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THE CANADIAN
CHURCH HARMONIST:

A COLLECTION OF SACRED MUSIC,

CONSISTING OF A CHOICE SELECTION OF

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

FROM THE WORKS OF

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CAREFULLY SELECTED AND COMPILED

BY A COMMITTEE.

"Venite exultemus Domino."—Psalm xcvi.

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P R E F A C E .

THE "Sacred Harmony," with its admirable Supplement, has done good service to the Churches of Canada; but, for obvious reasons, has been found inadequate fully to meet the wants of the Church and the public generally. Desirous of supplying this want, and furnishing a complete Sacred Music Book, to be used by all the Church choirs and congregations under its care, the late Conference appointed a Committee, consisting of the Rev. Dr. GREEN, *President*, Rev. Dr. WOOD, *Ex-President*, and Rev. Dr. JEFFERS, *Editor*, with full power to employ competent persons to compile such a work. The Committee, after adding several good and popular musicians to their number, applied to the principal choirs in the Province to aid them in selecting such tunes, from approved authors, as they might wish to have incorporated in the new book. In responding to this call, several parties have rendered valuable assistance, to whom the Committee would tender their grateful acknowledgements.

The labor of compiling has principally devolved upon the Rev. J. A. WILLIAMS, Rev. N. BURWASH, B.A., and J. B. BOUSTEAD, R. H. SAVAGE and C. W. COATES, Esqrs., who have been, from their youth, engaged in singing our Church Psalmody; and who, by their ability and persevering industry in bringing the work to maturity, have laid the Committee under lasting obligations, and they hereby tender to these gentlemen their cordial and sincere thanks.

The Committee have now the pleasure of presenting to the Church and public, a collection of Sacred Tunes and Anthems which, it is believed, will be found second to none now in use, either for purity of style or richness of harmony.

It has not been so much their purpose to present *new* music to the public as to give anew to the world many pieces hallowed by long use in the sanctuaries of the family and the Church, and endeared to myriads by their power to please, and warm the heart to praise.

Some of the pieces will, doubtless, be considered difficult, and will require a little more than ordinary perseverance to master them; but they are worth the trouble. Try them; and persevere until they are learned. They will bear singing. They are not of the wear-out kind. Many of them have been devoutly and harmoniously sung by our forefathers.

An effort has been made to correct an evil (loudly and justly complained of), namely, the *alteration*, by musical meddlers, of many of our old, well-known tunes; in consequence of which the majority of worshippers in the congregation are compelled to be silent, while they have as good a right as the choir to sing the praises of God.

Much that is called "Church Music," at the present day, is distinguished by the regularity of its cadences and the chime of its simple harmony; but it possesses no power to lay hold of our moral nature, or to inspire us to "sing with the spirit and the understanding also." An attempt has been made to exclude everything of a tame, monotonous, imbecile character; and to embody grave, touching, and enrapturing tunes, to enkindle devotion, and cause the spirit of the Christian to glow with piety.

INTRODUCTION TO THE SCIENCE OF MUSIC.

CHAPTER I.

GENERAL DIVISION

§ 1. There are three distinctions made in musical sounds; or musical sounds differ from one another in three respects, namely:

- § 2. (1) They may be *long* or *short*,
 (2) They may be *high* or *low*,
 (3) They may be *soft* or *loud*.

§ 3. From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three principal divisions of the subject, or of three different departments, one department being founded on each of the above distinctions.

§ 4. (1) That department which is founded on the first distinction is called **RHYTHM**, and relates to the *length* of sounds.

(2) That department which is founded on the second distinction is called **MELODY**, and relates to the *pitch* of sounds.

(3) That department which is founded on the third distinction is called **DYNAMICS**, and relates to the *strength* or *force* of sounds

§ 5. General view

<i>Distinctions.</i>	<i>Departments.</i>	<i>Subjects.</i>
LONG or SHORT.	RHYTHM.	LENGTH.
HIGH or LOW.	MELODY.	PITCH.
SOFT or LOUD.	DYNAMICS.	STRENGTH or FORCE.

§ 6. Each of these departments requires particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

QUESTIONS.

- How many distinctions are there in musical sounds?
 What is the first distinction? Second? Third?
 How many separate departments are there in the elementary principles of music?
 What is the first department called? Second? Third?
 On what distinction in the nature of musical sounds is **RHYTHM** founded?
Melody? **Dynamics?**

To what in the nature of musical sounds does **RHYTHM** relate?
Melody? **Dynamics?**

CHAPTER II.

PART I. RHYTHM: or

DIVISION OF TIME AND LENGTH OF SOUNDS.

§ 7. During the performance of a piece of music, *time passes away*. This must be regularly divided into equal portions.

[For illustrations of this subject, see Mason's Manual of Instruction in the Elements of Vocal Music, p. 35.]

§ 8. Those portions of time into which music is divided are called **MEASURES**.

§ 9. Measures are again divided in **PARTS OF MEASURES**.

§ 10. A measure with two parts is called **DOUBLE MEASURE**;

“ “ **THREE** “ **TRIPLE MEASURE**;

“ “ **FOUR** “ **QUADRUPLE MEASURE**;

“ “ **SIX** “ **SEXTUPLE MEASURE**.

§ 11. The parts of measures are marked by a motion of the hand This is called **BEATING TIME**.

§ 12. Double time has two motions or beats, namely: Downward beat and Upward beat.

§ 13. Triple time has three beats, namely: Downward beat, Hither beat, and Upward beat.

§ 14. Quadruple time has four beats, namely: Downward beat, Hither beat, Thither beat, and Upward beat.

§ 15. Sextuple time has six beats, namely: Downward beat, Downward beat, Hither beat, Thither beat, Upward beat, Upward beat.

§ 16. The character used for separating the measures is called a **bar**, and is made thus:

ACCENT.

§ 17. Double time is accented on the *first* part of the measure.

Triple time is accented on the *first* part of the measure.

INTRODUCTION TO THE SCIENCE OF MUSIC.

Quadruple time is accented on the *first* and *third* parts of a measure.
Sextuple time is accented on the *first* and *fourth* parts of the measure.

QUESTIONS.

What is that fact in the nature of musical sounds, from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performances? *Ans.* Correct time.

What is that which is more difficult to acquire than anything else in music? *Ans.* Correct time.

What is that in which singers are usually most deficient? *Ans.* Time.

What is that to which those who are learning to sing are usually unwilling to attend? *Ans.* Time.

What are those portions of time called into which music is divided? § 8.

What are those portions of time, smaller than measures, called? § 9.

How many parts has double measure? Triple? Quadruple? Sextuple?

How do we mark the different parts of measures in music? What is that motion of the hand called?

How many motions or beats has double measure, or double time? Triple? Quadruple? Sextuple?

What is that character called which is used for separating measures?

NOTE. Observe the difference between a *bar* and a *measure*. Do not call a *measure* a *bar*.

On which part of the measure is double time accented? Triple? Quadruple? Sextuple?

CHAPTER III

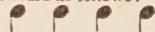
SINGING IN CONNECTION WITH BEATING TIME AND ACCENT.

§ 18. The teacher gives out a sound to the syllable *la* (a as in father or in far) at a suitable pitch, say, E or F—first line or space, Treble clef, (disregarding the octave between male and female voices,) and after repeating it frequently, calling the attention of the school to it in various ways, requires those who feel *certain* that they can make the sound right, to imitate him; afterward he requires those who think it *probable* that they can make it right, to imitate; and, finally, the whole

§ 19. The pupils are now required to beat and sing one *la* to each beat in different kinds of measure. Mind the accent.

§ 20. Beat Quadruple time, and sing one *la* to each beat.

After this has been done, the teacher may write on the black board as follows:—



He then points and says,—

The characters I have written represent the sounds we have sung; they are called notes. Notes represent the length of sounds. Made in this form, they are called *Quarter notes*, or *Quarters* (Crotchets.)

NOTE. The names Crotchets, Minims, &c., are given here, although it is strongly recommended to adhere to the more significant terms, Quarters, Halves, &c.

§ 21. A sound that continues as long as four quarters, is a whole sound. Exercise. The note representing a whole sound is made thus, \circ and is called a whole note. (Semibreve.)

§ 22. A sound that continues as long as two quarters is called a half sound Exercise.

The note representing a half sound is made thus, ρ and is called a half note. (Minim.)

§ 23. A sound that continues as long as three quarters is called Three-quarters. Exercise. The note representing this sound is a dotted half, thus: $\rho \cdot$

NOTE. Dotted a note adds one half to its length

§ 24. Beat, and sing to each part of the measure, or to each beat, two sounds. Exercise

We now sing *eighths*; the note representing an *eighth* sound is made thus, ρ and is called an Eighth note. (Quaver.)

§ 25. Beat, and sing to each part of the measure, four sounds. Exercise. We now sing sixteenths; the note representing a *sixteenth* is made thus, ρ and is called a Sixteenth. (Semiquaver.)

§ 26. The teacher may now exhibit all the notes at one view, showing their relative length, thus:



§ 27. Thirtyseconds (Demisemiquavers) ρ may also be exhibited, but it is not necessary to exercise on them.

§ 28. Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done the figure 3 is placed over or under them thus, $\rho \overset{3}{\rho} \rho$ or $\rho \underset{3}{\rho} \rho$ and they are called Triplets. Exercise on Triplets.

QUESTIONS

By what characters do we represent the length of sounds?

How many kinds of notes are there in common use? *Ans.* Five.

What kind of a note is this ρ ? (writing the note on the board)

INTRODUCTION TO THE SCIENCE OF MUSIC.

What kind of a note is this ♪? this ♪? this ♪? this ♪? this ♪? this ♪? (64)

The teacher will question, also, as to the comparative length of notes.

When three notes are sung to one part of the measure, what are they called? How marked?

CHAPTER IV.

VARIETIES OF MEASURE.

§ 29. There are different varieties of Double, Triple, Quadruple, and Sextuple time, obtained by the use of different notes on each part of the measure. Each variety of time is designated by figures, expressive of the contents of a measure, placed at the beginning of a piece of music.

§ 30. If the parts of quadruple measure are expressed by *quarters*, the measure is called *FOUR-FOUR* measure, and is thus marked:



NOTE. The characters C or C are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

§ 31. If the parts of quadruple measure are expressed by *halves*, the measure is called *FOUR-TWO* measure, and is thus marked:



§ 32. In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples:

Double Measure.	Triple Measure.	Sextuple Measure.
$\frac{2}{4}$ ♪ ♪ ♪ ♪	$\frac{3}{4}$ ♪ ♪ ♪	$\frac{6}{4}$ ♪ ♪ ♪ ♪ ♪ ♪
$\frac{2}{2}$ ♪ ♪ ♪ ♪	$\frac{3}{2}$ ♪ ♪ ♪ ♪	$\frac{6}{8}$ ♪ ♪ ♪ ♪ ♪ ♪
	$\frac{3}{8}$ ♪ ♪ ♪ ♪	

EXAMPLES

§ 33. Different kinds of notes may also occur in the same measure, as in the following examples:

QUESTIONS.

How are different varieties of measure obtained? § 29.

By what do we designate the different varieties of measure? *Ans.* By figures. What do the figures placed at the beginning of a piece of music express? *Ans.* The contents of each measure.

CHAPTER V.

RESTS.

§ 34. We are often required in music to count or beat certain parts of a measure, or a whole measure, or any number of measures, in silence. This is called *resting*, and the sign for it is called a *REST*.

§ 35. Each note has its corresponding rest, which is of equal length with the note it represents.

§ 36. EXAMPLE. Whole rest. — Half rest. — Quarter rest. — Eighth rest. — Sixteenth rest. —

The teacher exhibits the rests upon the board

§ 37. Rhythmical exercises with rests.

QUARTER RESTS.

EIGHTH RESTS.



QUESTIONS.

What is beating in silence called? What is that character called which requires us to beat in silence? How many kinds of rests are there in common use? Are those notes which are succeeded by rests to be sung shorter or longer than in other circumstances?

CHAPTER VI.

PART II. MELODY

THE SCALE.

§ 38. Musical sounds may be *high* or *low*. Hence the necessity of that department in music called *MELODY*, which treats of the pitch of sounds.

§ 39. At the foundation of Melody lies a certain series of eight sounds, which is called the *SCALE*.

§ 40. The scale may be represented by the following notes; thus,



The teacher should write the above on the board

§ 41. The sounds of the scale are known, or designated, by numerals; thus we speak of the musical sound, one, two, three, &c.

The teacher should point to the written scale by way of illustration.

§ 42. The teacher says, Listen to a sound which I will give you, and which we will consider as *one*.

§ 43. The teacher now sings one, two, to the syllable *la*, and requires the pupils to do the same.

QUESTIONS.

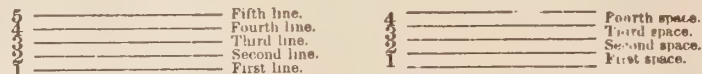
What is the second distinction made in musical sounds? What is that department called which is founded upon this distinction? Of what does Melody treat? What is that series of sounds called which lies at the foundation of Melody? How many sounds are there in the scale? How do we designate or speak of the sounds of the scale? *Ans.* By numerals.

CHAPTER VII.

STAFF, SYLLABLES, CLEFS, LETTERS, INTERVALS

§ 44. The scale is written on horizontal lines, and on the spaces between those lines. Five lines are commonly used for this purpose, which, together with the spaces, are called a *STAFF*.

EXAMPLE.



§ 45. Each line and space of the staff is called a *degree*; thus the staff contains *nine* degrees, five lines and four spaces.

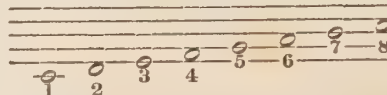
§ 46. If more than nine degrees are wanted, the spaces below or above the staff are used; also additional lines, called *ADDED LINES*.

EXAMPLE.



§ 47. The sound one we will now write upon the first added line *below* the staff; two upon the space below, three upon the first line, and so on.

EXAMPLE.



§ 48. In singing, certain syllables are applied to each of the different sounds of the scale. To *one* is applied the syllable *DO*, (pronounced doe;) to *two*, *RE*, (ray;) to *three*, *MI*, (mee;) to *four*, *FA*, (fab, a as in father;) to *five*, *SOL*, (sole;) to *six*, *LA*, (lah, a as in father;) to *seven*, *SI*, (see;) and to *eight*, *DO*, again.

The scale is now sung ascending and descending with *la*, and also with the appropriate syllables.

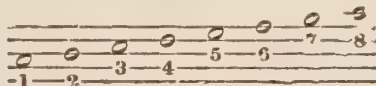
NOTE. Those teachers who use seven syllables in solmization will omit section 49, and pass to section 50.

§ 49. In singing we apply certain syllables to the sounds of the scale, as *low* lows:—To *one* we apply the syllable *FA*, (pronounced fab, a as in father;) to *two* *sol*, (sole;) to *three*, *LA*, (a as in father;) to *four*, *FA*; to *five*, *SOL*; to *six*, *LA*; to *seven*, *MI*, (mee;) and to *eight*, *FA*, again.

The scale is now sung both up and down with *la*, and also with the appropriate syllables

INTRODUCTION TO THE SCIENCE OF MUSIC

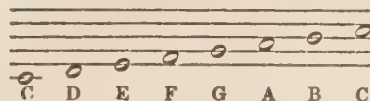
§ 50. We have written the sound *one* upon the added line below, but it is often placed upon the second space. The whole scale is then written thus:—



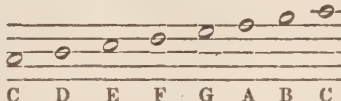
Practise as before

§ 51. The sounds of the scale are also named from the first seven letters of the alphabet, namely: A, B, C, D, E, F, and G.

EXAMPLE I.



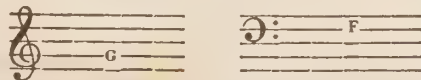
EXAMPLE II.



§ 52. When the scale is written as in the first example above, a character called the Treble Clef is used at the beginning of the staff. This is also called the G Clef, and fixes G upon the second line of the staff.

When the scale is written as in the second example above, a character called the Bass Clef is used at the beginning of the staff. This is also called the F Clef, and fixes F upon the fourth line of the staff.

EXAMPLE OF THE CLEFS.



§ 53. The distance or step from any one sound in the scale to another is called an **INTERVAL**.

§ 54. In the regular ascending and descending scales there are two kinds of intervals, namely: **WHOLE TONES** and **HALF TONES**.

§ 55. From one to two, and from two to three, are whole tones; from three to four is a half tone; from four to five, from five to six, and from six to seven, are whole tones, and from seven to eight is a half tone. Thus there are five whole tones and two semitones in the scale.

NOTE. It is very important that the pupils should become thoroughly acquainted with the scale, its numerals, letters, syllables, and intervals, before proceeding any further.

QUESTIONS.

What are those lines and spaces called on which the scale is written?
The teacher points and asks, Which line is this? Which space is this? &c.
What is each line and space of the staff called? How many degrees does the staff contain? When more than nine degrees are wanted, what is used?

The teacher should now write the scale upon the board both in the Treble and in the Bass Clef, and point as he asks the following or similar questions:—To which sound of the scale do I now point? The answer should be given by numerals. What syllable is applied to one? to two? &c. What letter is one? two? &c. What syllable is C? D? &c. What numeral is Do? Re? &c. What numeral is C? D? &c. What is the distance from any one sound of the scale to another called? *Ans.* An Interval. How many kinds of intervals are there in the scale? What are they called? How many whole tones? How many half tones? What is the interval from 1 to 2? from 2 to 3? from 3 to 4? &c.

CHAPTER VIII.

OF THE DIFFERENT SOUNDS OF THE SCALE.

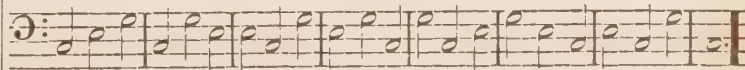
§ 56. Having become familiar with the scale in its regular progression, we must now learn to strike each sound separately, or in connection with any other sound. In order to do this, we must pay attention to each particular sound. We commence with **THREE** in connection with **ONE**.

§ 57. **THREE.** The pupils sing by syllables 1, 2, 3, and repeat **THREE** several times. After which the teacher should write lessons like the following, and require the whole to sing them.



§ 58. **FIVE.** The pupils sing 1, 2, 3, 4, 5—repeat 5. Sing 1 3 5, 1 5 3, 3 1 5, 3 5 1, 5 1 3, 5 3 1, &c. The teacher sings similar successions to the syllable *la*; the pupils determine what they are, and answer by numerals.

The teacher writes lessons like the following:—



§ 59. **EIGHT.** Sing the scale and prolong 8. Sing 1, 3, 5, 8. Sing these four sounds in the following order:—

1 3 5 8	3 1 5 8	5 1 3 3	8 1 3 5
1 3 8 5	3 1 8 5	5 1 8 3	8 1 5 3
1 5 3 8	3 5 1 8	5 3 1 8	8 3 1 5
1 5 8 3	3 5 8 1	5 3 8 1	8 3 5 1
1 8 3 5	3 8 1 5	5 8 1 3	8 5 1 3
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

The teacher writes examples with 1 3 5 6 in one and two parts

INTRODUCTION TO THE SCIENCE OF MUSIC

EXAMPLE IN TWO PARTS.

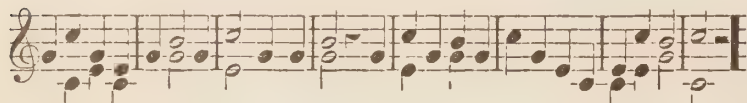


In singing the above and similar lessons, let the male and female voices be formed into separate classes, and sing each of the parts alternately.

§ 60. SEVEN. Sing the scale and prolong 7. Seven naturally leads to 8, or after 7 we naturally expect to hear 8. It is perfectly easy to sing 7 in connection with 6, or immediately succeeding to 8. In order, therefore, to strike 7 correctly, and separately, we must think of 8. This will serve as a guide to 7.

§ 61. The teacher gives out similar lessons to the following: 5 8 7 8, 3 8 7 8, 1 8 7 8, 1 3 8 7, 3 5 8 7, 1 5 8 7, 1 8 7, 3 8 7, 5 8 7, &c. Also, 1 7, 3 7, 5 7, &c.

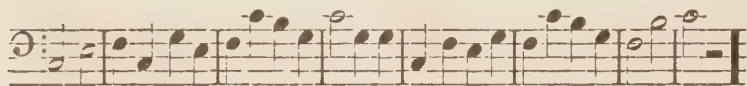
Lessons like the following may be written and sung in one or two parts



§ 62 FOUR. Sing the scale and dwell on 4. Four naturally leads to 3, as 7 does to 2. Three, therefore, is the guide to 4.

