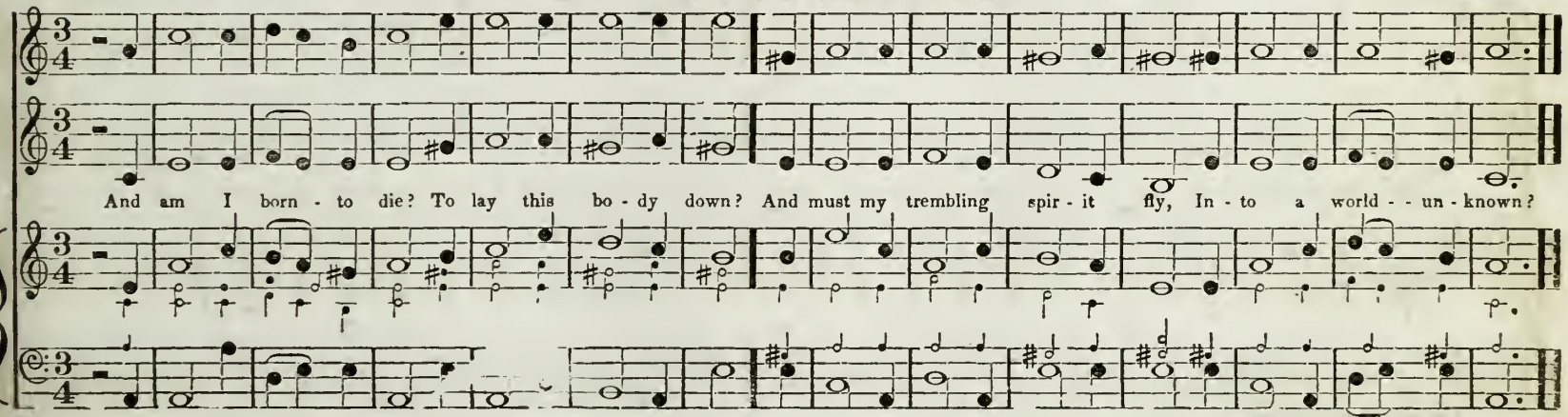
ALBEE. S. M. M



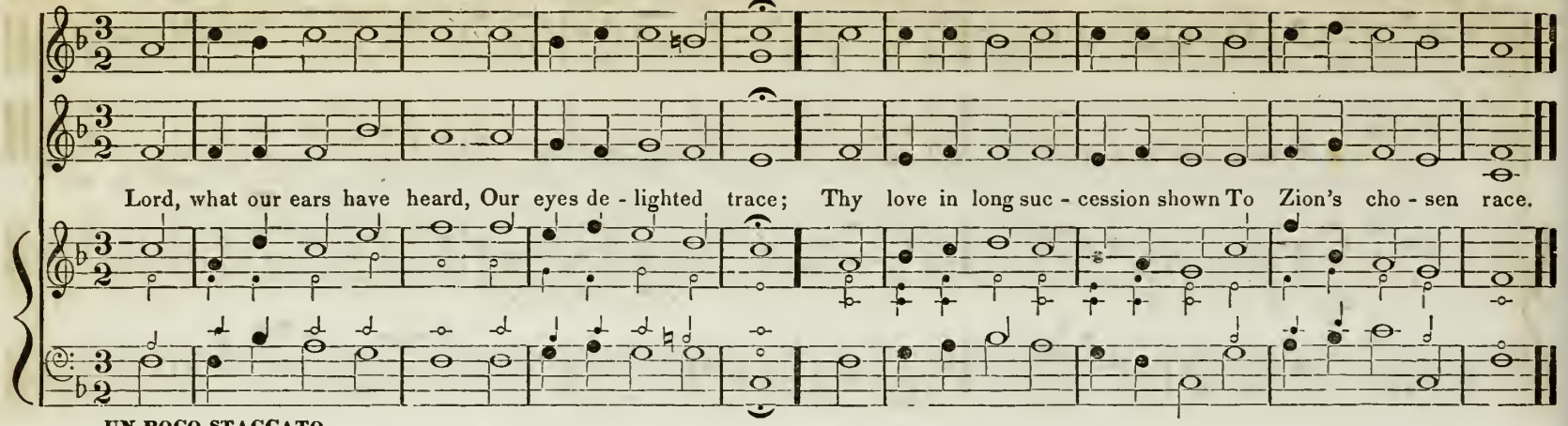
ALLEGRETTO QUASI MODERATO.

LITTLE MARLBOROUGH. S. M. M

A. Williams Coll.

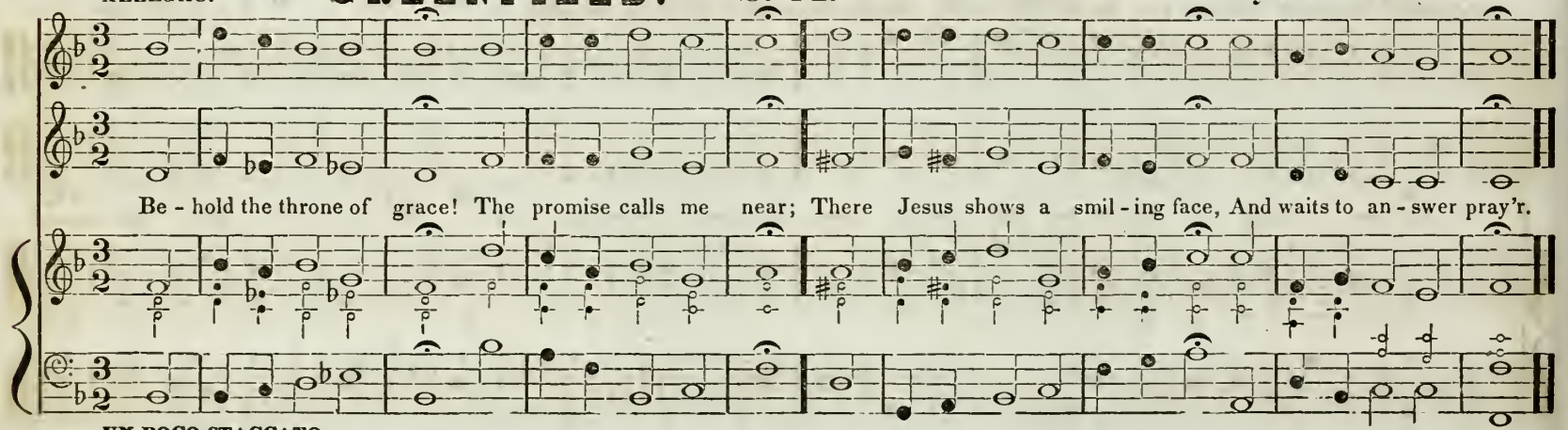


192 ALLEGRO. **DOVER. S. M.** M # **Hymn Chant.** T. Williams Coll.



UN POCO STACCATO.

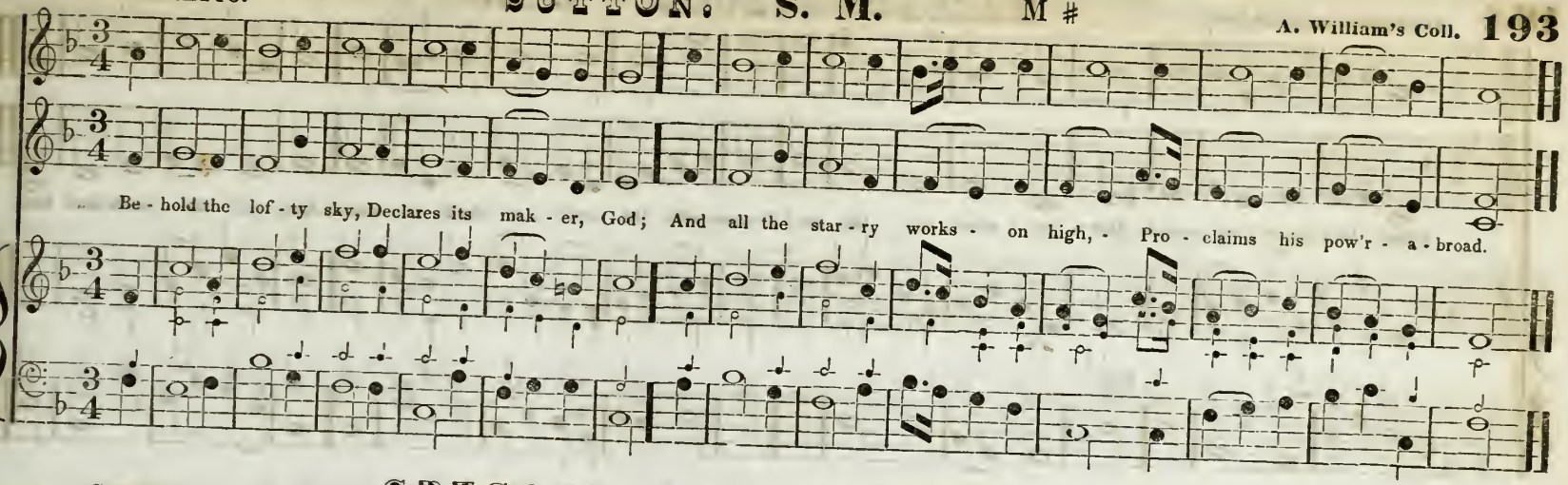
ALLEGRO. **GREENFIELD. S. M.** M # **Hymn Chant.**



UN POCO STACCATO.

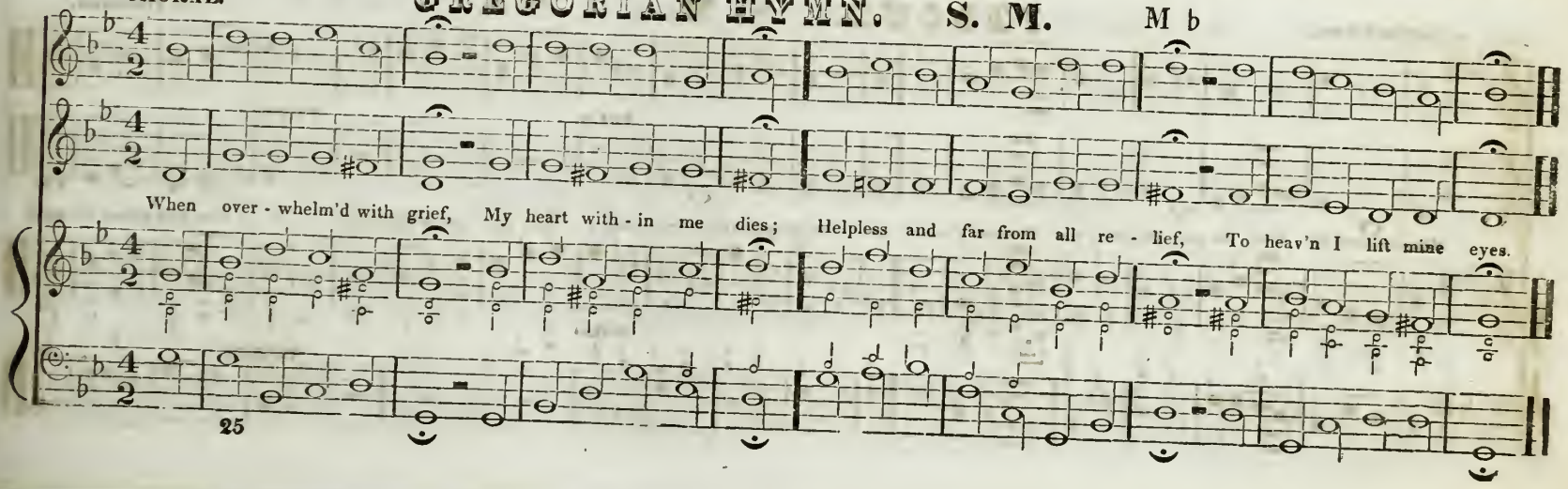
ALLEGRETTO.

SUTTON. S. M. M



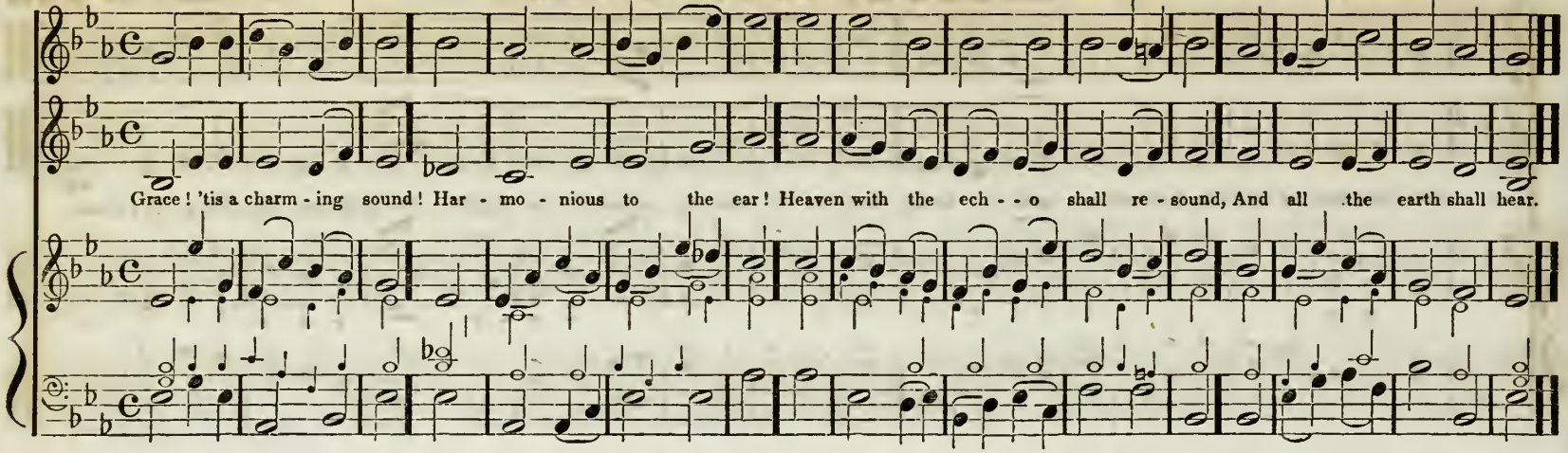
CHORAL.

GREGORIAN HYMN. S. M. M b



ALLEGRO MODERATO.

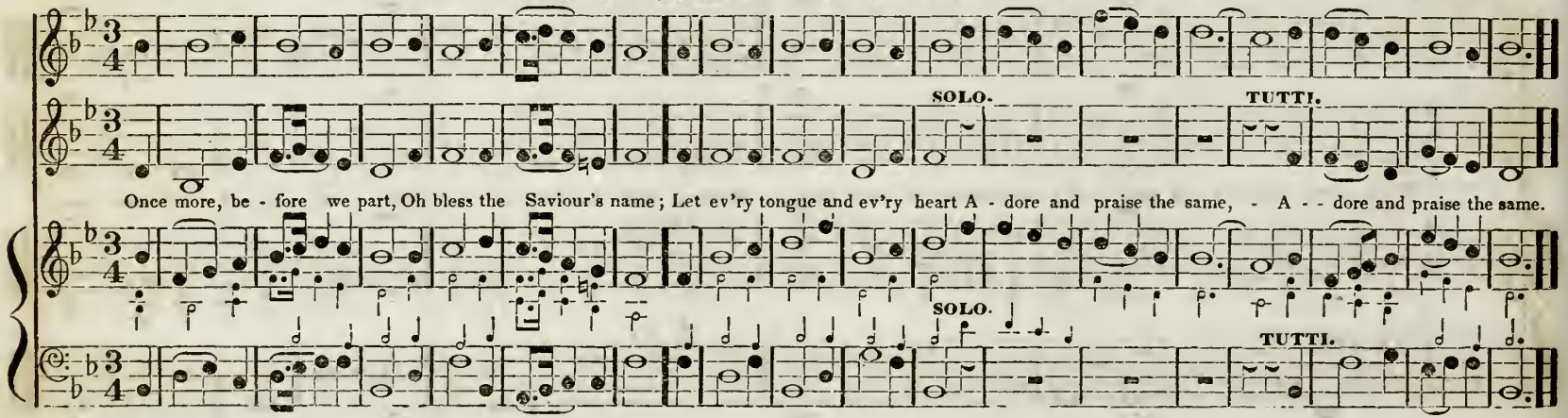
MASSACHUSETTS. S. M. M



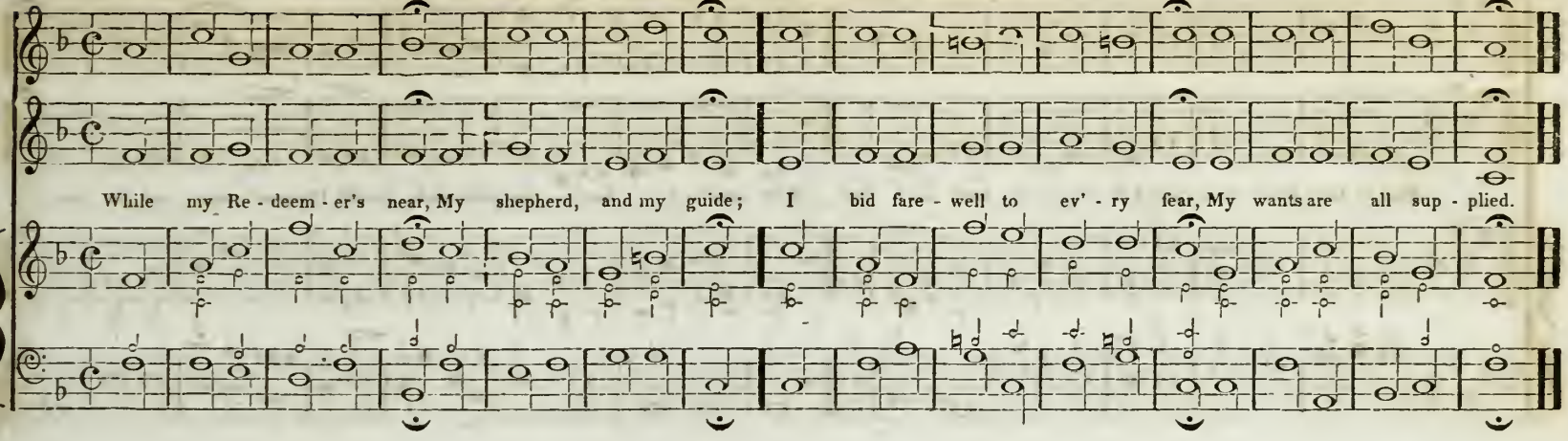
ALLEGRETTO.

FROOME. S. M. M

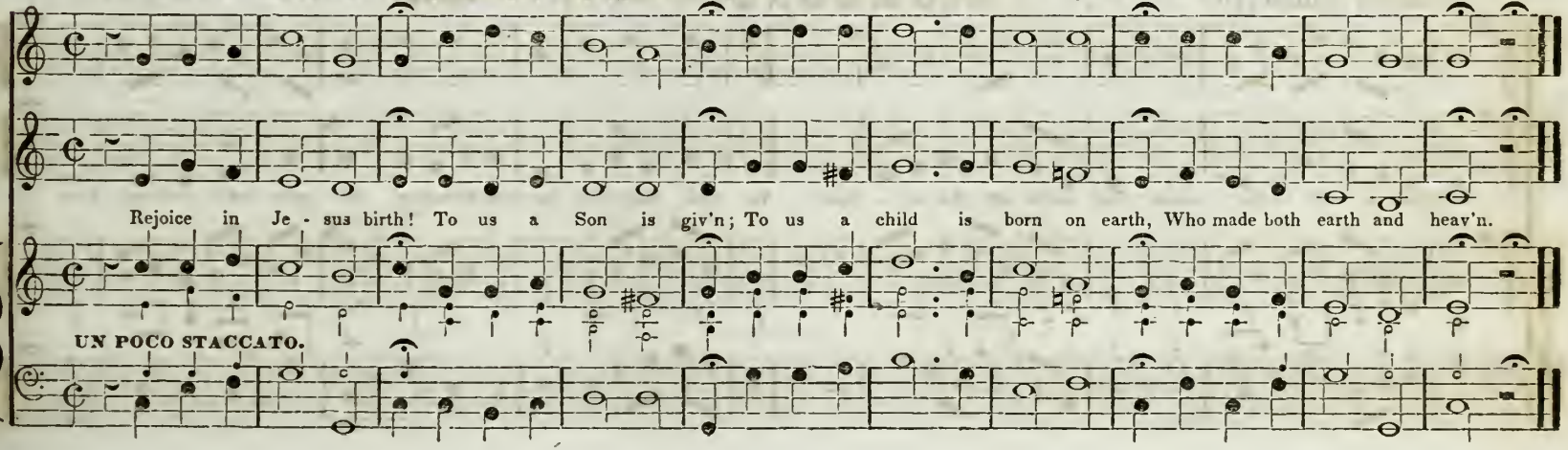
J. Husband.



CHORAL. **NEW DARTMOUTH. S. M.** M #

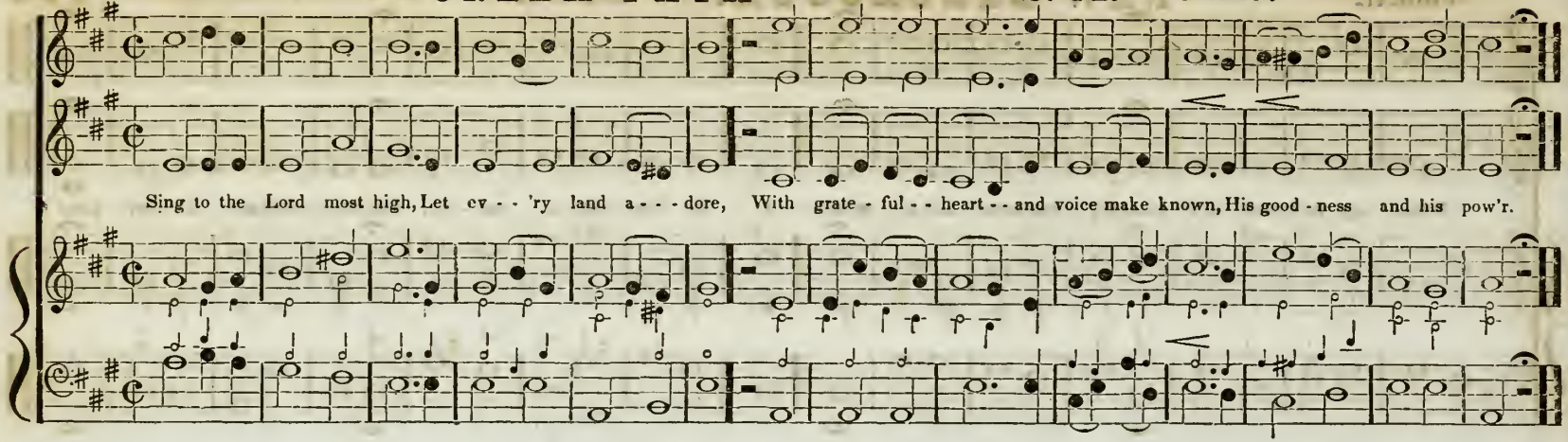


ALLA BREVE. **CHRISTMAS CHANT. S. M.** M # **Hymn Chant.** *From the American Harp.*



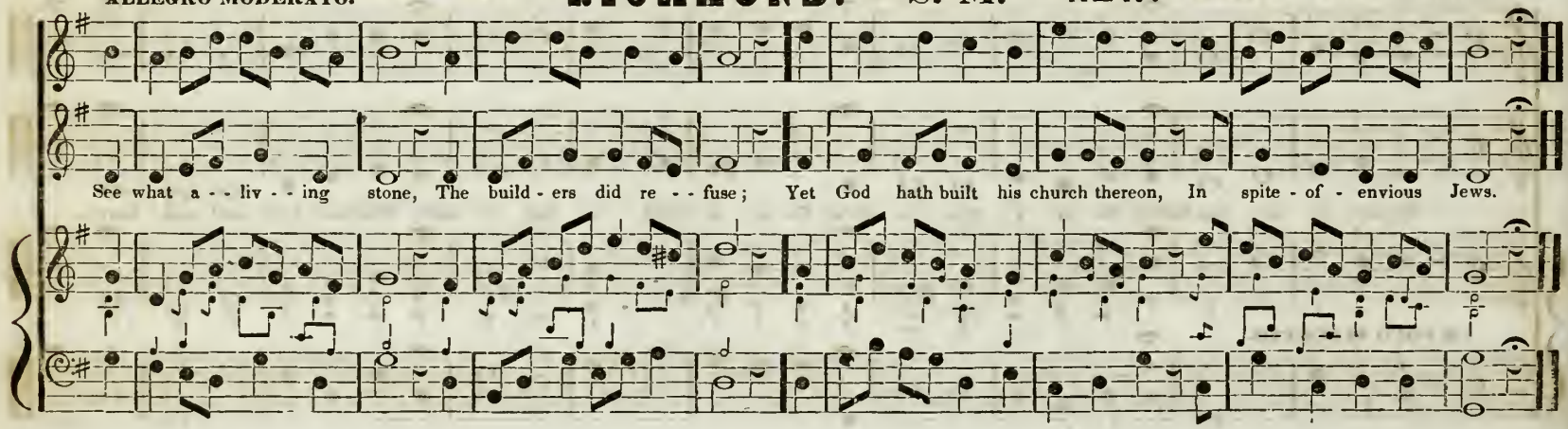
ALLEGRO ASSAI.

GREEK PATH or Cheshire. S. M. NEW.

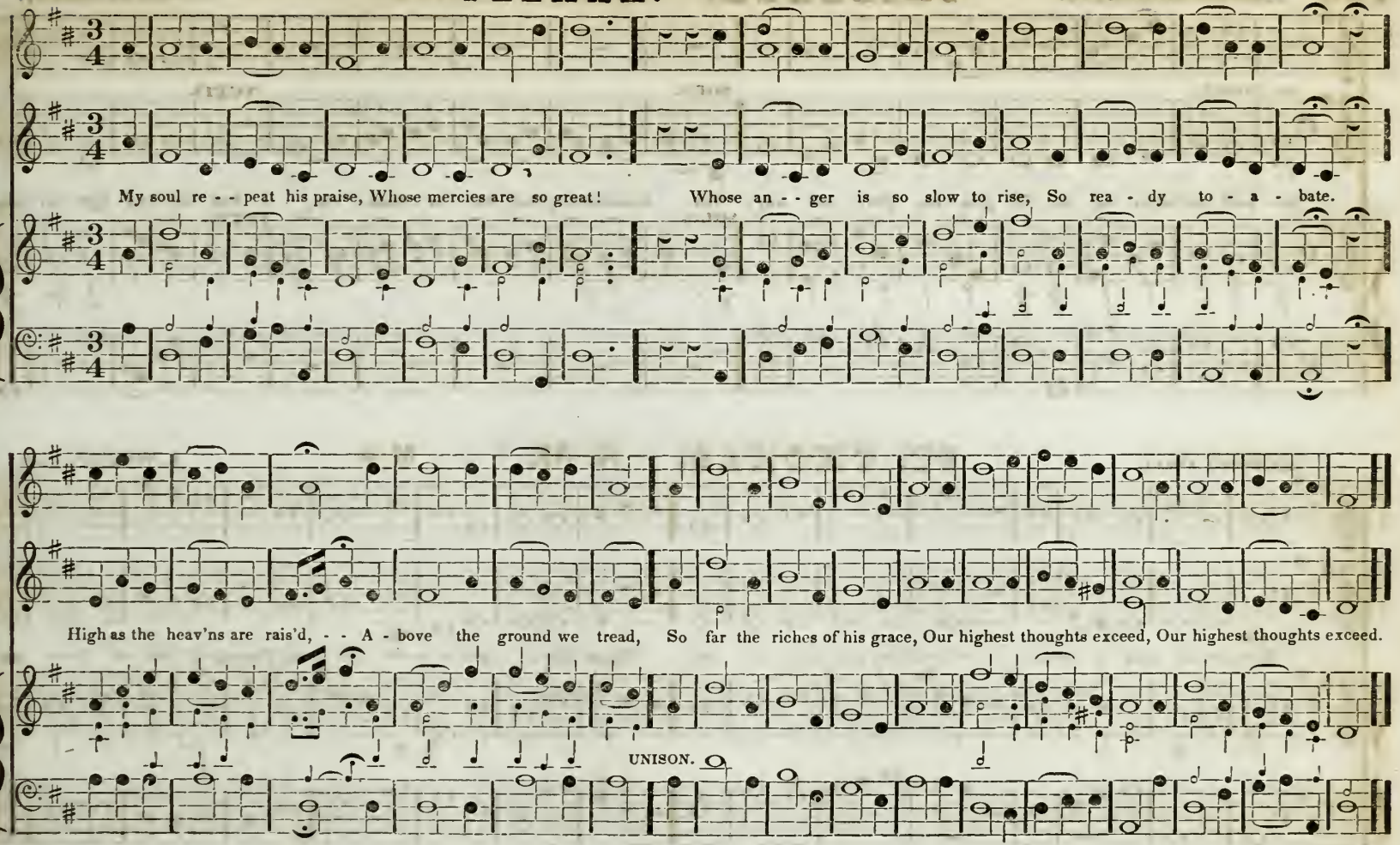


ALLEGRO MODERATO.

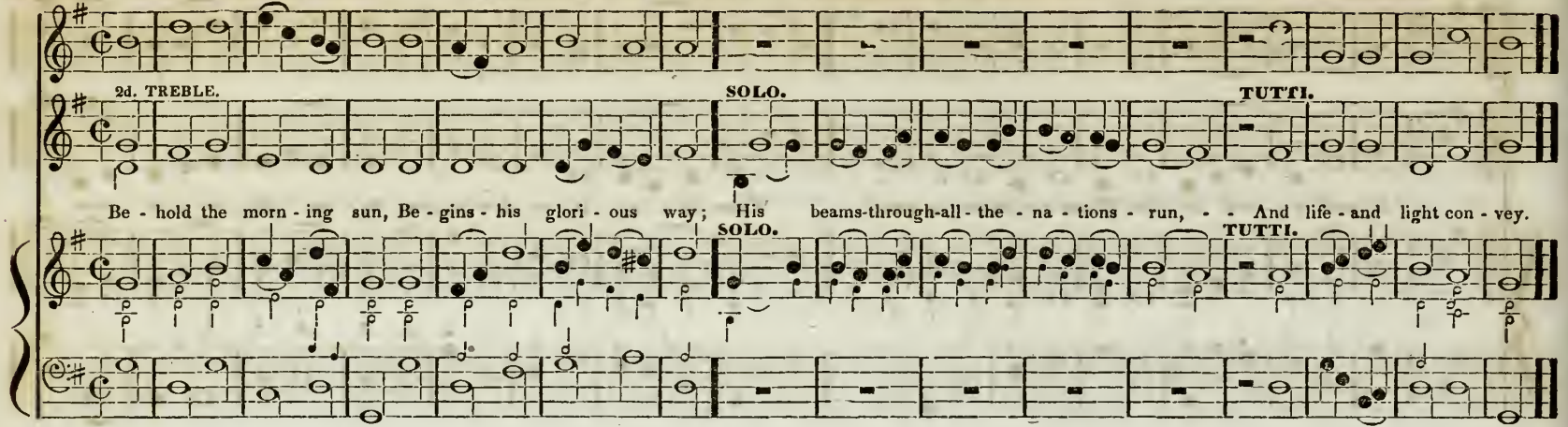
RICHMOND. S. M. NEW.



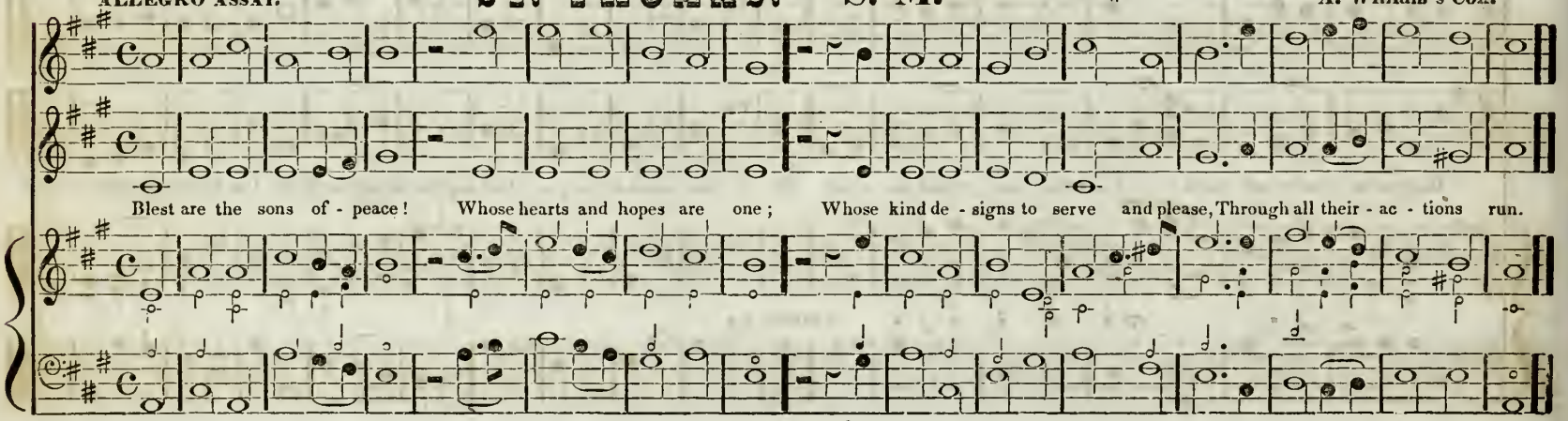
ALLEGRETTO. **PELHAM. S. M.** F. Giardini.



198 ALLEGRO MODERATO. **SHIRLAND. S. M.** M # Stanley.



ALLEGRO ASSAI. **ST. THOMAS. S. M.** M # A. William's Coll.

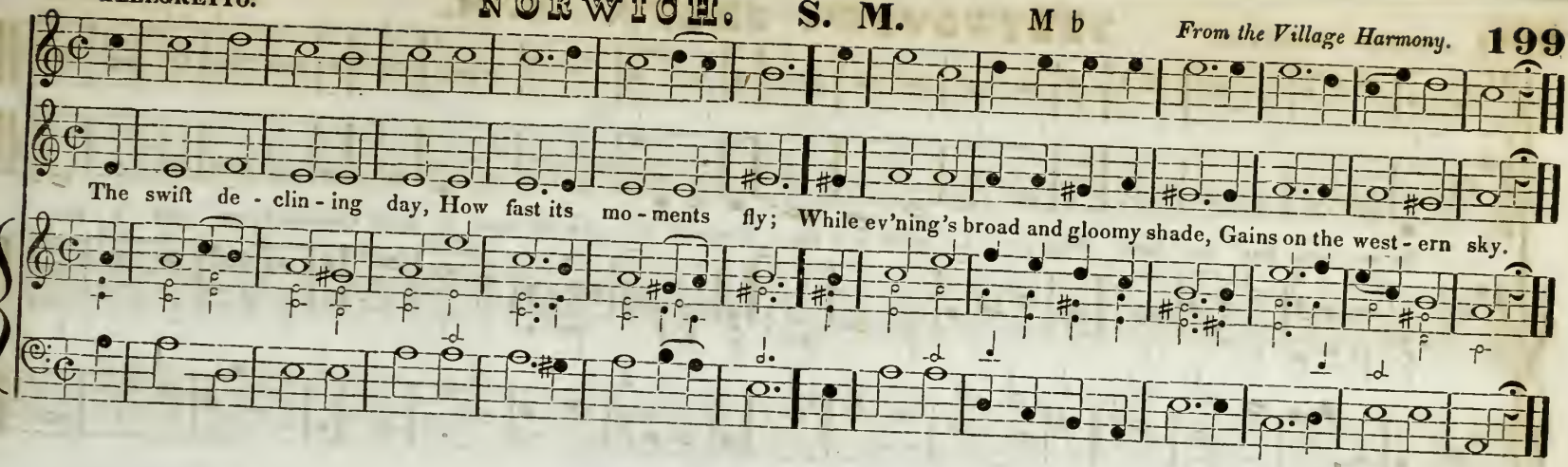


ALLEGRETTO.

NORWICH. S. M.

M b

From the Village Harmony.

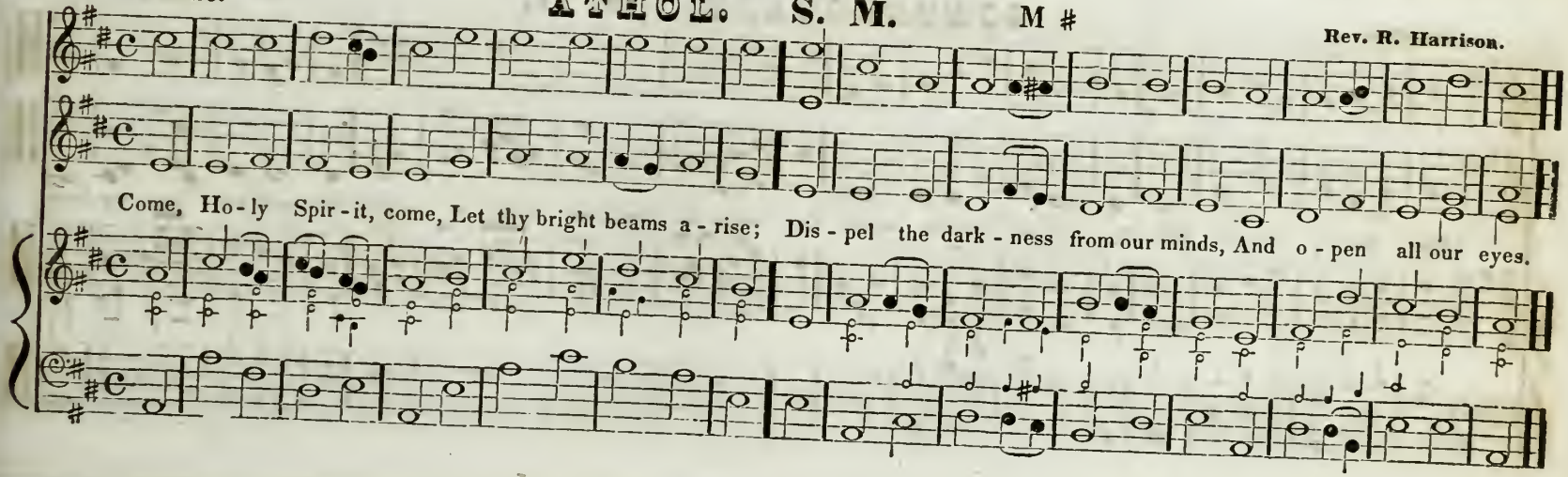


ALLEGRO.

ATHOL. S. M.

M #

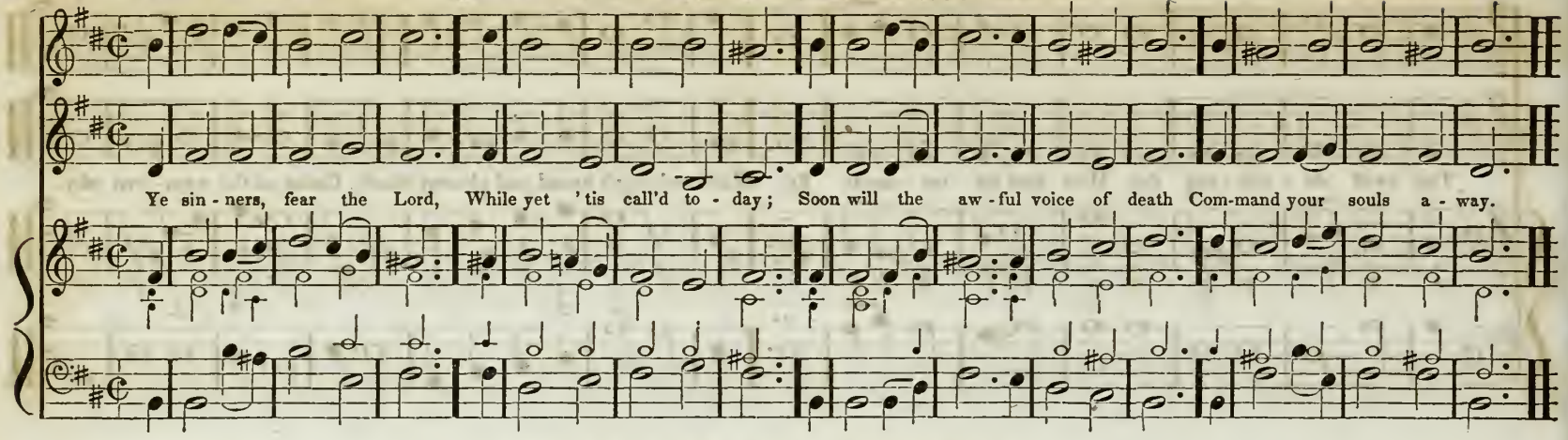
Rev. R. Harrison.



200 ALLEGRO MODERATO.

BEETHOVEN'S CHANT. S. M.

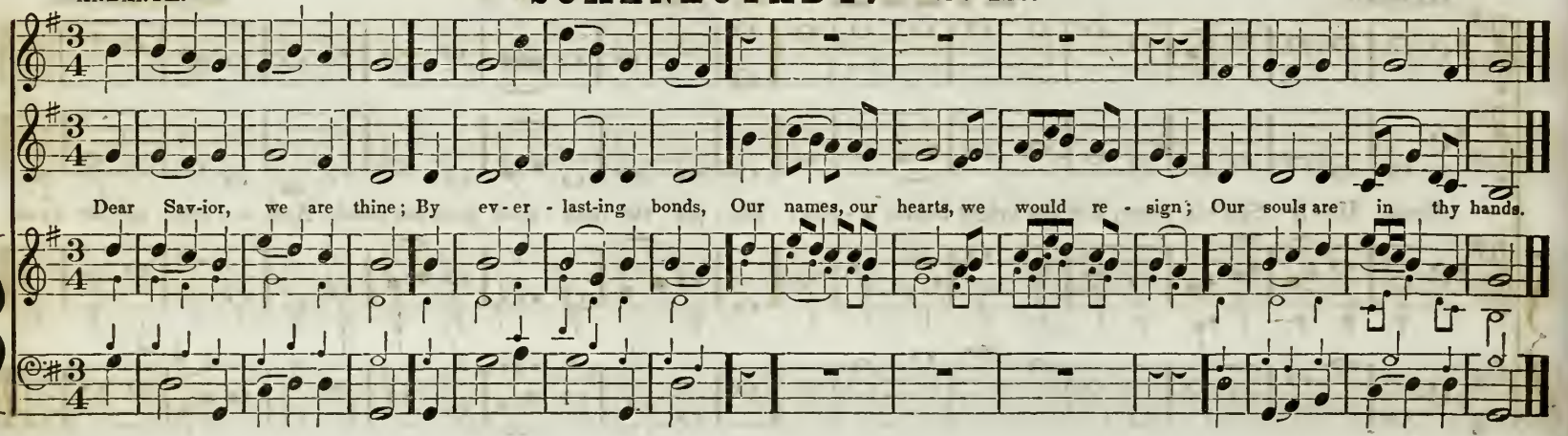
M b



ANDANTE.

SCHENECTADY. S. M.

M #



ANDANTE.

NORTH CAROLINA. S. M. M

SOLO. TUTTI.

Lord, what our ears have heard, Our eyes de - light - ed trace — Thy love in long suc - ces - - sion shown To Zi-on's cho - sen race.

SOLO.

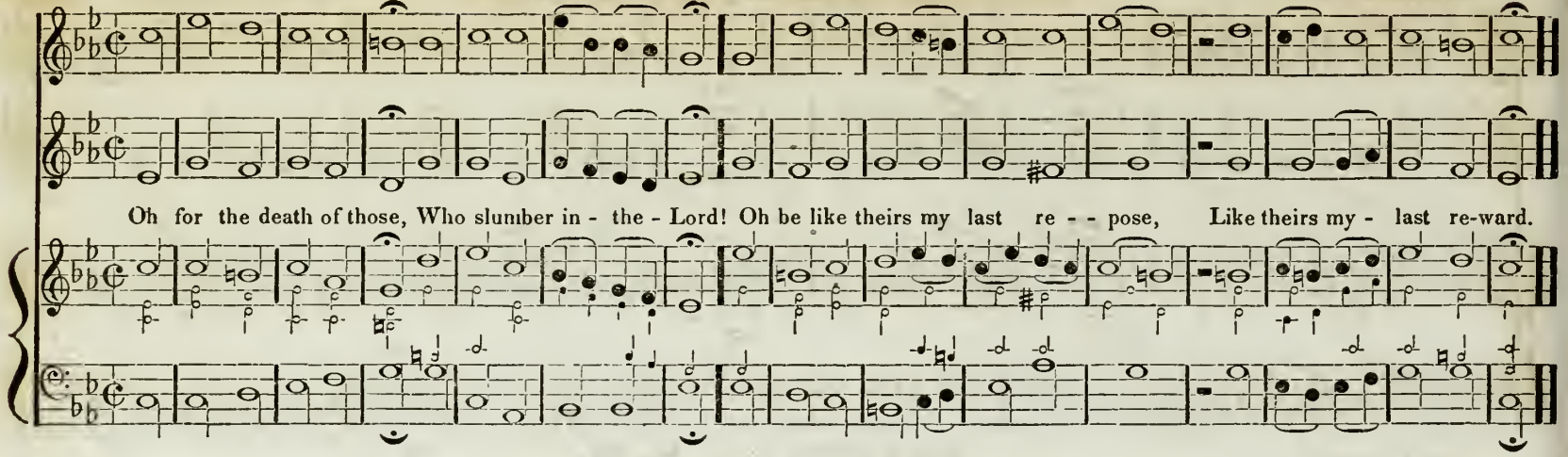
ALLA BREVE.

BERMUDA. S. M. M b

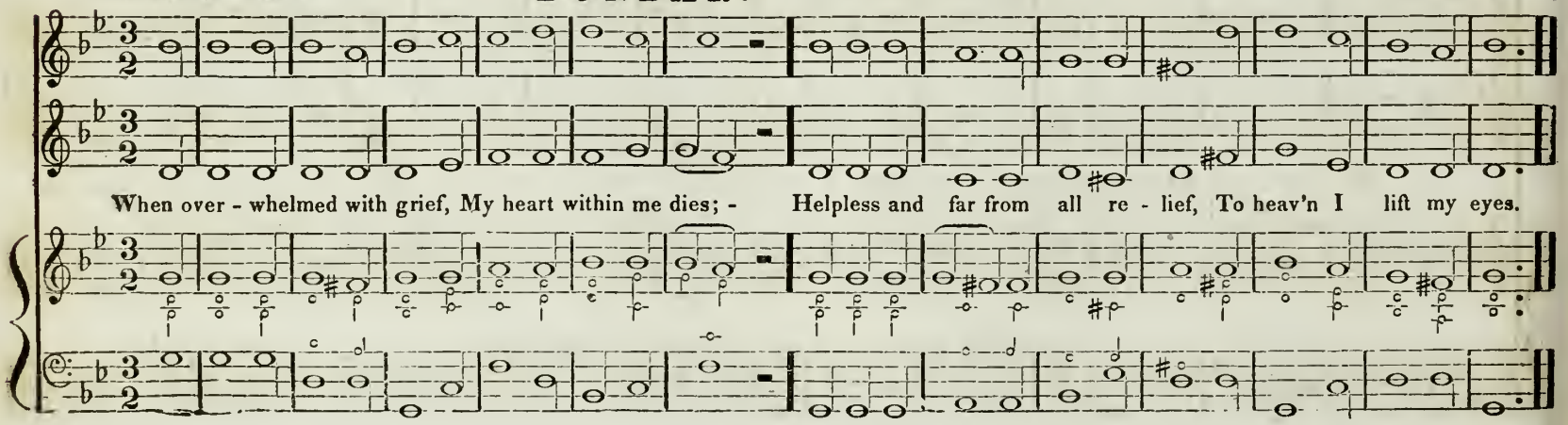
And will the Judge de - scend? And must the dead a - rise? And not a sin - gle soul es - cape His all dis - cern - ing eyes?

26

202 ALLEGRETTO MODERATO. **YARMOUTH. S. M.** M b Jno. Wainwright.



CHORAL STYLE. **DUNBAR. S. M.** M b Corelli.



ALLEGRO ASSAI.

DARTMOUTH. S. M. M

SOLO. TUTTI.

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

SOLO.

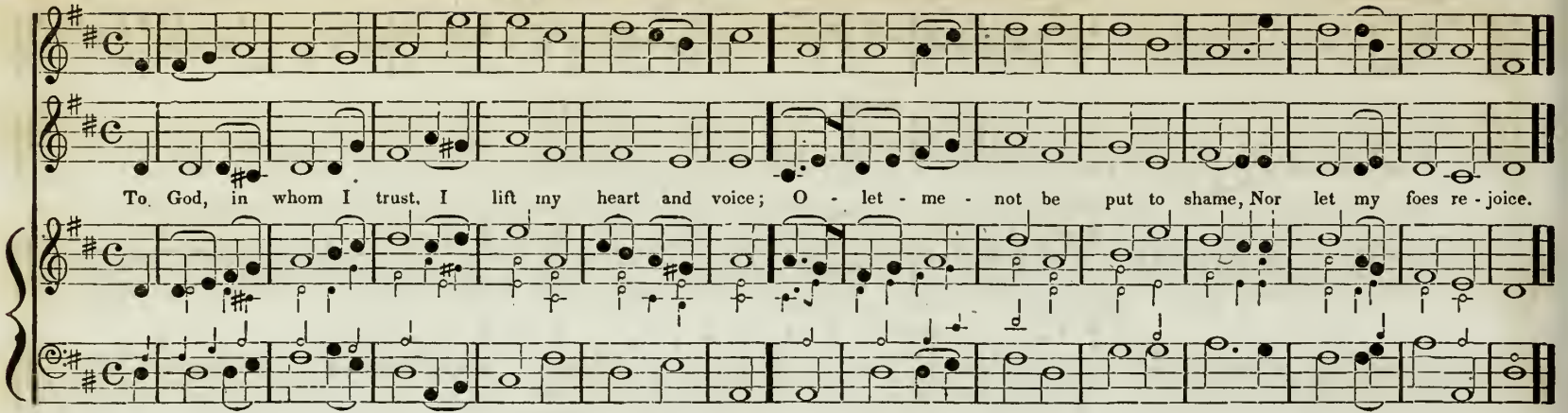
TUTTI.

ALLEGRETTO.

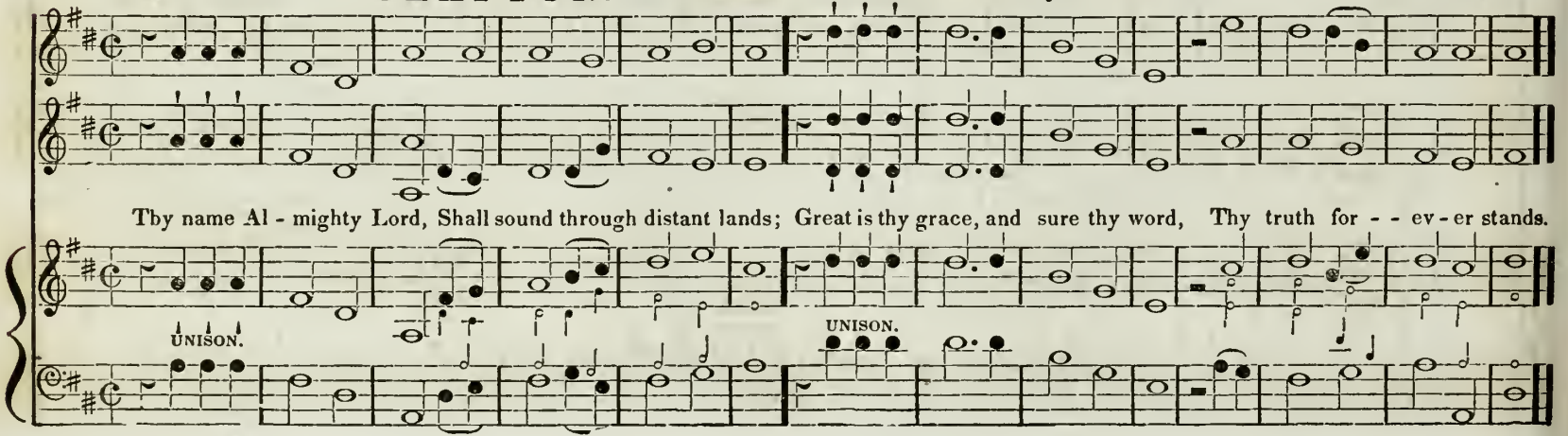
BRIGHAM. S. M. M

Be - - hold with awful pomp, The Judge prepares to come; Th'archangel sounds - the dreadful trump, And wakes the gen'ral doom, And wakes the gen'ral doom.

204 ALLEGRETTO. **EASTBURN. S. M.** M # Harwood.

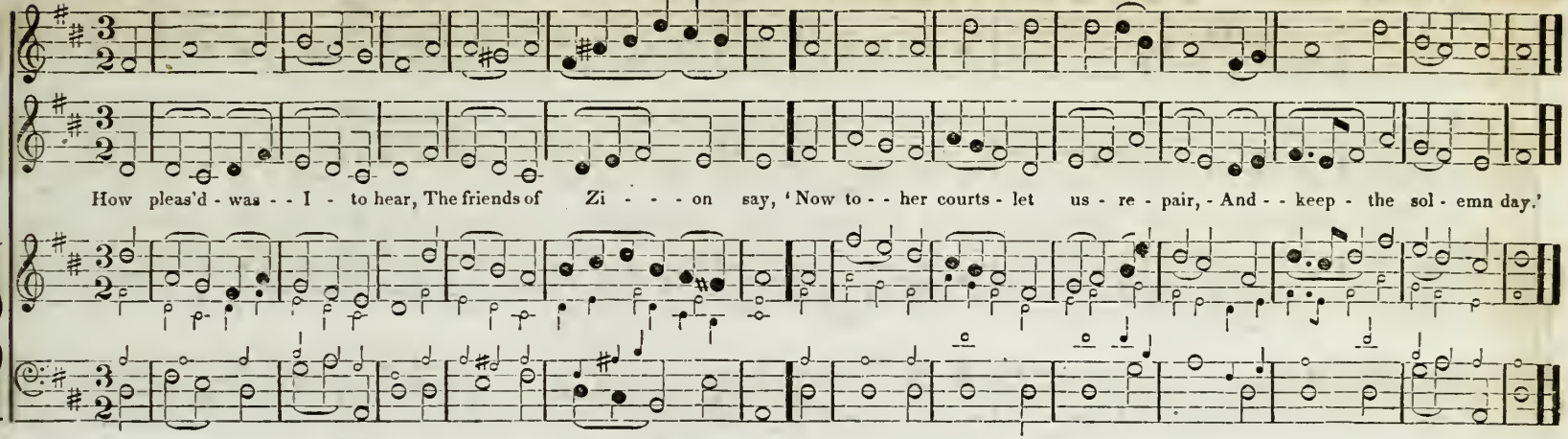


ALLEGRO ASSAI. **CLAPTON. S. M.** M # **Hymn Chant.** Jones.



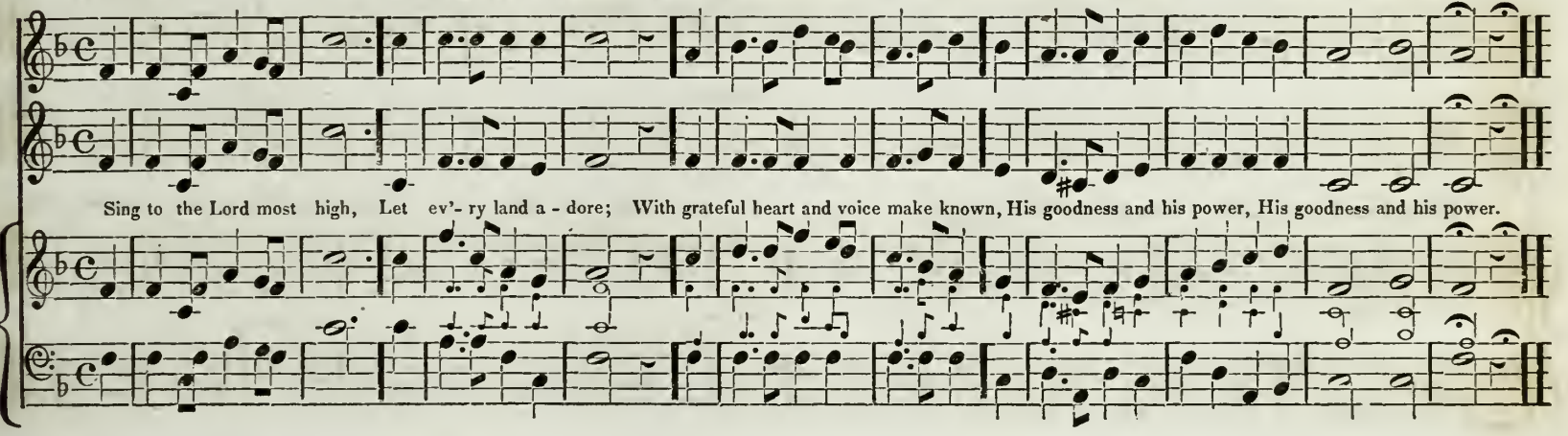
ALLEGRO.

PECKHAM. S. M. M

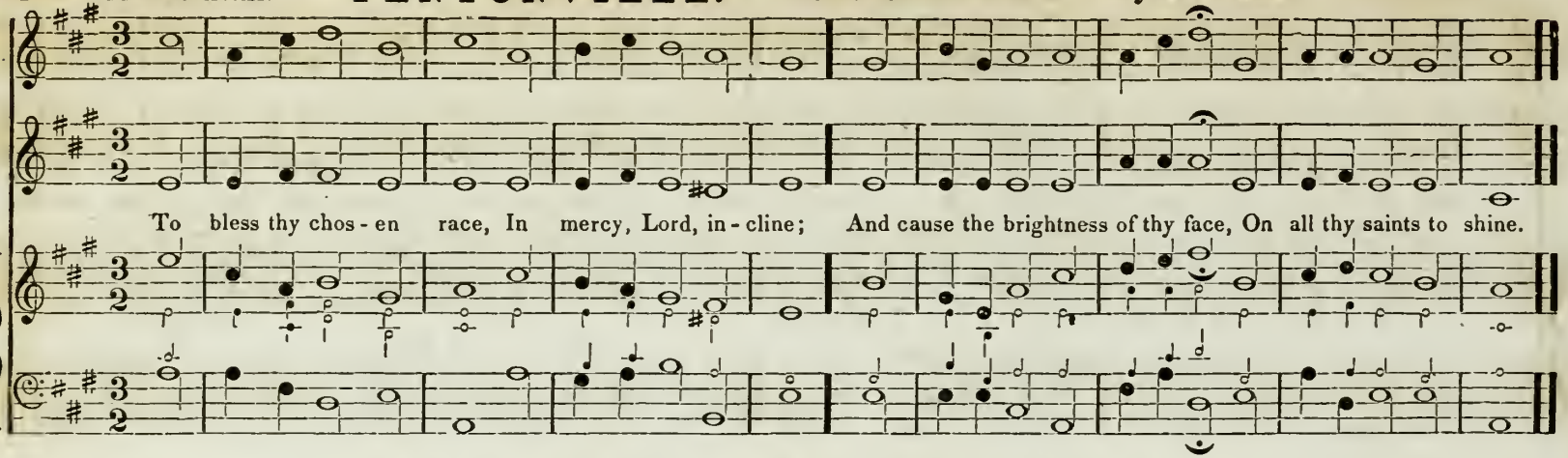


MODERATO.

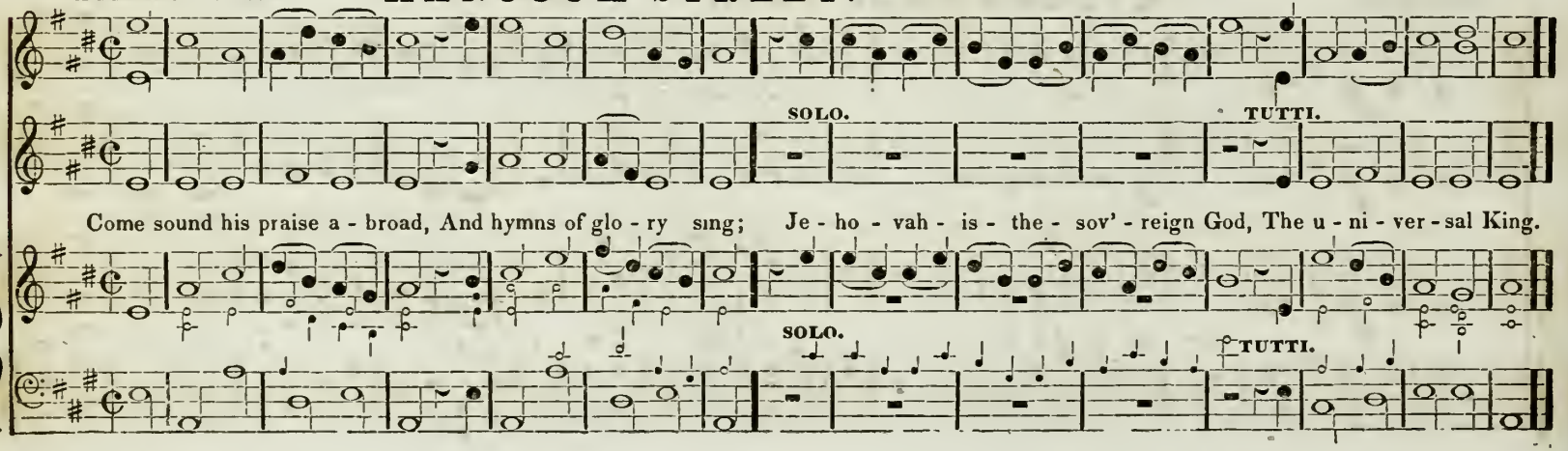
HILLSBORO. S. M. M



206 ALLEGRO ASSAI. **PENTONVILLE. S. M. M # Hymn Chant.**



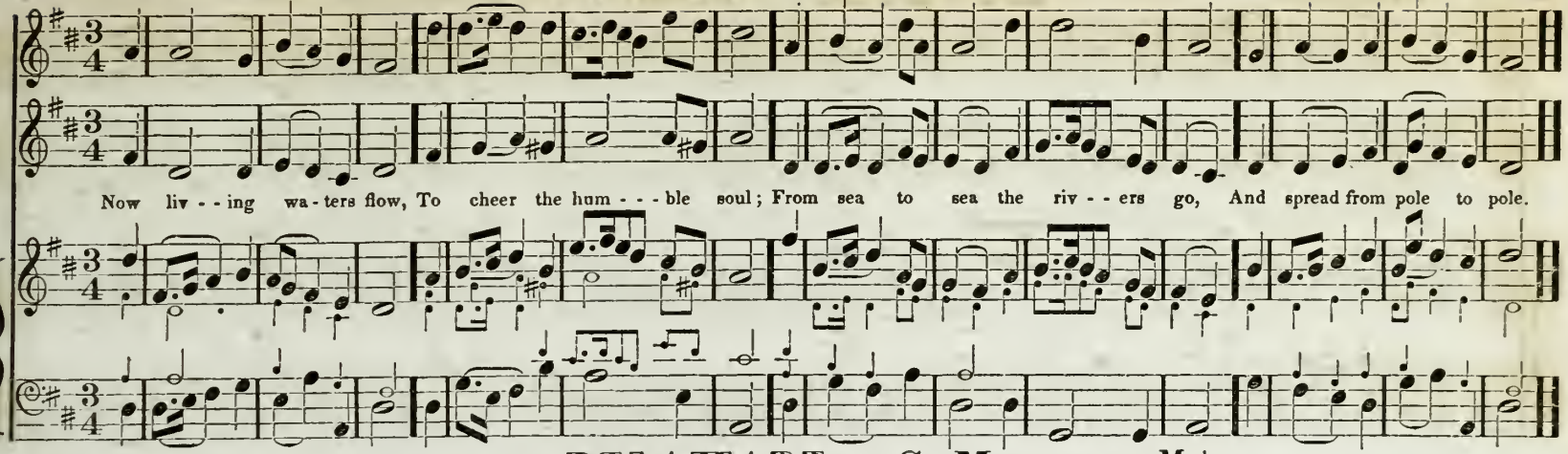
ALLEGRO VIVACE. **HANCOCK STREET. S. M. M #**



ALLEGRETTO MODERATO.

NEW HAVEN. S. M.

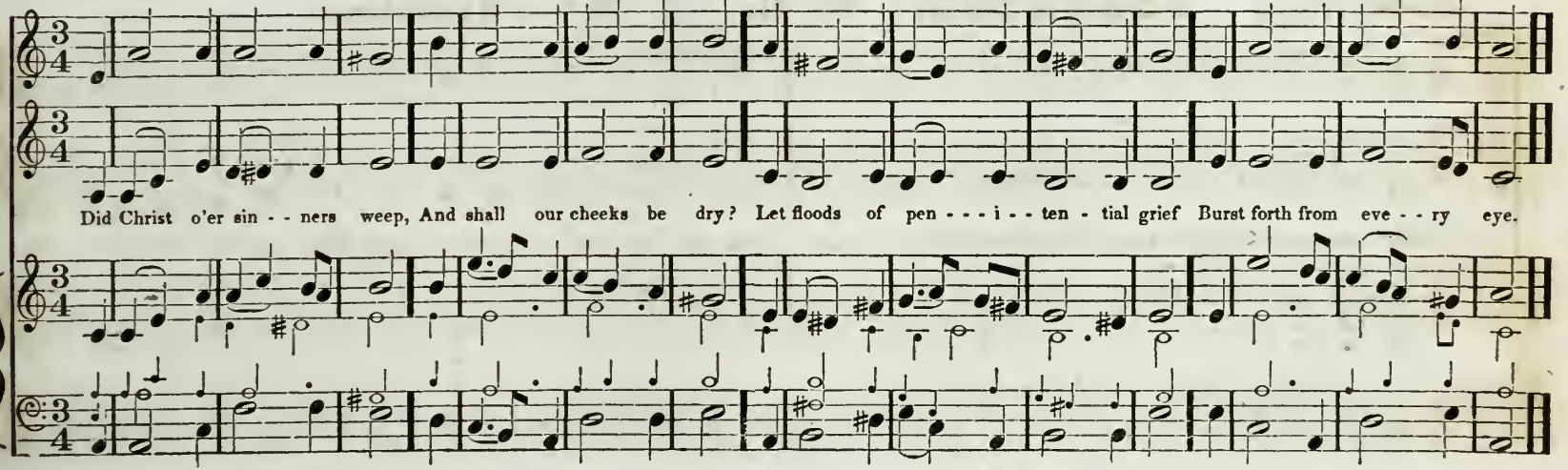
M #



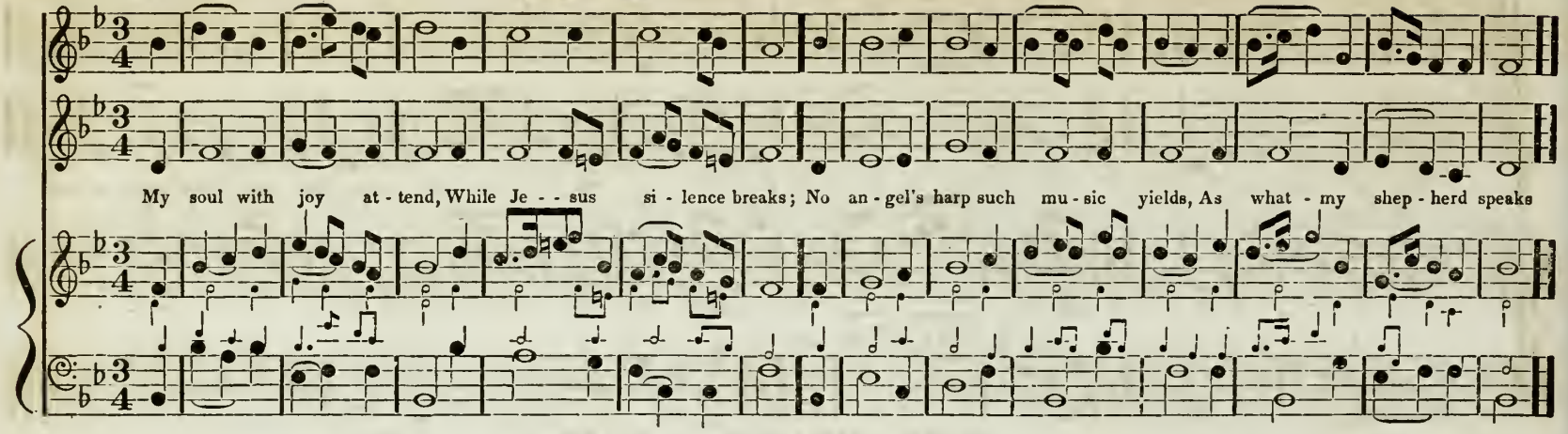
ANDANTE.

DELAWARE. S. M.

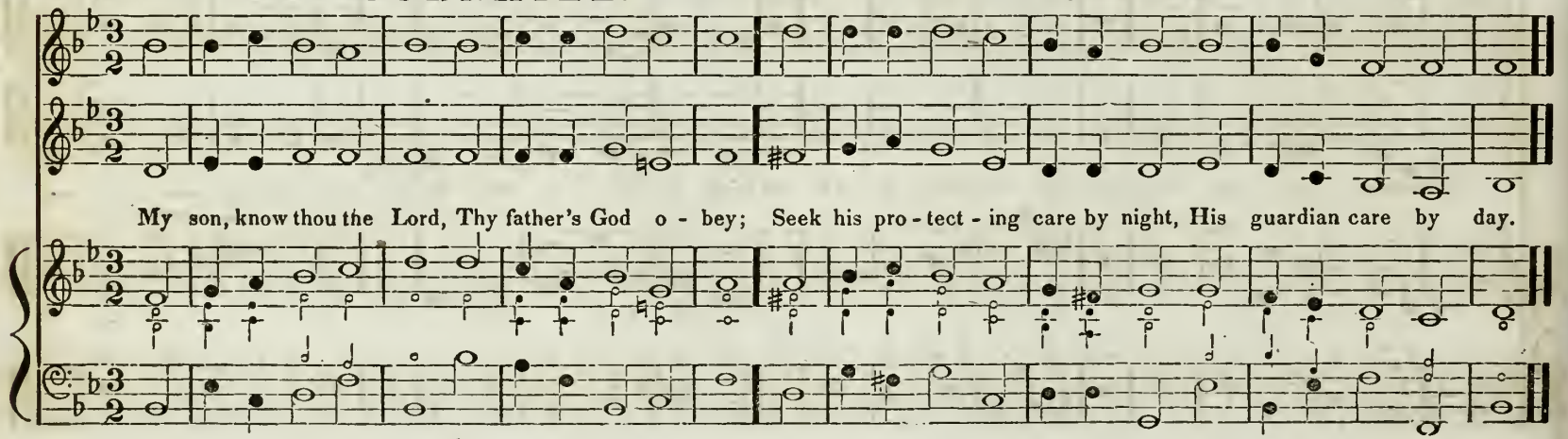
M b



208 ALLEGRETTO. **HOPKINS. S. M.** M #

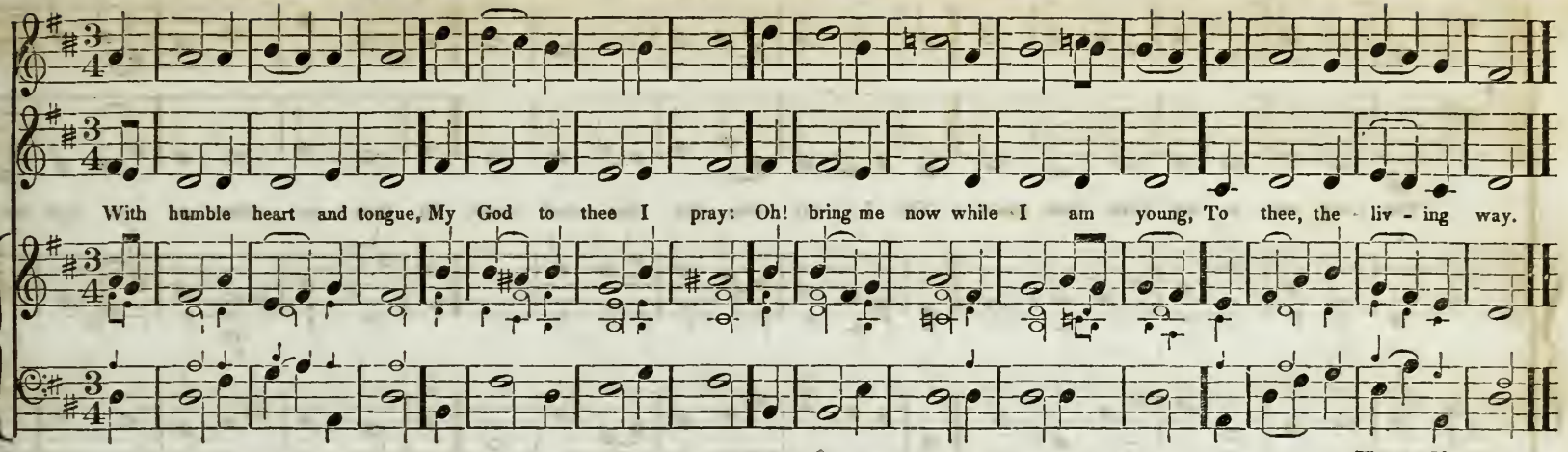


ALLEGRO VIVACE. **CORNHILL. S. M.** M # **Hymn Chant.**



ALLEGRETTO.

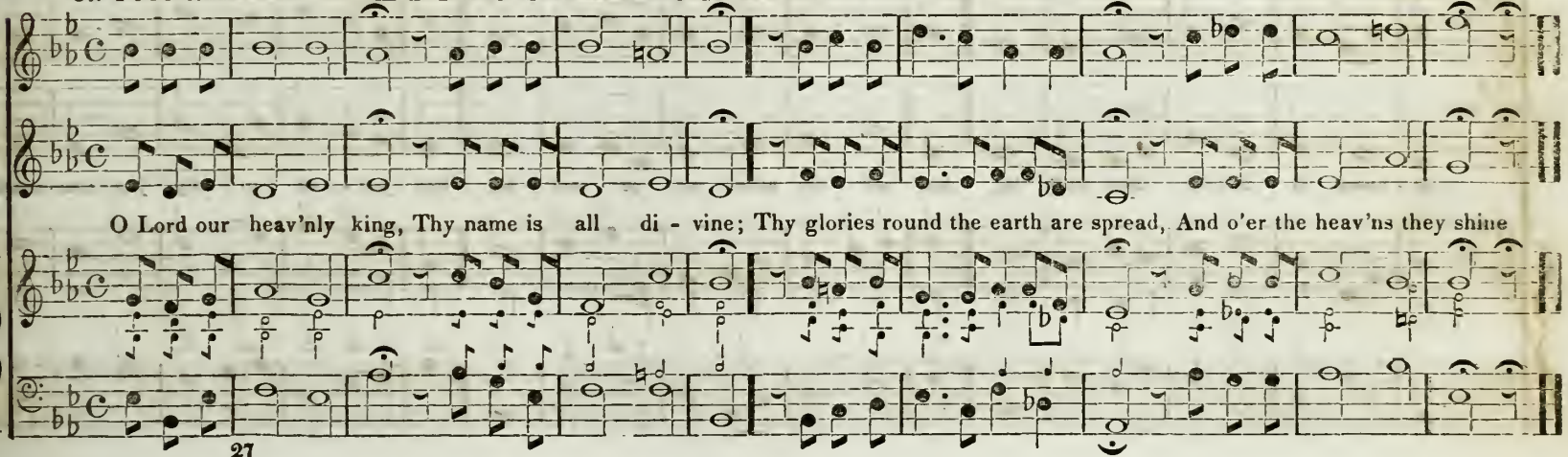
FRONT STREET. S. M. M



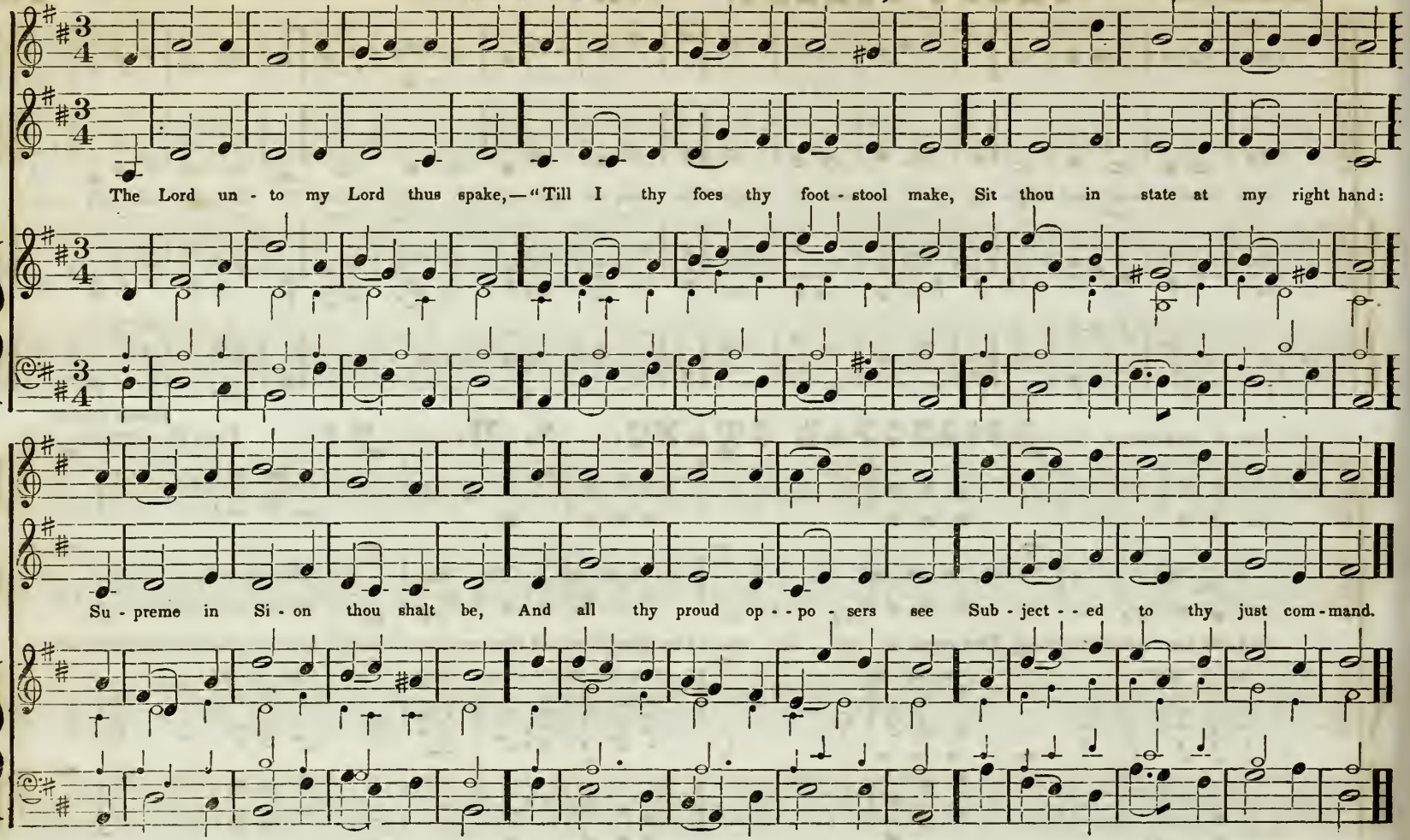
UN POCO ALLEGRO.

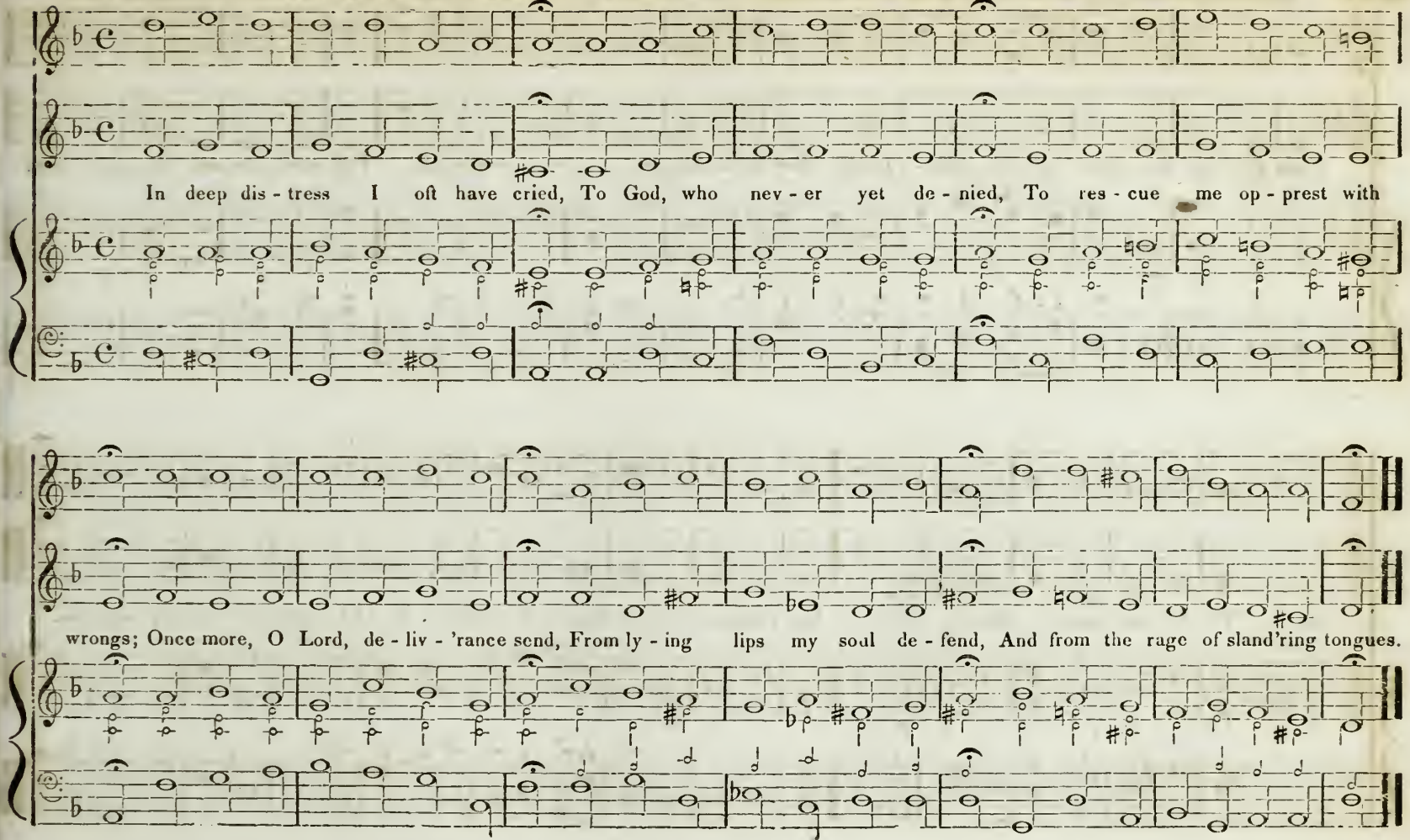
EPISCOPAL CHANT. S. M. M

Hymn Chant.
From the American Harp.