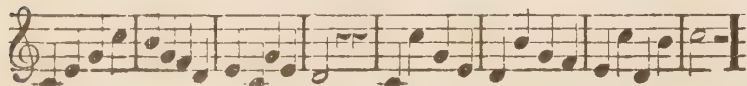
§ 63 The teacher gives out, 1 3 4, 5 3 4, 8 3 4, &c., also 1 4, 5 4, 8 4, &c.

EXAMPLE.



§ 64. Two. One or three will either of them guide to two.

EXAMPLE



§ 65. Six. Sing the scale and prolong 6. Five will guide to 6.

EXAMPLE.



NOTE. The teacher will spend more or less time upon the foregoing chapter, according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired

QUESTIONS.

When we have learned the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connection with one? *Ans.* Three. Sing one. Sing three. What sound do we take after one and three? *Ans.* Five. Sing one. Sing three. Sing five. What sound do we take next? *Ans.* Eight. (Sing as before.) What sound do we take after eight? *Ans.* Seven. What is the distance from seven to eight? To what does seven naturally lead—or what does the ear naturally expect after seven? *Ans.* Eight. If we would strike seven correctly, what must we think of as a guide to it? *Ans.* Eight. (Practise.) After one, three, five, eight, and seven, what sound do we take? *Ans.* Four. To what does four naturally lead? *Ans.* Three. What is the distance from three to four? What is the guide to four? (Practise.) After four what sound do we take? *Ans.* Two. (Question and practise.) After two what sound, &c. *Ans.* Six. (Question and practise.)

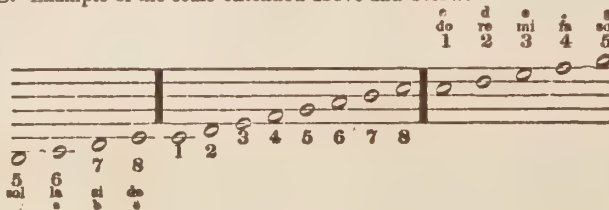
CHAPTER IX.

EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

§ 66. We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing the scale, and can extend it upward above eight; or downward, below one.

§ 67. When we sing above eight, we consider eight as one of a new scale above; and when we sing below one, we consider one as eight of a new scale, below

§ 68. Example of the scale extended above and below.



QUESTIONS.

When we sing higher than the scale, what do we consider eight? When we sing lower than the scale, what do we consider one? What letter is applied to one of the upper scale? To two? &c. What syllable? So also question with respect to the lower scale.

§ 69. The human voice is naturally divided into four classes, namely, lowest male voices, or **BASE**; highest male voices, or **TENOR**; lowest female voices, or **ALTO**; highest female voices, or **TREBLE**. Boys, before their voices change, also sing the **ALTO**.

EXAMPLE.

This is called the middle C.

Base from to

Tenor from to or

Alto from to

Treble from to

§ 70. Practise the foregoing example as follows. The Base commence with G, the lowest sound; at they are joined by the Tenor, and both proceed to

gether to Here the Alto unite, and the three parts sing together

to . On this note the Base stops and the Treble begins. The Treble

Alto, and Tenor go on to , when the Tenor stops; the Treble and Alto go

on Here the Alto stops, and the Treble goes on alone. In descending, let the ~~severa~~ parts unite on that note on which they stopped in ascending, and stop on that note on which they commenced in ascending.

§ 71. The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.

EXAMPLE.

The same sound or unison, namely: middle C is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.

§ 72. The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former. In order to prove this, let him give out the middle C as a pitch,

namely, , and require the female voices to imitate him. They will, in

almost all cases, sing an octave higher, namely, , unless they have been

already taught to distinguish between the two. To make it evident to them that they do sing an octave higher, the teacher should require them to dwell upon the

sound , while he, beginning with , sings the whole scale, ascending

INTRODUCTION TO THE SCIENCE OF MUSIC.

he has done this, they will perceive that he now sings the same sound them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

See "Manual" Appendix for the Teacher, chap. 37.

QUESTIONS.

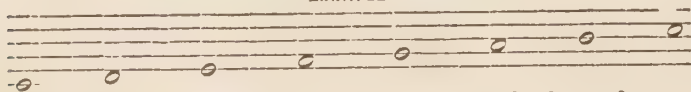
Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto? When the Treble Clef is used for Tenor, does it signify G an octave higher or lower than when used for Treble? What is the natural difference, or interval, between male and female voices?

CHAPTER X.

CHROMATIC SCALE.

§ 73. Let the teacher write the scale on the board, and review what was said in chap. vii, by asking questions similar to those found at the end of that chapter. In writing the scale, leave room between the whole tone intervals for inserting the semitones.

EXAMPLE.

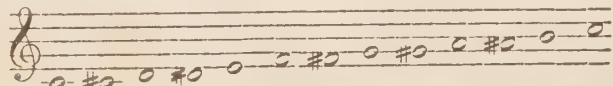


§ 74. Between any two sounds, a tone distant from each other, as from one to two, &c., another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the **CHROMATIC SCALE**.

§ 75. The semitone between any two sounds, a whole tone distant, may be obtained either by elevating the lower of the two, or by depressing the upper.

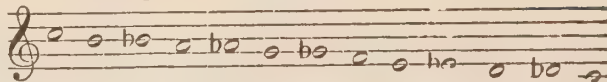
§ 76. In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus #, and is called a *sharp*. A note thus elevated is said to be *sharped*.

The teacher may now introduce the sharped notes, so as to present the following example:—



§ 77. In descending, the semitones are usually obtained by depression. The sign of depression is made thus b, and is called a *flat*. A note thus depressed is said to be *flatted*.

Exhibit the following example, in connection with the other.



§ 78. In speaking of the altered notes (sharped or flatted) by numerals, we always say, sharp one, sharp four, flat six, flat seven, &c.; but in speaking of them by letters, we say, C sharp, D sharp, E flat, B flat, &c.

§ 79. A sharped note naturally leads upward, or after a sharped note the ear naturally expects the next note above it; hence, the note above is always the guide to a sharped note.

§ 80. A flatted note naturally leads downward; hence the note below is always the guide to a flatted note.

§ 81. When a note is sharped, the syllable appropriated to it in solmization terminates in the vowel sound e—thus Do becomes when sharped, De; Rae becomes Re; Fa, Fe, &c.

§ 82. When a note is flatted, the syllable appropriated to it terminates in the vowel sound a (as in *fate*)—thus, Do becomes Da; Si Sa; La (lah) Lay, &c.

§ 83. When a sharped or flatted note is to be restored to its natural sound, the following character \natural , called a natural, is placed before it. A natural takes away the force of a flat or sharp.

QUESTIONS.

Which of the intervals of the natural scale (Diatonic) may be divided? *Ans.* The whole tones. What is that scale called which is formed wholly of semitones? In how many ways may the semitones be obtained? In ascending, how do we obtain the semitones? What is the sign of elevation called? In descending, how are the semitones obtained? What is the sign of depression called? Does a sharped note lead upward or downward? What note is the guide to a sharped note? What is the guide to sharp four? sharp two? &c. Does a flatted note lead upward or downward? What note is the guide to a flatted note? What is the guide to flat six? flat three? &c. When a note is sharped, with what vowel sound does the syllable applied to it terminate? What syllable is applied to sharp four? sharp six? &c. When a note is flatted, with what vowel sound does the syllable appropriated to it terminate? What syllable is applied to flat three? flat seven? &c. When a sharped or flatted note is to be restored, what character is used? What is the use of a natural?

CHAPTER XI

TRANSPOSITION OF THE SCALE.

§ 84. In all our exercises, hitherto, we have taken C as one of the scale, or as the key note, or tonic. When C is thus taken for one, the scale is said to be in its

natural position, the natural key being that of C. But any other letter may be taken as one of the scale; and when this is done, the scale is said to be transposed. Thus, if D be taken as one, the scale is said to be transposed to D, or to be in the key of D; if E be taken as one, the scale is said to be in E, &c.

§ 85. In the transposition of the scale, care must be taken to preserve the relative order of the tones and semitones; that is, from three to four, and from seven to eight, must always be semitones, and the rest whole tones, whatever may be the key.

KEY OF G; FIRST TRANSPOSITION BY SHARPS.

The teacher writes the scale in C, on the upper staff, on the board, and says:—

§ 86. We will now transpose the scale to G, or take five of the C scale as one of a new scale.

He writes the scale, beginning with G, on the lower staff, directly under the C scale, and then says:—

§ 87. We will now proceed to examine the G scale, and see if the semitones are right.

NOTE. In order to find out the proper interval from one sound to another, in the scale in any key, we must examine it by numerals: thus, from one to two must be a whole tone: from two to three a whole tone: from three to four a half tone, &c.: but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters: thus, from B to D is a whole tone, &c.

EXAMINATION.

Ques. What must be the interval from one to two? Ans. A tone

Ques. What is the interval from G to A? Ans. A tone.

Pointing at the same time to the letters on the C scale

Thus we see the first interval is right.

Ques. What must the interval be from two to three? Ans. A tone.

Ques. What is the interval from A to B? Ans. A tone

Pointing as before.

Ques. What must the interval be from three to four? Ans. A semitone.

Ques. What is the interval from B to C? Ans. A semitone.

Ques. What must the interval be from four to five? Ans. A tone.

Ques. What is the interval from C to D? Ans. A tone.

Ques. What must the interval be from five to six? Ans. A tone.

Ques. What is the interval from D to E? Ans. A tone.

Ques. What must the interval be from six to seven? Ans. A tone.

Ques. What is the interval from E to F? Ans. A semitone.

The teacher now observes,—Since the interval from six to seven must be a tone, and since from E to F the interval is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G. He writes a sharp before F, and pointing asks:—

Ques. What letter is seven now? Ans. F sharp.

Never allow the pupil to say F for F sharp or C, for C sharp, &c. He proceeds.

Ques. What must be the interval from seven to eight? Ans. A semitone.

Ques. What is the interval from F# to G? Ans. A semitone.

§ 88. The teacher observes, In transposing the scale to G, we have found one sharp necessary, namely, before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed once for all, at the commencement of the piece, on the letter altered. It is then called the SIGNATURE of the key. Thus one sharp, or F#, is the signature of the key of G. When there is neither flat nor sharp in the signature, it is said to be natural: it is then the signature to the key of C

§ 89. A sharp or flat in the signature affects all the notes on the letter on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ 90. The scale being now transposed, the numerals and syllables applied to it have all changed their places; but the letters remain as before, with the exception that F# is substituted for F.

§ 91. In the transposition of the scale from C to G, it is carried a fifth higher or a fourth lower. Thus, a fifth above is the same thing as a fourth below.

Explain and illustrate

QUESTIONS.

When the scale is in its natural position, what letter is one?

Where any other letter than C is taken as one, what is said of the scale?

Ans. It is transposed.

In transposing the scale, of what must we be particularly careful? Ans. The order of the intervals.

In transposing the scale to G, what sound is it necessary to alter? Ans. Four. What must we do to it? Ans. Sharp it. What does the sharp fourth become in the new key? Ans. Seven

What is the signature to the key of G? Ans. F#. Why is F# necessary in the key of G? Ans. To preserve the relative order of the intervals.

What is the signature to the key of C? Ans. Natural.

How much higher is the key of G than that of C? How much lower is the key of G than that of C?

NOTE. Tunes in the key of G, whose rhythmical construction is not too difficult, may now be introduced and practised

KEY OF D; SECOND TRANSPOSITION BY SHARPS

§ 92. The key of D is examined in connection with that of G, in the same manner as was G with that of C. A new sharp will be found necessary, namely, on C, which having been found as before, the teacher removes it to the signature, and then presents to the school the key of D with two sharps.

QUESTIONS.

In transposing the scale from G to D, what sound must we alter? Ans. Four. What must we do with it? Ans. Sharp it. What does the sharp fourth become

INTRODUCTION TO THE SCIENCE OF MUSIC

to the new key? *Ans.* Seven. What is the signature to the key of D? *Ans.* Two sharps. What letters are sharped? *Ans.* F and C. Why are these sharps necessary in the key of D? *Ans.* To preserve the proper order of tones and semitones in the scale. How much higher is the key of D than that of G? How much lower?

Tunes in the key of D may be introduced.

KEY OF A; THIRD TRANSPOSITION BY SHARPS.

§ 93. Examine the key of A with that of D; and investigate the scale by the same process as before.

Questions, after the same manner as at § 92.
Introduce tunes in A.

§ 94. It will be perceived, that if the fifth of any key, natural, or with sharps in the signature, be taken as one of a new key, a new sharp must be introduced, namely, on the fourth; which sharp fourth becomes the seventh in the new key.

KEY OF E; FOURTH TRANSPOSITION BY SHARPS.

§ 95. Examine the key of E in connection with that of A, and proceed as before.

Questions after the same manner as at § 92.—Sing tunes in E

§ 96. It is not necessary to proceed further in the transposition of the scale by sharps, as others very seldom occur.

CHAPTER XII.

KEY OF F; FIRST TRANSPOSITION BY FLATS.

§ 97. In the transposition of the scale, we have hitherto always taken *five* as one of a new key; we will now take *four* as such.

§ 98. The teacher writes the C scale on the upper staff, and the F scale (without the signature) below it, and investigates as before. It will be found that from three to four is a whole tone; and a flat must be introduced on seven, of the C scale on B, in order to preserve the relative order of tones and semitones in the new key of F.

§ 99. The teacher may explain in relation to this transposition after the same manner as at § 88.

§ 100. In the transposition of the scale from C to F, it is carried a *fourth higher*, or a *fifth lower*; thus a *fourth above* is the same as a *fifth below*.

QUESTIONS.

In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with seven? *Ans.* Flat it. What does the flat seventh become in the new key? *Ans.* Four. What letter is seven in the key of C? *Ans.* B. What letter is four in the key of F? *Ans.* B \flat . What is the signature to the key of F? *Ans.* One flat. What letter is flatted? *Ans.* B. Why is B \flat necessary in

the key of F? How much higher is the key of F than that of C? How much lower?

Tunes in F may be introduced.

KEY OF B \flat ; SECOND TRANSPOSITION BY FLATS.

§ 101. The fourth from F (B \flat) is taken as *one*, and the scale investigated as before. They will find that E, the seventh in the key of F, must be flatted.

Questions as at § 100.—Sing tunes in B \flat .

KEY OF E \flat ; THIRD TRANSPOSITION BY FLATS.

§ 102. In examining the scale in E \flat , it will be found necessary to flat A.

Questions after the same manner as at § 100.

§ 103. If the fourth of any key (natural, or with flats in the signature) be taken as one of a new key, a new flat must be introduced, namely, on the seventh; which flat seventh becomes four in the new key.

Introduce tunes in B \flat .

KEY OF A \flat ; FOURTH TRANSPOSITION BY FLATS.

§ 104. In examining the scale in A \flat , it will be found necessary to flat D.

Questions after the same manner as at § 100.—Sing in A \flat

§ 105. Further transposition by flats is unnecessary. Others, however, may be exhibited and explained, if the teacher thinks proper.

For further remarks and illustrations, see "Manual."

CHAPTER XIII.

MODULATION INTO RELATIVE KEYS.

§ 106. Preparatory exercises.

1. The scholars sing the C scale; then assume *two* as one of another scale, which they also sing through; then three; then four, and so on. A scale is formed upon each, as far as the voice extends.

2. They take eight, seven, six, &c., as five, and complete the scale, ascending and descending.

3. Similar exercises should be practised, until the scholars can immediately take any sound which is given them, and consider it as any other sound, and from that form the scale, upward or downward.

§ 107. When, in a piece of music, the scale is transposed, such change is called MODULATION.

FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G

§ 108. What is the signature to the key of C?
What is the signature to the key of G?

What is F in the G scale? *Ans.* Seven.

To what does F# lead? *Ans.* To G.

§ 109. F# is the NOTE OF MODULATION from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS. What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

§ 110. When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

§ 111. When a modulation occurs from C to G, C appears no longer as one; but, according to the G scale, as four; A as two; D as five &c.

EXAMPLE.



§ 112. RULE 1. If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on the last.

See the above example, where the second note on D is changed to five.

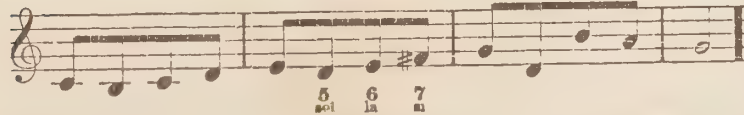
§ 113. RULE 2. If two notes, on the same degree, precede the note of modulation, the change should be made on a note somewhat longer than the rest.

EXAMPLE.



§ 114. RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

EXAMPLE.



NOTE The teacher will be able to point out numerous examples, as they occur in almost every source of music.

SECOND MODULATION, OR FROM C TO F.

§ 115. What is the signature to the key of C? What is the signature to the key of F?

What is Bb in the F scale? *Ans.* Four

§ 116. Bb is the NOTE OF MODULATION, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS. What is the note of modulation from C to F? From F to Bb? From G to C? &c.

§ 117. See § 110.

§ 118. When a modulation occurs from C to F, C appears no longer as one; but, according to the F scale, as five, D as six, &c.

EXAMPLE.



§ 119. Rules the same as at § 112, 113, 114.

§ 120. These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the "Manual."

§ 121. In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts, should adopt the solmization of the new key.

QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? *Ans.* From one to five. What the next? *Ans.* From one to four.

When modulations occur, what must be done with the syllables? *Ans.* Changed according to the new key.

CHAPTER XIV.

MINOR SCALE

§ 122. Hitherto we have sung *semitones* between three and four, and between seven and eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural, but artificial, in which the *semitones* are differently placed

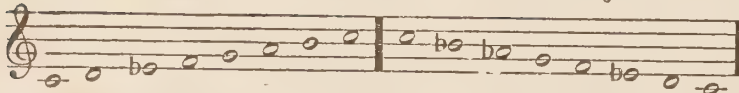
INTRODUCTION TO THE SCIENCE OF MUSIC

EXAMPLE.

Minor Scale.

Ascending.

Descending.



§ 123. The teacher should sing the Minor scale slowly, carefully, and repeatedly, until the pupils can tell him what sound he flats in ascending, and what sounds he flats in descending; and where the semitones occur.

§ 124. In ascending (Minor scale) the *third* is flatted; in descending, the *seventh*, *sixth*, and *third* are flatted.

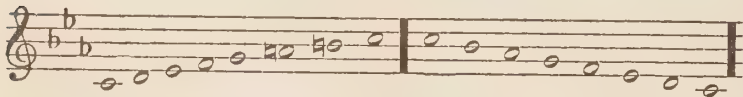
§ 125. In ascending (Minor scale) the semitones occur between two and three, and seven and eight; in descending, between six and five, and three and two.

§ 126. This scale is called the **MINOR SCALE** or **MODE**, (by the Germans *moll*, soft,) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the **MAJOR SCALE**, or **MODE**, (by the Germans, *dur*, hard.)

See "Manual," † 449.

§ 127. Instead of marking the flatted sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signature.

EXAMPLE.



§ 128. As six and seven are not flatted in ascending, we are now obliged to alter these two sounds from the signature, by the sign of elevation; in this case a natural.

§ 129. It will be perceived that E \flat Major has the same signature as C Minor, namely, three flats.

§ 130. Every Minor scale has the same signature as the Major scale, which is based on its third. Hence these two are said to be related. C Minor is the *relative Minor* of E \flat Major; and E \flat Major is the *relative Major* of C Minor.

§ 131. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable Do is applied to E \flat in both cases, although it is *one* in the Major, and *three* in the Minor mode.

§ 132. If the signature is three flats, the music may be either in E \flat Major, or C Minor. In which of the two it is, however, can only be known by an examina-

tion of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

§ 133. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters. Some of the most common Minor modes should be written upon the board, examined, and practised.

QUESTIONS

In the ascending Minor scale, what sound is flatted?

In descending?

In the ascending Minor scale, where is the first semitone?

Ans. Between two and three. Where the second?

In descending, where is the first semitone found?

Ans. Between six and five. Where the second?

What two sounds of the ascending Minor scale must be altered from the signature? *Ans.* Six and seven. What must be done to them? *Ans.* They must each be raised a semitone.

What is the relative Major scale to C Minor? To D? To E? &c.

What is the relative Minor scale to C Major? To G? To D? &c.

What syllable is applied to one in the Major mode? In the Minor? &c.

Which mode is the most common, Major or Minor? *Ans.* Major.

Which is the most brilliant or lively? Which is the most mournful? Which best expresses joy or praise? Which best expresses sorrow, grief, penitence?

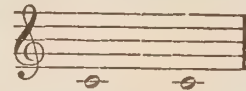
CHAPTER XV.

INTERVALS.

§ 134. We have hitherto spoken of the intervals of a tone and semitone, but there are also other intervals, namely, seconds, thirds, fourths, fifths, &c.

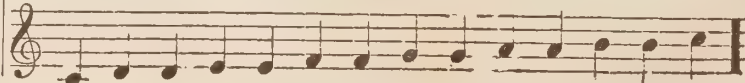
EXAMPLES.

1. Unison.

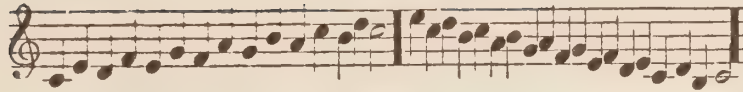


NOTE Although the unison is not strictly an interval, yet, in the theory of music, it is spoken of and treated as one

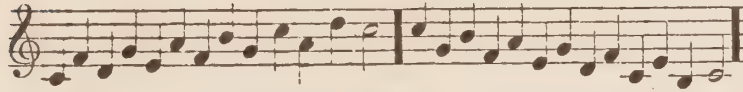
2. Seconds.



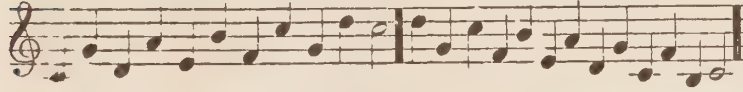
3. *Thirds.*



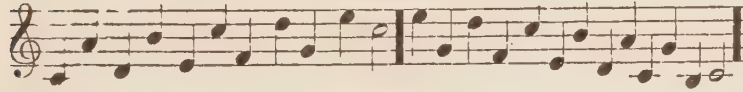
4. *Fourths.*



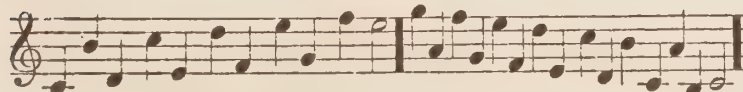
5. *Fifths.*



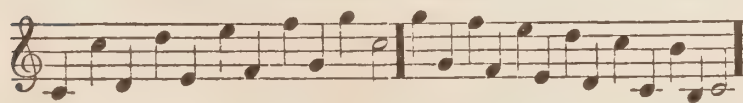
6. *Sixths.*



7. *Sevenths.*



8. *Eighths, or Octaves.*



N. B. Practise all the above.

QUESTIONS. What is the interval from one to two called? From two to three? &c. From one to three? &c. From one to four? &c., &c.

§ 135. Major and Minor intervals.

SECONDS. A second, including a *semitone*, is called a **MINOR second**: a second, including a whole *tone*, is called a **MAJOR second**.

NOTE. The teacher writes the scale on the board, points, and questions.

What is the second from C to D? *Ans.* Major. From D to E? *Ans.* Major. From E to F? *Ans.* Minor, &c.

THIRDS. An interval, including a *tone* and a *semitone*, is called a **MINOR third**: one including *two tones* is called a **MAJOR third**. Questions as before.

FOURTHS. An interval, including *two tones* and a *semitone*, is called a **PERFECT fourth**: one including *three tones*, a **SHARP fourth**. Questions as before.

FIFTHS. An interval, including *two tones* and *two semitones*, is called a **FLAT fifth**: one including *three tones* and a *semitone*, a **PERFECT fifth**. Illustrations and questions.

SIXTHS. An interval of *three tones* and *two semitones* is called a **MINOR sixth**: one of *four tones* and a *semitone*, a **MAJOR sixth**. Questions, &c.

SEVENTHS. An interval of *four tones* and *two semitones* is called a **FLAT or MINOR seventh**: one of *five tones* and a *semitone*, a **SHARP or MAJOR seventh**. Questions.

OCTAVES. All the octaves are equal, including *five tones* and *two semitones*.

§ 136. If the lower note of any *Minor* interval be depressed, or the upper one elevated, the interval becomes *Major*.

§ 137. If the lower note of any *Major* interval be elevated, or the upper one depressed, the interval becomes *Minor*.

§ 138. If the lower note of any *Major* interval be depressed, or the upper note elevated, there arises a **SUPERFLUOUS or EXTREME SHARP interval**.

§ 139. If the lower note of any *Minor* interval be elevated, or the upper note depressed, there arises a **DIMINISHED, or EXTREME FLAT interval**.

For further examples and illustrations, see "Manual"

CHAPTER XVI

PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ 140. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called **PASSING NOTES**.

§ 141. When passing notes *follow* the essential notes, they are called **AFTER NOTES**.

§ 142. When passing notes *precede* the essential notes, they are called **APPOGIATURES**.

EXAMPLE.

	After notes	Appogiatures
Written		
Performed.		

§ 143. *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a **SYNCOATED NOTE**.

§ 144. *Pause.* When a note is to be prolonged beyond its usual time, a character called a **PAUSE** is placed over or under it. Example: ♪.

§ 145. *Staccato.* When singing is performed in a short, pointed, and articulate manner, it is said to be **STACCATO**.



§ 146. *Legato.* When singing is performed in a smooth, gliding manner, it is said to be **LEGATO**.

NOTE. The distinction between *Staccato* and *Legato* is very important, and should be well and tactically understood.

§ 147. *Tie.* A character called a **TIE** is used to show how many notes are to be sung to one syllable. The same character is often used to denote *Legato* style. Example: —

§ 148. *Repeat.* Dots across the staff require the repetition of certain parts of the piece.

EXAMPLE.



Questions on this chapter.

CHAPTER XVII

PART III. DYNAMICS.

§ 149. Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called **DYNAMICS**, which treats of the *force* or *strength* of sounds.

§ 150. A sound, be it loud or soft, must still be of a good quality. It must never be so soft or so loud, as to injure the quality of tone.

DYNAMIC DEGREES.

§ 151. *MEZZO.* A sound produced by the ordinary exertion of the organs is a *medium* or *middle* sound; it is called **MEZZO**, and is marked *M*.

§ 152. *PIANO.* A sound produced by some restraint of the organs is a soft sound; it is called **PIANO**, (pronounced *peano*;) and is marked *P*.

§ 153. *FORTE.* A sound produced by a strong or full exertion of the organs is a loud sound; it is called **FORTE**, and is marked *F*.

§ 154. *Mezzo, Piano, and Forte* are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

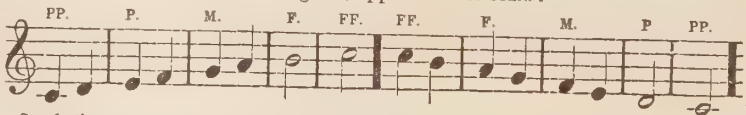
§ 155. Applications of the three principal Dynamic degrees to the scale.



§ 156. *PIANISSIMO.* If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called **PIANISSIMO**, (pronounced *peanissimo*;) and is marked *PP*.

§ 157. *FORTISSIMO.* If a sound is delivered with a still greater exertion of the organs than is required for *Forte*, but not so loud as to degenerate into a scream, it is called **FORTISSIMO**, and is marked *FF*.

§ 158. The five Dynamic degrees, applied to the scale:



See further exercises, &c., in "Manual."

CHAPTER XVIII

DYNAMIC TONES.

§ 159. *ORGAN TONE.* A tone which is commenced, continued, and ended with an equal degree of force, is called an **ORGAN TONE**.

NOTE. The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired the pupil should not attempt any other Dynamic tone.

§ 160. *CRESCENDO.* A tone commencing soft and increasing to loud is called a **CRESCENDO TONE**; and is marked *cres.* or < .

§ 161. *DIMINUENDO.* A tone commencing loud and gradually diminishing to soft is called a **DIMINUENDO TONE**, and is marked *dim.* or > .

§ 162. *SWELL.* A tone consisting of a union of *Crescendo* and *Diminuendo* is called a **SWELLING TONE**, or a **SWELL**. It is marked < > .

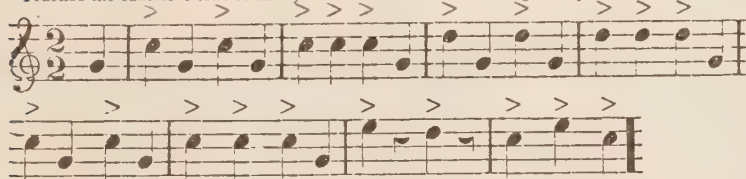
§ 163. *Crescendo, Diminuendo, and Swell*, are not only applied to individual tones, but also to passages in music.

Sing the scale in *Crescendo, Diminuendo, and Swelling tones*.

§ 164. **PRESSURE TONE.** If a single short sound is sung with a very sudden, forcible *Crescendo*, or *Swell*, there arises the **PRESSURE TONE**—marked < or >. It is often applied to *sustained* passages.

§ 165. **EXPLOSIVE TONE.** A single short sound which is struck suddenly, with very great force, and instantly diminished, is called an **EXPLOSIVE TONE**. It is marked > or *fz.* (*forzando*), or *sf.* (*sforzando*.)

Practise the explosive tone to the syllable *Hah*, as in the following example.



The practice of this tone is calculated to give great power and strength to the voice.

§ 166. **EXPRESSION.** The proper application of Dynamics to music constitutes essentially that which is usually called **EXPRESSION**. Dynamics should be much practised; no other exercises have such a powerful tendency to bring out, strengthen, and improve the voice.

See "Manual," for more particular instructions.

CHAPTER XIX.

EXPRESSION OF WORDS, IN CONNECTION WITH SOUNDS, AND MISCELLANEOUS DIRECTIONS.

§ 167. Besides the Dynamic designations of the last chapter, vocal expression depends essentially on Articulation, Accent, Pause, and Emphasis.

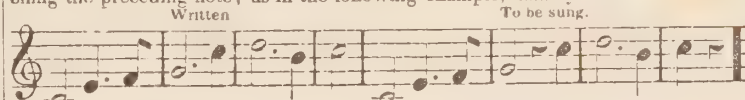
§ 168. **VOWEL SOUNDS.** The vowel sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the end of a sound; not the least change should be allowed in the position of the lips, teeth, tongue, or throat; nor indeed of the head or body.

§ 169. **CONSONANTS.** Articulation is almost entirely dependant on the consonants. These should, therefore, receive very particular attention, and be delivered or articulated very quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants is a principal cause of indistinctness in singing.

§ 170. **ACCENT.** Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ 171. **PAUSE.** Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause

in the time, the computation of which should be regularly carried on, but by shortening the preceding note; as in the following example, namely:—



Joy to the world—the Lord is come! Joy to the world—the Lord is come!

§ 172. **EMPHASIS.** Emphatic words should be given with a greater or less degree of the explosive tone, (*sf.*) without reference to rhythmical accent. In common psalmody its application is often very difficult, from a want of a proper adaptation of the poetry to the music, or appropriateness of one to the other. The effect of Emphasis may often be increased by a momentary pause.

§ 173. **OPENING OF THE MOUTH.** The mouth should, in general, be so far opened as to admit the end of the fore finger freely between the teeth. Singers do not usually open their mouths sufficiently wide to give a free and full passage to the sound.

§ 174. **TAKING BREATH.** (1) In taking breath make as little noise as possible.

(2) Let it be done quickly, and without any change in the position of the mouth.

(3) Never breathe between the different syllables of the same word.

(4) When several notes come together, to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun, or the preposition and its noun, should not be separated by taking breath.

(6) The practice of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fz.*) will greatly assist in acquiring the art of taking breath.

§ 175. **QUALITY OF TONE.** The most essential qualities of a good tone are *purity, fullness, firmness, and certainty.*

(1) A tone is **PURE**, or clear, when no extraneous sound mixes with it; **IMPURE**, when something like a hissing, screaming, or huskiness is heard. Impurity is usually produced by an improper position of the mouth.

(2) A tone is **FULL**, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is **FAINT**, when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is **FIRM** and **CERTAIN**, which, being correctly given, is held steadily, without change; and which seems to be perfectly under the control of the performer. Hence the following are faults, namely:—

(1) Striking below the proper sound and sliding up to it, as from *five* to *eight*, &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position until the sound ceases.

EXPLANATION OF MUSICAL TERMS

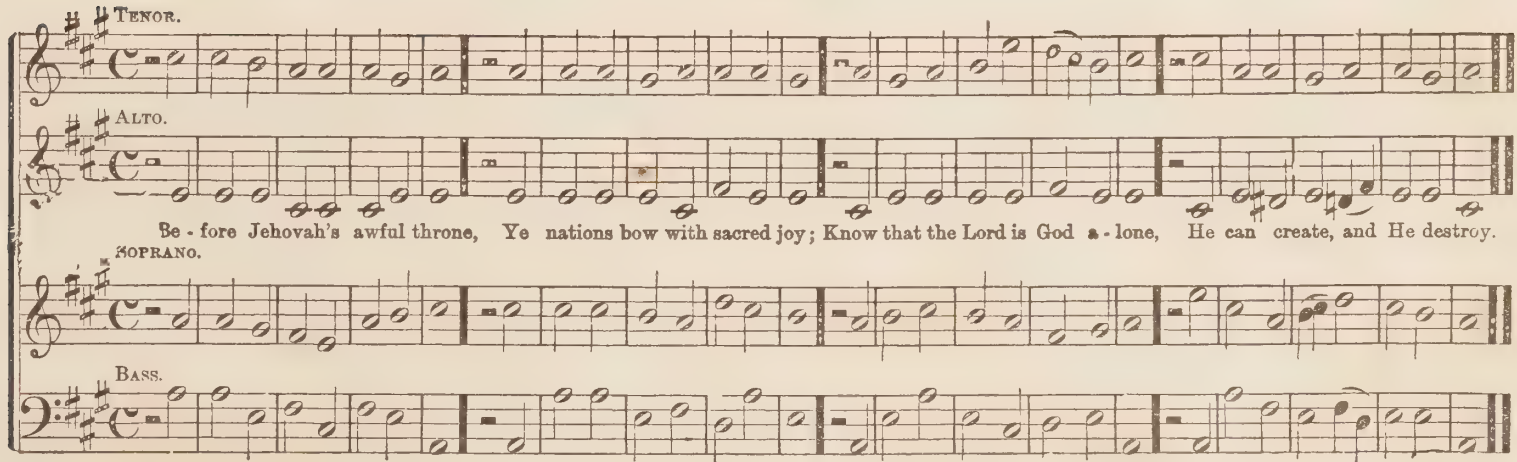
- Adagio* (or *Ado.*) signifies the slowest time.
- Ad libitum*, at pleasure.
- Affettuoso*, in a style of execution adapted to express affection, tenderness, supplication, and deep emotion.
- Allegro*, a brisk and sprightly movement.
- Allegretto*, less quick than *Allegro*.
- Alto*, Counter, or high Tenor.
- Amoroso*, in a soft and delicate style.
- Andante*, with distinctness. As a mark of time, it implies a medium between the *Adagio* and *Allegro* movements.
- Andantino*, quicker than *Andante*.
- Anthem*, a musical composition set to sacred prose.
- A tempo*, in time.
- Bass*, the lowest part in harmony.
- Bis*, this term denotes a repetition of a passage in music.
- Cantabile*, elegant, graceful, melodious.
- Canto*, song; or, in choral compositions, the leading melody.
- Chorus*, a composition or passage designed for a full choir.
- Chromatic*, a term given to accidental semitones.
- Con furia*, with boldness.
- Crescendo*. *Cres.*, or \curvearrowright , with an increasing sound.
- Con spirito*, with spirit.
- Da Capo*, or *D. C.*, close with the first strain.
- Diminuendo*, *Dim.*, or \curvearrowleft , with a decreasing sound.
- Dirge*, a piece composed for funeral occasions.
- Divoto*, in a solemn and devout manner.
- Duetto*, or *Duet*, music consisting of two parts.
- Dolce*, sweetness, softness, gentleness, &c.
- Espressivo*, with expression.
- For.te*, strong and full.
- Fortissimo*, very loud.
- Fugue*, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of tune.
- Forzando*, [or *fz.*] the notes over which it is placed are to be boldly struck with strong emphasis.
- Giusto*, in an equal, steady, and just time.
- Grave*, *Gravemente*, deep emotion.
- Grazioso*, graceful; a smooth and gentle style of execution, approaching to *piano*.
- Harmony*, an agreeable combination of musical sounds, or different melodies, performed at the same time.
- Interlude*, an instrumental passage introduced between two vocal passages.
- Interval*, the distance between any two sounds.
- Largo*, somewhat quicker than *Grave*.
- Larghetto*, not so slow as *Largo*.
- Legato*, signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.
- Lento*, *Lentamente*, slow.
- Melody*, an agreeable succession of sounds.
- Mezza voce*, with a medium fulness of tone.
- Mezza*, half, middle, mean.
- Moderate*, between *Andante* and *Allegro*.
- Oratorio*, a species of musical drama, consisting of airs, recitatives, duets, trios, choruses, &c.
- Overture*, in dramatic music, is an instrumental strain, which serves as an introduction.
- Orchestra*, the place or band of musical performances.
- Pastorale*, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing tender, and delicate.
- Piano*, or *Pia*, soft.
- Pianissimo*, *Pianiss.*, or *PP.*, very soft.
- Pomposo*, grand, dignified.
- Presto*, quick.
- Prestissimo*, very quick.
- Quartetto*, a composition consisting of parts, each of which occasionally takes the leading melody.
- Quintetto*, music composed in five parts, each of which occasionally takes the leading melody.
- Recitative*, a sort of style resembling speaking.
- Ritornello*, full.
- Sempre*, throughout; as *sempre piano*, soft throughout.
- Soprano*, the treble or higher voice part.
- Sostenuto*, sustaining the sounds to the utmost of their nominal length.
- Staccato*, the opposite to *Legato*, requiring a steady, articulate, and distinct style of performance.
- Siciliano*, a composition written in measure of 6-8 or 6-6, to be performed in a slow and graceful manner.
- Soave*, agreeable, pleasing.
- Soto Voce Dolce*, with a sweetness of tone.
- Spiritoso*, with spirit.
- Solo*, a composition designed for a single voice or instrument. Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.
- Subito*, quick.
- Symphony*, a passage to be executed by instruments, while the vocal performers are silent.
- Tempo*, time.
- Tasto Solo*, denotes that the movement should be with no other chords than unisons and octaves.
- Trio*, a composition for three voices.
- Tutti*, all, all together.
- Veloce*, quick.
- Vigoroso*, with energy.
- Verse*, one voice to a part.
- Vivace*, in a brisk and lively manner.
- Volti*, turn over.

THE CANADIAN CHURCH HARMONIST.

HYMN 540.

Old Hundred. L. M.

LUTHER.



TENOR.

ALTO.

Be - fore Jehovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a - lone, He can create, and He destroy.

SOPRANO.

BASS.

Daisy Hill. L. M.

FAWCETT.

Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise: His na - ture and his

This system contains the first four staves of music. The top staff is the vocal line, the second is the organ accompaniment, the third is the vocal line with lyrics, and the fourth is the organ accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

works in - vite To make this du - ty our de - light, To make this du - - ty our de - light.

This system contains the next four staves of music. The top staff is the organ accompaniment, the second is the vocal line with lyrics, the third is the vocal line with lyrics, and the fourth is the organ accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics markings *p* and *f* are present.

Organ. Voice

I Come, Sa - viour, Je - sus, from a - - bove! - As - sist me with thy heav'n - ly grace ;

Emp - ty my heart of earth - ly love, And for thy - self pre - pare the place.

Hannathon. L. M.

1 Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise :

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a simple, homophonic style with quarter and eighth notes. The lyrics are printed below the second staff.

His na - ture and his works in - vite. To make this du - - ty our de - light.

The second system of the musical score also consists of four staves in the same key and time signature as the first. The lyrics are printed below the second staff. The musical notation continues with similar rhythmic patterns.

1 Thou Lamb of God, thou Prince of Peace, For thee my thirst - y soul doth pine ;

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The music is written in a simple, hymn-like style with quarter and eighth notes.

My long - ing heart im - plores thy grace ; O make me in thy like - ness shine !

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The music is written in a simple, hymn-like style with quarter and eighth notes.

Wareham. L. M.

W KNAPP. 1750

O Thou dear suffer - ing Son of God, How doth thy heart to sin - ners move!

Help me to catch thy pre cious blood; Help me to taste thy dy - ing love

Glo - ry to God, whose sove - reign grace Hath an - i - ma - ted sense - less stones ;

Call'd us to stand be - fore his face, And raised us in - - to A - braham's sons !

Atlantic. L. M.

GEORGE OATES

How do thy mer - cies close me round! For ev - - er be thy name a - dored ;

I blush in all things to a - bound : The ser - - vant is a - bove his Lord !

God of my life, through all my days, My grate - ful powers shall sound thy praise ;

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat and a 2/2 time signature. The bottom staff is a bass clef with a key signature of one flat and a 2/2 time signature.

My song shall wake with ope - ning light, And cheer the dark and si - lent night

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat and a 2/2 time signature. The bottom staff is a bass clef with a key signature of one flat and a 2/2 time signature.

Rothweil. L. M.*

1 E - ter - nal depth of love di - vine, In Je - sus. God with us, dis - play'd ; How bright thy beam - ing

glo - ries shine ! How wide thy heal - ing streams are spread ! How wide thy heal - ing streams are spread !