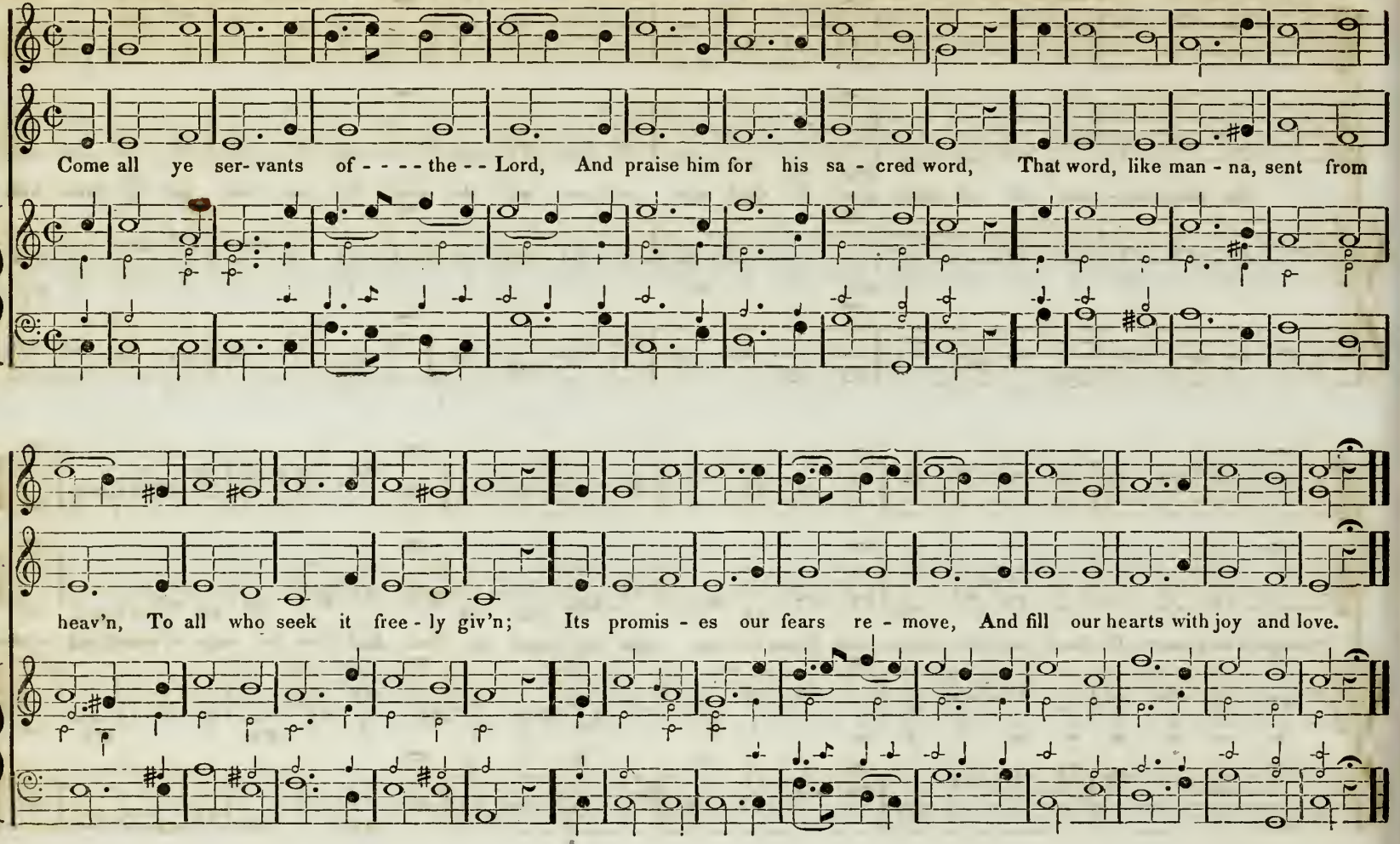


210 ALLEGRETTO MODERATO. **KENTUCKY. L. P. M., or L. M. Six lines.**



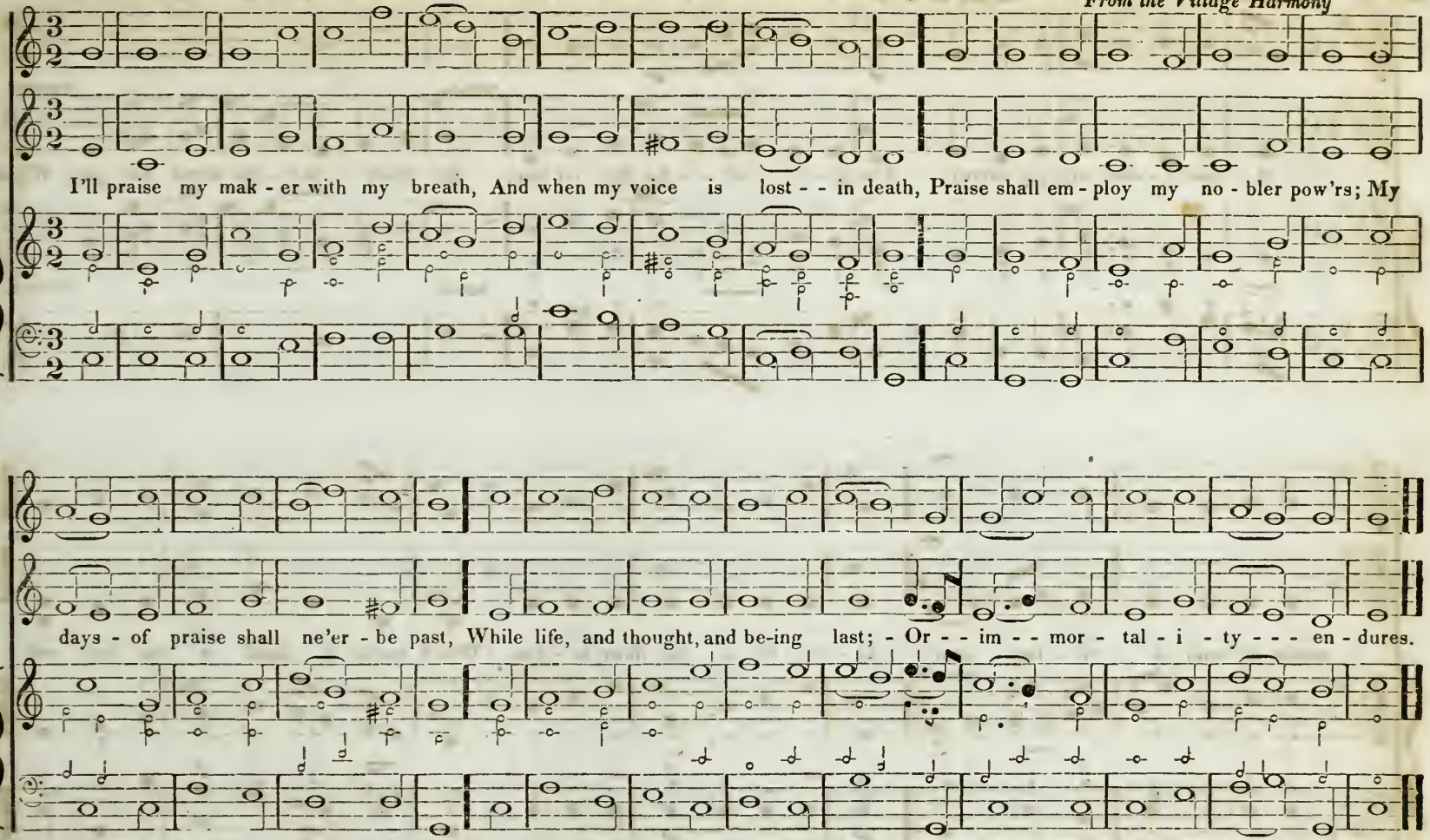

In deep dis - tress I oft have cried, To God, who nev - er yet de - nied, To res - cue me op - prest with
wrongs; Once more, O Lord, de - liv - 'rance send, From ly - ing lips my soul de - fend, And from the rage of sland'ring tongues.

212 ALLEGRO ASSAI. **GLOUCESTER.** L. M. Six Lines. M # B. Milgrove.



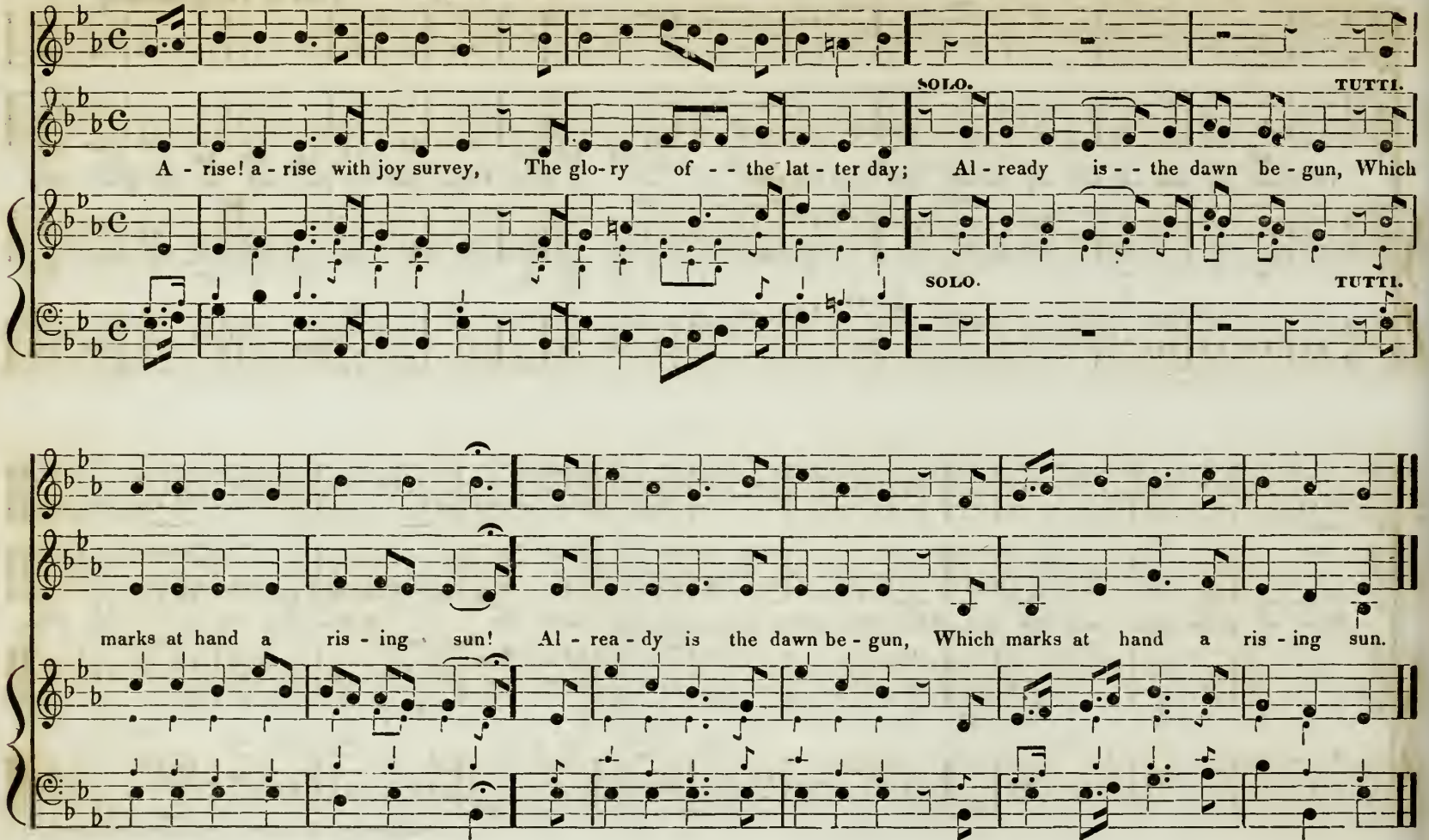
ALLEGRO. **ST. HELEN'S. L. P. M. or L. M.* Six Lines.** M #

Jennings.
From the Village Harmony



* When used as L. M. the two last strains are to be repeated

214 ALLEGRETTO CON SPIRITO. **EATON.** **L. M. or L. P. M.** Six Lines. M # Wyvill.

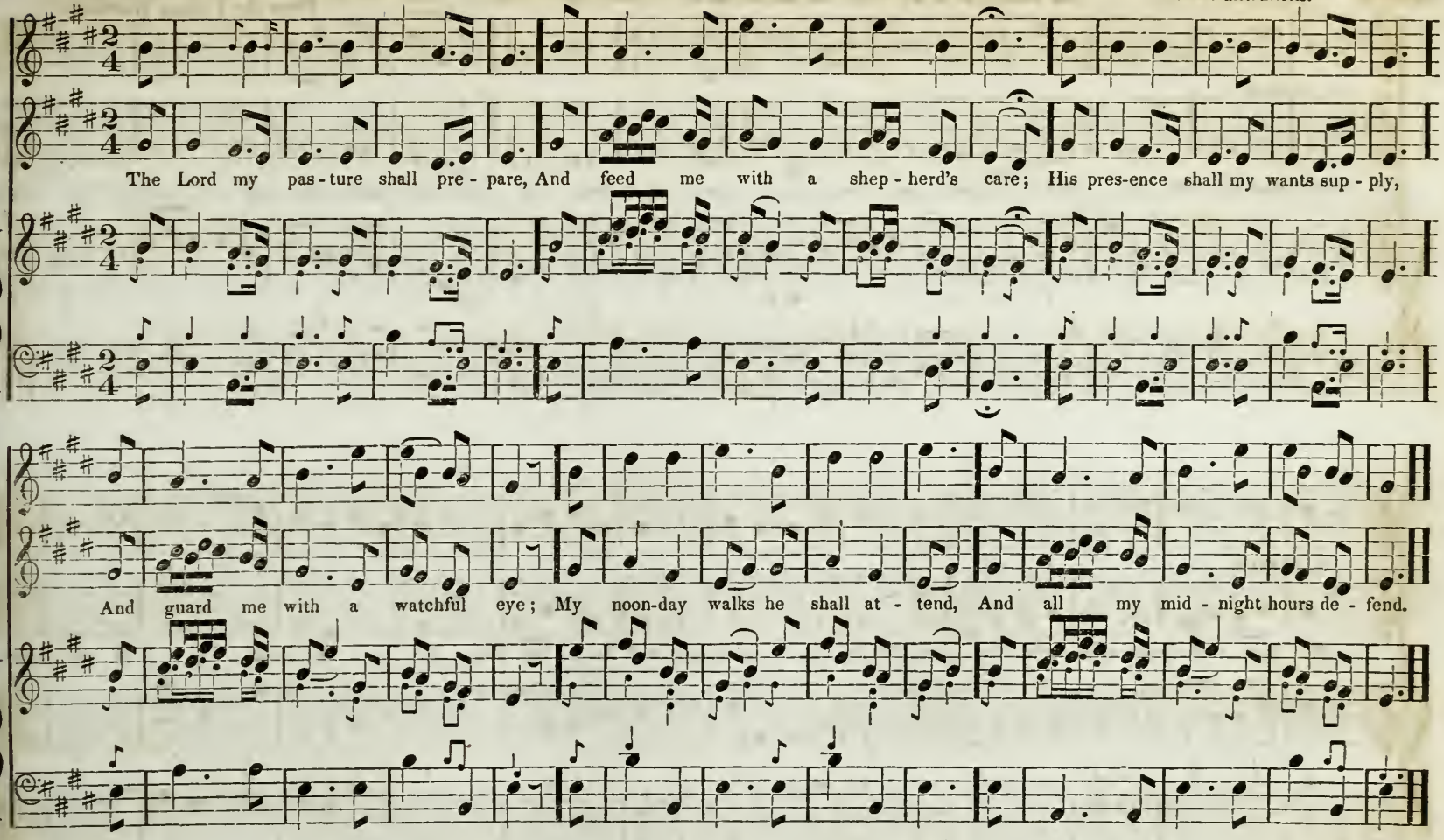


ANDANTINO.

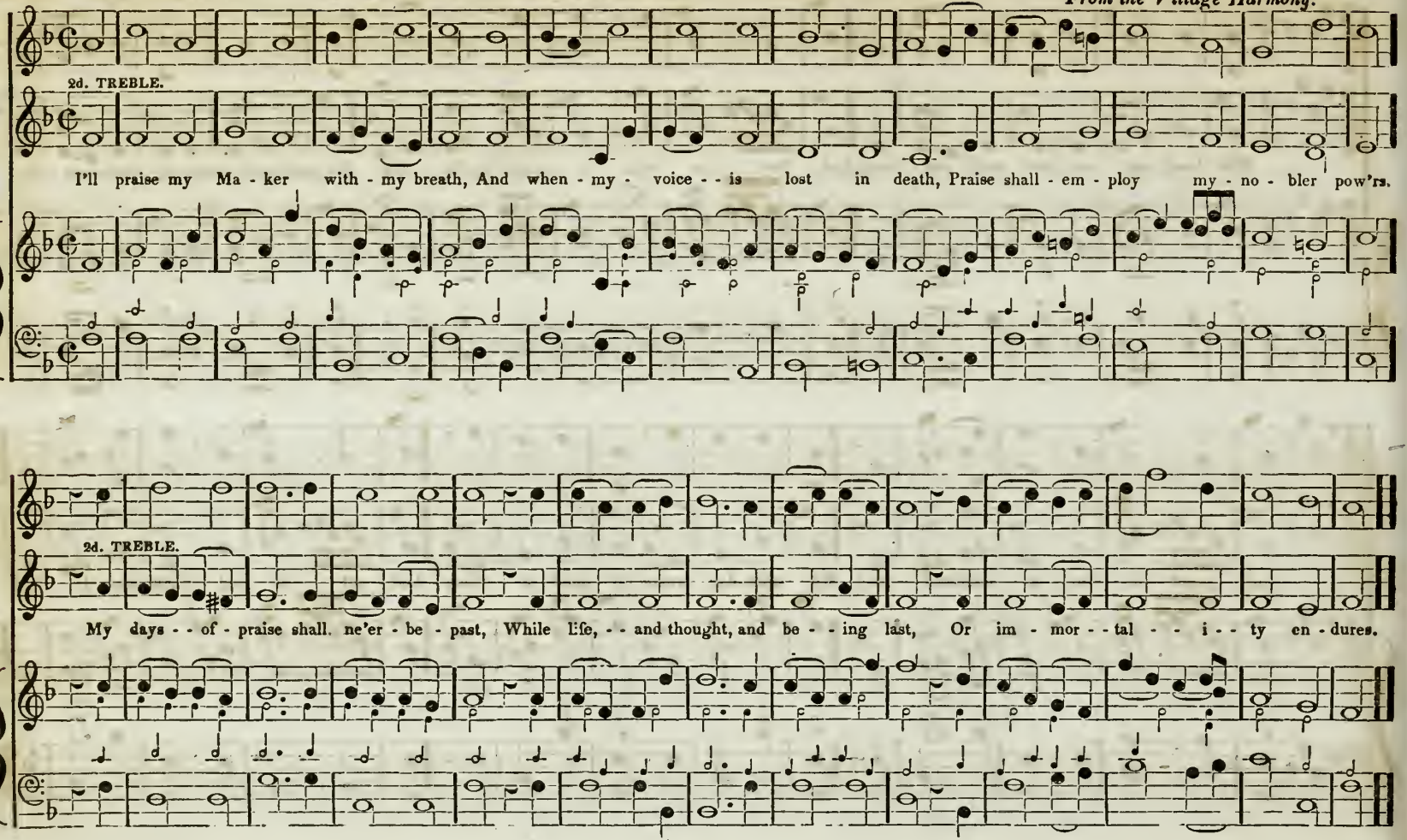
ZION. L. P. M.

M #

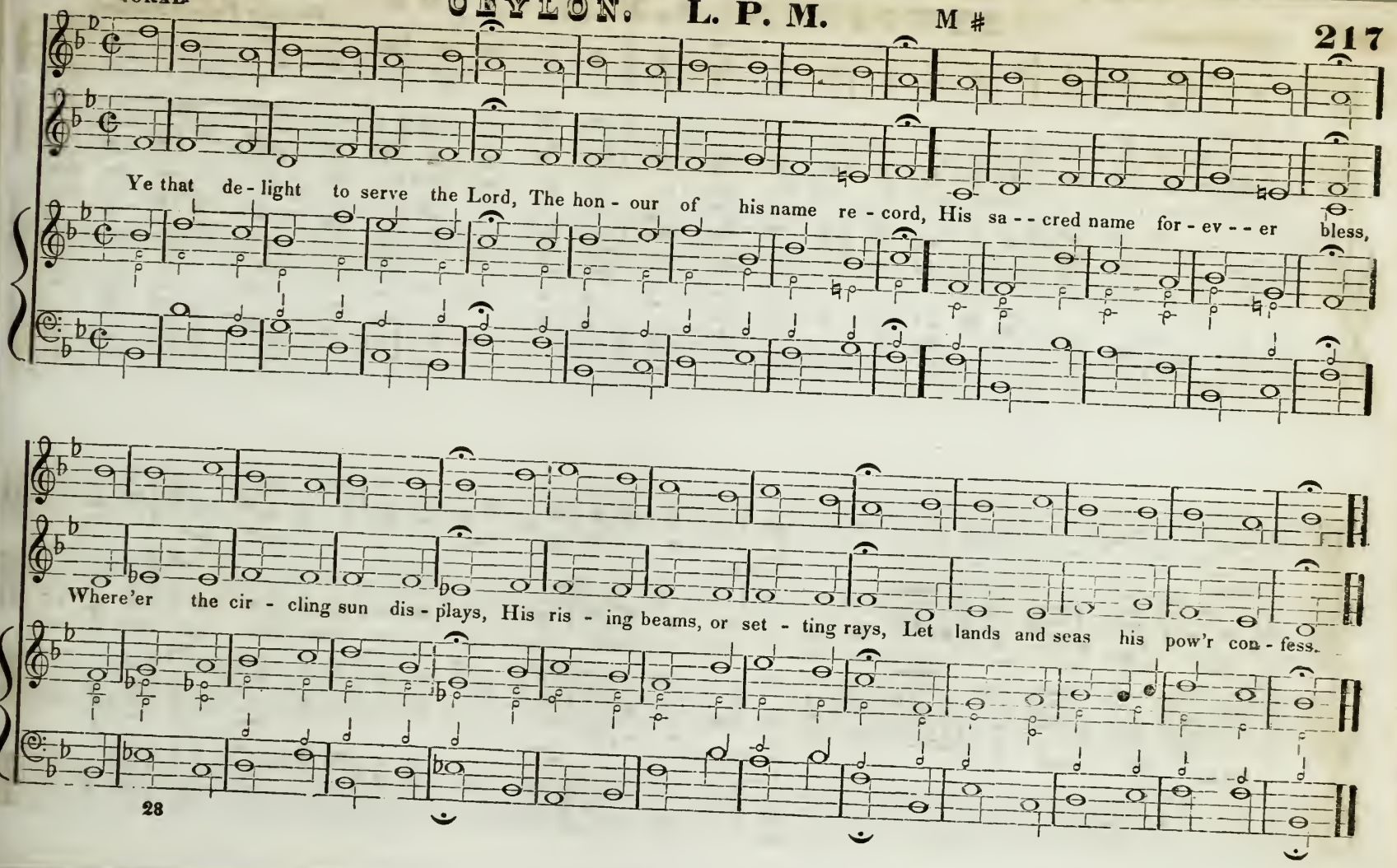
Mazzinghi.
With alterations.



216 ALLEGRO ASSAI. **MARTIN'S LANE. L. P. M.** M # Dr. Arne.
From the Village Harmony.



CEYLON. L. P. M. M


Ye that de - light to serve the Lord, The hon - our of his name re - cord, His sa - - cred name for - ev - - er bless,
Where'er the cir - cling sun dis - plays, His ris - ing beams, or set - ting rays, Let lands and seas his pow'r con - fess.

218 ALLEGRETTO. **NEWCOURT. L. P. M.** M #

H. E.
From the Village Harmony

2d. TREBLE.

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

SOLO. TUTTI.

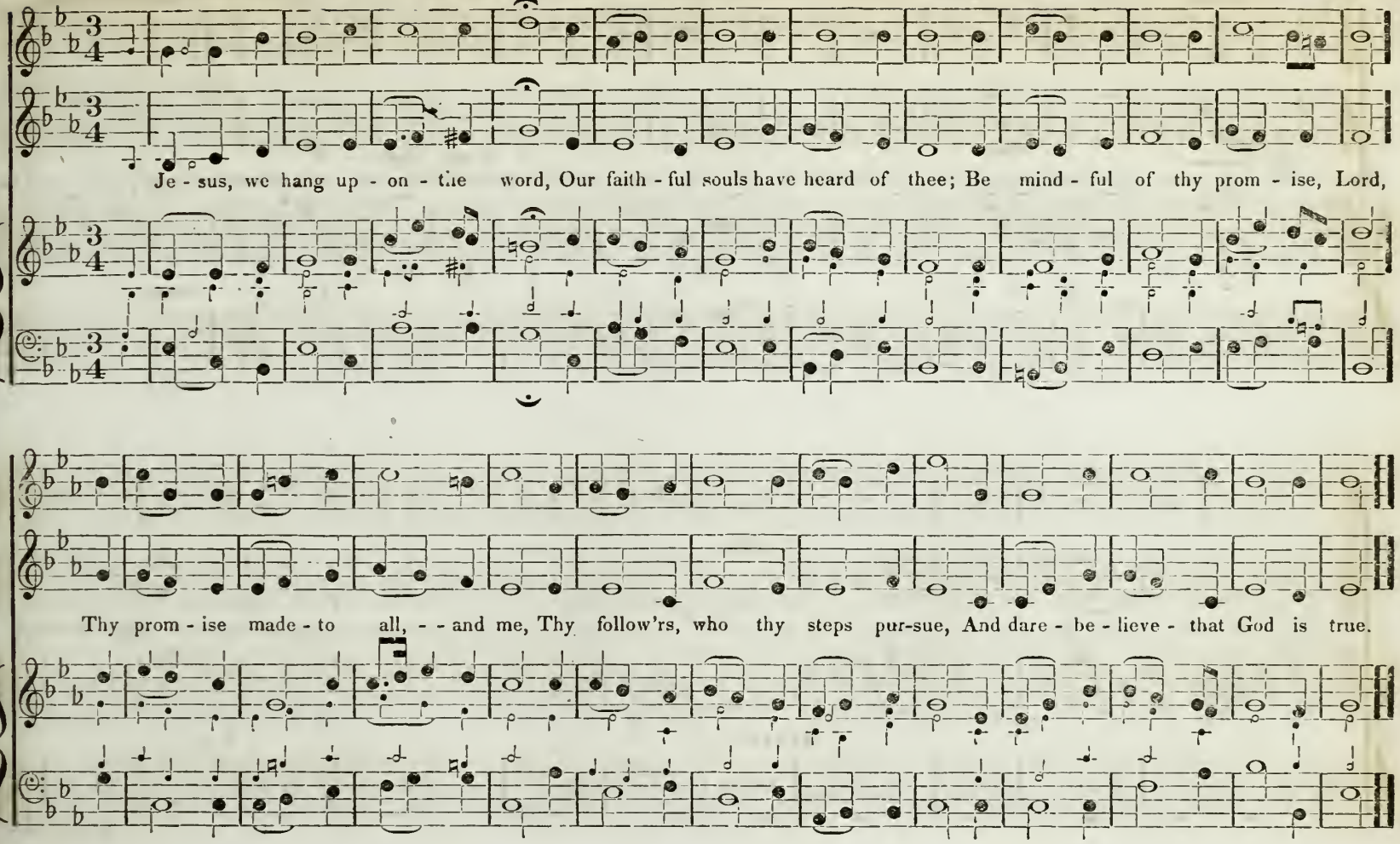
A thous - - - and star - - - ry beau - - ties there, A thous - and radiant marks ap - - pear, Of boundless pow'r and skill di - vine.

SOLO. TUTTI.

UN POCO ALLEGRETTO.

MORDEN. L. P. M. M ♯

Dr. Madan.

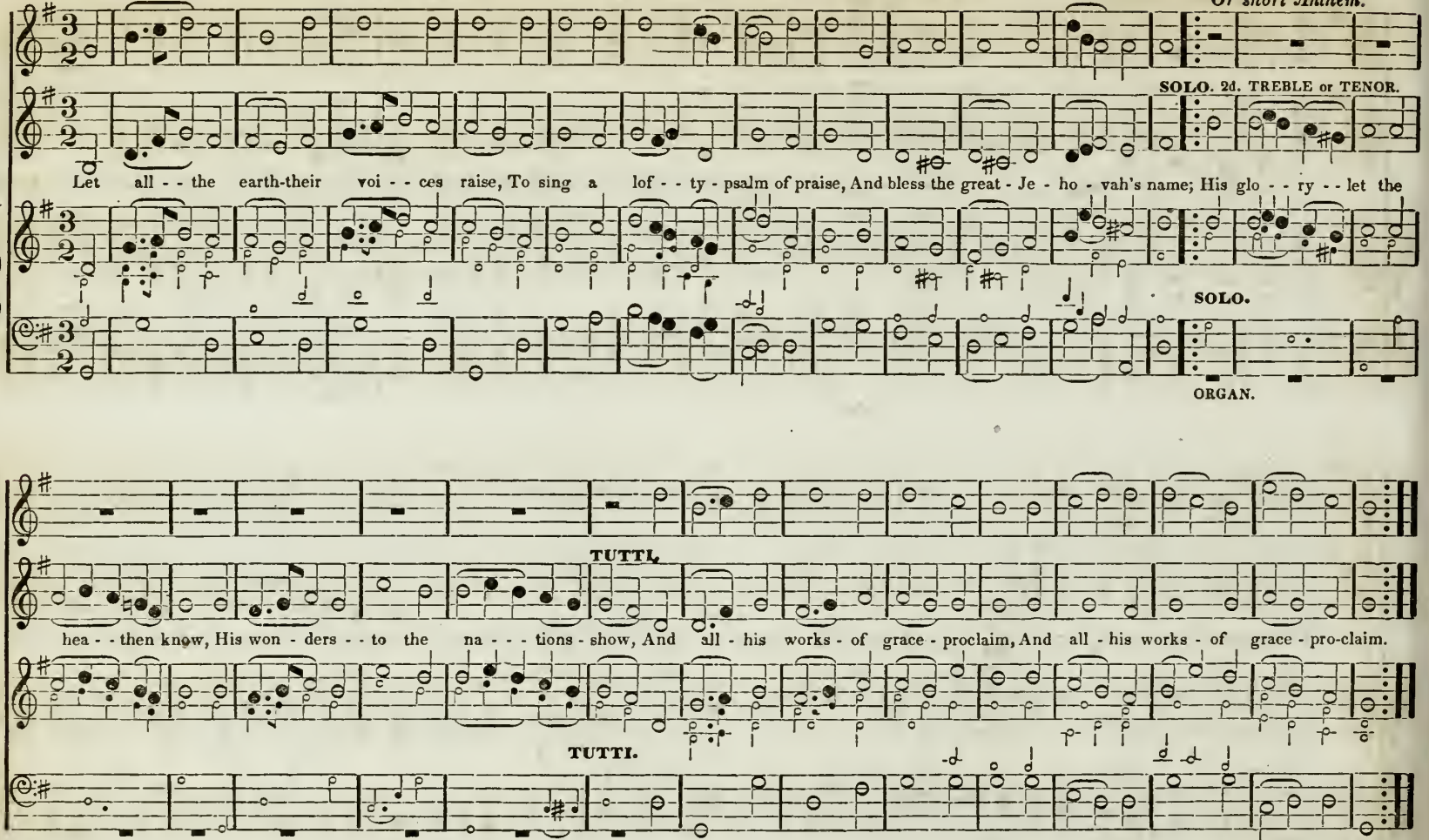


ALLEGRO ASSAI.

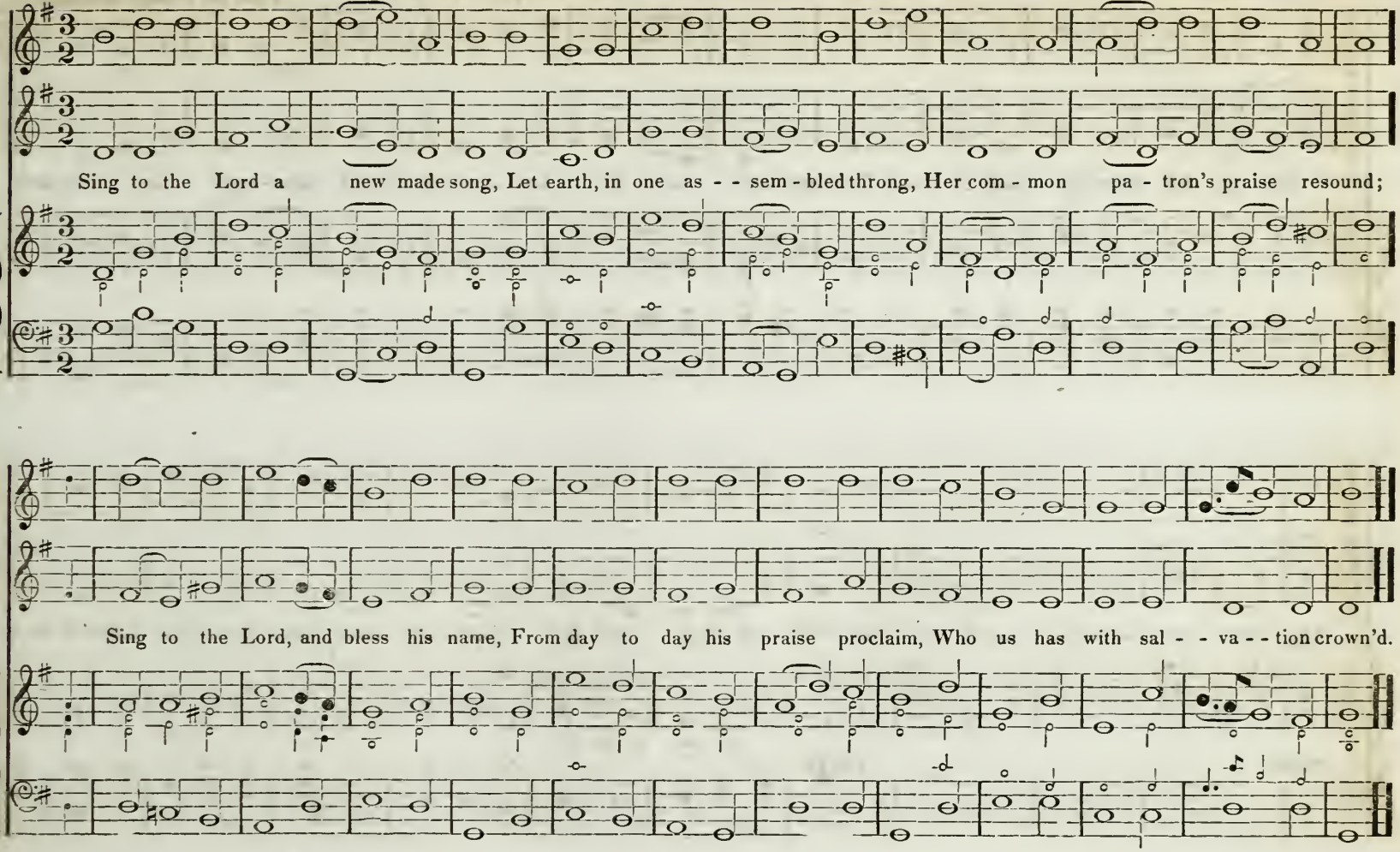
GREAT ST: PAUL'S. L. P. M.

M #

Hymn.
Or short Anthem.



May be repeated.

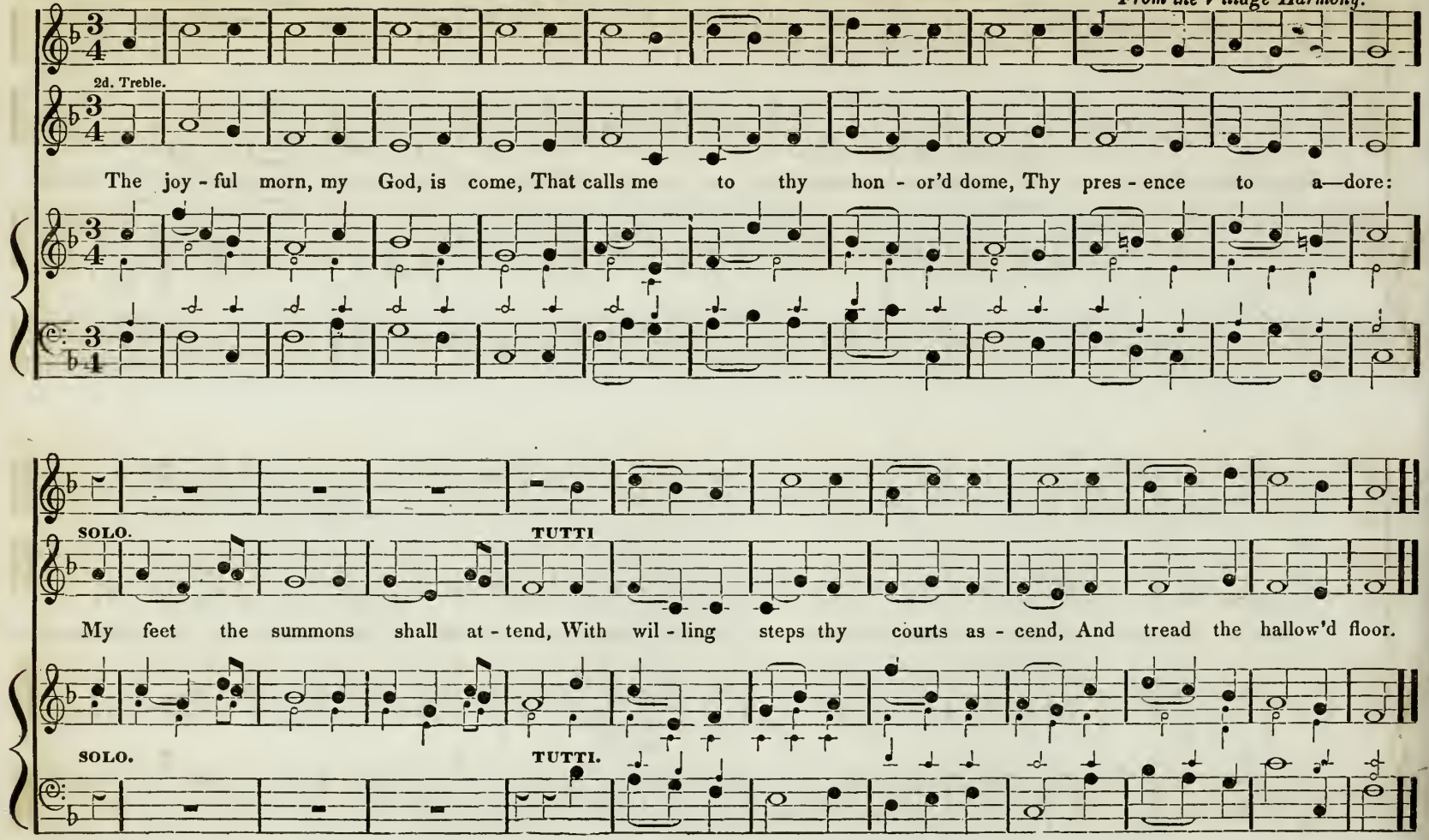

Sing to the Lord a new made song, Let earth, in one as - - sem - bled throng, Her com - mon pa - tron's praise resound;
Sing to the Lord, and bless his name, From day to day his praise proclaim, Who us has with sal - - va - - tion crown'd.

ALLEGRO MODERATO.

KEW. C. P. M.

M #

Dr. Randall.
From the Village Harmony.



ALLEGRETTO MODERATO. **THE PENITENT.** **C. P. M.** M #

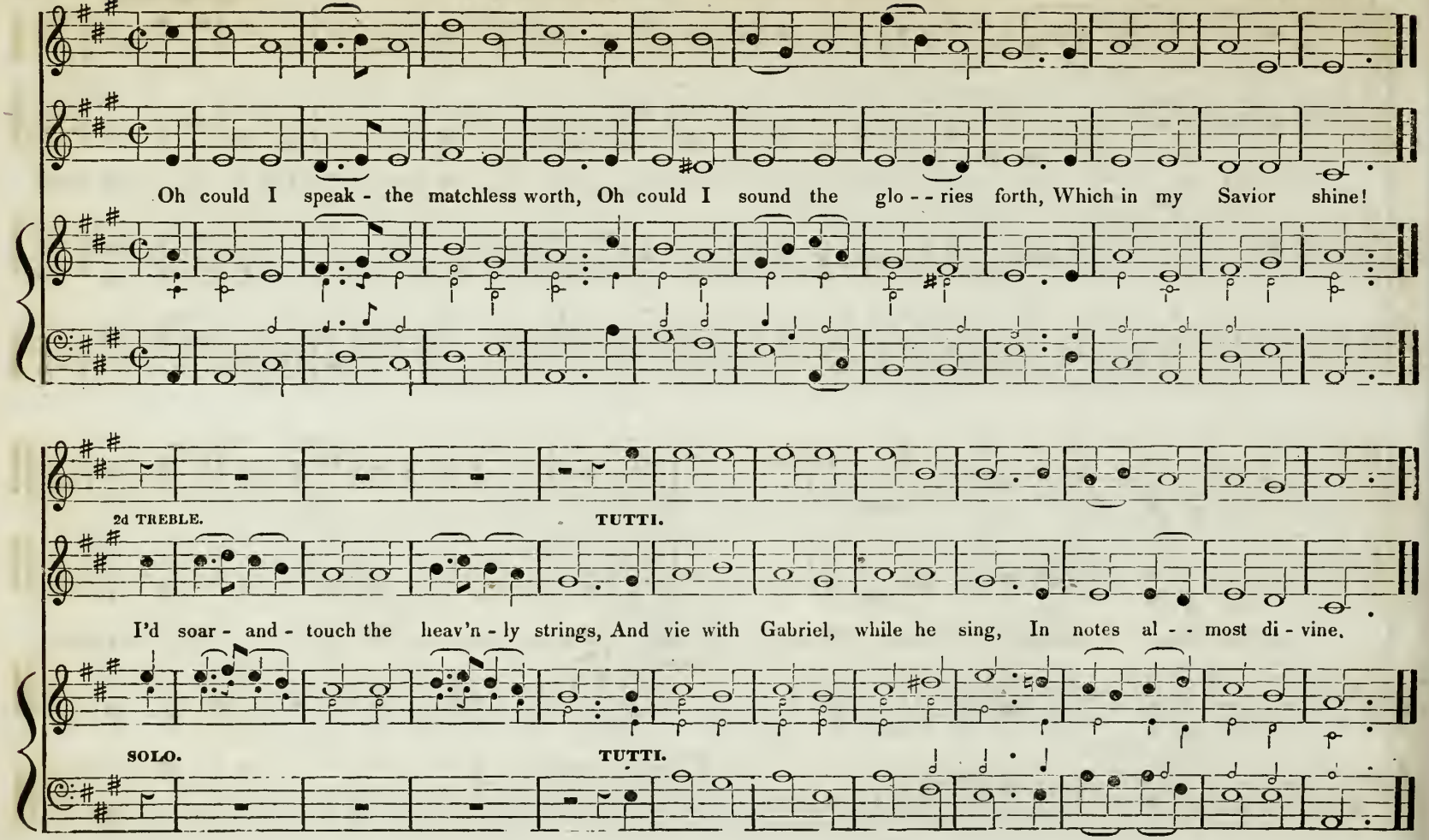
Dr. Burney.
With alterations.

When with my mind - de - vout - - ly press'd, Dear Sa - viour, my - - re - volt - ing breast Would past of - fen - - ces trace;

Trem-bling - - I make the black re-view, Yet pleas'd, be-hold, ad - mir - ing too, The pow'r - of chang - ing grace.

UNISON.

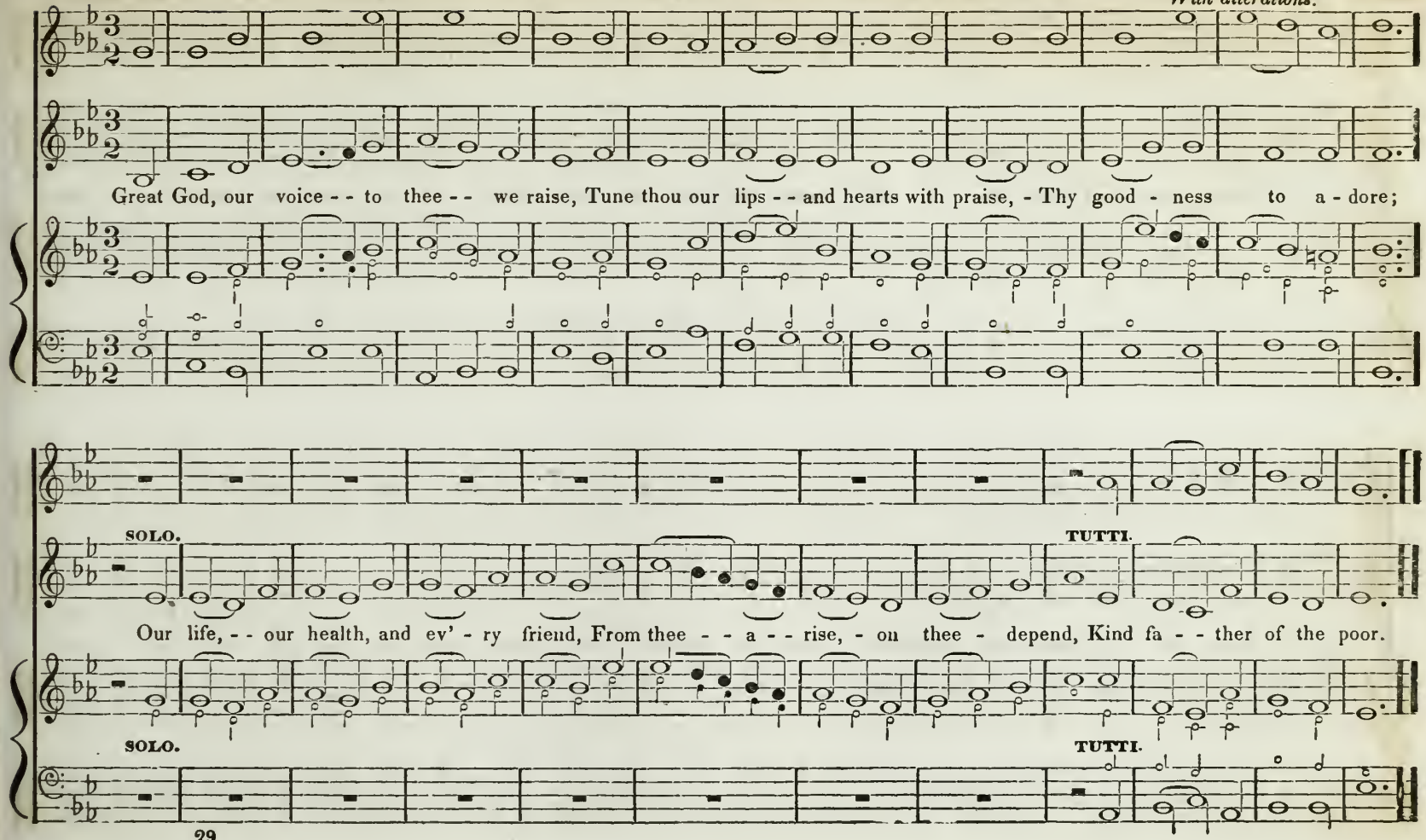
224 ALLEGRO. **RAPTURE. C. P. M.** M # Harwood.



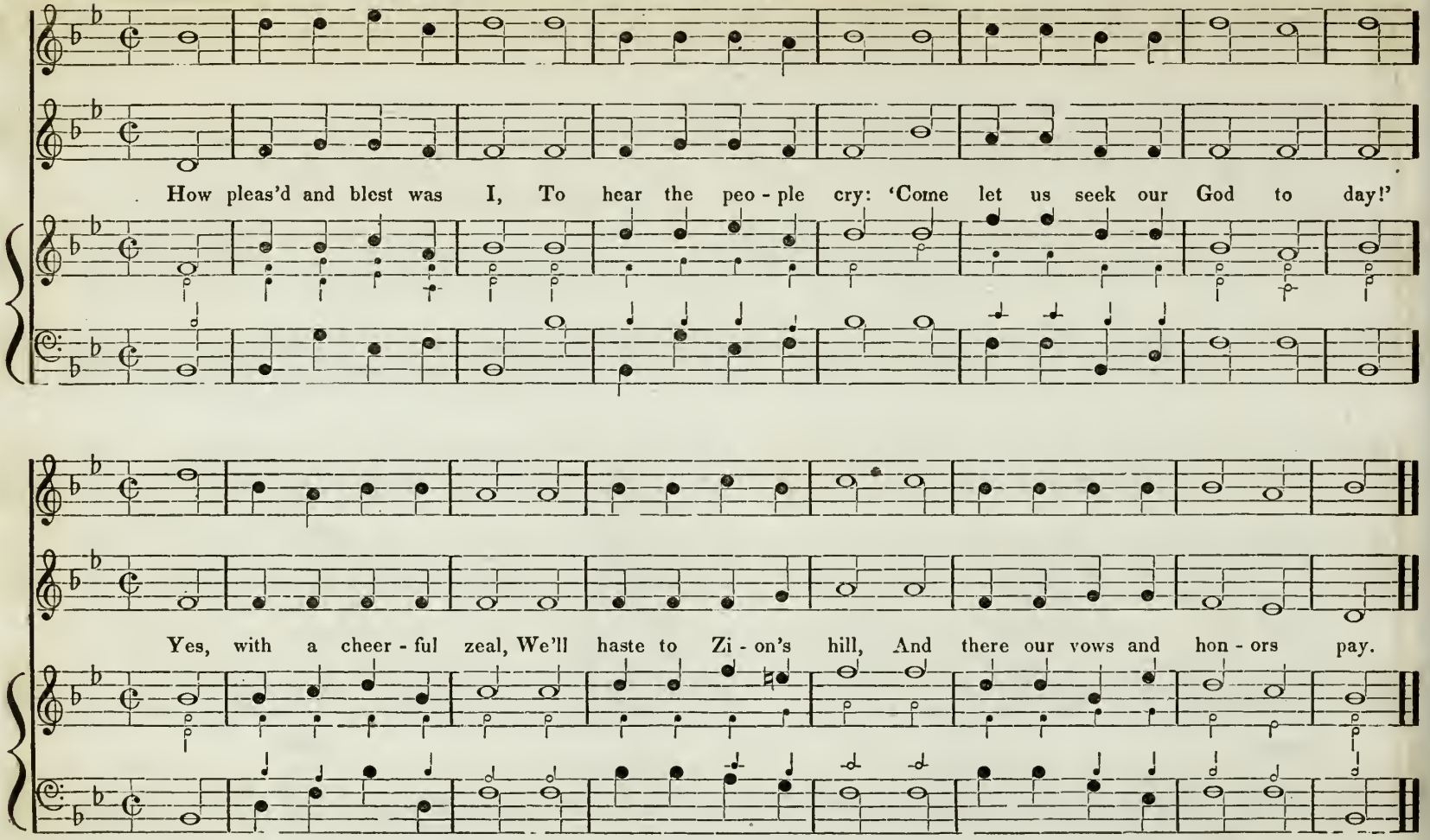
ALLEGRO.

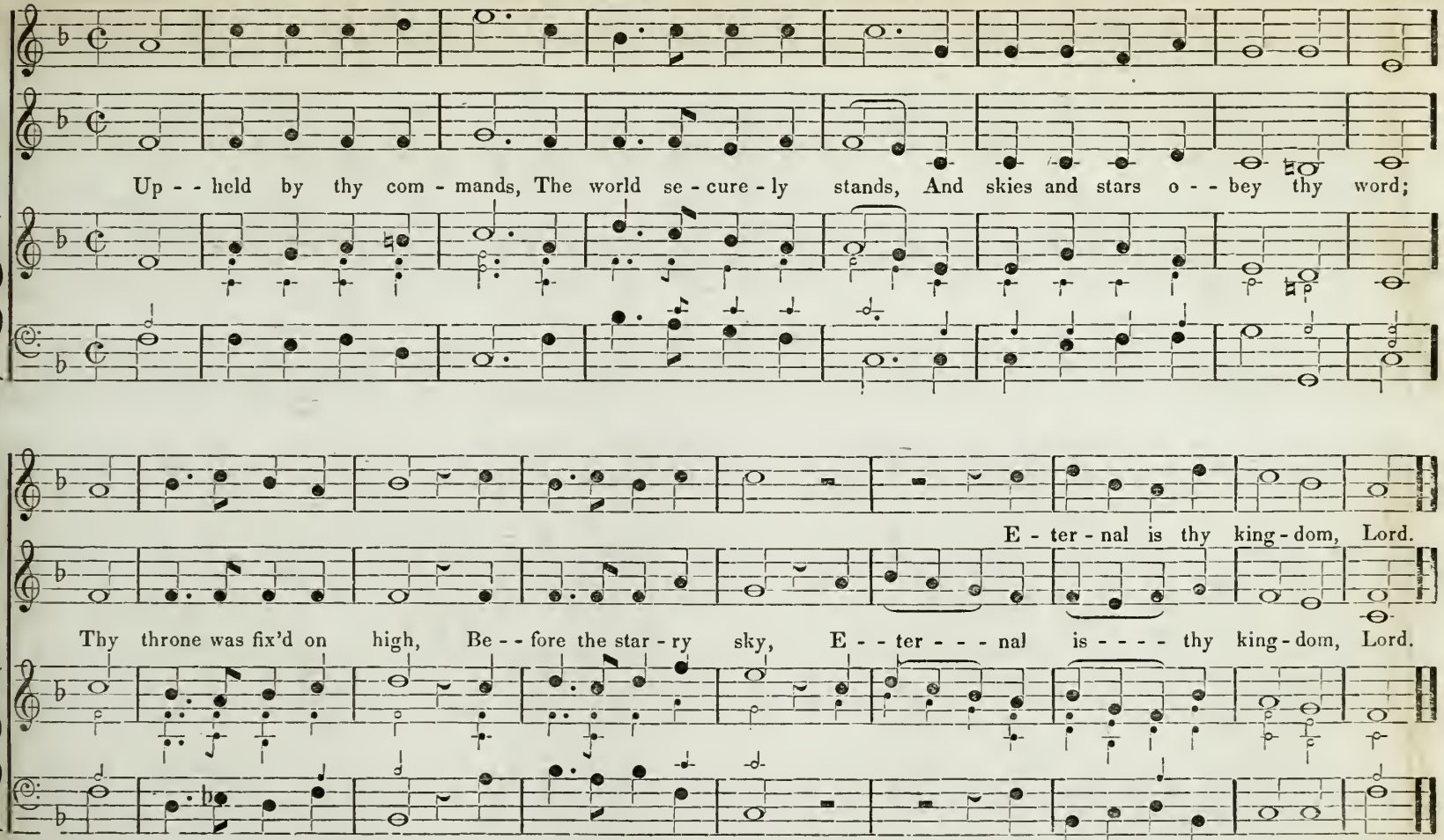
CLINTON. C. P. M.

J. Burney.
With alterations.



ALLEGRO ASSAI. **DALSTON.** **S. P. M.** M ♯ **Hymn Chant.** A. Williams.

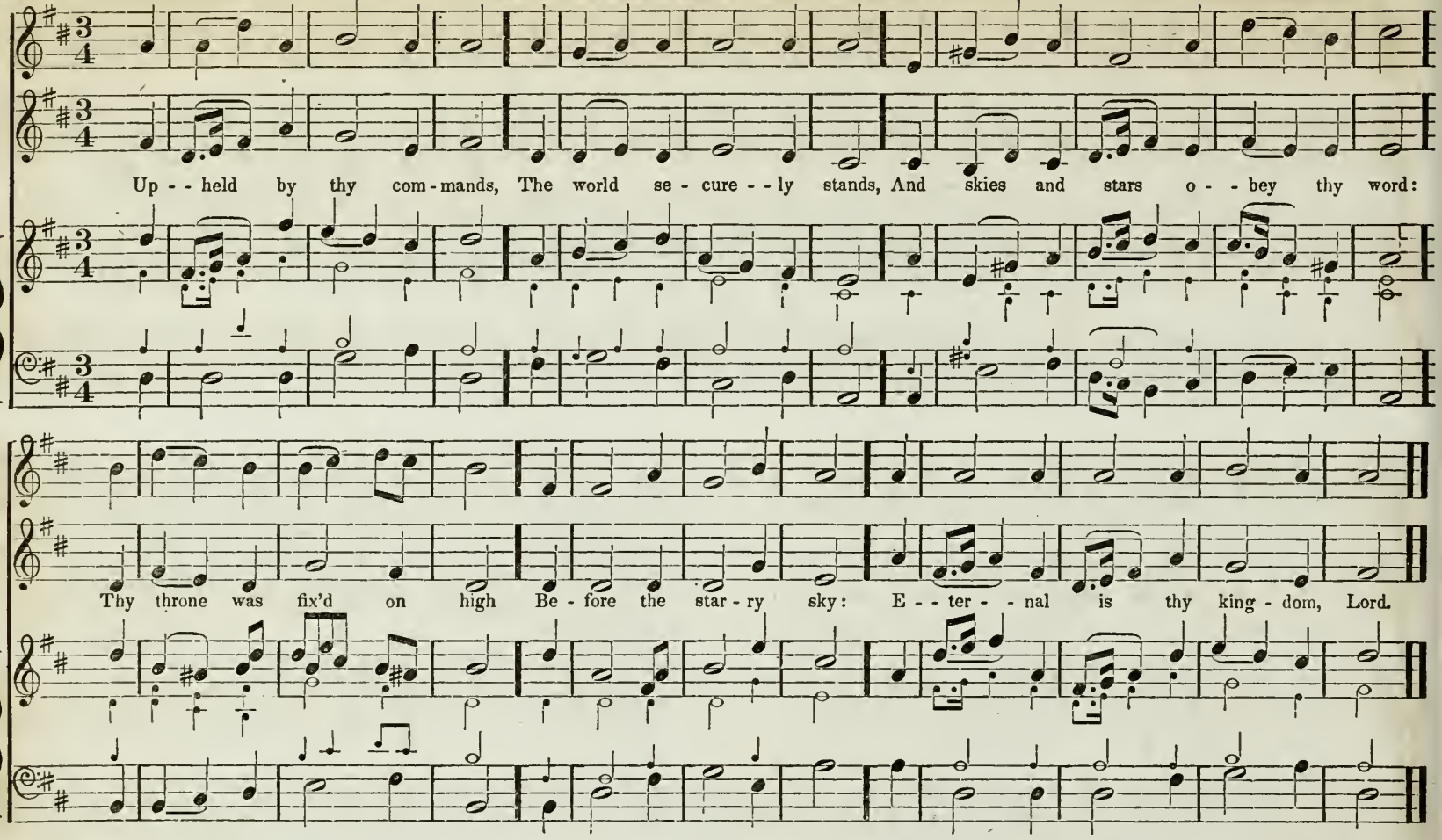


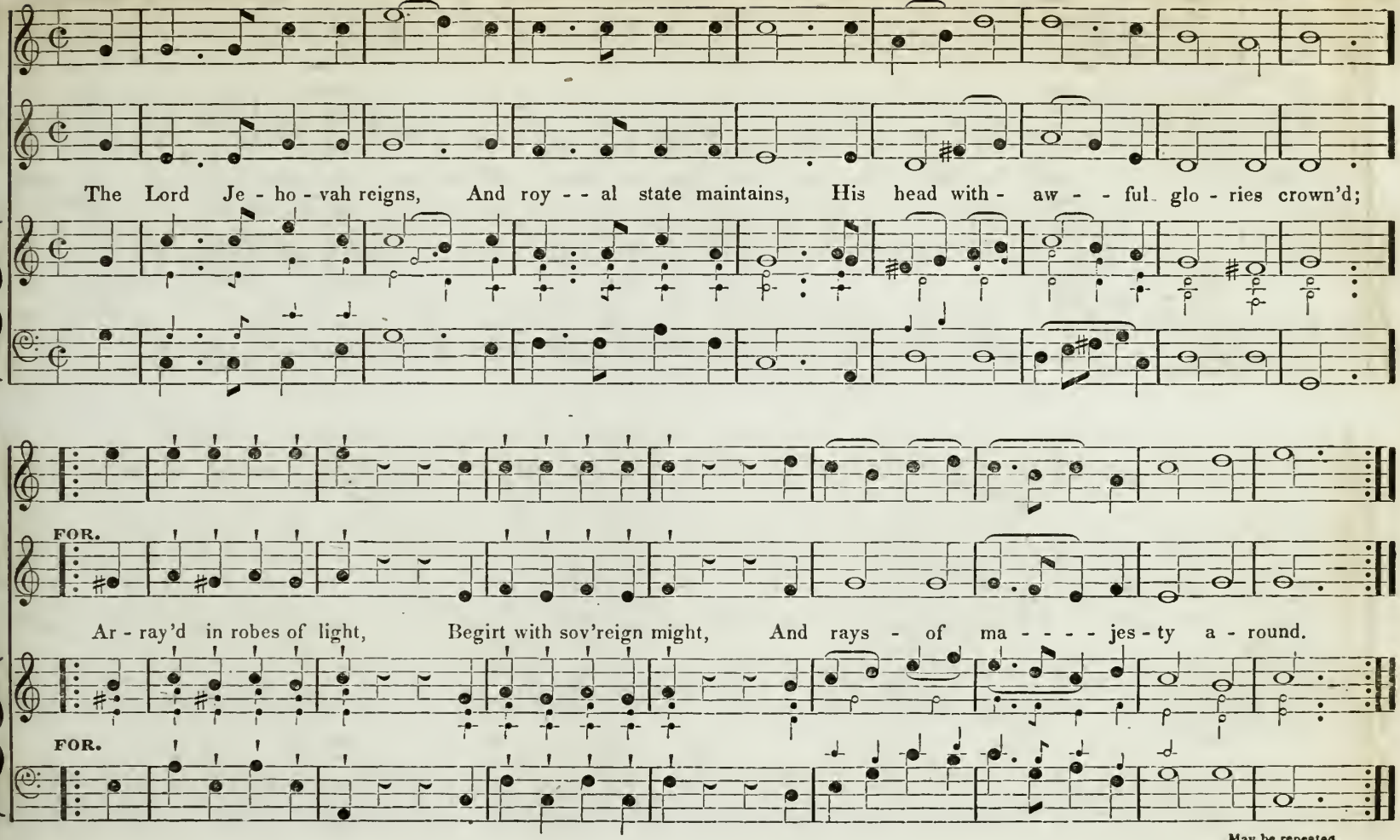

Up - - held by thy com - mands, The world se - cure - ly stands, And skies and stars o - - bey thy word;
E - ter - nal is thy king - dom, Lord.
Thy throne was fix'd on high, Be - - fore the star - ry sky, E - - ter - - - nal is - - - - thy king - dom, Lord.
E - ter - nal is thy king - dom, Lord.

ALLEGRETTO MODERATO.

LOUISIANA. S. P. M.

M #





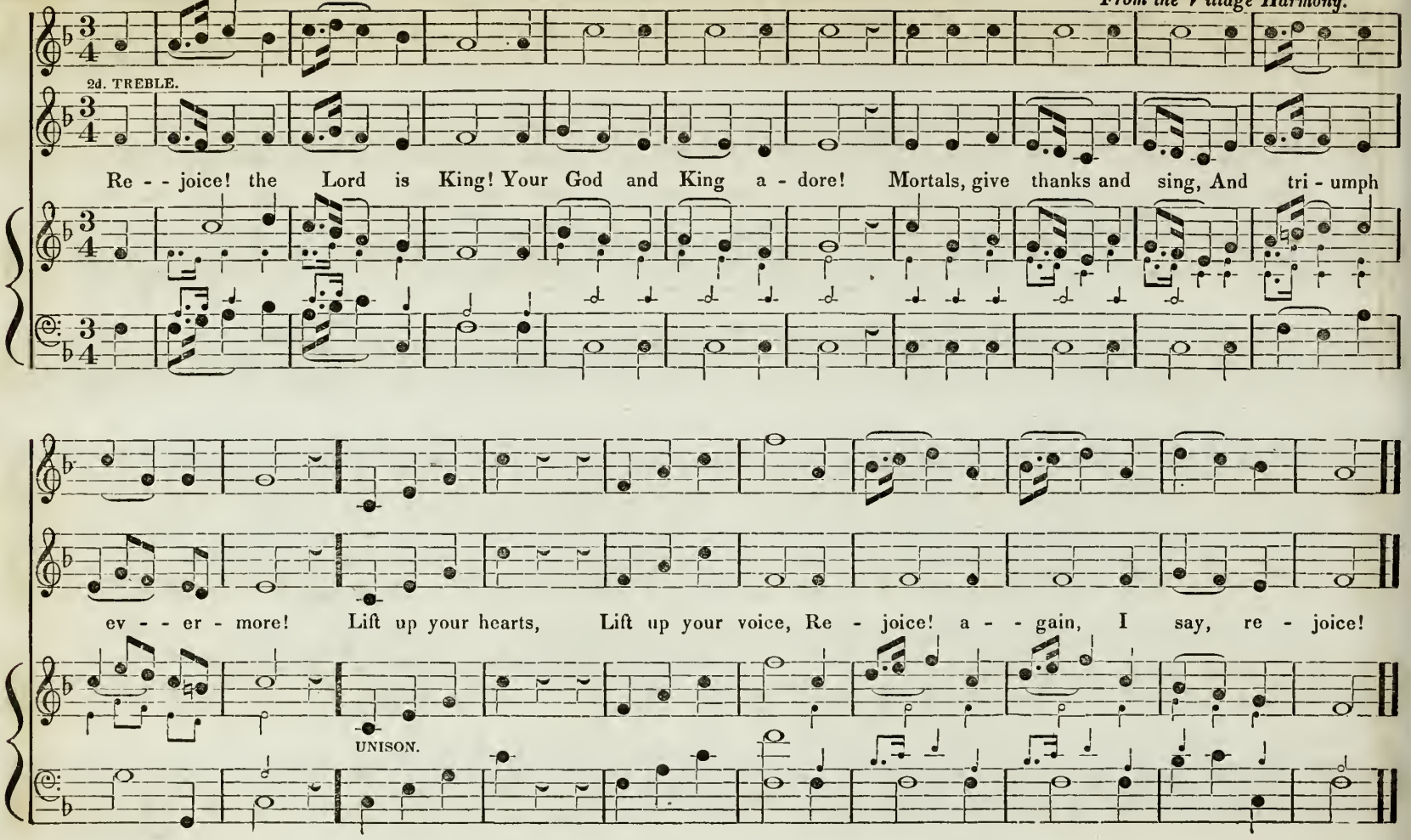
May be repeated.

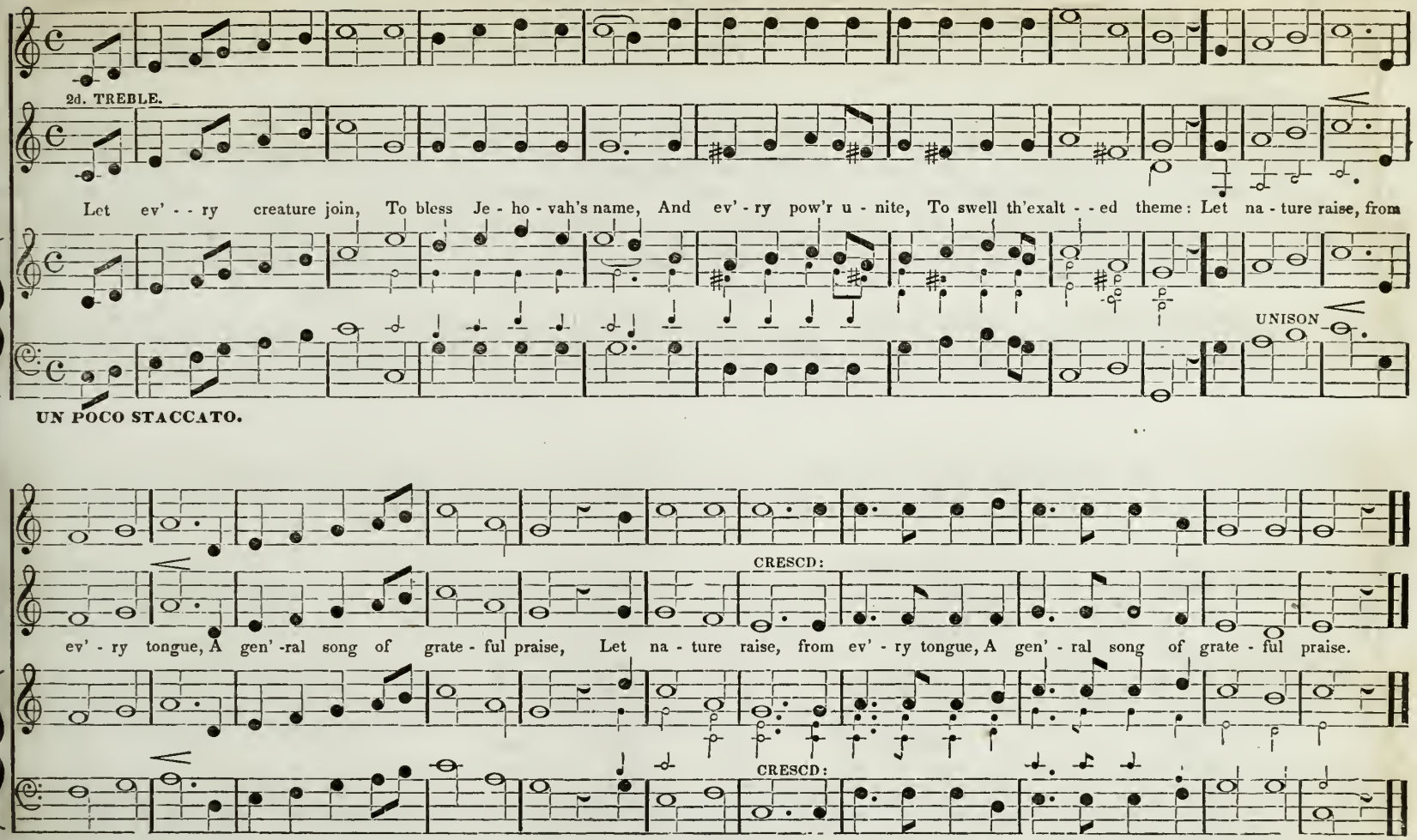
ALLEGRO.

TRIUMPH. H. M.

M #

C. Lockhart
From the Village Harmony.



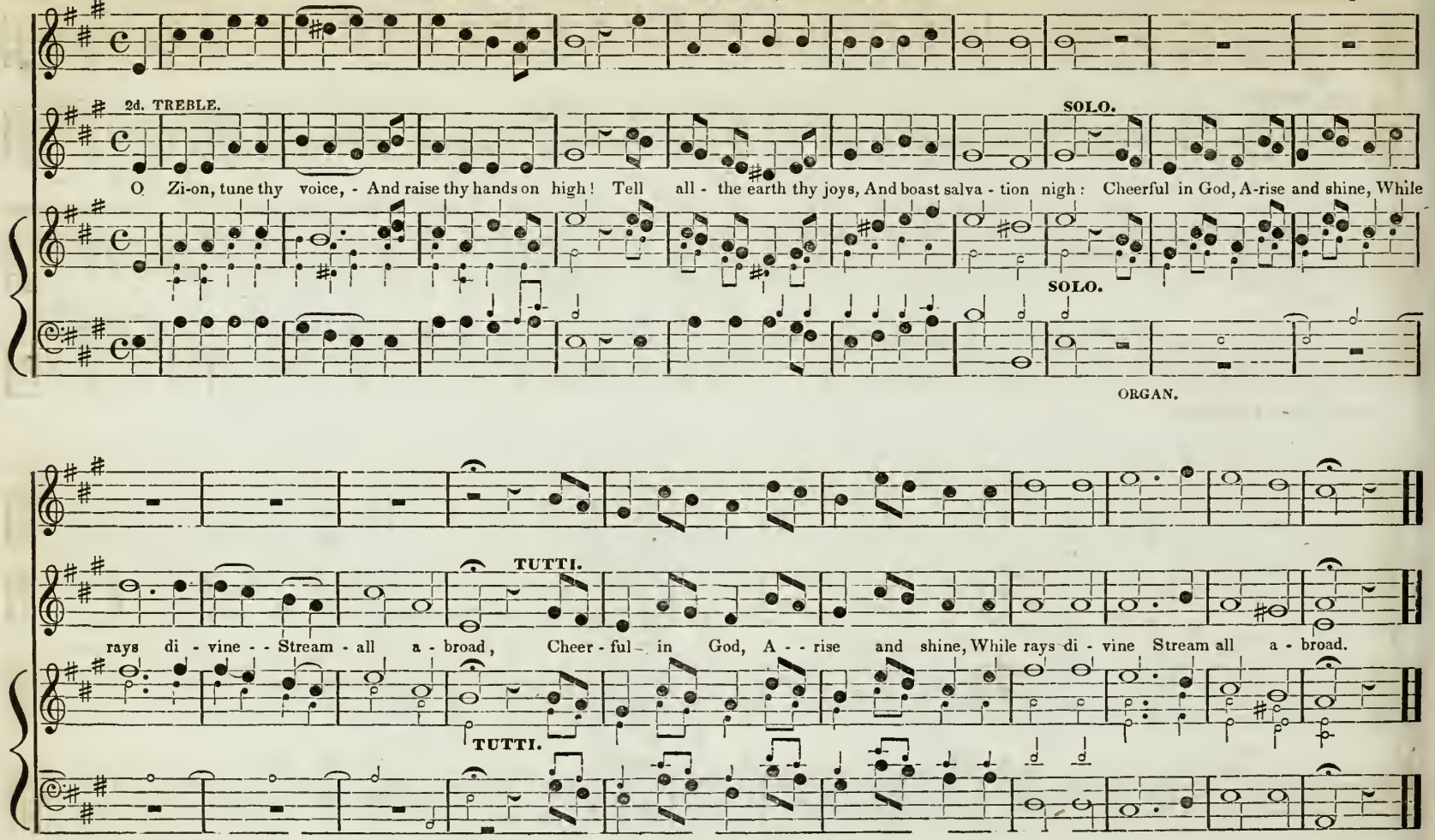

ALLEGRO ASSAI.
2d. TREBLE.
Let ev' - - ry creature join, To bless Je - ho - vah's name, And ev' - ry pow'r u - nite, To swell th'exalt - - ed theme: Let na - ture raise, from
UNISON
UN POCO STACCATO.
CRESCD:
ev' - ry tongue, A gen' -ral song of grate - ful praise, Let na - ture raise, from ev' - ry tongue, A gen' - ral song of grate - ful praise.
CRESCD:

ALLEGRO.

SEBASTIAN BACH. H. M.

M #

From the American Harp.



ALLEGRO.

DARWELL'S. H. M. M

Rev. Mr. Darwell.

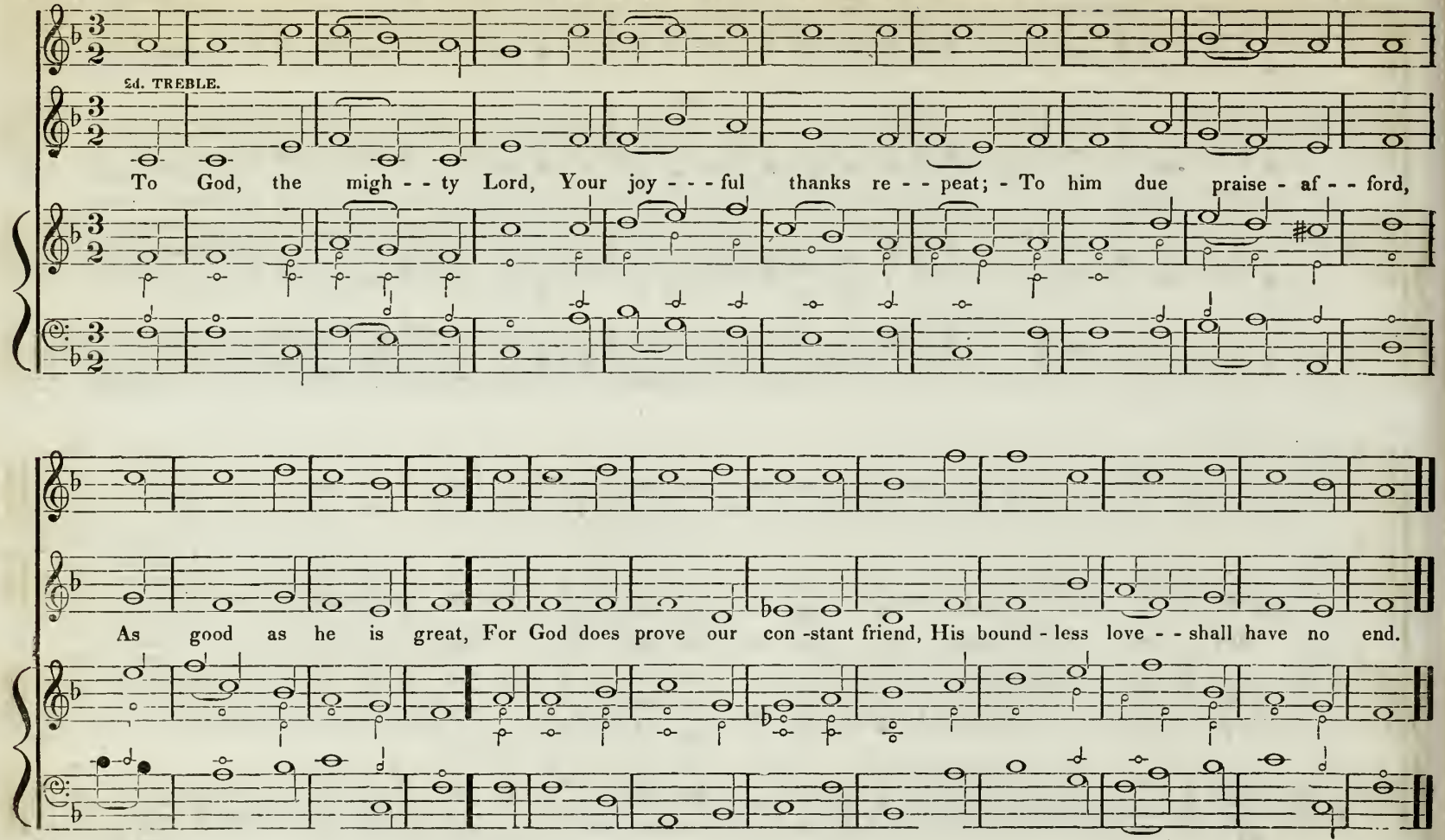
A - wake! awake! a - rise, And hail the glorious morn! - Hark! how the angels sing, To you a Saviour's born!

UNISON.

Now let our hearts In con - cert move, And ev' - ry tongue Be tun'd to love.