* The first four notes of *both parts* may be sung in unison.

The great Arch-an - gel's trump shall sound. While twice ten thou - sand thun - ders roar, Tear up the

This system contains the first four staves of music. The first staff is the vocal line, followed by a piano accompaniment consisting of a treble and a bass staff. The lyrics are written below the vocal staff.

graves, and cleave the ground, And make the gree - dy,* And make the gree - dy sea re - store.

This system contains the next four staves of music, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff.

* When two syllables are appropriated to this bar, as above, it should be sung with two minims. When it has but one syllable, as in all the other verses of this hymn, except the last, it should be sung as one semibreve.

Rockingham. L. M.

Dr. E. MILLER. 1780.

The first system of the hymn consists of four staves. The top staff is the vocal line in treble clef with a key signature of one flat and a 3/2 time signature. The second staff contains the lyrics: "The moru - ing flowers dis - play their sweets, And gay their silk - en leaves un - fold,". The third and fourth staves are accompaniment staves, with the third in treble clef and the fourth in bass clef.

The second system of the hymn consists of four staves. The top staff is the vocal line in treble clef. The second staff contains the lyrics: "As care - less of the noon - tide heats, As fear - less of the even - ing cold." The third and fourth staves are accompaniment staves, with the third in treble clef and the fourth in bass clef.

p

God of my life, through all my days, My grate-ful powers shall sound thy praise; My song shall wake with

p

Organ.

Detailed description: This system contains the first four staves of music. The top staff is a treble clef with a key signature of one flat and a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. Dynamics include a piano (*p*) marking at the beginning and another *p* marking above the organ part.

f

ope - ning light, And cheer the dark and si - lent night, And cheer the dark and si - lent night.

f

Voice

Detailed description: This system contains the next four staves of music. The top staff is a treble clef with rests. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. Dynamics include a forte (*f*) marking above the first staff and another *f* marking above the organ part.

Glastonbury. L. M.

First system of the musical score, featuring four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: "Come, Sa - viour, Je - sus, from a - bove! As - sist me with thy heaven - ly grace; Emp - ty..... my". The music is in 2/4 time with a key signature of one flat. The piano part includes a *p* dynamic marking.

Second system of the musical score, continuing from the first. It features four staves. The lyrics are: "heart of earth - - ly love, And for.... thy - self..... pre - pare the place." The music continues in 2/4 time with a key signature of one flat. The piano part includes a *f* dynamic marking. The word "Organ." is written below the bottom staff.

The morn - ing flow'rs dis - play their sweets, And gay their sil - ken leaves un - fold,

This system contains the first four staves of the musical score. The top staff is the vocal line in G major, 2/4 time. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in G major, 2/4 time. The fourth staff is the bass line in G major, 2/4 time. The lyrics are: "The morn - ing flow'rs dis - play their sweets, And gay their sil - ken leaves un - fold,"

As care - less of the noon - tide heats, As fear - less of the eve - ning cold.

This system contains the next four staves of the musical score. The top staff is the vocal line in G major, 2/4 time, with dynamics *p* and *f*. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in G major, 2/4 time. The fourth staff is the bass line in G major, 2/4 time. The lyrics are: "As care - less of the noon - tide heats, As fear - less of the eve - ning cold."

A musical score for the first system of the hymn. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "Au - thor of faith, e ter - nal Word, Whose Spi - rit breathes the ac - tive flame ;".

Au - thor of faith, e ter - nal Word, Whose Spi - rit breathes the ac - tive flame ;

A musical score for the second system of the hymn. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "Faith, like its Fin - ish - er and Lord, To - day as yes - ter - day the same.".

Faith, like its Fin - ish - er and Lord, To - day as yes - ter - day the same.

When, gra-cious Lord, when shall it be, That I shall find my all in thee? The ful-ness of thy prom-ise prove;

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal staff. The music is in the key of D major (one sharp) and common time (C). The tempo is marked 'L. M.' (Lento Moderato). The lyrics are: "When, gra-cious Lord, when shall it be, That I shall find my all in thee? The ful-ness of thy prom-ise prove;"

The seal of thine e - ter - nal love, The seal of thine e - ter - nal love.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal staff. The music is in the key of D major (one sharp) and common time (C). The tempo is marked 'L. M.' (Lento Moderato). The lyrics are: "The seal of thine e - ter - nal love, The seal of thine e - ter - nal love." The first measure of the vocal line in this system is marked with a piano (*p*) dynamic, and the second measure is marked with a forte (*f*) dynamic.

Thou Man of griefs, re - mem - ber me, Who nev - er canst thy - self for - get, Thy last mys -

p

p

Detailed description: This system contains the first two staves of the hymn. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is an alto clef with the same key signature and time signature. The lyrics are written below the second staff. The music consists of quarter and eighth notes, with some rests. A dynamic marking of *p* (piano) appears at the end of the first phrase in both staves.

- te - rious a - go - ny, Thy faint - ing pangs, and blood - y sweat, Thy faint - ing pangs, and blood - y sweat:

cres

f

3

Detailed description: This system contains the second two staves of the hymn. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is an alto clef with the same key signature and time signature. The lyrics are written below the second staff. The music continues with quarter and eighth notes. A dynamic marking of *cres* (crescendo) is placed above the first staff, and *f* (forte) is placed above the second staff. A triplet of eighth notes is marked with a '3' in the second staff. The system concludes with a double bar line.

E - ter - nal Source of eve - ry joy, Well may thy praise our lips em - ploy,

While in thy tem - ple we ap - pear, Whose good - ness crowns the cir - cling year.

Morning Hymn. L. M.

BARTHELEMON.

A - wake, my soul, and with the sun Thy dai - ly stage of du - ty run :

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The second staff is a vocal line with lyrics. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is in a simple, hymn-like style with a steady rhythm.

Shake of dull sloth, and ear - ly rise, To pay thy morn - ing sa - - eri - fice.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are: "Shake of dull sloth, and ear - ly rise, To pay thy morn - ing sa - - eri - fice." The musical notation follows the same format as the first system, with a treble clef, three sharps, and common time.

Evening Hymn. L. M.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/2. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp and a time signature of 4/2. The fourth staff is a bass clef with a key signature of one sharp and a time signature of 4/2. The lyrics for the first system are: "Glo - ry to thee, my God, this night, For all the bless - ings of the light :

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp and a time signature of 4/2. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp and a time signature of 4/2. The fourth staff is a bass clef with a key signature of one sharp and a time signature of 4/2. The lyrics for the second system are: "Keep me, oh keep me, King of kings, Be - neath thine own ai - - migh - ty wings !

God of my life, thro' all my days, My grate - ful pow'rs shall sound thy praise ;

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is an alto clef with a key signature of one flat and a 3/2 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/2 time signature. The music is in common meter (3/2 time).

p My song shall wake with open - ing light, *f* And cheer the dark, And cheer the dark and si - lent night.

The second system of the musical score consists of four staves. The top staff begins with a piano (*p*) dynamic marking and contains rests for the first six measures, followed by a forte (*f*) dynamic marking and musical notation for the remaining measures. The second staff is a vocal line with lyrics. The third staff is an alto clef with a key signature of one flat and a 3/2 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/2 time signature. The music is in common meter (3/2 time).

Angel's Song. L. M.

The Saints who die of Christ pos - sest, En - ter in - to im me - diate rest;

This system contains the first four staves of the musical score. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The lyrics are written below the vocal staff.

For them no fur - ther test re - mains, Of purg - ing fires, and tor - turing pains.

This system contains the next four staves of the musical score, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff.

Wakefield. L. M.

J. STANLEY.

Where - with, O God, shall I draw near, And bow my - self be - fore thy face ?

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal staff.

How in thy pur - er eyes ap - pear? What shall I bring to gain thy grace?

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are written below the vocal staff.

My soul, thro' my Re - deem - er's care, Saved from the sec - ond death I feel,

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The lyrics are written below the second vocal line. The music is in 3/2 time and G major.

My eyes from tears of dark de - spair, My feet from fall - - ing in - to hell.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are written below the second vocal line. The music continues in 3/2 time and G major.

Nottaway. L. M.

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise : Let the Re - deem-er's

name be sung, Thro' eve-ry land, by eve - ry tongue, Thro' eve - ry land by eve - ry tongue.

The image shows a musical score for the hymn 'Nottaway'. It consists of two systems of four staves each. The first system contains the first line of the hymn, and the second system contains the second line. The music is written in a key with three sharps (F#, C#, G#) and a 2/2 time signature. The lyrics are printed below the vocal staves. The score includes various musical notations such as notes, rests, and bar lines.

I thirst, thou wound - ed Lamb of God, To wash me in . . . thy cleaus - ing blood ;

This system contains the first four staves of the hymn. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal line. The music is in 3/2 time and G minor.

To dwell . . . with - in thy wounds : then pain Is sweet, and life or death is gain.

This system contains the next four staves of the hymn. It includes dynamic markings *p* (piano) and *f* (forte). The lyrics are written below the vocal line. The music continues in 3/2 time and G minor.

First system of musical notation, including treble and bass staves with a 3/4 time signature and a key signature of one sharp (F#).

Glo - ry to thee, my God, this night, for all the bless - ings of the light: Keep me, O keep me, King of kings,

Second system of musical notation, including treble and bass staves with a 3/4 time signature and a key signature of one sharp (F#).

Third system of musical notation, including treble and bass staves with a 3/4 time signature and a key signature of one sharp (F#).

Be - neath thine own al - migh - ty wing, Keep me, O keep me, King of kings, Beneath thine own Almighty wings, Beneath thine own, &c.

Fourth system of musical notation, including treble and bass staves with a 3/4 time signature and a key signature of one sharp (F#).

Hap - py the man that finds the grace, The bles-sing of God's cho - sen race, The wis-dom
 com - ing from a - bove, The faith that sweetly works by love, The faith that sweetly works by love.
 The faith that sweetly works by love

The musical score consists of two systems of four staves each. The first system contains the first two lines of the hymn, and the second system contains the remaining two lines. The music is written in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are printed below the vocal staves, with some words underlined or grouped by slurs to indicate phrasing. The final line of the hymn, 'The faith that sweetly works by love', is repeated at the bottom of the page.

Loughborough. L. M.

E - ter - nal depth of love di - vine, In Je - sus, God with us, dis - play'd; How bright thy

beam - ing glo - ries shine! *p* How wide thy heal - ing streams are spread! *f* How wide thy heal - ing streams are spread!

Great God, at - tend, while Si - on sings The joy that from thy presence springs, The joy that from thy presence springs:

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The music is in the key of A major and 2/2 time. The lyrics are: "Great God, at - tend, while Si - on sings The joy that from thy presence springs, The joy that from thy presence springs:"

To spend one day with thee on earth, Ex - ceeds a thou - sand days of mirth, Exceeds a thou - sand days of mirth.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The music is in the key of A major and 2/2 time. The lyrics are: "To spend one day with thee on earth, Ex - ceeds a thou - sand days of mirth, Exceeds a thou - sand days of mirth."

The Lord is King, and earth sub-mits, - How-e'er im - pa - - tient, to... his sway ; Between the Cher - u -

This system contains the first four staves of the musical score. The top staff is the vocal melody in G major, 3/4 time. The second staff is the vocal accompaniment. The third and fourth staves are the organ accompaniment. The lyrics are written below the vocal staves.

bin he sits, And makes his rest-less foes... o - - bey, And makes his rest-less foes... o - bey.

Organ.

This system contains the next four staves of the musical score. The top staff is the vocal melody. The second staff is the vocal accompaniment. The third and fourth staves are the organ accompaniment. The lyrics are written below the vocal staves. The word 'Organ.' is written below the bottom staff.

Let ev - er - last - ing glo - ries crown Thy head, my Sa - vour and my Lord : Thy hands have brought salvation down. And

p

p

Organ.

Detailed description: This system contains the first four staves of the hymn. The top staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 4/4 time signature, containing the vocal line and lyrics. The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. Dynamics include piano (*p*) and organ accompaniment.

f

Thy hands, &c.

f

writ the bless - ing in thy word. Thy hands have brought sal - va - tion down. And writ the bless - ing in thy word.

Voice.

Detailed description: This system contains the next four staves. The top staff is a treble clef with a 3/4 time signature, starting with a forte (*f*) dynamic. The second staff is a treble clef with a 4/4 time signature, containing the vocal line and lyrics. The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. Dynamics include forte (*f*) and voice accompaniment.

Wondrous Cross. L. M.

my rich - est

When I sur - vey the won - drous cross On which the Prince of glo - ry died, My rich - est gain,

my rich - est

My rich - est gain, &c. And pour con - tempt, And pour, &c.

My rich - est gain I count but loss, And pour contempt, And pour con - tempt on all my pride.

My rich - est gain, &c. And pour con - tempt, And pour, &c.

God is the ref - uge of his saints, When storms of sharp dis - tress in - vade; Ere we can

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in a 4/4 time signature. The lyrics are: "God is the refuge of his saints, When storms of sharp distress invade; Ere we can".

of - fer our com-plaints, Be - hold him pres - ent with his aid! Be-hold him pres-ent with his aid!

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats and a common time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in a 4/4 time signature. The lyrics are: "of - fer our complaints, Be - hold him present with his aid! Be-hold him present with his aid!".

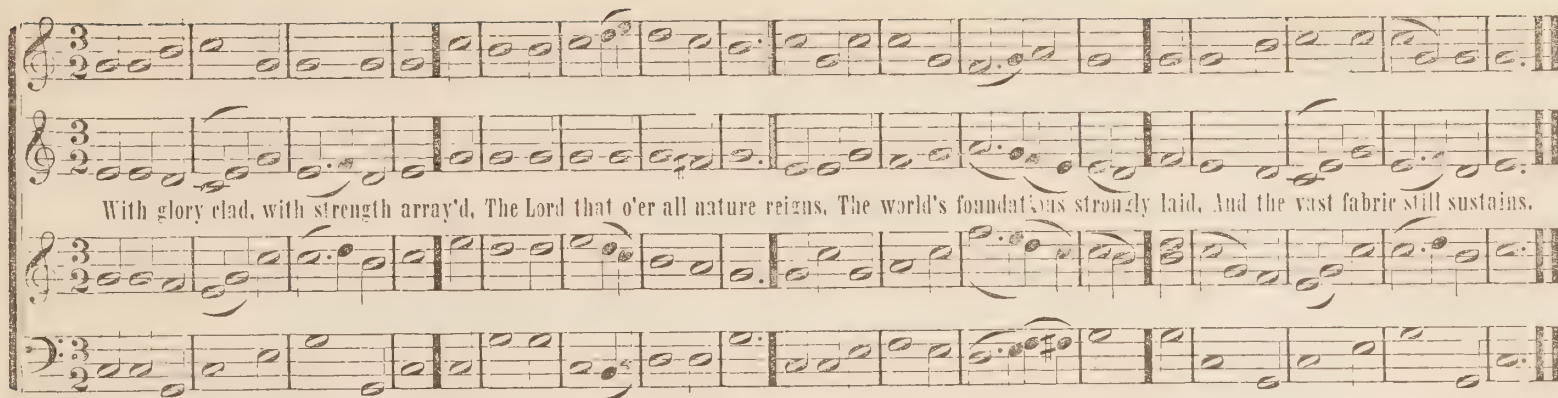
M^oestoso.

Fa - ther, if just - ly still we claim To us and ours the pro - mise made, To us be gra - cious -

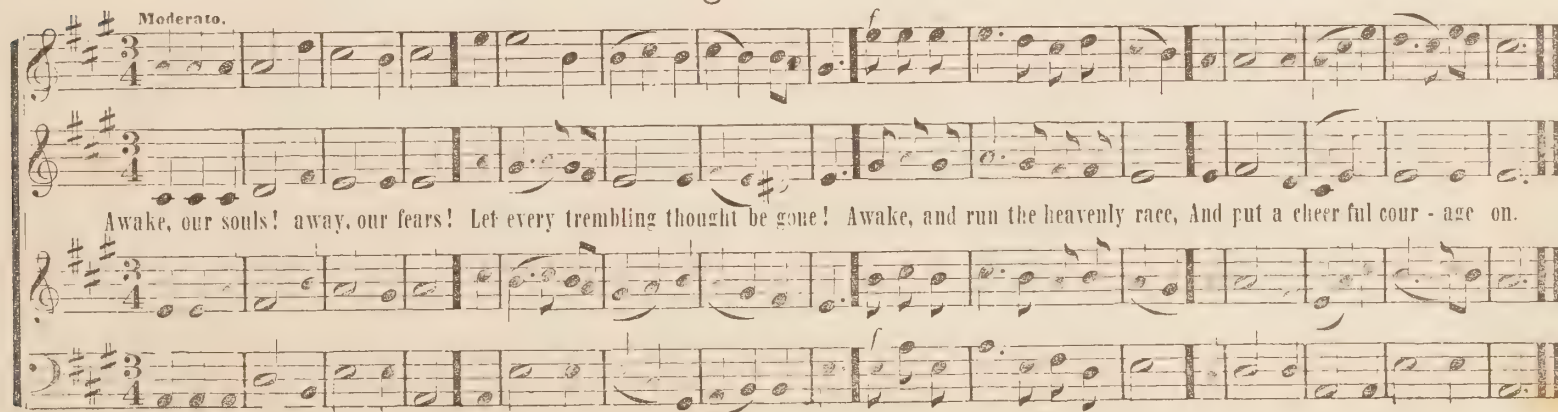
This system consists of four staves of music. The top staff is the vocal line, followed by a piano accompaniment staff, and then two more staves of piano accompaniment. The time signature is 3/4, and the key signature has two flats (B-flat and E-flat). The tempo marking is 'M^oestoso'.

ly the same, And crown with liv - ing fire our head, And crown with liv - ing fire our head.

This system continues the musical score with four staves. It includes dynamic markings 'p' (piano) and 'f' (forte) in the piano accompaniment staves. The lyrics are: 'ly the same, And crown with liv - ing fire our head, And crown with liv - ing fire our head.'



With glory clad, with strength array'd, The Lord that o'er all nature reigns, The world's foundations strongly laid, And the vast fabric still sustains.



Moderato.

Awake, our souls! away, our fears! Let every trembling thought be gone! Awake, and run the heavenly race, And put a cheer ful cour - age on.

Great God, at-tend, while Si - ou sings The joy that from thy pres - ence springs: To spend one day with

thee on earth Ex - ceeds a thous-and days of mirth, Ex - ceeds a thous - and days of mirth.

When I sur-vey the wond-rous cross On which the Prince of glo - ry died, My rich - est gain I count but loss, And pour con-tempt on all my pride.

Je-sus. the Sinner's Friend, to thee, Lost and undone, for aid I flee, Wea - ry of earth, my - self, and sin; O - pen thine arms and take me in.

Effingham. L. M.

E - ter - nal, spot - less Lamb of God, Be - fore the world's found - a - tion slain !

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature.

Sprin - kle us ev - er with thy blood; O cleanse, and keep us ev - - er clean !

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature.

Je - sus, thy Blood and Right-eous - ness My beau - ty are, my glo - rious dress: 'Milst flam - ing worlds, in

The first system of the musical score consists of four staves. The top staff is a treble clef with a 2/2 time signature. The second staff contains the vocal line with lyrics. The third and fourth staves are bass clefs, likely for piano accompaniment. The music is in a simple, hymn-like style with a focus on the vocal line.

these ar - rayed, With joy shall I lift up my head, With joy shall I lift up my head, With joy shall I lift up my head.

The second system of the musical score also consists of four staves. It continues the vocal line from the first system. The lyrics are: "these ar - rayed, With joy shall I lift up my head, With joy shall I lift up my head, With joy shall I lift up my head." The music concludes with a final cadence on the fourth staff.

Allegretto.

E - ter - nal Source of ev - 'ry joy, Well may thy praise our lips em - ploy, While in thy tem - ple we ap -

pear, Whose good - ness crowns the eir - ling year. While in thy tem - ple we . . ap-pear, Whose good - ness crowns the eir - ling year.

E - ter - nal Beam of Light Di - vine, Fountain of un - ex - haust - ed love, In whom the Father's glo - ries shine. Thro' earth beneath, and heaven above:

Legato Piano.

There is a stream, whose gentle flow Supplies the ci - ty of our God! Life, love, and joy still gliding thro', And wat'ring our divine a - bode.

Federal Street. L. M.

H. K. OLIVER

He dies! the Friend of sinners dies! Lo! Salem's daughters weep around! A solemn darkness veils the skies; A sudden trembling shakes the ground:

HYMN 457.

Birmingham. L. M.

HALL.

On all the earth thy Spir-it show'r; The earth in right-eousness re- new; Thy kingdom come, and hell's o'erpow'r, And to thy seep-tre all sub- due.

UNISON

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The music is in 2/2 time with a key signature of two flats. The lyrics are: "Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise; His na - ture and his works in - vite To"

Organ.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The lyrics are: "His nature and his works in - vite, To make, &c. make this du - ty our de - light, His na - ture and his works in - vite, To make this du - ty our de - light."

His nature and his works in - vite, To make, &c.

Manchester. L. M.

God of my life, whose gra - cious power Thro' va - ried deaths my soul hath led,

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one flat) and 3/2 time. The second staff contains the lyrics. The third and fourth staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef.

Or turn'd a - side the fa - - - tal hour, Or lift - ed up my sink - ing head,

The second system of the musical score consists of four staves. The top staff is a whole rest. The second staff begins with a piano (*p*) dynamic marking and contains the lyrics. The third and fourth staves are the piano accompaniment, continuing from the first system.

f
Or turned a - side the fa - - tal hour, Or lift - ed up my sink - ing head.

This musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef with a key signature of one flat and a common time signature, featuring lyrics underneath. The third staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with a key signature of one flat and a common time signature.

Windham. L. M.

READ.

Moderato.

HYMN 161.

Stay, thou in-sult - ed Spirit, stay, Tho' I have done thee such despite; Nor cast the sin-ner quite a - way, Nor take thine ev-er - last - ing flight.

This musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 3/2 time signature. The second staff is a treble clef with a key signature of one flat and a 3/2 time signature, featuring lyrics underneath. The third staff is a treble clef with a key signature of one flat and a 3/2 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/2 time signature.

Judgment. L. M.

He comes! he comes! the Judge.... se - vere! The se - venth trum - pet speaks him near,

The first system of the musical score is in 3/2 time and G major. It consists of four staves: a vocal line with lyrics, a piano accompaniment, and two additional staves for the piano part. The lyrics are: "He comes! he comes! the Judge.... se - vere! The se - venth trum - pet speaks him near,". The piano accompaniment features a prominent triplet in the right hand.

His lightnings flash; his thun - ders roll: How wel - come to.. the faith - ful soul!

The second system of the musical score is in 4/4 time and G major. It consists of four staves: a vocal line with lyrics, a piano accompaniment, and two additional staves for the piano part. The lyrics are: "His lightnings flash; his thun - ders roll: How wel - come to.. the faith - ful soul!". The piano accompaniment continues with a steady rhythmic accompaniment.

Judgment. L. M. Concluded.

His lightnings flash ;..... his thun - ders roll ;..... How wel - come to the faith - ful soul !

This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The lyrics are written below the second vocal line.

His lightnings flash ; his thun - ders roll ; How wel - come to... the faith - - ful soul !

This system contains the second four staves of music, continuing the melody and accompaniment from the first system. The lyrics are written below the second vocal line.

Sandbach. L. M.

Je - sus, . . . the Sin - ner's Friend, to thee, Lost and . . . un - done, for aid I flee,

Wea - ry of earth, . . . my - self, and sin ; O - - pen thine arms, and take me in !

The musical score is arranged in two systems, each with four staves. The top staff of each system is a treble clef with a 3/2 time signature. The bottom staff is a bass clef. The music is written in a key with one flat (B-flat). The lyrics are placed between the staves, with the first system containing the first two lines of text and the second system containing the next two lines. The lyrics are: "Je - sus, . . . the Sin - ner's Friend, to thee, Lost and . . . un - done, for aid I flee," and "Wea - ry of earth, . . . my - self, and sin ; O - - pen thine arms, and take me in !".

Glo - ry to God, whose sovereign grace Hath an - i - ma - ted sense-less stones; Call'd us to stand be - fore his face,

The first system of the musical score consists of four staves. The top staff is a treble clef with a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment, and the fourth staff is a bass clef accompaniment. The music is in a key with one sharp (F#) and a 2/2 time signature.

And raised us in - to Abraham's sons! Call'd us to stand be - fore his face, And raised us in - to Abraham's sons!

The second system of the musical score also consists of four staves. The top staff has a whole rest for the first four measures, followed by a vocal line with lyrics. The third staff is a treble clef accompaniment, and the fourth staff is a bass clef accompaniment. The music continues in the same key and time signature as the first system.

Triumph. L. M.

Cap - tain

Je - sus, my King, to thee I bow, En - list - ed un - der thy command; Cap - tain of my sal - va - tion, thou

Cap - tain, &c.

Detailed description: This system contains the first four staves of the hymn. The top staff is a treble clef with a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a 2/2 time signature. The fourth staff is a bass clef with a 2/2 time signature. The lyrics are: "Je - sus, my King, to thee I bow, En - list - ed un - der thy command; Cap - tain of my sal - va - tion, thou". The word "Cap - tain" is written above the second staff, and "Cap - tain, &c." is written above the fourth staff.

Cap - tain of my

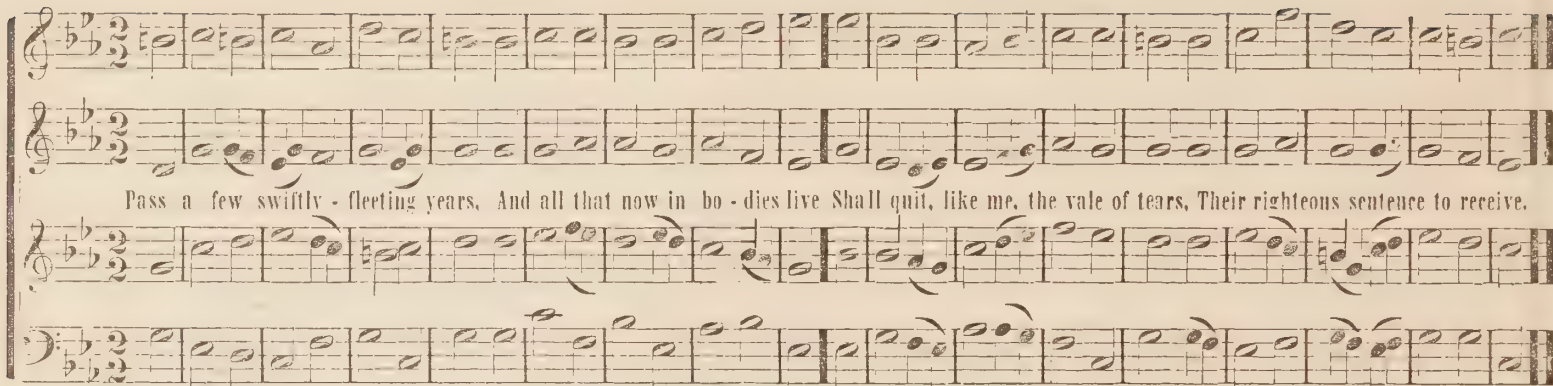
Shalt lead me to the promised land, Cap - tain of my sal - va - tion, thou Shalt lead me to the promised land.

Detailed description: This system contains the next four staves of the hymn. The top staff is a treble clef with a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a 2/2 time signature. The fourth staff is a bass clef with a 2/2 time signature. The lyrics are: "Shalt lead me to the promised land, Cap - tain of my sal - va - tion, thou Shalt lead me to the promised land." The words "Cap - tain of my" are written above the second staff.

Fa - ther of all, whose power - ful voice Called forth this u - ni - ver - sal frame! Whose mer - cies

o - ver all re-joice, Thro' end - less a - ges still the same, Thro' end - less a - ges still the same.

Newington Greene. L. M.

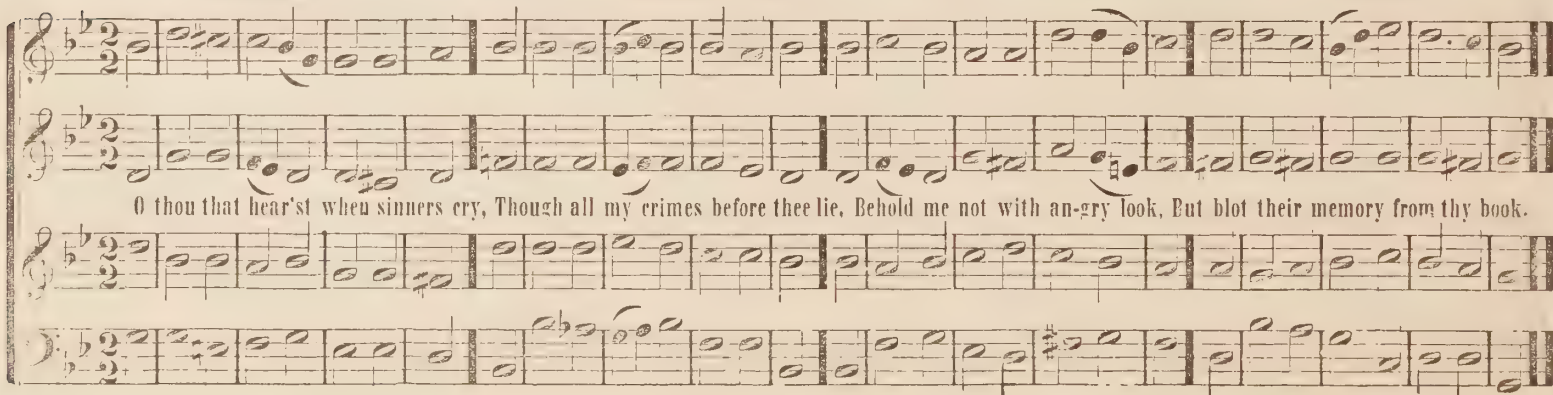


Pass a few swiftly - fleeting years, And all that now in bo - dies live Shall quit, like me, the vale of tears, Their righteous sentence to receive.

HYMN 659.

Gethsemane. L. M.

GRAUN.



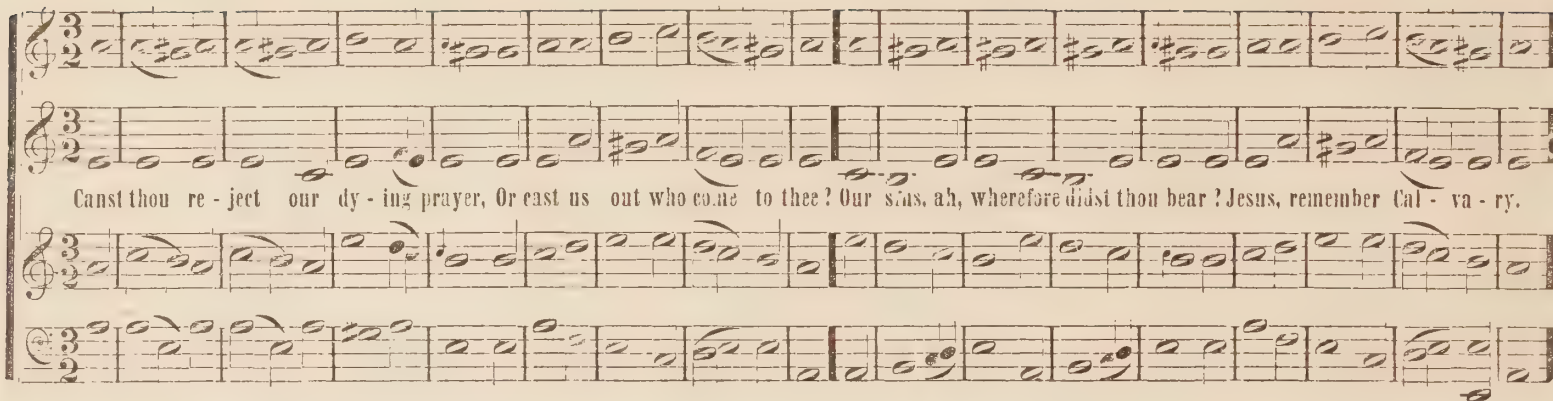
O thou that hear'st when sinners cry, Though all my crimes before thee lie, Behold me not with an-gry look, But blot their memory from thy book.

Shrink - ing from the cold hand of death, I too shall gath - er up my feet;

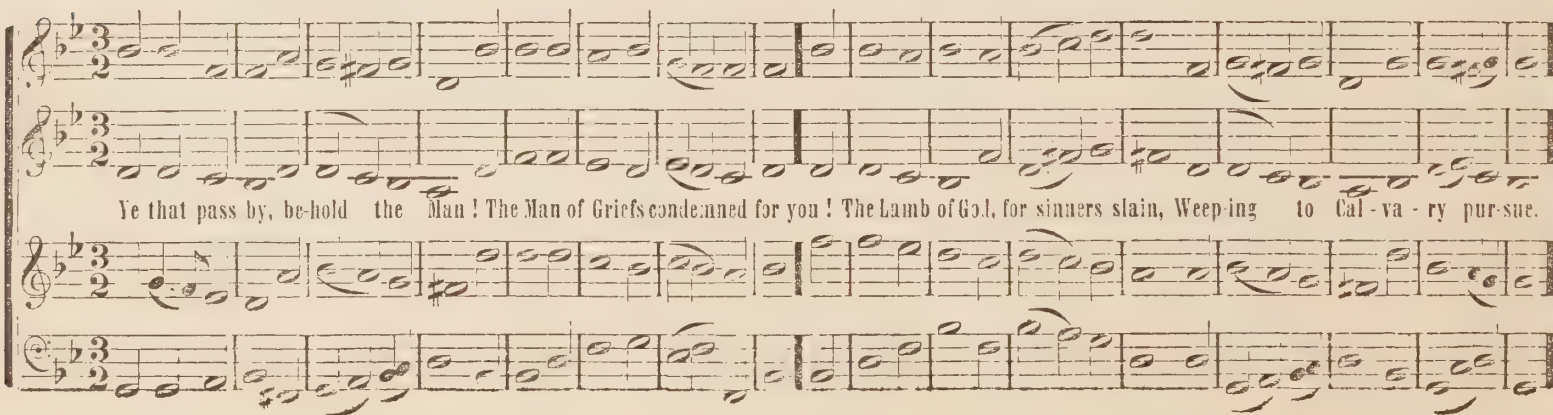
The first system of the musical score consists of four staves. The top staff is a treble clef with a 2/2 time signature. The second staff is a treble clef with a 2/2 time signature and contains the lyrics. The third staff is a treble clef with a 2/2 time signature. The bottom staff is a bass clef with a 2/2 time signature. The music is in the key of D major, indicated by two sharps (F# and C#).

Shall soon re - sign this fleet - ing breath, And die, my fa - ther's God to meet.

The second system of the musical score consists of four staves. The top staff is a treble clef with a 2/2 time signature. The second staff is a treble clef with a 2/2 time signature and contains the lyrics. The third staff is a treble clef with a 2/2 time signature. The bottom staff is a bass clef with a 2/2 time signature. The music continues in the key of D major.



Canst thou re-ject our dy-ing prayer, Or cast us out who come to thee? Our sins, ah, wherefore didst thou bear? Jesus, remember Cal - va - ry.



Ye that pass by, be-hold the Man! The Man of Grievs condemned for you! The Lamb of God, for sinners slain, Weep-ing to Cal - va - ry pur-sue.

Musical score for the first system, consisting of four staves. The top staff is the vocal line in G major (one sharp) and 4/2 time. The second staff contains the lyrics. The third and fourth staves are the piano accompaniment. The lyrics for this system are: "Bless'd are the hum - ble souls that see Their emp - ti - ness and pov - er - ty : Treasures of

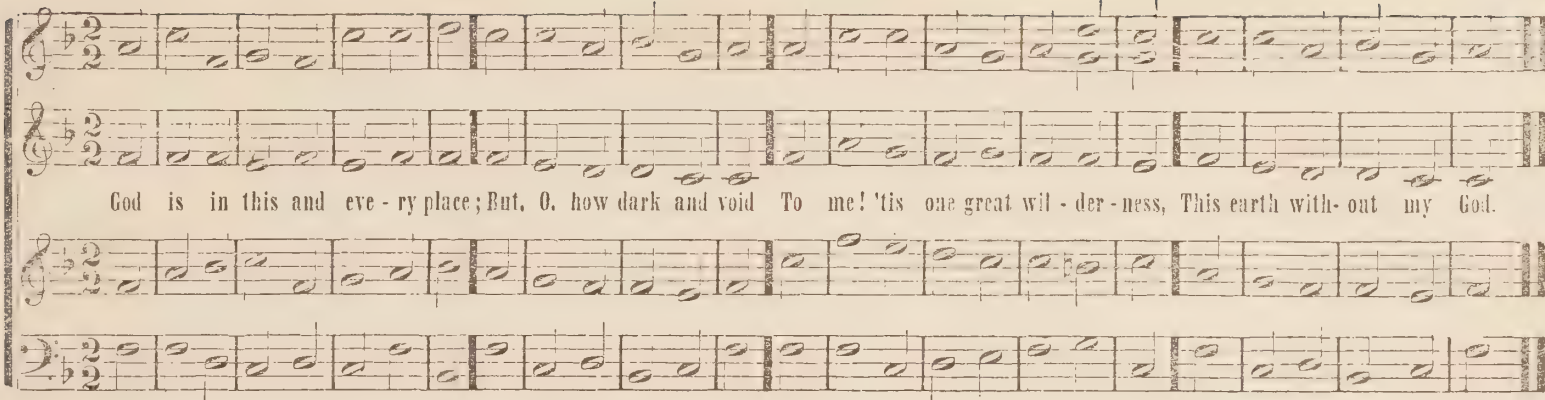
Musical score for the second system, consisting of four staves. The top staff is the vocal line. The second staff contains the lyrics. The third and fourth staves are the piano accompaniment. The lyrics for this system are: "grace to them are given, And crowns of joy laid up . . . in heav'n, And crowns of joy . . . laid up in heav'n."

Je - sus, my life! thy - self ap - ply, Thy Ho - ly Spir - it breathe; My vile af - fec - tions

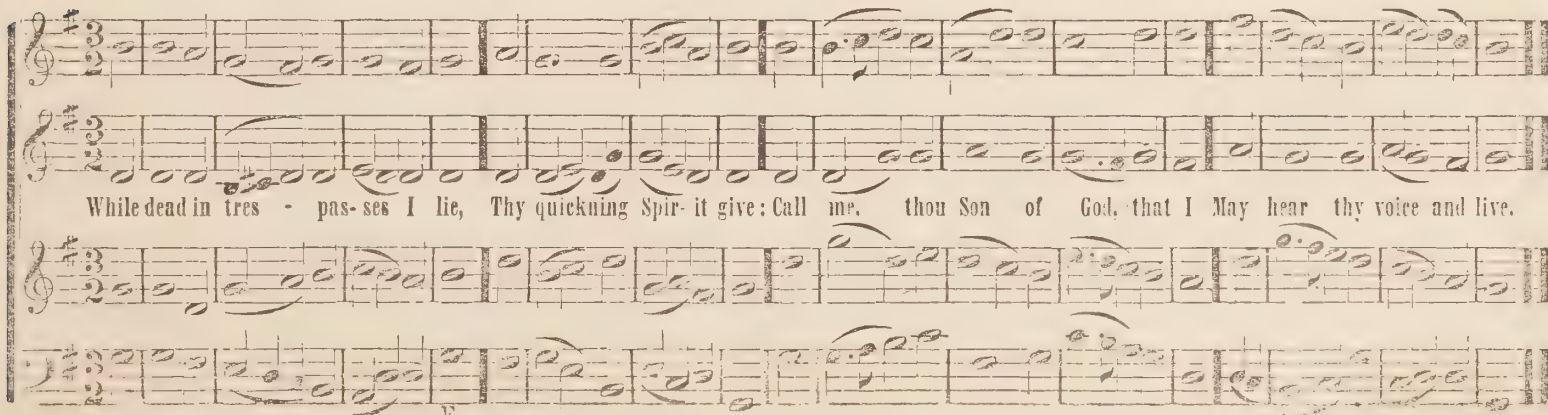
The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal staff. The music is in the key of A major (two sharps) and common time (C). The tempo is marked 'C. M.' (Common Measure). The lyrics are: 'Je - sus, my life! thy - self ap - ply, Thy Ho - ly Spir - it breathe; My vile af - fec - tions'.

eru - ci - fy, Con - form me to thy death, Con - form me to thy death.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal staff. The music is in the key of A major (two sharps) and common time (C). The tempo is marked 'C. M.' (Common Measure). The lyrics are: 'eru - ci - fy, Con - form me to thy death, Con - form me to thy death.' The dynamics *p* and *f* are indicated above the piano accompaniment staff.



God is in this and eve - ry place; But, O, how dark and void To me! 'tis one great wil - der - ness, This earth with - out my God.



While dead in tres - pas - ses I lie, Thy quickning Spir - it give: Call me, thou Son of God, that I May hear thy voice and live.

Barby. C. M.

Try us, O God, and search the ground Of eve - ry sin - ful heart: What'er of sin in us is found, O bid it all de-part.

The musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is the vocal line in treble clef with a key signature of one sharp and a common time signature. The third staff is the vocal line in treble clef with a key signature of one sharp and a common time signature. The bottom staff is the bass line in bass clef with a key signature of one sharp and a common time signature.

Abridge. C. M.

ISAAC SMITH.