30

234 ALLEGRO. **ST. PHILIP'S. H. M.** M # Levesque.

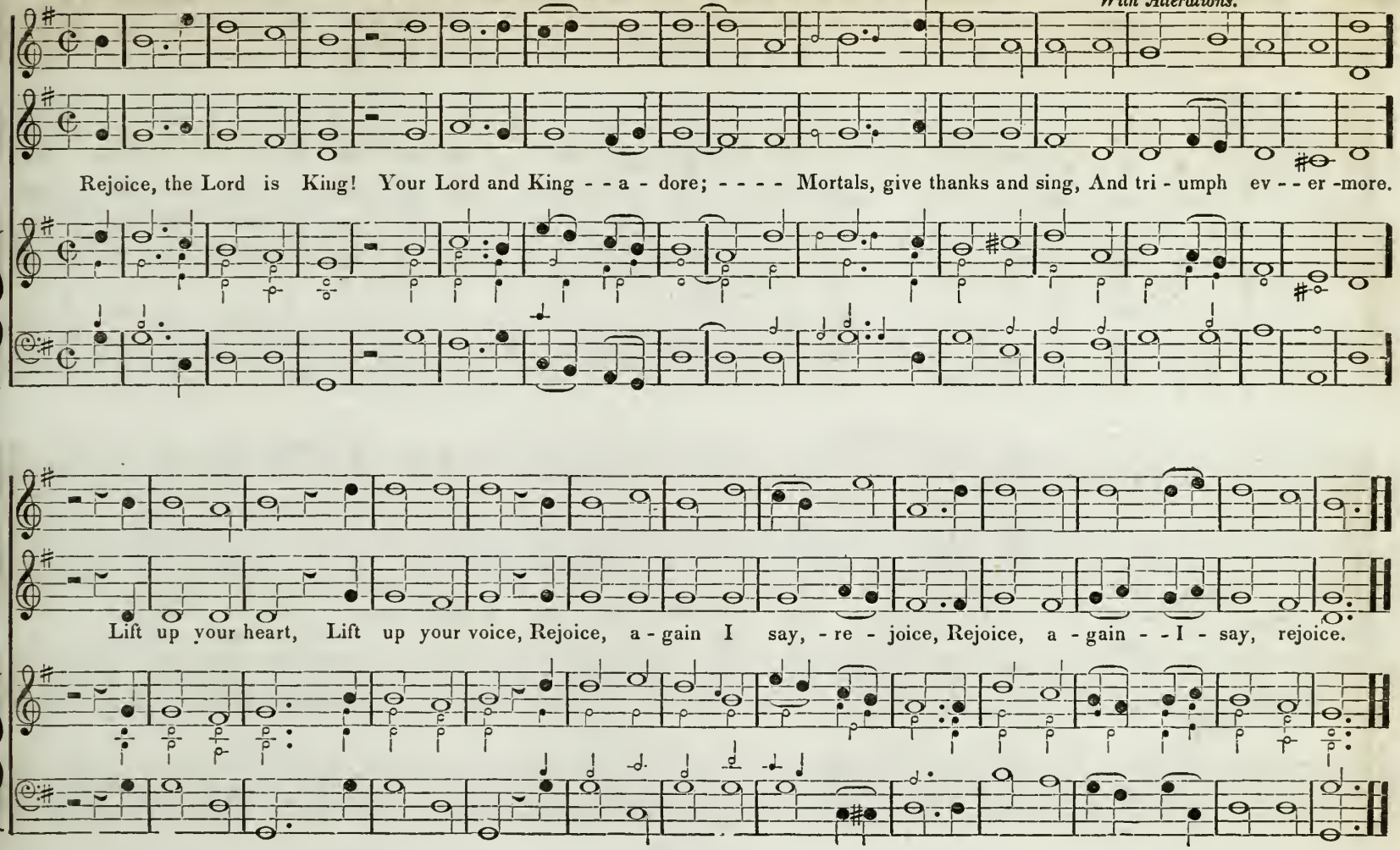


ALLEGRO VIVACE.

SOUTHBURY. H. M.

M #

From the Village Harmony. With Alterations.



UN POCO ALLEGRO.

SHAFTSBURY. H. M.

M #

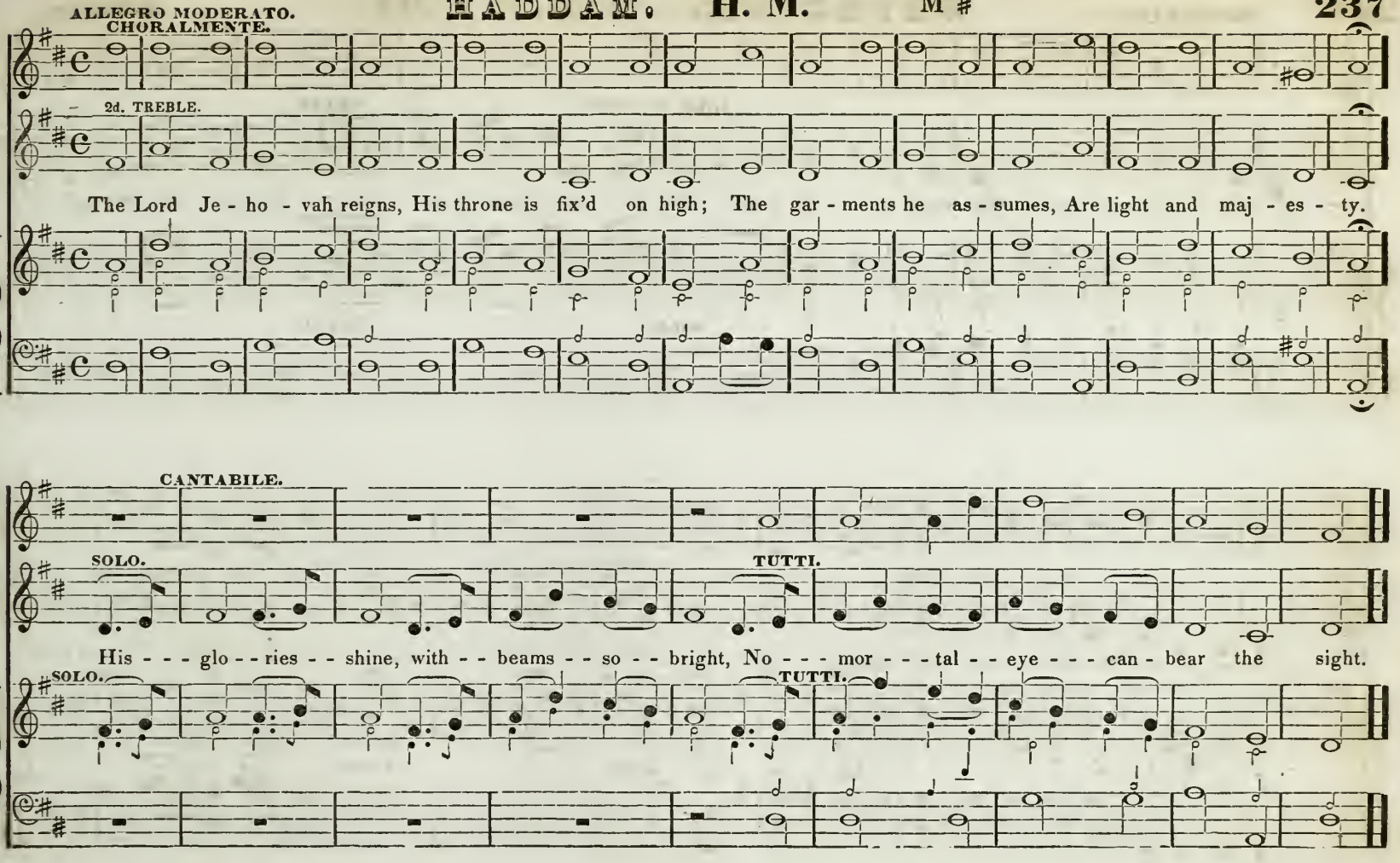
W. Burney.
From the Village Harmony.

2d TREBLE.

A - wake our drow - sy souls, And burst the sloth - ful band; The won - ders of this day, Our noblest

PIU ALLEGRO.

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

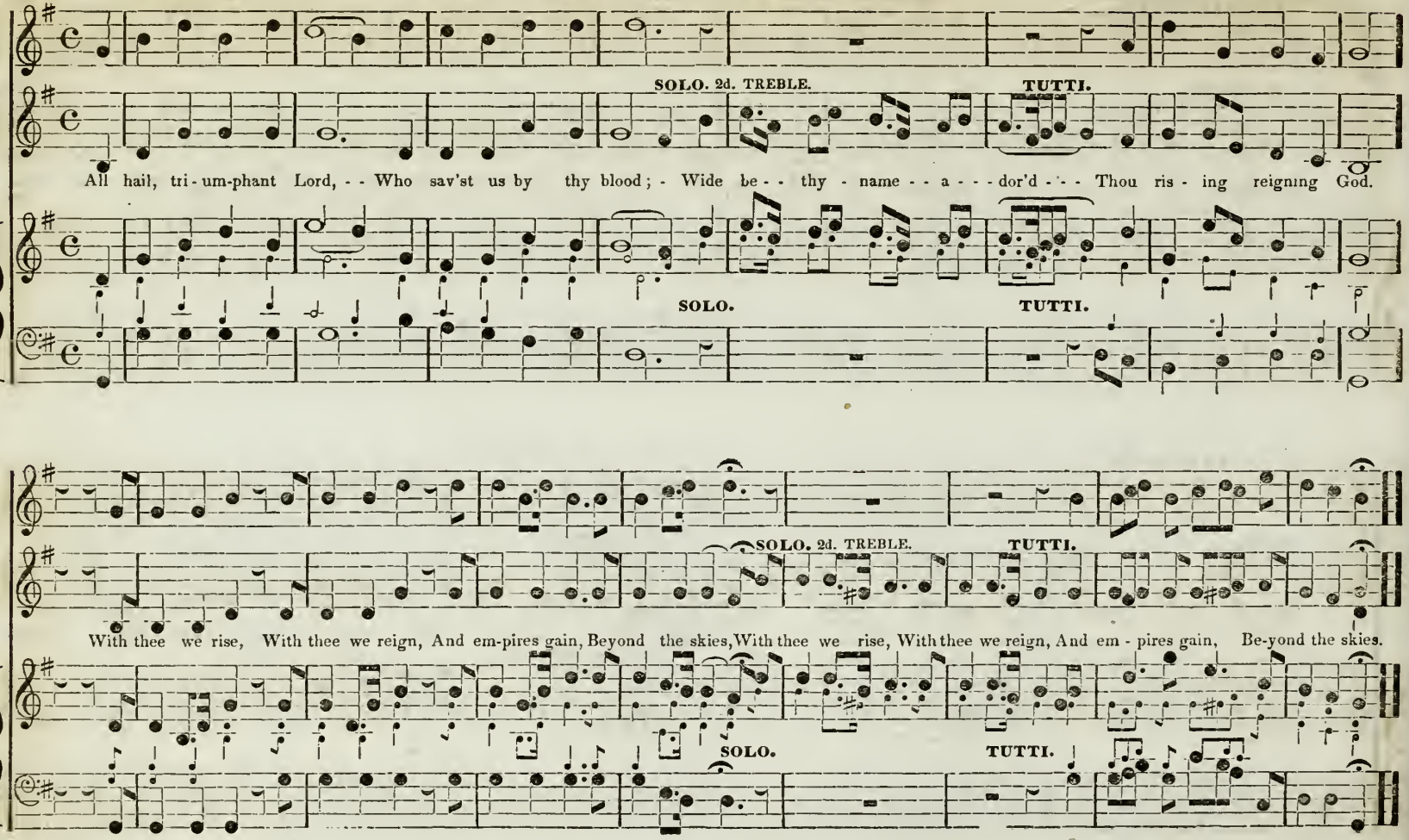

ALLEGRO MODERATO.
CHORALMENTE.
2d. TREBLE.
The Lord Je - ho - vah reigns, His throne is fix'd on high; The gar - ments he as - sumes, Are light and maj - es - ty.
CANTABILE.
SOLO.
TUTTI.
His - - - glo - - ries - - shine, with - - beams - - so - - bright, No - - - mor - - - tal - - eye - - - can - bear the sight.
SOLO.
TUTTI.

ALLEGRETTO.

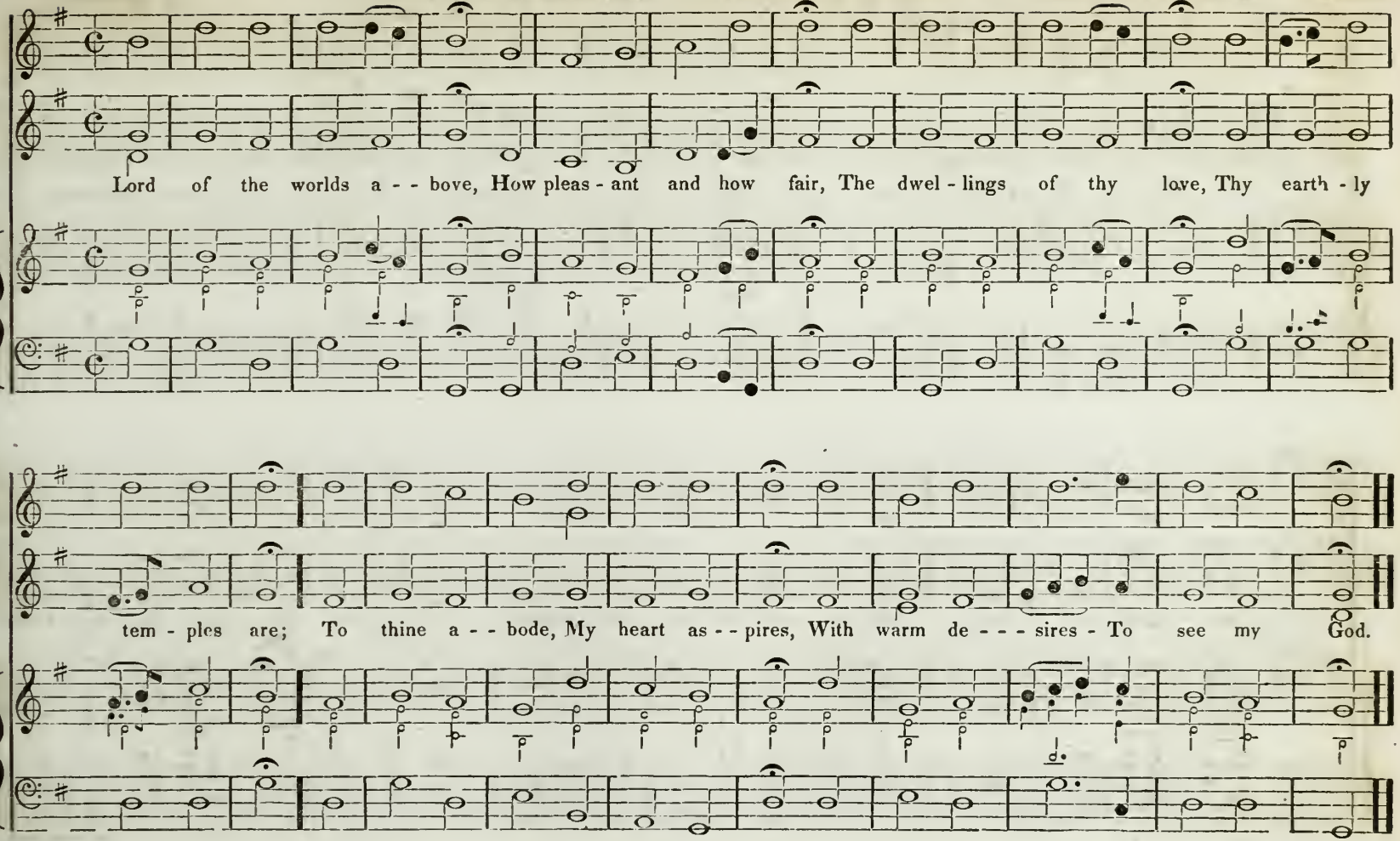
WEYMOUTH. H. M.

M #

R. Harrison.



BETHESDA. H. M. M

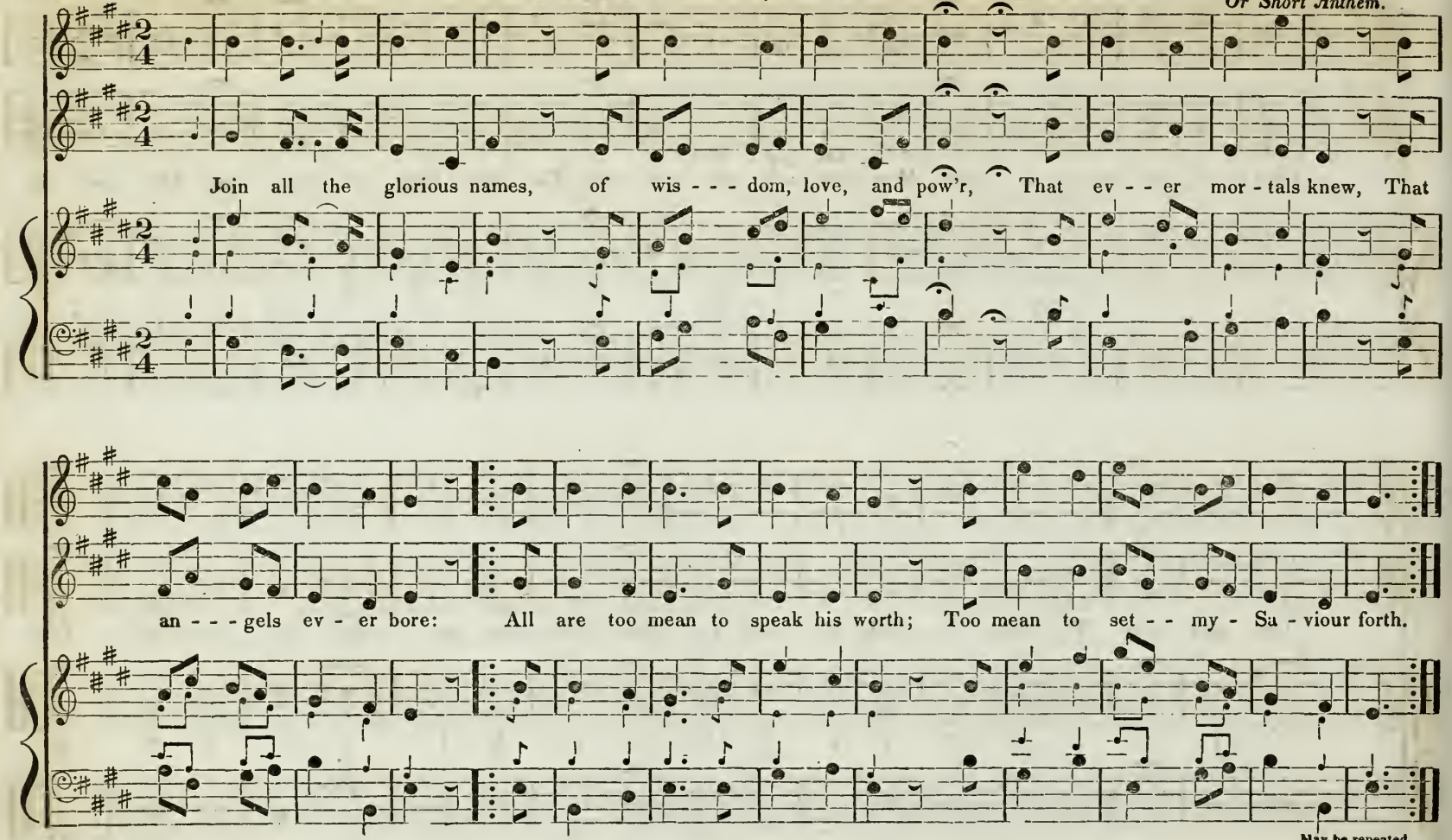


UN POCO ALLEGRETTO.

WARSAW. H. M.

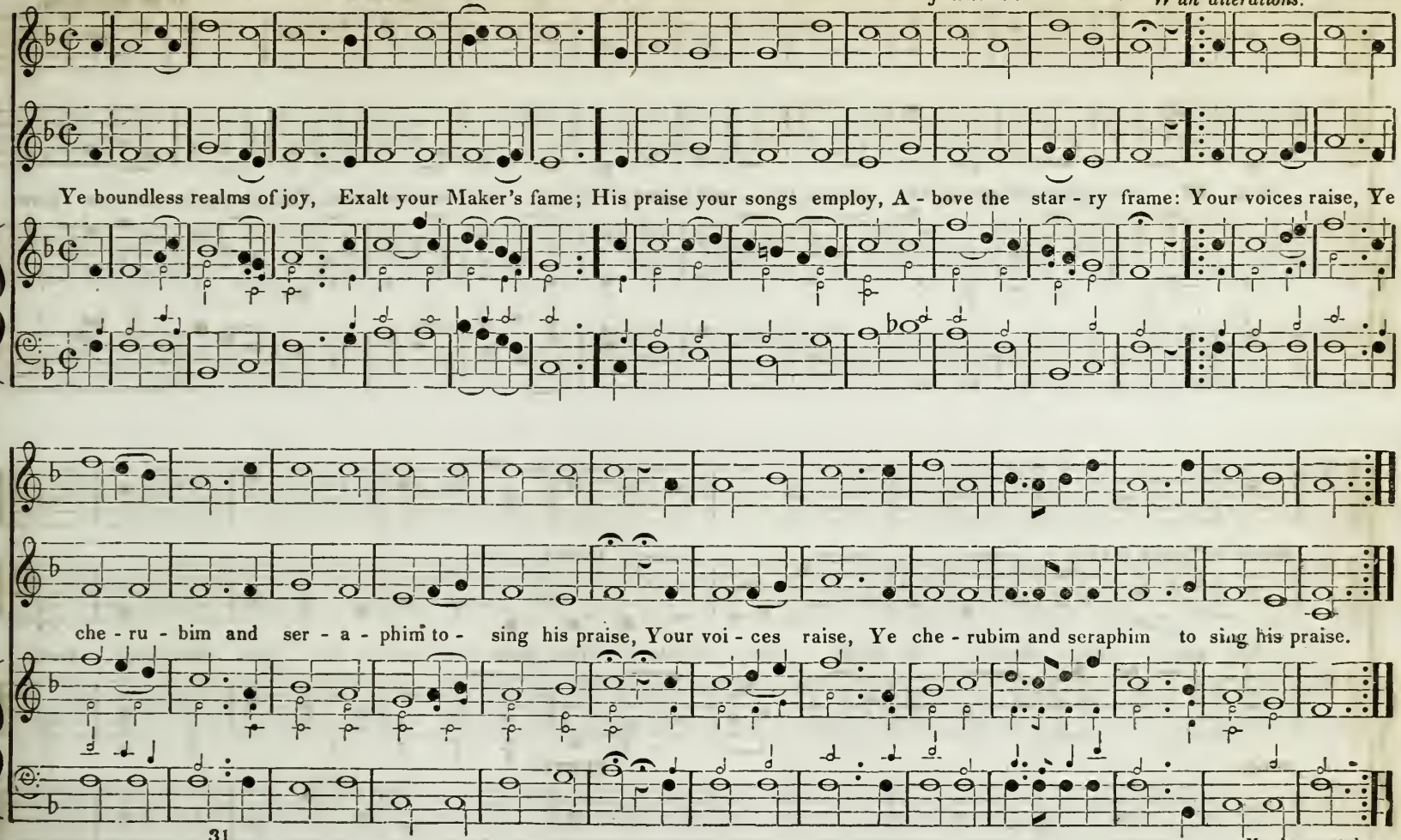
M #

Hymn.
Or Short Anthem.

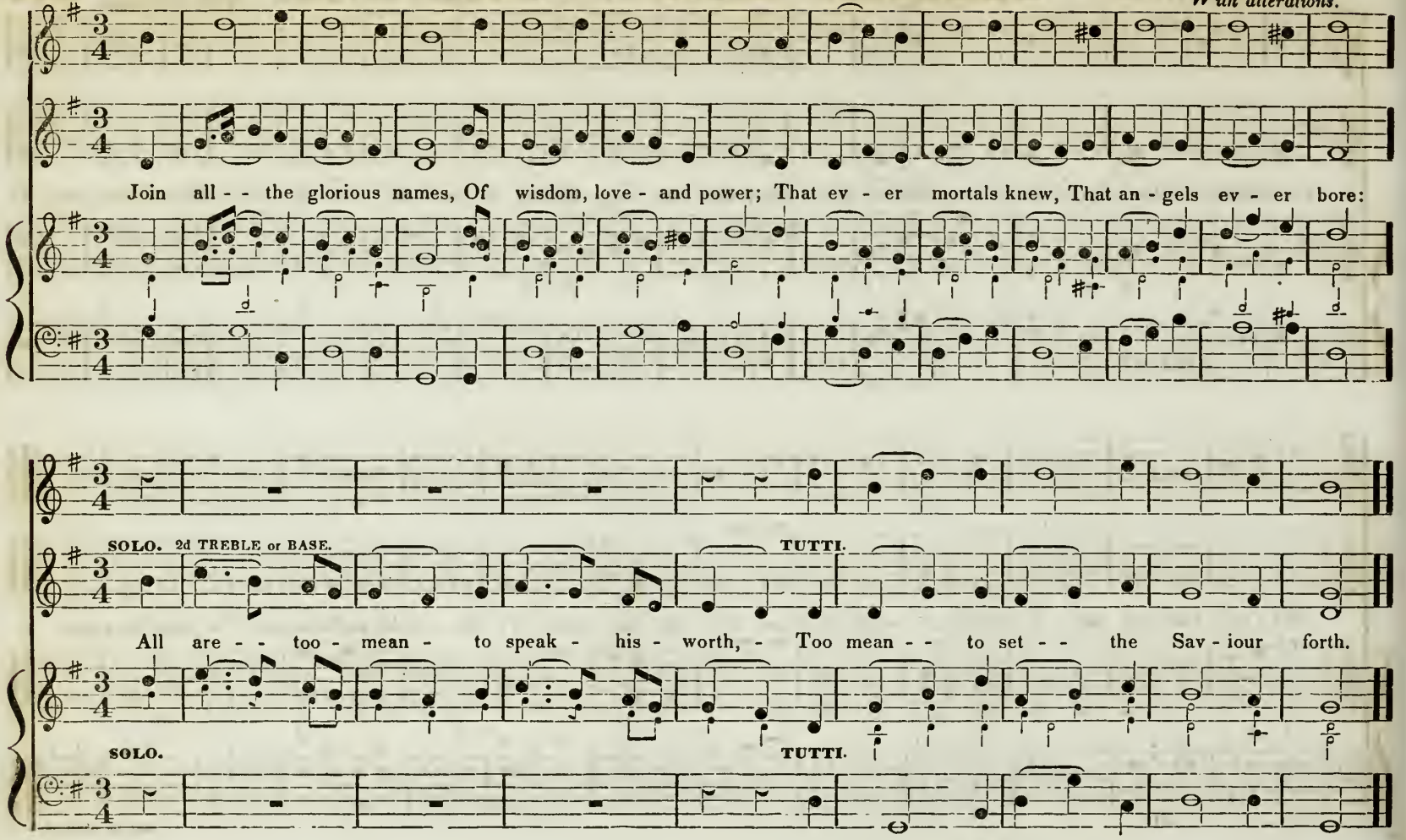


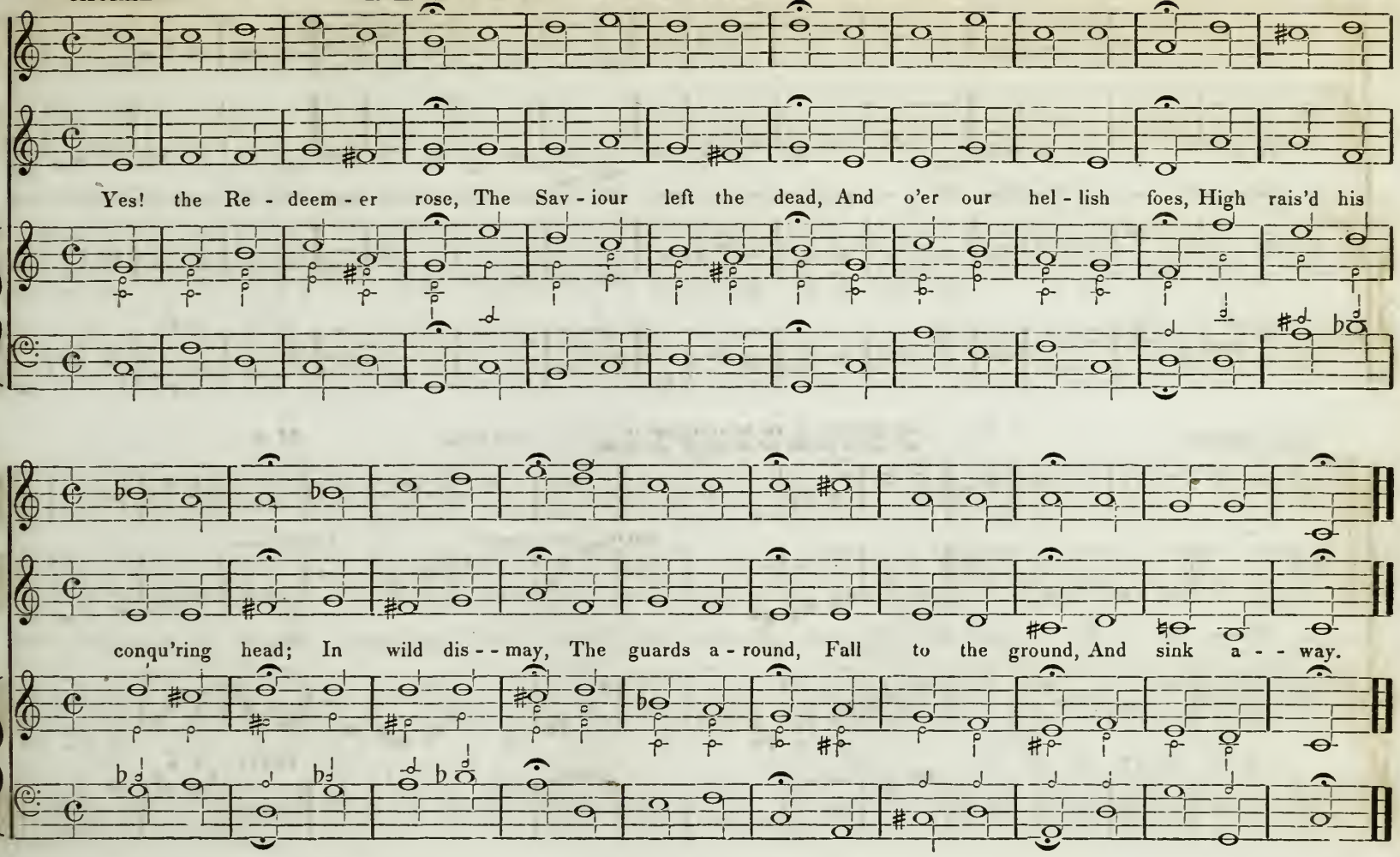
May be repeated.

ALLEGRO VIVACE. **AMHERST.** **H. M.** M # *Hymn or Short Anthem.* W. Billings. *With alterations.*



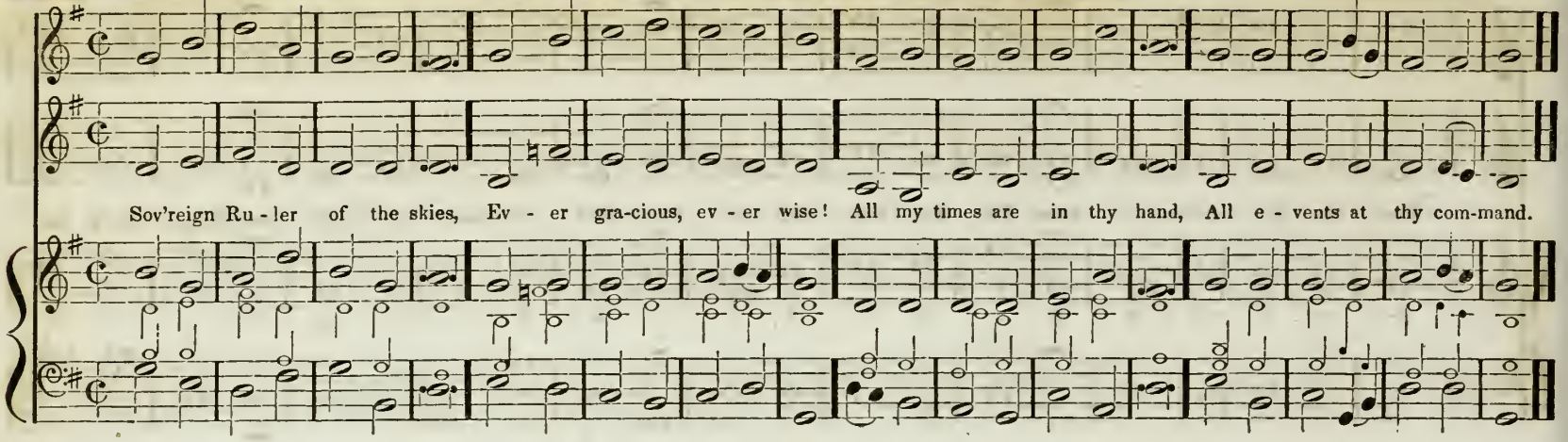
242 ALLEGRO MODERATO. **EAGLE STREET. H. M.** M # J. Smith. *With alterations.*




Yes! the Re - deem - er rose, The Sav - iour left the dead, And o'er our hel - lish foes, High rais'd his
conqu'ring head; In wild dis - - may, The guards a - round, Fall to the ground, And sink a - - way.

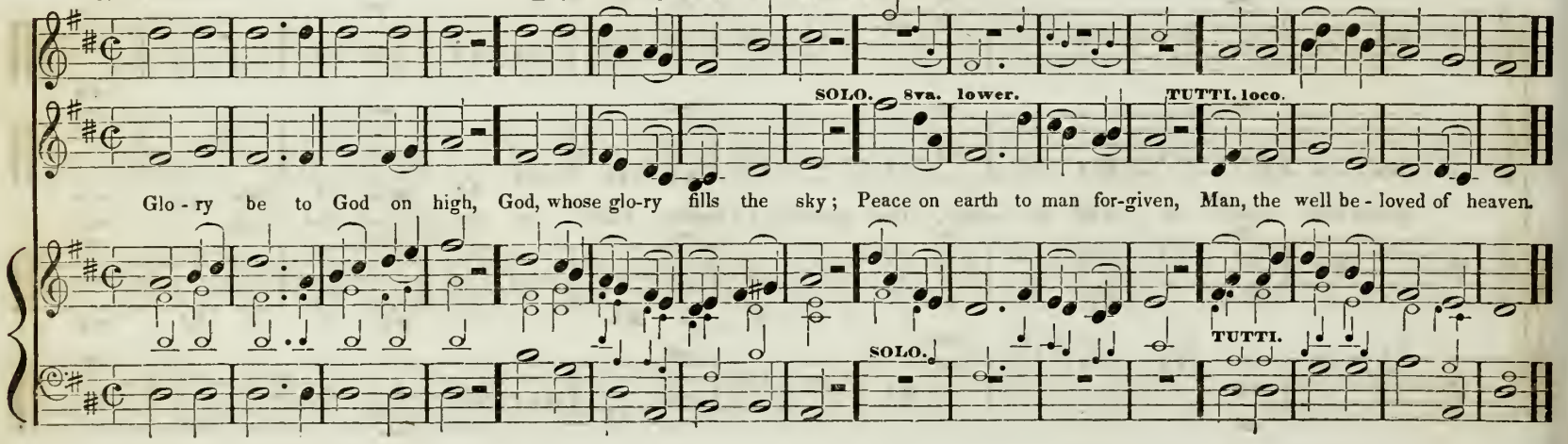
244 CHORAL.

NUREMBERG. Sevens, or 8's & 7's. M # *German Choral.*



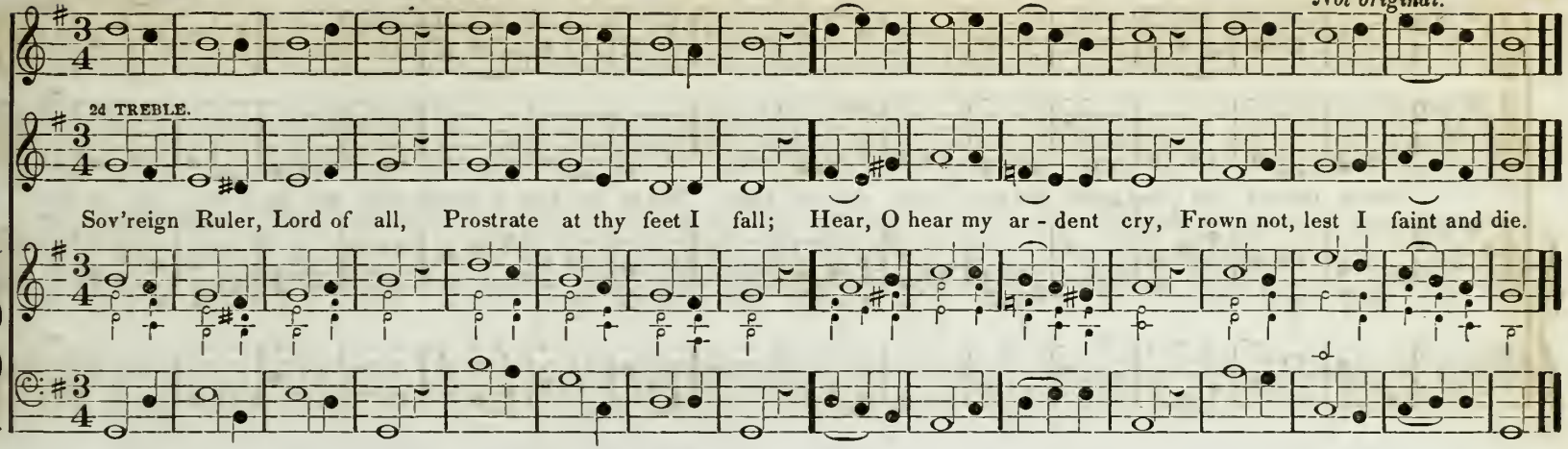
ALLA BREVE.

PHILADELPHIA. Sevens. M



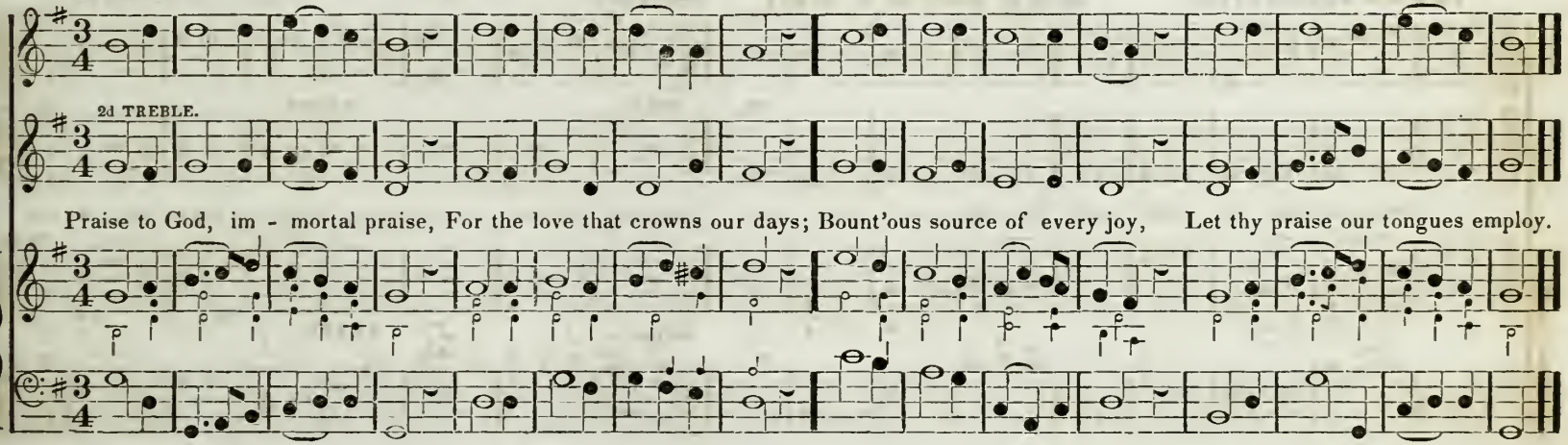
ALLEGRETTO. **HAMBURG, or Naples.** **Sevens.** M #

Pleyel.
Not original.

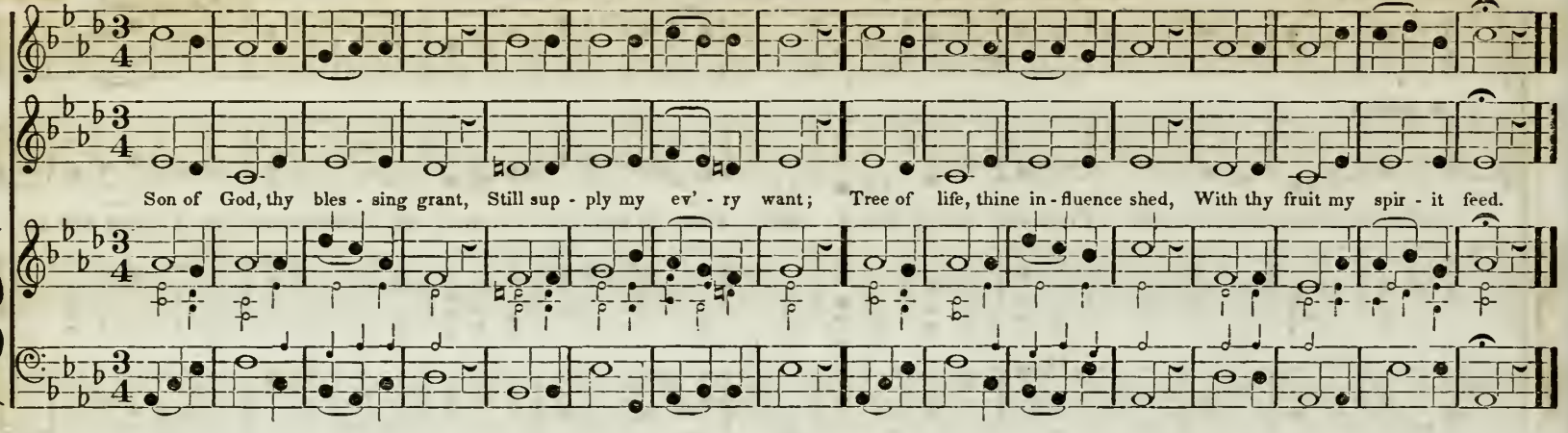


ALLEGRO. **PILTON, Old** **Sevens.** M #

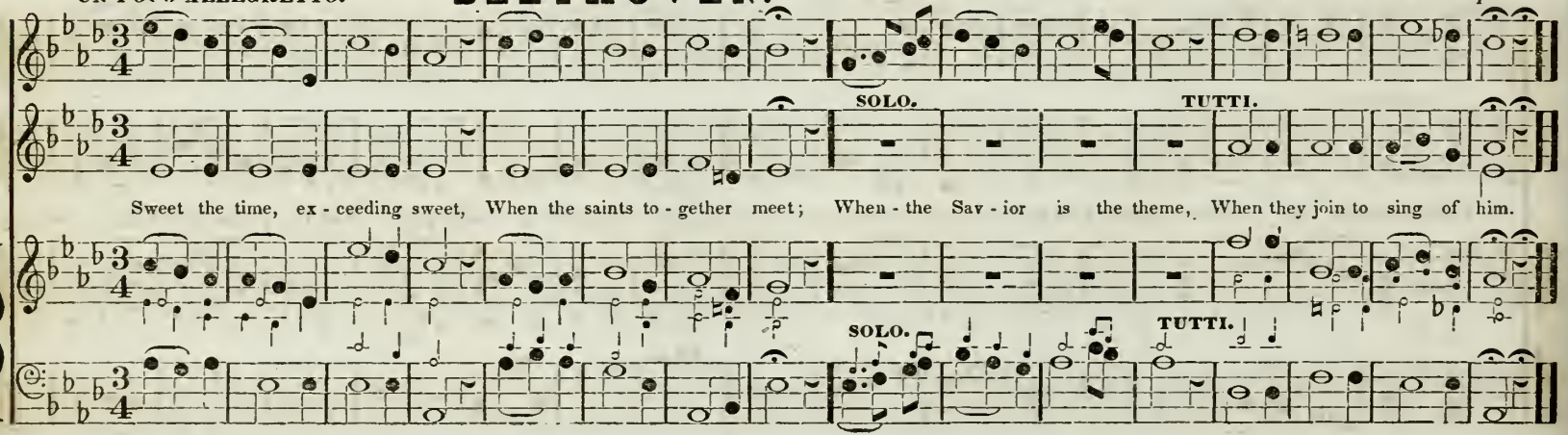
Weldon.



UN POCO ALLEGRETTO. **WESSELY.** Sevens. M # *From the American Harp.*



UN POCO ALLEGRETTO. **BEETHOVEN.** Sevens. M # *From the American Harp.*

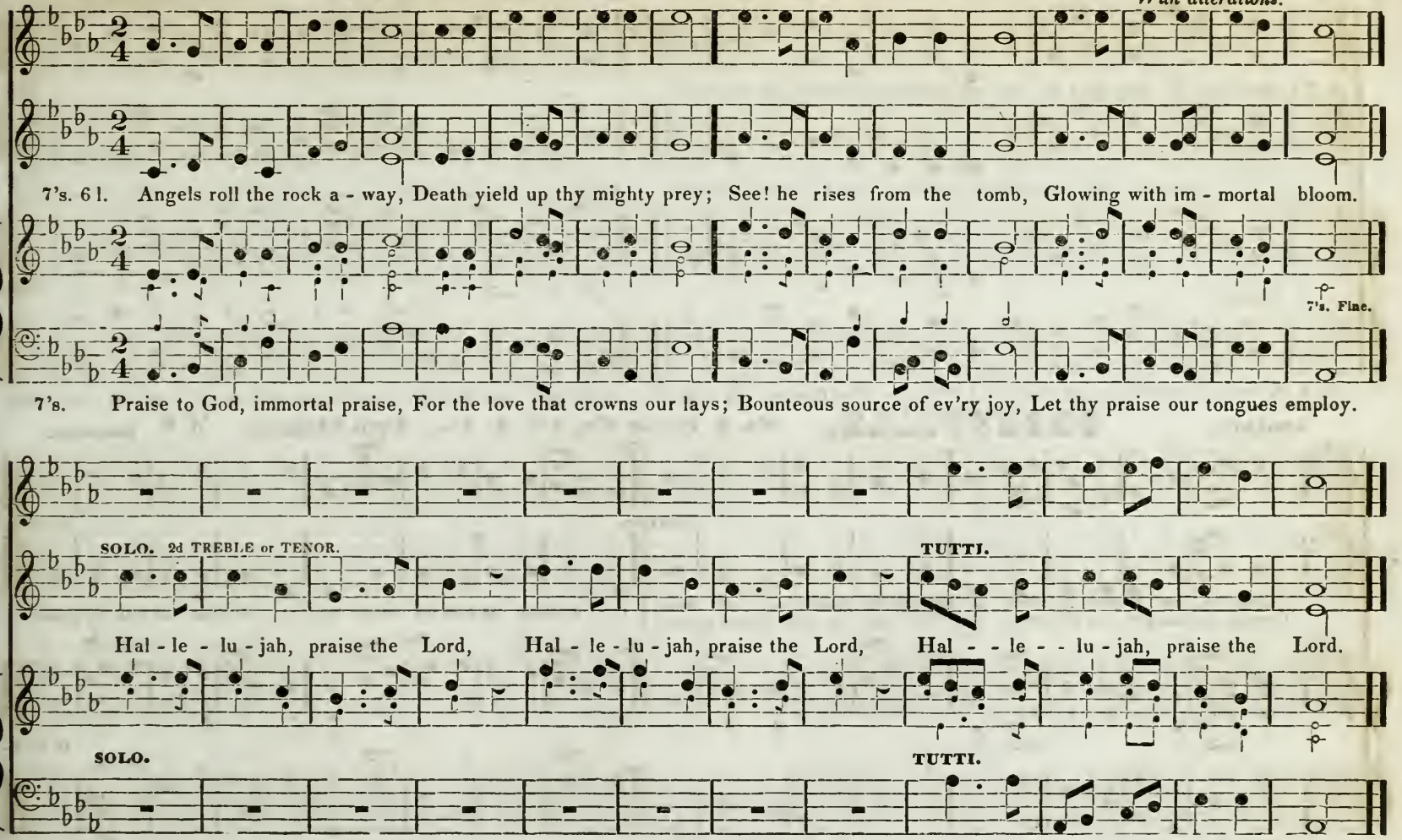


UN POCO ALLEGRO.

HAMPTON.

Sevens. or 7's. 6 lines. M #

B. Milgrove.
With alterations.

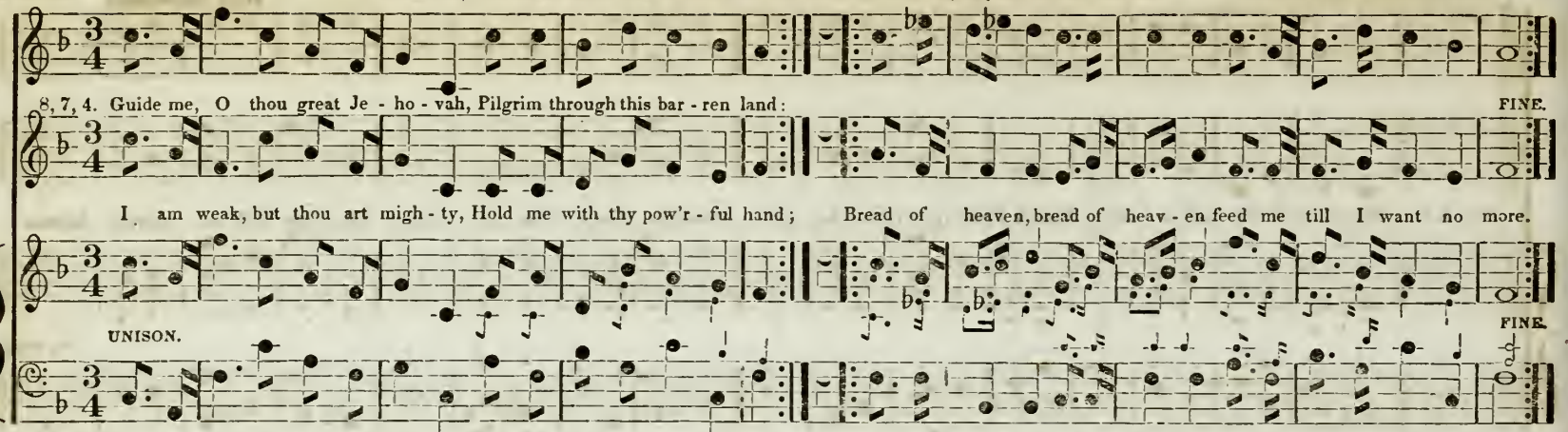


ALLEGRO.

TAMWORTH.

8's. & 7's. or 8, 7, 4. M #

C. Lockhart.

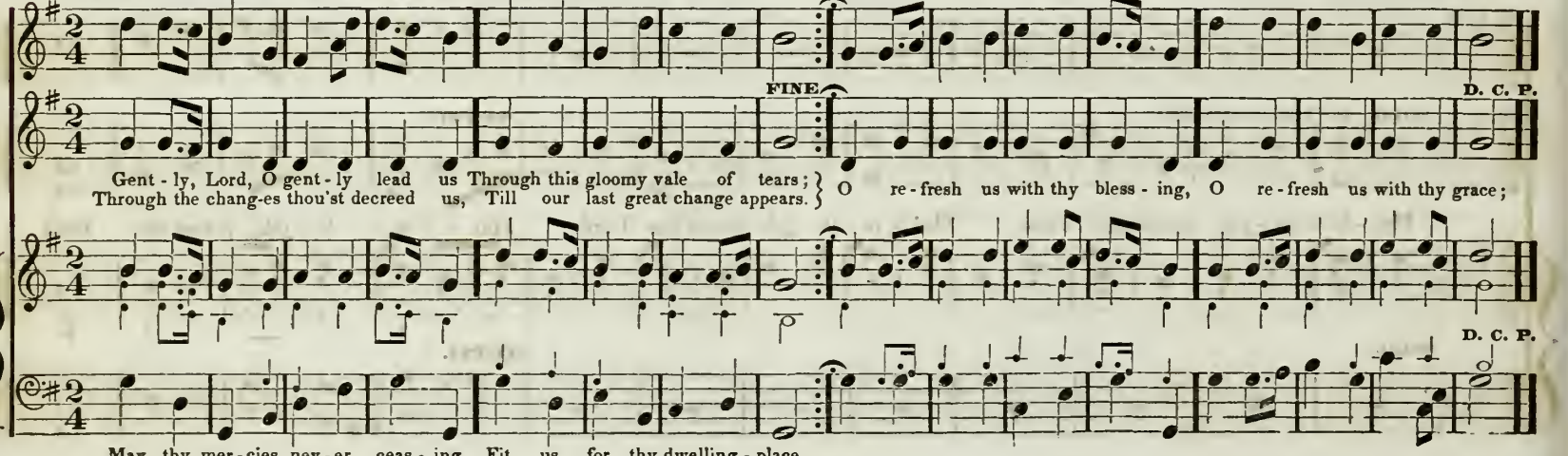


ANDANTE.

GREENVILLE.

8's & 7's or 8's, 7's, & 4's. Two Stanzas. M #

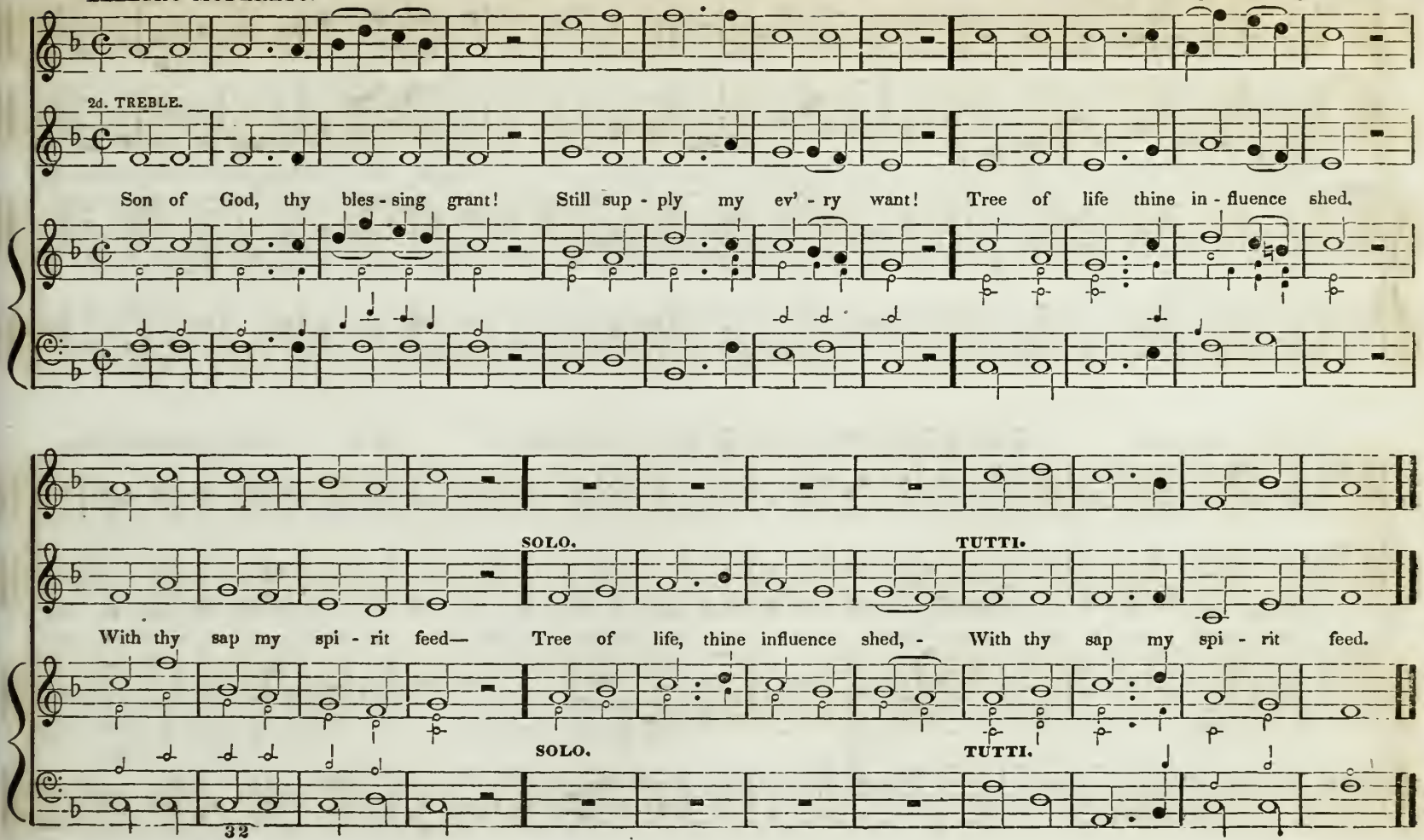
Rousseau.



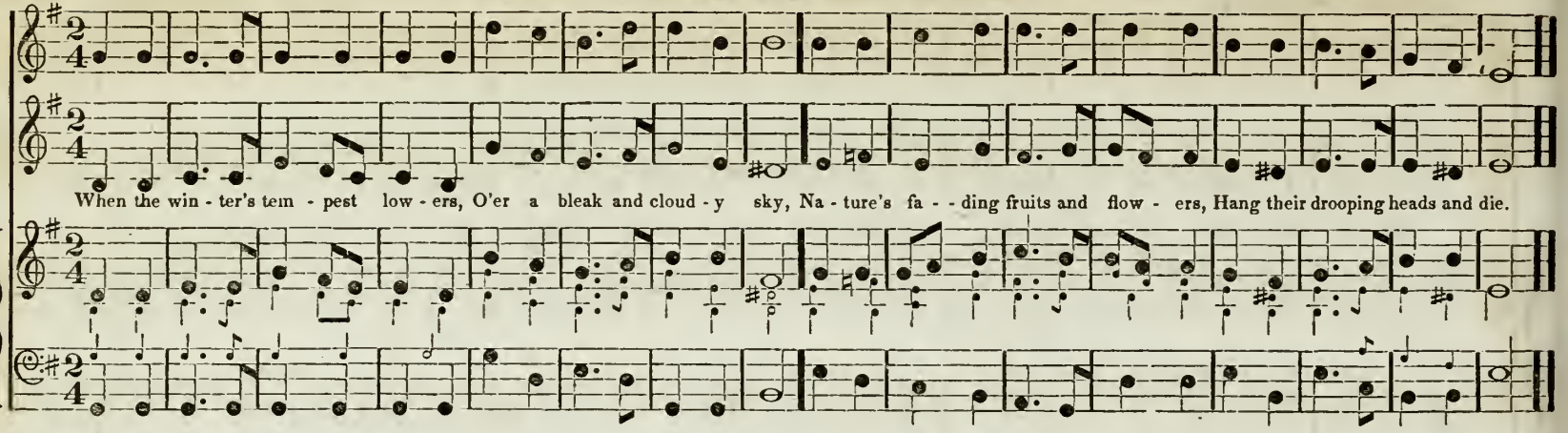
TURIN. Sevens. M

F. Giardini.
From the Village Harmony.

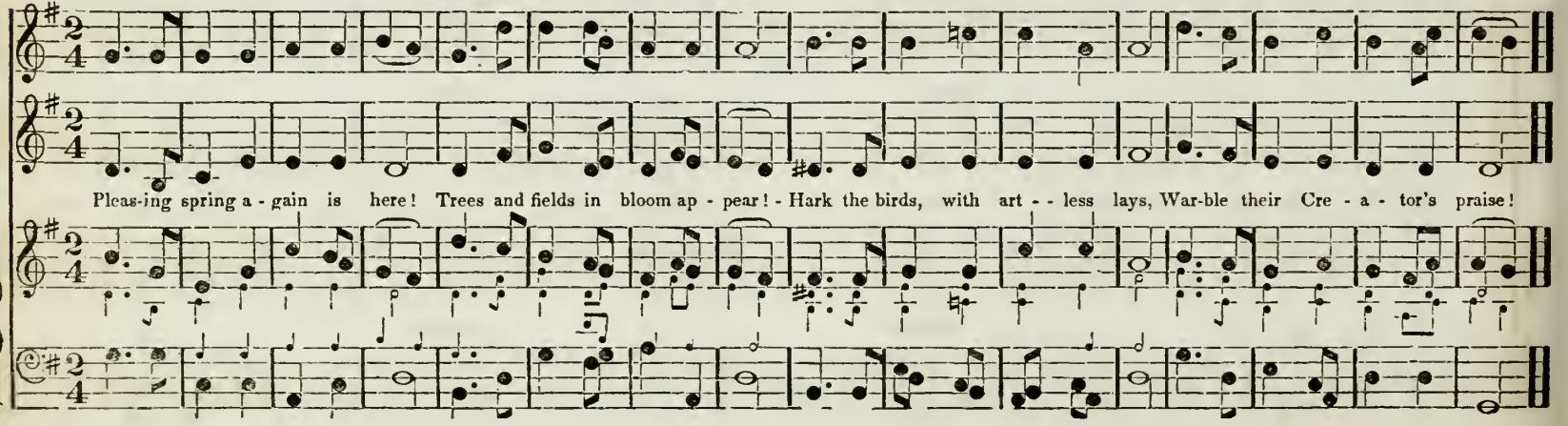
ALLEGRO MODERATO.



250 ANDANTINO QUASI ALLEGRETTO. **OLD JERAULD.** 8's. & 7's. M # *From the American Harp.*



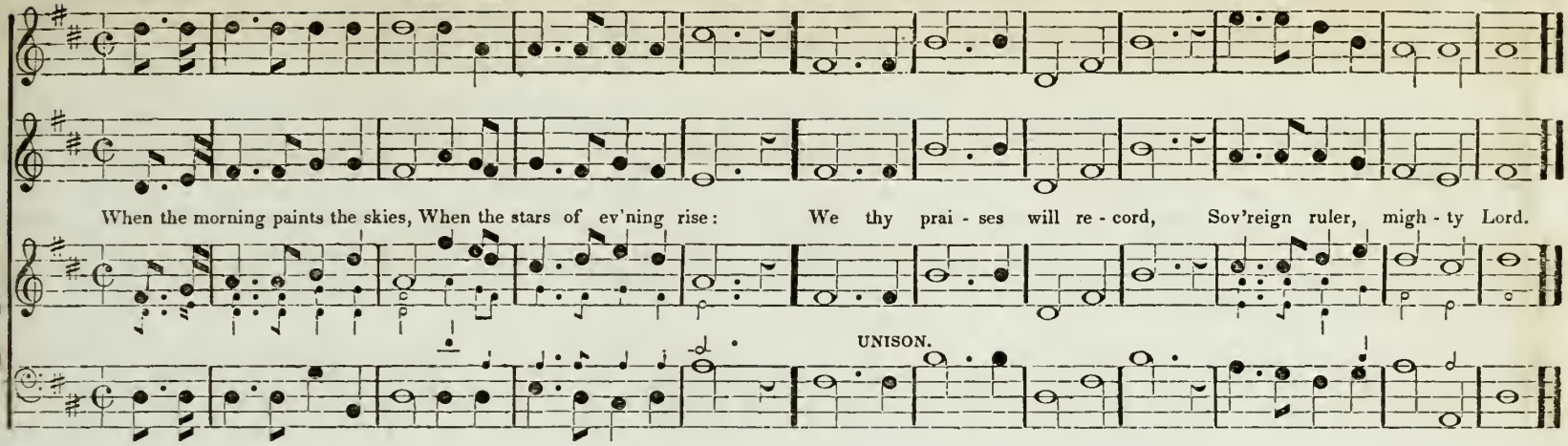
UN POCO ALLEGRO. **GREEN VALLEY.** Sevens. M # *From the American Harp.*



ALLEGRO ASSAI.

WASHINGTON STREET.

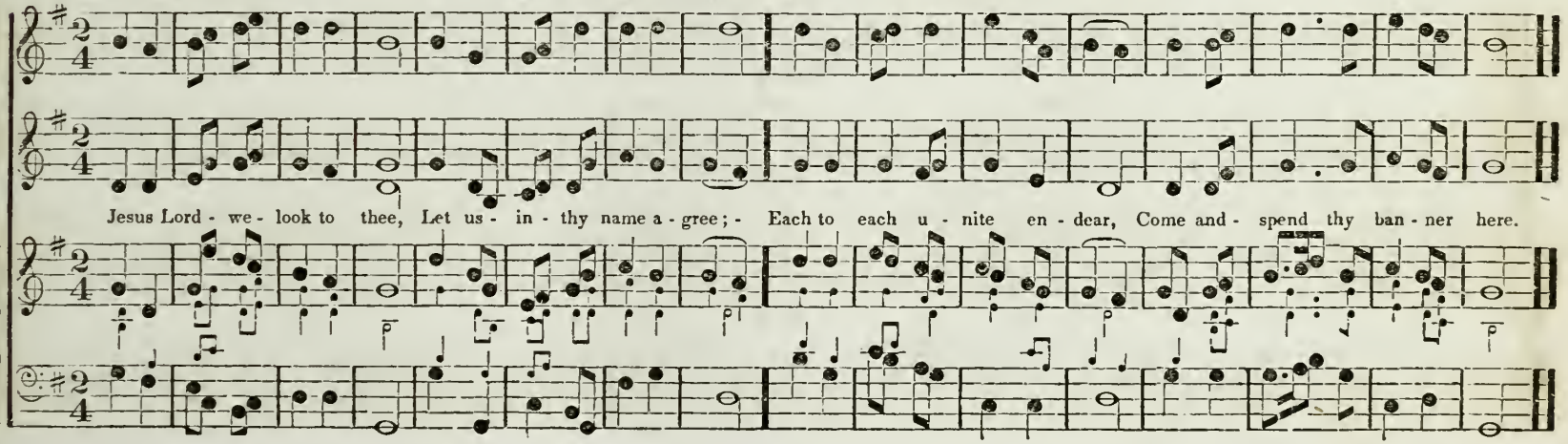
Sevens. M # Peculiar Style.



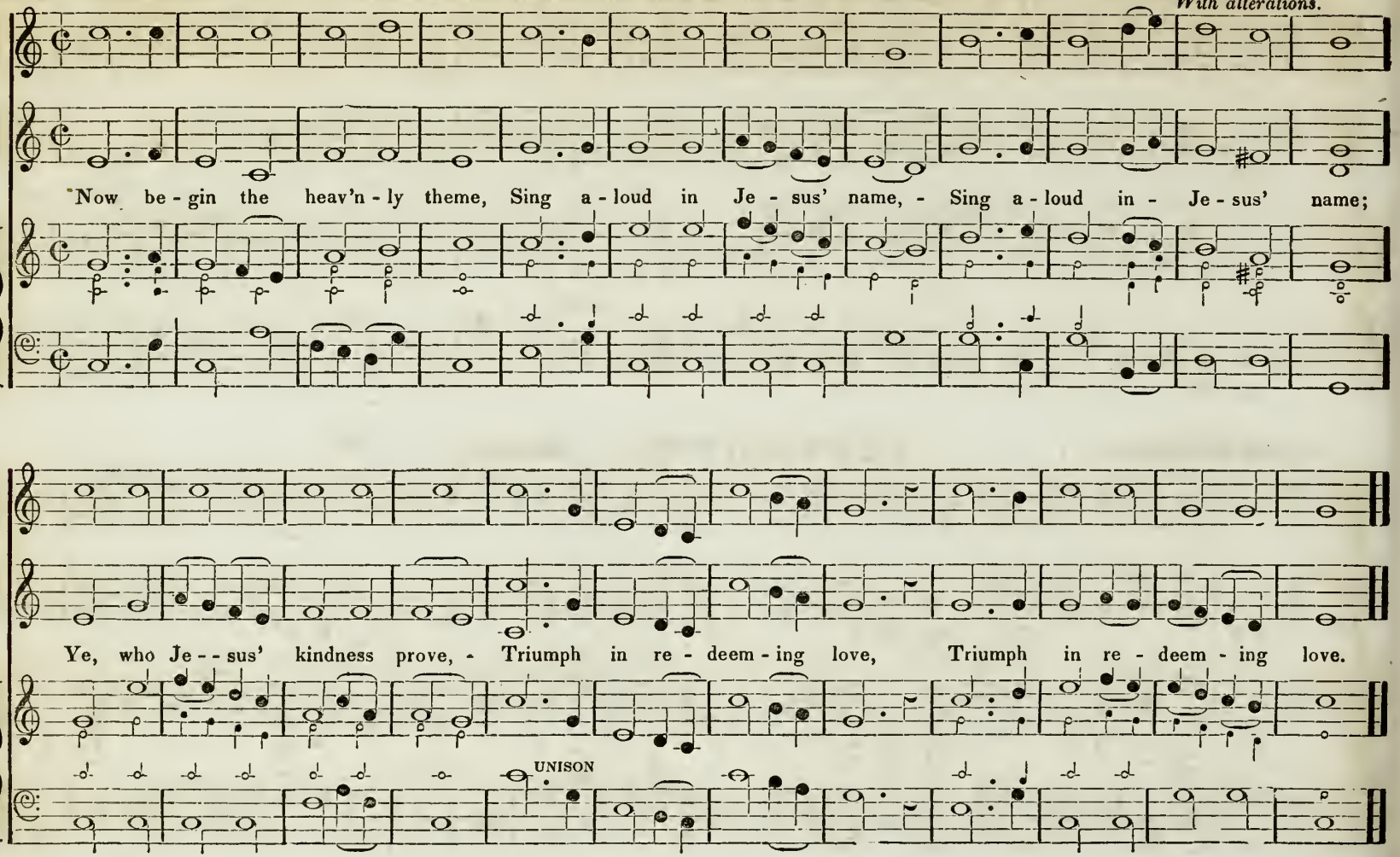
ALLEGRETTO.
QUASI ANDANTINO.

BLUE TOWN.

Sevens. M #



252 ALLEGRO VIVACE. **REDEEMING LOVE.** Sevens. M # Dr. Morgan. *With alterations.*

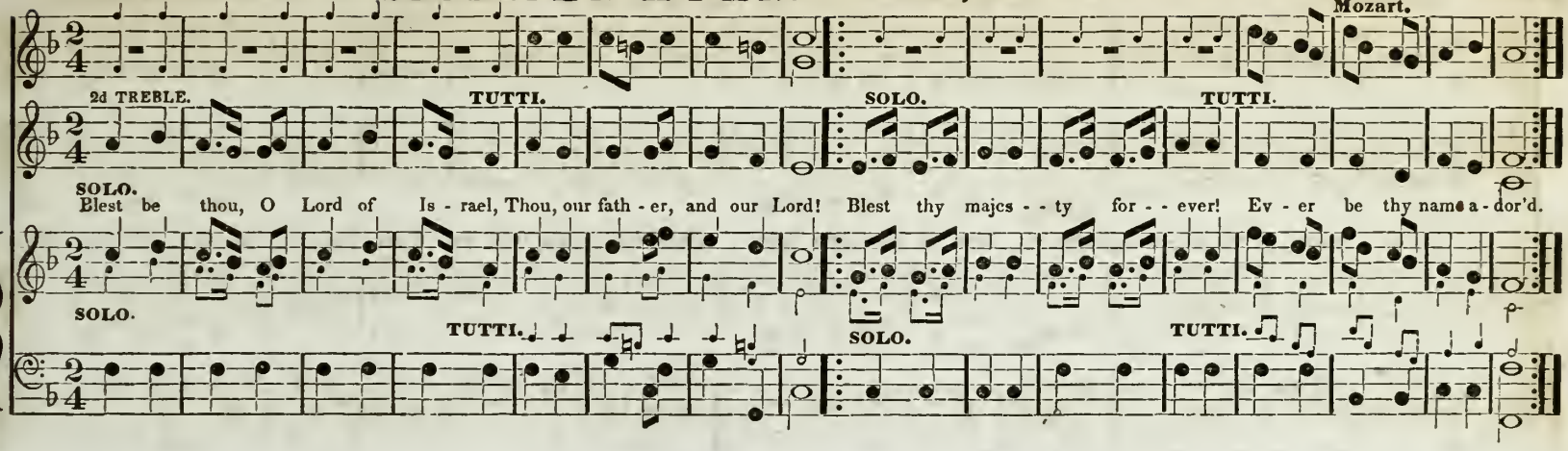


ALLEGRETTO MODERATO.

SICILIAN HYMN.

Sevens, or 8's. & 7's. M #

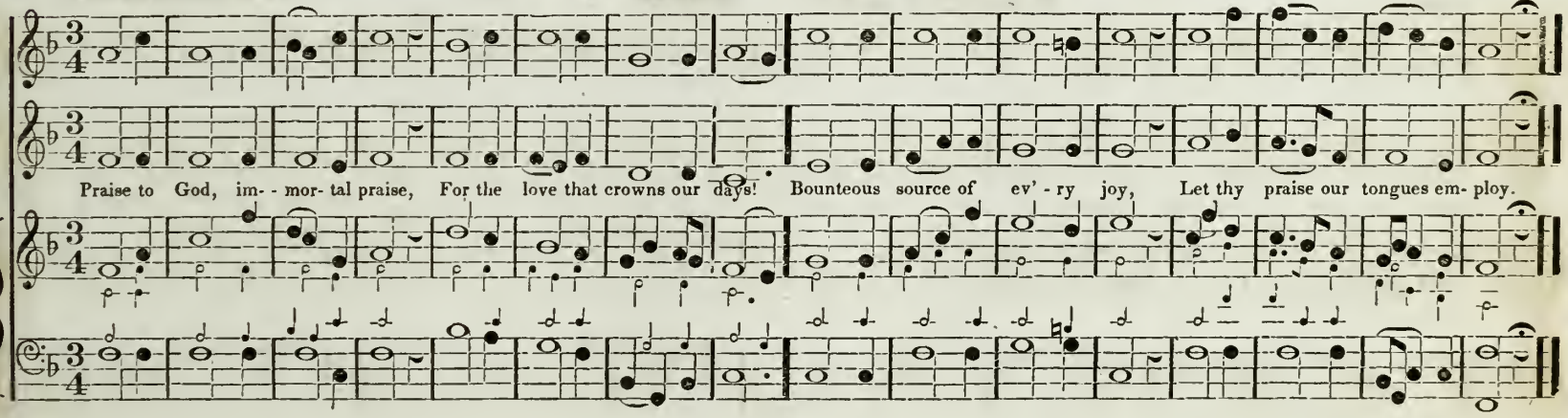
A Latin Hymn by Mozart.



ALLEGRO MODERATO.

PILTON.

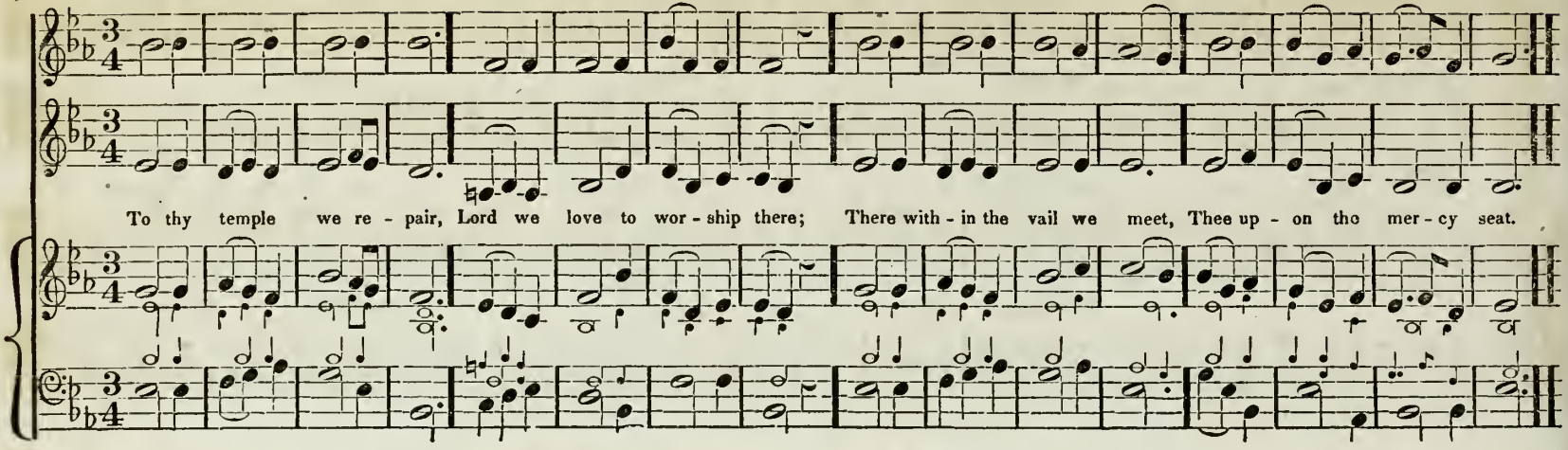
NEW Sevens. M #



MODERATO.

PILGRIM'S HYMN.

Sevens. M #

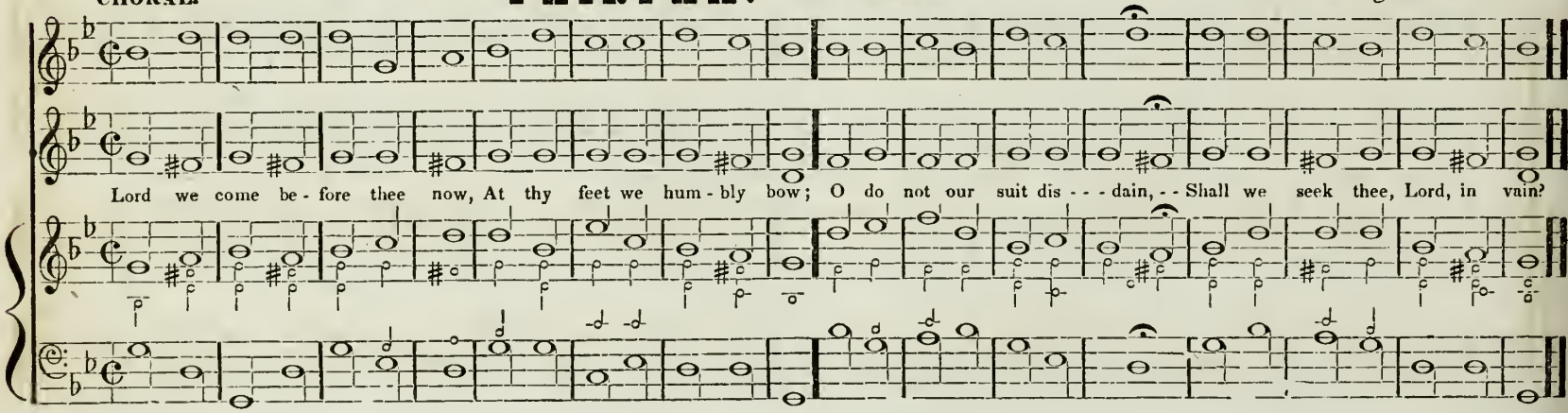


CHORAL.

FAIRFAX.

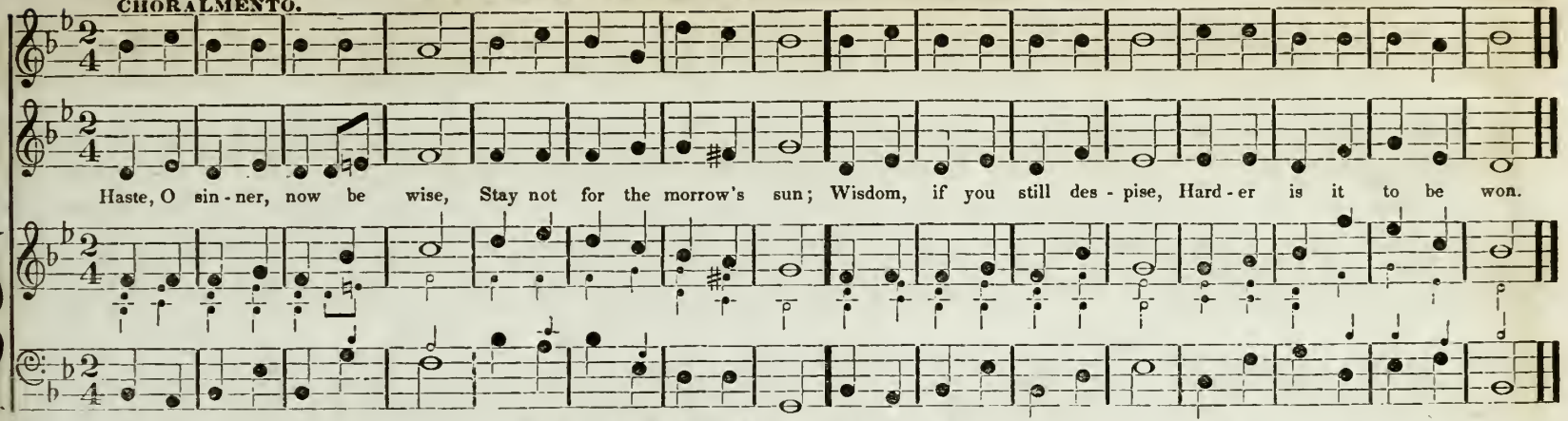
Sevens. M b

The original Choral.



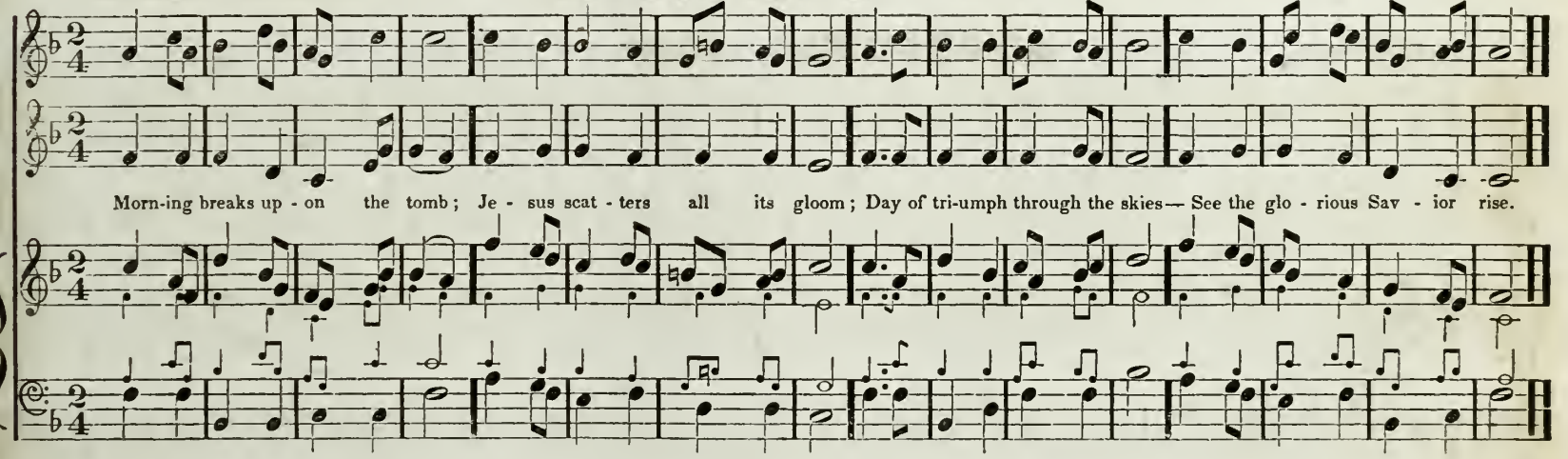
UN POCO ALLEGRETTO.
CHORALMENTO.