When all thy mer - cies, O my God, My ris - ing soul surveys, Transport - ed with the view, I'm lost In won - der, love, and praise.

The musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The second staff is the vocal line in treble clef with a key signature of one flat and a 3/2 time signature. The third staff is the vocal line in treble clef with a key signature of one flat and a 3/2 time signature. The bottom staff is the bass line in bass clef with a key signature of one flat and a 3/2 time signature.

Musical score for the first system of the hymn. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Come, let us, who in Christ be-lieve, Our com-mon Sa-viour praise; To him with joy-ful". A dynamic marking of *f* (forte) is placed above the first measure of the vocal staves.

Musical score for the second system of the hymn. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "voi-ces give The glo-ry of his grace, The glo-ry of his grace." Dynamic markings of *p* (piano) and *f* (forte) are placed above the vocal staves.

See, Je - sus, thy dis - ci - ples see, The prom - ised bless - ing give! Met in thy name, we

The first system of the musical score consists of four staves. The top staff is a treble clef with a soprano vocal line. The second staff is a treble clef with an alto vocal line containing the lyrics. The third staff is a treble clef with a tenor vocal line. The bottom staff is a bass clef with a bass line. The music is in common time (C) and features a melody with various note values and rests.

Look to thee, Ex - pect - ing to re - ceive, Ex - pect - ing to re - ceive, Ex - pect - ing to re - ceive.

The second system of the musical score consists of four staves. The top staff is a treble clef with a soprano vocal line. The second staff is a treble clef with an alto vocal line containing the lyrics. The third staff is a treble clef with a tenor vocal line. The bottom staff is a bass clef with a bass line. The music is in common time (C) and features a melody with various note values and rests. Dynamics markings *p* and *f* are present above the notes.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line with lyrics underneath. The third staff is a treble clef accompaniment, and the fourth staff is a bass clef accompaniment. The lyrics for this system are: "I ask the gift of righteous - ness, The sin - sub - du - ing power, Power to be - lieve, and go in peace,". The word "ness" is hyphenated across the first and second staves. The word "sub" is hyphenated across the second and third staves. The word "du" is hyphenated across the third and fourth staves. A piano dynamic marking (*p*) is placed above the second staff at the beginning of the phrase "Power to believe".

I ask the gift of righteous - ness, The sin - sub - du - ing power, Power to be - lieve, and go in peace,

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line with lyrics underneath. The third staff is a treble clef accompaniment, and the fourth staff is a bass clef accompaniment. The lyrics for this system are: "And nev - er grieve..... thee more. Power to be - lieve, and go in peace, And nev - er grieve thee more." The word "grieve" is hyphenated across the first and second staves. The word "thee" is hyphenated across the second and third staves. The word "more" is hyphenated across the third and fourth staves. A forte dynamic marking (*f*) is placed above the second staff at the beginning of the phrase "Power to believe".

And nev - er grieve..... thee more. Power to be - lieve, and go in peace, And nev - er grieve thee more.

St. Matthews. C. M.

The Lord of Sab - bath let us praise, In con - cert with the blest, Who, joy - ful, in har -

This system contains the first four staves of the musical score. The top staff is the vocal line in G major (one sharp) and 2/2 time. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The lyrics are written below the tenor staff.

mo - nious lays Em - ploy an end - less rest. Thus, Lord while we re - mem - ber Thee,

This system contains the next four staves of the musical score, continuing the vocal and instrumental parts from the first system. The lyrics are written below the tenor staff.

Four staves of music. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is common time (C).

We blest and pi - ous grow; By hymns of praise we learn to be Tri - umph - ant here be - low.

HYMN 728.

York. C. M.

JOHN MILTON,
(Father of the Poet.)

Four staves of music. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is common time (C).

There is a land of pure delight, Where saints immortal reign: In - fi - nite day excludes the night, And pleasures banish pain.

Messiah. C. M.

Adapted from HANDEL'S Messiah.

Musical score for Hymn 384, 'Messiah'. The score is in G major (one sharp) and 3/2 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "I know that my Re-deem - er lives, And ev - er prays for me; A to - ken of his love he gives. A pledge of lib - er - ty."

HYMN 1.

Toronto. C. M.

Musical score for Hymn 1, 'Toronto'. The score is in D major (two sharps) and 3/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "O for a thousand tongues to sing, My great Re-deemer's praise! The glories of my God and King, The glories, &c., The triumphs of his grace. The, &c". The score includes dynamic markings such as *f*, *ff*, and *ffz*.

While dead in tres - pass - es I lie, Thy quick'ning Spir - it give; Call me, thou Son of God, that

p

This system contains the first four staves of the musical score. The first staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal staff. A piano dynamic marking (*p*) is placed above the second staff.

I May hear thy voice, and live, Call me, thou Son of God, that I May hear thy voice and live.

f

This system contains the second four staves of the musical score. The lyrics continue below the vocal staff. A forte dynamic marking (*f*) is placed below the second staff.

Bishopthorpe. C. M.

JER. CLARR.

Je - sus, great Shepherd of the sheep, To thee for help we fly; Thy lit - tle flock in safe - ty keep;

HYMN 415.

Piety. C. M.

For, O' the wolf is nigh.

Je - sus hath died that I might live, Might live to God a - lone;

Piety. Concluded.

89

Might live to God a-lone; In him e-ter-nal life receive, In him e-ter-nal life receive, And be in spir-it one.

HYMN 599.

Wilts. C. M.

Sir G. SMART.

Be-gin, my soul, some heavenly theme, A-wake, my voice, and sing The migh-ty works or migh-tier name, Of our e-ter-nal King.

Charmouth. C. M.

DR. WAINWRIGHT.

For ev - er here my rest shall be, Close to thy bleed - ing side: This all my hope, and all my plea, For me the Sa - viour died!

The musical score for 'Charmouth' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written below the vocal staves.

HYMN 384.

Trinity. C. M.

I know that my Re - deem - er lives, And ev - er prays for me; A to - ken of . . . his love he gives, A pledge of lib - - er - ty.

The musical score for 'Trinity' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written below the vocal staves.

Lord, I believe a rest remains, To all thy people known, A rest where pure enjoyment reigns, A rest where pure enjoyment reigns, And thou art loved alone.

While dead in tres - pass - es I lie, Thy quickening spi - rit give: Call me, thou Son of God, that I May hear thy voice and live.

Allegretto Risoluto.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegretto Risoluto'. The lyrics 'Come, let us join our cheerful songs With an-gels round the throne ; Ten thou - sand thou - sand are their tongues,' are written below the second vocal line.

Come, let us join our cheerful songs With an-gels round the throne ; Ten thou - sand thou - sand are their tongues,

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The music continues from the first system. The lyrics 'But all their joys, &c.' are written above the top staff. The lyrics 'But all their joys are one. :::' are written below the second vocal line. The lyrics 'But all . . . their joys are one.' are written below the third staff. The music concludes with a double bar line.

But all their joys, &c.

But all their joys are one. :::

But all . . . their joys are one.

But all their joys, &c.

Hear what the voice from heav'n proclaims For all the pi-ous dead, For all the pi - ous dead ; Sweet is the sa - vour

This system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. A dynamic marking 'p' (piano) is placed above the first staff on the right side.

of their names, And soft their dy - ing bed, And soft, And soft, And soft their dy - ing bed.

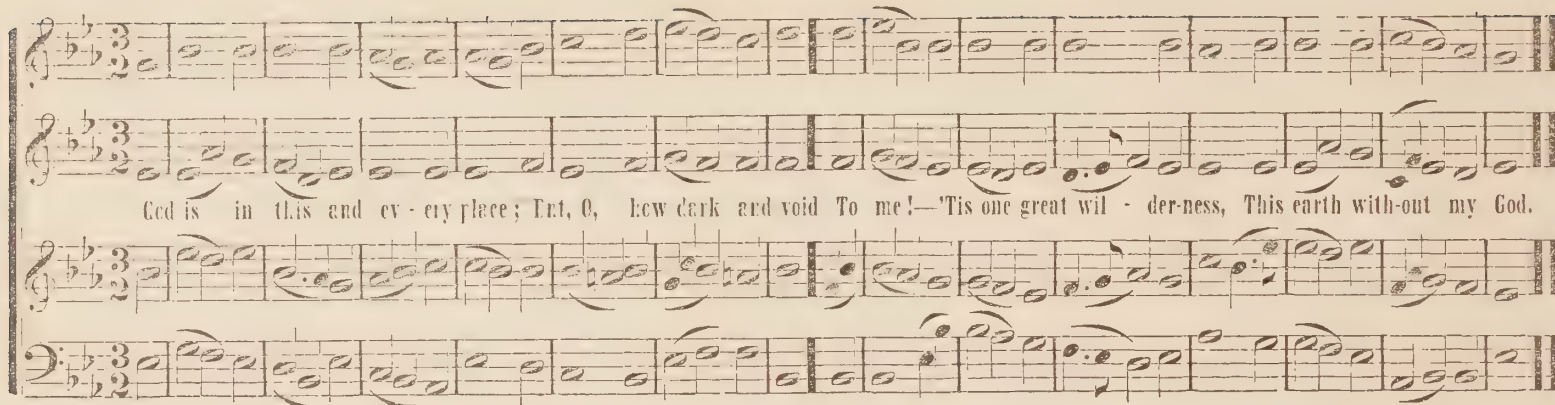
This system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment.

And soft their dy - ing bed.

And soft their ing bed.

Havana. C. M.

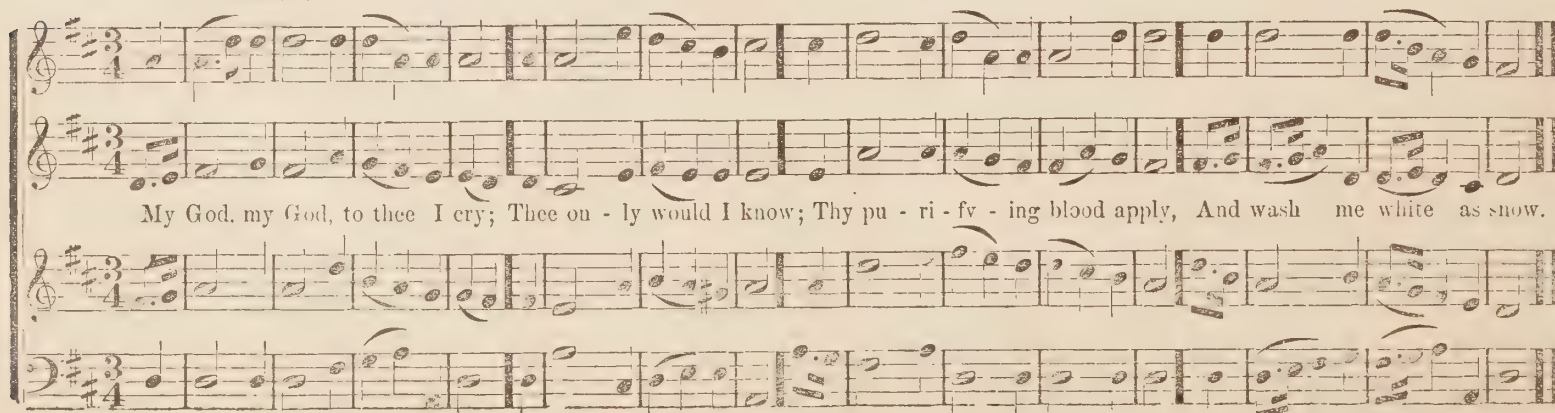
DR. HARRINGTON.



God is in this and ev - ery place; Unt, O, how dark and void To me!—'Tis one great wil - der-ness, This earth with-out my God.

HYMN 184.

Howard. C. M.



My God, my God, to thee I cry; Thee on - ly would I know; Thy pu - ri - fy - ing blood apply, And wash me white as snow.

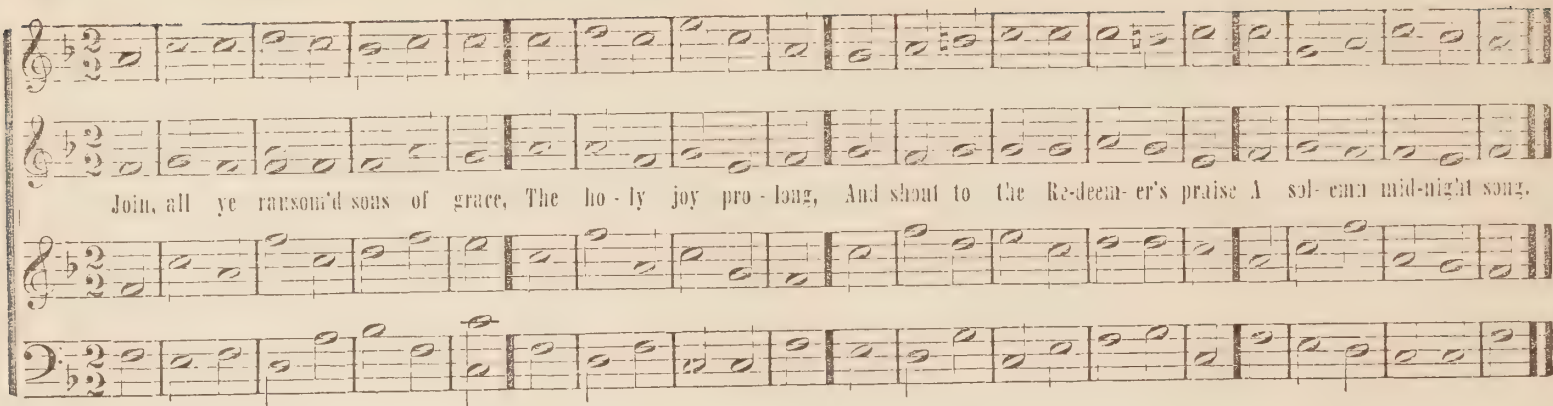
Thee we a-dore, e-ter-nal Name! And hum-bly own to thee How fee-ble is our mor-tal frame—What dying worms we be!

Affettuoso.

Be-hold the Saviour of mankind, Nailed to the shameful tree! How vast the love that him inclined To bleed and die for thee!

London. C. M.

DR. CROFT.

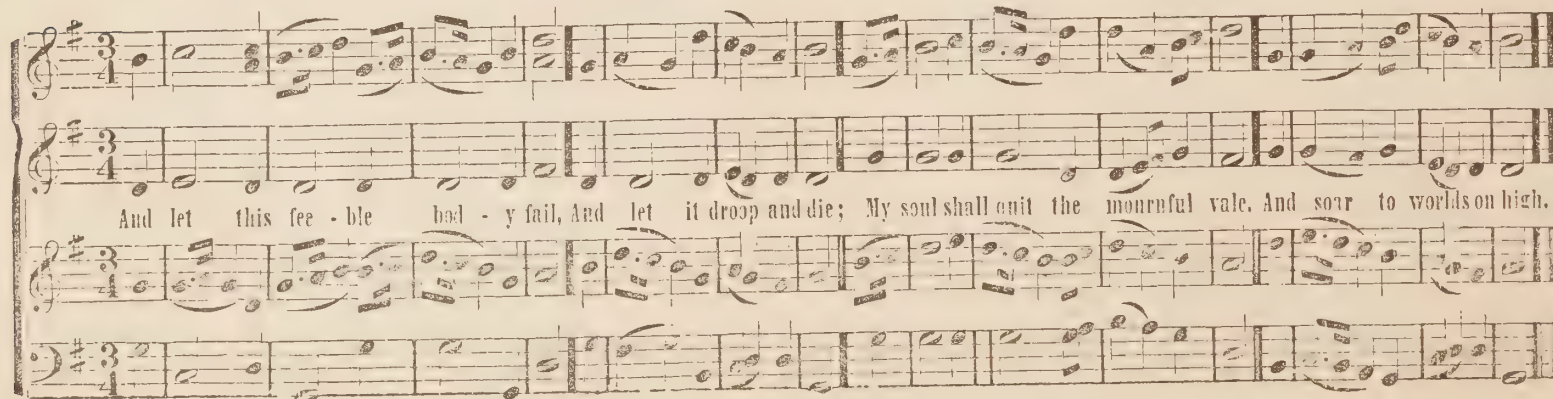


Join, all ye ransom'd sons of grace, The ho - ly joy pro - long, And shout to the Re-deem - er's praise A sol - emn mid-night song.

HYMN 734.

Gainsborough. C. M.

TANSUR



And let this fee - ble bod - y fail, And let it droop and die; My soul shall quit the mournful vale, And soar to worlds on high.

Martyrdom. C. M.

Moderato.

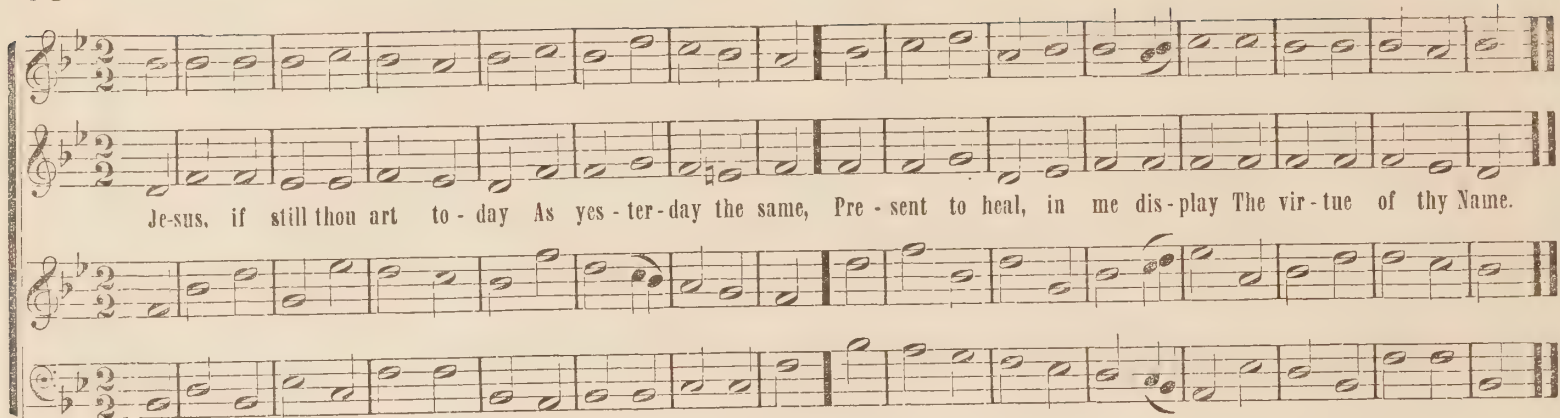
How sad our state by nature is! Our sin, how deep its stains! And Sa-tan binds our captive souls Fast in his slavish chains

Harmonia. C. M.

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

BRISTOL. C. M.

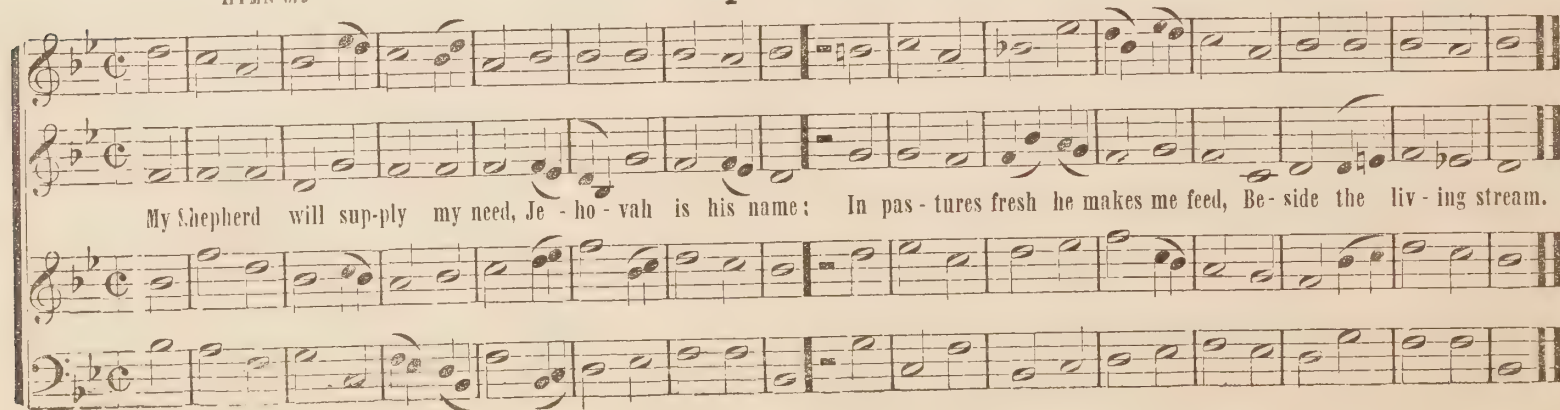
By HODGES.



Je-sus, if still thou art to-day As yes-ter-day the same, Pre-sent to heal, in me dis-play The vir-tue of thy Name.

St. Stephens. C. M.

Rev. W. JONES



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

Lord, I be-lieve thy ev - ery word, Thy ev - ery promise, true; And lo! I wait on thee... my Lord, Till I my strength renew, Till I my strength renew.

This musical score is for Hymn 336, 'Wear Well', in Common Meter (C. M.). It is written in a 2/2 time signature with a key signature of one flat (B-flat). The score consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are: 'Lord, I be-lieve thy ev - ery word, Thy ev - ery promise, true; And lo! I wait on thee... my Lord, Till I my strength renew, Till I my strength renew.'

Sing to the Great Jehovah's praise; All praise to him belongs: Who kindly lengthens out our days, Demands our choicest songs, Demands our choicest songs

This musical score is for Hymn 712, 'Lydia', in Common Meter (C. M.). It is written in a common time signature (C) with a key signature of one flat (B-flat). The score consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are: 'Sing to the Great Jehovah's praise; All praise to him belongs: Who kindly lengthens out our days, Demands our choicest songs, Demands our choicest songs'. The score includes dynamic markings of *p* (piano) and *f* (forte).

There is a land of pure delight, Where sains immortal reign, Where saints immortal reign; In-finite day ex-cludes the

night, And pleasures banish pain, And pleasures banish pain, And pleas-ures ban-ish pain.
 And pleasures ban-ish pain, And pleasures ban-ish pain, And pleas-ures, pleas-ures ban-ish pain.

Je - sus, to thee I now can fly, On whom my help is laid: On whom my help is laid: Oppress'd by

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff contains the lyrics. The third and fourth staves are the piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The music is in common time and features a mix of eighth and sixteenth notes.

sin, I lift my eye, And see the shadows fade, And see the shadows fade, And see the shadows fade.

The second system of the musical score also consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff contains the lyrics. The third and fourth staves are the piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The music continues with dynamic markings of *p* (piano) and *f* (forte) above the vocal line. The system concludes with a double bar line.

Delight. C. M.

All praise to our re - deem - ing Lord, Who joins us by his grace, Who joins us by his grace ;

This system consists of four staves of music. The top staff is the vocal line in G major (one sharp) and 2/2 time. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in the right hand, and the fourth staff is the piano accompaniment in the left hand. The music is in common meter (C. M.).

And bids us, each to each re - stored, To - geth - er seek his face, — To - geth - er seek his face.

This system continues the music from the first system. It features dynamic markings: *p* (piano) above the first measure of the vocal line and *f* (forte) above the first measure of the piano accompaniment. The lyrics are: "And bids us, each to each re - stored, To - geth - er seek his face, — To - geth - er seek his face."

God moves in a mys - te - rious way, His won - ders to per - form; He plants his foot-steps in the sea,

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

And rides upon the storm, And rides upon the storm, And rides up - on the storm.

He

The musical score is written for four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are placed below the vocal line. The score is divided into two systems, with the first system containing the first two lines of music and the second system containing the remaining two lines. The lyrics are: "God moves in a mys - te - rious way, His won - ders to per - form; He plants his foot-steps in the sea," followed by "plants his footsteps in the sea, And rides up - on the storm." and "And rides upon the storm, And rides upon the storm, And rides up - on the storm." The word "He" is written above the end of the first line of music.

Kendall. C. M.

CLARK.

My God, the spring of all my joys, The life of my delights, The glo - ry of my bright - est days,

The musical score for 'Kendall. C. M.' consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef. The bottom staff is the piano accompaniment in bass clef. The key signature is B-flat major (two flats) and the time signature is 3/2. The music is in common meter (4/4 equivalent).

HYMN 128.

Rose Lane. C. M.

CLARK.

And com - fort of my nights, With glo - rious clouds en - com - passed round, Whom an - gels dim - ly see,

The musical score for 'Rose Lane. C. M.' consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef. The bottom staff is the piano accompaniment in bass clef. The key signature is B-flat major (two flats) and the time signature is 3/2. The music is in common meter (4/4 equivalent).

Rose Lane. C. M. Concluded.

105

Will the Unscaren - a - ble be found, Or God ap - pear to me? Or God ap - pear to me?

Organ. Voice.

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the voice, and the bottom two are for the organ. The music is in a 2/4 time signature with a key signature of one flat (B-flat). The lyrics are: "Will the Unscaren - a - ble be found, Or God ap - pear to me? Or God ap - pear to me?". The organ part provides a harmonic accompaniment to the vocal lines.

HYMN 139.

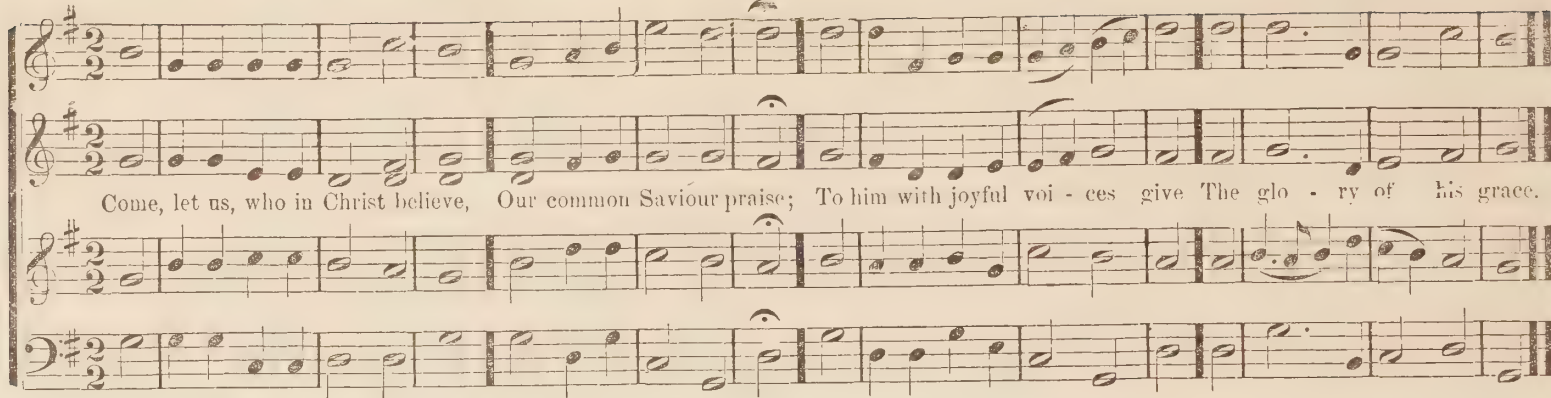
Condescension. C. M.

ISAAC TUCKER

Je - su! Redeemer, Saviour, Lord, The wea - ry sinner's friend; Come to my help, pronounce the word, And bid my trou - ble end.

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the voice, and the bottom two are for the organ. The music is in a 2/2 time signature with a key signature of one flat (B-flat). The lyrics are: "Je - su! Redeemer, Saviour, Lord, The wea - ry sinner's friend; Come to my help, pronounce the word, And bid my trou - ble end.". The organ part provides a harmonic accompaniment to the vocal lines.

Peterborough. C. M.

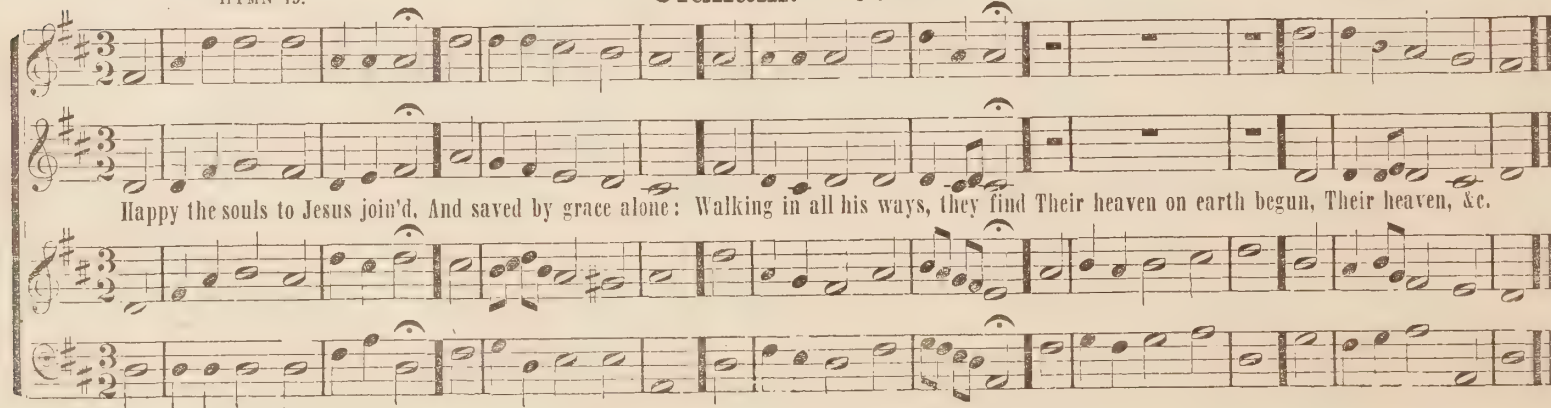


Come, let us, who in Christ believe, Our common Saviour praise; To him with joyful voices give The glory of his grace.

HYMN 15.

Oldham. C. M.

LEACH.



Happy the souls to Jesus join'd, And saved by grace alone: Walking in all his ways, they find Their heaven on earth begun, Their heaven, &c.

Be - gin, my soul, some heavenly theme, A - wake, my voice, and sing, A - wake, my voice, and sing The mighty works or mightier

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The music is in 2/2 time and G major. The lyrics are written below the vocal staff.

name, The mighty works or mightier name, Of our e - ter - nal King, Of our e - ter - nal King.

The second system of the musical score also consists of four staves, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff.

Spruce Street. C. M.

Allegretto.

Hap-py the heart where gra-ces reign, Where love in-spires the breast : Love is the brightest of the train And per - fects all the rest.

This musical score is for the hymn 'Spruce Street' (Hymn 699). It is written in common time (C. M.) and features a 2/2 time signature. The tempo is marked 'Allegretto'. The score consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature has one flat (B-flat). The lyrics are: 'Hap-py the heart where gra-ces reign, Where love in-spires the breast : Love is the brightest of the train And per - fects all the rest.'

HYMN 214.

Broomsgrove. C. M.

Talk with us, Lord, thyself reveal, While here o'er earth we rove ; Speak to our hearts, and let us feel The kind-ling of thy love, The kindling of thy love.

This musical score is for the hymn 'Broomsgrove' (Hymn 214). It is written in common time (C. M.) and features a 2/2 time signature. The score consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature has one flat (B-flat). The lyrics are: 'Talk with us, Lord, thyself reveal, While here o'er earth we rove ; Speak to our hearts, and let us feel The kind-ling of thy love, The kindling of thy love.'

Coronation. C. M.

How happy every child of grace, Who knows His sins forgiven! This earth, he cries, is not my place, I seek my place in heaven; This earth, he cries, is not, &c.

Tasto.

Carr's Lane. C. M.

When all thy mercies, O my God, My ris-ing soul sur-veys. Transported with the view, I'm lost in wonder, love, and praise. In wonder, love, and praise.

And be in Spir - it

Je - sus hath died that I might live, Might live to God a-lone ; In him e - ter - nal life receive, And be in spirit one, — And be in

HYMN 403.

Bolton. C. M.

FAWCETT.

spir-it one, And be in spir-it one.

Lord, I be-lieve a rest remains, To all thy peo-ple know, To all thy peo-ple known,

Bolton. Concluded.

A rest where pure en-joyment reigns, And thou art loved a-lone, And thou art loved a-lone, And thou art loved a-lone.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

HYMN 22.

St. Ann's. C. M.

Dr. CROFT.

Be-hold the Saviour of mankind, Nail'd to the shameful tree! How vast the love that him in-clined To bleed and die for thee!

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

Keliiah. C. M.

Our com - mon Sa - viour praise,

Come, let us, who in Christ be - lieve, Our com - mon Sa - viour praise, Our com - mon Sa - viour praise : To him with joyful

Organ. Our com - mon Sa - viour praise.

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is an organ accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C.M.).

The glo - ry of his grace,

voices give The glo-ry of his grace, The glo-ry of his grace: To him, with joy - ful voi - ces give The glo - ry of his grace

The glo - ry of his grace :

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is an organ accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C.M.).

Talk with us, Lord, thy - self re - veal, While here o'er earth we rove, While here o'er earth we rove; Speak to our hearts, and

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The music is in common time (C) and the key signature has one flat (B-flat). The lyrics are written below the second staff.

let us feel The kind-ling of thy love, The kind-ling of thy love, The kind - ling of thy love.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the second staff. The music continues in the same key and time signature.

Mount Pleasant. C. M.

LEACH.

Je - su, if still thou art to-day As yes-ter-day the same, Pre - sent to heal, in me dis-play The vir-tue of thy

HYMN 248.

Axbridge. C. M.

T. CLARK.

Name, ... The vir-tue of thy name.

Blest be our ev - er - last - ing Lord, Our Fa ther, God, and King!

The sove - reign good - ness we re - cord, Thy glo - rious power we sing, Thy glo - rious power we sing

This musical score is for a hymn titled 'Axbridge. Concluded.' It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, and then two more staves for the piano accompaniment. The lyrics are: 'The sove - reign good - ness we re - cord, Thy glo - rious power we sing, Thy glo - rious power we sing'. The music is in a key with one flat (B-flat) and a 4/4 time signature. Dynamics markings include 'p' (piano) and 'f' (forte).

HYMN 250.

Ballerna. C. M.

Thy ceaseless, un - ex - hausted love, Un - mer - it - ed and free, Delights our e - vil to re - move, And help our mis - e - ry.

This musical score is for a hymn titled 'Ballerna. C. M.' It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, and then two more staves for the piano accompaniment. The lyrics are: 'Thy ceaseless, un - ex - hausted love, Un - mer - it - ed and free, Delights our e - vil to re - move, And help our mis - e - ry.' The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature.

Camberwell. C. M.

ADAMS.

God moves in a mys - te - rious way, His won - ders to per - form; He plants his foot - steps in the sea,

HYMN 123.

Geneva. C. M.

And rides up - on the storm.

Let the re - deem'd, &c. To

Let the re - deem'd, &c.

Let the re - deem'd give thanks and praise To a for .

Let the re - deem'd, &c.

Geneva. C. M. Concluded.

117

a for-giv-ing God, My fee-ble voice, &c.

Till washed, &c.

giv-ing God! My fee-ble voice I can-not raise, Till wash'd in Je-sus' blood.

My fee-ble voice, &c.

HYMN 169,

Bedford. C. M.

WHEALL.

Je-sus, the all-re-stor-ing Word, My fall-en spir-it's hop, Af-ter thy love-ly like-ness, Lord, Ah, when shall I wake up?

Abingdon. C. M.

DR. HEIGHINGTON.

Be - ing of Beings, God of love! To thee our hearts we raise; Thy all - sus - tain - ing power we prove, And gladly sing thy praise.

The musical score for 'Abingdon' consists of four staves. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The second staff is the vocal line in treble clef with the same key signature and time signature. The third staff is the vocal line in treble clef with the same key signature and time signature. The bottom staff is the bass line in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

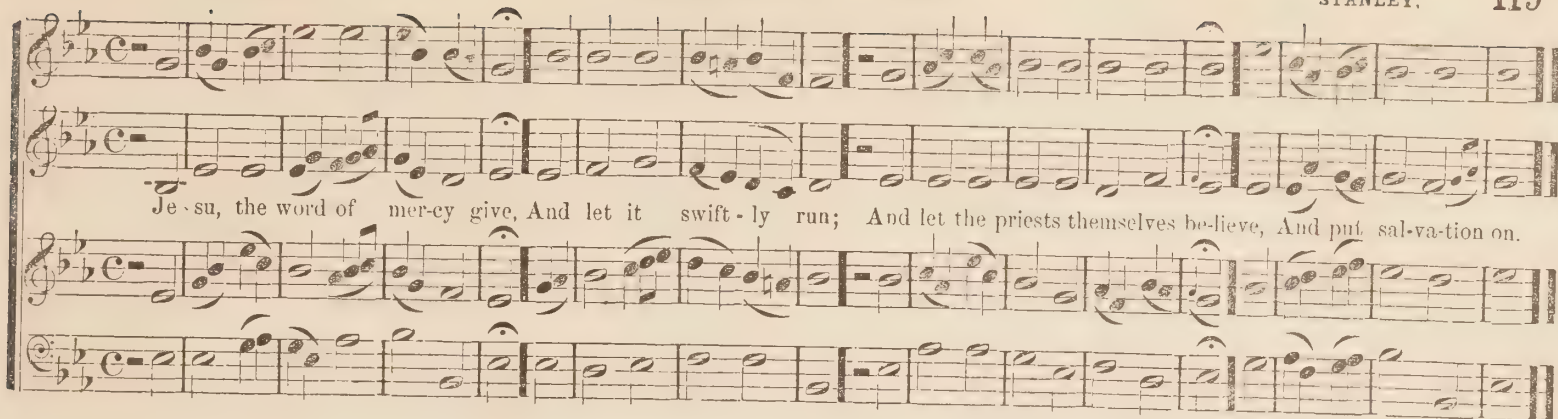
HYMN 84.

Arlington. C. M.

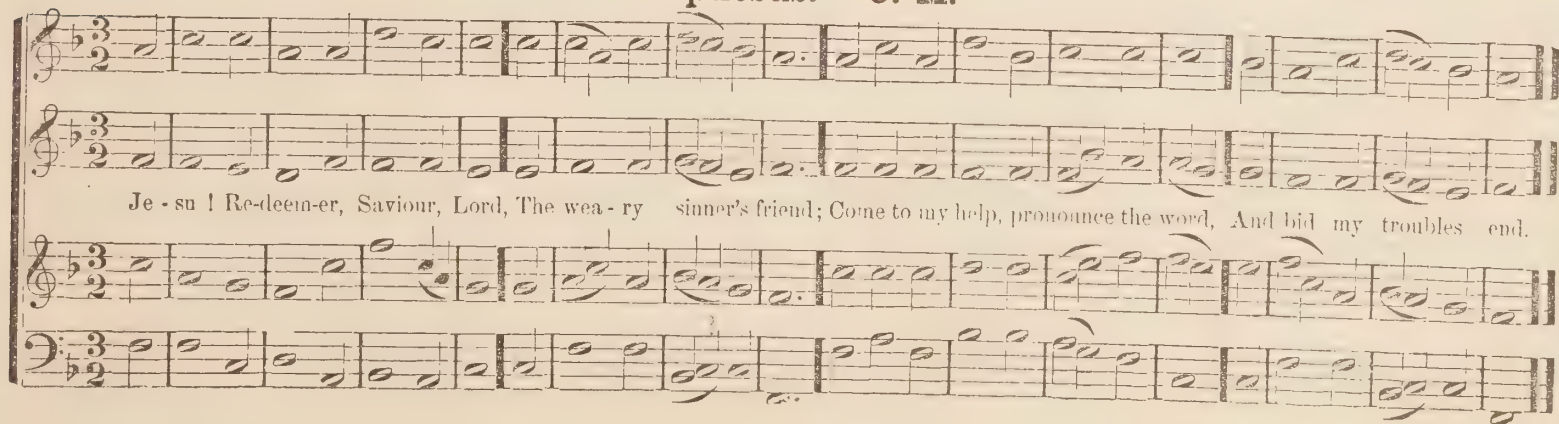
DR. ARNE.

Come, O thou all-victorious Lord, Thy power to us make known: Strike with the hammer of thy word, And break these hearts of stone!

The musical score for 'Arlington' consists of four staves. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second staff is the vocal line in treble clef with the same key signature and time signature. The third staff is the vocal line in treble clef with the same key signature and time signature. The bottom staff is the bass line in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.



Je - su, the word of mer-cy give, And let it swift - ly run; And let the priests themselves be-lieve, And put sal-va-tion on.



Je - su ! Re-deem-er, Saviour, Lord, The wea-ry sinner's friend; Come to my help, pronounce the word, And bid my troubles end.

Ashley. C. M.

Sal-va-tion! O the joy-ful sound! What pleasure to our ears! A sovereign balm for every wound, A cordial for our fears.

The musical score for 'Ashley. C. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

The Doxology.

Glory, honor, praise, and power, be unto the Lamb forever: Jesus Christ is our Redeemer, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Praise the Lord.

The musical score for 'The Doxology.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking 'Slowly.' is placed above the final measure of the vocal line. Dynamics markings 'p' (piano) and 'f' (forte) are used throughout the score.

When all thy mercies, O my God, My ris - ing soul sur - veys—My ris - ing soul sur - veys, Trans - port - ed with the

The first system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The music is in common time and features a simple, hymn-like melody.