BROAD STREET. Sevens. M

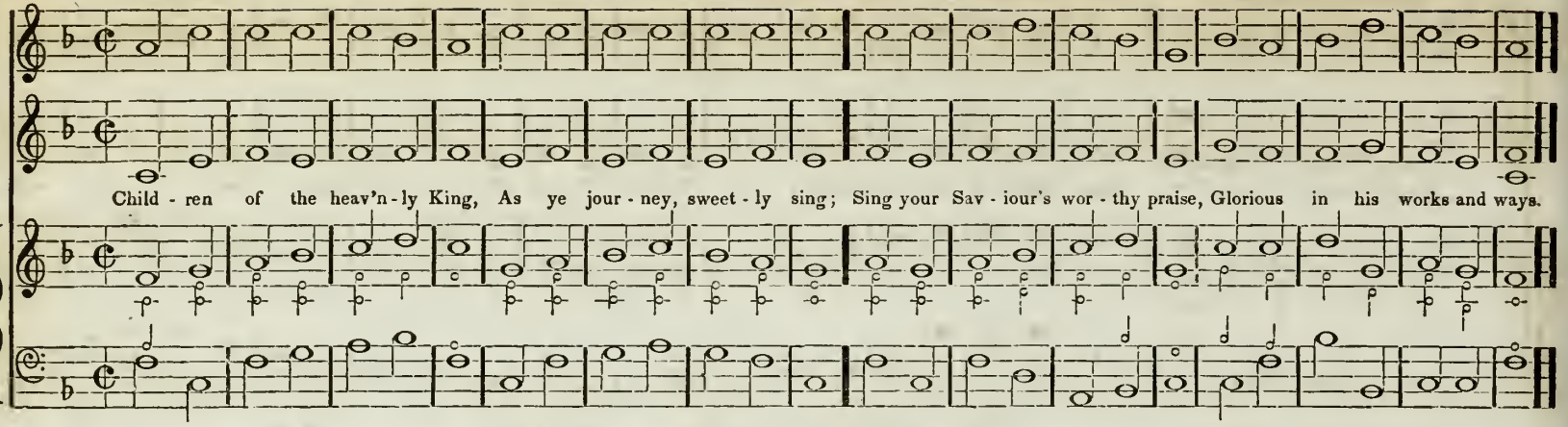


ALLEGRETTO MODERATO.

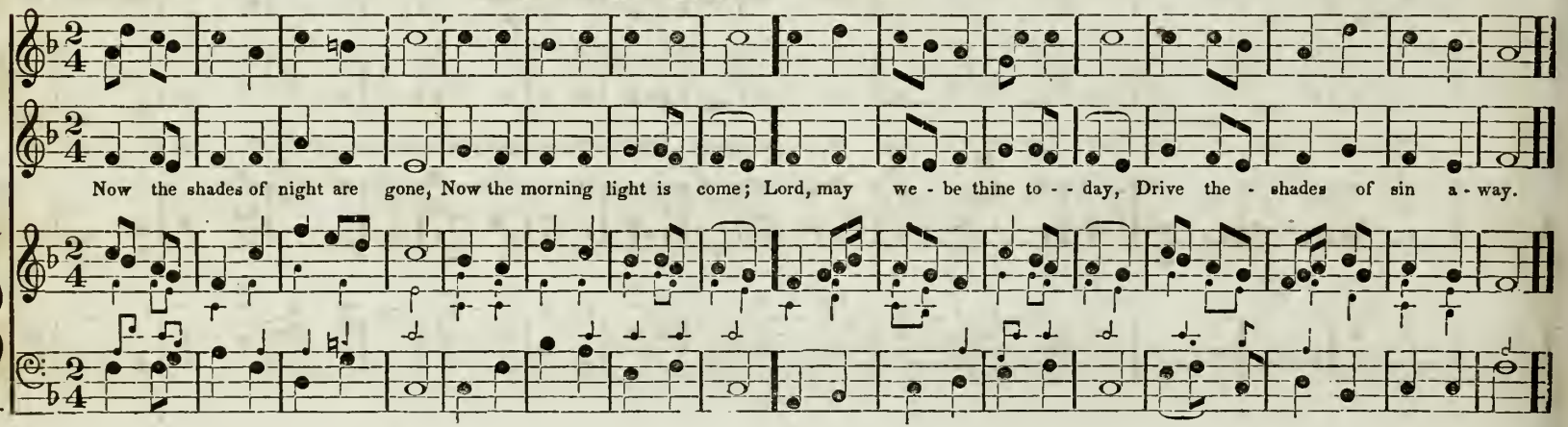
TRANSYLVANIA. Sevens. M



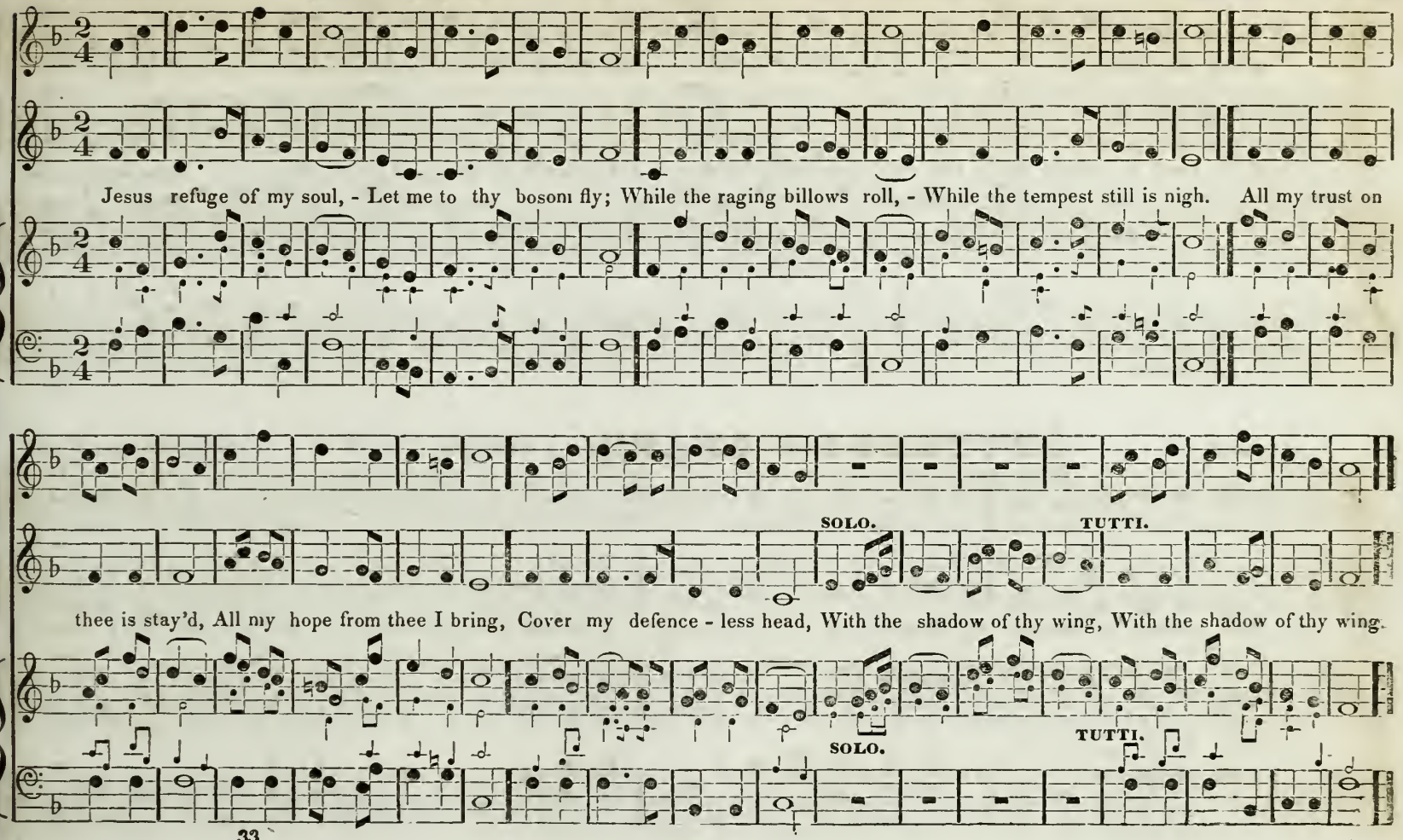
256 CHORAL. **PILGRIM.** Sevens. M #



ALLEGRETTO. **ALCESTER.** Sevens. M #

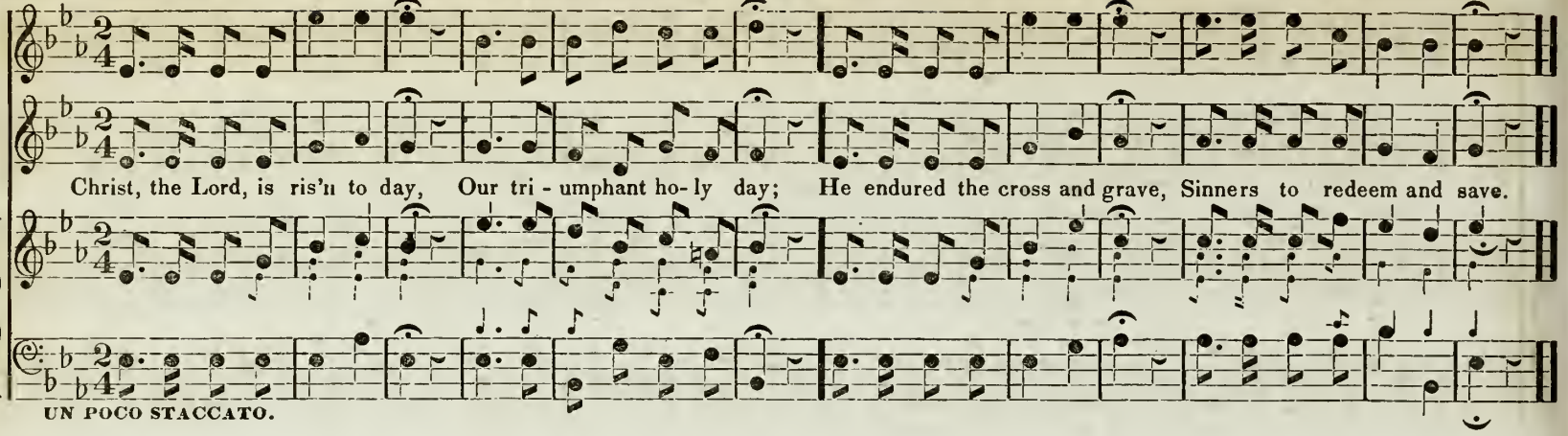


ALLEGRETTO. **HOTHAM.** Sevens. 8 Lines or Two Stanzas. M # Dr. Madan.



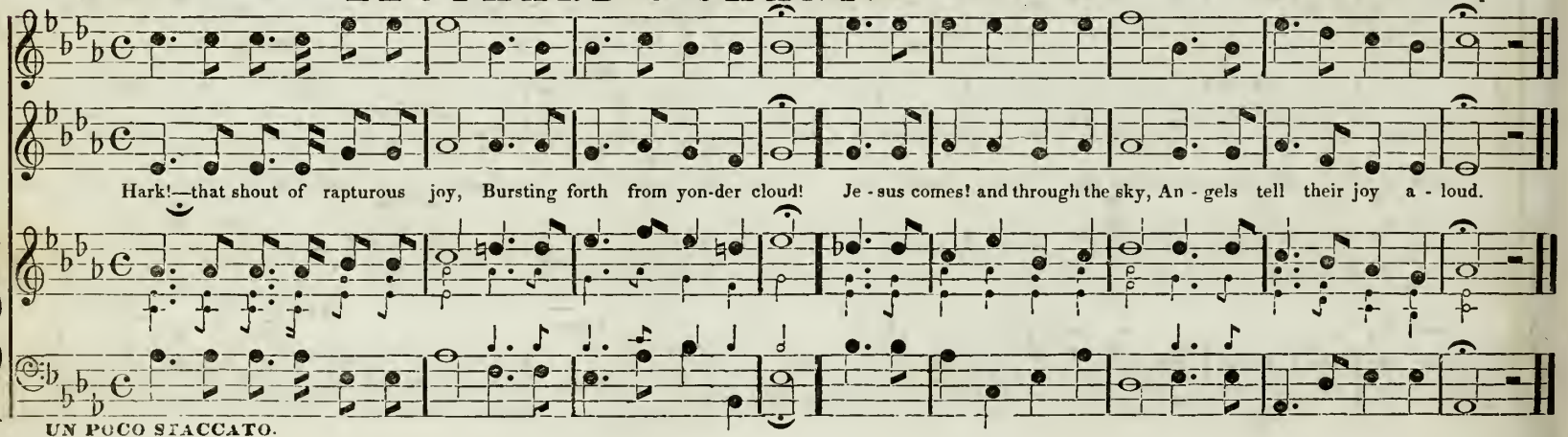
ALLEGRO

TELEMANN'S CHANT. Sevens. M # *From the American Harp*



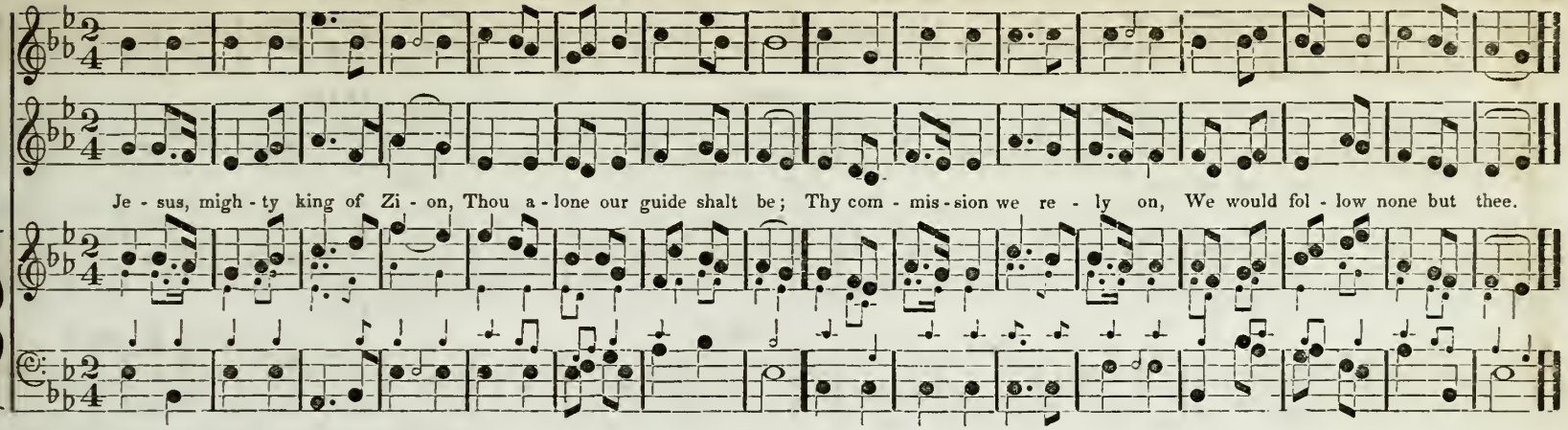
ALLEGRO.

LEUTHARD'S CHANT. Sevens. M # *From the American Harp.*



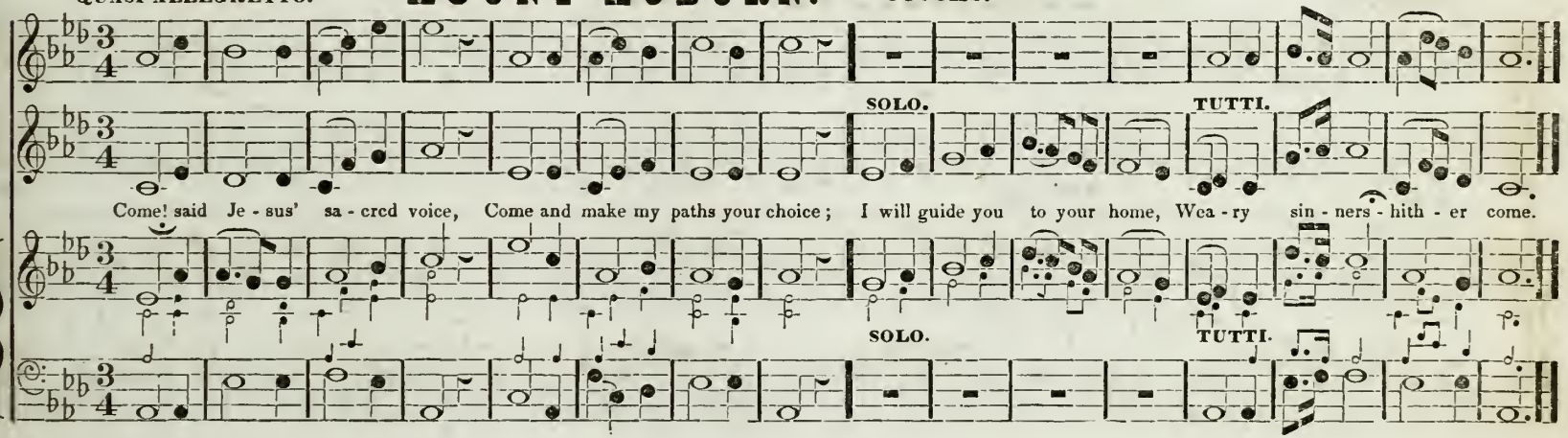
UN POCO ALLEGRETTO.

TEMPLE PLACE. Sevens. or 8's. & 7's. M

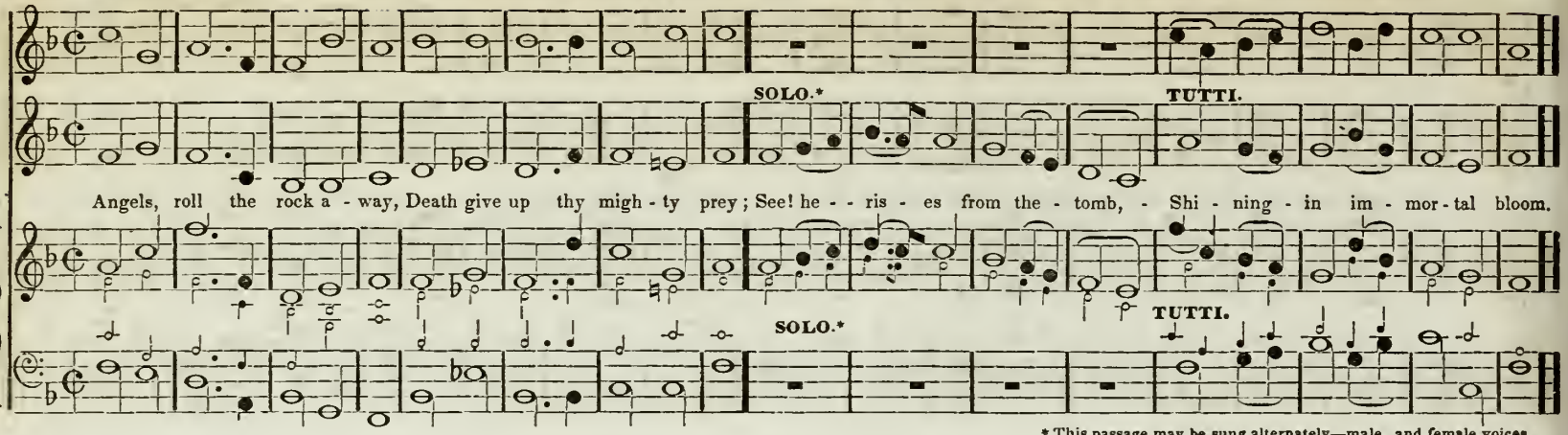


ANDANTINO. QUASI ALLEGRETTO.

MOUNT AUBURN. Sevens. M

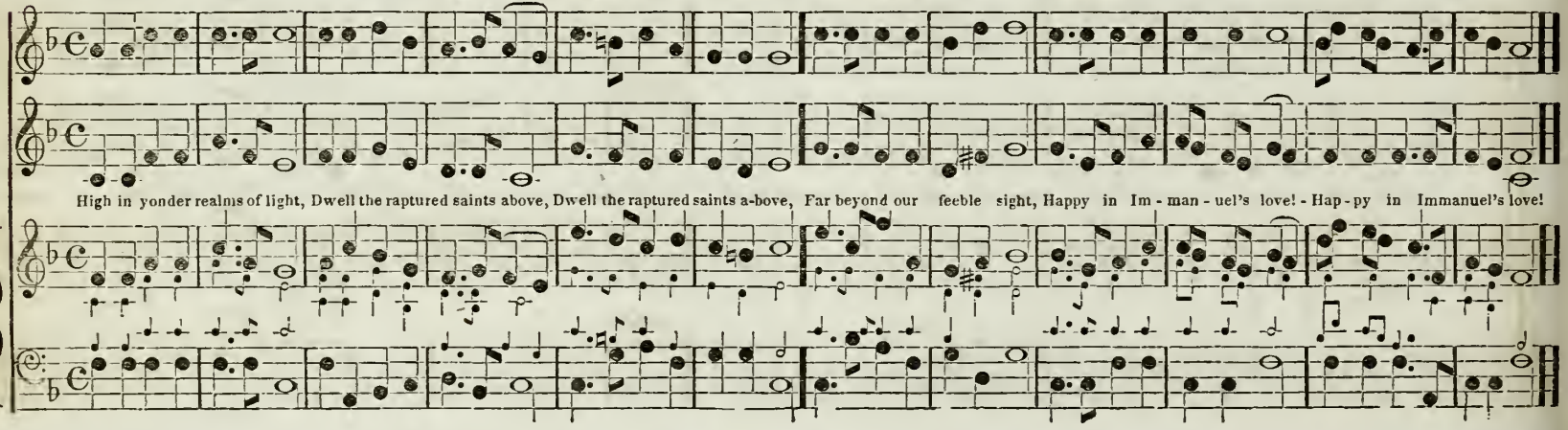


260 ALLEGRO ASSAI. **SHARP.** Sevens. M #

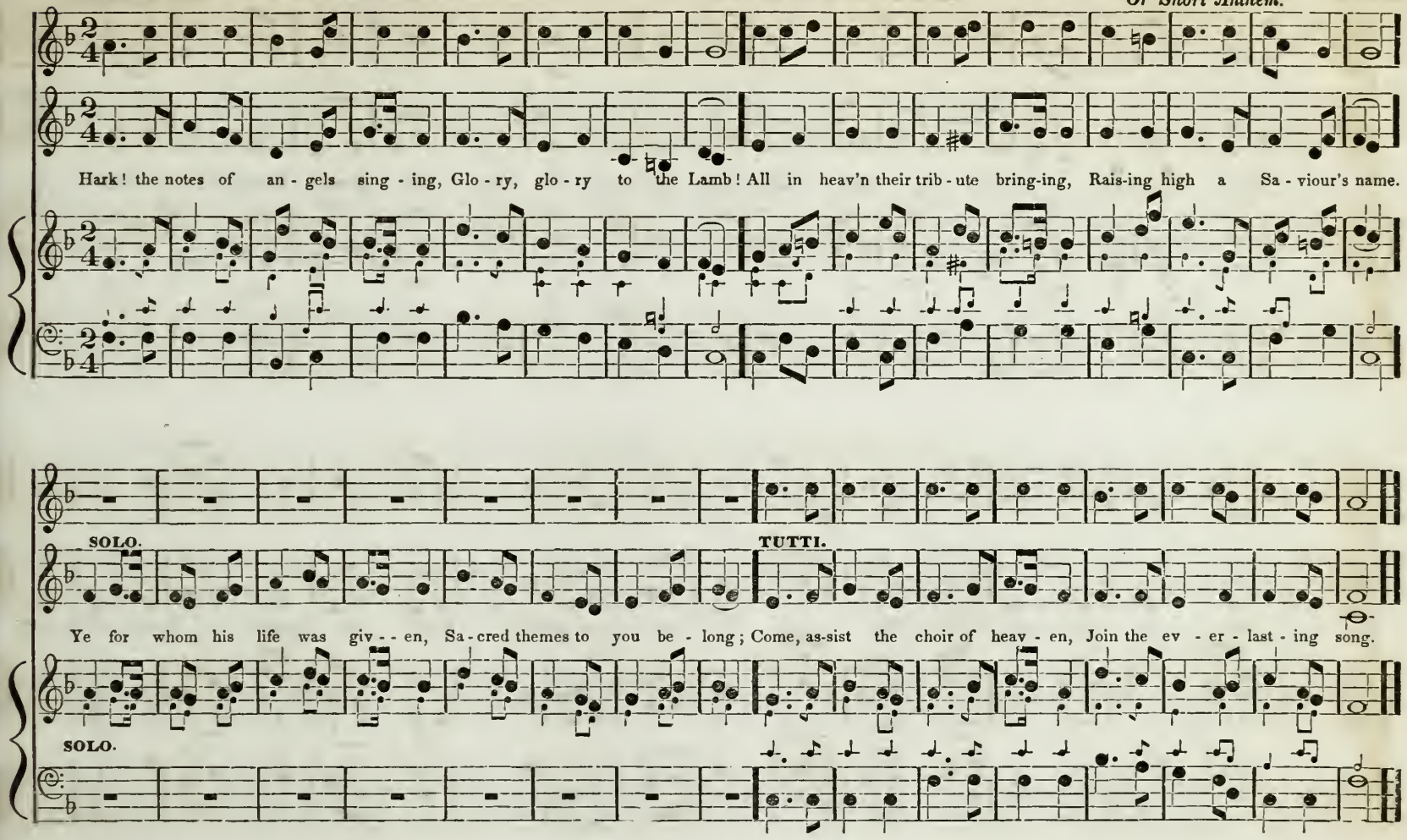


* This passage may be sung alternately—male, and female voices.

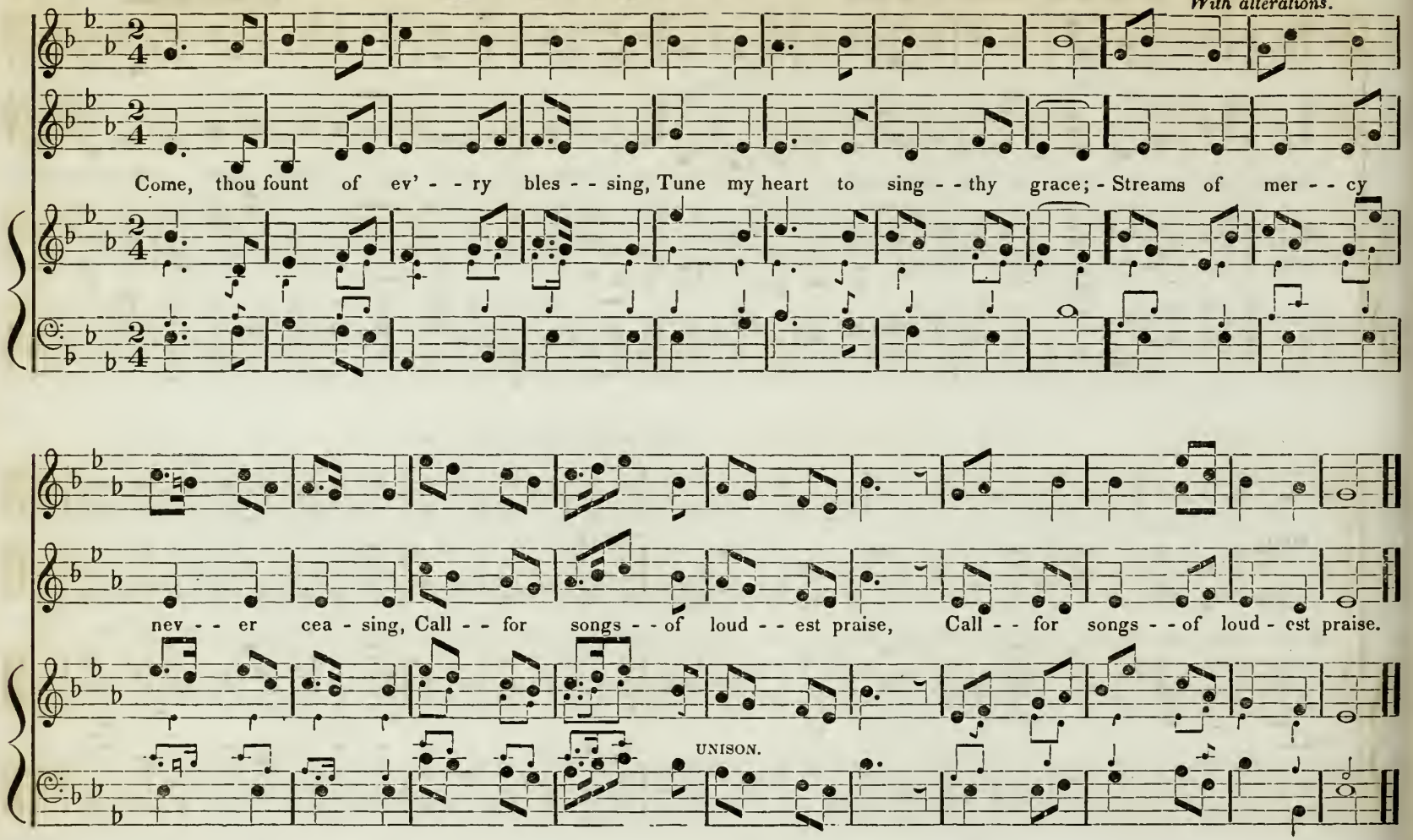
MODERATO. **MISSISSIPPI.** Sevens. M #



ALLEGRETTO. **WASHINGTON.** 8's. & 7's. M. # **Two Stanzas.** Hymn, *Or Short Anthem.*

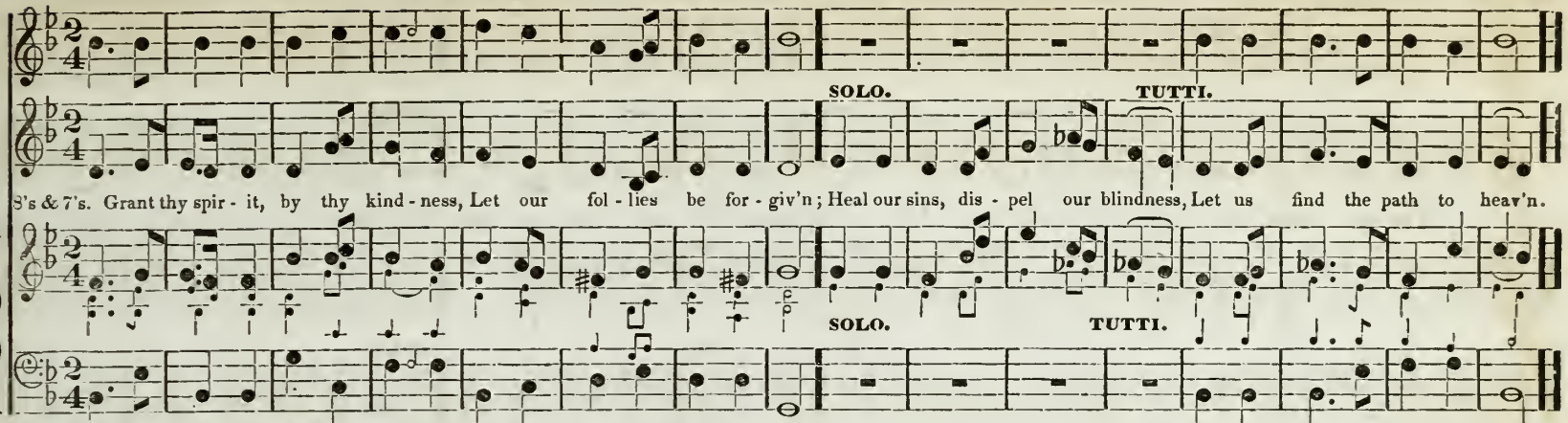


262 ANDANTINO QUASI ALLEGRETTO. **KINGSTON.** 8's. & 7's. M # A. Williams. *With alterations.*



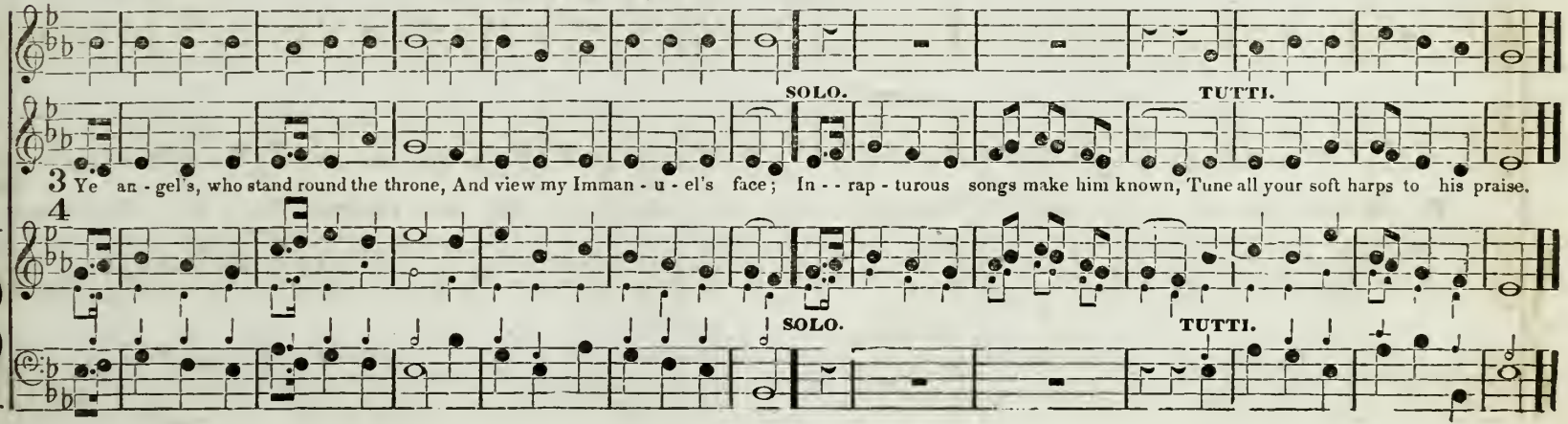
ANDANTINO.

JEWETT. Sevens or 8's. & 7's. M



ALLEGRETTO.

GOSHEN. Eights. M



ALLEGRO ASSAI.

MISSIONARY HYMN.

8's. & 7's. M #

SOLO.

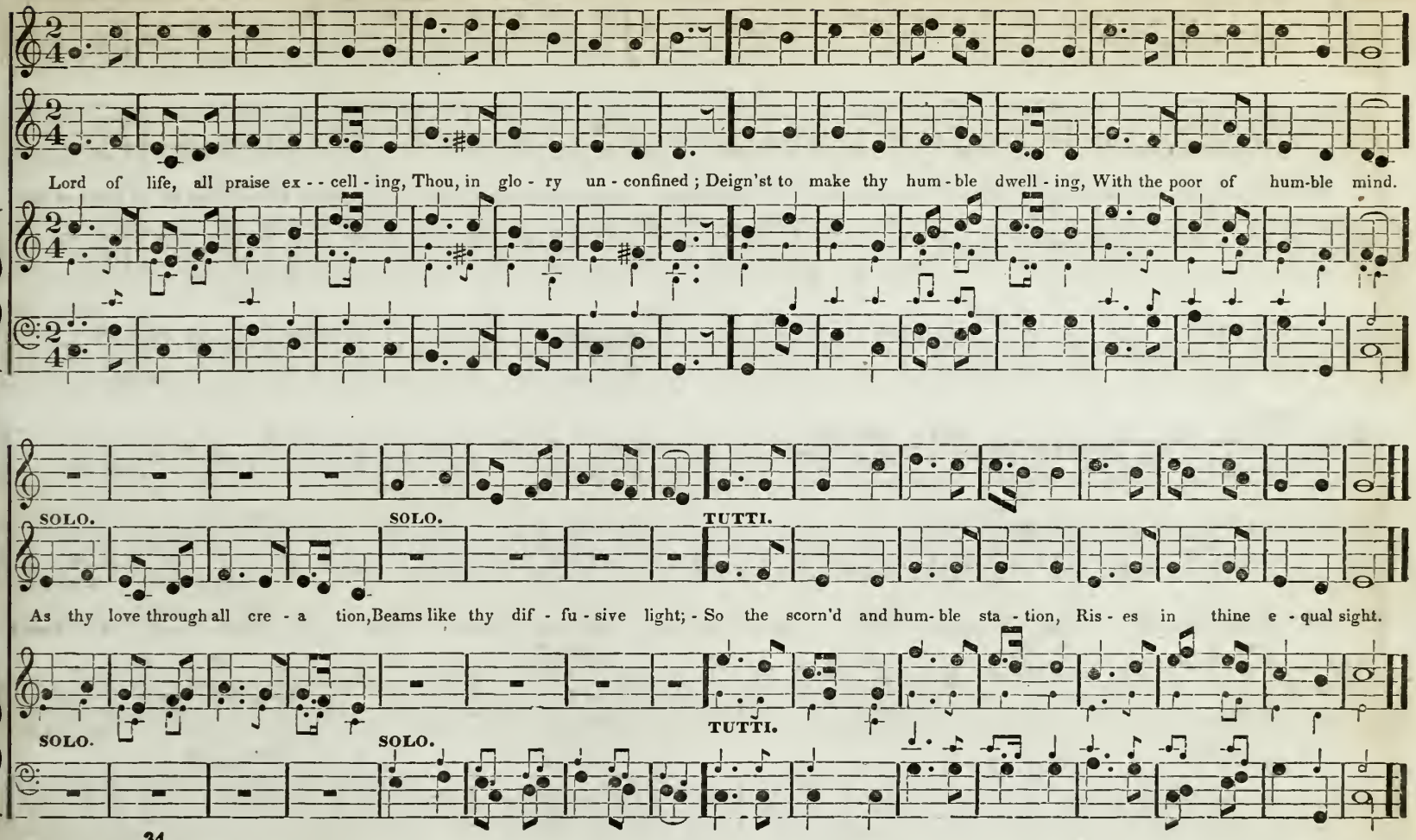
Yes we trust the day is break - ing, Joy - - ful times are near - at - - hand; God, the migh - ty God is speak - ing,

SOLO.

TUTTI.

By his word in ev' - - - ry land; - - When he - cho - ses, when he - cho - ses, Darkness flies - at - his command.

TUTTI.


Lord of life, all praise ex - - cell - ing, Thou, in glo - ry un - confined ; Deign'st to make thy hum - ble dwell - ing, With the poor of hum-ble mind.
SOLO.
SOLO.
TUTTI.
As thy love through all cre - a tion, Beams like thy dif - fu - sive light; - So the scorn'd and hum- ble sta - tion, Ris - es in thine e - qual sight.
SOLO.
SOLO.
TUTTI.

ALLEGRO ASSAI. **MEHUL.** 8's. & 7's. M #

Hymn.
Or Short Anthem.

From the American Harp.

Praise the Lord! ye heav'ns adore him, Praise him angels in the height; Sun and moon rejoice before him, Praise him all ye stars of light.

HYMN FINE.

CODA.

F. FF.

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, A - men. Halle - lu - jah, Halle - lujah, Halle - lujah, A - men.*

F FF.

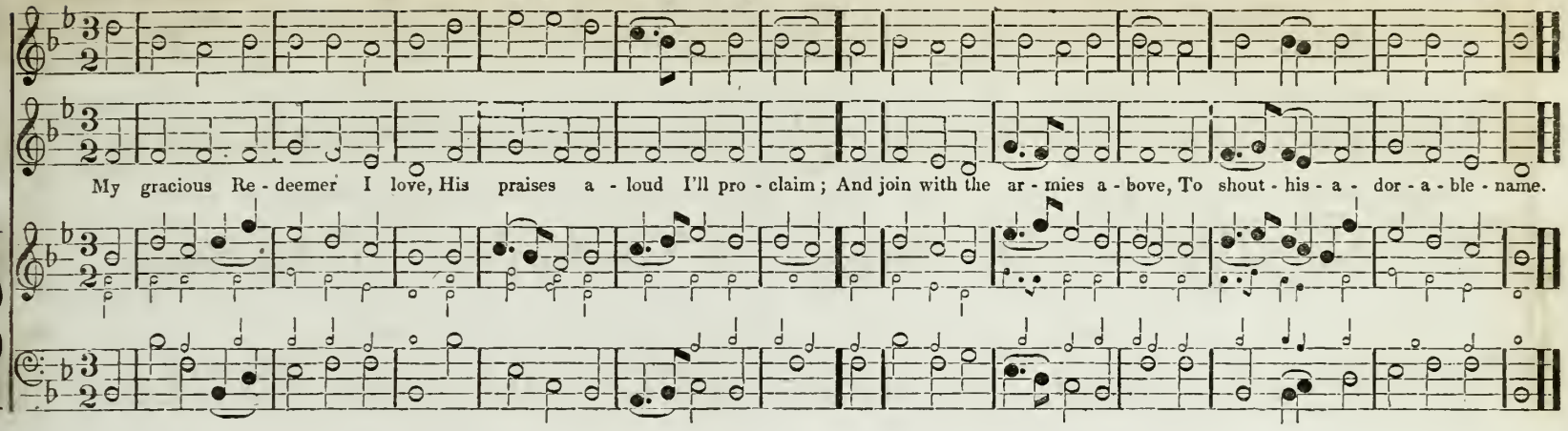
*CODA may be repeated. ANTHEM FINE.

ALLEGRO.

WANWORTH.

Eights. M #

Harwood.

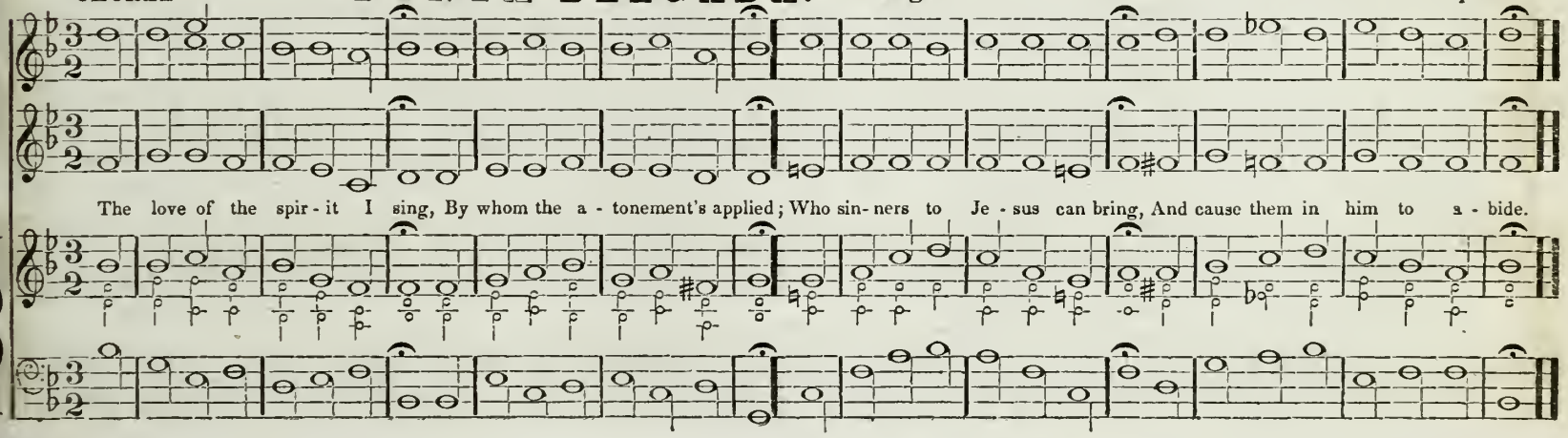


CHORAL.

PUNTA DELGADA.

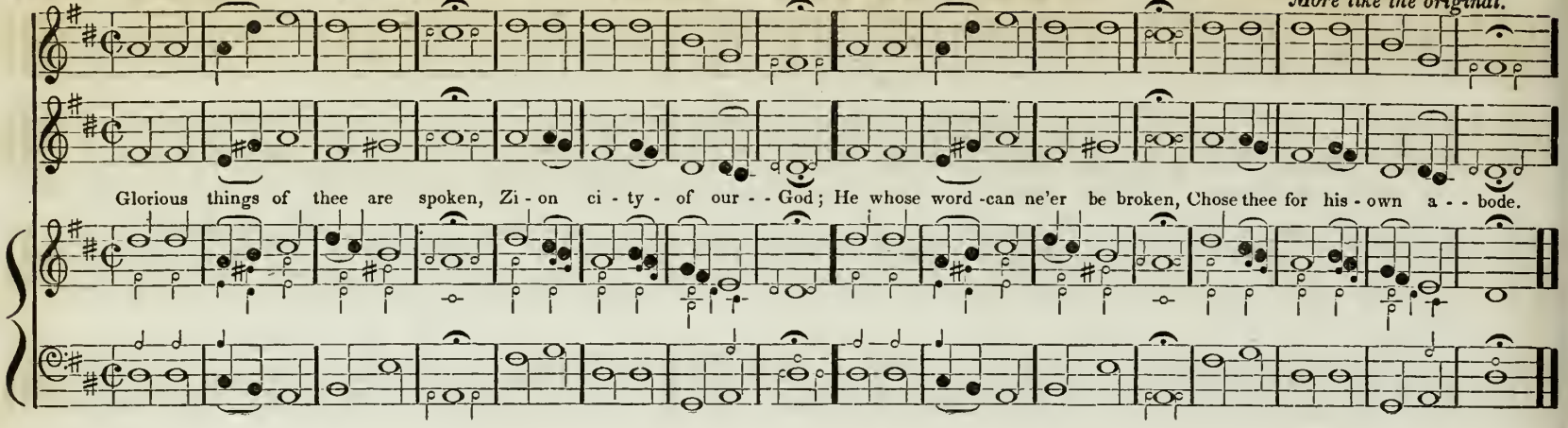
Eights. M #

From the American Harp.

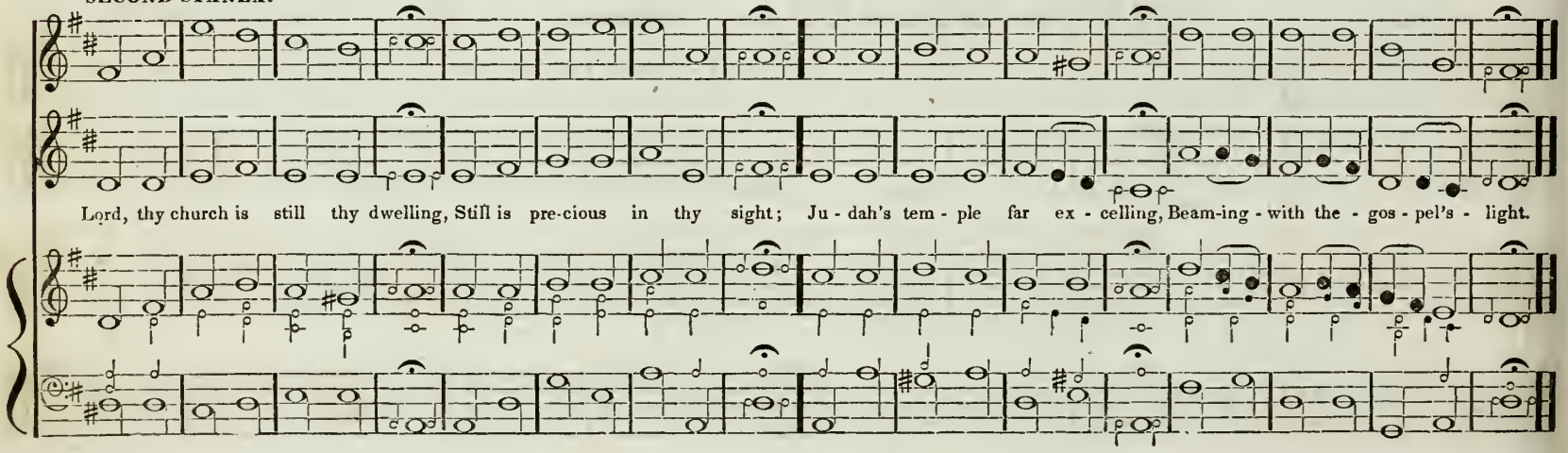


CHORAL **WORMS.** **Sevens or 8's. & 7's. or Eights. Two Stanzas.**

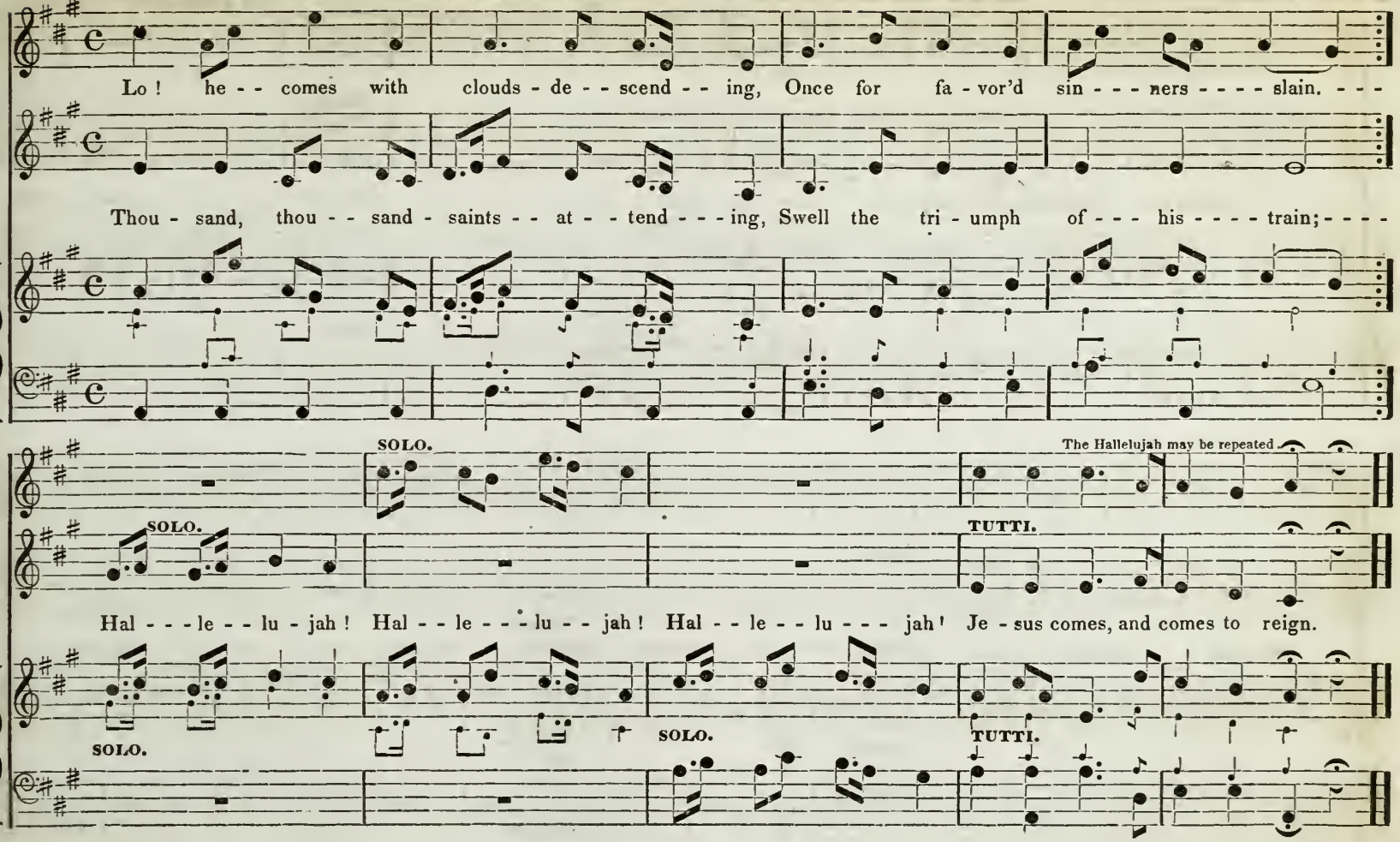
M. Luther.
More like the original.



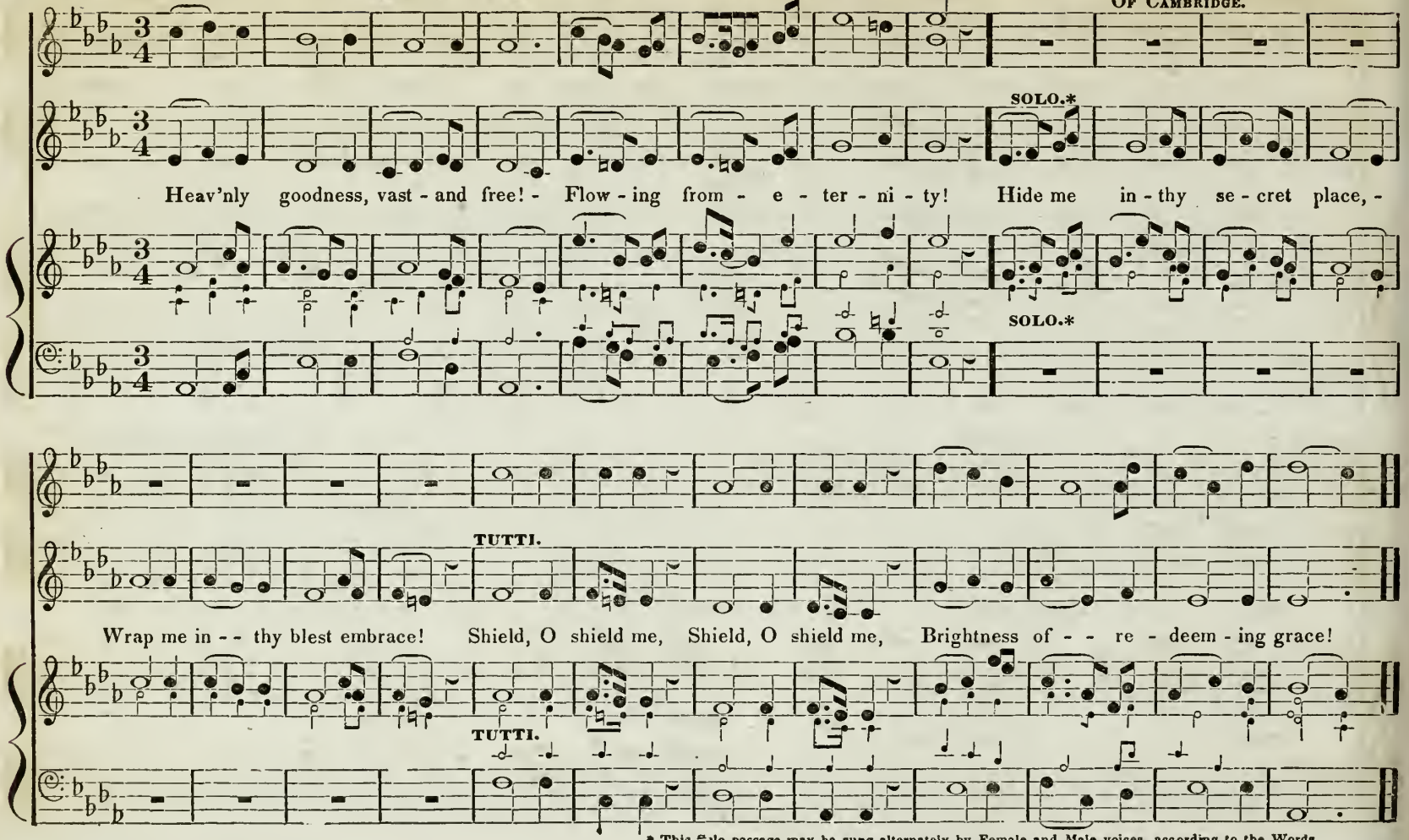
SECOND STANZA.



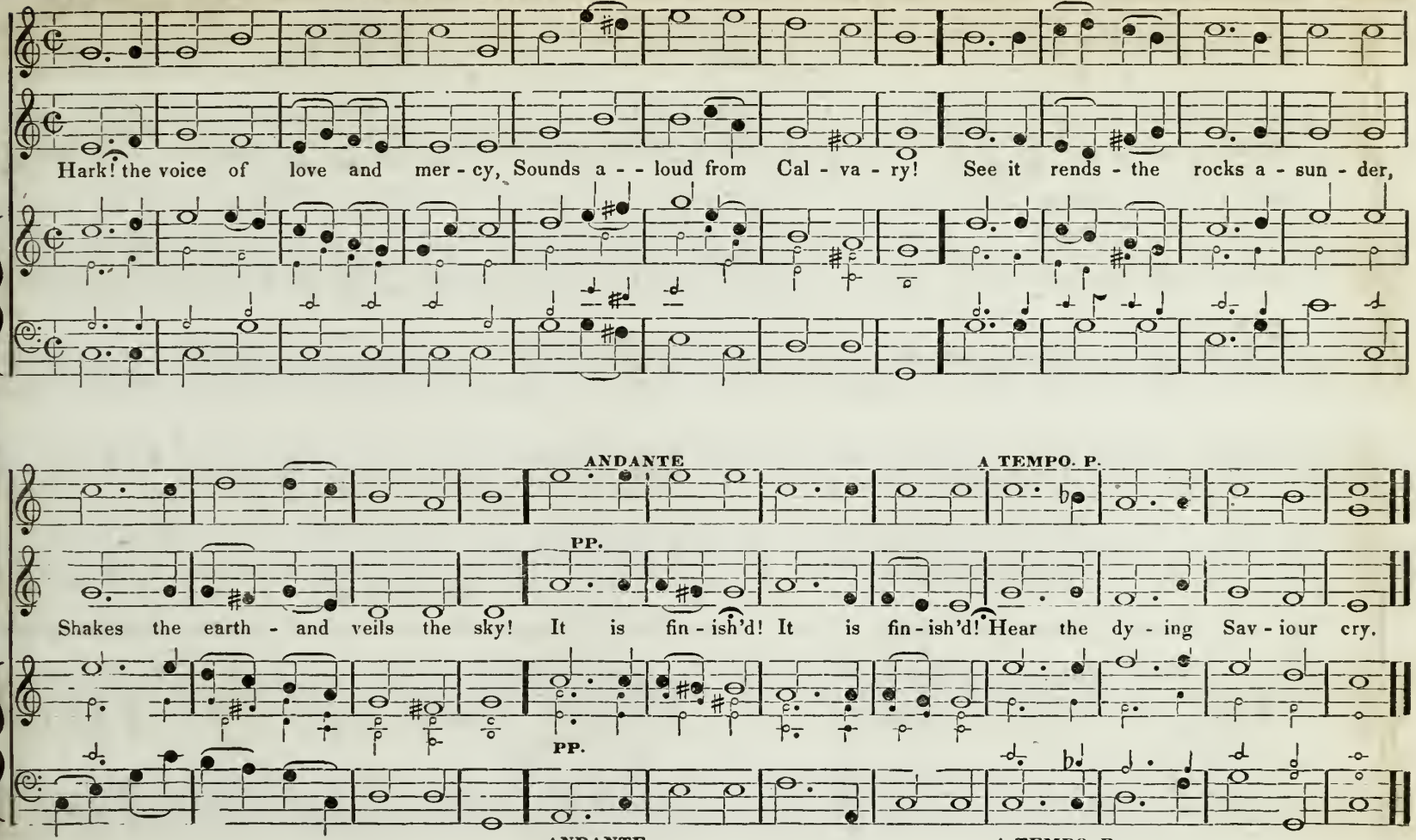
ALLEGRO MODERATO. **HELMSLEY.** 8' 7' & 4. M # Dr. Madan.



270 COMODO E DIVOTO. **ASPIRATION.** 8's. 7's. & 4. M # *Words by J. P. Bartram.* OF CAMBRIDGE.

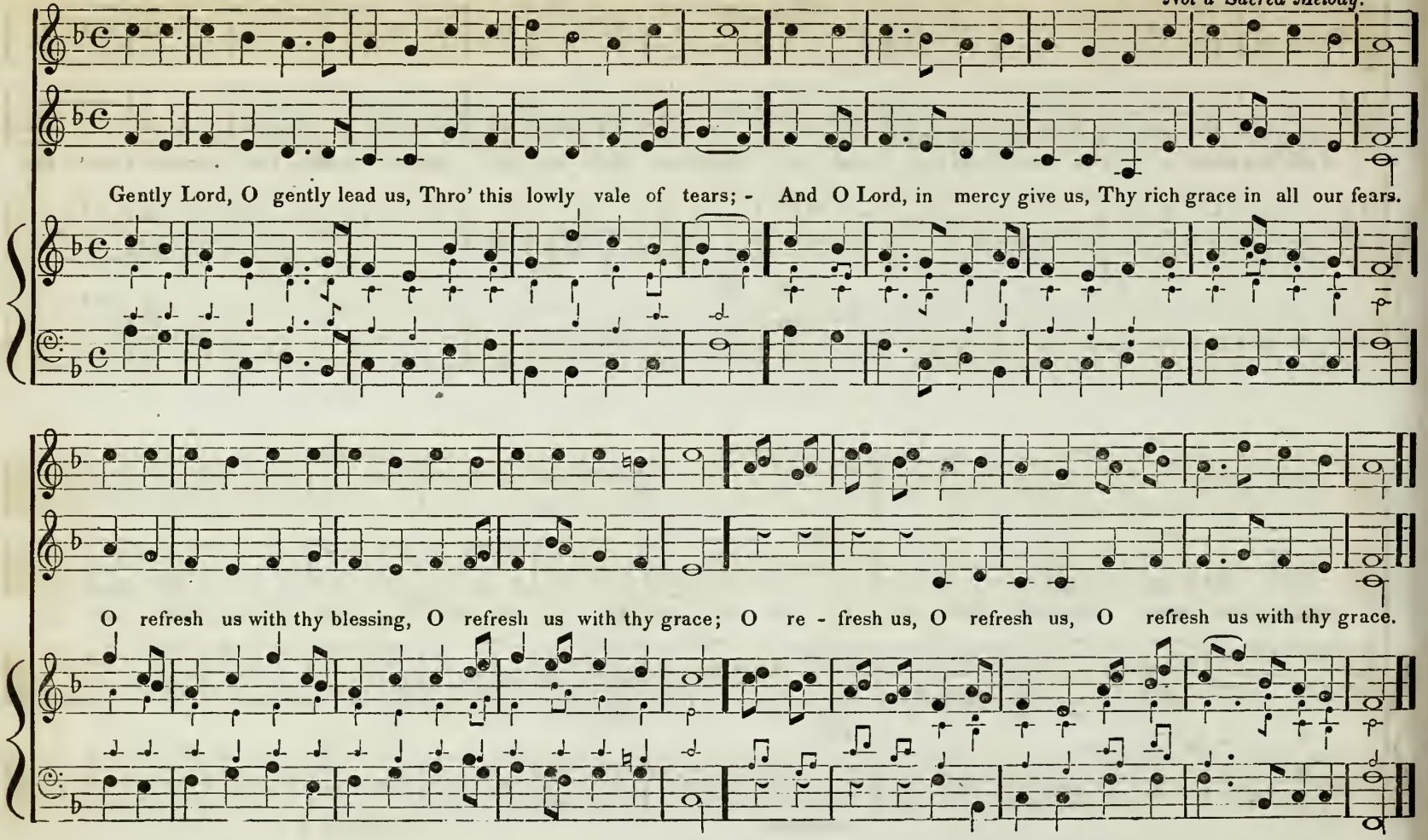


* This Solo passage may be sung alternately by Female and Male voices, according to the Words.

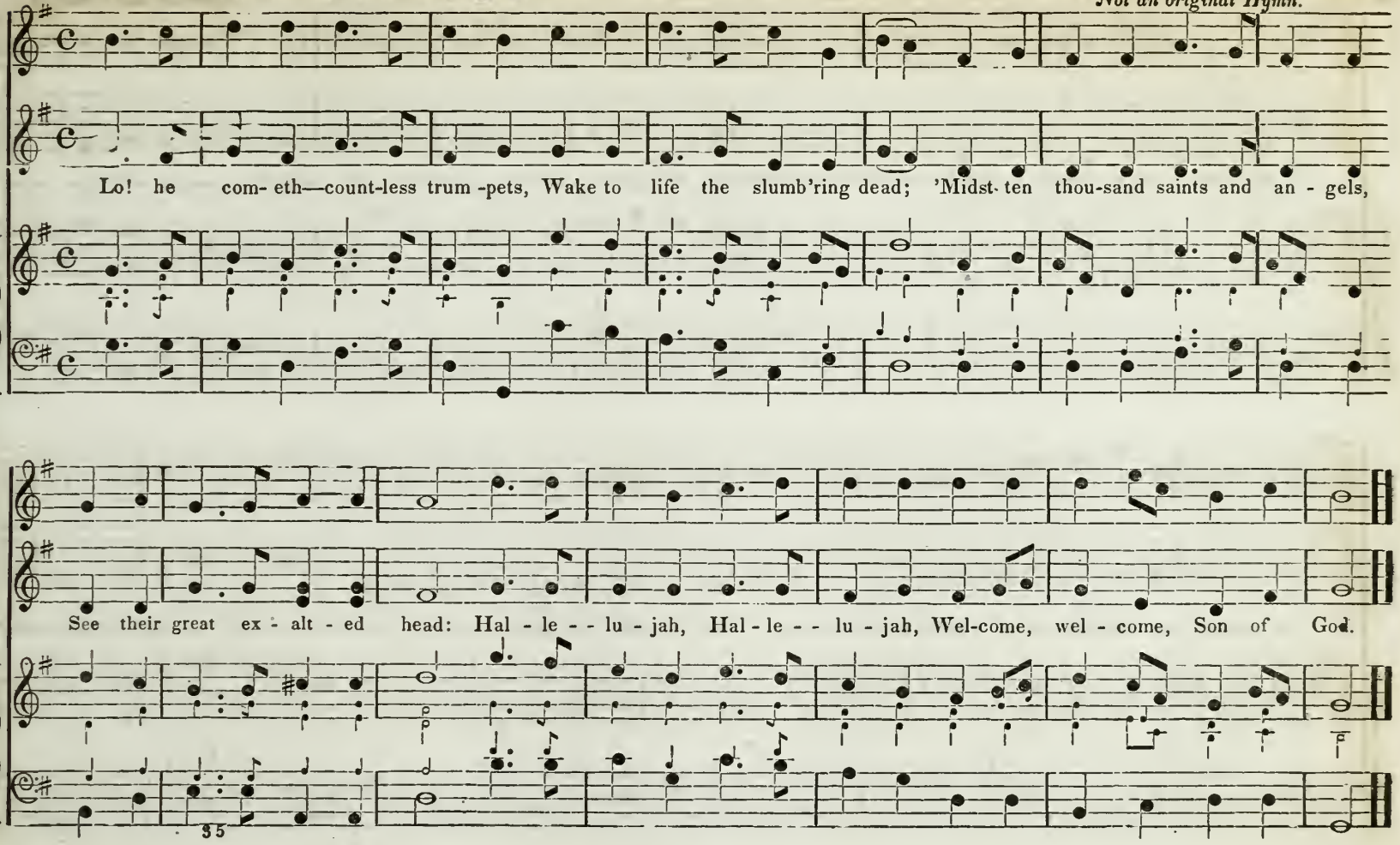

Hark! the voice of love and mer - cy, Sounds a - - loud from Cal - va - ry! See it rends - the rocks a - sun - der,
ANDANTE
A TEMPO. P.
PP.
Shakes the earth - and veils the sky! It is fin - ish'd! It is fin - ish'd! Hear the dy - ing Sav - iour cry.
PP.
ANDANTE.
A TEMPO. P

ALLEGRO MODERATO. **SMYRNA.** 8's. & 7's. or 8's. 7's. & 4's. M #

Mozart.
Not a Sacred Melody.

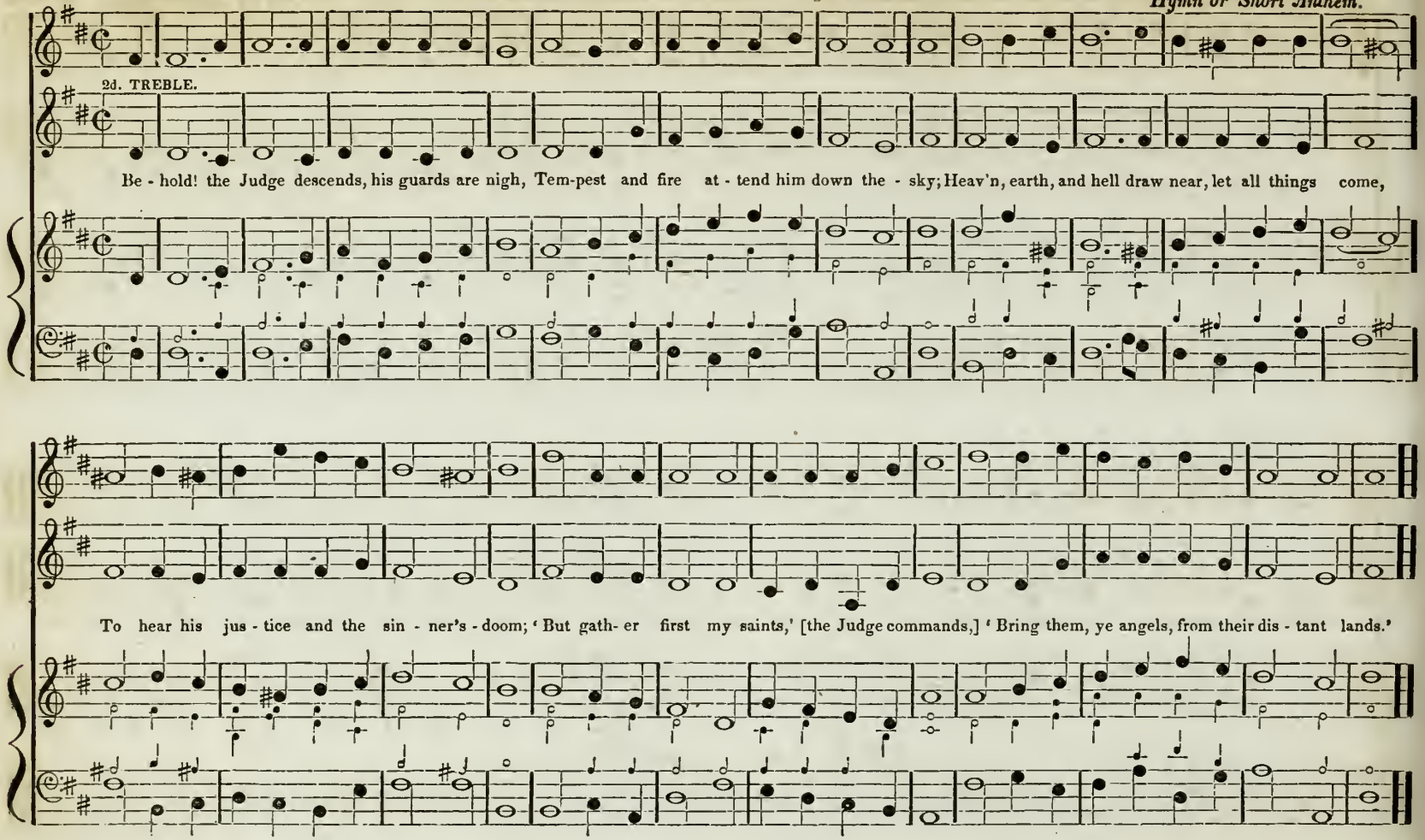


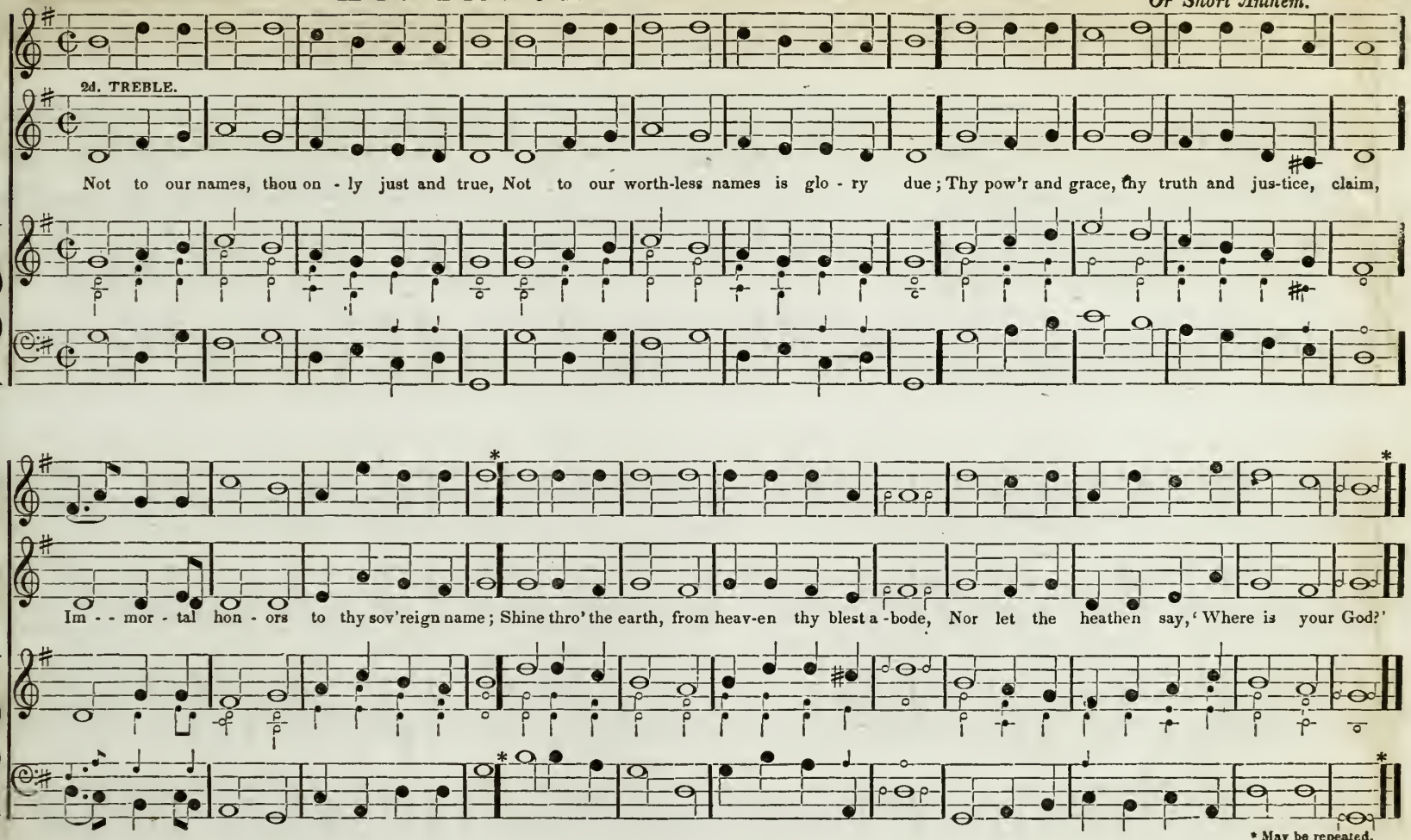
ALLEGRO MODERATO. **WESTBOROUGH.** 8's. & 7's. or 8's. 7's. & 4. M # J. Haydn. *Not an original Hymn.*



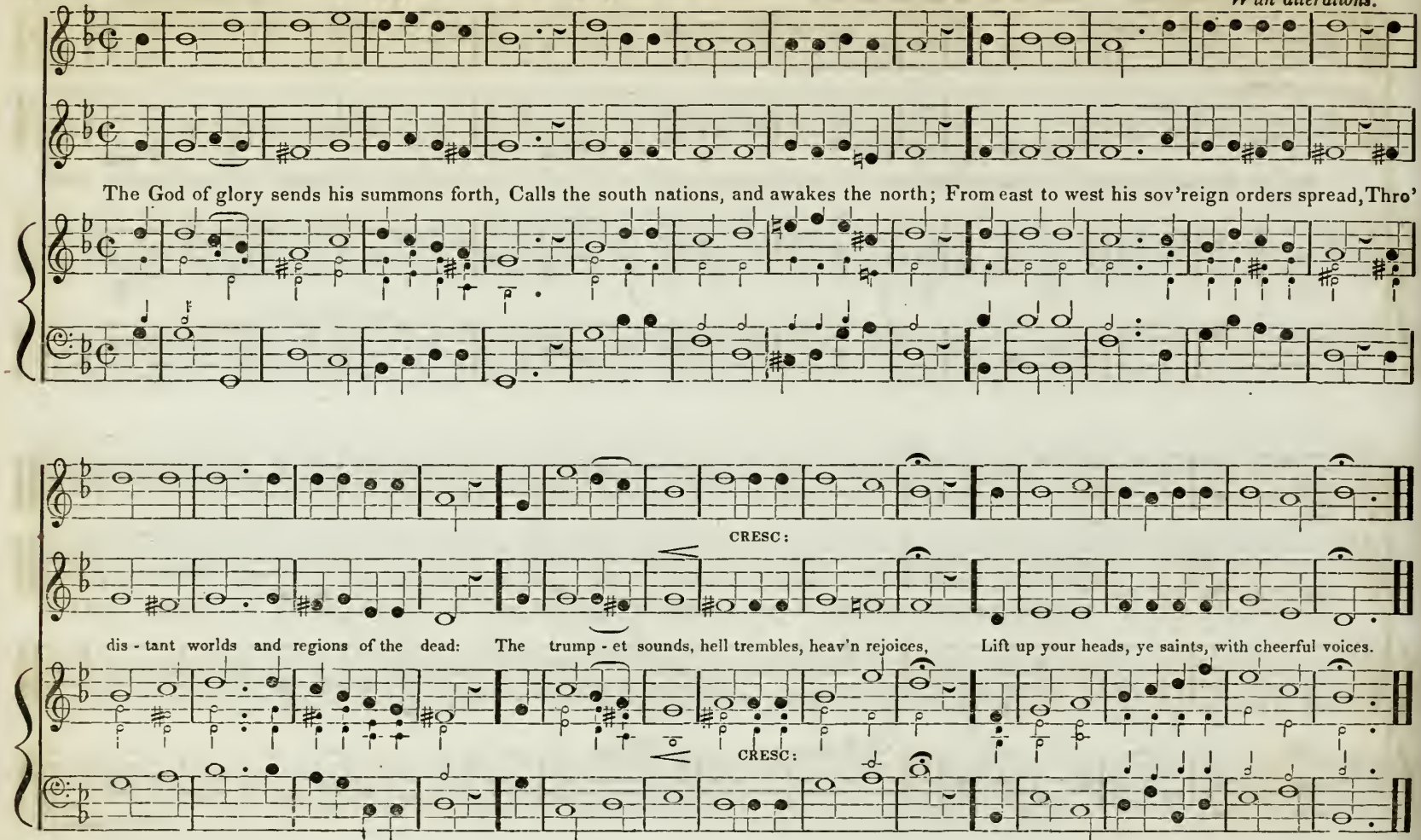
274 ALLEGRO MODERATO. **WALWORTH.** 10's. & 11's. M #

Dr. Wainwright.
Hymn or Short Anthem.



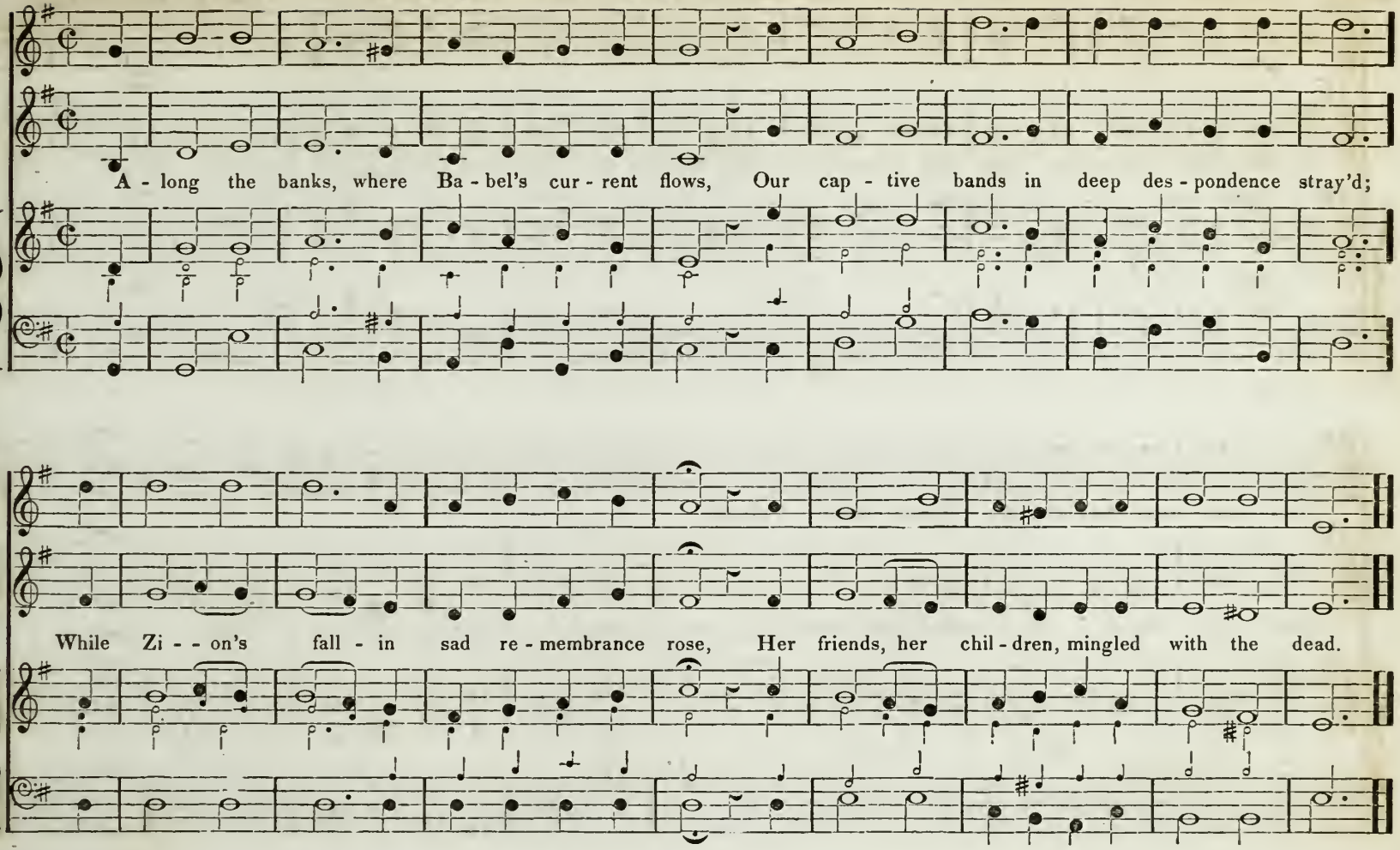

2d. TREBLE.
Not to our names, thou on - ly just and true, Not to our worth-less names is glo - ry due; Thy pow'r and grace, thy truth and jus-tice, claim,
Im - - mor - tal hon - ors to thy sov'reign name; Shine thro' the earth, from heav-en thy blest a-bode, Nor let the heathen say, 'Where is your God?'
* May be repeated.

276 ALLEGRO. **OLD FIFTIETH,** or Landaff. 10's. & 11's. M # E. Blancks. *With alterations.*



ALLEGRO ASSAI.

AISERETH KAHN. Tens. M



ALLEGRO ASSAI.

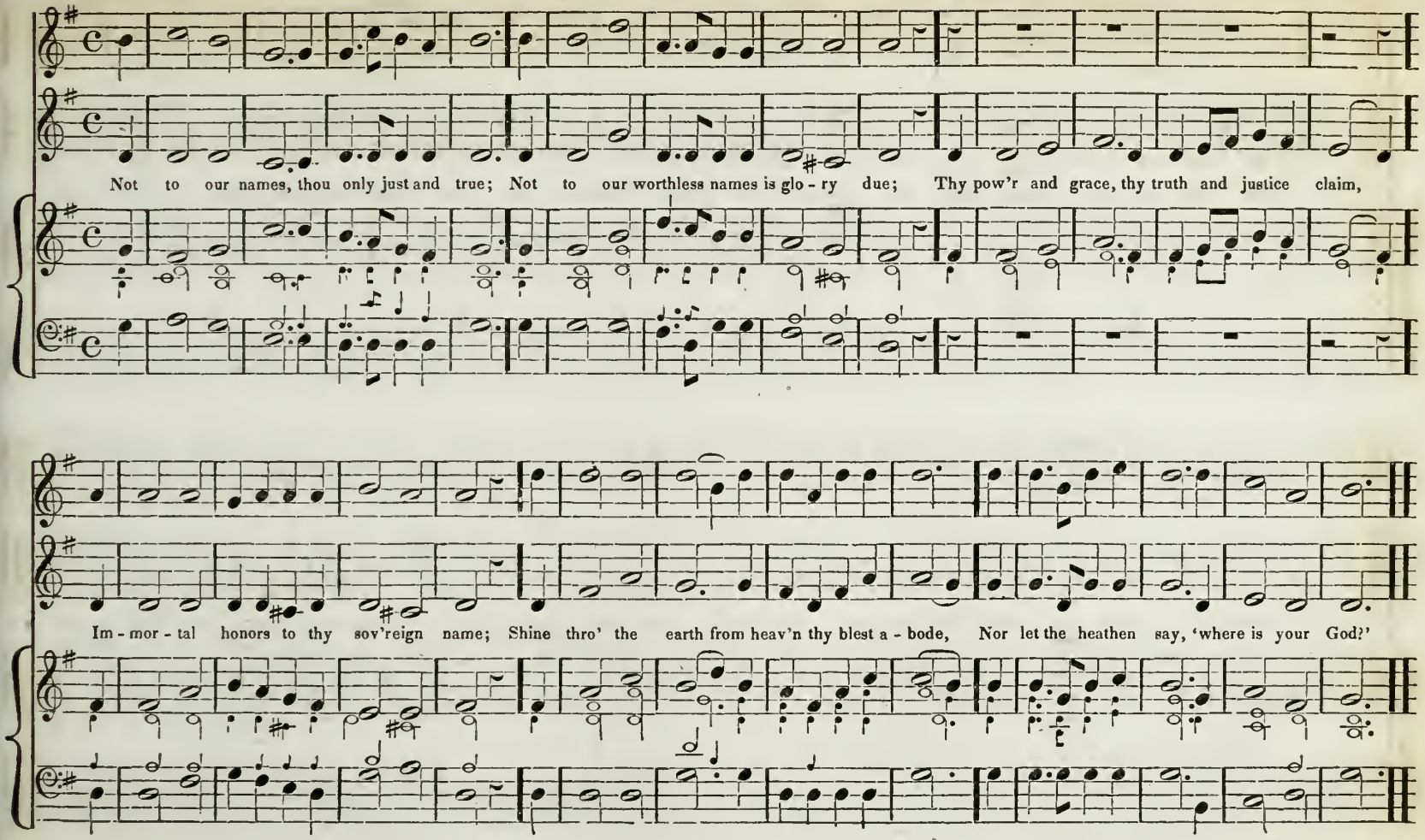
HANSEN. Tens.

Hymn or Short Anthem.
From the American Harp.

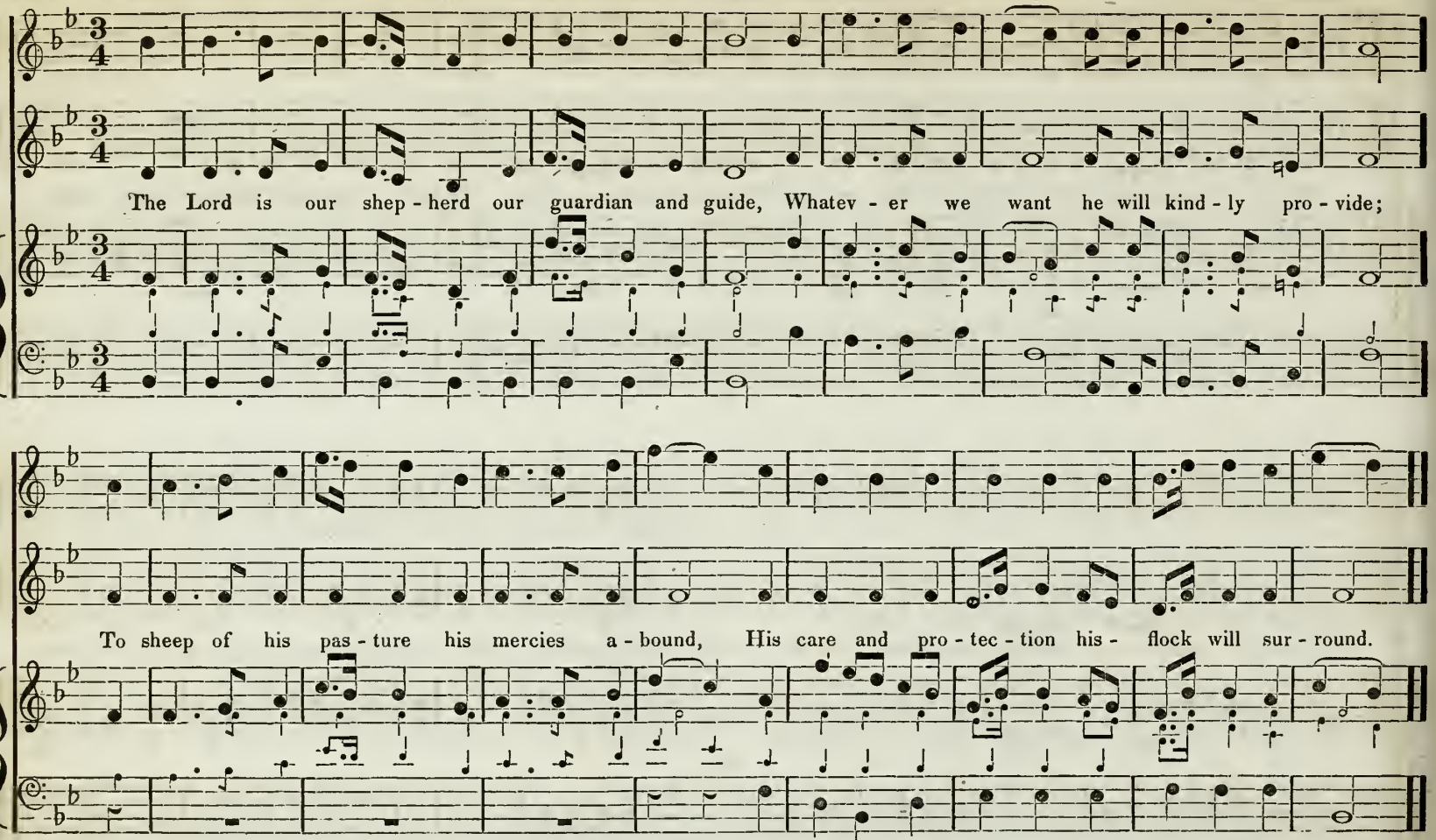
From Jes - se's root be - hold a branch a - - rise, Whose sa - cred flow'r with fragrance fills the skies: The

sick and weak the heal - ing plant shall aid, &c.

sick and weak - the heal - ing plant shall aid, - From storms a shel - ter, and from heat a shade


Not to our names, thou only just and true; Not to our worthless names is glo - ry due; Thy pow'r and grace, thy truth and justice claim,
Im - mor - tal honors to thy sov'reign name; Shine thro' the earth from heav'n thy blest a - bode, Nor let the heathen say, 'where is your God?'

ALLEGRO. **HINTON. NEW*** Elevens. M #



* *Remark*. Hinton, (the old tune,) was too much like a common vulgar song, and therefore improper for the House of Worship.

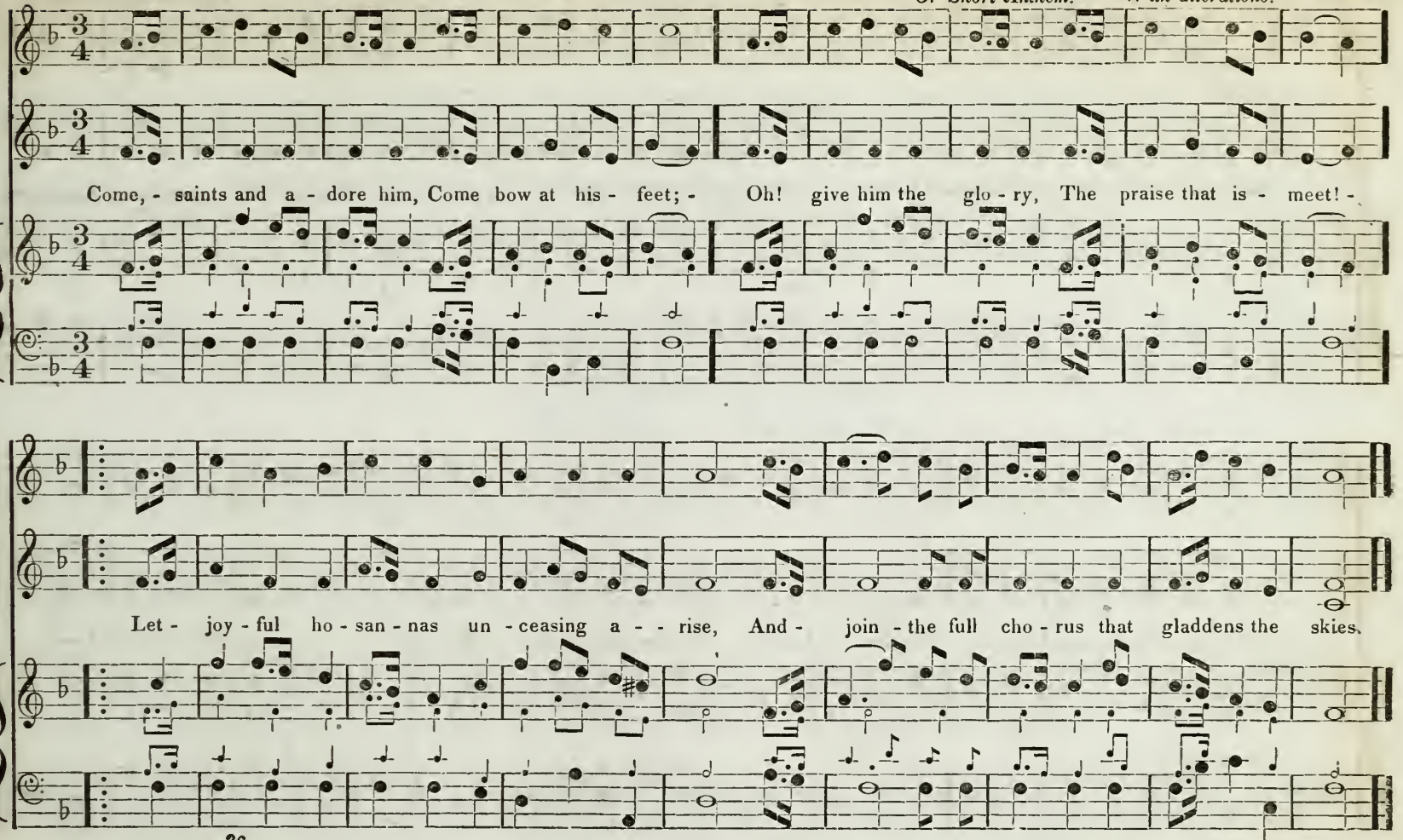
ALLEGRO.

ST. DENNIS.

Elevens. M #

Hymn,
Or Short Anthem.

INSERTED BY REQUEST.
With alterations.

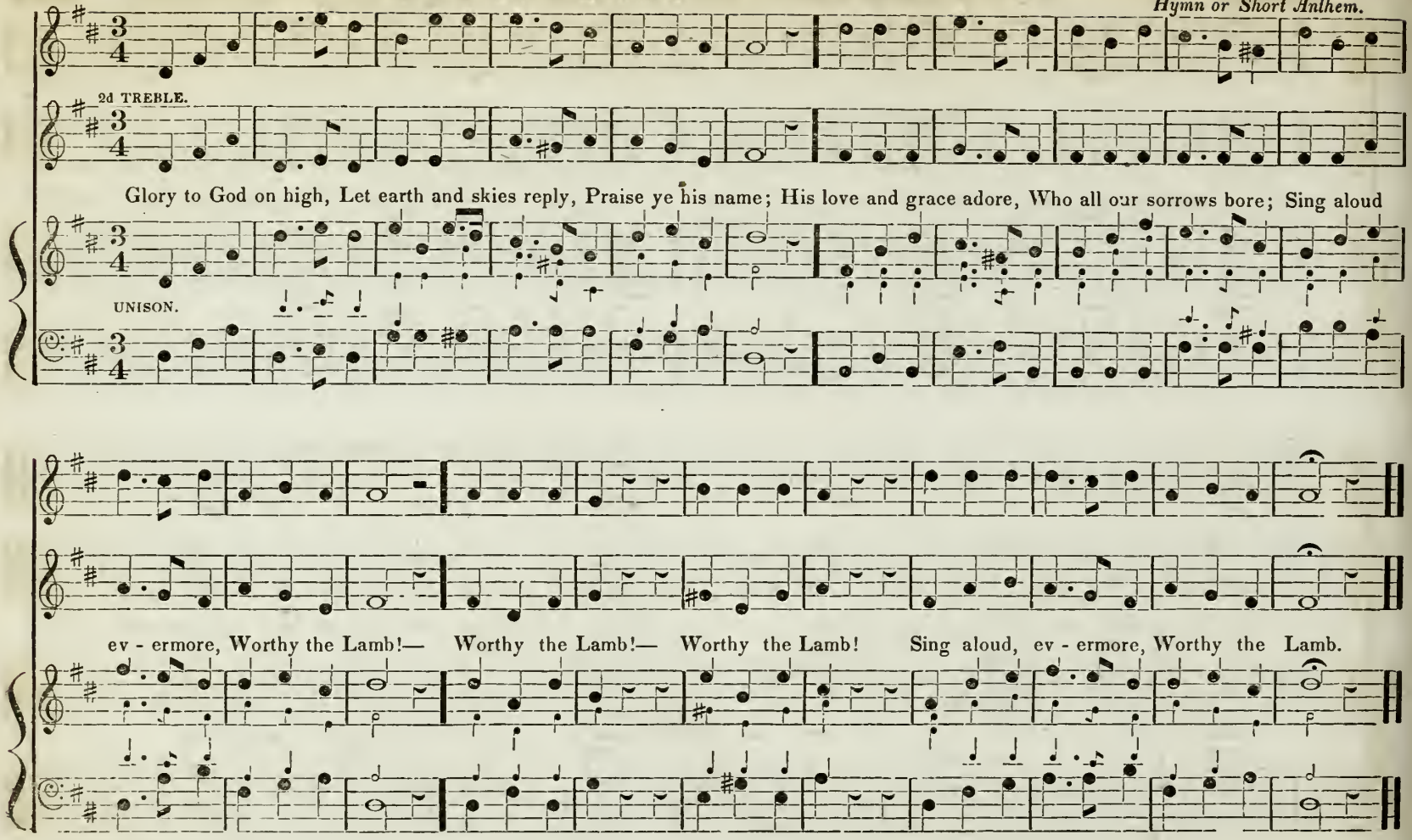


36

ANTHEM may be repeated.

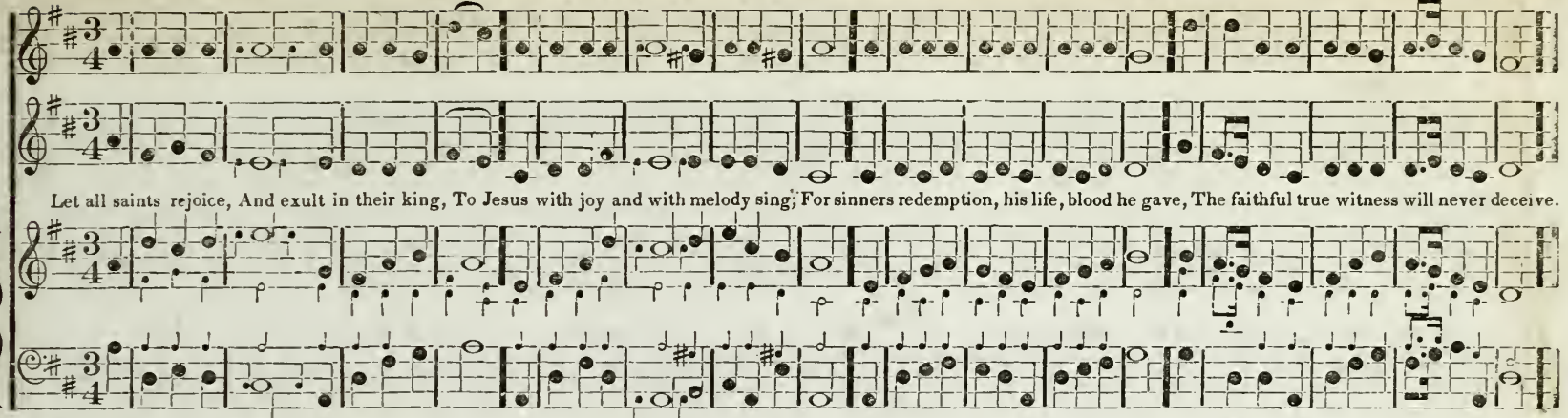
282 ALLEGRO. **BERMONDSEY.** 6's. & 4's. M # Milgrove.

Hymn or Short Anthem.



ALLEGRO MODERATO.

KILBY STREET. NEW. 11's, or 10's & 11's.



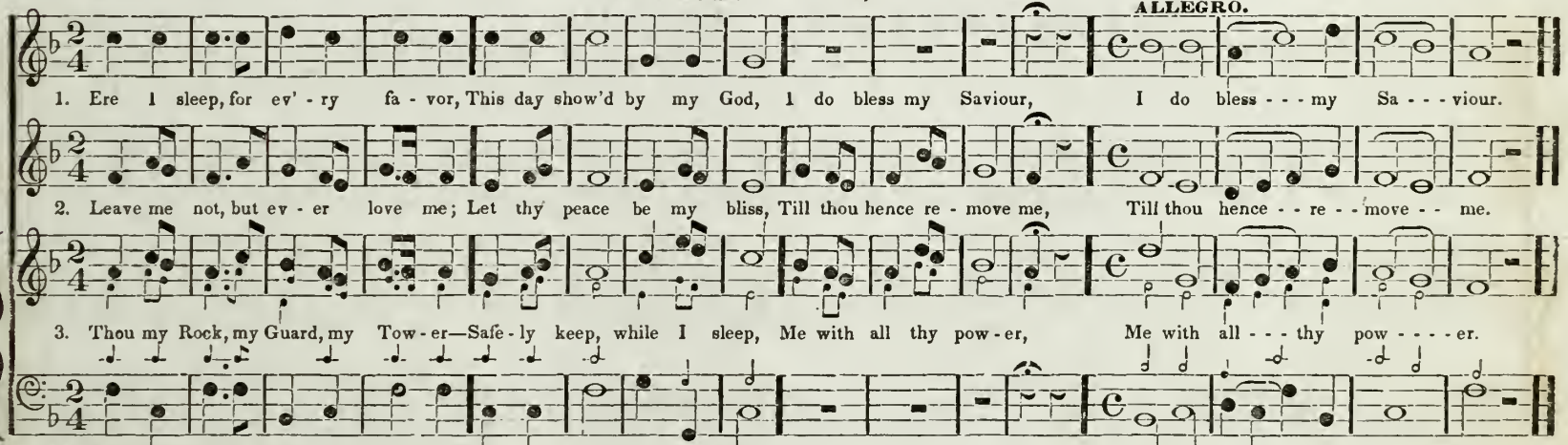
Remark: The tune Kilby street inserted in the 1st. Edition has been omitted, because the tune was taken from a common profane song—*we do not agree with a certain Editor*—h. l.—who has introduced all kinds of melodies in his new Collection of Church Music.

UN POCO ANDANTE.

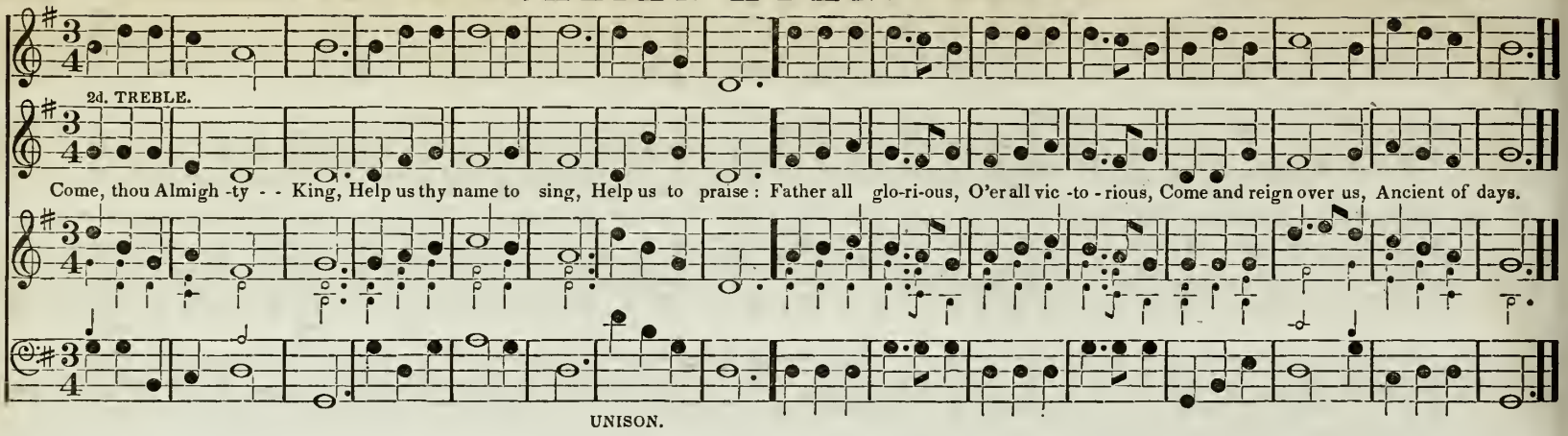
ELAM. 8's, 3's & 6's.

May be used as a Duett for Two Trebles, or a Trio omitting the Tenor.

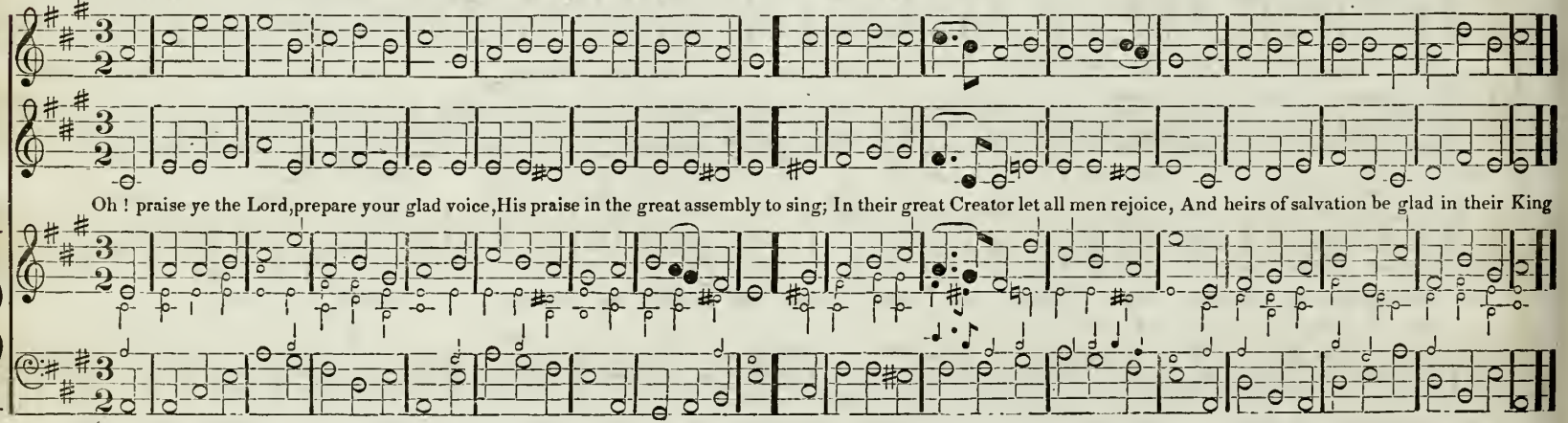
ALLEGRO.



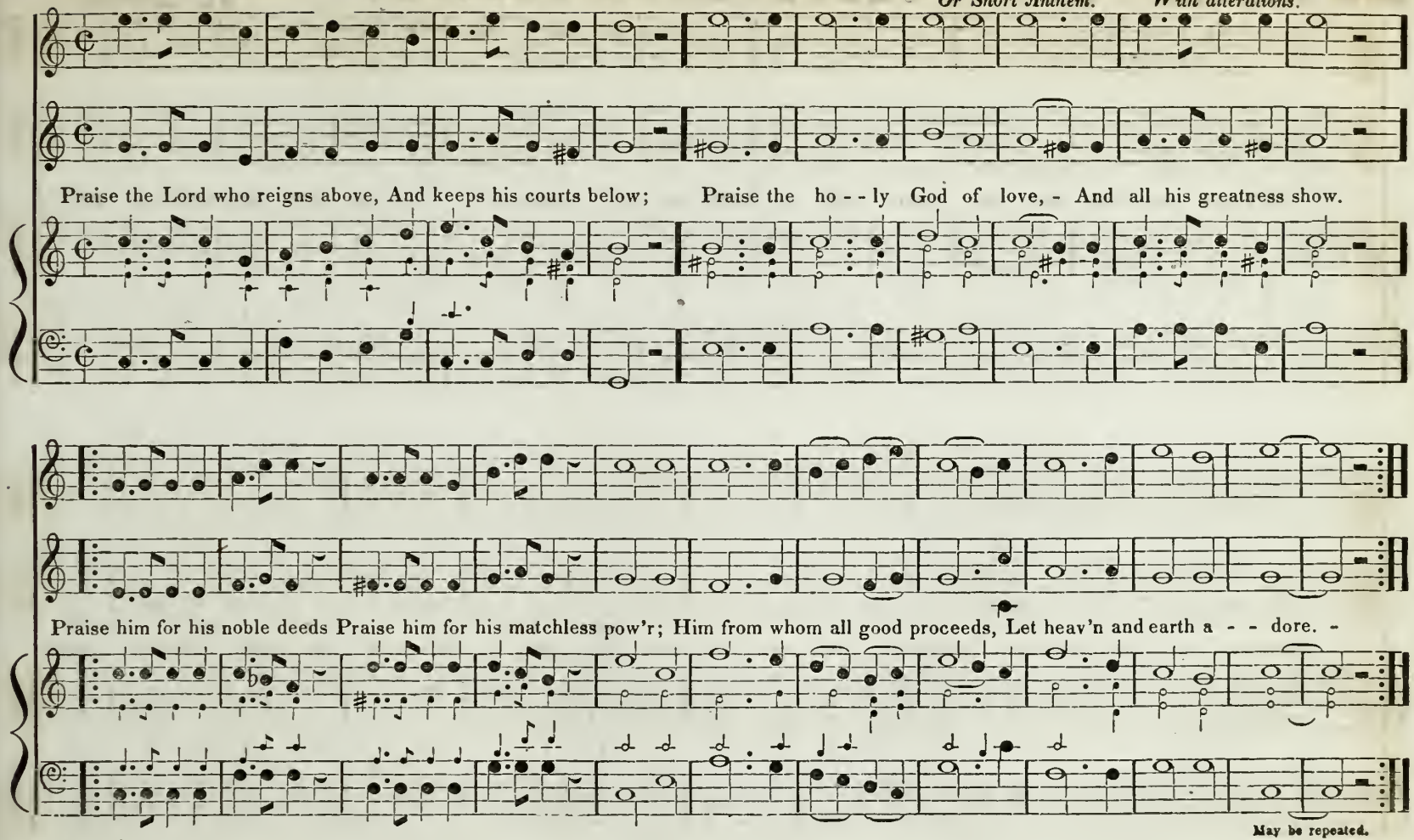
284 ALLEGRETTO. **ITALIAN HYMN.** 6's. & 4's. M # Giardini.



CHORAL. **ST. MICHAEL'S.** 10's. & 11's. M # G. F. Handel.



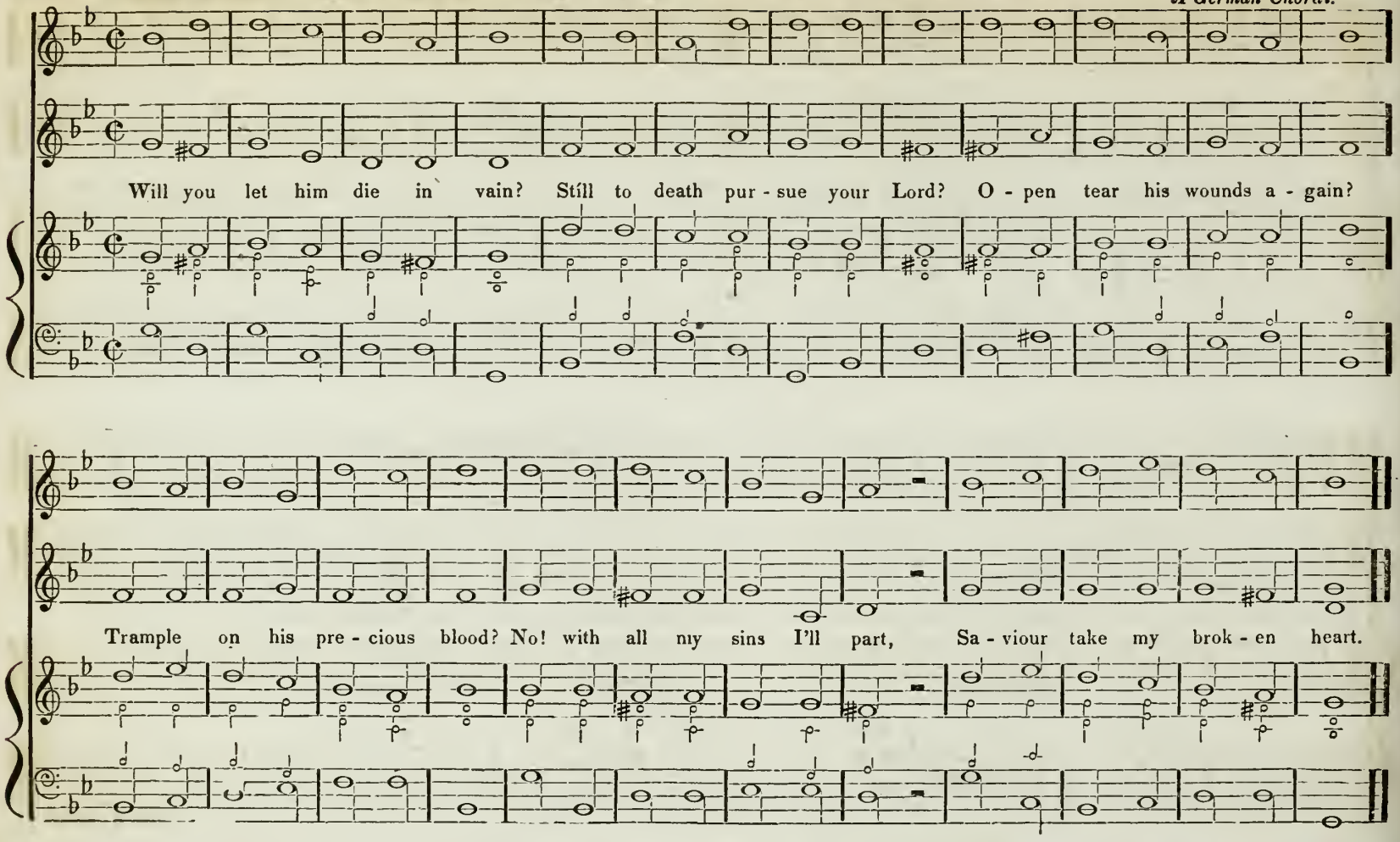
ALLEGRO ASSAI. **MACLAY.** 7's. & 6's. M # Hymn. *Or Short Anthem.* B. Milgrove. *With alterations.*



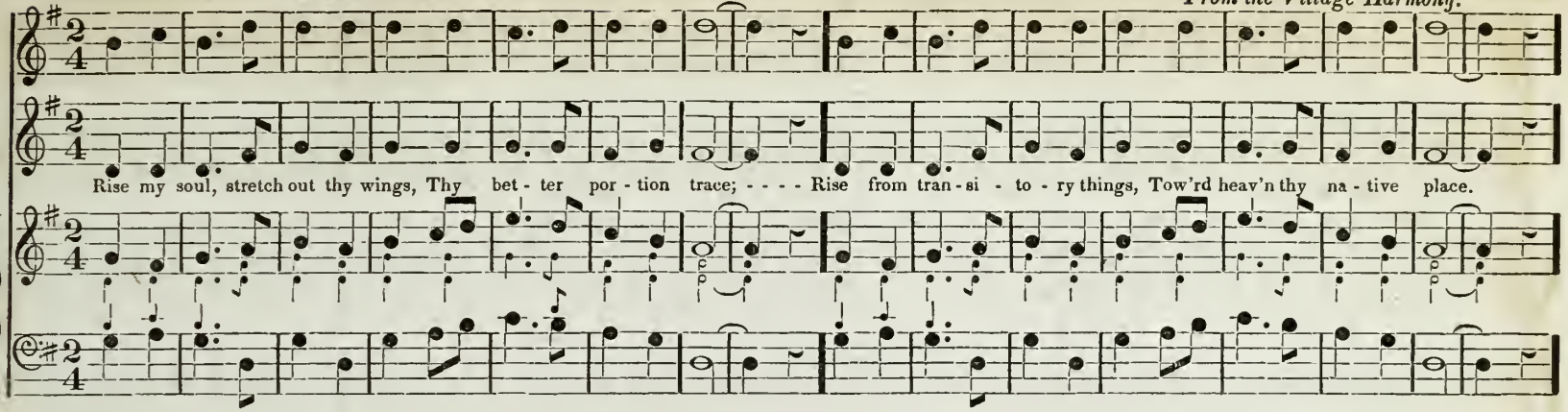
May be repeated.

286 CHORAL STYLE. **MOUNT CALVARY.** **7's. 6 lines.** M #

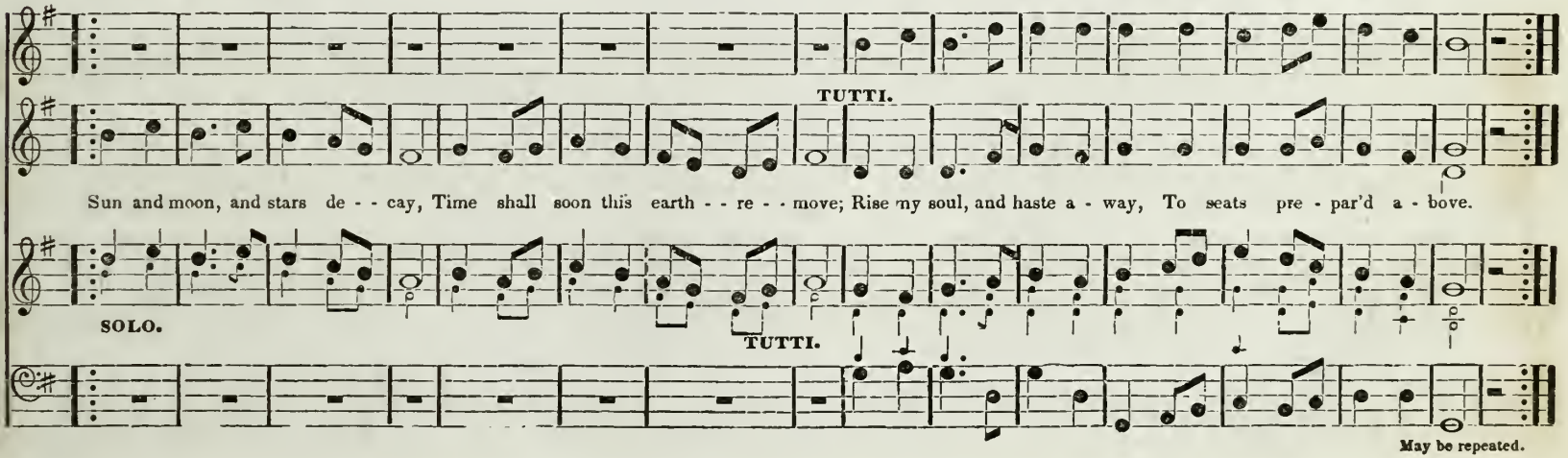
A German Choral.



UN POCO ALLEGRO. **AMSTERDAM.** 7's. & 6's. M # Hymn, or Short Anthem. A. Williams. *From the Village Harmony.*

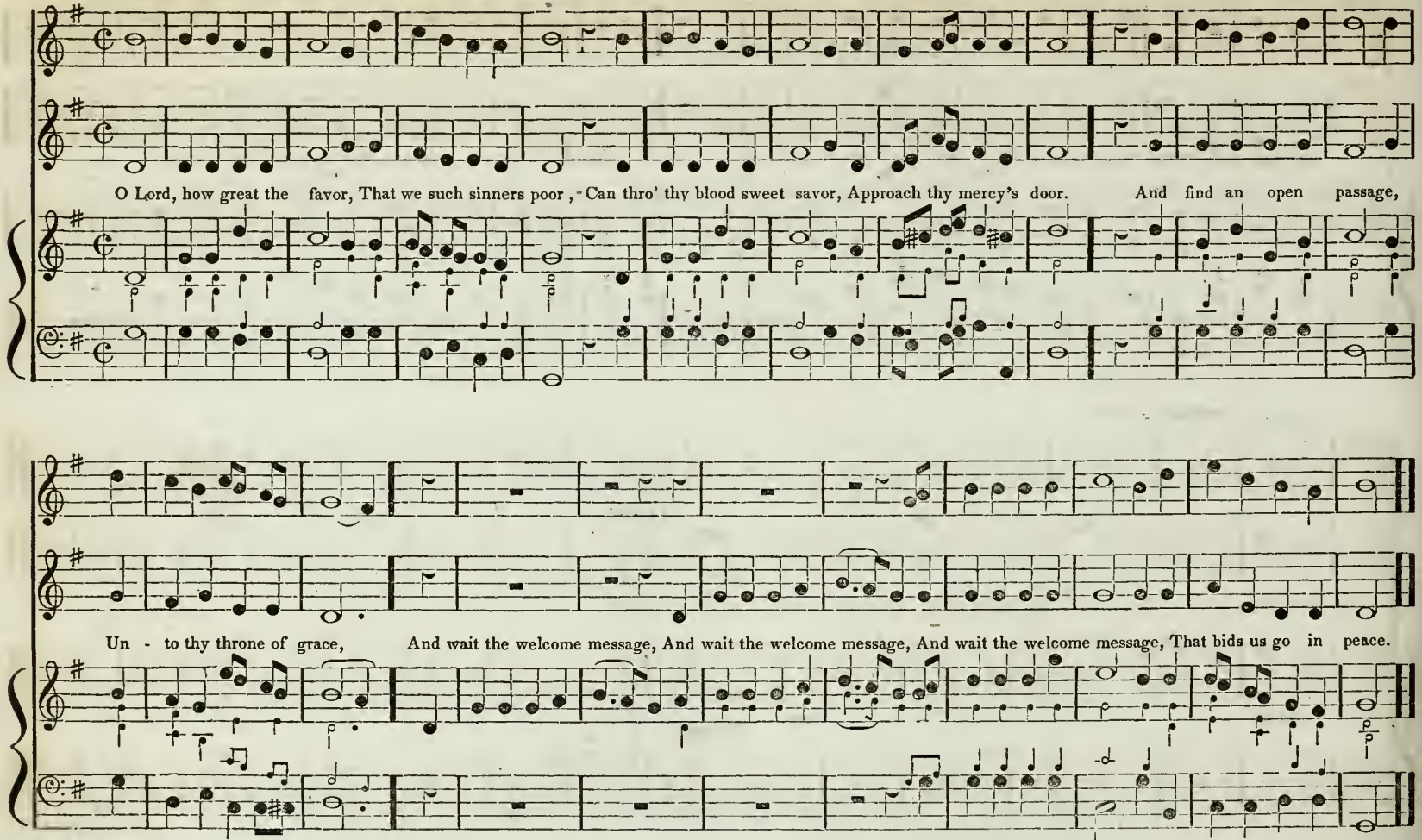


SOLO. 2d. TREBLE or BASE.



May be repeated.

288 ALLEGRO MODERATO. **ROMAINE.** 7's. & 6's. M # Banister.



ANDANTINO.

NEW JERUSALEM. 12's.

Hymn or Anthem.*
From the American Harp.

SOLO.

1. The voice of free grace cries es - cape to the mountains! For Adam's lost race Christ hath opened a fountain; For sin and uncleanness, and ev'ry transgression,

SOLO.

2. With joy shall we stand, when escaped to the shore; - - - - (With harps in our hands, we'll - praise him the more; -) We'll range the sweet plain's on the bank of the river,

Anthem.

CODA, ALLEGRO ASSAI.

TUTTI. HYMN FINE. F P F

1. His blood flows so free - ly in streams of sal-va-tion. Hal-le - lu-jah to the Lamb, Who has bought us a pardon: We'll praise him again, When we pass o-ver Jordan.

D. Cp.

TUTTI. UNISON F

D. Cp.

2. And sing of sal va-tion for - ev - er and ev-er. HYMN FINE.

(* The Hymn, without the Coda, may be sung by two Trebles as a Duett.)

The 2d. time, ANTHEM FINE.

ALLEGRO.

HOLY LORD GOD OF SABAOTH.

PIU ALLEGRO.

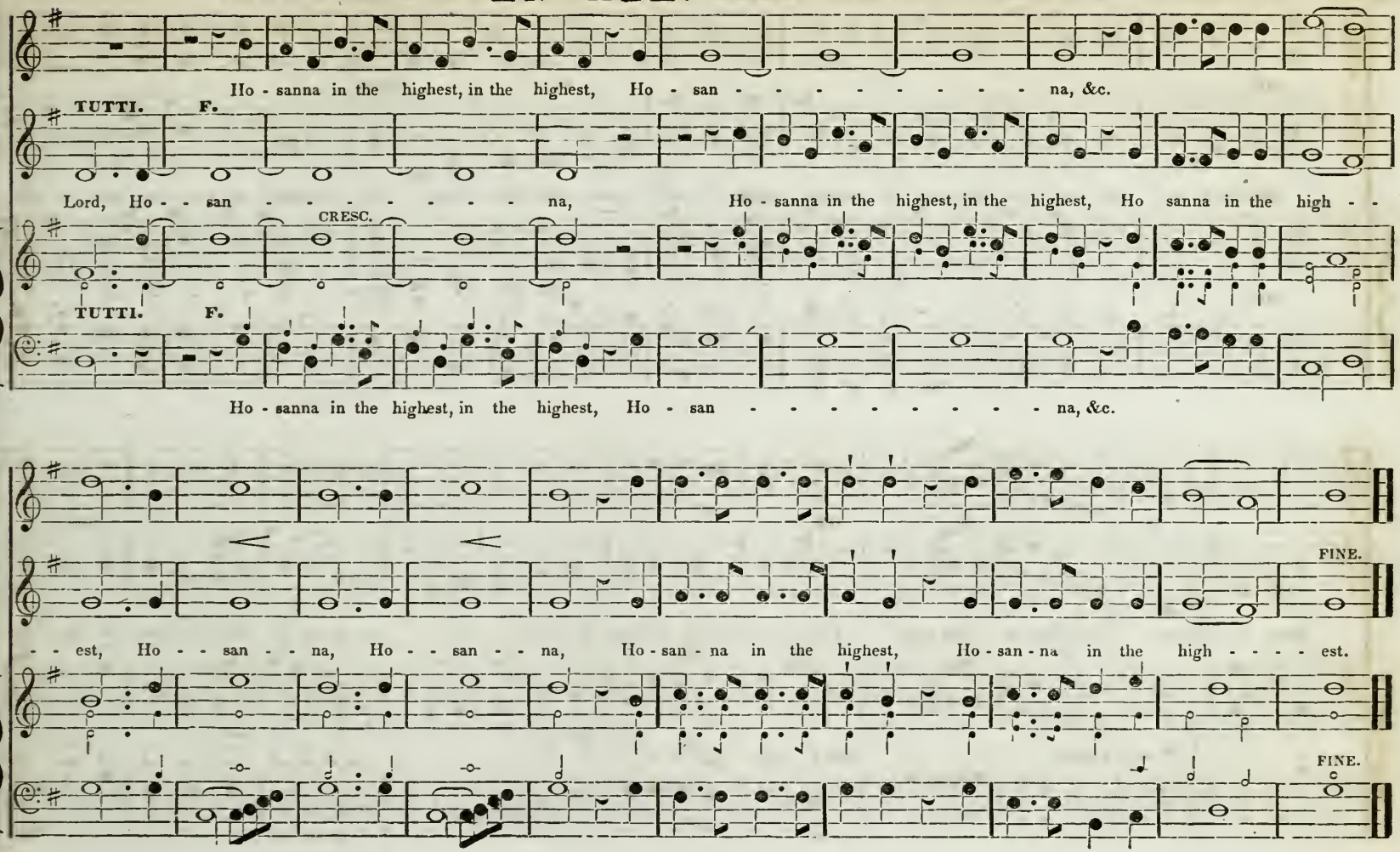
Ho - ly, ho - ly, ho - ly Lord - God of Sa - - ba - - oth; Heav'n and - earth are full of thy

PIU ALLEGRO.

SOLO.

glo - ry, Ho - sanna, Ho - sanna in the high - - est; Blessed, blessed, blessed, blessed is he that cometh in the name of the

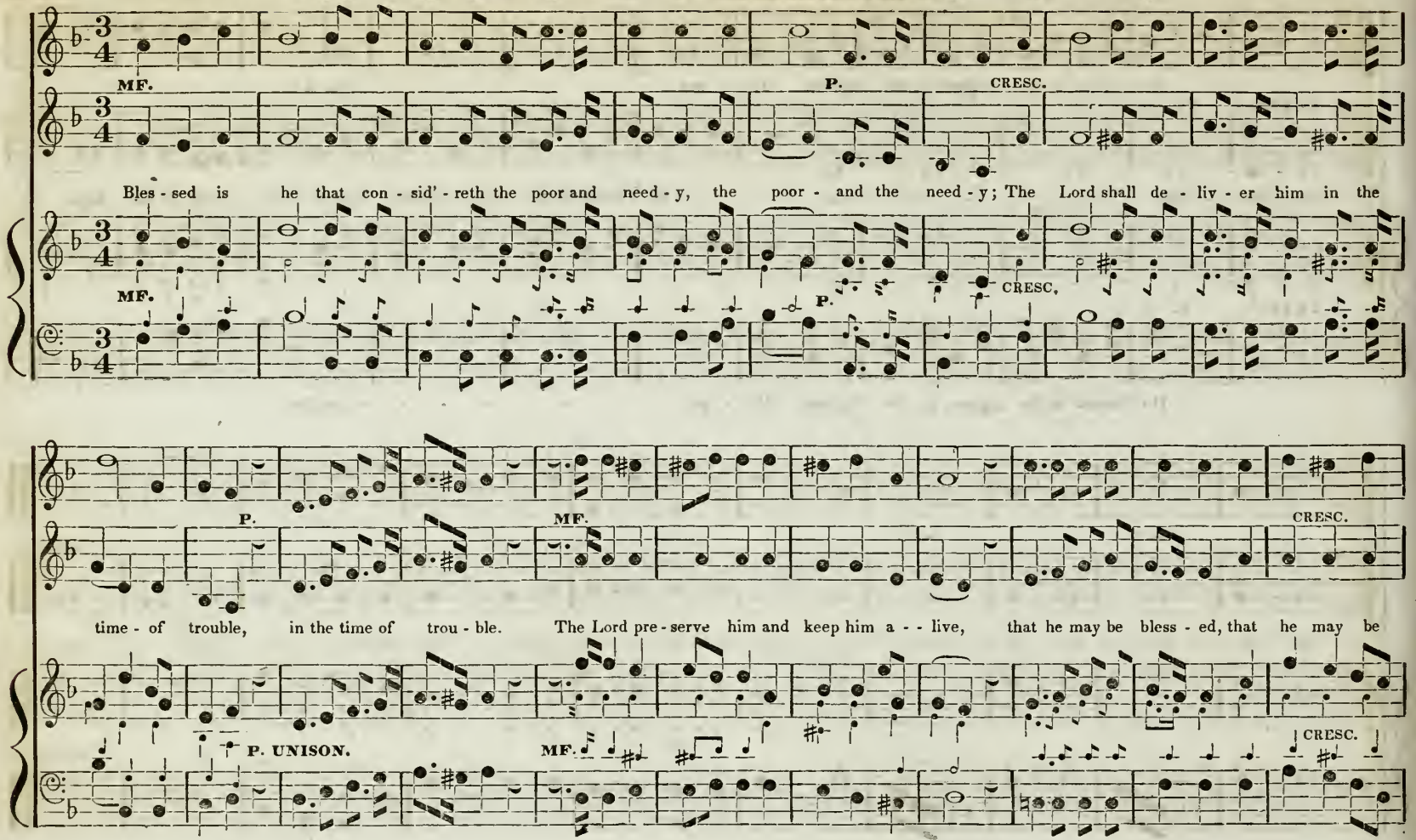
SOLO.

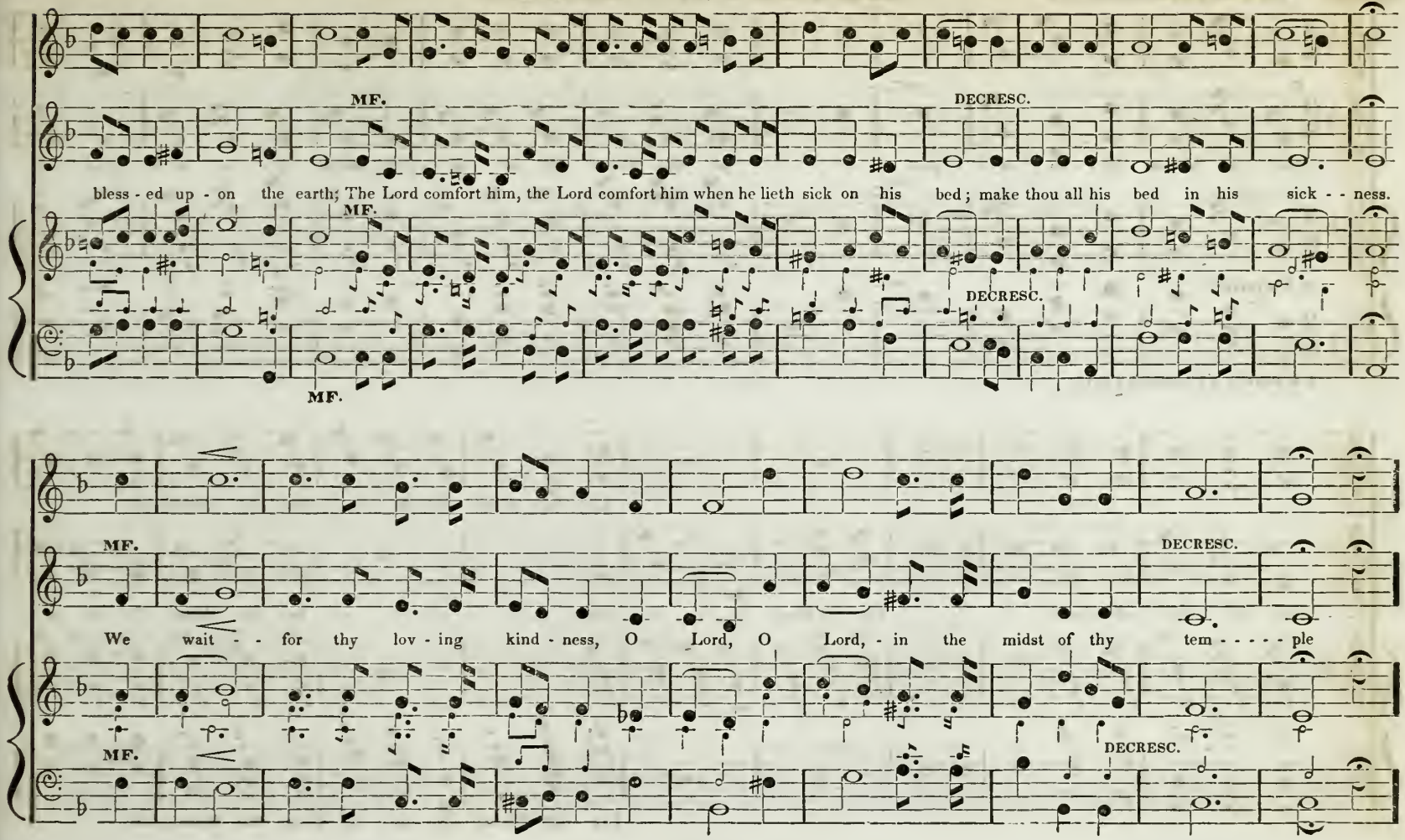

Ho - sanna in the highest, in the highest, Ho - san - - - - - - - - - na, &c.
TUTTI.
F.
Lord, Ho - - san - - - - - - - - na,
Ho - sanna in the highest, in the highest, Ho sanna in the high - -
CRESC.
TUTTI.
F.
Ho - sanna in the highest, in the highest, Ho - san - - - - - - - - - na, &c.
- - est, Ho - - san - - na, Ho - - san - - na, Ho - san - na in the highest, Ho - san - na in the high - - - - est.
FINE.
FINE.

ALLEGRETTO.

BLESSED IS HE THAT CONSIDERETH THE POOR.

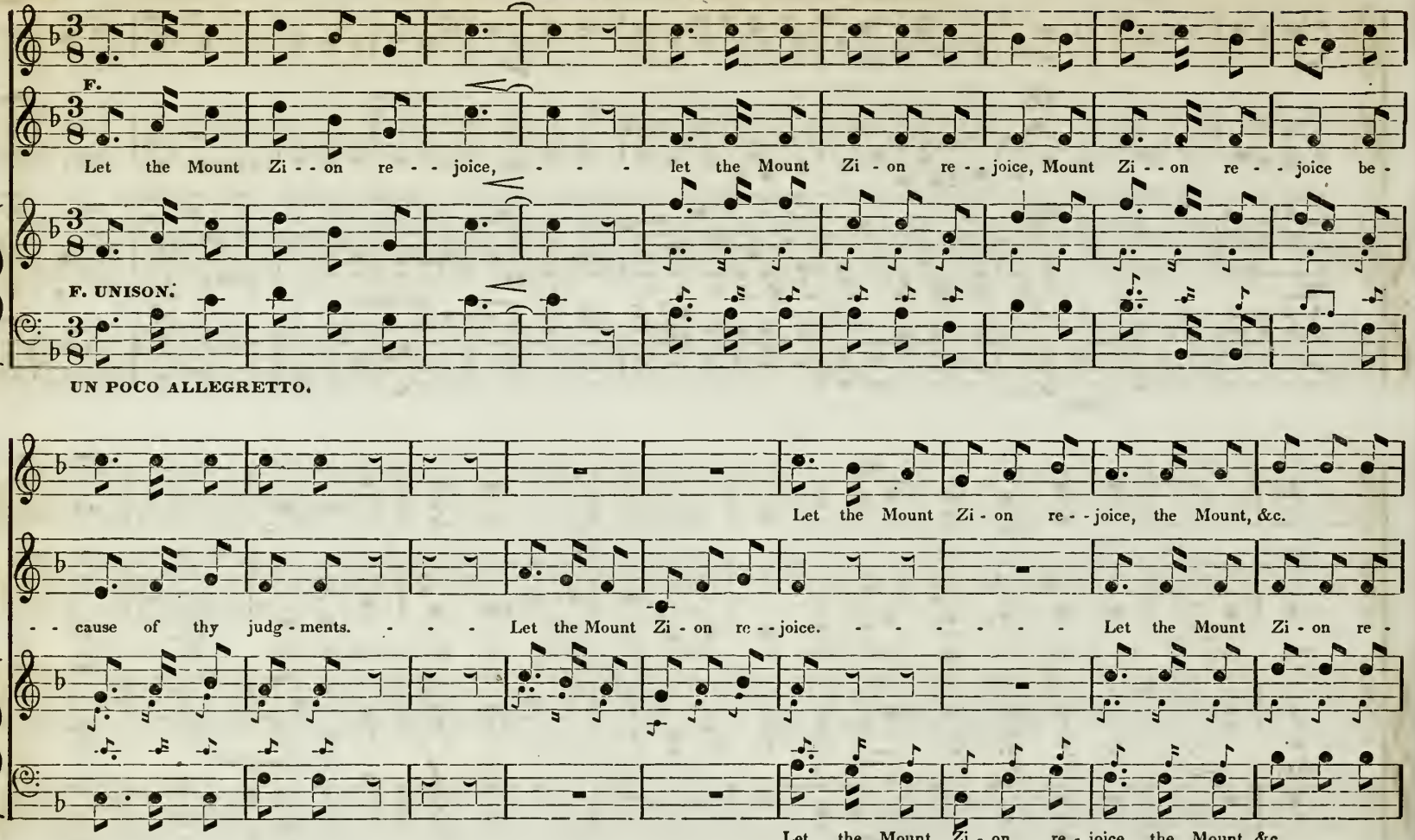
Motetto.

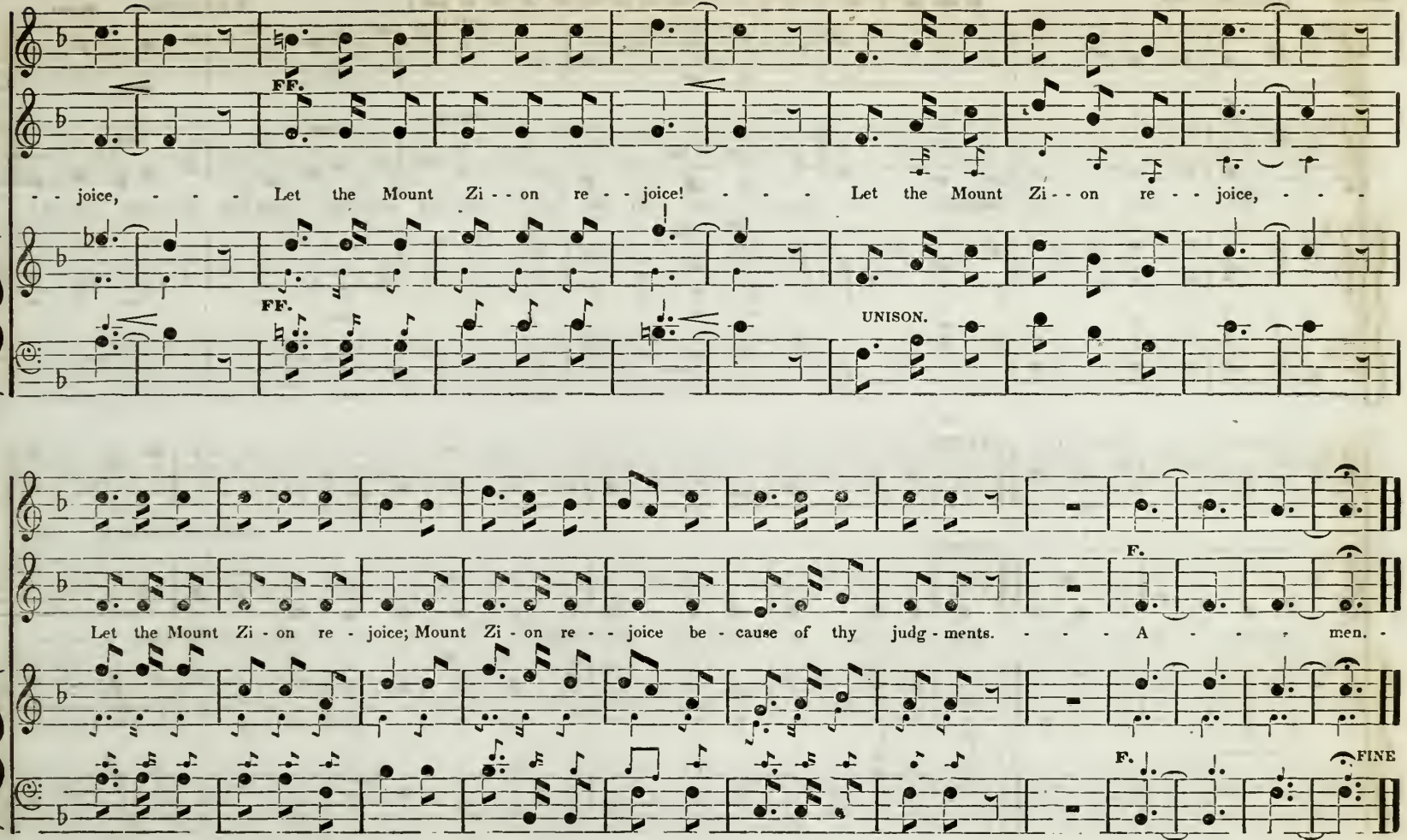



MF.
DECRESC.
bless - ed up - on the earth; The Lord comfort him, the Lord comfort him when he lieth sick on his bed; make thou all his bed in his sick - - ness.
MF.
DECRESC.
MF.
MF.
DECRESC.
We wait - - for thy lov - ing kind - ness, O Lord, O Lord, - in the midst of thy tem - - - - - ple
MF.
DECRESC.

UN POCO ALLEGRETTO.

MOTETTO. Continued.




FF.
- - joice, - - - Let the Mount Zi - - on re - - joice! - - - Let the Mount Zi - - on re - - joice, - - -
FF.
UNISON.
F.
Let the Mount Zi - on re - joice; Mount Zi - on re - - joice be - cause of thy judg - ments. - - - A - - - men. -
F.
FINE

ALLEGRETTO.

SALVATION BELONGETH.

Anthem. Kent.

SOLO.

SOLO.

f

Sal - va - tion be - longeth, be - longeth un - to the Lord, and thy blessing, and thy blessing is a -

f

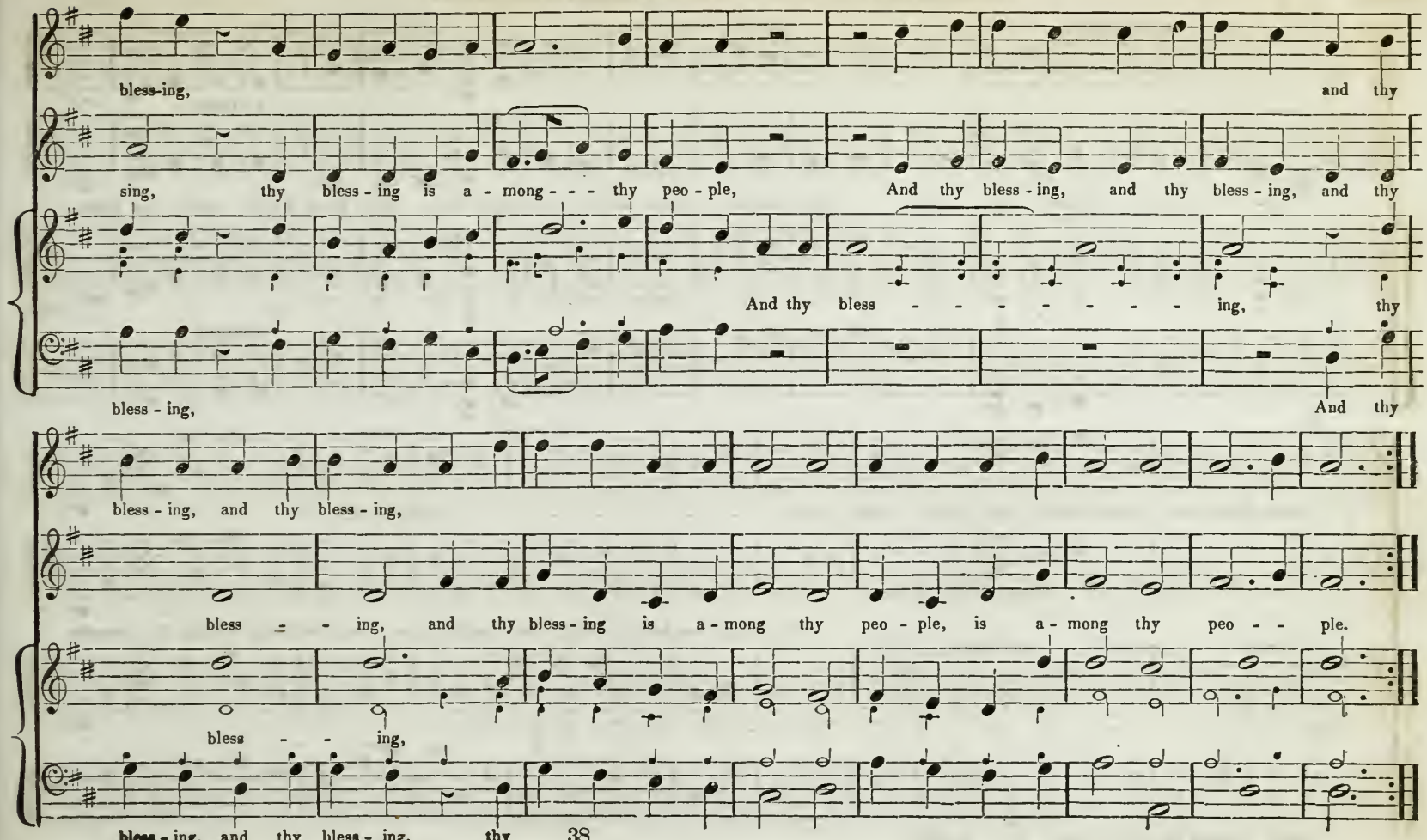
TUTTI.

and thy blessing, thy

TUTTI.

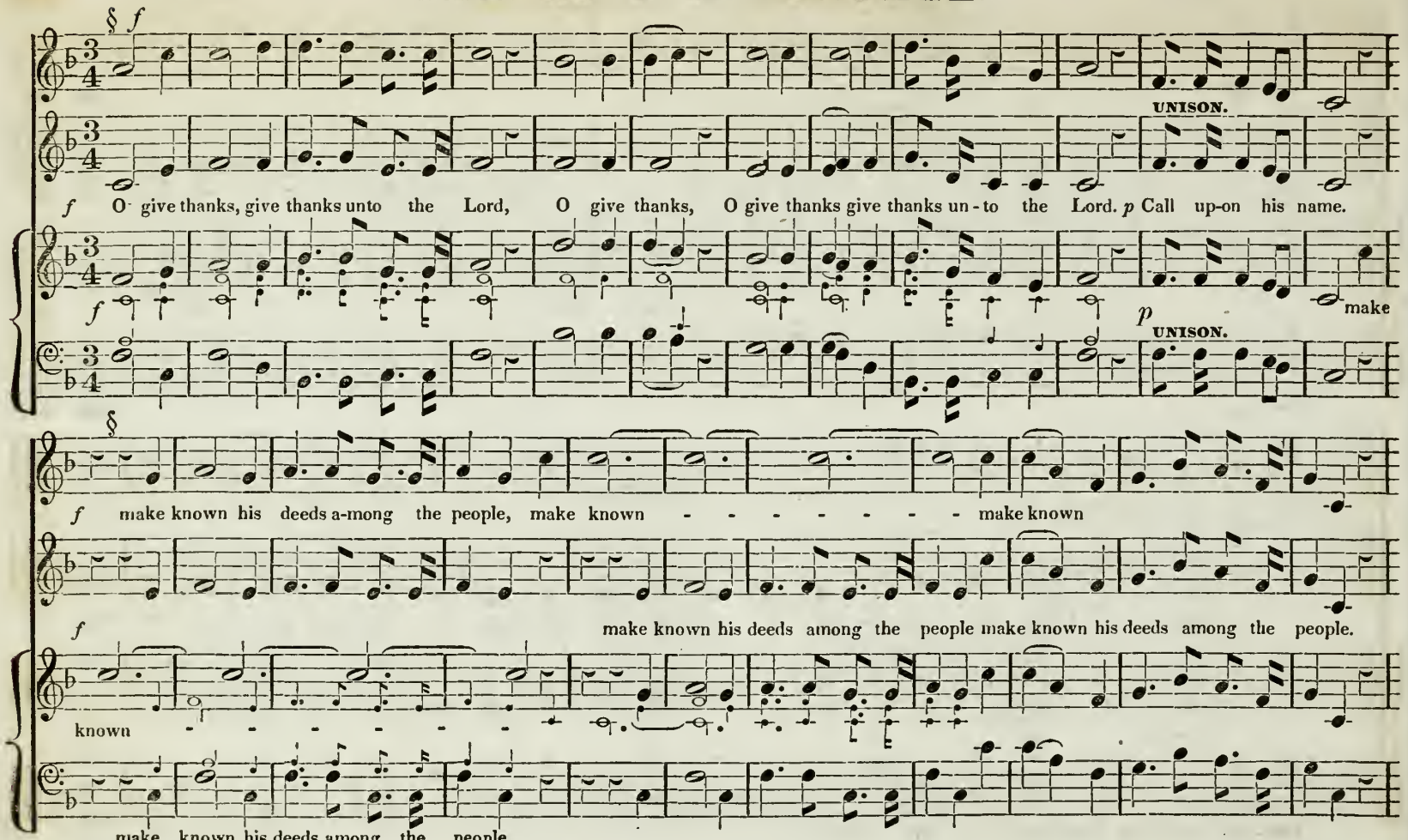
mong - - thy peo - ple. Sal - va - tion be - long - eth, be - longeth un - to the Lord, and thy bles - - -

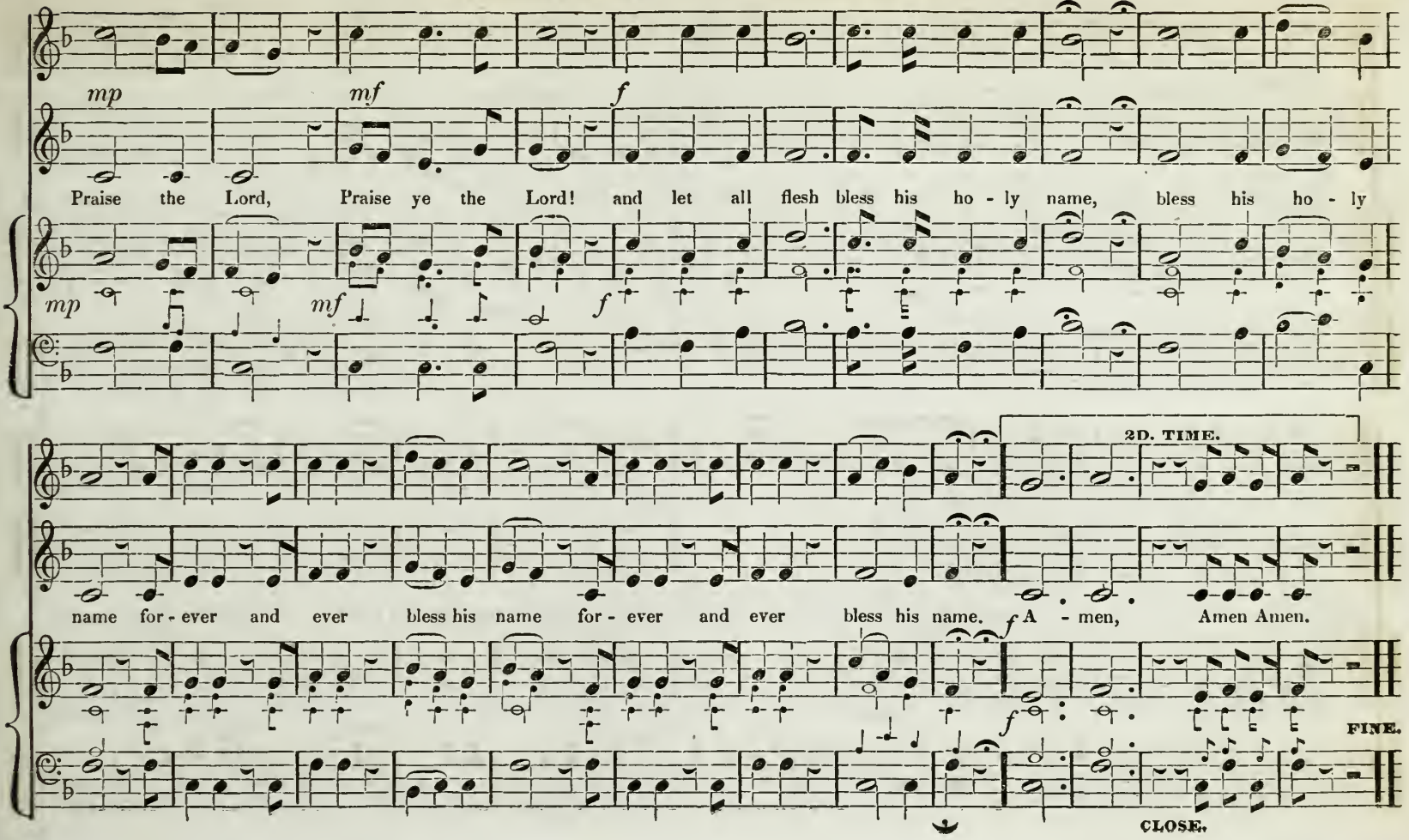
f

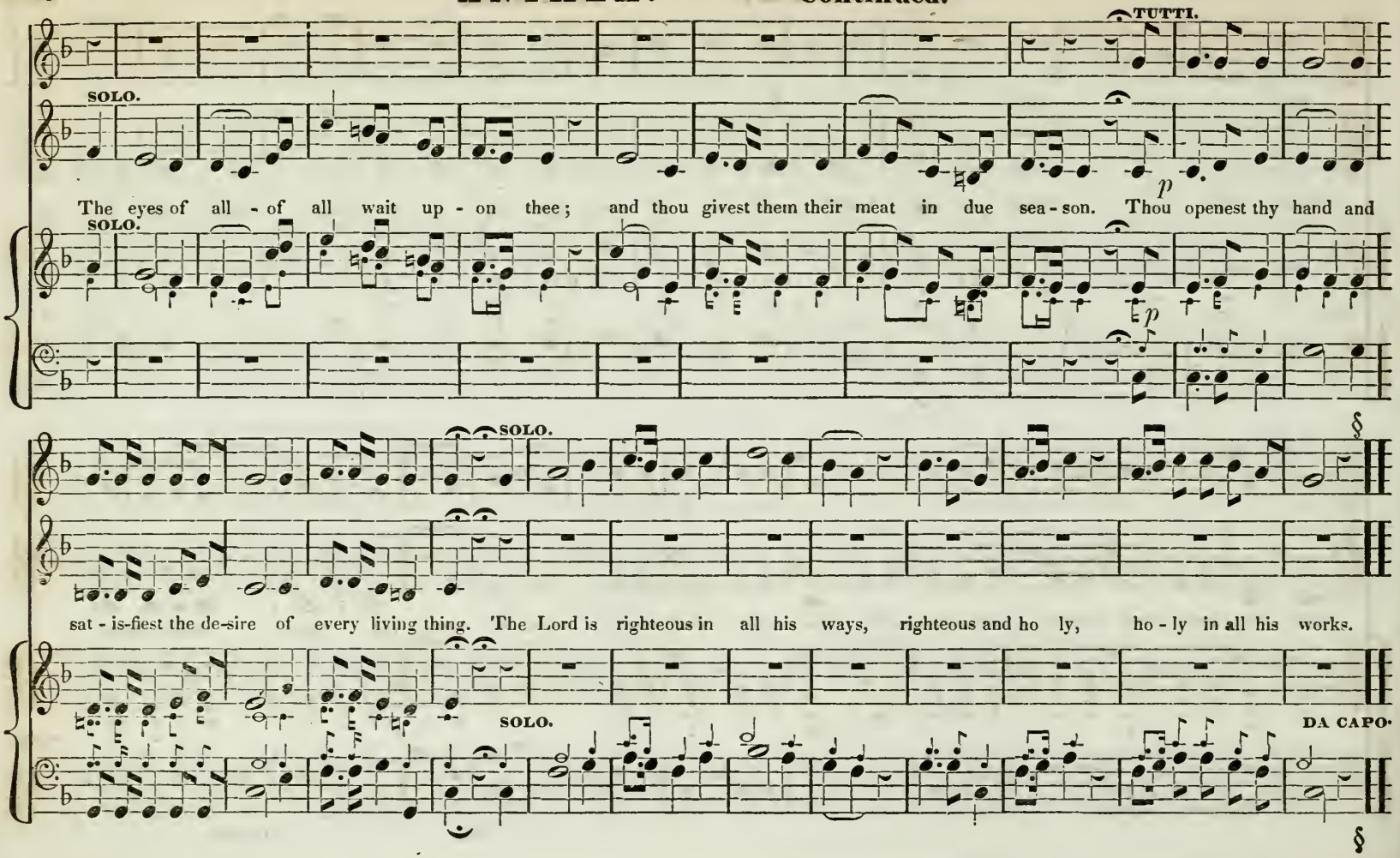

bless-ing, and thy
sing, thy bless - ing is a - mong - - - thy peo - ple, And thy bless - ing, and thy bless - ing, and thy
And thy bless - - - - - - - - ing, thy
bless - ing, And thy
bless - ing, and thy bless - ing,
bless - - ing, and thy bless - ing is a - mong thy peo - ple, is a - mong thy peo - - ple.
bless - - ing,
bless - ing, and thy bless - ing, thy

ALLEGRO.

THANKSGIVING ANTHEM.




mp
mf
f
Praise the Lord, Praise ye the Lord! and let all flesh bless his ho - ly name, bless his ho - ly
mp
mf
f
2D. TIME.
name for - ever and ever bless his name for - ever and ever bless his name. f A - men, Amen Amen.
f
FINE.
CLOSE.

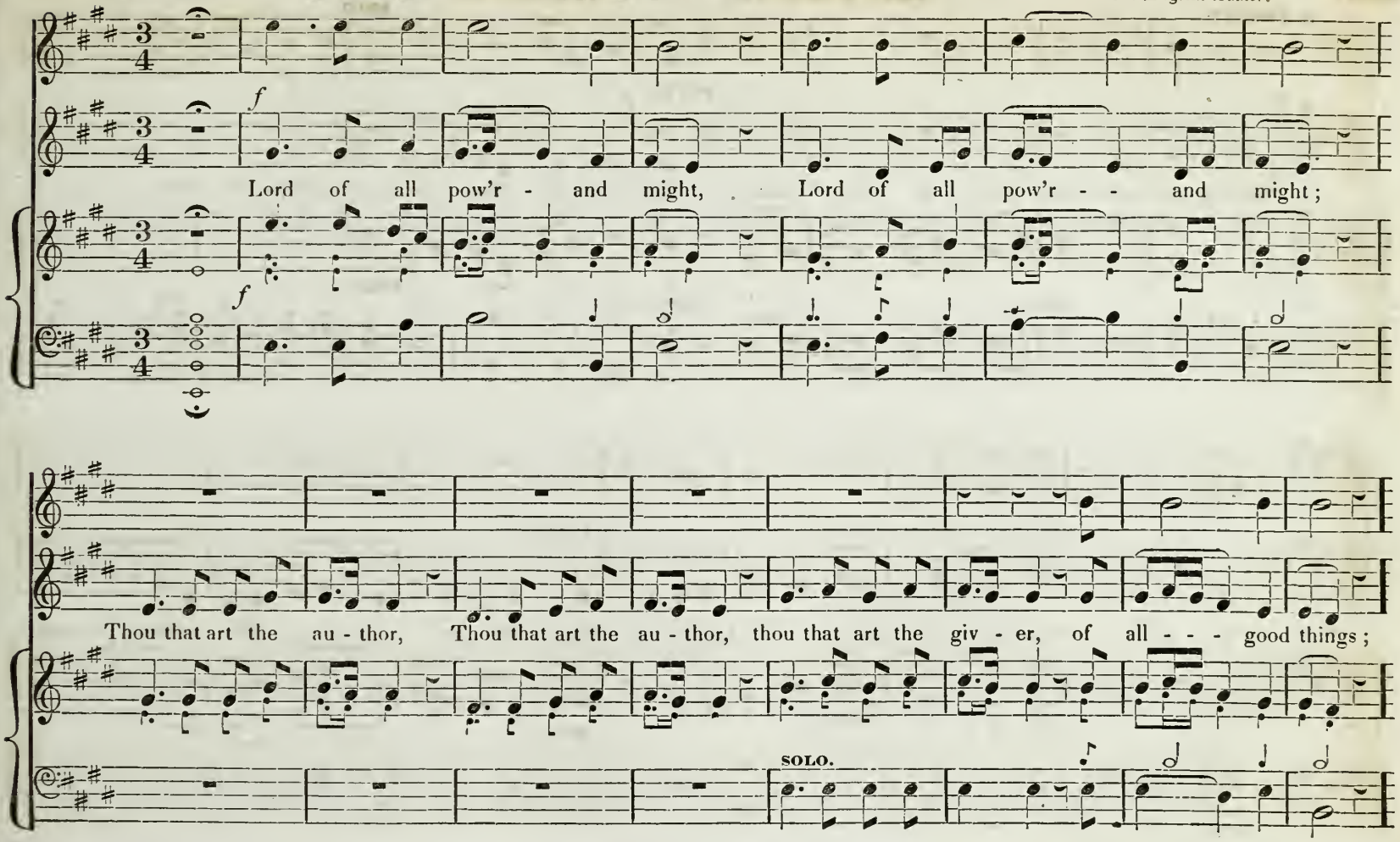

TUTTI.
SOLO.
The eyes of all - of all wait up - on thee; and thou givest them their meat in due sea - son. Thou openest thy hand and
SOLO.
p
p
SOLO.
§
sat - is-fiest the de-sire of every living thing. The Lord is righteous in all his ways, righteous and ho ly, ho - ly in all his works.
SOLO.
DA CAPO.
§

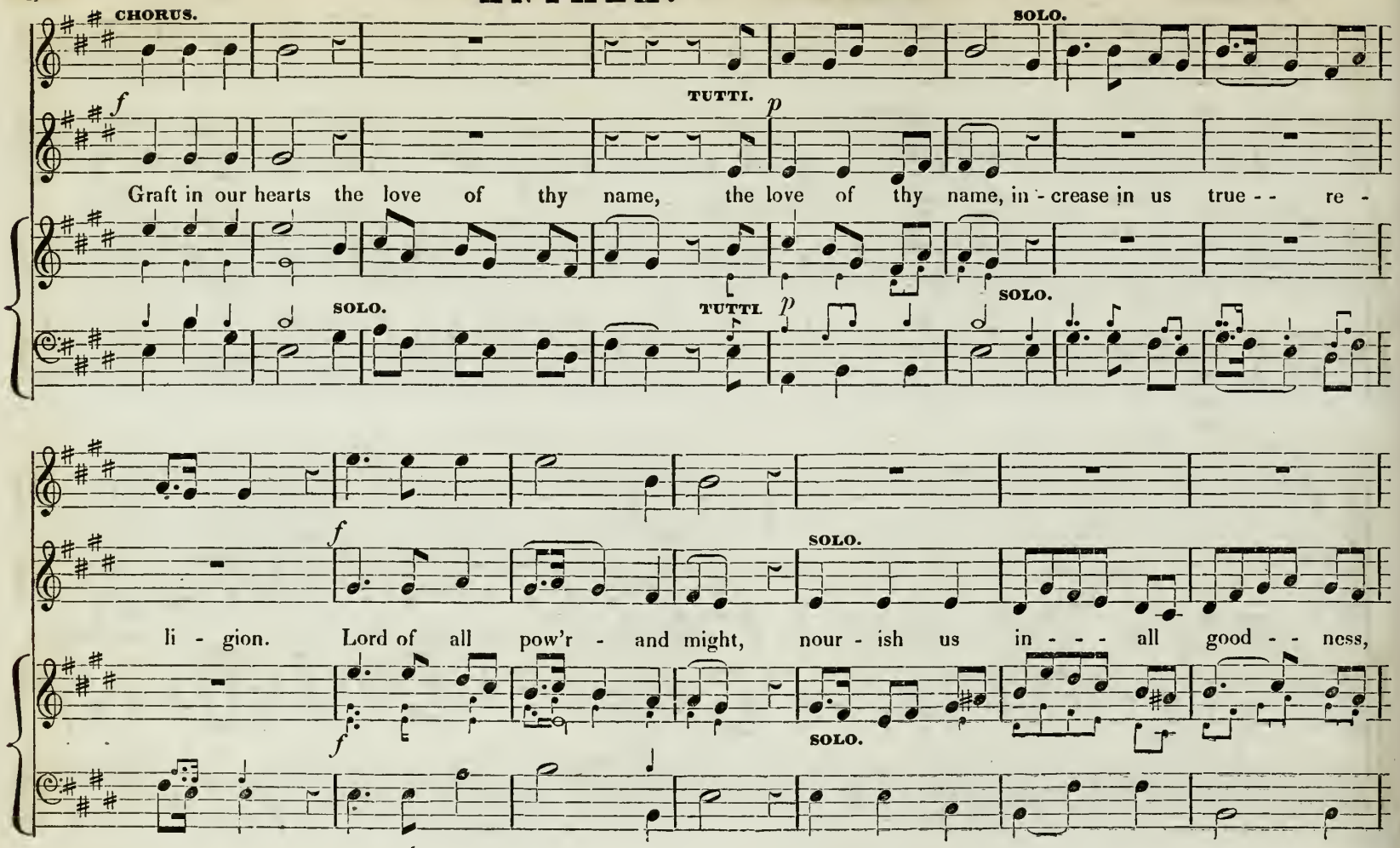
MODERATO.

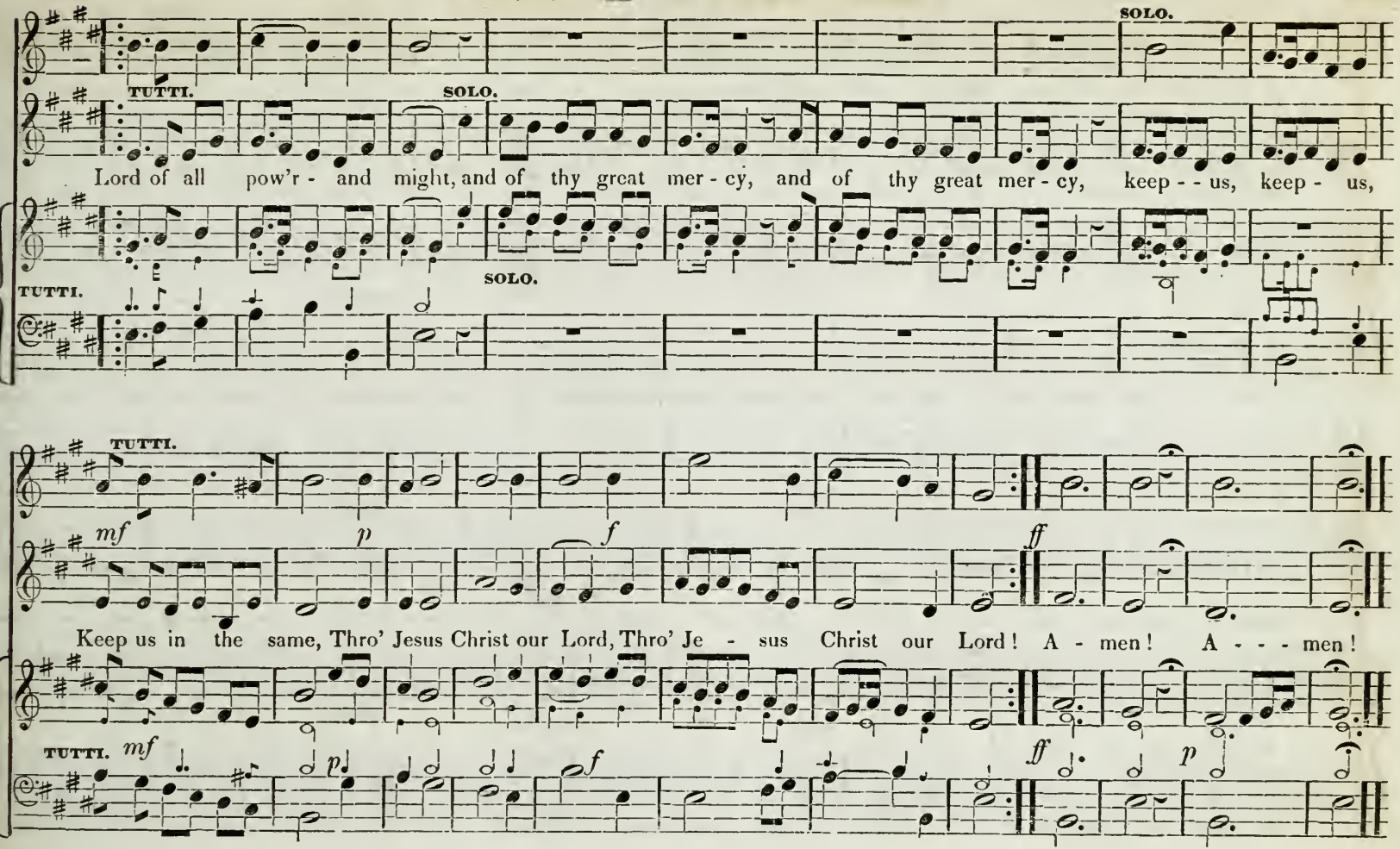
LORD OF ALL POWER.

Anthem

Rev. Mason.
An English Author.




CHORUS.
SOLO.
TUTTI.
Graft in our hearts the love of thy name, the love of thy name, in - crease in us true - - re -
SOLO.
TUTTI
SOLO.
li - gion. Lord of all pow'r - and might, nour - ish us in - - - all good - - ness,
SOLO.
SOLO.


TUTTI.
SOLO.
SOLO.
TUTTI.
SOLO.
Lord of all pow'r - and might, and of thy great mer - cy, and of thy great mer - cy, keep - - us, keep - us,
TUTTI.
mf
p
f
ff
Keep us in the same, Thro' Jesus Christ our Lord, Thro' Je - sus Christ our Lord! A - men! A - - - men!
TUTTI.
mf
p
f
ff
p

ALLEGRETTO MODERATO.
SEMPRE PIANO.

DEAD MARCH. L. M., or L. M. Six lines.

Handel.

1. Un - veil thy bo - som, faith - ful tomb; Take this new treas - ure to thy trust, And give these sa - cred rel - - ics room

SOLO. TUTTI.

2. Nor pain, nor grief, nor anx - ious fear, In - vade thy - - bounds: no mor - tal woes Can reach the peace - ful sleep - er here,

SOLO. TUTTI.

3. So Je - sus slept; God's dy - ing Son Pass'd through the grave, and blest the bed: Rest here, blest saint, till from his throne

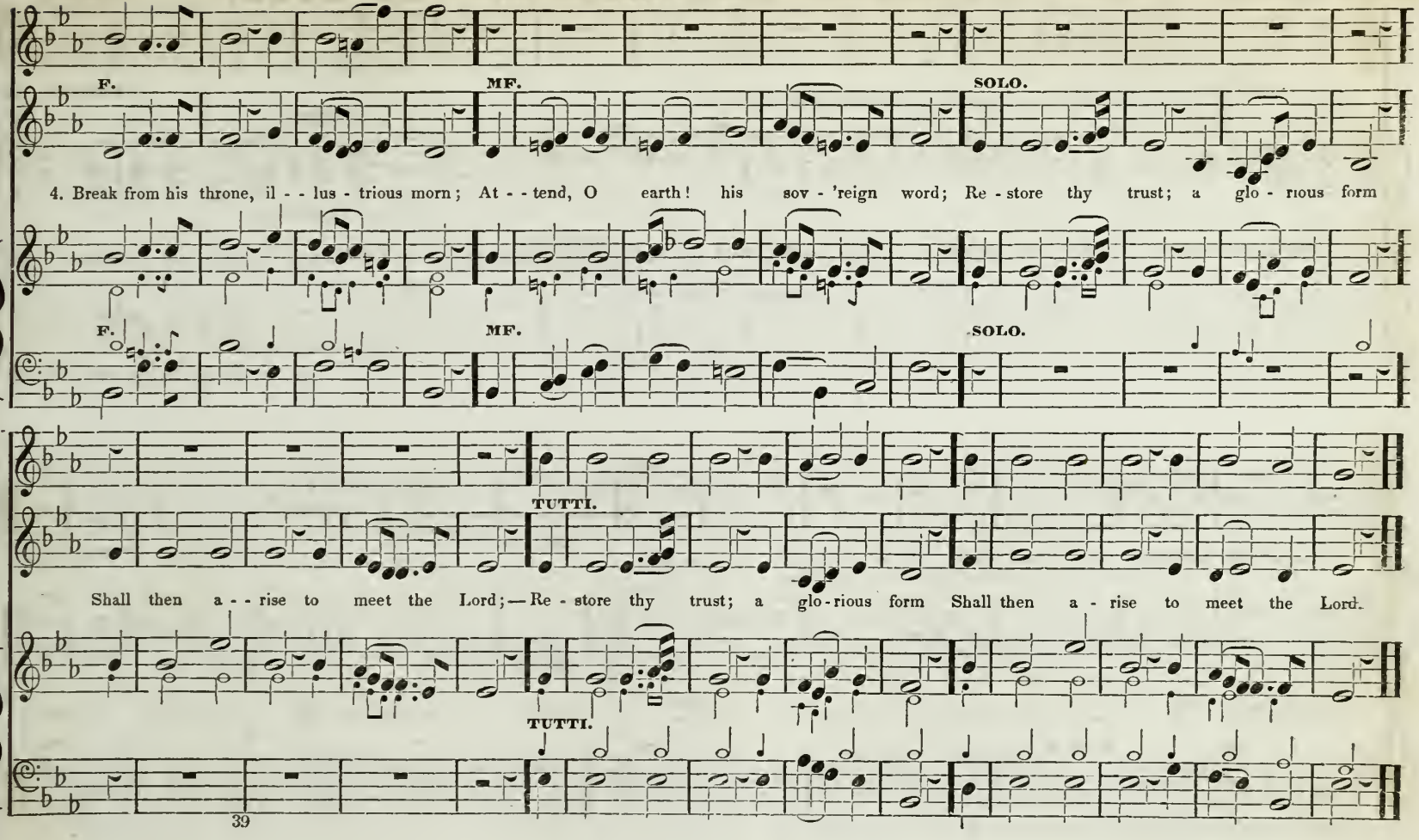
To slum - ber in the si - - lent dust,— And give these sa - cred rel - ics room To slum - ber in the si - lent dust. 2.

SOLO. TUTTI.

While an - gels watch the soft re - pose.— Nor pain, nor grief, nor mor - tal woes,— While an - - gels watch the soft re - - pose. 3.

SOLO. TUTTI.

The morn - ing break, and pierce the shade;— Rest here, blest saint, till from his throne The morn - ing break, and pierce the shade. 4.


F.
MF.
SOLO.
4. Break from his throne, il - - lus - trious morn; At - - tend, O earth! his sov - 'reign word; Re - store thy trust; a glo - rious form
F.
MF.
SOLO.
TUTTI.
Shall then a - - rise to meet the Lord;—Re - store thy trust; a glo - rious form Shall then a - rise to meet the Lord.
TUTTI.

306 ANDANTE.

OUR HELP IS IN THE NAME OF THE LORD.

Sentence.
TENOR.

Blessed be the

SOLO. Tenor or Treble without repetition: — if repeated, 1st time Treble, 2d time Tenor.

1st TREBLE.

2d TREBLE.

Our help is in the name of the Lord; our help is in the name of the Lord, who made
who made heaven, heaven and earth. Blessed be the name of the Lord from

Blessed be the name of the

name of the Lord from this time forth for ev - er, ev - - er more;

P. F.

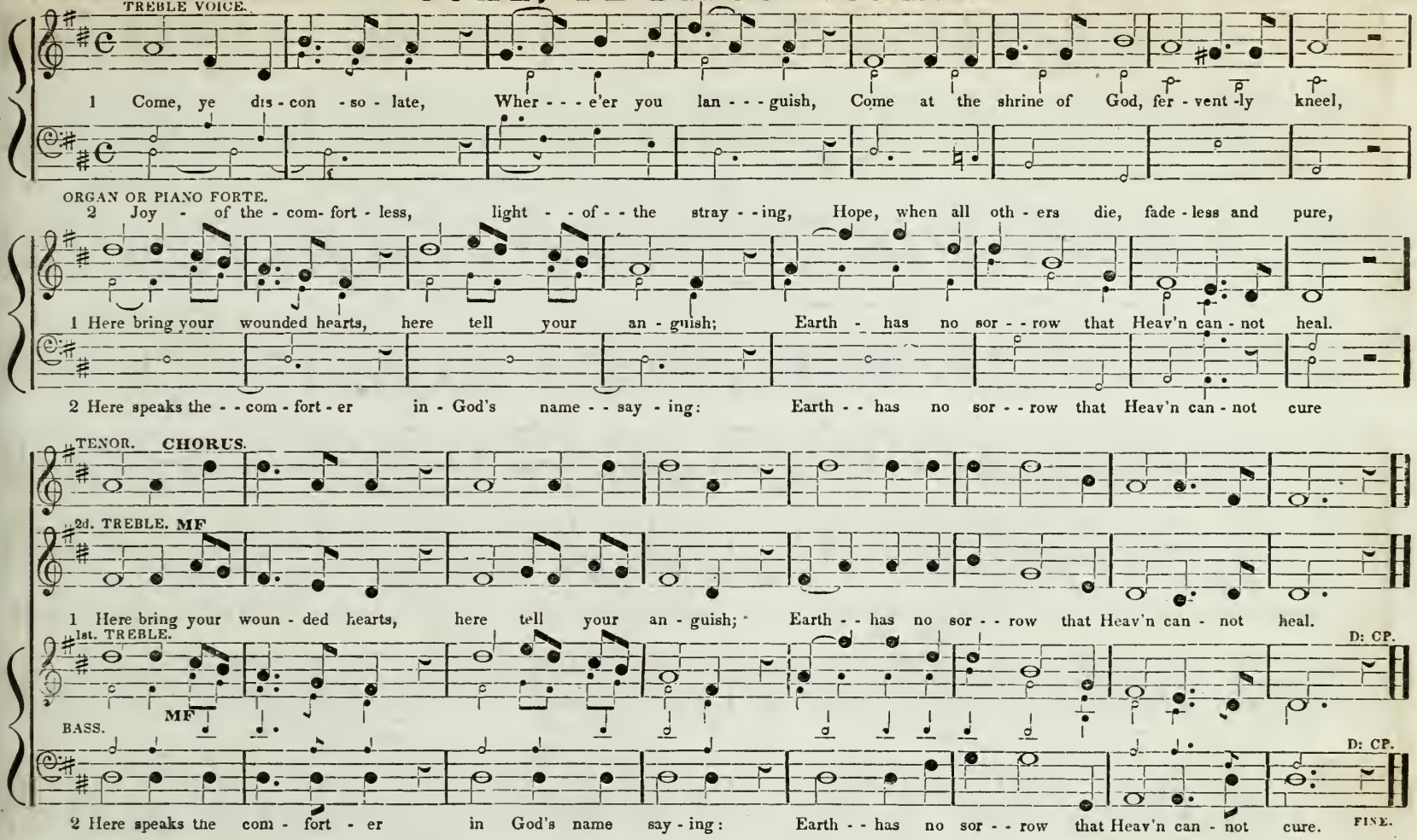
this time forth for ev - - - - - - - - - - - - - - er more;
ev - - er more, for ever, ever, ev - - er more;

And let all the peo - ple say, A - - men, A - - men.

P. F.

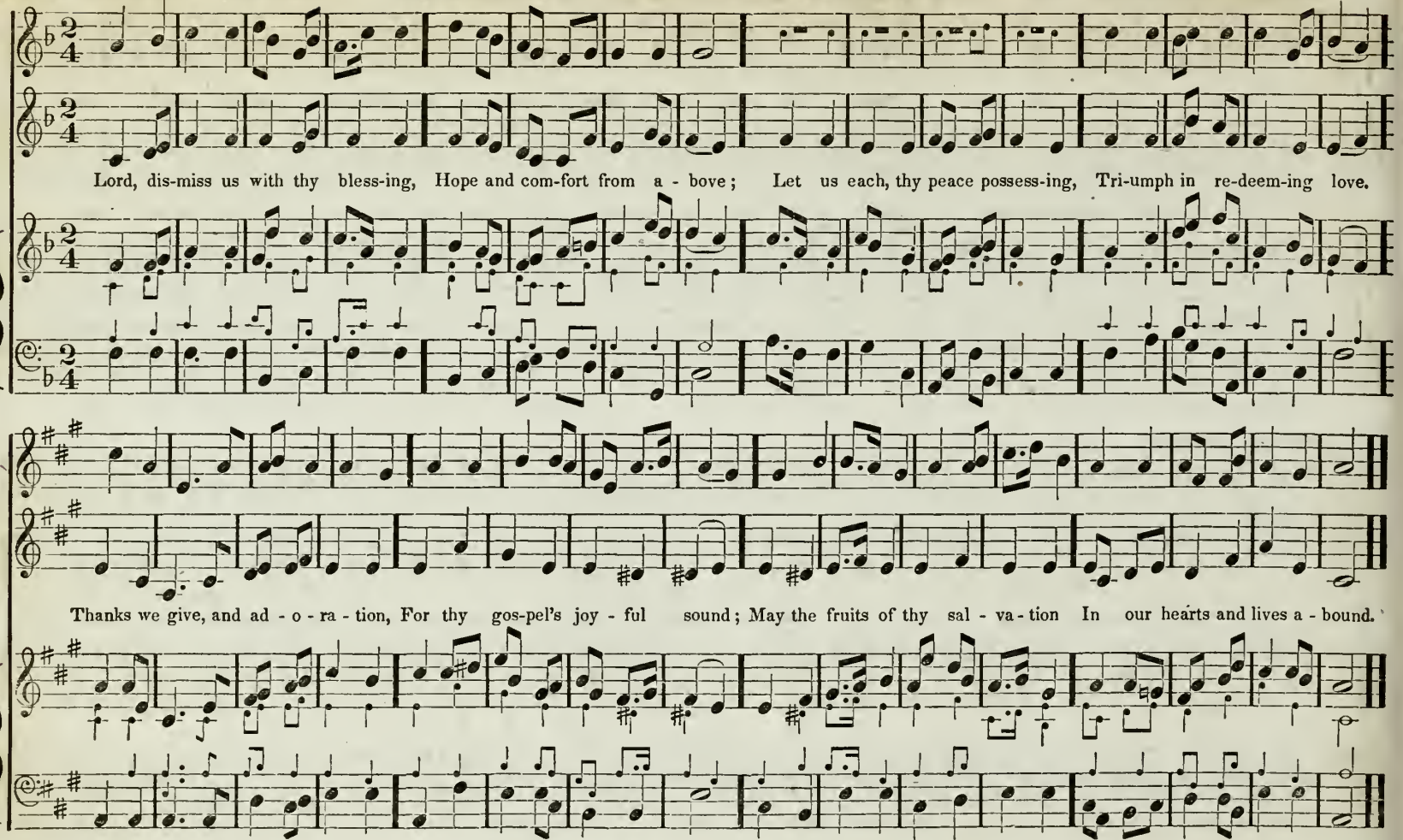
Lord from this time forth for ev-er more, for ev - er more, for ev - - er more;

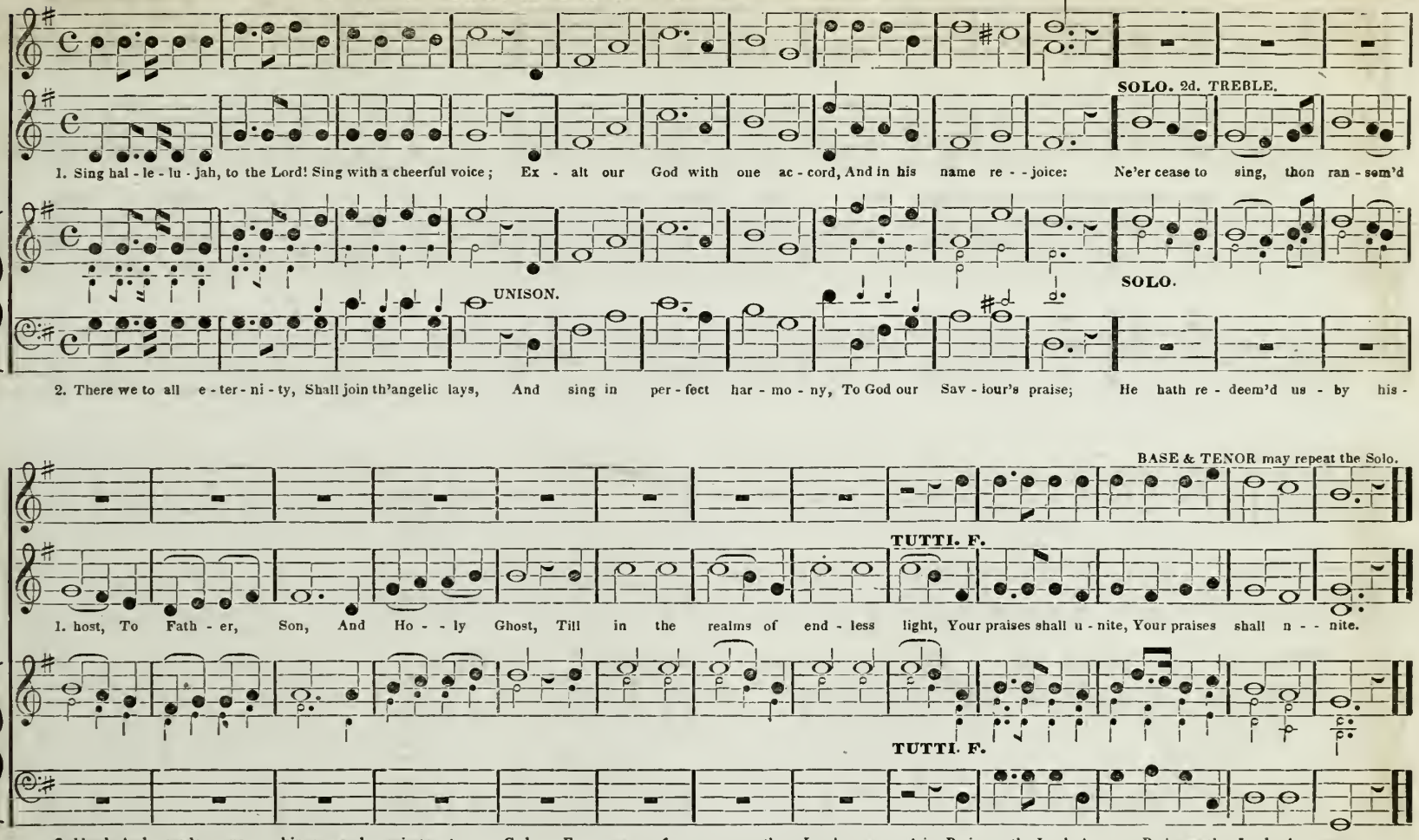
COME, YE DISCONSOLATE. Anthem. S. Webbe.



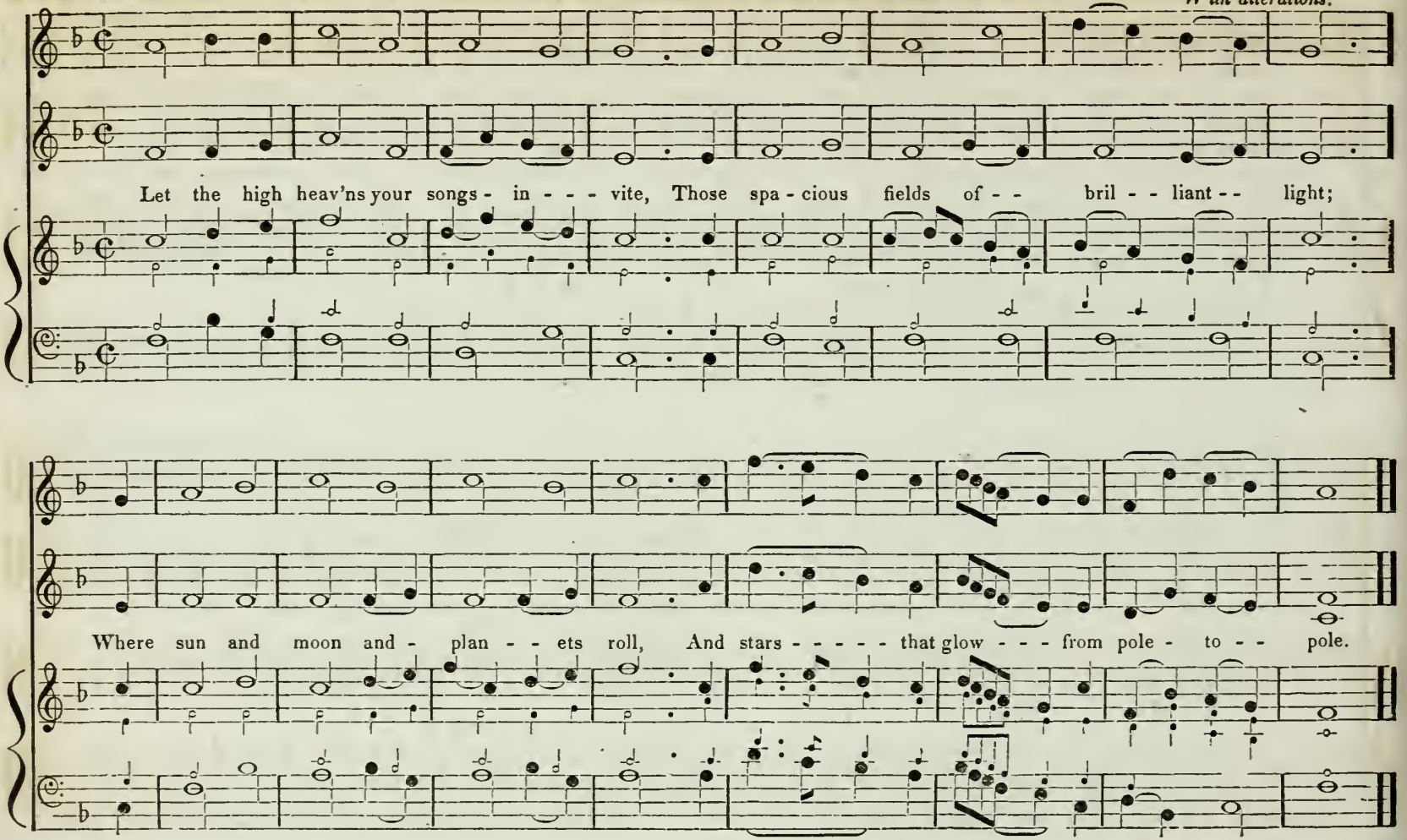
ANDANTE.

BARTOL. 8's & 7's. Two Stanzas. *Hymn, or short Anthem; Doxology.*




SOLO. 2d. TREBLE.
1. Sing hal - le - lu - jah, to the Lord! Sing with a cheerful voice; Ex - alt our God with one ac - cord, And in his name re - - joice: Ne'er cease to sing, thon ran - som'd
SOLO.
UNISON.
2. There we to all e - ter - ni - ty, Shall join th'angelic lays, And sing in per - fect har - mo - ny, To God our Sav - iour's praise; He hath re - deem'd us - by his -
BASE & TENOR may repeat the Solo.
TUTTI. F.
1. host, To Fath - er, Son, And Ho - - ly Ghost, Till in the realms of end - less light, Your praises shall u - nite, Your praises shall n - - nite.
TUTTI. F.
2 blood, And made - us - kings and priests - to - God; For us, for us - the Lamb was slain, Praise ye the Lord, A - men, Praise ye the Lord, A - - men

310 ALLEGRO. **CHESTER. L. M.** M # W. Billings. *With alterations.*

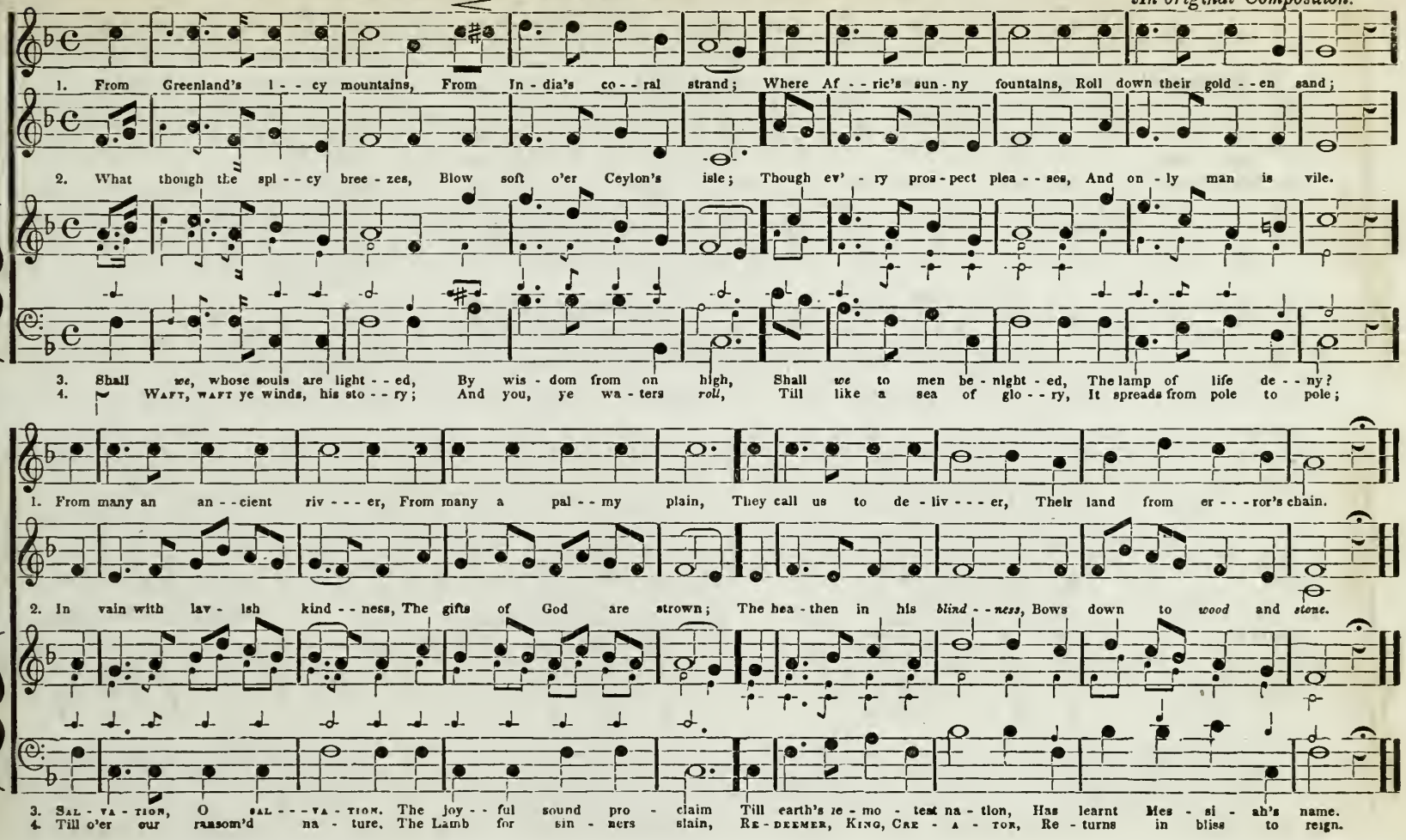


ALLEGRO MODERATO.

FROM GREENLAND'S ICY MOUNTAINS.

7's & 6's. 311

An original Composition.



ALLEGRO MODERATO.

WATCHMAN! TELL US OF THE NIGHT. *An original Anthem.*

1 Watchman! tell us tell us of the night, tell us What its signs of promise are;

2 Watchman! tell us, tell us of the night, tell us, Higher yet that star as - - cends,

UNISON.

3 Watchman! tell us, tell us of the night, tell us for the morning seems to dawn.

SOLO. CHORUS. M F

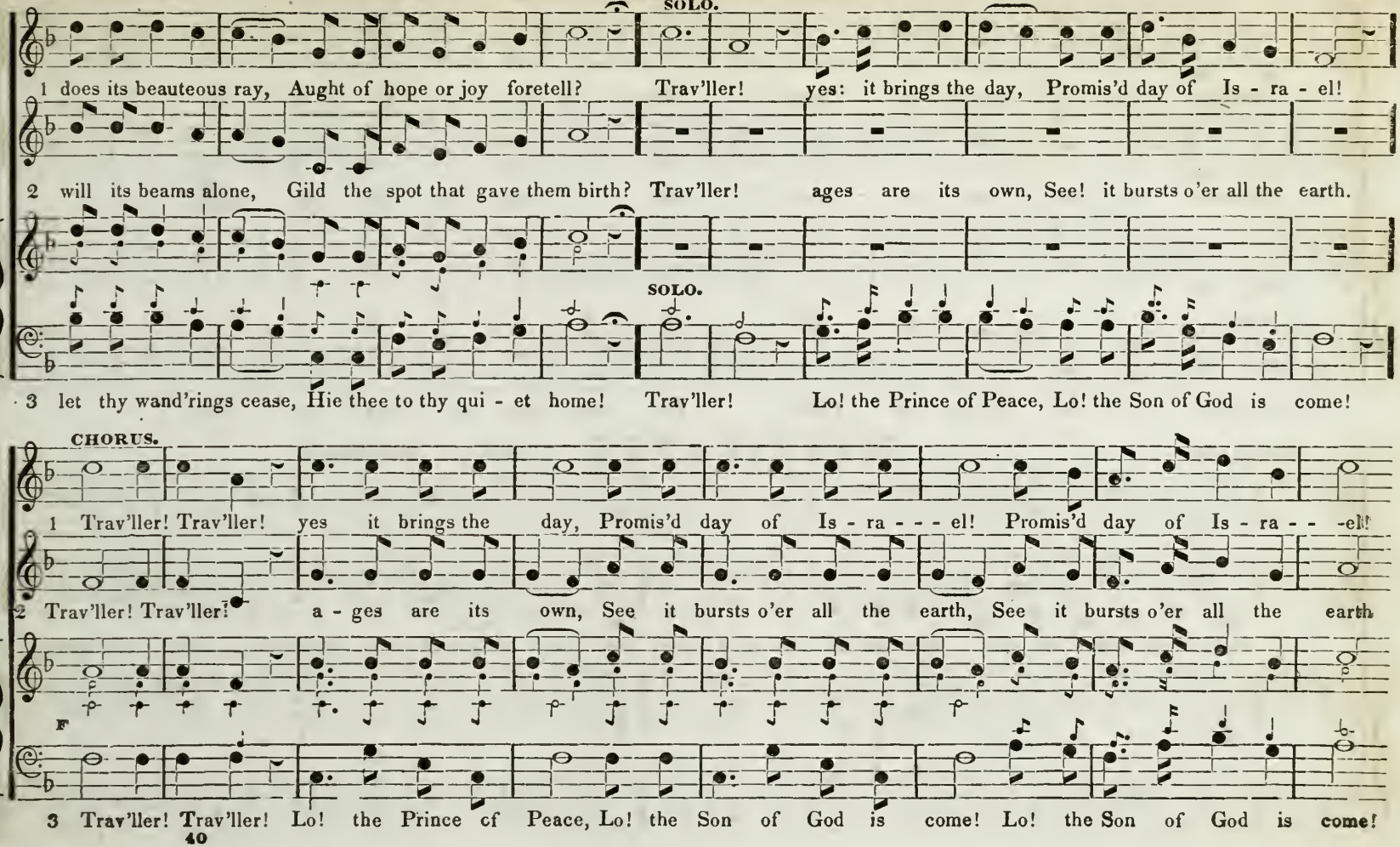
1 Trav' - ller! o'er yon mountain's height, See that glo - ry beaming star! Watchman! Watchman!

2 Trav' - ller! blessed - ness and light, Peace and truth its course at - - tend! Watchman! Watchman!

SOLO.

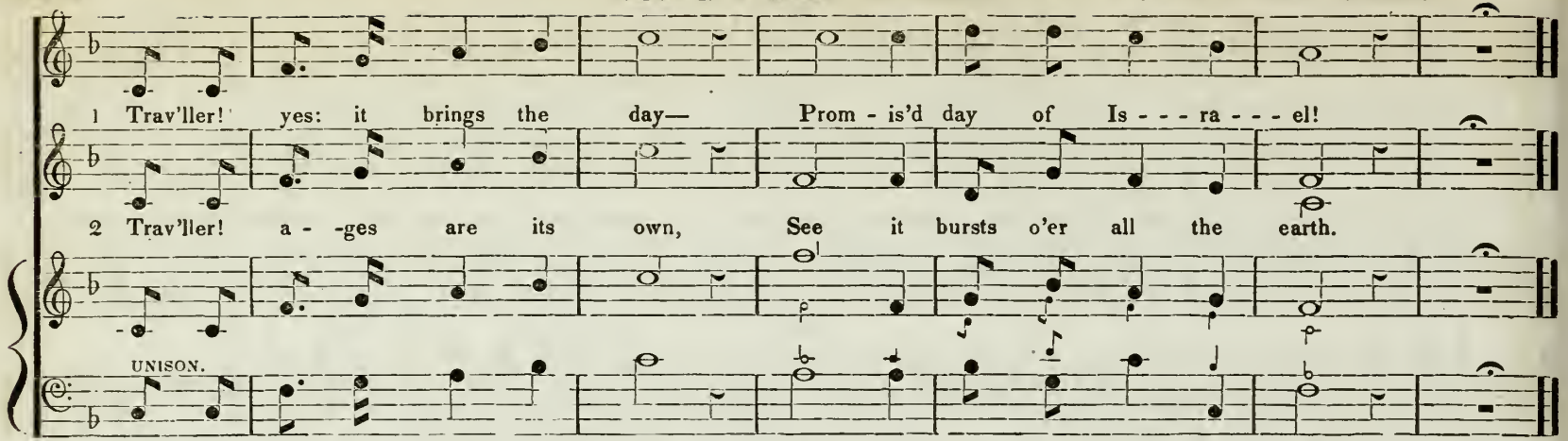
M F

3 Trav'ller! darkness - takes its flight, Doubt and terror are withdrawn! Watchman! Watchman!

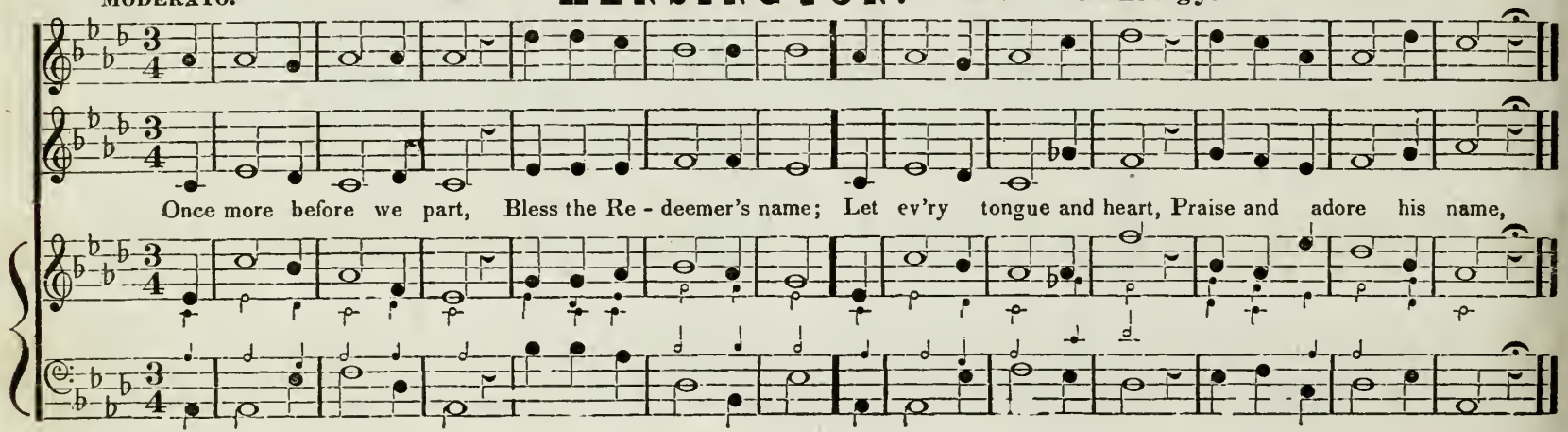

SOLO.
1 does its beauteous ray, Aught of hope or joy foretell? Trav'ller! yes: it brings the day, Promis'd day of Is - ra - el!
2 will its beams alone, Gild the spot that gave them birth? Trav'ller! ages are its own, See! it bursts o'er all the earth.
SOLO.
3 let thy wand'rings cease, Hie thee to thy qui - et home! Trav'ller! Lo! the Prince of Peace, Lo! the Son of God is come!
CHORUS.
1 Trav'ller! Trav'ller! yes it brings the day, Promis'd day of Is - ra - - - el! Promis'd day of Is - ra - - -el!
2 Trav'ller! Trav'ller! a - ges are its own, See it bursts o'er all the earth, See it bursts o'er all the earth
F
3 Trav'ller! Trav'ller! Lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come!

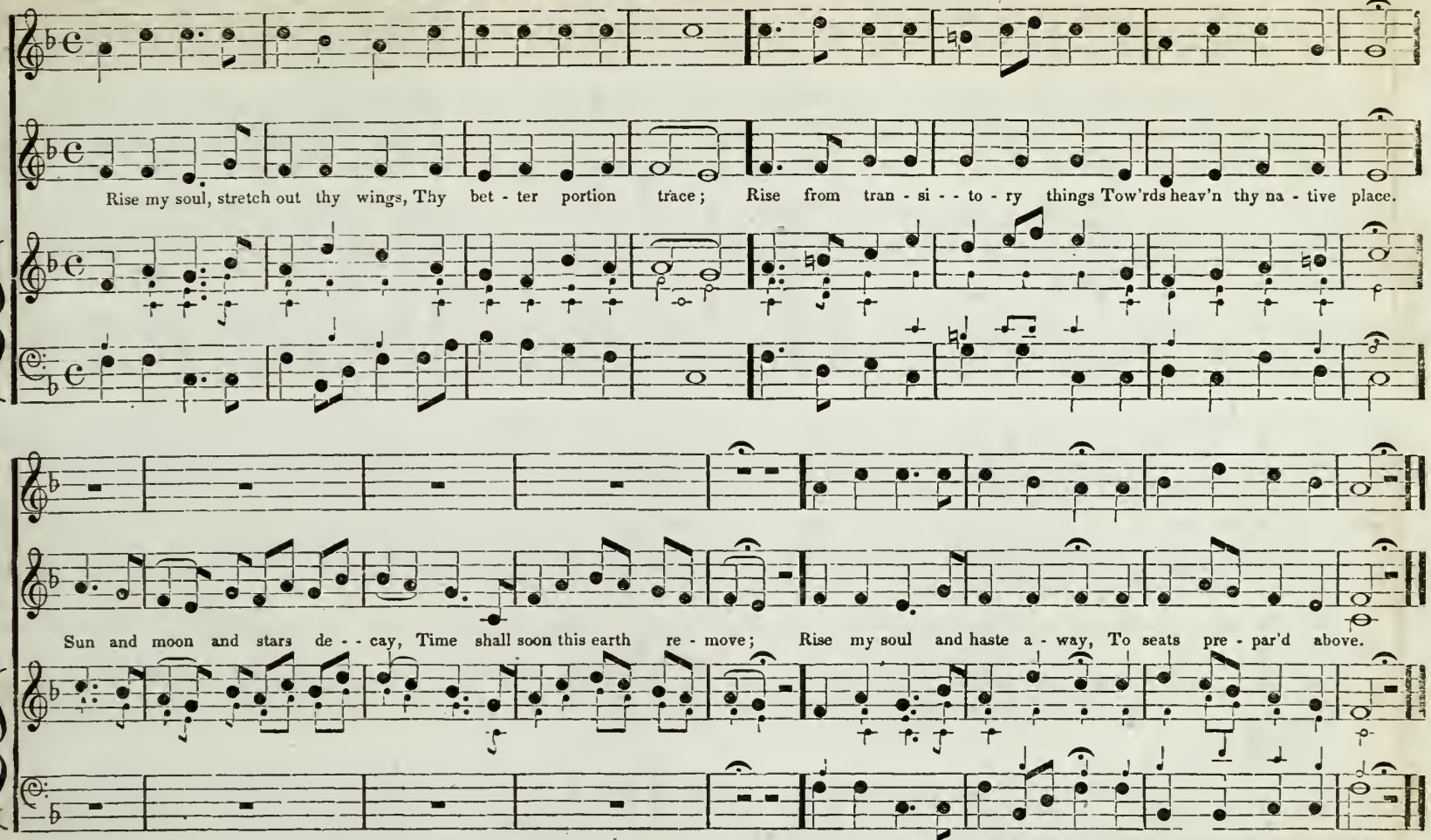
ANTHEM. Continued.

Another original composition with the same words may be found in the New Village Harmony.



KENSINGTON. 6's. Doxology.

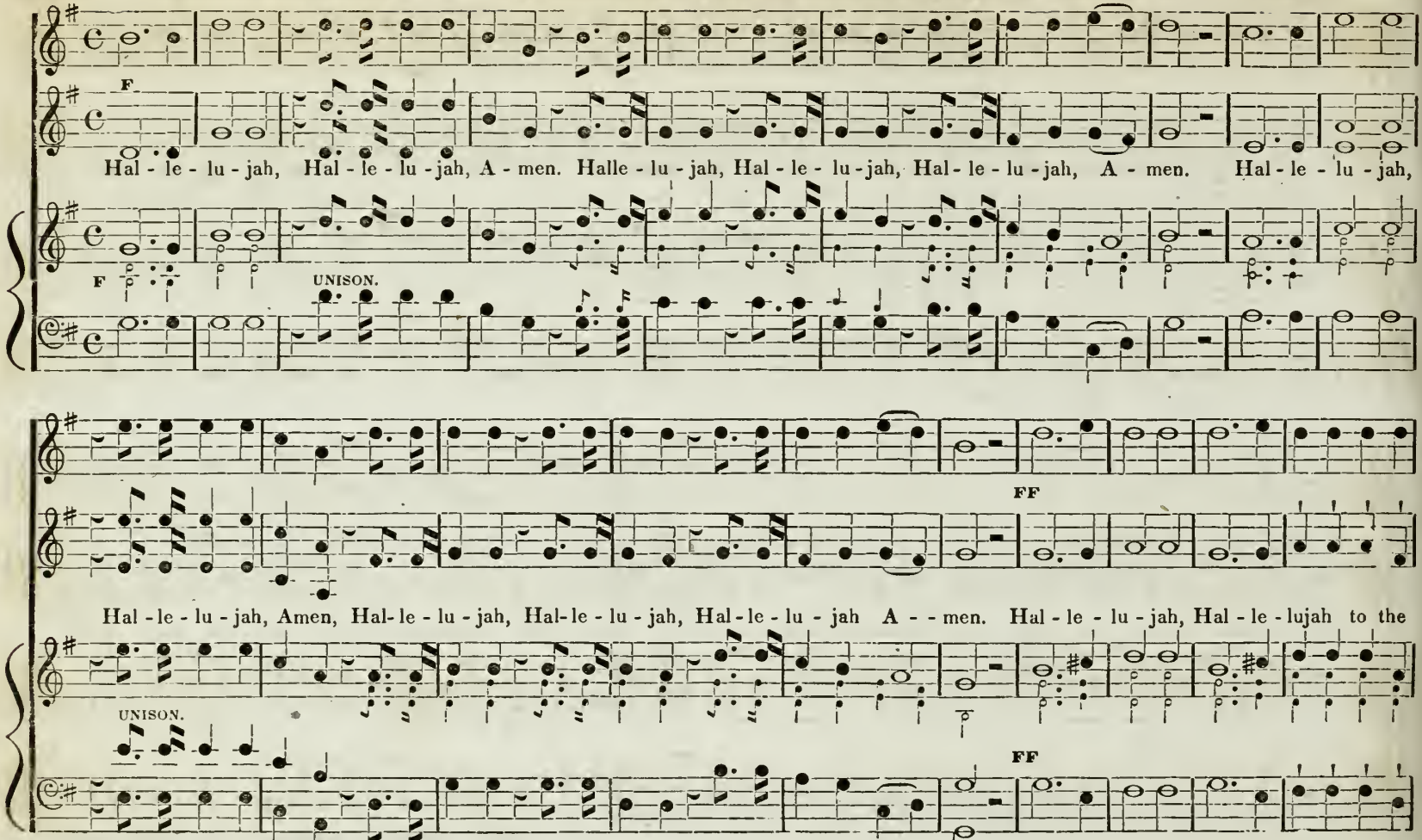


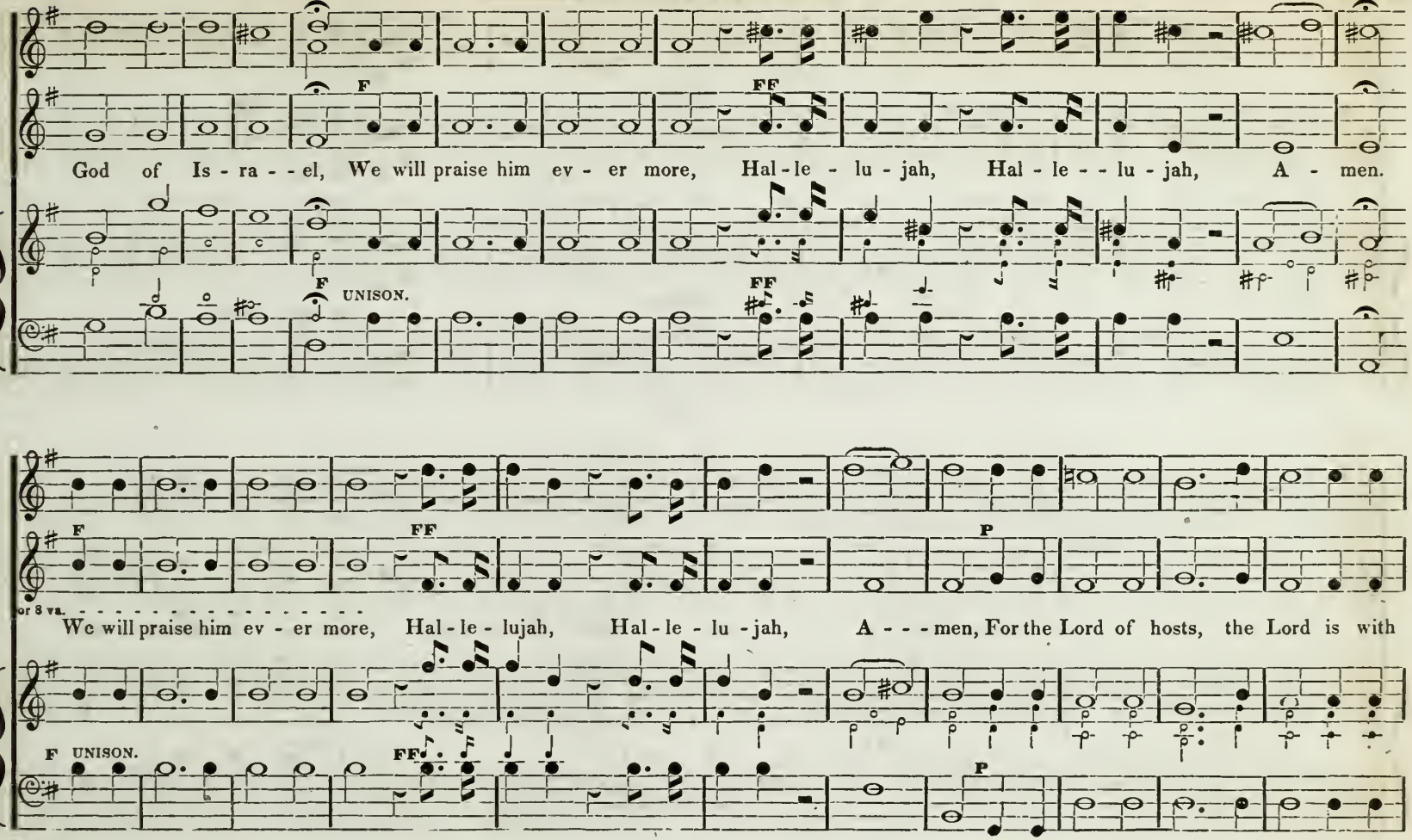


Remark. When sung as a select piece, the second part may be repeated

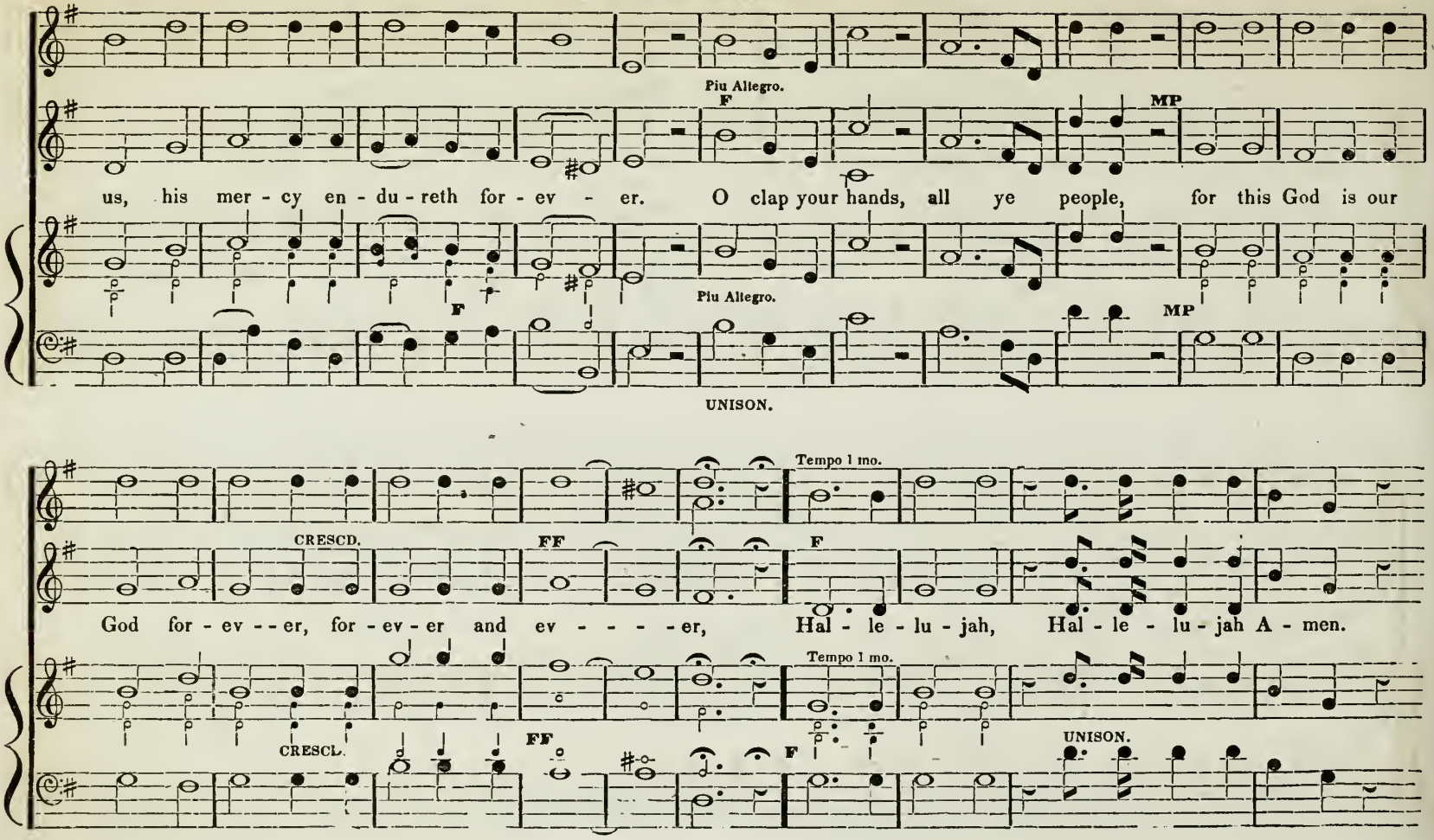
ALLEGRO CON SPIRITO.

The festival HALLELUJAH. Anthem.

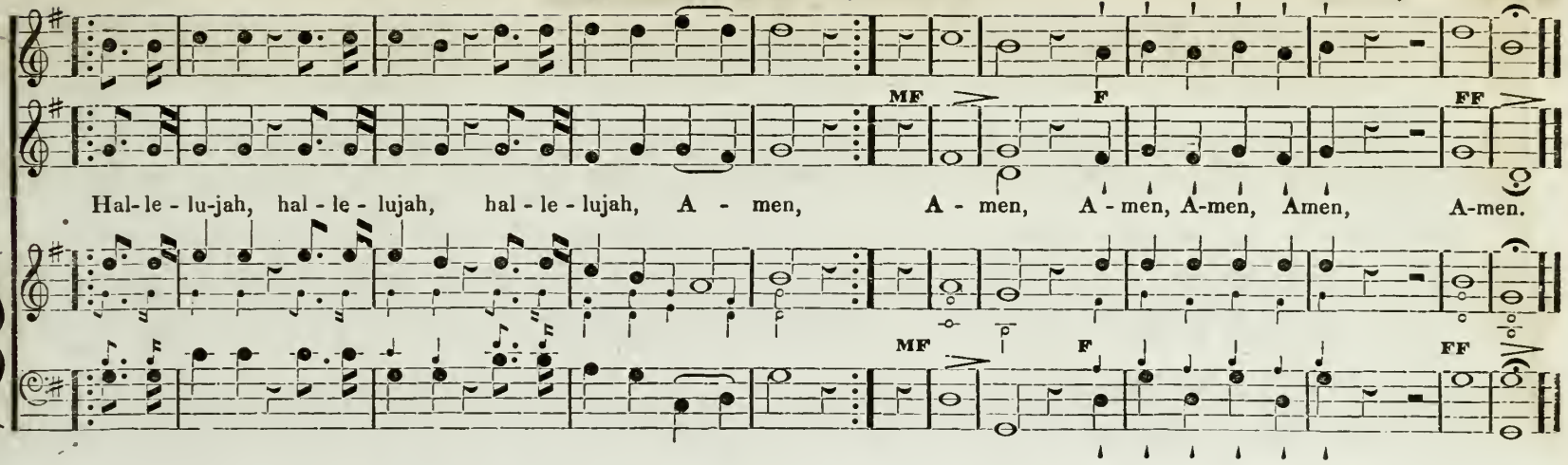



F
FF
God of Is - ra - - el, We will praise him ev - er more, Hal - le - lu - jah, Hal - le - - lu - jah, A - men.
F UNISON.
FF
F
FF
P
or 8 va.
We will praise him ev - er more, Hal - le - lujah, Hal - le - lu - jah, A - - - men, For the Lord of hosts, the Lord is with
F UNISON.
FF
P

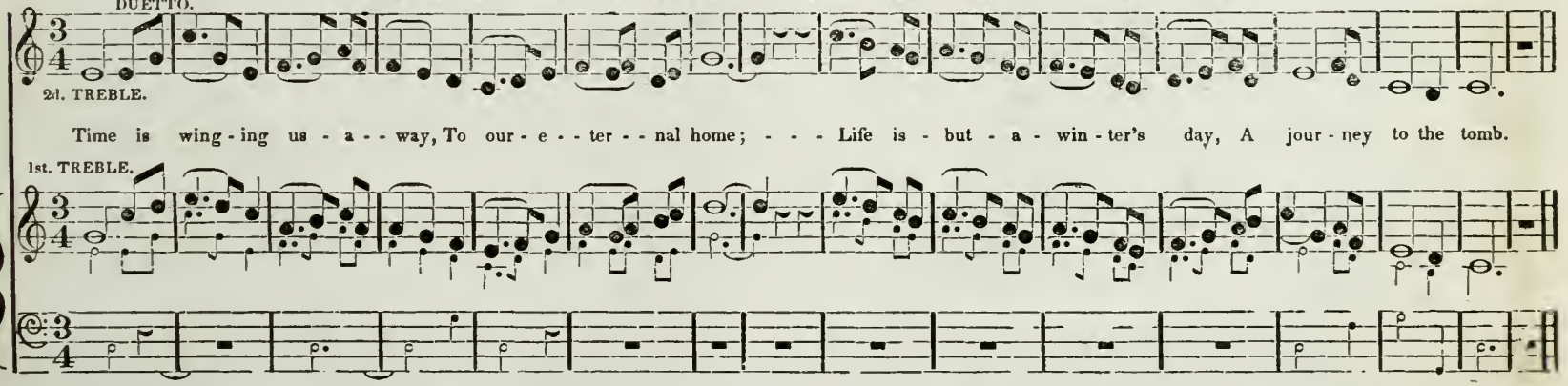
ANTHEM. Continued



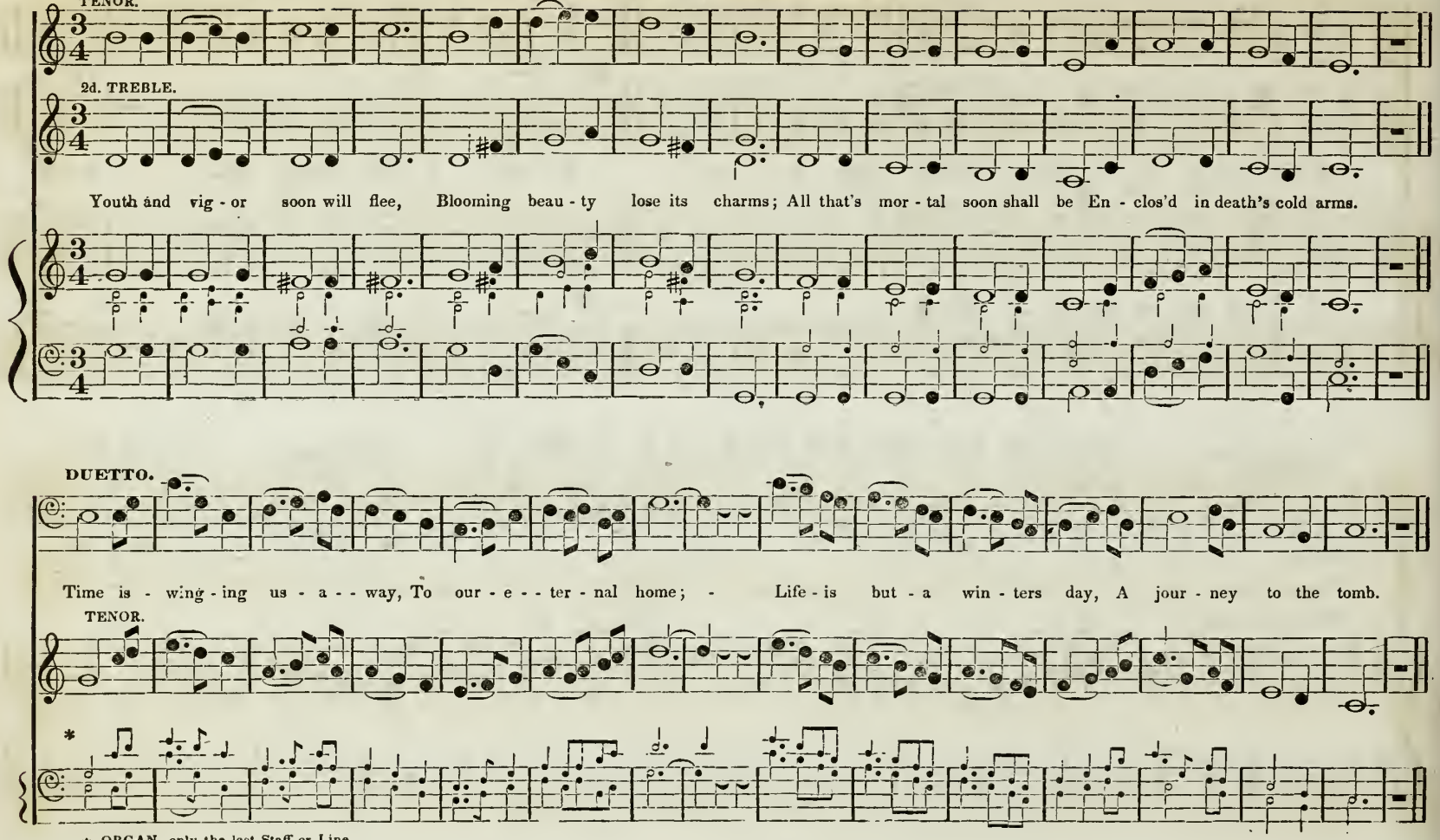
ANTHEM. Continued.



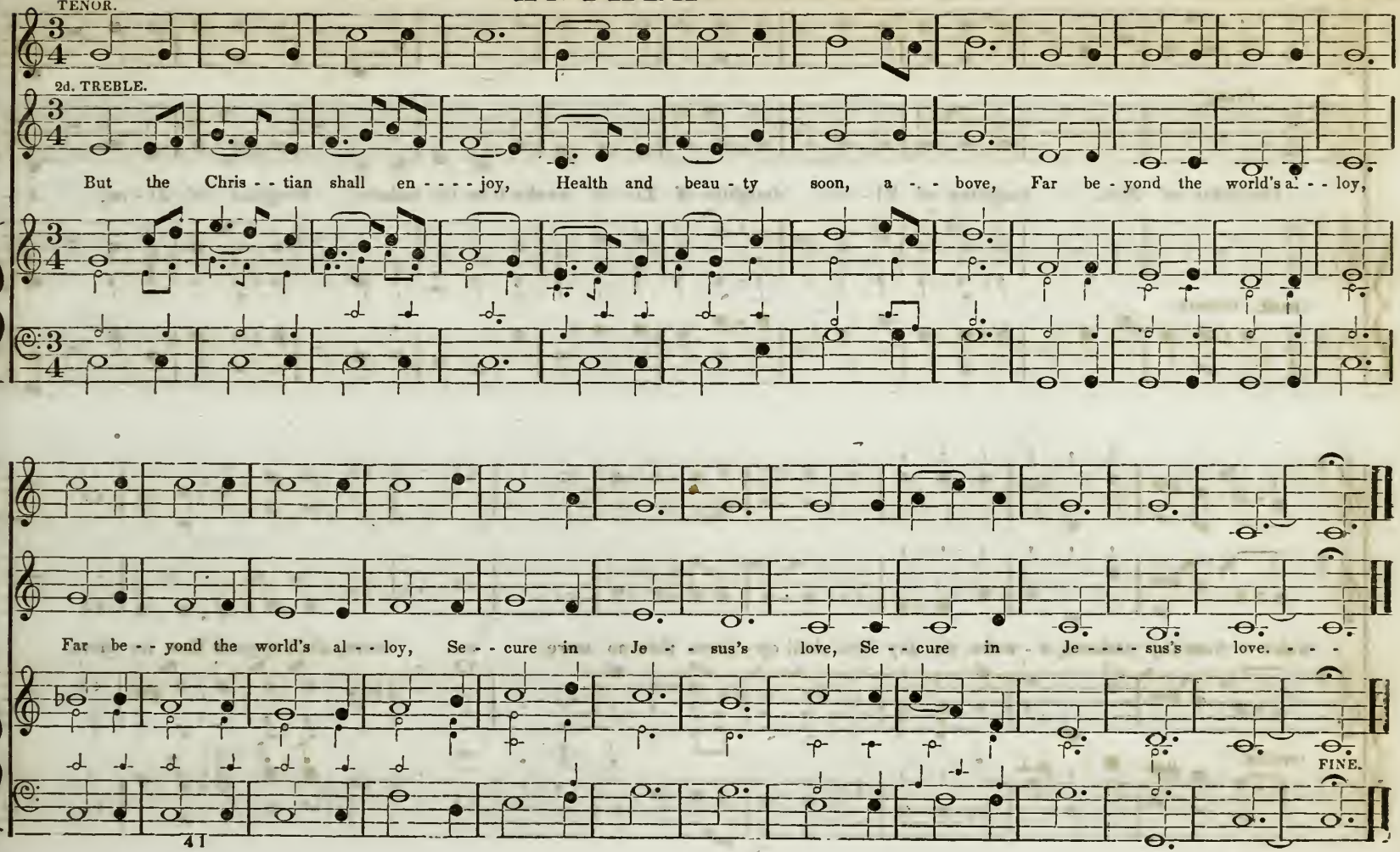
TIME IS WINGING US AWAY. Anthem. *Flight of Time.*



CHORUS. **ANTHEM. Continued.**



* ORGAN, only the last Staff or Line.


TENOR.
2d. TREBLE.
But the Chris - - tian shall en - - - - joy, Health and beau - ty soon, a - - bove, Far be - yond the world's a - - loy,
Far be - - yond the world's al - - loy, Se - - cure in Je - - sus's love, Se - - cure in Je - - - - sus's love. - - -
FINE.

ALLEGRO.

DAUGHTER OF ZION. Anthem.

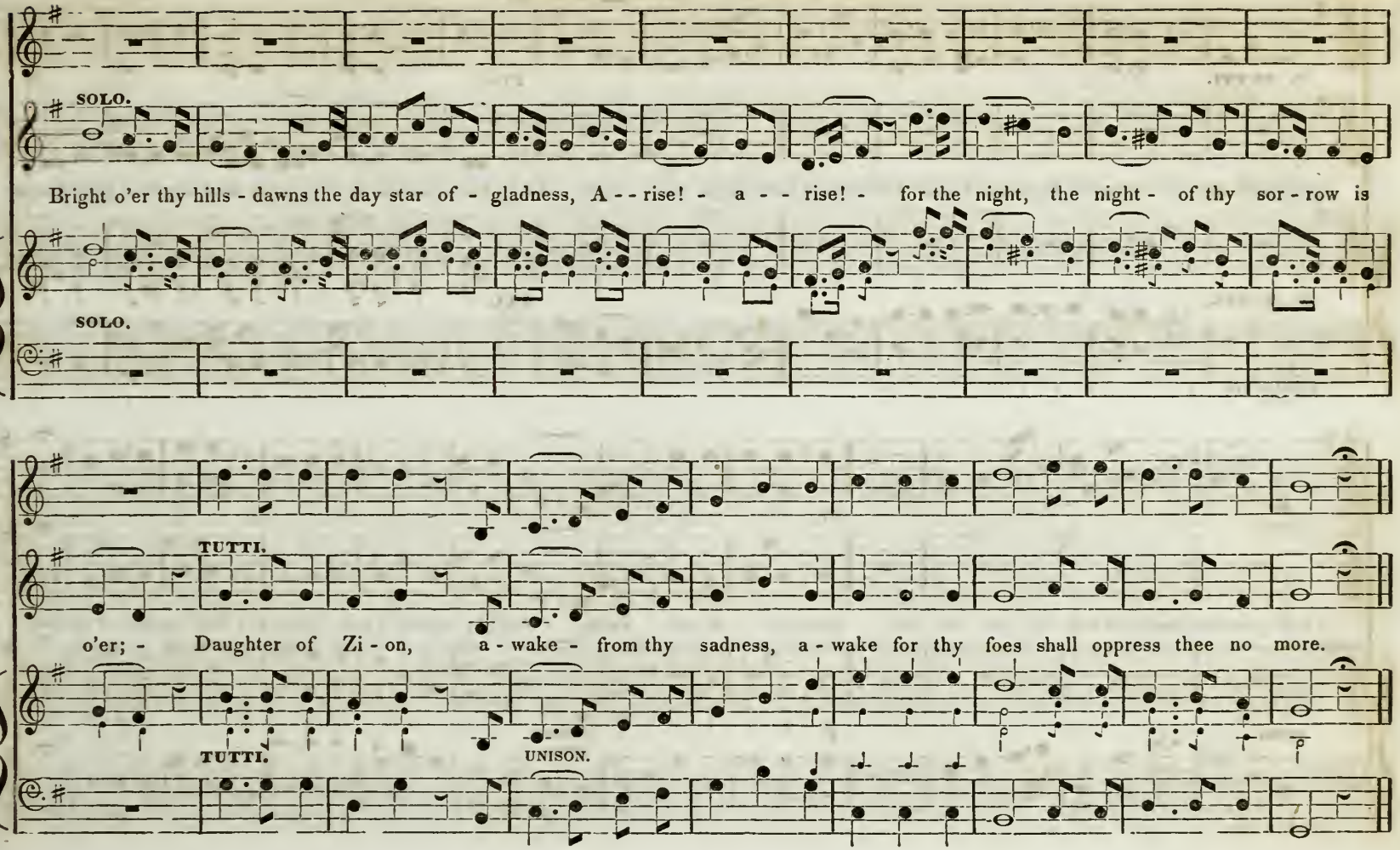
FOR.

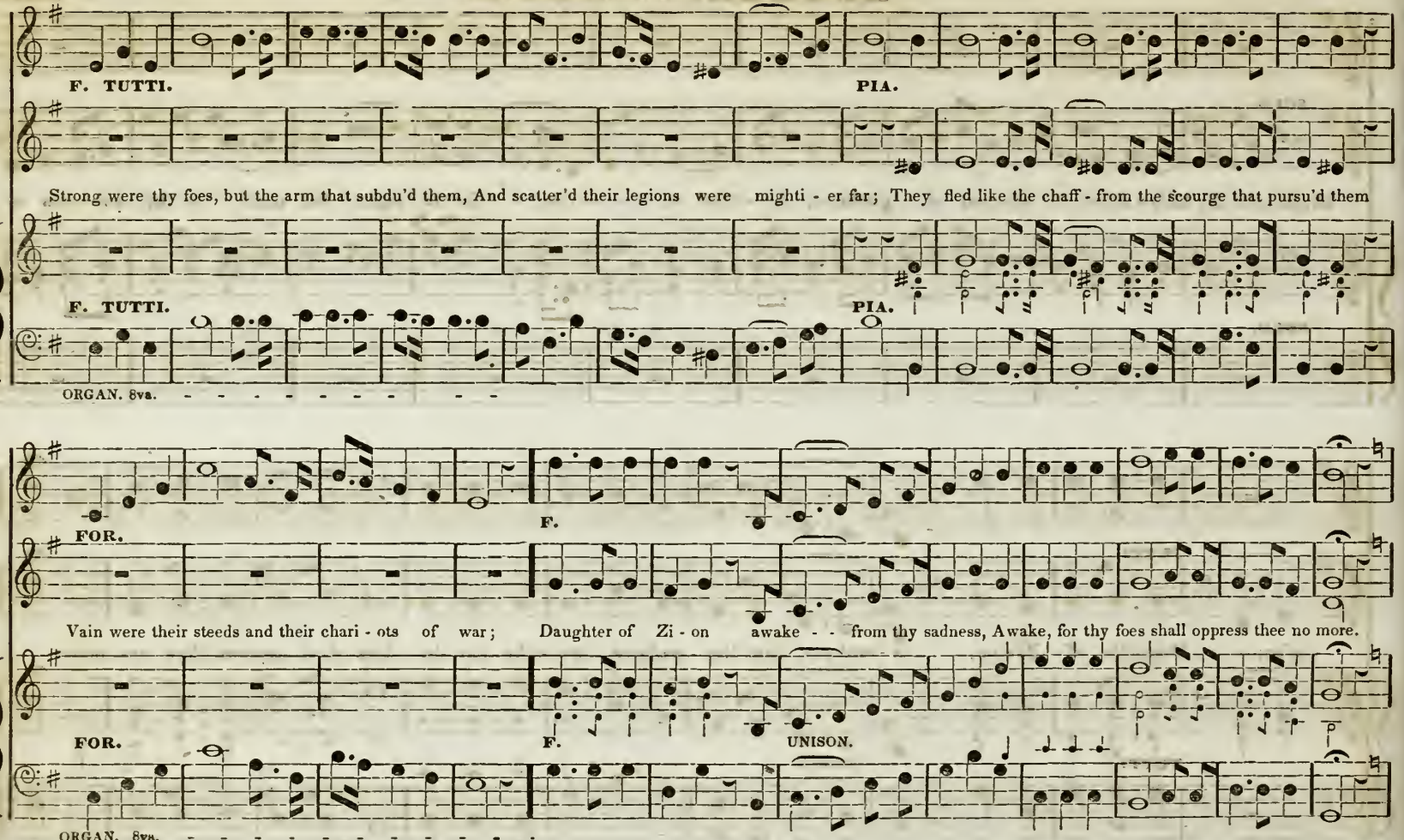
Daughter of Zion, daughter of Zi - on, daughter of Zi - on awake from thy sadness, daughter of Zi - on, a -

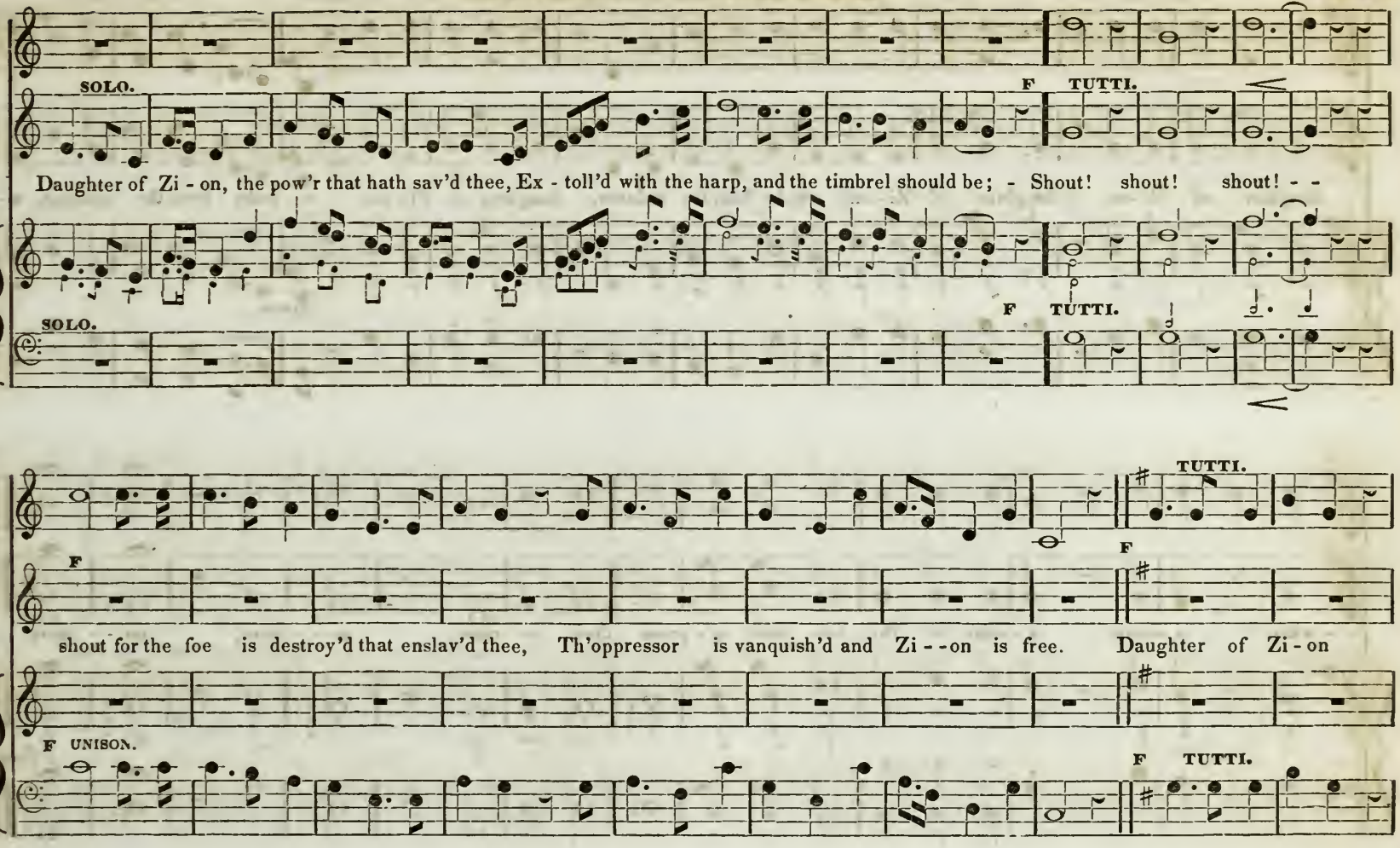
FOR. UNISON.

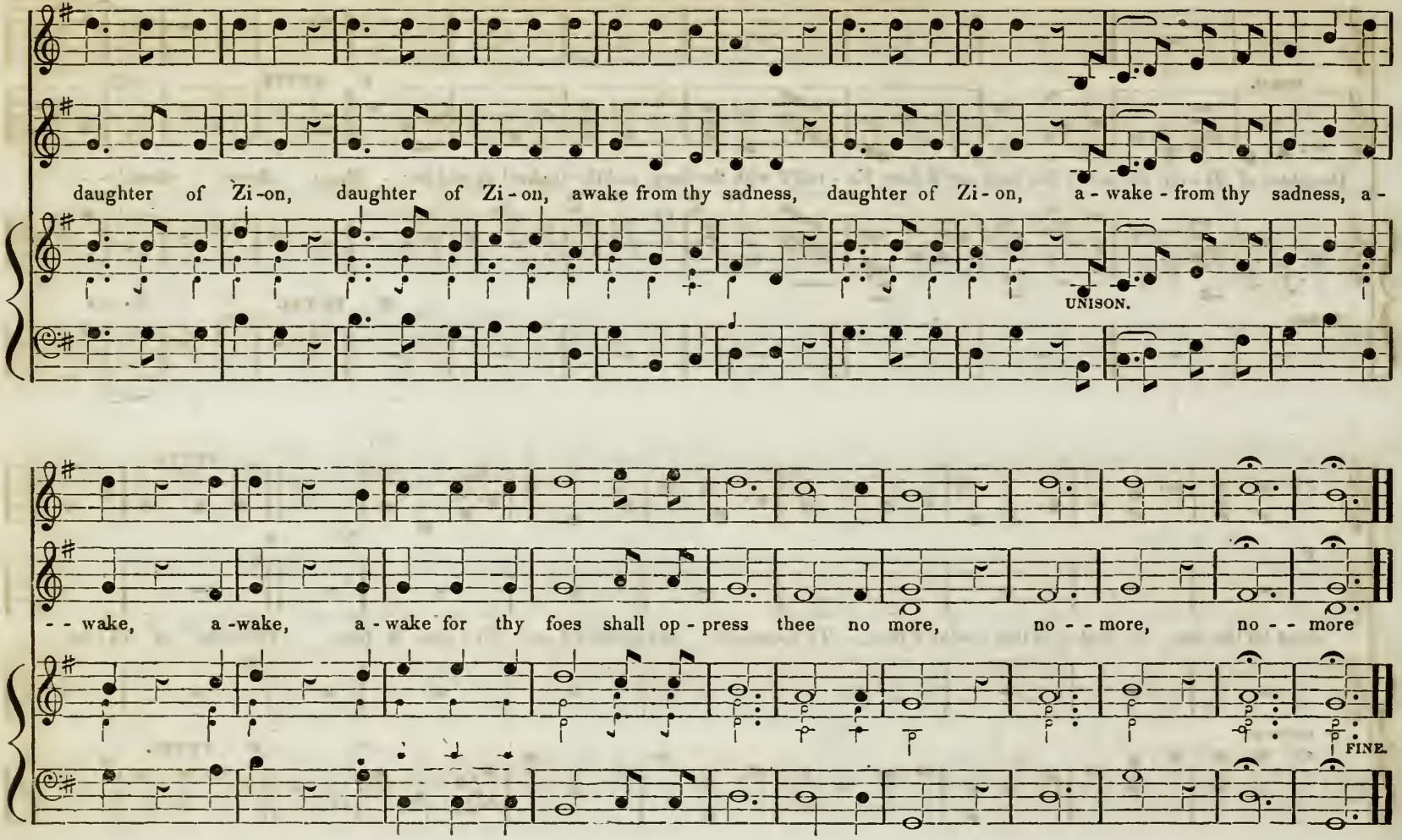
- wake - from thy sadness, a - wake, for thy foes shall op - press thee no more, no more, shall oppress thee no more.

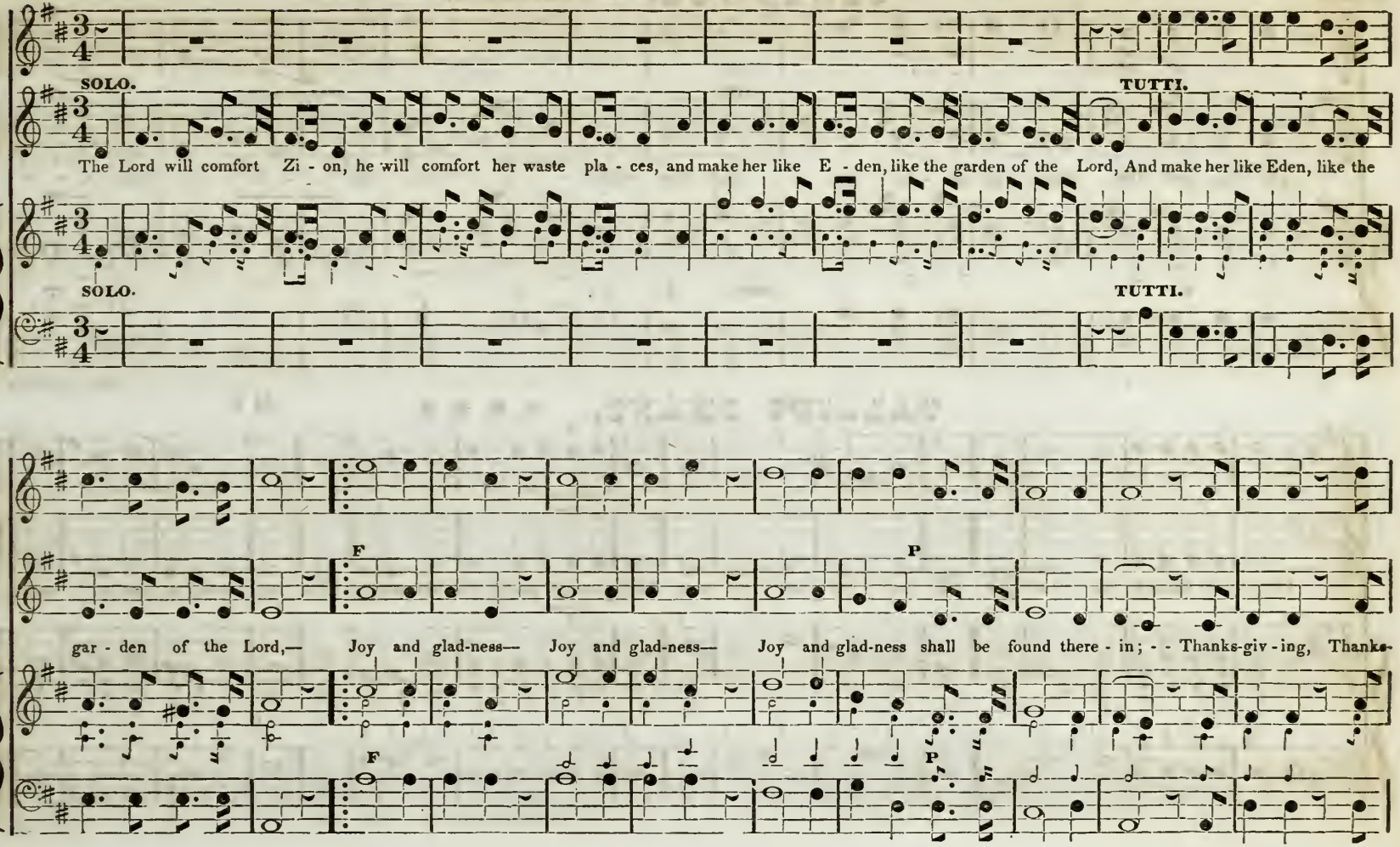
UNISON.


SOLO.
Bright o'er thy hills - dawns the day star of - gladness, A - - rise! - a - - rise! - for the night, the night - of thy sor - row is
SOLO.
TUTTI.
o'er; - Daughter of Zi - on, a - wake - from thy sadness, a - wake for thy foes shall oppress thee no more.
TUTTI.
UNISON.

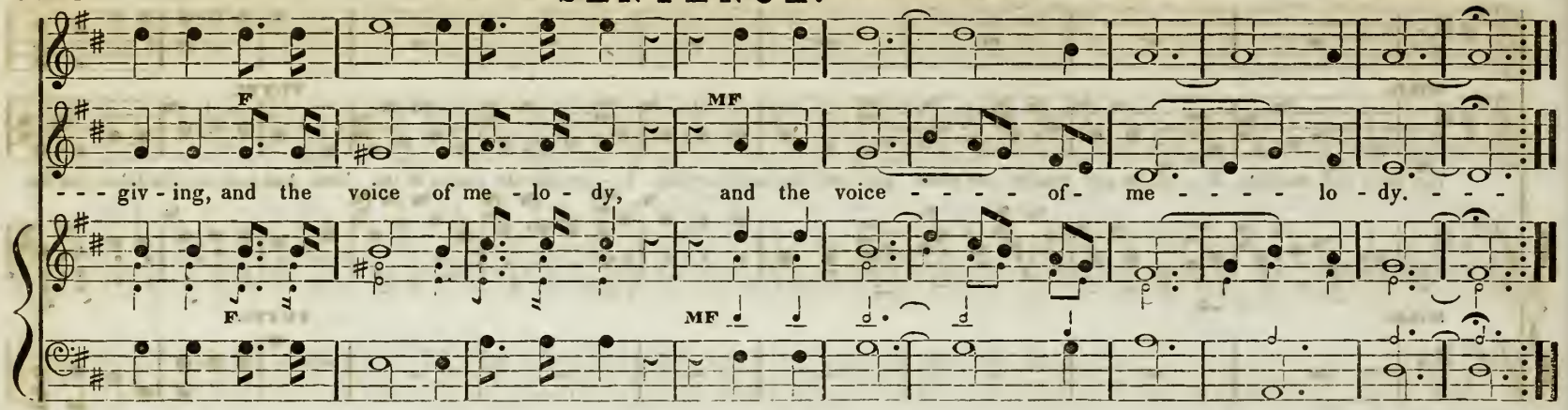

F. TUTTI.
PIA.
Strong were thy foes, but the arm that subdu'd them, And scatter'd their legions were mighti - er far; They fled like the chaff - from the scourge that pursu'd them
F. TUTTI.
PIA.
ORGAN. 8va.
FOR.
F.
Vain were their steeds and their chari - ots of war; Daughter of Zi - on awake - - from thy sadness, Awake, for thy foes shall oppress thee no more.
FOR.
F.
UNISON.
ORGAN. 8va.


SOLO.
F TUTTI.
Daughter of Zi - on, the pow'r that hath sav'd thee, Ex - toll'd with the harp, and the timbrel should be; - Shout! shout! shout! - -
SOLO.
F TUTTI.
TUTTI.
F
F
shout for the foe is destroy'd that enslav'd thee, Th'oppressor is vanquish'd and Zi - - on is free. Daughter of Zi - on
F UNISON.
F TUTTI.


daughter of Zi-on, daughter of Zi-on, awake from thy sadness, daughter of Zi-on, a-wake-from thy sadness, a-
UNISON.
--wake, a-wake, a-wake for thy foes shall op-press thee no more, no--more, no--more
FINE.

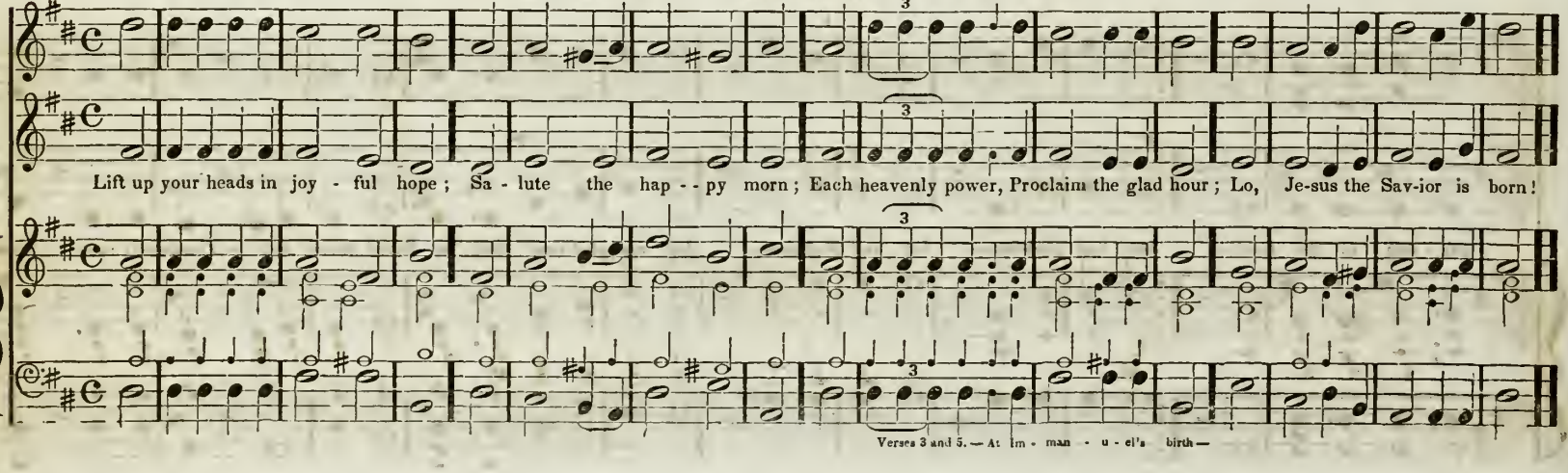

SOLO.
TUTTI.
The Lord will comfort Zi - on, he will comfort her waste pla - ces, and make her like E - den, like the garden of the Lord, And make her like Eden, like the
SOLO.
TUTTI.
F
P
gar - den of the Lord,— Joy and glad-ness— Joy and glad-ness— Joy and glad-ness shall be found there - in; - - Thanks-giv - ing, Thanks-
F
P

SENTENCE. Continued.



May be repeated.

TALLIS'S CHANT. 8, 6, & 5. M

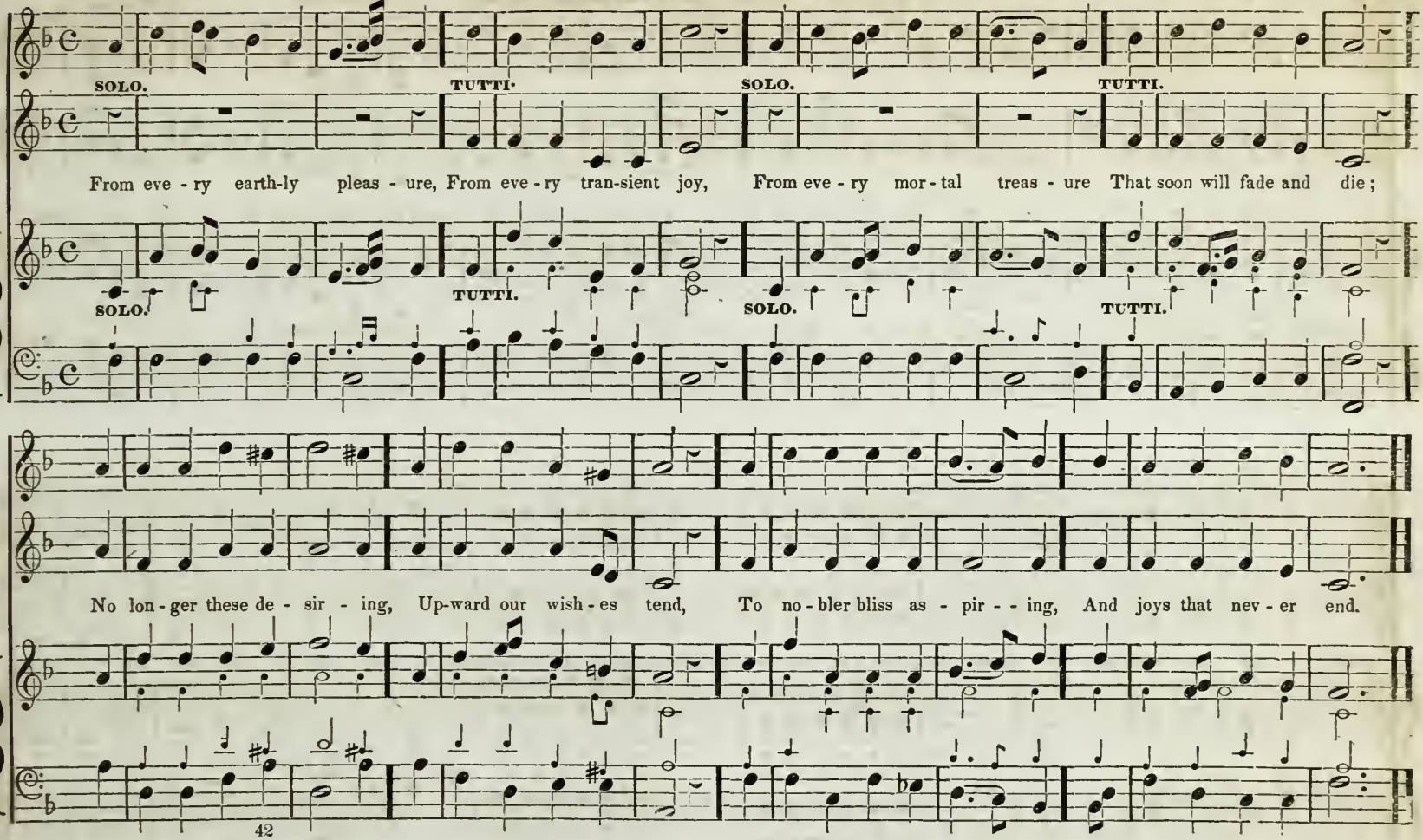


ALLEGRETTO.

MARGATE. 7 & 6.

M #

C. Lockhart.

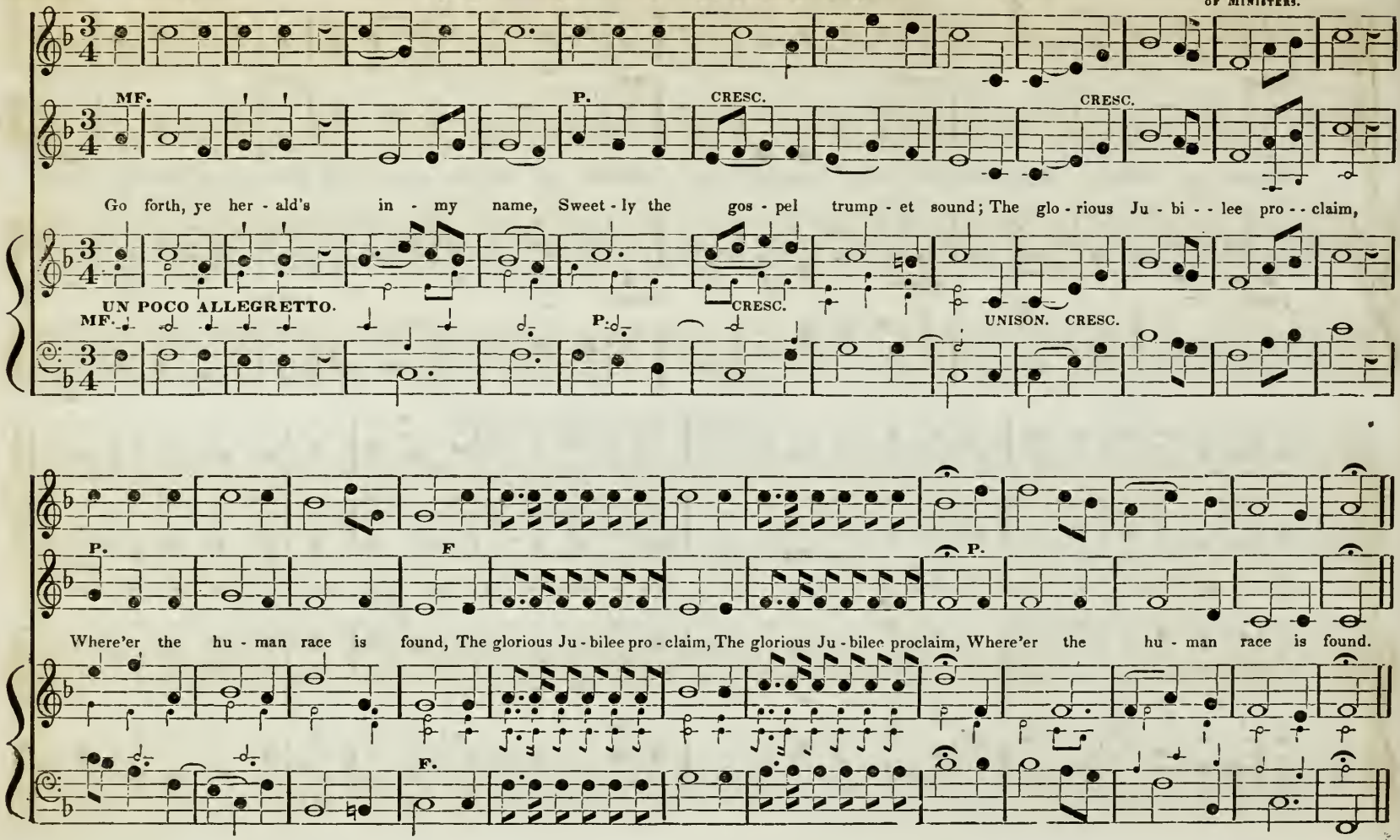


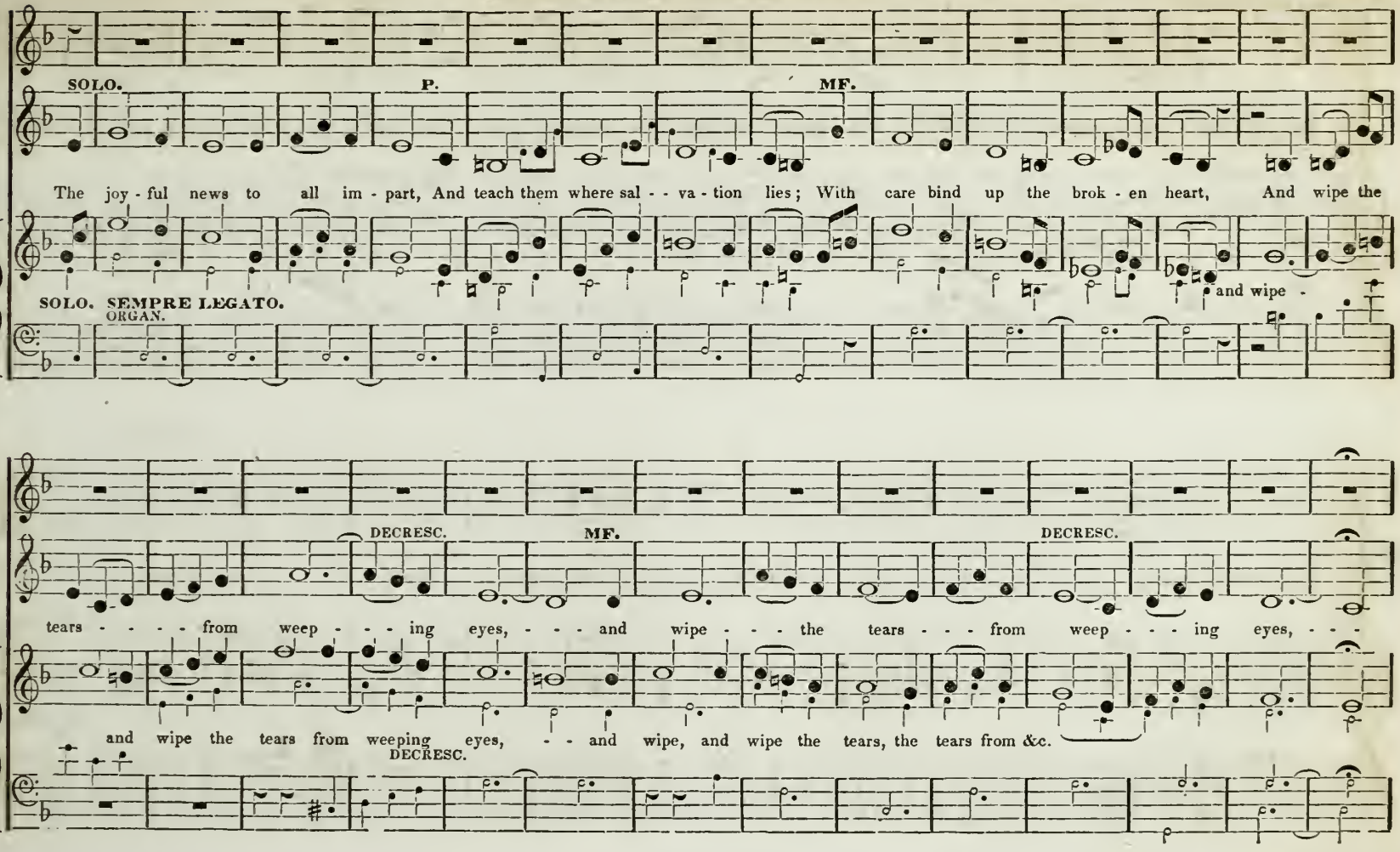
UN POCO ALLEGRETTO.

GO FORTH, YE HERALD'S.

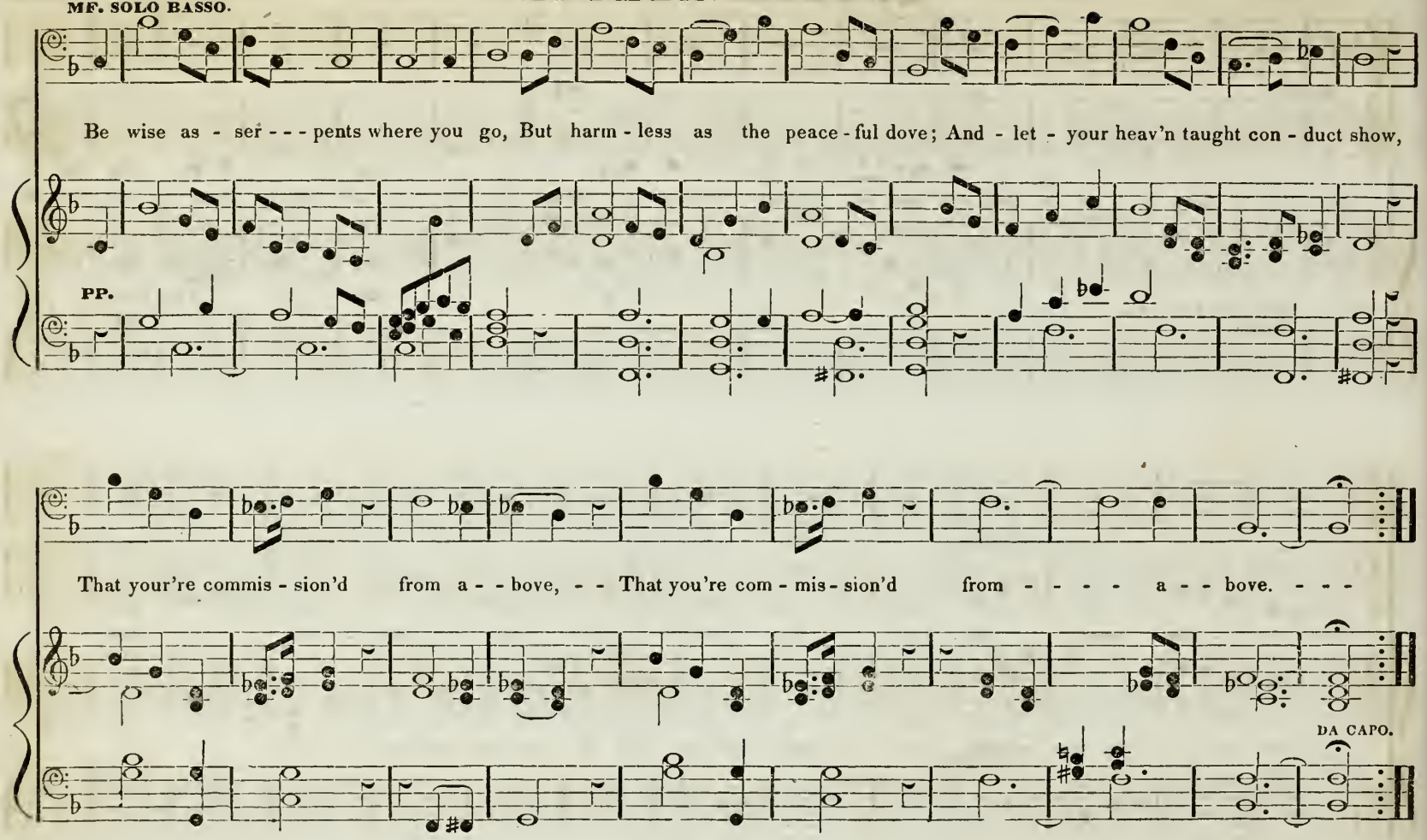
Anthem.

ORDINATION OR INSTALLATION OF MINISTERS.

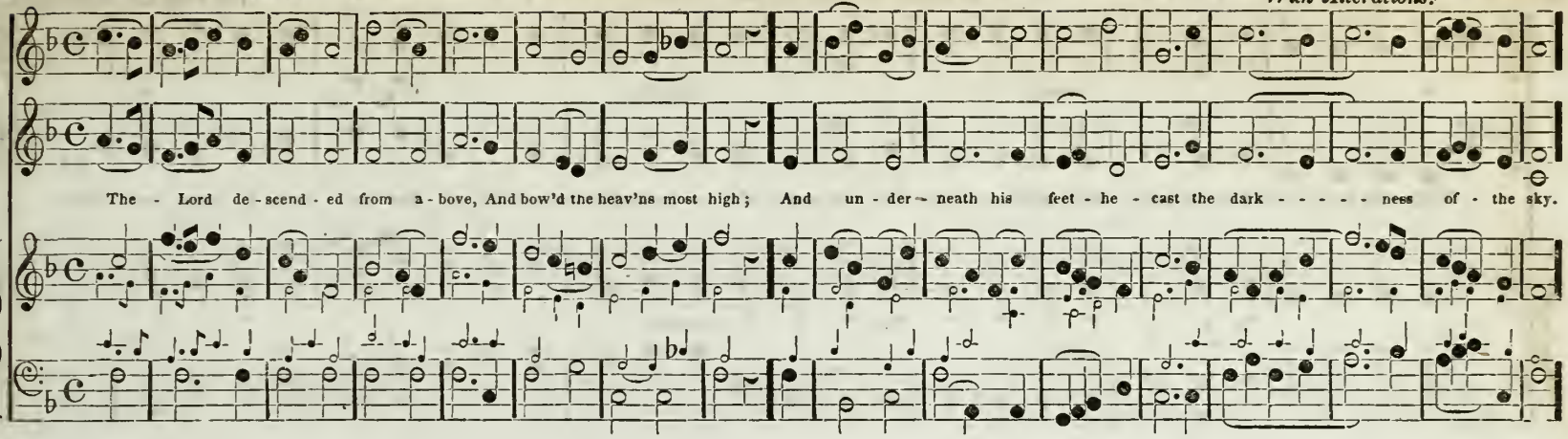



SOLO.
P.
MF.
The joy - ful news to all im - part, And teach them where sal - - va - tion lies; With care bind up the brok - en heart, And wipe the
SOLO. SEMPRE LEGATO.
ORGAN.
and wipe -
DECRESC.
MF.
DECRESC.
tears - - - - from weep - - - ing eyes, - - - and wipe - - - the tears - - - from weep - - - ing eyes, - - -
and wipe the tears from weeping eyes, - - and wipe, and wipe the tears, the tears from &c.
DECRESC.

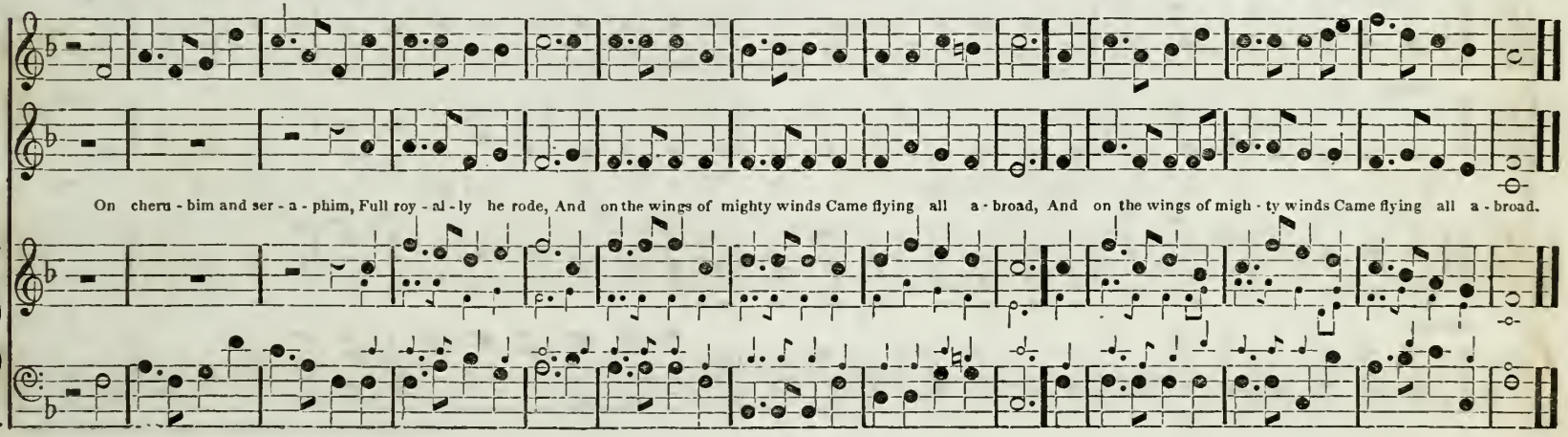
ANTHEM. Continued.



ALLEGRO. **MAJESTY. C. M.** M # **Two Stanzas.** W. Billings. Hymn or Short Anthem. *With Alterations.* 333

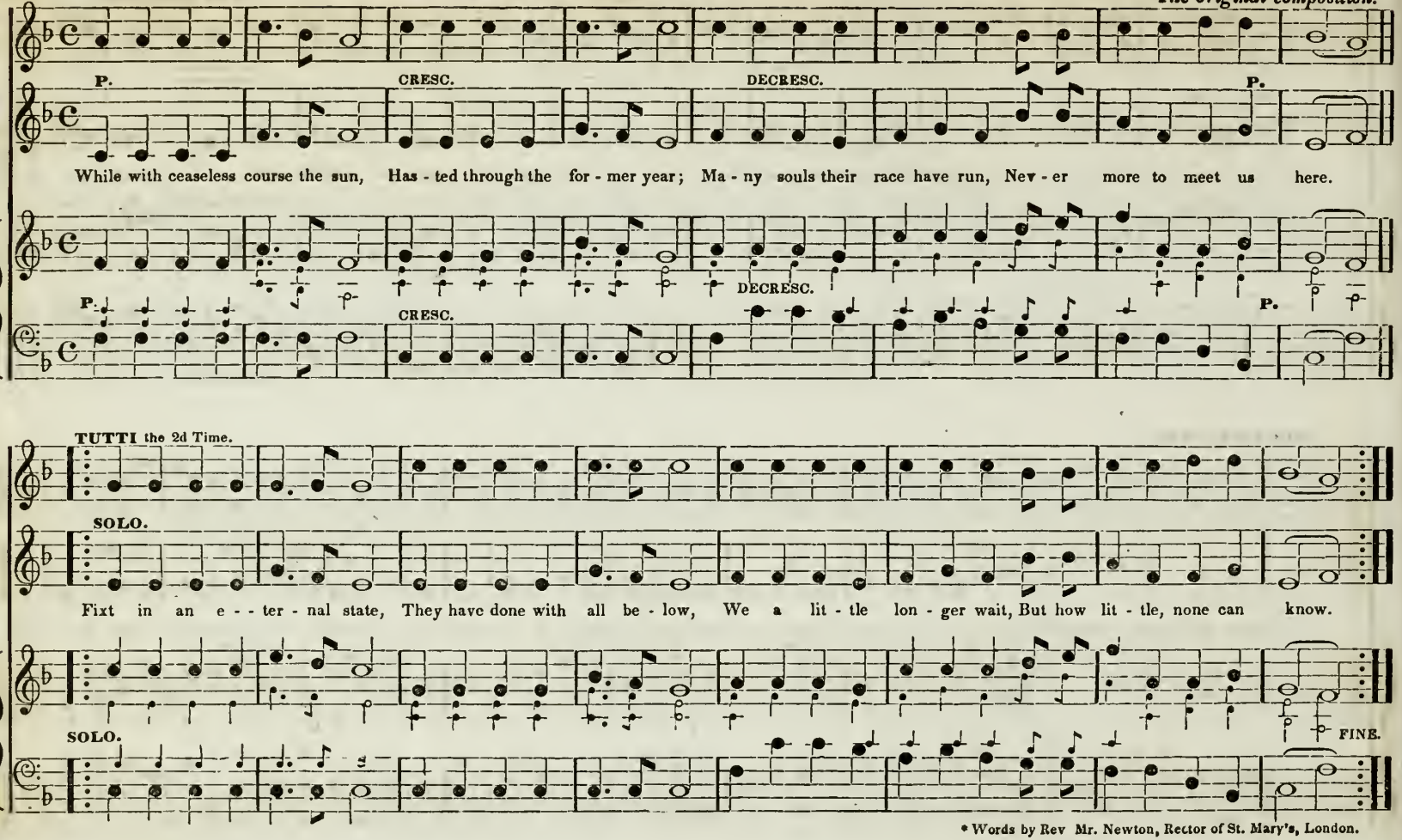


SECOND STANZA.



334 ALLEGRO MODERATO. **NEW YEAR'S ODE.*** **Sevens, Eight Lines.**

Music by S. Webbe.*
The original composition.



* Words by Rev Mr. Newton, Rector of St. Mary's, London.

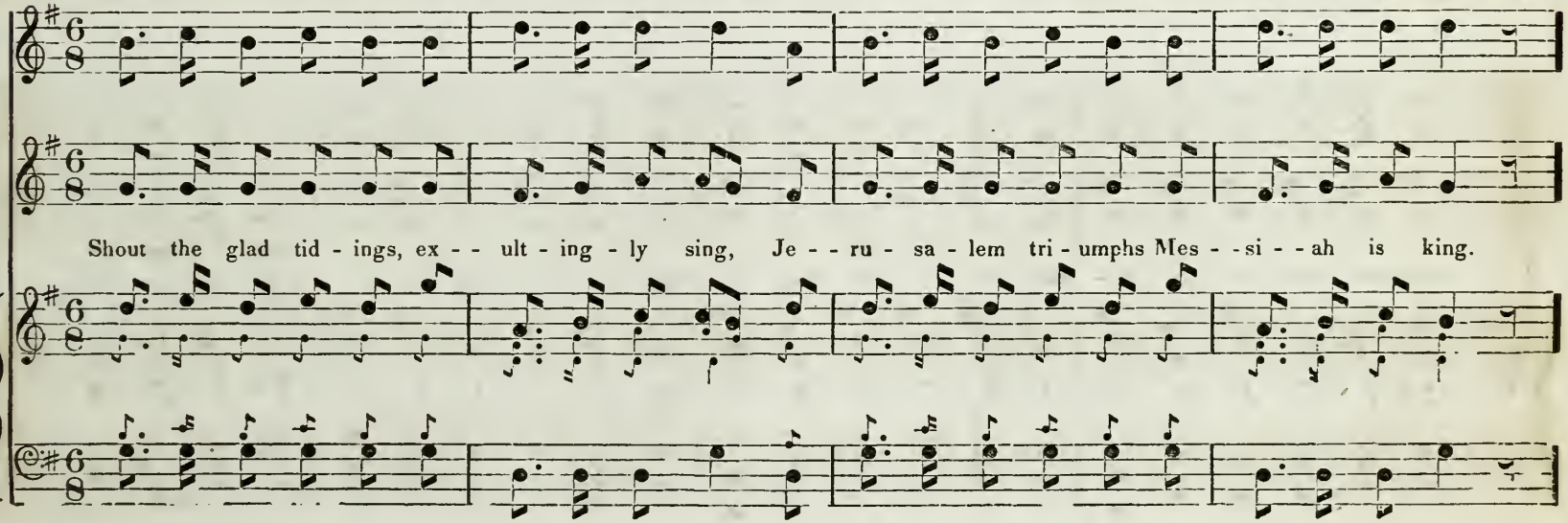
2. As the winged arrow flies
Speedily the mark to find;
As the light'ning from the skies
Darts, and leaves no trace behind.
Swiftly thus our fleeting days
Bear us down life's rapid stream;
Upwards, Lord, our spirits raise,
All below is but a dream.

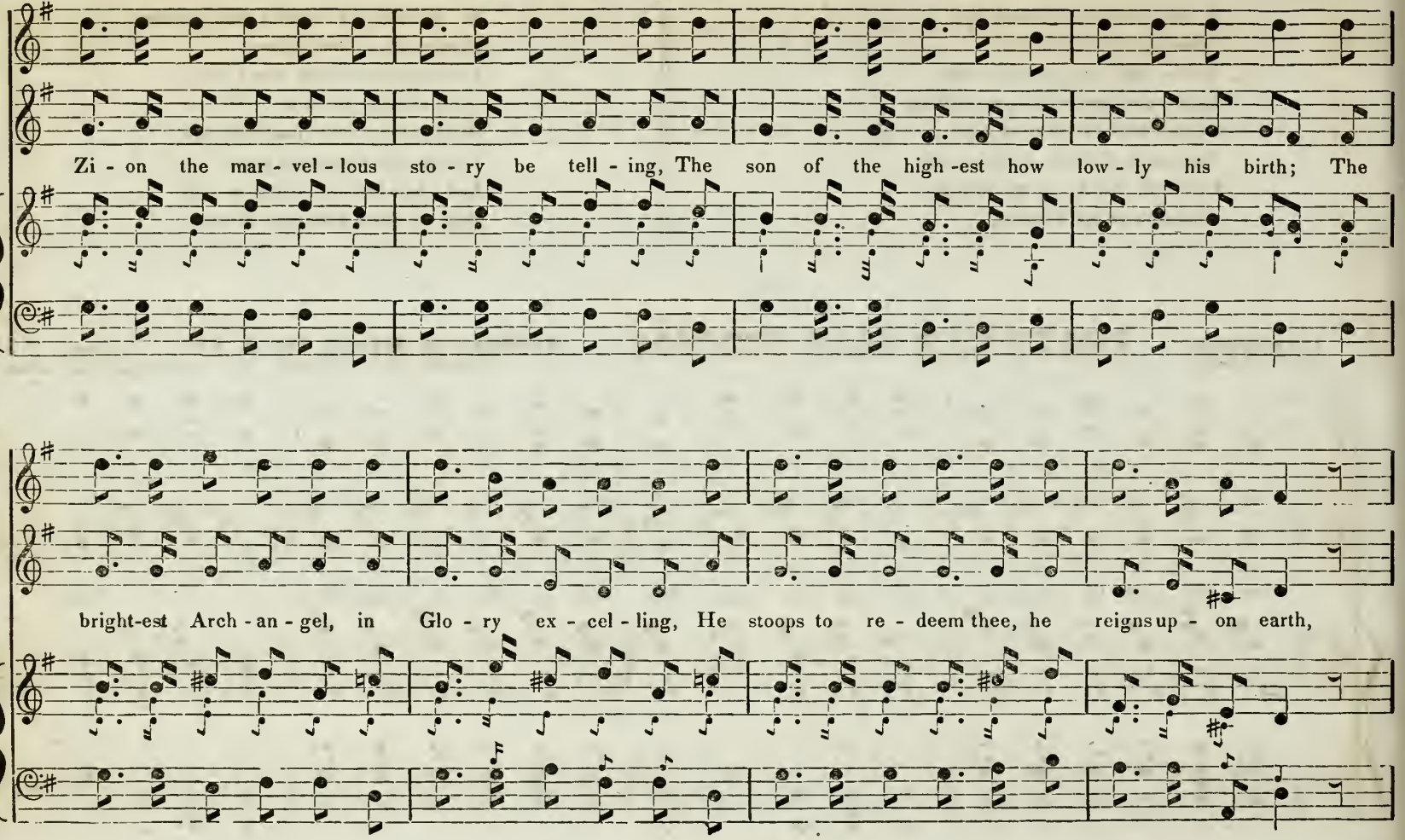
3. Thanks, for mercies past, receive,
Pardon of our sins renew;
Teach us henceforth how to live,
With eternity in view.
Bless thy word to young and old,
Fill us with a Savior's love;
And when life's short tale is told,
May we dwell with thee above.

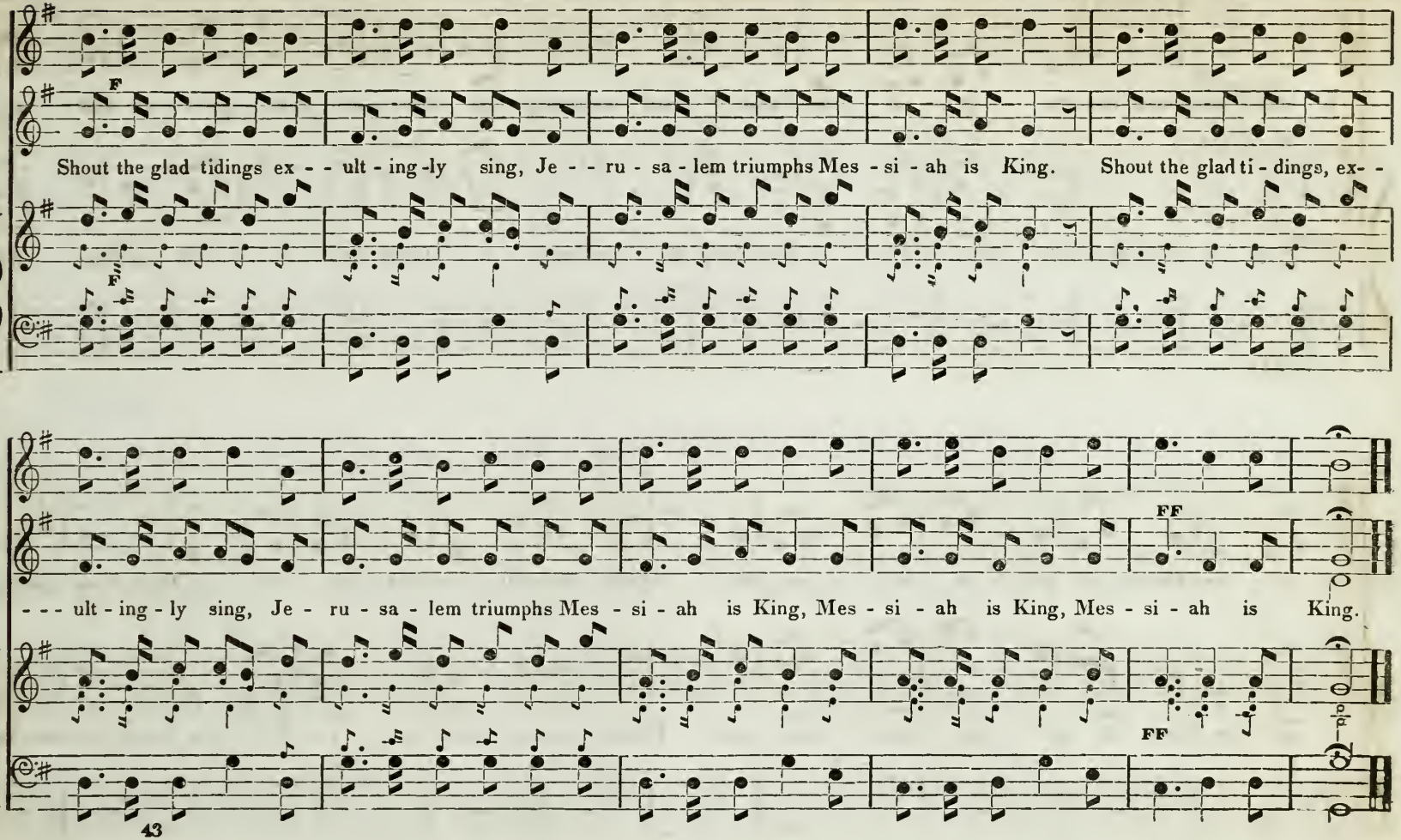
ALLEGRETTO MODERATO.

SHOUT THE GLAD TIDINGS.

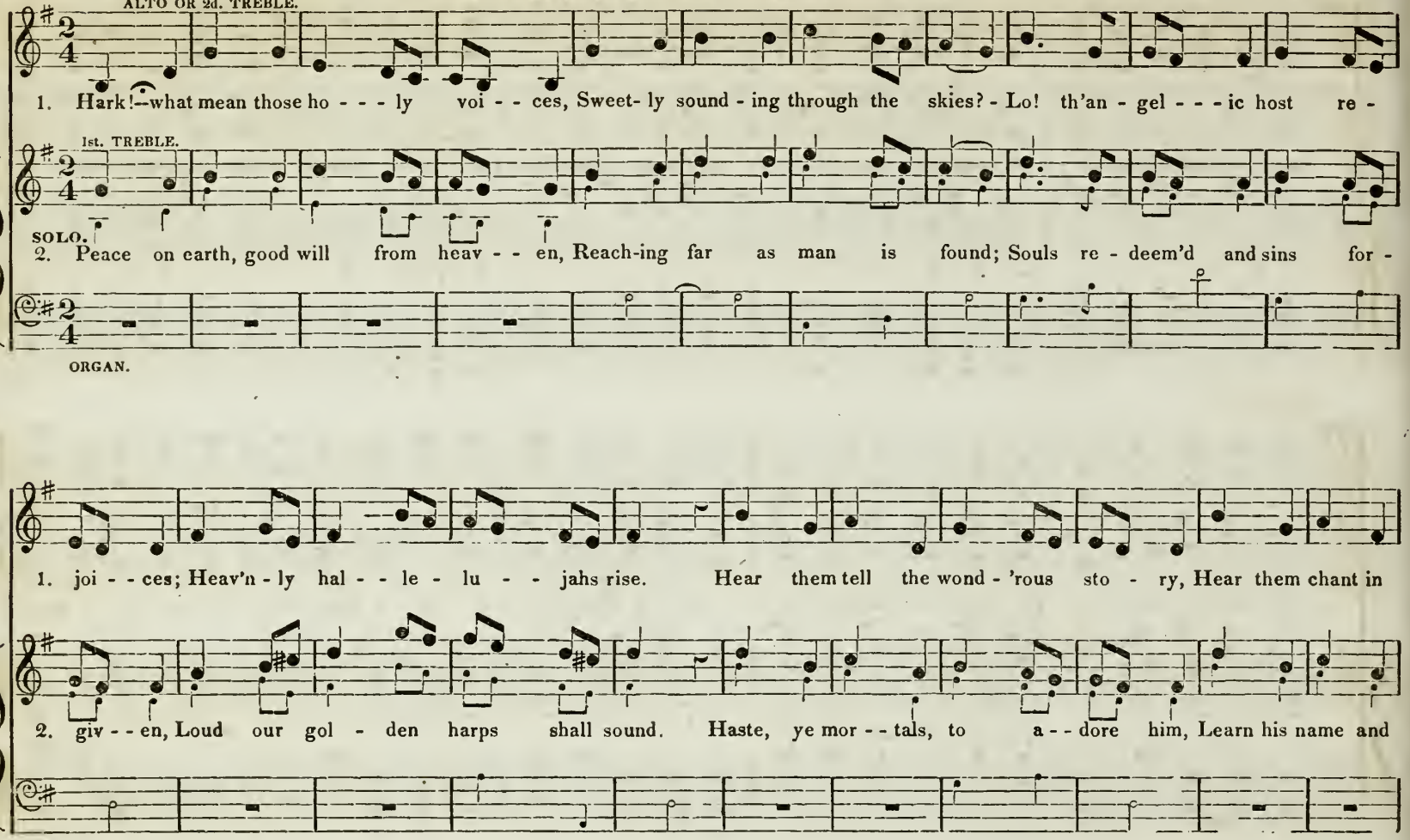
Anthem or Hymn 10' & 11' Avison.
CHRISTMAS ANTHEM. *With small alterations.*

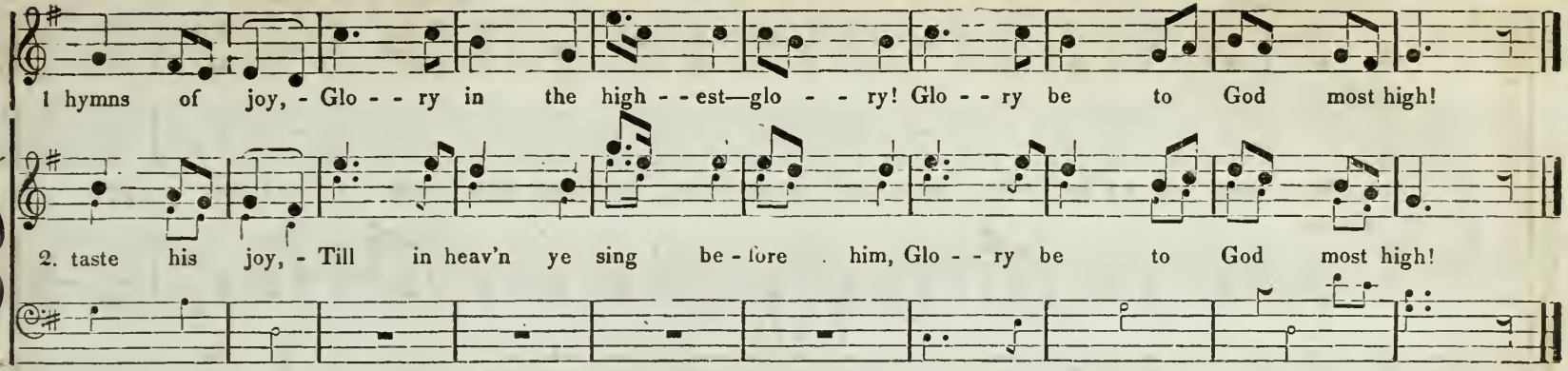



Zi - on the mar - vel - lous sto - ry be tell - ing, The son of the high -est how low - ly his birth; The
bright-est Arch - an - gel, in Glo - ry ex - cel - ling, He stoops to re - deem thee, he reigns up - on earth,

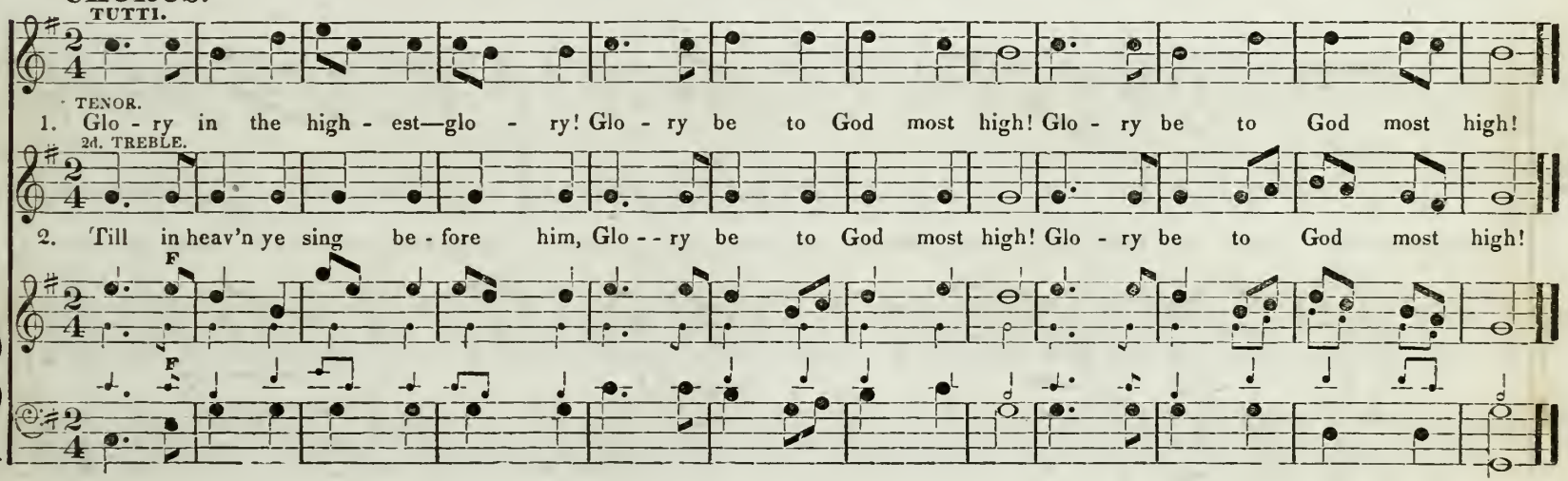

F
Shout the glad tidings ex - - ult - ing -ly sing, Je - - ru - sa - lem triumphs Mes - si - ah is King. Shout the glad ti - dings, ex- -
F
- - - ult - ing - ly sing, Je - ru - sa - lem triumphs Mes - si - ah is King, Mes - si - ah is King, Mes - si - ah is King.
FF
FF

338 DUETTO ALLEGRETTO. **NEW HAMPSHIRE.** **Hymn 8's. & 7's. or an Anthem** FOR CHRISTMAS DAY.




1 hymns of joy, - Glo - - ry in the high - - est—glo - - ry! Glo - - ry be to God most high!
2. taste his joy, - Till in heav'n ye sing be - fore . him, Glo - - ry be to God most high!

CHORUS.


TUTTI.
TENOR.
1. Glo - ry in the high - est—glo - ry! Glo - ry be to God most high! Glo - ry be to God most high!
2d. TREBLE.
2. Till in heav'n ye sing be - fore him, Glo - - ry be to God most high! Glo - ry be to God most high!
F
F

340 ANDANTE MAESTOSO. **DENMARK. L. M.** **A Hymn.** Dr. Madan.

TENORE principale. *For three or four voices.*

24. TENORE AD LIBITUM.

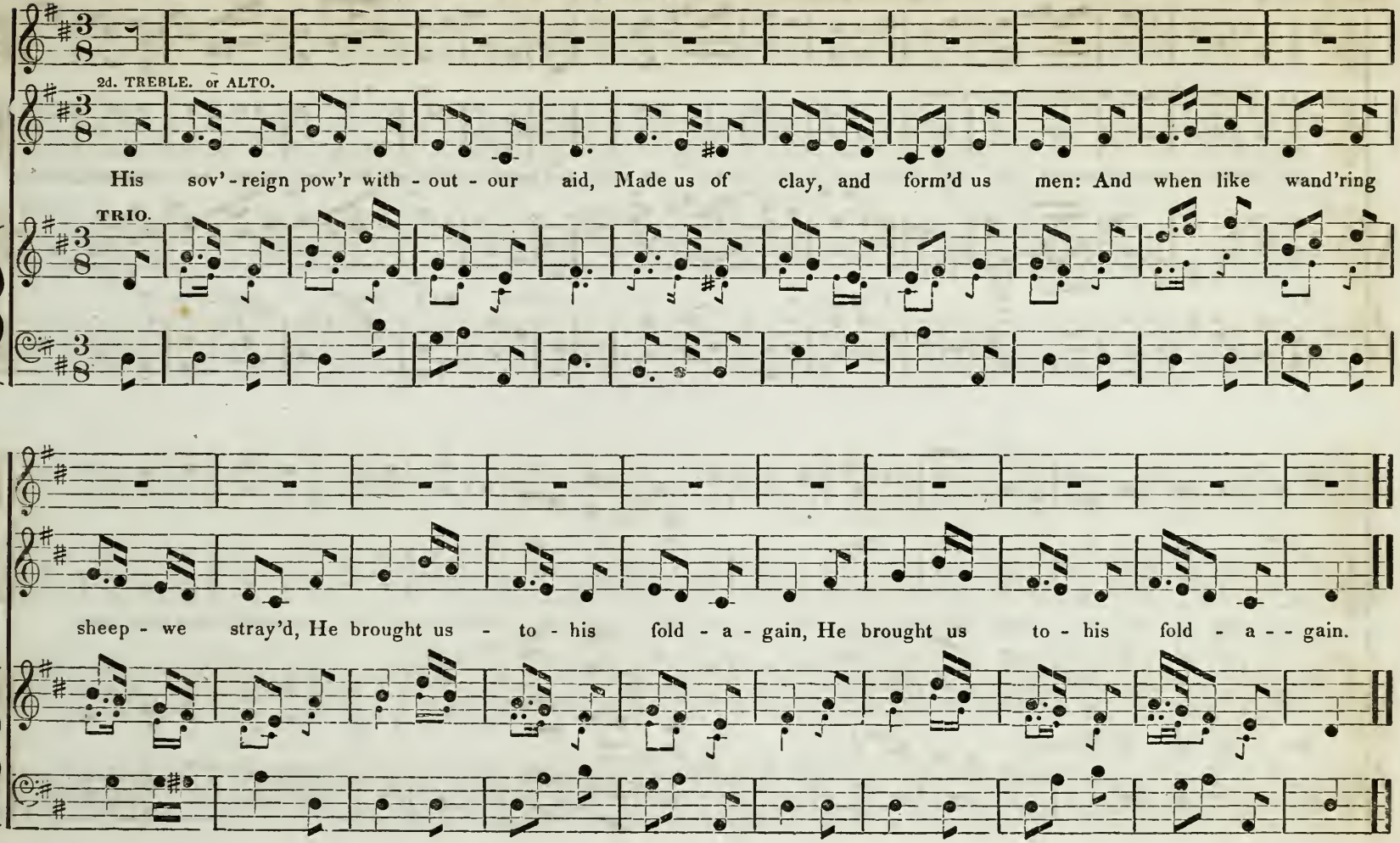
Be - - fore Je - - ho - vah's aw - - ful throne, Ye na - tions bow with - sa - cred - joy;

TREBLE.

V. S.

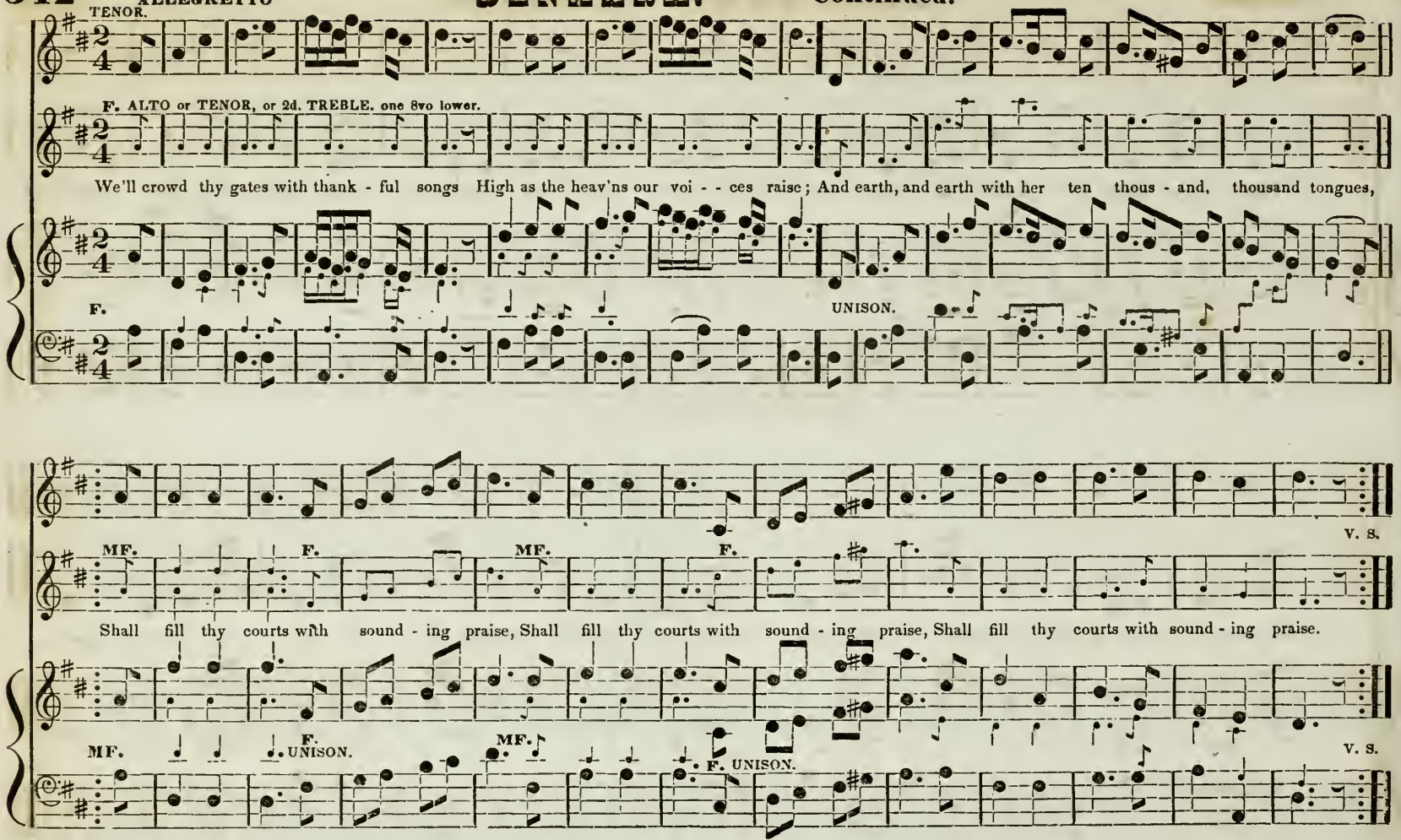
Know that the Lord is God a - - lone, He can cre - - ate, - and he de - stroy, He can cre - ate, - and he destroy.

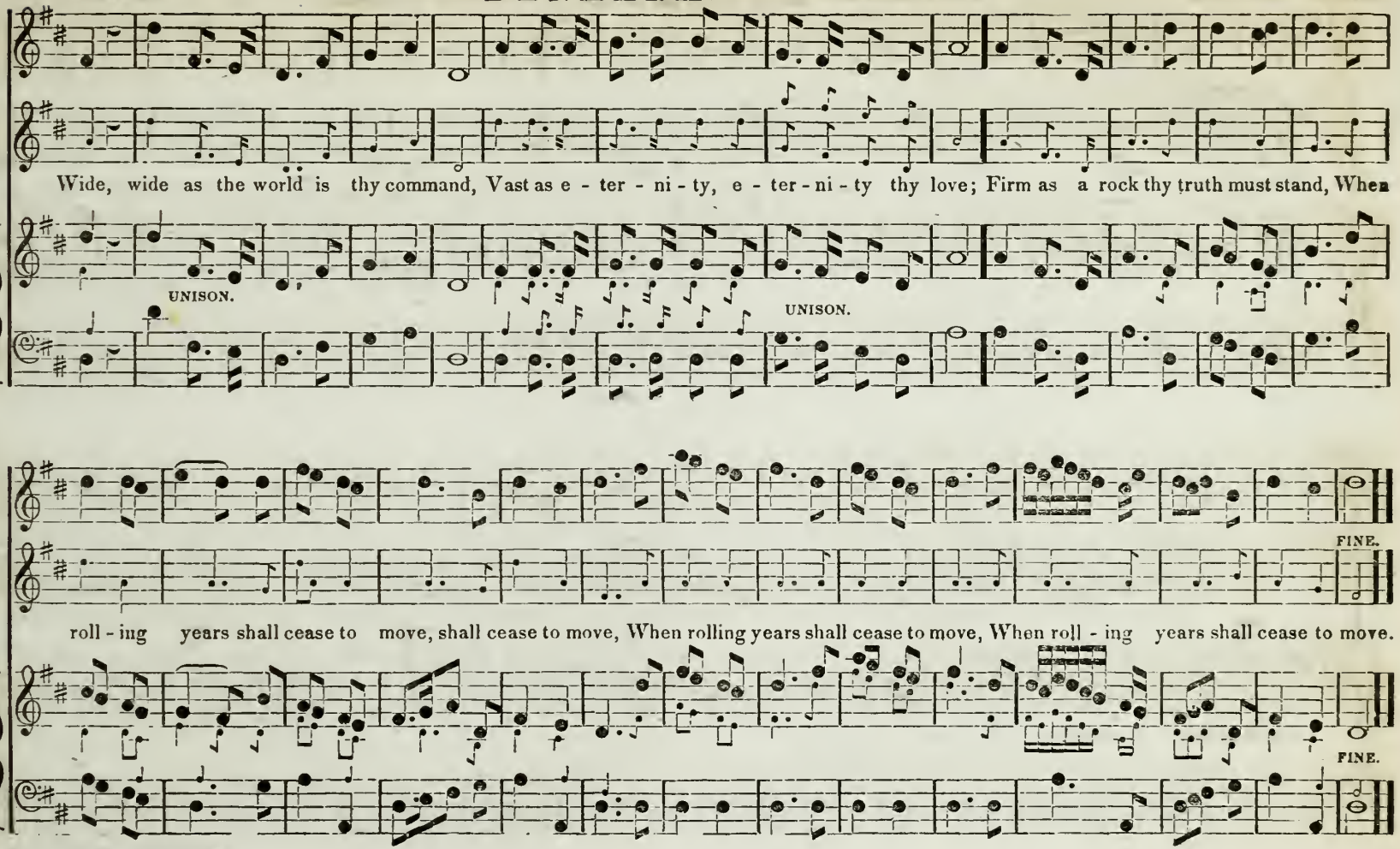
V. S.


2d. TREBLE. or ALTO.
His sov'-reign pow'r with-out-our aid, Made us of clay, and form'd us men: And when like wand'ring
TRIO.
sheep-we stray'd, He brought us - to-his fold-a-gain, He brought us to-his fold-a--gain.

ALLEGRETTO

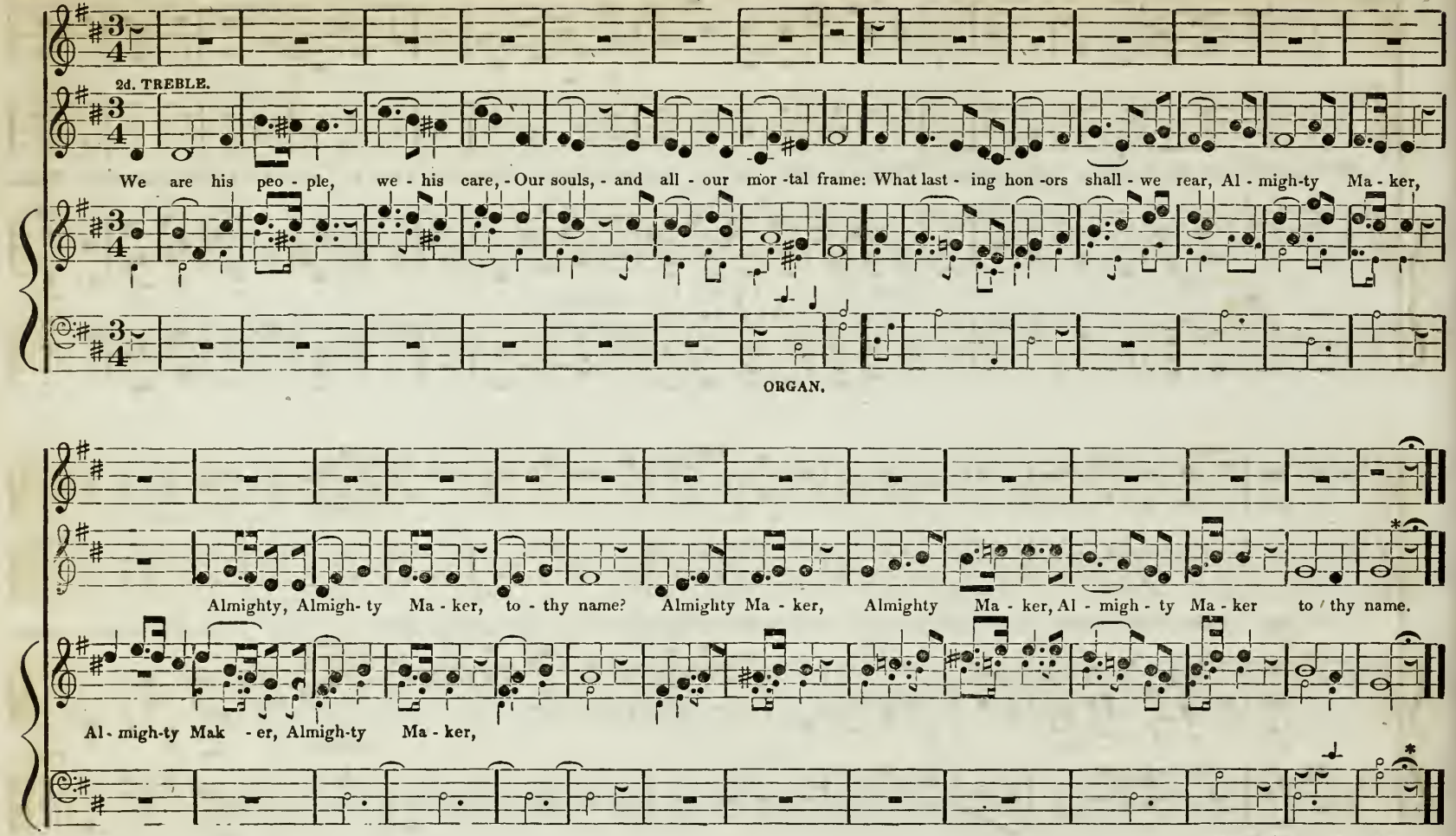
DENMARK. Continued.




Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth must stand, When
UNISON.
UNISON.
FINE.
roll - ing years shall cease to move, shall cease to move, When rolling years shall cease to move, When roll - ing years shall cease to move.
FINE.

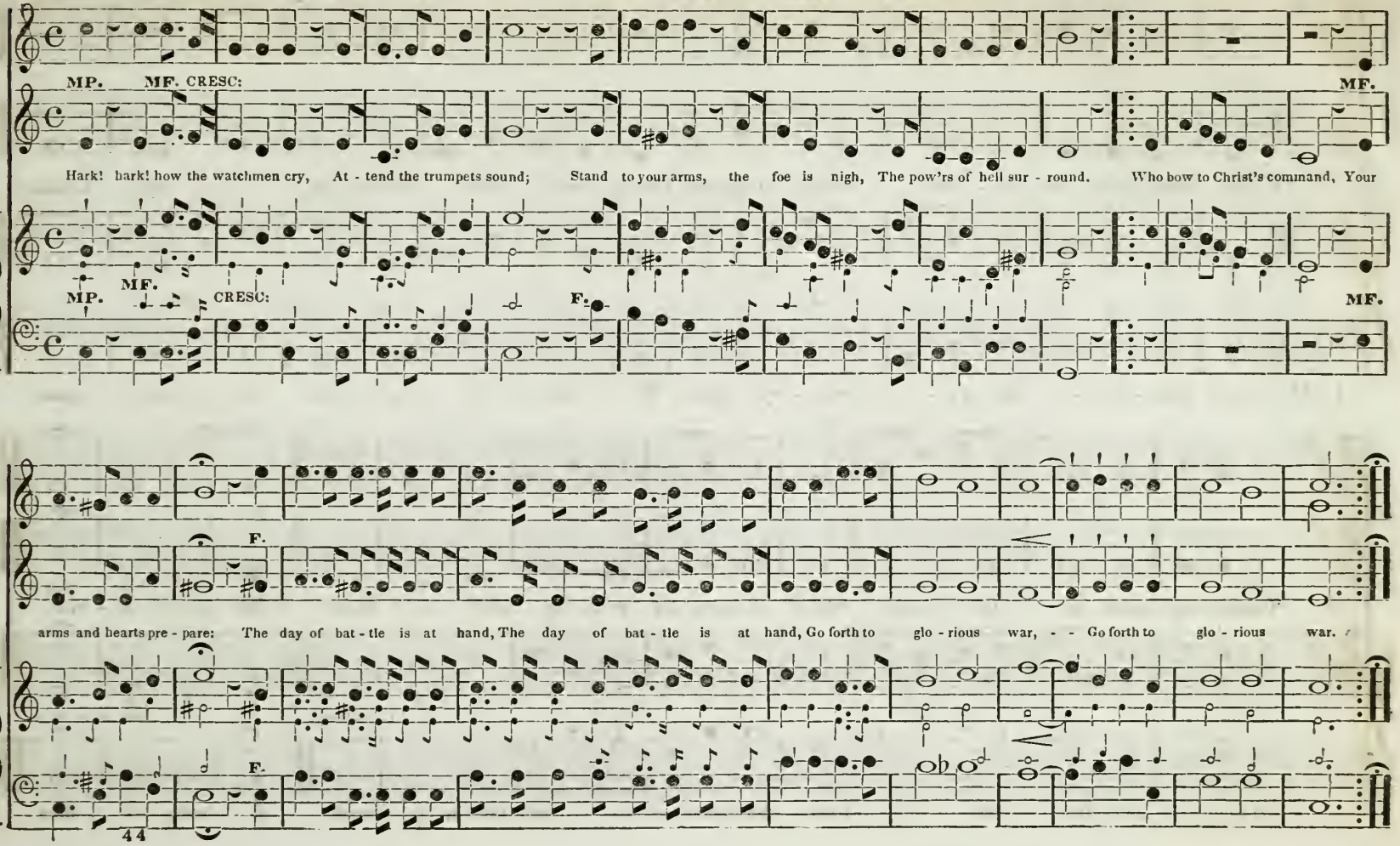
DUETTO.

Addition to DENMARK. Third Stanza.

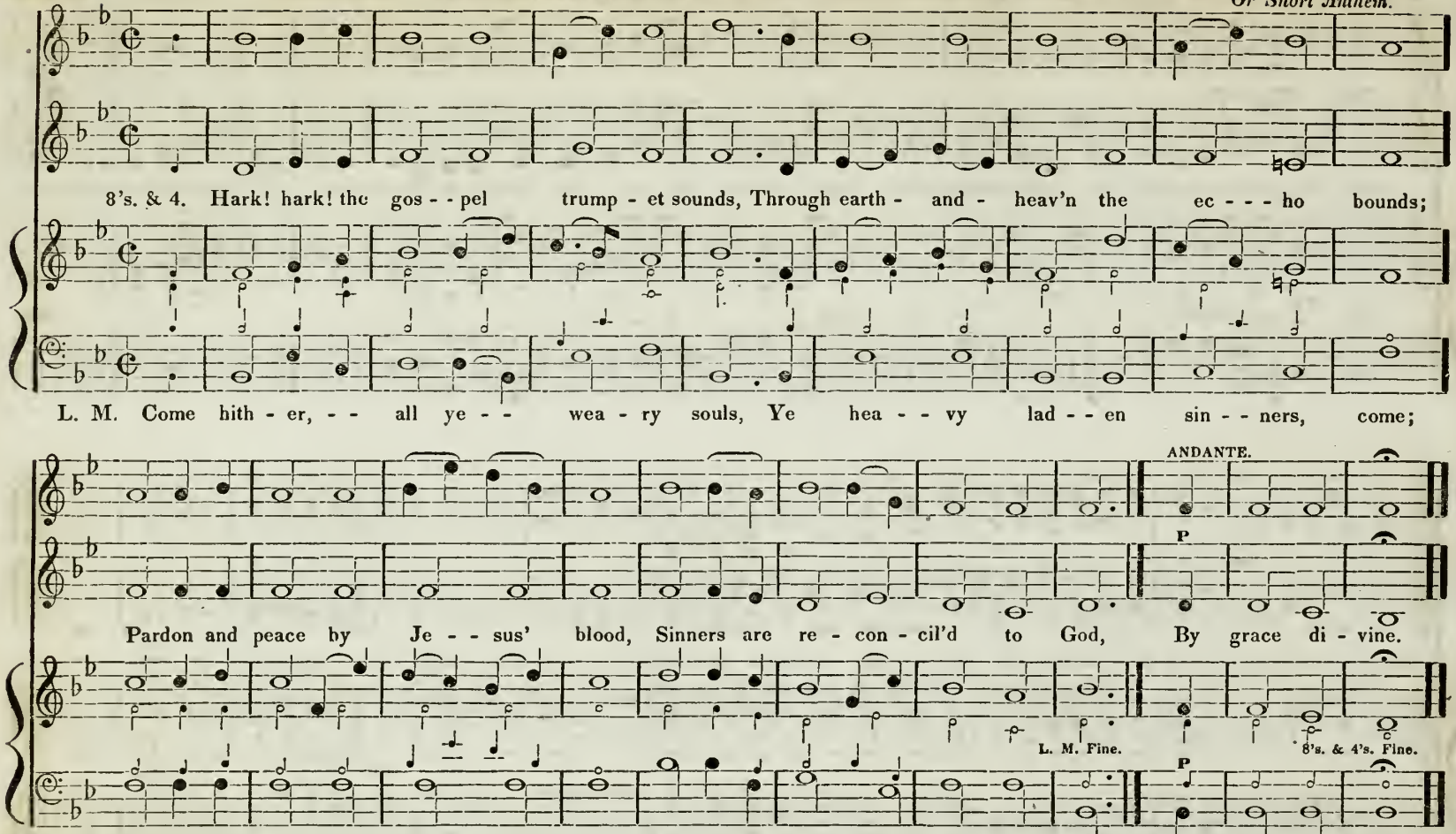


* page: 342; We'll crowd thy gate.

HARK! HOW THE WATCHMEN CRY.



346 ALLEGRO. **DOOMSDAY.** 8's. & 4. or L. M. M # Hymn, *Or Short Anthem.*

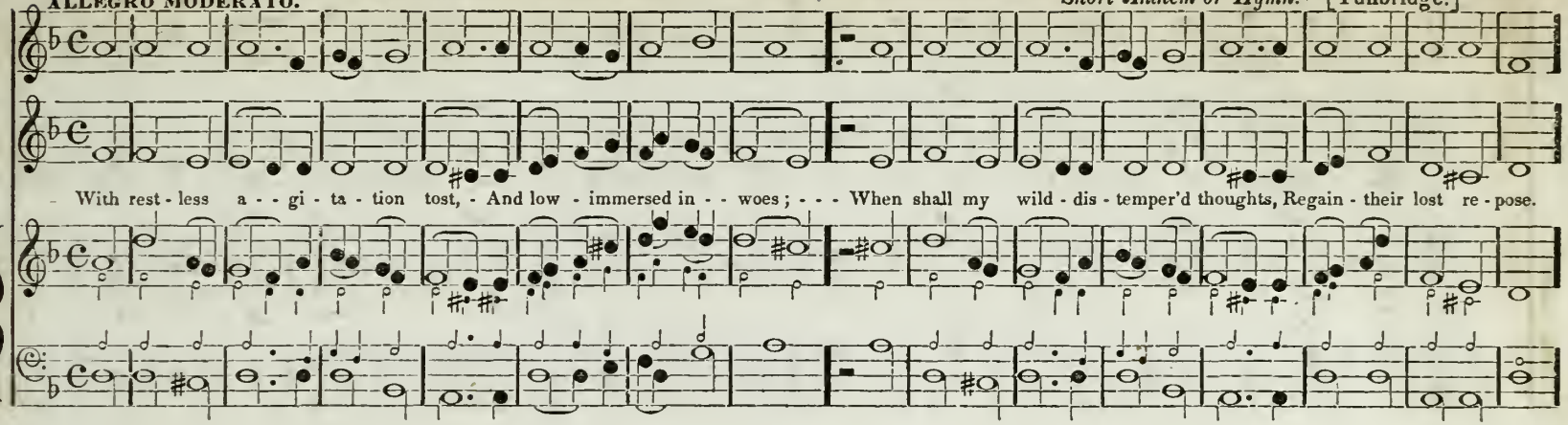


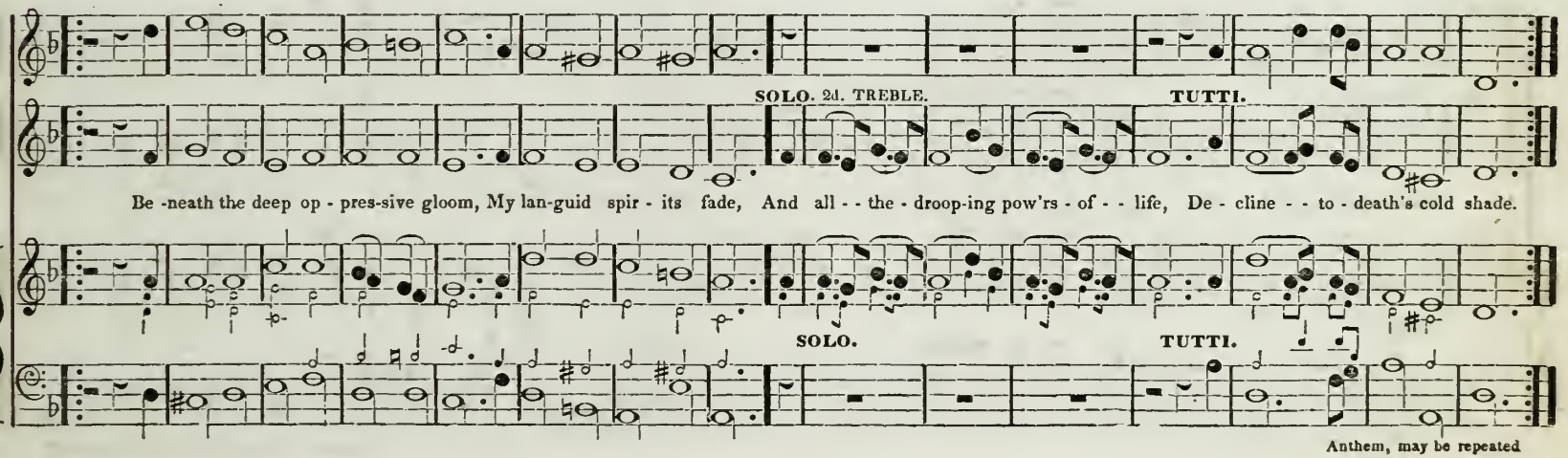
WITH RESTLESS AGITATION. C. M. Two Stanzas.

Kimball.

Short Anthem or Hymn.—[Tunbridge.]

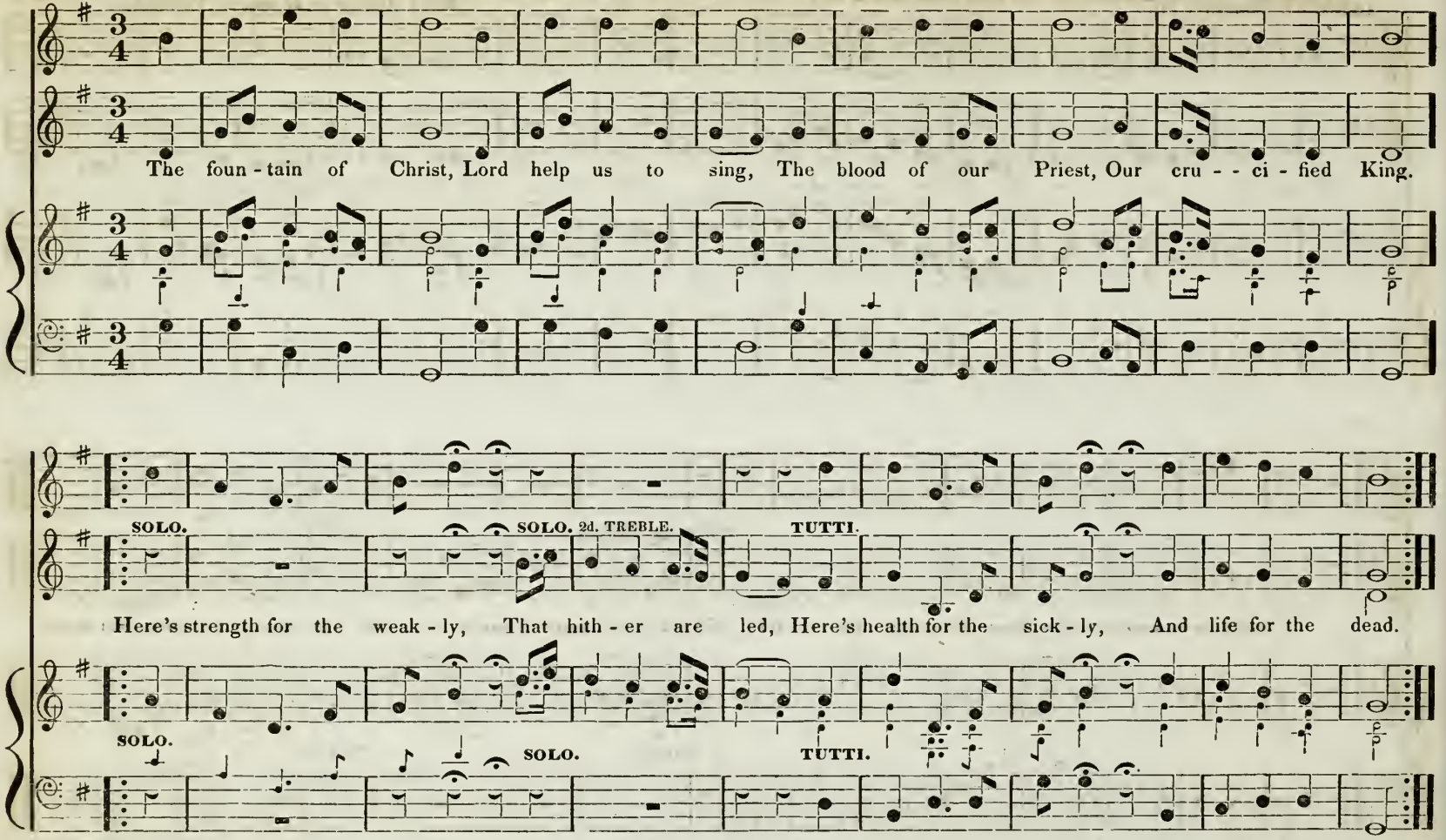
ALLEGRO MODERATO.





Anthem, may be repeated

348 UN POCO ALLEGRETTO. **PEARL STREET.** 5's. & 6's. M # *Hymn or Short Anthem.*



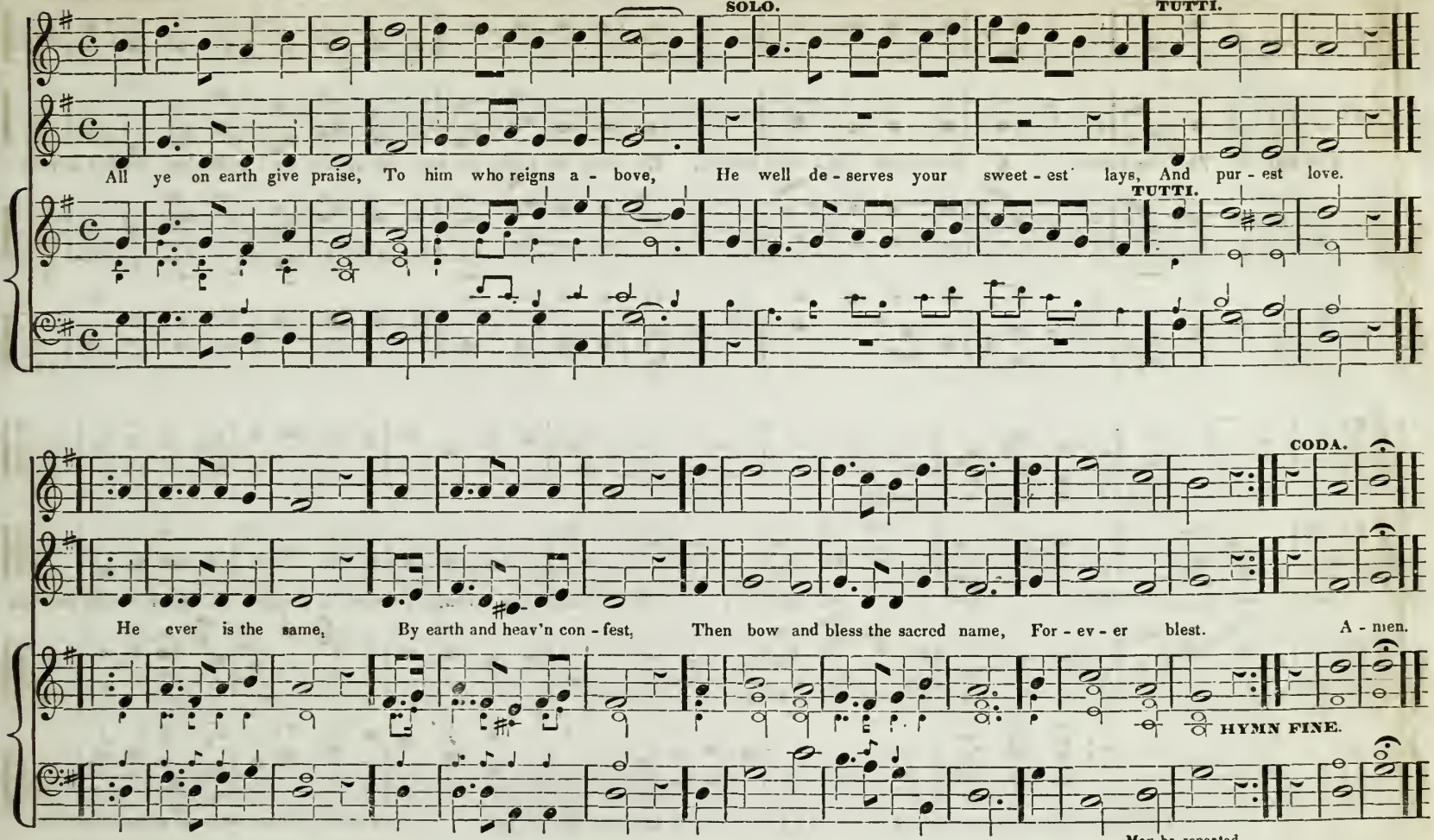
Anthem. The second part may be repeated

ALLEGRO.

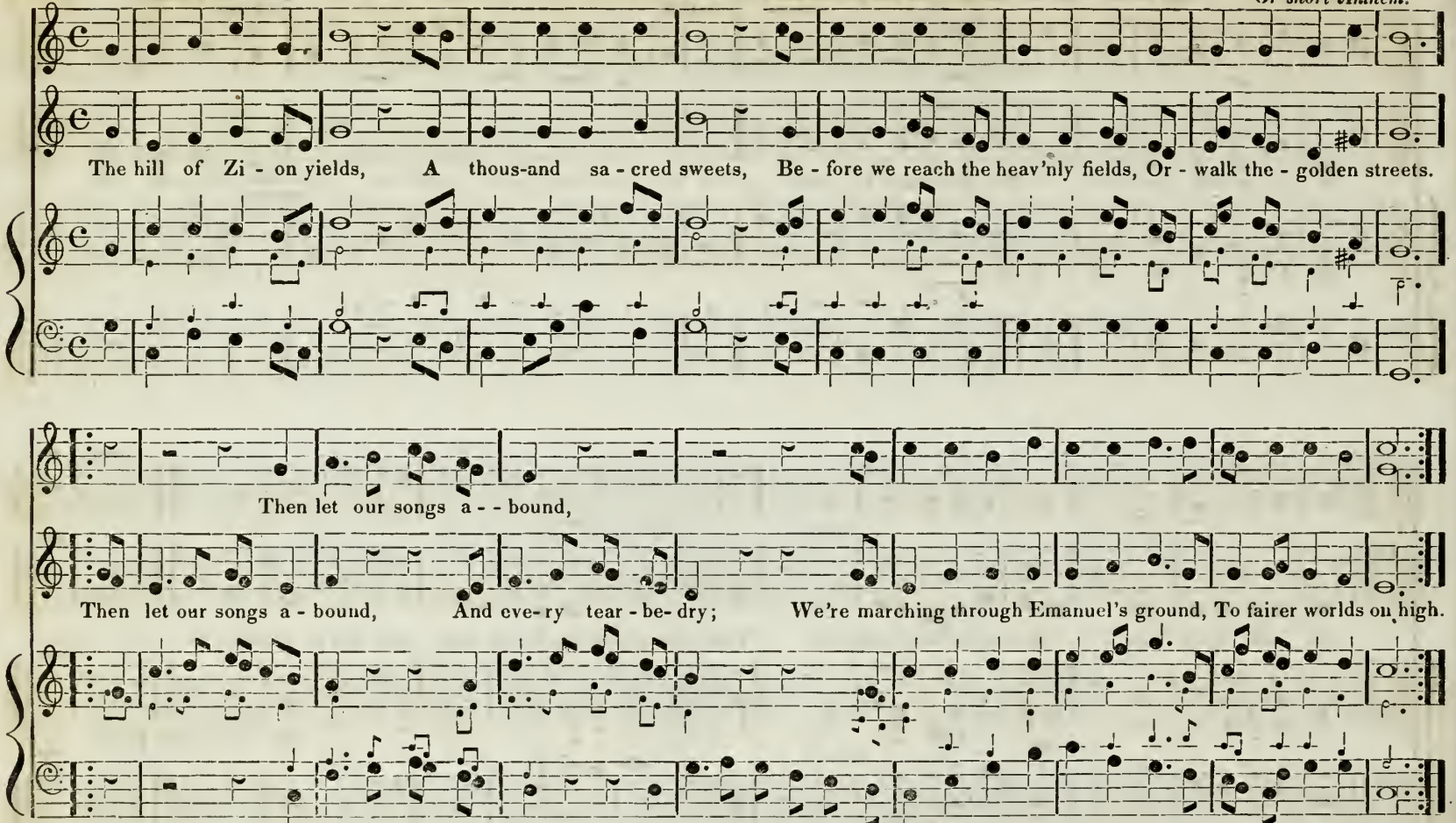
ALL YE ON EARTH. P. M.

M♯ 6's 8's & 4.

Short Anthem. *Or Hymn.*



350 ALLEGRO. **THE HILL OF ZION YIELDS.** S. M. Two Stanzas. M # A Hymn. *Or short Anthem.*



If used as an Anthem, the second part may be repeated.

ANDANTE.

SALISBURY. L. M. M

I. Haydn.
Not original.

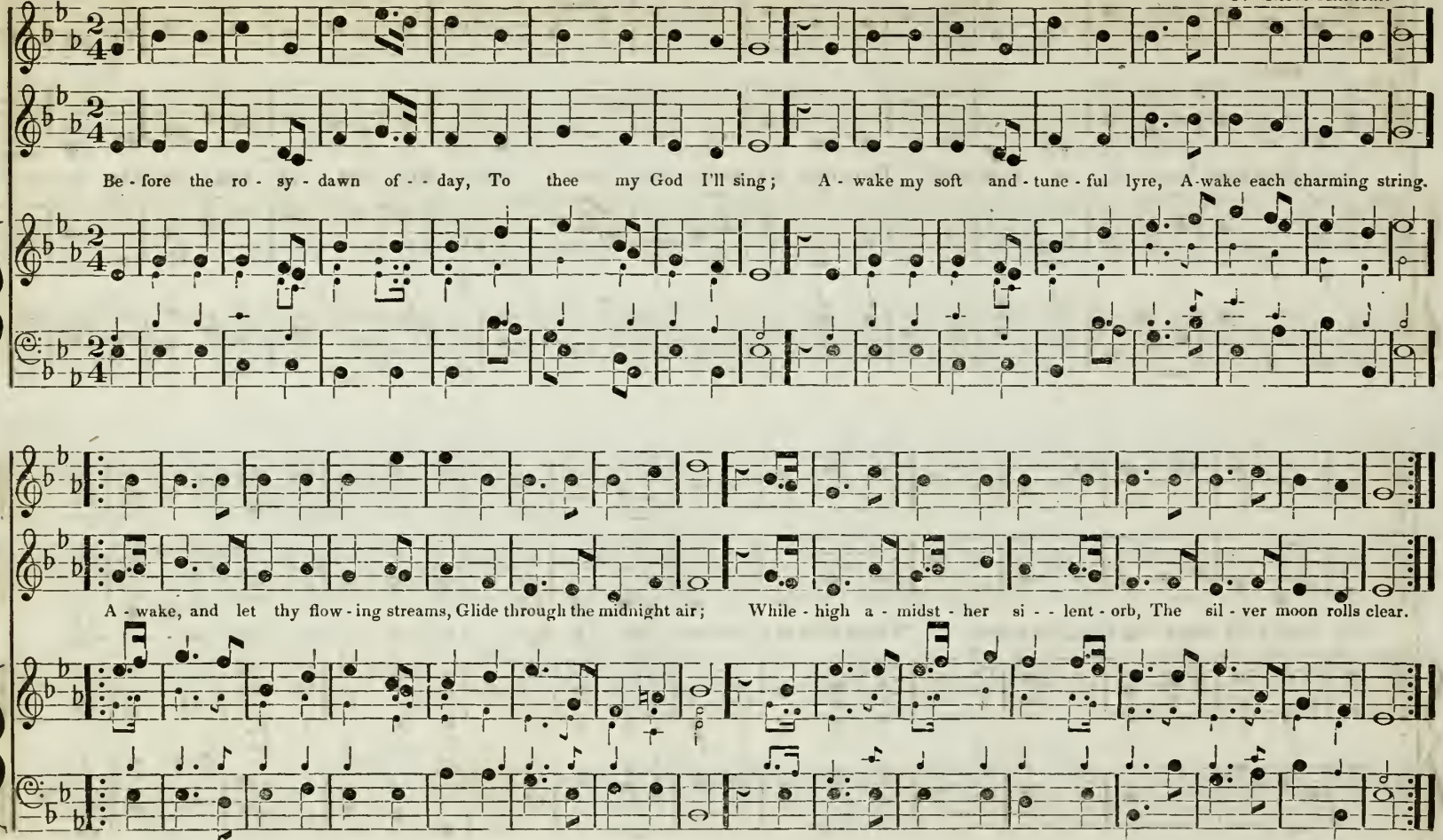
2d. TREBLE.

Lord, thou hast known my in - most mind, Thou dost my path - and bed - - inclose; My wak - ing soul - on thee re - lies,

On thee - my sleep -ing thoughts repose: Where from thy presence can - - I fly? Lord, ev - er pres - ent, ev - - er nigh.

May be repeated.

352 ALLEGRO MODERATO. **BEFORE THE ROSY DAWN OF DAY.** C. M. M ♯ Hymn. *Or Short Anthem.*



May be repeated.

MAESTOSO.

THE LORD IS GREAT. P. M.

M #

A German Hymn. *With alterations.*

1. The Lord is great! ye hosts of heav'n a - dore him, And ye who tread this earth - ly ball;

2. The Lord is great! his maj - es - ty how glorious! Resound his name from shore to shore;

3. The Lord is great! his mer - cy how a - bound - ing! Ye an - gel's strike your gold - en chords!

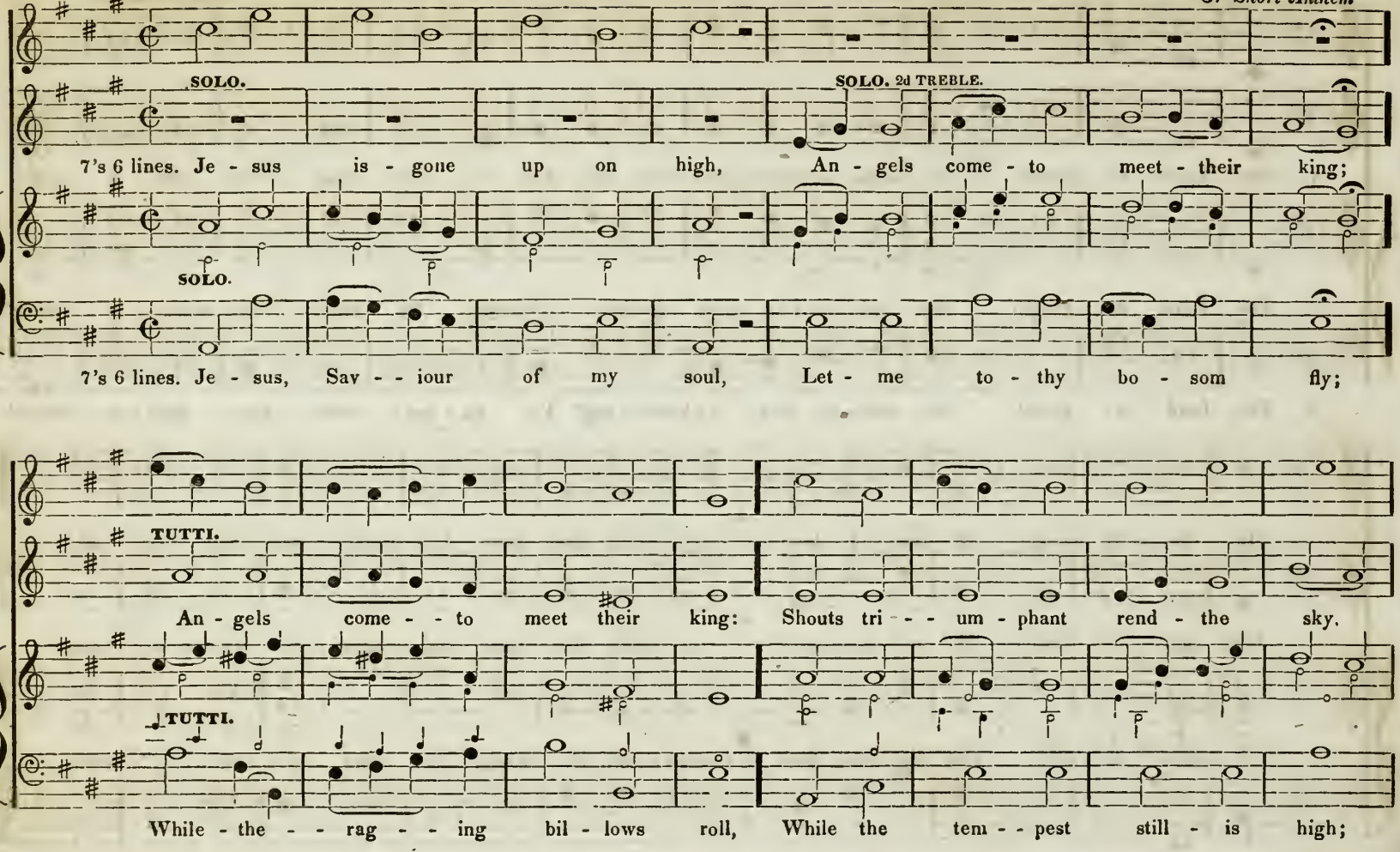
In ho - ly songs re - joice a - loud be - fore him, And shout his praise who made you all.

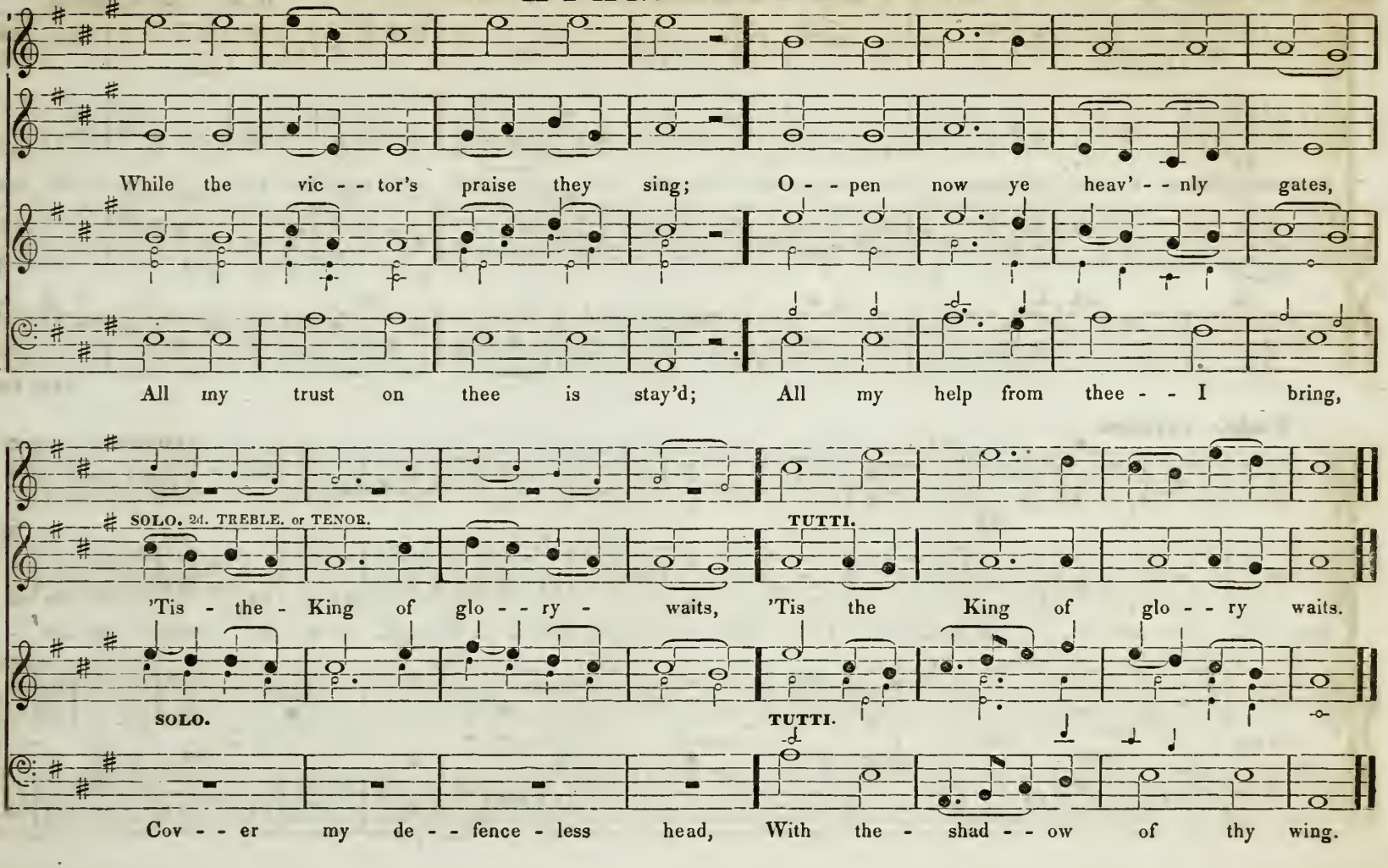
O'er sin and death, and hell now made vic - to - rious, He rules and reigns for ev - - er - - more.

O praise our God! with voice and harp re - sound - ing, The King of kings, and Lord of lords.

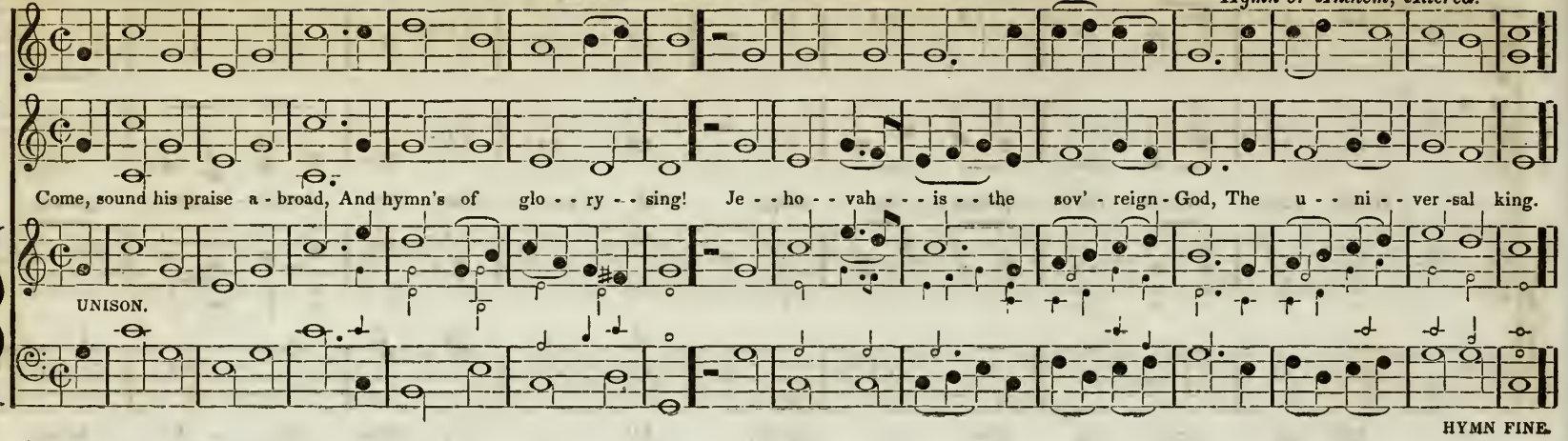
354 ALLEGRO. **GETHSEMANE.** **7's. 8 lines, or 7's. 6 lines.** M #

Hymn.
Or Short Anthem

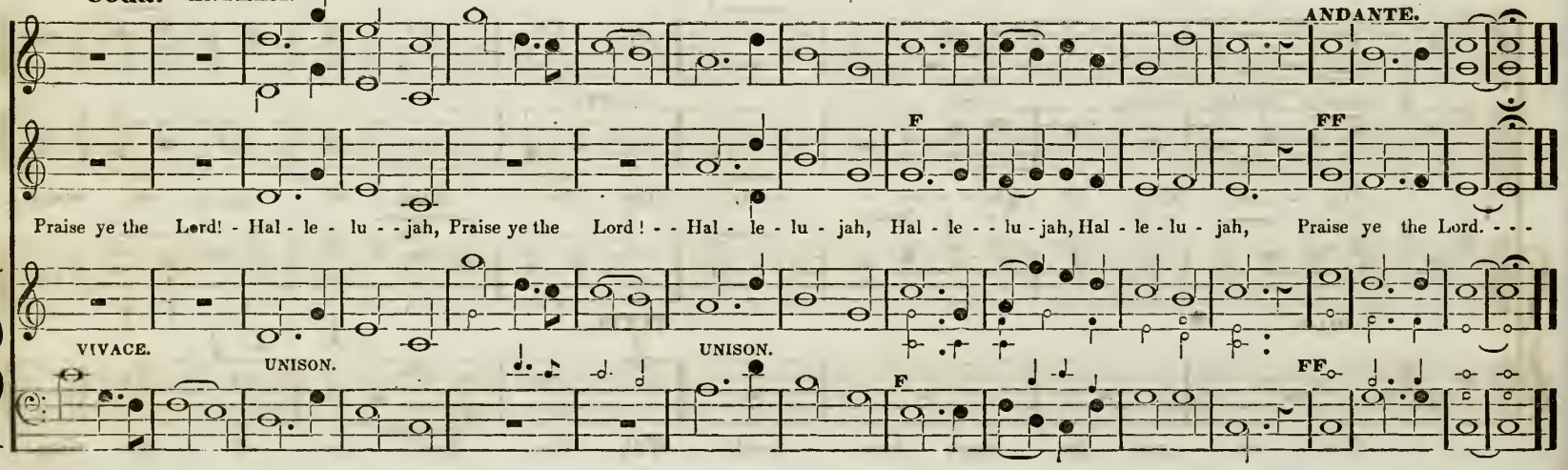


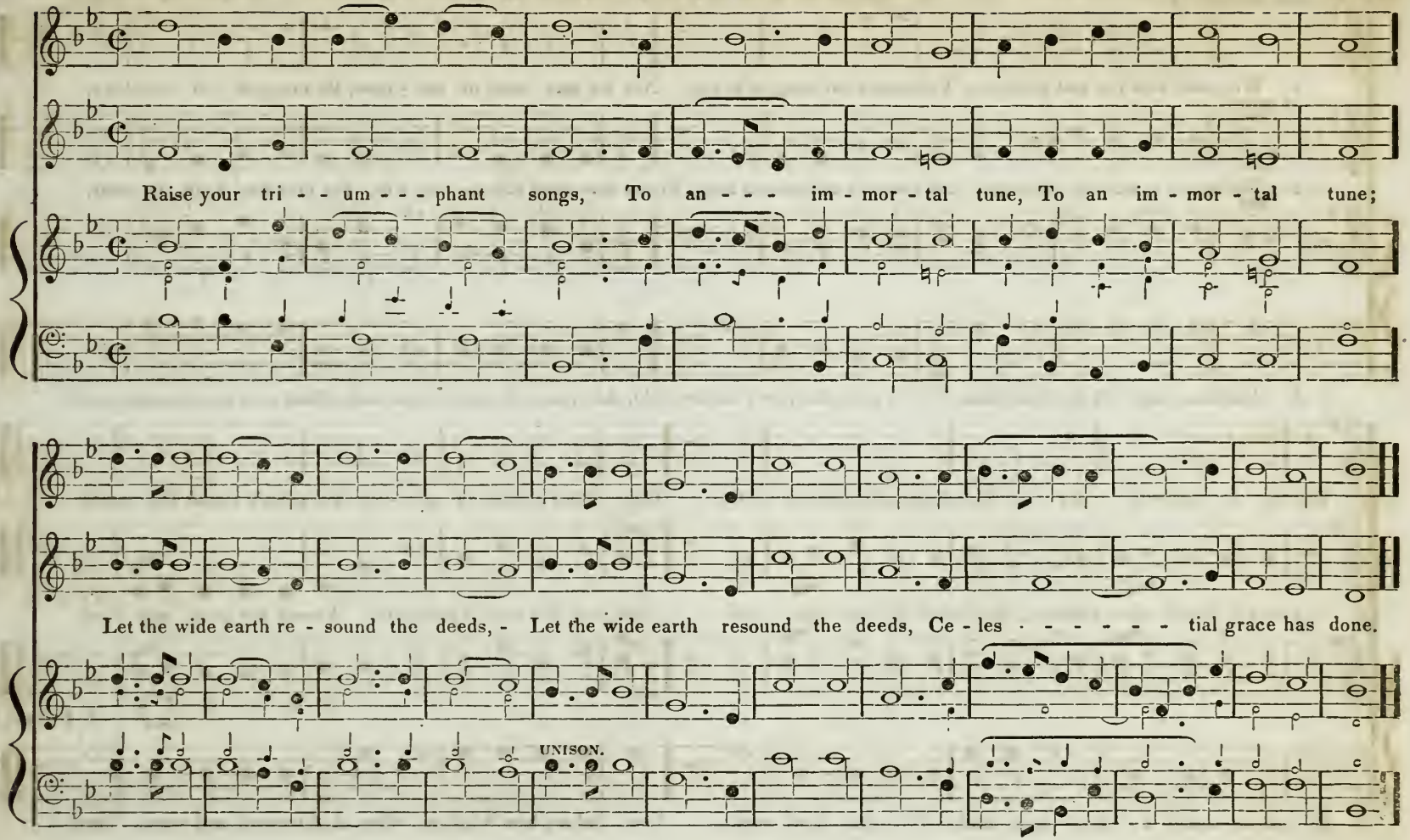

While the vic - - tor's praise they sing; O - - pen now ye heav' - - nly gates,
All my trust on thee is stay'd; All my help from thee - - I bring,
SOLO. 2d. TREBLE. or TENOR.
TUTTI.
'Tis - the - King of glo - - ry - waits, 'Tis the King of glo - - ry waits.
SOLO.
TUTTI.
Cov - - er my de - - fence - less head, With the - shad - - ow of thy wing.

356 ALLEGRO MOLTO. **SILVER STREET. S. M.** M # I. Smith.
Hymn or Anthem, Altered.



Coda.—ANTHEM.

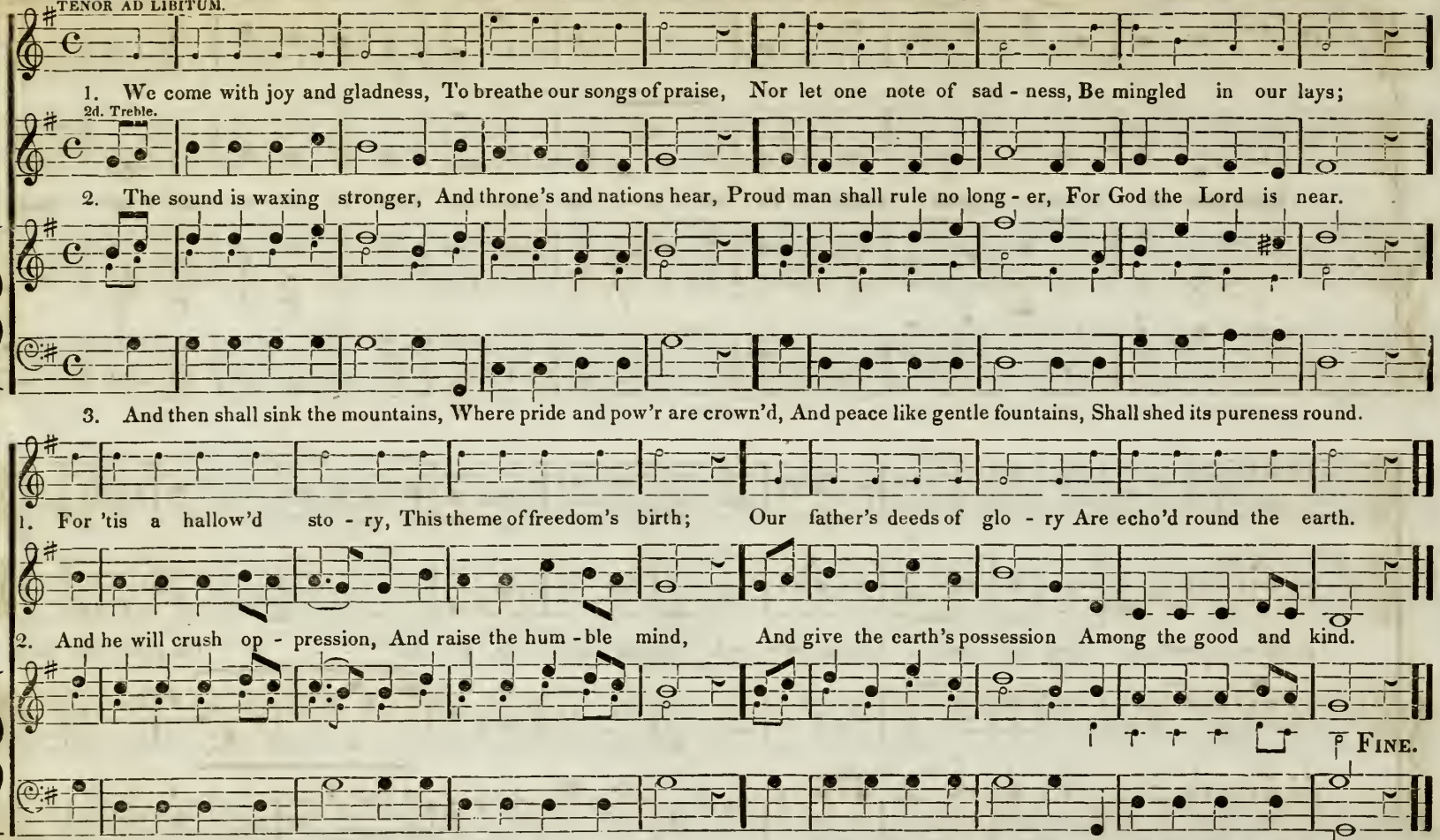


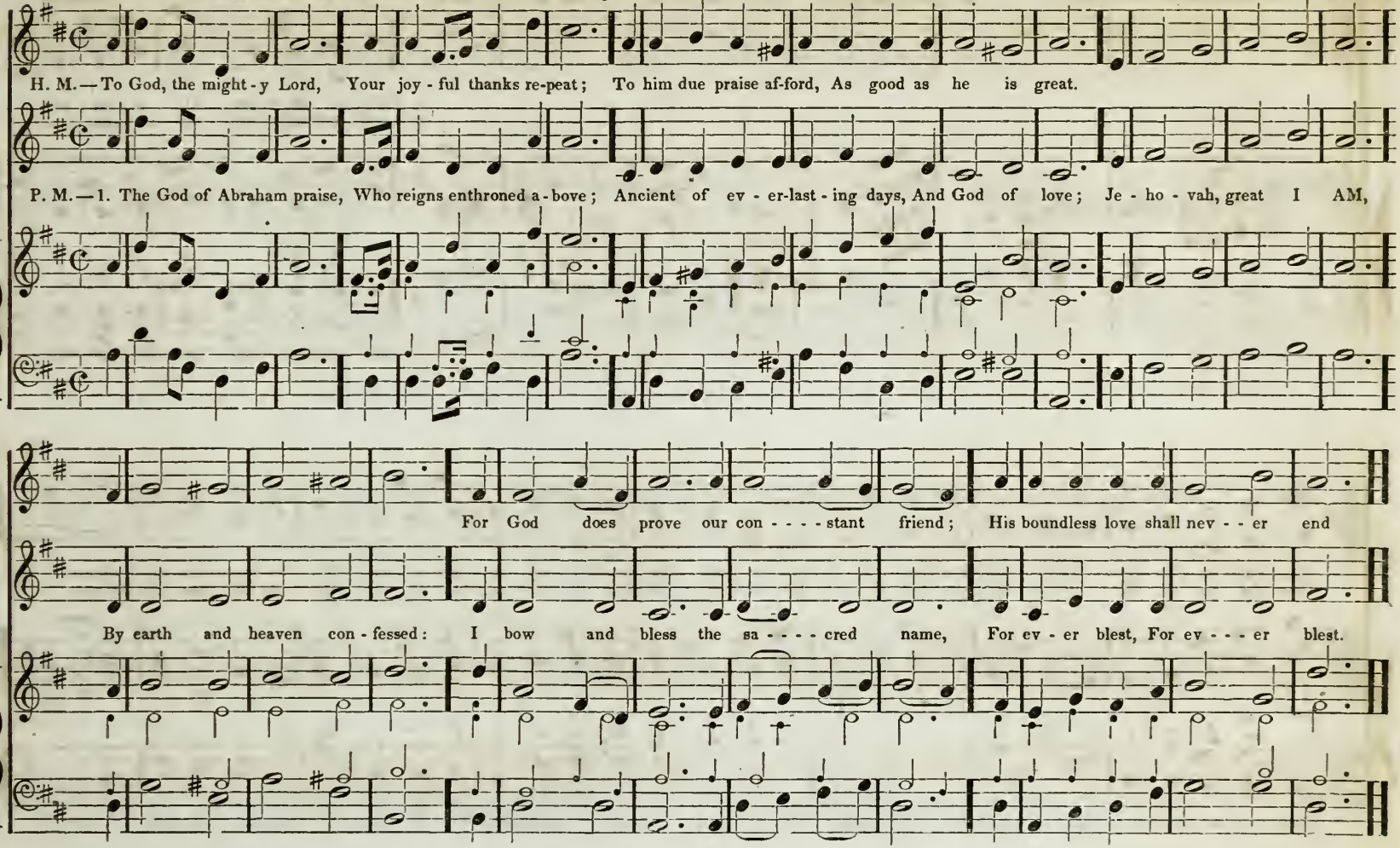

Raise your tri - - um - - - phant songs, To an - - - im - mor - tal tune, To an im - mor - tal tune;
Let the wide earth re - sound the deeds, - Let the wide earth resound the deeds, Ce - les - - - - - - tial grace has done.
UNISON.

ALLEGRO MODERATO. TENOR AD LIBITUM.

NATIONAL HYMN.

7's, 8's & 6's. Or Duett for Two Trebles.

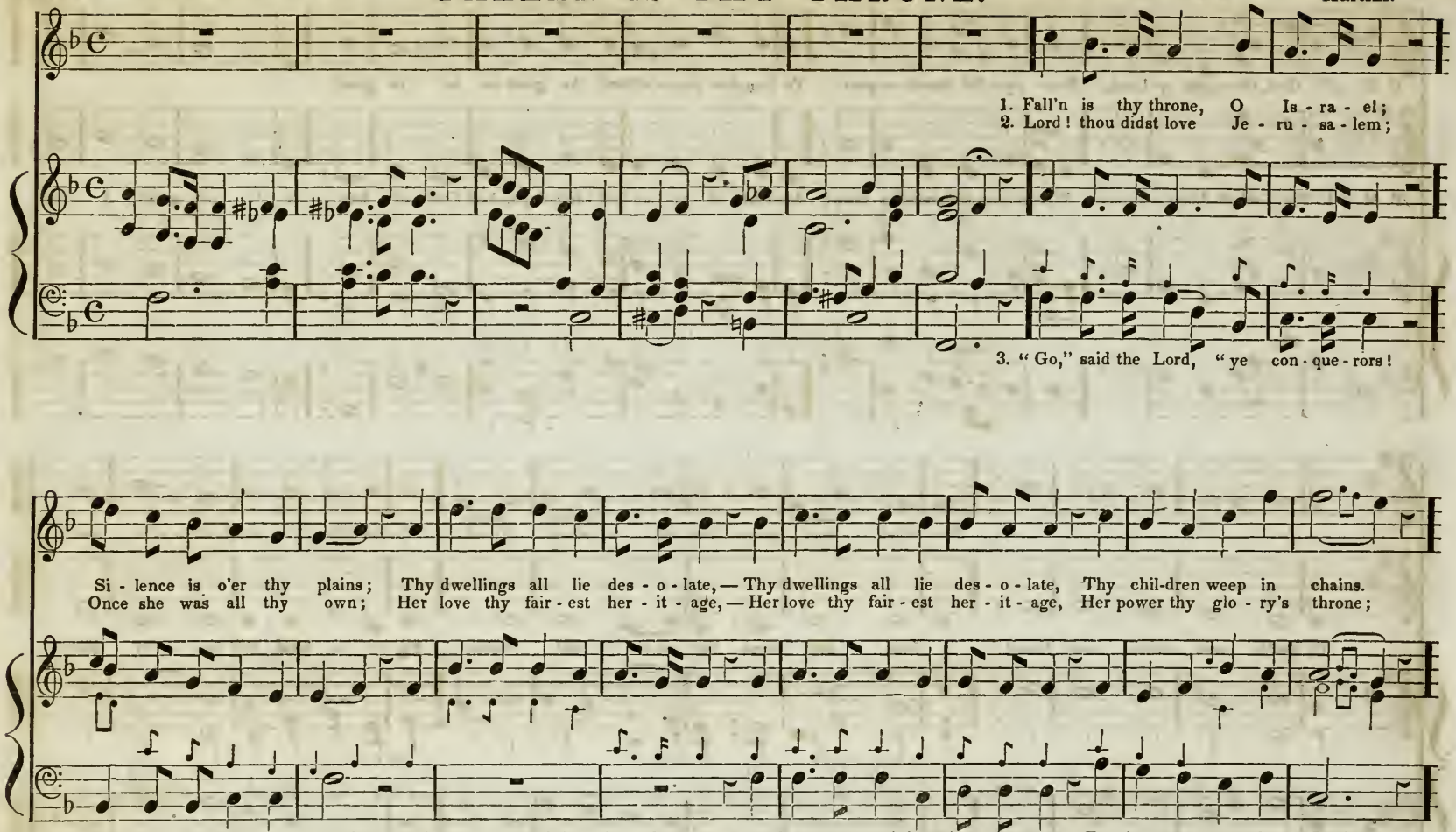


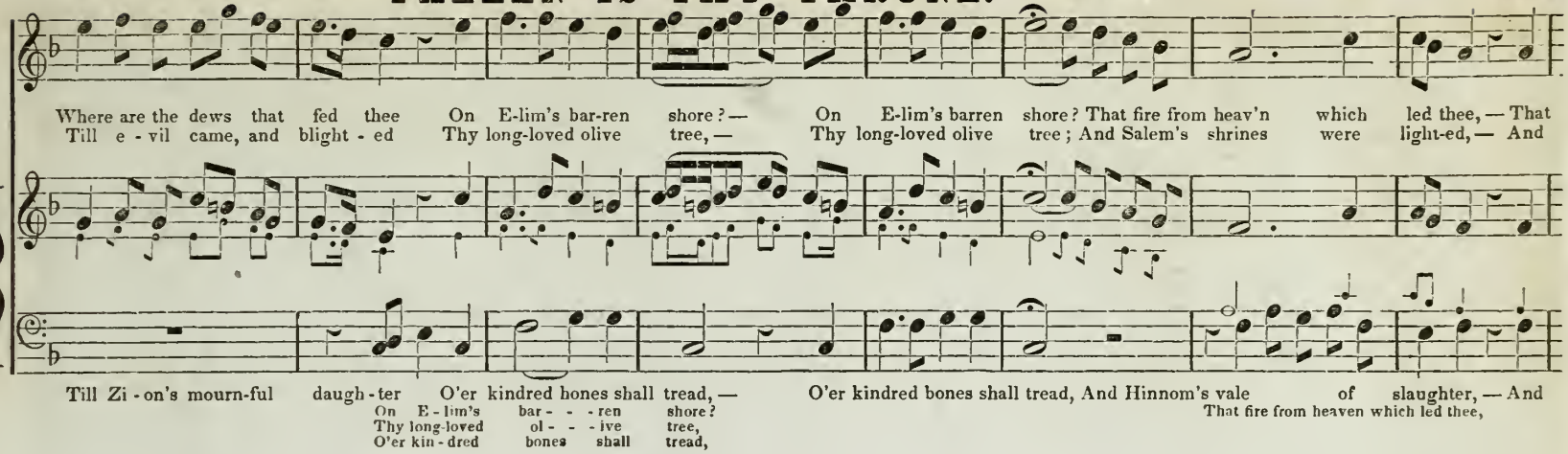

H. M.—To God, the might-y Lord, Your joy-ful thanks re-peat; To him due praise af-ford, As good as he is great.
P. M.—1. The God of Abraham praise, Who reigns enthroned a-bove; Ancient of ev-er-last-ing days, And God of love; Je-ho-vah, great I AM,
For God does prove our con----stant friend; His boundless love shall nev--er end
By earth and heaven con-fessed: I bow and bless the sa----cred name, For ev-er blest, For ev---er blest.

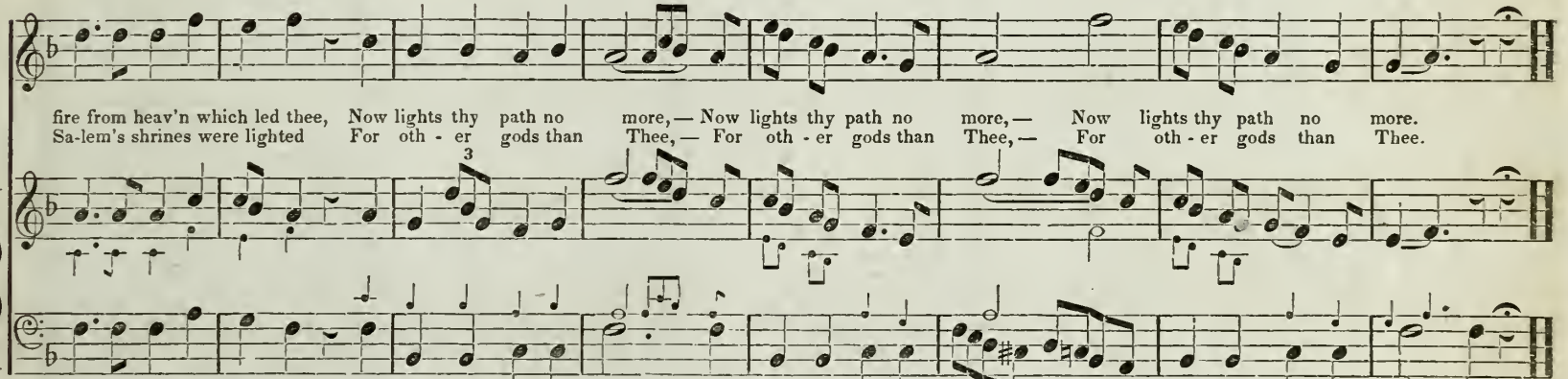
360 ALLEGRETTO MODERATO.

FALLEN IS THY THRONE.

For three voices. Martini.




Where are the dews that fed thee On E-lim's bar-ren shore?— On E-lim's barren shore? That fire from heav'n which led thee,— That
Till e-vil came, and blight-ed Thy long-loved olive tree,— Thy long-loved olive tree; And Salem's shrines were light-ed,— And
Till Zi-on's mourn-ful daugh-ter O'er kindred bones shall tread,— O'er kindred bones shall tread, And Hinnom's vale of slaughter,— And
On E-lim's bar---ren shore?
Thy long-loved ol---ive tree,
O'er kin-dred bones shall tread,
That fire from heaven which led thee,


fire from heav'n which led thee, Now lights thy path no more,— Now lights thy path no more,— Now lights thy path no more.
Sa-lem's shrines were lighted For oth-er gods than Thee,— For oth-er gods than Thee,— For oth-er gods than Thee.
3
Hinnom's vale of slaughter Shall hide but half her dead,— Shall hide but half her dead,— Shall hide but half her dead.

Abridge, Hy. C. M.....138
Addison, Hy. C. M.....100
Africa, Hy. C. M.....143
Aisereth Kahn, Hy. 10's.....277
Albee, Hy. S. M.....191
Alcester, Hy. 7's.....256
Alexander, Hy. C. M.....109
Alfreton, Hy. L. M.....31
Allentown, Hy. L. M.....90
All Saints, Hy. L. M.....53
American Chant, L. M.....67
Amherst, Hy. or An. H. M...241
Amsterdam, H. or An. 7'-6'..287
Amsterdam New, Hy. 7'.& 6'.315
Angels' Hymn, Hy. L. M.....49
Annapolis, Hy. C. M.....113
Antigua, Hy. L. M.....63
Antiquity, Hy. L. M.....26
Archdale, Hy. C. M.....180
Arlington, Hy. C. M.....156
Armley, Hy. L. M.....40
Arne, Hy. 10's.....279
Arnheim, Hy. L. M.....74
Arnstadt, Cho. L. M.....17
Arundel, Hy. C. M.....138
Aspiration, Hy. 8'. 7'. & 4...270
Athol, Hy. S. M.....199
Atlantic, Hy. L. M.....51
Aylesbury, Hy. S. M.....187
Babylon, Hy. L. M.....42
Bachfeld, Hy. L. M.....72
Bach Sebastian, Hy. H. M...232
Baldwin Place, Hy. L. M.....86
Bangor, Choral, C. M.....178
Barby, Hy. C. M.....126
Bartol, 8' & 7'.....308
Bath, Hy. L. M.....22
Bedford Chapel, Cho. H. M. .243
Bedford, Choral, C. M. 146
Bedford Street, Hy. L. M.....79
Beethoven, Hy. 7's 246
Beethoven's Chant, S. M. ...200
Belknap Street, Ch. L. M.....78
Benevento, Hy. 7's. 8 lines...334
Bera, Hy. L. M.....97
Bermondsey, Hy. 7'. & 4'...232
Bermuda, Hy. S. M.....201
Bethesda, Choral, H. M. 230
Bethlehem, Hy. C. M.....140
Blendon, Hy. L. M.....8
Bloomington, Hy. C. M.....106
Blue Hill, Hy. L. M.....37
Blue Island, Hy. L. M.....37
Blue Mountain, Hy. L. M.....56
Blue Town, H. 7's.....251
Boston, Hy. L. M.....88
Bowdoin Square, Hy. C. M. .112
Bowen, Hy. L. M.....9
Bradford, Hy. C. M.....158
Braintree, Hy. C. M.....176
Brattle Street, Hy. C. M.....164
Bray, Hy. C. M.....133
Brecknock, Hy. L. M.....91
Brent, Hy. L. M.....89
Brentford, Hy. L. M.....25
Brewer, Hy. L. M.....64
Brigham, Hy. S. M.....203
Bristol, Hy. C. M.....140
Broad Street, Hy. 7's.....255
Broomsgrove, Hy. C. M.....107
Buckingham, Hy. C. M.....149
Bulfinch Street, Hy. L. M. ...73
Calvary, Hy. 8'. 7'. or 8'. 7'. 4'.271
Calvin, Hy. L. M.....48
Cambridge, Hy. C. M. 142
Camden, Hy. L. M.....15
Canterbury, Choral, C. M....130
Capitol, Hy. L. M.....90
Cathedral Chant, Ch. L. M. ..32
Cenchrea Chant, Ch. L. M. ..98
Ceylon, Hy. L. P. M.....217
Chapel Hill, Hy. L. M.....69
Chapel Street, Hy. L. M.....66
Chapman, Hy. L. M. 93
Charleston, Hy. L. M.....77
Chestnut Street, Hy. L. M....66
Chester, Hy. L. M.....82 & 310
Cheshire, Hy. S. M. 196
Chilton, Hy. C. P. M.....225
China, Hy. C. M.....122
Chorister, Cho. L. M. 6 lines. 211
Christmas, Hy. C. M.....153
Christmas Chant, S. M. 195
Churchyard, Hy. C. M. 110
Clapton, Hy. Ch. S. M.....204
Clapton, Hy. Ch. C. M. 117
Clarendon, Hy. C. M.....136
Clifford, Hy. C. M.....139
Clinton, Hy. C. P. M.....225
Colchester, Hy. C. M. 166
Coleshill, Choral, C. M. 147
Columbia, Hy. L. M.....59
Communion, Ch. C. M.....102
Connecticut, C. M.....170
Cornhill, Hy. Ch. S. M.....208
Costellow, Hy. L. M.....9
Creek Path, Hy. S. M.....196
Creutznach, Hy. C. M.....151
Crowle, Hy. C. M.....99
Cumberland, Hy. L. M.....22
Dalston, Hy. S. P. M.....226
Danvers, Hy. L. M.....52
Danville, Hy. Ch. C. M. 167
Dartmouth, Hy. S. M.....203
Darwell's, Hy. H. M.....233
Death Hymn, Cho. C. M. ...131
Dedham, Hy. C. M.....107
Delaware, Hy. S. M.....207
Denmark, Hy. or An. L. M. .340
Denton, Hy. L. M.....95
Devizes, Hy. C. M.....176
Doomsday, Hy. 8'. 4'. or L. M.346
Dover, Hy. Ch. S. M.....192
Dresden, Cho. L. M.-L. P. M..75
Duke Street, Hy. L. M.....10
Dunbar, Hy. S. M.....202
Dundee, Cho. C. M.....127
Dunkenfield, Hy. C. M.....104
Dunstan, Hy. L. M.....76
Durham, Hy. C. M.....105
Eagle Street, Hy. H. M. 242
Eastburn, Hy. S. M. 204
Eaton, Hy. L. M. 6 lines.....214
Eckardt, Hy. L. M.....74
Eckardtsheim, Hy. L. M. 152
Effingham, Hy. L. M.....39
Elam, Hy. 8'. 5'. 6'.....283
Elgin, Cho. C. M.....144
Ellenthrope, Hy. L. M.....20
Emmaus, Hy. C. M.....111
Enoch, Cho. C. M.....116
Epaphras, Hy. S. M.....184
Episcopal Chant, S. M.....209
Eternity, Hy. C. M.....182
Evening Hymn, Hy. L. M. 38-91
Fairfax, Cho. 7's.....254
Fairfield, Hy. S. M.....189
Farringdon, Hy. C. M. 114
Fast Day, Hy. C. M.....135
Firmament, Hy. L. M.....80
Florida, Hy. L. M.....97
Fountain, Hy. L. M.....61
Franklin, Hy. C. M.....168
Franklin Place, Hy. C. M....181
Front Street, Ch. S. M.....209
Froome, Hy. S. M.....194
Funeral Hymn, Cho. C. M...119
Funeral Thought, Ch. C. M..172
German Chant.....60
German Hymn, Hy. L. M.....86
Germany, Hy. L. M. 10
Gethsemane, Hy. 7'. 8l. 7'. 6l. 354
Gilmore, Hy. L. M.....18
Gloucester, Hy. L. M. 6l. ...212
Goshen, Hy. 8's. 263
Graefenau, Hy. C. M. 141
Grand Father, Hy. C. M.....134
Great Milton, Hy. C. M. 177
Great St. Paul's, Hy. L. P. M.220
Greenfield, Hy. Ch. S. M....192
Green Valley, Hy. 7's.....250
Greenville, Hy. 8'. 7'.-8'. 7'. 4.248
Gregorian Hymn, Cho. S. M.193
Haddam, Hy. H. M. 237
Hamburg, Hy. 7's.....245
Hampstead, Hy. L. M. 41
Hampton, Hy. 7'. or 7'. 6l....247
Hamster, Ch. L. M.....11
Hancock Street, Hy. S. M...206
Hanson, Hy. 10's.....278
Hartford, Hy. L. M 34
Havanna, Hy. C. M.....102
Havre, Hy. S. M.....183
Haydn, Hy. L. M.....99
Heidelberg, Hy. L. M. 33
Helmsley, Hy. 8'.-7'.-4.....269
Hempstead, Hy. L. M.....41
Hillsboro', Hy. S. M.....205
Hinton, Hy. 11's.....280
Hopkins, Hy. S. M.....208
Hosanna, Hy. C. M. 145
Hotham, Hy. 7's.....257
Hour-glass, Hy. C. M. 168
Hummel, Hy. C. M. 152
Hussitan Chant, C. M. 137
Inverness, Hy. S. M. 187
Invitation, Hy. C. M. 165
Irish, Hy. C. M.....122
Islington, Hy. L. M. 47
Italian Hymn, Hy. 6'. 4'.....284
Italy, Hy. L. M.....26
Jewett, Hy. 7's. or 8's. 7's....263
Jordan, Hy. C. M.....155
Kaskaskia, Hy. L. M.....59
Kendall, Hy. C. M.....161
Kensington, Hy. 6's.....314
Kentucky, Hy. L. M. 6l. or L. M. 212
Kew, Hy. C. P. M.....222
Kilby Street, Hy. 11's.....283
King, Choral, C. M. 147
Kingston, Hy. 8's. 7's.....262
Kroywen, Hy. C. M.....149
Landaff, Hy. 10's. 11's. 276
Landsberg, Hy. C. M.....174
Lanesboro', Hy. C. M.....124
Lebanon Chant, C. M.....172
Leeds, Hy. L. M.....42
Lenox, Hy. L. M. 98
Leuthard's Chant, 7's.....258
Leyden, Hy. L. M. 45
Linton, Hy. L. M.....58
Lisbon, Hy. S. M.....186
Little Marlboro', Hy. S. M...191
Liverpool, Hy. C. M.....137
London, Choral, C. M.....162
Louisiana, S. P. M.....228
Lovett's Hymn, Hy. L. M. ...69
Lowell, Hy. 8's. 7's.....265
Luther's Chant, L. M. 83
Luther's Choral, L. M.....78
Luton, Hy. L. M.....19
Lutzern, Cho. C. M.....123
Maclay, Hy. or An. 7'. 6'. ...285
Maine, Hy. C. M.....157
Majesty, Hy. or An. C. M. ..333
Manchester, Hy. C. M.....154
Marblehead, L. M.....56
Margate, Hy. 7's & 6's. 329
Marlow, Chant, C. M.....118
Martin's Lane, Hy. L. P. M..216
Maryville, Hy. C. M. 106
Massachusetts, Hy. S. M.....194
Maurer, Chant, C. M. 157
Mayhew, Hy. L. P. M.....221
Medfield, Hy. L. M.....55

Medway, Hy. L. M. 100
Meeting Chant, L. M. 32
Mear, Hy. or Cho. C. M. . 150
Mehul, Hy. or An. 8 & 7'....266
Melancthon, Hy. L. M. 48
Melody, Hy. C. M. 117
Mentz, Choral, C. M. 169
Meriden, Hy. C. M. 179
Middlebury, Hy. L. M. 35
Miletus, Chant, C. M. 163
Missionary Chant, Ch. L. 57
Missionary Hymn, H. 8'-7' ..264
Mississippi, Hy. 7's. 260
Missouri, Hy. C. M. 170
Molsdorf, Hy. L. M. 36
Monmouth, Choral, L. M. 16
Montague, H. 10' or 10'-11'. .275
Moravian Chant, Ch. L. M....73
Morden, Hy. L. P. M 219
Morning Hymn, Hy. L M....25
Morning Hymn, Hy. C. M...182
Mornington, Hy. S. M. 190
Mount Ararat, Hy. L. M. 76
Mount Auburn, Hy. Sev. 259
Mount Calvary, Cho. 7' 6l. ..286
Mount Ephraim, H. S. M. ...189
Mount Vernon, Hy. L. M. 57
Munich, Choral, L. M. 75
Nahant, Hy. L. M. 96
Nantwich, Hy. L. M. 43
Naples, Hy. 7's. 245
National Chant, No. 1-2. L. M. 28
Nazareth, Choral, L. M. 50
New Bedford, Hy. L. M. 41
New Bridgeport, Hy. L. M. ..13
New Conway, Hy. C. M. 125
Newcourt, Hy. L. P. M. 218
New Danvers, Hy. L. M. 52
New Dartmouth, Ch. S. M. ..195
New England Hymn, C. M. .108
New Hampshire, H. 7'-8'-A. .338
New Haven, Hy. S. M. 207
New Hudson, Hy. C. M. 123
New Hundred, Ch. L. M. 60
New Jerusalem, H. or A. 12'.289
New Litchfield, Hy. C. M. ..116
New Lynn, Hy. C. M. 126
New Market, Hy. L. M. 24
New Marlow, Hy. C. M. 141
New Medway, H. or An. L. M.30
New Munch, Hy. L. M. 77
New Patmos, Ch. C. M. 121
New-Port, Hy. C. M. 163
New Ralston, Ch. L. M. 16
New Sabbath, Hy. L. M. 13
Newton, Hy. C. M. 143
New York, Hy. C. M. 154
Norfolk, Hy. L. M. 18
North Carolina, Hy. S. M. ...201
North Church, Hy. L. M. 85
Northfield, Hy. C. M. ...158-159
Norwalk, Hy. S. M. 188
Norway, Choral, C. M. 161
Norwich, Hy. S. M. 199
Nottingham, Ch. C. M. 105
Nürenberg. 244
Old Broomsgrove, H. C. M. .146
Old Fiftieth, Hy. 10's & 11's. 276
Old Groton, Choral, L. M. 47
Old Hundred, Choral, ...7
Old Jerauld, Hy. 8'. & 7'. ...250
Old Litchfield, Hy. L. M. 46
Olmutz, Chant, S. M. 188
Old Pilton, Hy. 7's. 245
Old South Church, Hy. L. M. 92
Olympus, Hy. L. M. 61
Oporto, Hy. L. M. 68
Otis, Hy. L. M. 94
Palmis, Hy. L. M. 89
Park Street, Hy. L. M. 21
Park Street Church, Hy. L. M.92
Paris, Hy. L. M. 17
Pearl Street, H. or A. 5'& 6'..348
Peckham, Hy. S. M. 205
Pelham, Hy. S. M. 197
Pentonville, Hy. Ch. S. M. ..206
Peterborough, Hy. C. M. 144
Phebe, Hy. S. M. 185
Philadelphia. 244
Pickering, Hy. H. M. 231
Pickering, ancient tune, C. M.134
Pierpont, Hy. S. P. M. 229
Piety, Hy. C. M. 175
Pilesgrove, Hy. L. M. 44
Pilgrim's Hymn, 7's. 254
Pilgrim, Choral, 7's. 256
Pilton, Hy. 7's. 253
Pilton, Old, Hy. 7's. 245
Pious Hymn, Hy. C. M. 120
Plympton, Hy. C. M. 167
Poland, Hy. C. M. 104
Pomfret, Hy. L. M. 65
Portland, L. M. 82
Portugal, Hy. L. M. 29
Portuguese Hymn, Hy. L. M..68
Praise, Hy. L. M. 64
Priscilla, Hy. L. M. 62
Psalm, 97th, Hy. L. M. 52
Punta Delgada, 8's. 267
Purcell, Hy. C. M. 135
Putney, Hy. L. M. 83
Querfurth, Hy. C. M. 151
Quito, Hy. L. M. 55
Rapture, Hy. C. P. M. 224
Redeeming Love, Hy. 7's. 252
Richmond, Hy. S M. 196
Rickmansworth, L. M 97
Rochester, Hy. C. M. 166
Rockingham, Hy. L. M. 70
Romaine, Hy. 7's. & 6's. 288
Rothwell, Hy. L. M. 33
Sabaoth, Hy. L. M. 14
Salem, Hy. C. M. 173
Salisbury, Hy. L. M. 351
Schenectady, Hy. S. M. 200
Seaman's Song, L. M. 12
Seasons, Hy. L. M. 38
Sicilian Hymn, Hy. 7' or 8'&7'253
Silver Street, H. or A. S. M..356
Shaftsbury, Hy. H. M. 236
Sharp, Hy. Sevens. 260
Shirland, Hy. S. M. 198
Shoel, Hy. L. M. 40
Smyrna, Hy. 8's, 7's, & 4. ...272
Snowhill, Hy. S. M. 183
Somerset Street, Hy. L. M. ...63
Southbury, Hy. H. M. 235
South Carolina, Hy. L. M. 24
Spiter, Hy. C. M. 127
Stade, Hy. or An. C. M. 132
St. Ann's, Choral, C. M. 133
St. David's, Choral, C. M. ...142
St. Denis, 11's. 281
Stephens, Hy. C. M. 156
St. George's, Hy. L. M. 71
St. Helen's, C. L. M.-L. P. M.213
St. James', Cho. C. M. 136
St. Jerome's, S. P. M. 227
St John's, Hy. C. M. 121
St. Mark's, Hy. C. M. 129
St. Martin's, Hy. C. M. 148
St. Matthew's, Hy. C. M. 128
St. Michael's, Hy. 10' or 11'..284
Stone Chapel, Hy. L. M. 84
Stonefield, Hy. L. M. 8
St. Paul's, Hy. L. M. 51
St. Peter's, Hy. L. M. 71
St. Philip's, Hy. H. M. 234
St. Thomas, Hy. S. M. 198
Sullivan, Hy. L. M. 58
Summer Street, Hy. S. M. ..357
Surry, Hy. L. M. 54
Sutton, Hy. S. M. 193
Swanwick, Hy. C. M. 109
Tallis's Chant, Ch. C. M. 174
Tallis's Chant, 8's 6's & 5's..328
Tamworth, Hy. 8' & 7' or 8' 7' & 4. 248
Telemann's Chant, 7's. 258
Temple Chant, Ch. L. M. 50
Temple Place, Hy. 7'-8'-7'. ..259
Temple Song, Hy. L. M. 79
Tennessee, P. M. (6' 8' & 4.) or H. M. 359
Thatcher, Hy. S. M. 190
The City of David, Hy. L. M. 80
The Penitent, Hy. C. P. M...223
Tolland, Hy. C. M. 160
Transylvania, Hy. 7s. 255
Tremont Street, Hy. L. M. ...70
Trenton, Choral, L. M. 20
Trinity, Hy. C. M. 111
Trinity Church, L. M. 87
Triumph, Hy. H. M. 230
Truro, Hy. L. M. 19
Tunbridge, Hy. C. M. 347
Turin, Hy. 7's. 249
Tuscaloosa, Hy. C. M. 120
Utica, Hy. S. M. 185
Uxbridge, Hy. L. M. 14
Veni Creator, Hy. C. M. 103
Vermont, Hy. L. M. 49
Virginia, Hy. C. M. 113
Virginia, Hy. L. M. 81
Wallingsford, Hy. C. M. 129
Walworth, Hy. 10' & 11'. 274
Wantage, Hy. C. M. 112
Wanworth, Hy. 8's. 267
Ward, Hy. L. M. 67
Wareham, Hy. C. M. 171
Warrington, Hy. L. M. 44
Warsaw, Hy. H. M. 240
Warwick, Hy. C. M. 162
Washington, Hy. 8's & 7'. ..261
Washington Street, Hy. 7'. ..251
Watchman, Hy. S. M. 186
Wells, Hy. L. M. 53
Wessely, Hy. 7's. 246
Westborough, Hy. 8's & 7's— 8's, 7's, & 4. 273
Westford, Hy. C. M. 115
Westmoreland, Cho. C. M. ..124
Weymouth, Hy. H. M. 238
Wilderness, Hy. L. M. 95
Winchelsea, Hy. L. M. 11
Winchester, Hy. L. M. 31
Windham, Hy. Ch. L. M. 62
Windsor, Choral, C. M. 130
Winter, Hy. C. M. 178
Winthrop, Hy. C. M. 181
Wise, Hy. C. M. 101
Withington, Hy. L. M. 39
Wittenberg, Hy. L. M. 72
Worms, Cho. 7's, or 8' & 7'..268
Yale College, Hy. L. M. 34
Yarmouth, Cho. L. M. 85
Yarmouth, Hy. S. M. 262
Ydolem, Hy. Ch. C. M. 169
York, Cho. C. M. 148
Zeuner, Hy. C. M. 131
Zion, Hy. L. P. M. 215
Zion's Chant, Ch. L. M. 23
Zion's Hymn, Hy. L. M. 23

ANTHEMS, HYMNS, SENTENCES, &c.

Anthems and Hymns.

All ye on earth give praise, Anthem,....349
Before Jehovah's awful throne, Hymn,....340
Blessed is he that considereth the poor, Motetto,....292
Daughter of Zion, awake from thy sadness, Anthem,....322
Dead March,....304
Fallen is thy throne,....360
Go forth, ye heralds, in my name, Anthem,....330
Hallelujah, Amen,....316
Holy, holy, holy, Lord God of Sabaoth, Anthem,....290
Hark, what mean these holy voices, Anthem,....338
Hark, hark, hear the watchmen cry, Sentence,....345
Hark, hark, the gospel trumpet sounds, Anthem,....346
Jesus is gone up on high, Hymn,....354
Lord of all Power, Anthem,....301
Lord, thou hast known my inmost mind,....351
Our Father, who art in heaven,....356
Once more, before we part, Doxology,....314
O give thanks unto the Lord, Thanksgiving Anthem,....298
Our help is in the name of the Lord, Sentence,....306
Salvation belongeth unto the Lord, Anthem,....296
Sing hallelujah to the Lord, Anthem,....309
Sing to the Lord a new-made song, Anthem,....328
Shout the glad tidings, exultingly sing, Anthem,....335
Time is winging us away, Anthem,....319
The Lord descended from above, Anthem,....333
We come with joy and gladness,....358

Sentences, Hymns, and Anthems:

SHORT PIECES,

WHICH MAY BE USED AS SELECT PIECES.

Remark:— In regard to several Hymns, some strains or second Stanzas may be repeated.

Benevento, 7s....334
Before the rosy dawn of day, Hymn,....352
Come, ye disconsolate, Sentence,....307
Come, saints, and adore him, Hymn,....281
Come, sound his praise abroad, Hymn,....200
From Greenland's icy mountains,....311
From Jesse's root behold a branch arise, Hymn,....278
Glory to God on high, Hymn,....282
Go, worship at Immanuel's feet, Hymn,....30
Hark! how the watchmen cry, Sentence,....345
Hark! the notes of angels, singing, Hymn,....261
Hark! the songs of jubilee, Hymn,....244
Let all the earth their voices raise, Hymn,....220
Let every creature join, Hymn,....231
Lo! he cometh, countless trumpets, Hymn,....273
Lo! what a glorious corner stone, Hymn,....132
Lord, dismiss us with thy blessing, Sentence,....308
Lord of life, all praise excelling, Hymn,....265
Let the high heavens,....310
O Zion, tune thy voice, Hymn,....232
Praise the Lord! ye heavens, adore him, Hymn,....266
Praise the Lord, who reigns above, Hymn,....285
Raise your triumphant songs, Hymn,....207
Rejoice, the Lord is King, Hymn,....235
Rise, my soul, (New Amsterdam,)....315
Rise, my soul, stretch out thy wings, Hymn,....287
Sing Hallelujah! praise the Lord, Hymn,....209
The festival Hallelujah,....316
The fountain of Christ, Sentence,....348
The Lord Jehovah reigns, Hymn,....229
The Lord is great! Hymn,....353
The Lord will comfort Zion,....327
The voice of Free Grace cries, Hymn,....289
The hill of Zion yields, Hymn,....350
Thou art my portion, O my God, Hymn,....177
Watchman, tell us of the night,....312
When God revealed his gracious name, Hymn,....180
While with ceaseless course the sun, New Year's Ode,....334
With restless agitation tost, Hymn,....347

METRICAL INDEX.

L. M. From page 7, as far as page 100.

C. M. From page 100, as far as page 182.

S. M. From page 183, as far as page 210.

L. M. 6 lines. II. 3.* Commencing page 210, &c. and pages 16 and 90.

L. P. M. II. 2. Commencing page 214, &c. and pages 16 and 75.

C. P. M. II. 1. Commencing page 222.

S. P. M. P. M. Commencing page 226.

H. M. II. 4. Commencing page 230, and page 359.

Metre of 6's. Page 314.

Metre of 7's, 8's, & 6's. Page 358.

Metre of 7's. III. 1. Commencing page 244, &c. and 268, 334, 354.

Metre of 8's, 3's, & 6's. Page 283.

Metre of 8's, 6's, & 5's. Page 328.

Metre of 8's & 7's. III. 3. Commencing page 261, &c. and pages 244, 250, 253, 259, 268, 308, 338.

Metre of 8's, 7's, & 7's. III. 4. Pages 262, 263, (Jewett,) and 273.

Metre of 8's. IV. 2. P.'s 263, 267, 268.

Metre of 8's, 7's, & 4's. III. 5. Commencing page 269, &c. and pages 248, 308.

Metre of 6's, 8's, & 4's. Page 359.

Metre of 10's. II. 5. Pages 275, 277, 278, 279.

Metre of 11's. IV. 4. Pages 280, 281, 283.

Metre of 10's & 11's. Pages 274, 275, 276, 283, 284, 335, 348.

Metre of 6's & 4's. Pages 282, 284.

Metre of 5's & 6's. IV. 1. Page 348.

Metre of 7's & 6's. II. 6, & III 6. Pages 285, 287, 288, 311, 315, 329.

Metre of 7's 6 lines. III. 2. Pages 247, 249, 252, 354, 286.

Metre of 12's. IV. 5. Page 289.

Metre of 8's & 4's. Page 346.

Metre of 8's & 11's. Page 189.

P. M. II. 5. Pages 16, 309, 328, 349, 353, 359.

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