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

The second system of the musical score also consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The music continues the melody from the first system, ending with a double bar line.

Sheldon. C. M.

O that thou would'st the hea - vens rent, In ma - jes - ty come down ; Stretch out thine arm . . . om -

This musical score is for Hymn 122, 'Sheldon. C. M.'. It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'O that thou would'st the hea - vens rent, In ma - jes - ty come down ; Stretch out thine arm . . . om -'.

Gabriel. C. M.

ni - po - tent, And sieze me for thine own !
Come, let us, who in Christ believe, Our common Saviour praise, Our common Saviour praise.

This musical score is for Hymn 208, 'Gabriel. C. M.'. It is divided into two systems. The first system has four staves: a vocal line and a piano accompaniment of three staves. The second system has three staves: a vocal line and a piano accompaniment of two staves. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'ni - po - tent, And sieze me for thine own !' and 'Come, let us, who in Christ believe, Our common Saviour praise, Our common Saviour praise.'

Gabriel. C. M. Concluded.

123

Musical score for 'Gabriel. C. M. Concluded.' featuring four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in common time (C) and G major. The lyrics are: "To him with joy - ful voi-ces give The gio-ry of his grace,..... The glo - ry of his grace, The glo - ry of his grace."

HYMN 214.

Attercliffe. C. M.

MATHER.

Musical score for 'Attercliffe. C. M.' featuring four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in common time (C) and D major. The lyrics are: "Talk with us, Lord, thy-self re-veal, While here o'er earth we rove ; Speak to our hearts, and let us feel The kindling of thy love."

Sovereign Balm. C. M.

Sal - va-tion! oh the joy - ful sound! What pleasure to our ears, A sovereign balm for eve - ry wound, A cor - dial

The first system consists of four staves of music. The top staff is the vocal line in 3/2 time, with lyrics underneath. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The fourth staff is the bass line.

Chorus. *ff*

for our fears, A cor - dial for our fears. Glo - ry, honor, praise, and pow - er, Be un - to the Lamb for ev - er,

The second system consists of four staves of music. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The fourth staff is the bass line. A dynamic marking *p* is present above the second staff.

Sovereign Balm. Concluded.

125

Je - sus Christ is our Re - deem - er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, — Praise the Lord.

The musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the piano part. The piece concludes with a double bar line and repeat dots.

HYMN 663.

Mear. C. M.

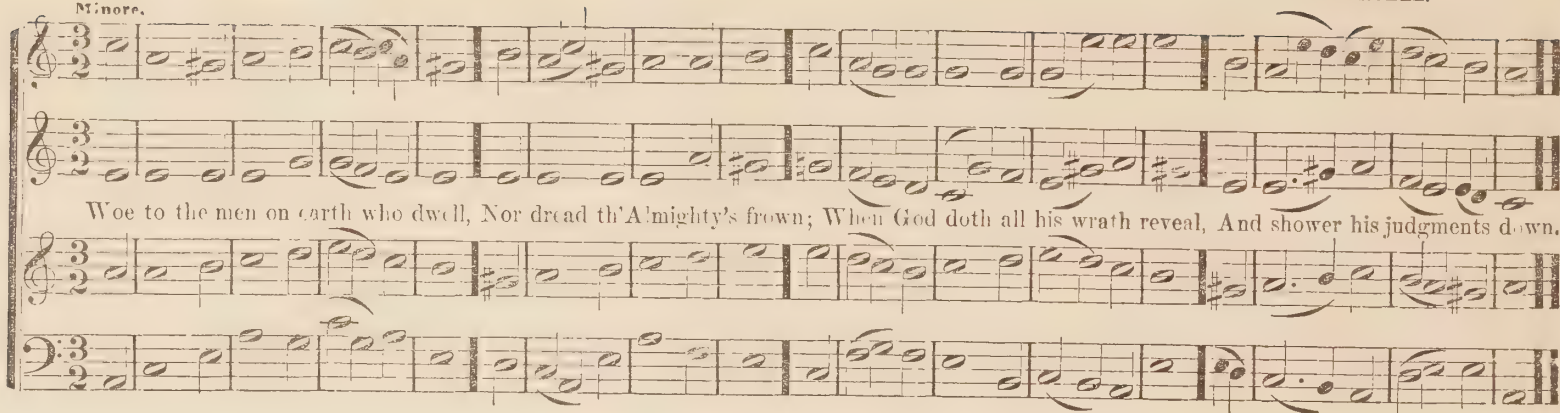
O for a clos - er walk with God, A calm and heavenly frame; A light, to shine up - on the road That leads me to the Lamb'

The musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the piano part. The piece concludes with a double bar line and repeat dots.

Burford. C. M.

PURCELL.

Minor.

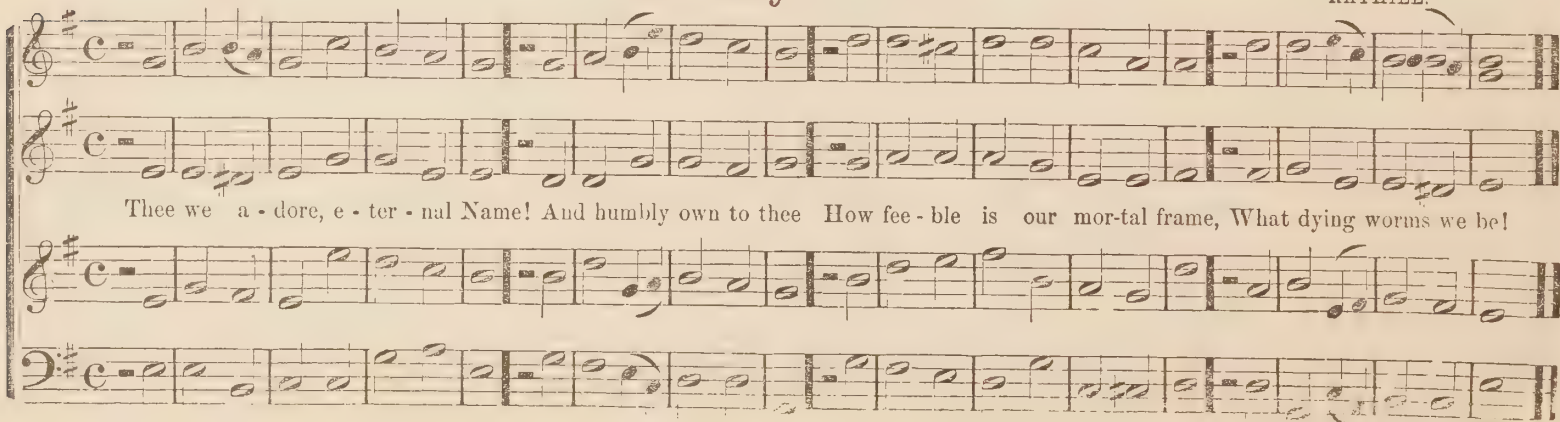


Woe to the men on earth who dwell, Nor dread th'A'mighty's frown; When God doth all his wrath reveal, And shower his judgments down.

HYMN 42.

St. Mary's. C. M.

RATHIEL.



Thee we a-dore, e-ter-nal Name! And humbly own to thee How fee-ble is our mor-tal frame, What dying worms we be!

Ter-ri-ble thought! shall I a-lone, Who may be saved—shall I— Of all, a - last! whom I have known, Thro' sin, for ev - er die?

The pray-ing spir - it breathe, The watch-ing power im - part; From all en - tan - gle-ments beneath Call off my peaceful heart

Shirland. S. M.

Tenor or Alto ad lib.

J. STANLEY.

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

The musical score for 'Shirland' consists of four staves. The top staff is for Tenor or Alto ad lib. The second staff is the vocal line with lyrics. The third and fourth staves are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The music is in a simple, hymn-like style with a steady rhythm.

HYMN 685.

Compassion. S. M.

A. RADIGER.

To God the only wise, Our Saviour and our King, Let all the saints below the skies, Let all the saints below the skies, Their humble praises bring.

The musical score for 'Compassion' consists of four staves. The top staff is the vocal line with lyrics. The second and fourth staves are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music features a more complex rhythmic pattern with eighth and sixteenth notes.

Milton Abbey. S. M.

p

Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, Welcome to this reviving breast, And these rejoicing eyes!

Mount Ephraim. S. M.

To God the on - ly wise, Our Sa- viour and our King, Let all the saints be - low the skies Their hum - ble praises bring.

Bradley Church. S. M.

MORTIMBER.

p

Soldiers of Christ, arise, And put your armour on, Soldiers of Christ, arise, And put your armour on, Strong in the strength which God sup-

p

Organ.

Detailed description: This is a four-staff musical score for a hymn. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic marking. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is an organ accompaniment in bass clef. The lyrics are written between the second and third staves. The piece concludes with a piano (*p*) dynamic marking and the word 'Organ.' below the bottom staff.

plies, Strong in the strength which God supplies, Thro' his eternal Son.

Voice

Detailed description: This block contains the continuation of the musical score for Hymn 266. It features three staves: two vocal staves in treble clef and one organ accompaniment staff in bass clef. The lyrics 'plies, Strong in the strength which God supplies, Thro' his eternal Son.' are written between the two vocal staves. The piece ends with a double bar line. The word 'Voice' is written below the bottom staff.

HYMN 318.

Reuben. S. M.

WAKELY.

A charge to keep I have, A God to glo ri - fy; A

Detailed description: This block contains the musical score for Hymn 318. It features four staves: two vocal staves in treble clef and two organ accompaniment staves in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics 'A charge to keep I have, A God to glo ri - fy; A' are written between the two vocal staves. The piece concludes with a double bar line.

Reuben. S. M. Concluded.

God to glo - ri - fy, A nev - er dy - ing soul to save, A nev - er dy - ing soul to save, And fit it for the sky.

p *f*

This musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The music is in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics markings *p* and *f* are present above the piano part.

HYMN 152,

Boylston. S. M.

L. MASON,

Ah! whither should I go, Burdened, and sick, and faint; To whom should I my troubles show, And pour out my complaint?

This musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The music is in a key with three sharps (F#, C#, G#) and a 3/2 time signature.

And am I born... to die? To lay this bod-y down? And must my trembling spirit fly In-to..... a world unknown?

And are we yet a-live, And see each oth-er's face? Glo-ry and praise to Je-sus give For his re-deem-ing grace.

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

Doxology.

Praise ye the Lord! Hal-le-lu-jah! Praise ye the Lord! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Praise ye the Lord!

My gra-cious, lov-ing Lord, To thee what shall I say? Well may I trem-ble at thy word, And scarce pre-

sume to pray, And scarce presume to pray.

Come ye that love the Lord, And let your joys be known; Join in a

song with sweet ac - cord, While ye surround his throne, Join in a song with sweet ac-cord, While ye surround his throne.

This musical score is for the hymn 'Mansfield. S. M. Concluded.' It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature. The lyrics are: 'song with sweet ac - cord, While ye surround his throne, Join in a song with sweet ac-cord, While ye surround his throne.'

HYMN 685.

Gerar. S. M.

To God the on - ly wise, Our Sa-voir and our King, Let all the saints be - low the skies, Their humble prais-es bring.

This musical score is for the hymn 'Gerar. S. M.' It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a 3/4 time signature with a key signature of one flat. The lyrics are: 'To God the on - ly wise, Our Sa-voir and our King, Let all the saints be - low the skies, Their humble prais-es bring.'

Ipswich. S. M.

Pris - 'ners of hope, a - rise, And see your Lord ap - pear: Lo! on the wings of love he flies,

The musical score for Hymn 207 consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/2. The lyrics are printed below the vocal line.

HYMN 701.

Mathias. S. M.

STANLEY.

And brings re - demp - - tion near.

How beau-teous are their feet, Who stand on Si - on's hill;

The musical score for Hymn 701 is split into two systems. The left system contains the first two staves of the vocal line and piano accompaniment. The right system contains the next two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are printed below the vocal lines.

Mathias. S. M. Concluded.

137

Who bring sal - va - tion in their tongues, And words of peace re - veal, And words of peace re - veal.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats). The music features dynamic markings of *p* (piano) and *f* (forte). The lyrics are written below the vocal staves.

HYMN 303.

Watchman. S. M.

JAMES LEACH.

Ah, when shall I awake From sin's soft soothing power, The slum - ber from my spi - rit shake, And rise to fall no more.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is D major (two sharps). The music features a consistent melodic line with accompaniment. The lyrics are written below the vocal staves.

Dover. S. M.

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

The musical score for 'Dover' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The melody is simple and hymn-like, with a clear cadence at the end of each line.

HYMN 387.

Shrewsbury. S. M.

HARWOOD.

Pris - 'ners of hope a - rise, And see your Lord ap - pear : Lo ! on the wings of love he flies, And brings redemption near.

The musical score for 'Shrewsbury' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The melody is more active and rhythmic than the previous hymn, with many eighth and sixteenth notes.

Join in a song with sweet ac -

Come, ye that love the Lord, And let your joys be known; Join in a song with sweet ac - cord,

Join in a song, &c.

cord, in a song, &c.

Join in a song with sweet accord, While ye surround the throne, While ye surround the throne, While ye surround the throne.

While ye surround the throne, While ye, &c.

cord, in a song &c. While ye surround the throne. While ye, &c.

Bethel. S. M.

Musical score for Hymn 266, "Bethel. S. M." in 2/2 time, G major. The score consists of four staves. The first staff is the vocal line with dynamics *p*, *f*, *p*, and *f*. The second staff is the vocal line with lyrics: "Strong in the strength which God supplies Through his e-ter-nal Son." The third staff is the vocal line with lyrics: "Soldiers of Christ, arise, And put your ar-mour on, And put your armour on; Strong in the strength which God supplies Thro' his eternal Son:" The fourth staff is the bass line.

Joy. S. M.

Musical score for Hymn 253, "Joy. S. M." in 2/2 time, G major. The score consists of four staves. The first staff is the vocal line. The second staff is the vocal line with lyrics: "Strong in the strength which God supplies Thro' his e- ter- nal Son :". The third staff is the vocal line with lyrics: "Fa-ther, in whom we live, In whom we are and move, In whom we are and move." The fourth staff is the bass line.

The glory, pow'r, and praise receive, Of thy creating love, The glory, power, and praise re-ceive Of thy cre-a-ting love.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature and features a melody with various note values and rests. The lyrics are printed below the vocal staves.

HYMN 685.

Eastbourne. S. M.

WEBBE.

To God the on - ly wise, Our Sa-viour and our King, Let all the saints be - low the skies Their humble prais-es bring.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature and features a melody with various note values and rests. The lyrics are printed below the vocal staves.

Cornhill. S. M.

T. CLARK

And gather

Shepherd of Is - rael, hear Our sup - pli - ca - ting cry, Our sup - pli - ca - ting cry; And gather in the souls sin - cere, And gather

Our sup - pli - ca - ting cry, Our sup - pli - ca - ting cry; And gather in the souls sin - cere, And gather

And gather in the souls sin - cere,

in the souls sin - cere That from..... their breth - ren fly.

cere, And gather in the souls sincere, That from their brethren fly.

in the souls... sin - cere that from..... their brethren fly.

And gather in the souls sincere That from their brethren fly, That from their brethren fly.

HYMN 12.

Dallas. S. M.

Come, ye that love the Lord, And let your joys be known;

Join in a song with sweet ac - cord,
 Join in a song with sweet accord, While ye surround his throne, While ye surround his throne.
 Join in a song with sweet ac - cord,

This musical score is for a hymn in G major (one flat) and 4/4 time. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: "Join in a song with sweet ac - cord, Join in a song with sweet accord, While ye surround his throne, While ye surround his throne. Join in a song with sweet ac - cord,". The music concludes with a double bar line.

HYMN 673.

Sacrifice. S. M.

Commit thou all thy griefs And ways in - to His hands, To His sure truth and ten - der care, Who earth and heaven commands.

This musical score is for a hymn in G major (one flat) and 2/2 time. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: "Commit thou all thy griefs And ways in - to His hands, To His sure truth and ten - der care, Who earth and heaven commands." The music concludes with a double bar line.

Falmouth. S. M.

Father, in whom we live, In whom we are, and move, The glory, power, and praise receive, Of thy cre-ating love, Of thy cre-

The musical score consists of four staves. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The music is in 2/2 time and G major.

at - ing love, Of thy cre - at - ing love.

This block contains the continuation of the musical score for Hymn 253, showing the vocal line and piano accompaniment for the final phrase of the hymn.

Christianity. S. M.

W. ARNOLD.

How beauteous are their feet, Who stand on Si - on's hill; Who bring sal-

The musical score consists of four staves. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The music is in 3/4 time and D major.

Christianity. S. M. Concluded.

va - tion in their tongues, And words of peace re - veal! And words of peace reveal! And words of peace re - veal!

This musical score is for the hymn 'Christianity. S. M. Concluded.' It consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff contains the lyrics: 'va - tion in their tongues, And words of peace re - veal! And words of peace reveal! And words of peace re - veal!'. The third staff is a treble clef, and the bottom staff is a bass clef. The music is written in a style typical of 19th-century hymnals.

HYMN 296

Narenza. S. M.

The praying Spir - it breathe, The watch - ing power im - part; From all en - tan - gle - ments beneath, Call off my peace - ful heart

This musical score is for the hymn 'Narenza. S. M.' It consists of four staves. The top staff is a treble clef with a 4/2 time signature and a key signature of one sharp (F#). The second staff contains the lyrics: 'The praying Spir - it breathe, The watch - ing power im - part; From all en - tan - gle - ments beneath, Call off my peace - ful heart'. The third staff is a treble clef, and the bottom staff is a bass clef. The music is written in a style typical of 19th-century hymnals.

Come ye that love the Lord, And let your joys be known And let your joys be known; Join in a song with sweet accord, While ye surround his throne,

While ye surround his throne, While ye surround his throne; Je - sus, ... I fain would find Thy zeal, ... for God in me,

Zeal. S. M. Concluded.

p

Thy yearn - ing pi - ty for . . . man - kind, Thy burn - ing char - i - ty, Thy burn - ing char - - i - ty.

This musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A dynamic marking of *p* (piano) is placed above the first staff. The lyrics are written below the vocal staves.

HYMN 93.

Thatcher. S. M.

HANDEL.

My gra - cious lov - ing Lord, To thee what shall I say? Well may I trem - ble at thy word, And scarce presume to pray.

This musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The lyrics are written below the vocal staves.

Harmony. S. M.

Je - sus the conqueror, &c.

Je - sus, the conqueror, reigus, In glorious strength array'd, In glo - rious strength array'd, His king - dom o - ver

Organ.

Detailed description: This system contains four staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a whole rest followed by a series of eighth and quarter notes. The second staff is another vocal line, also in treble clef, with lyrics underneath. The third staff is a vocal line in treble clef. The bottom staff is an organ accompaniment in bass clef, providing harmonic support with chords and moving lines. A 3/4 time signature change is indicated at the end of the system.

all maintains, And bids the earth be glad, And bids the earth be glad, And bids..... the earth be glad.

Voice

Detailed description: This system continues the musical score with four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef with lyrics underneath. The third staff is a vocal line in treble clef. The bottom staff is an organ accompaniment in bass clef. The system concludes with a double bar line. A 'Voice' label is placed below the bottom staff.

O that I could re-vere My much-of-fend-ed God! O that I could but stand in fear Of thy af-flict-ing rod!

And must this bo-dy die? This well-wrought frame decay? And must these active limbs of mine Lie mould'ring in the clay?

“I the good fight have fought,” O, when shall I declare? The victory by my Saviour got, I long with Paul to share.

Lord, if at thy command, The word of life we sow, Wa - ter'd by thy almighty hand, The seed shall surely grow, The seed shall surely grow.

O God! how of-ten hath thine ear To me in will-ing mer-cy bow'd!
 While wor-ship-ping thine al-tar near, Low-ly I wept and strong-ly vow'd: } But ah! the fee-ble-ness of man! Have I not

vow'd and wept in vain?
 Thou judge of quick and dead, Before whose bar severe, With ho-ly joy, or guilty dread, We all shall soon appear.

Cleft of the Rock. (6 lines 8s.)

I call the world's Re-deem - er mine! He lives who died for me, I know; Who bought my soul with blood di -

The first system of the musical score consists of four staves. The top staff is the vocal line in G major, 2/2 time, with lyrics. The second staff is the vocal line in G major, 2/2 time, with lyrics. The third staff is the vocal line in G major, 2/2 time, with lyrics. The bottom staff is the bass line in G major, 2/2 time.

vine, Je - sus shall re - ap - pear be - low. Stand in that dread - ful day unknown, And fix on earth his

The second system of the musical score consists of four staves. The top staff is the vocal line in G major, 2/2 time, with lyrics. The second staff is the vocal line in G major, 2/2 time, with lyrics. The third staff is the vocal line in G major, 2/2 time, with lyrics. The bottom staff is the bass line in G major, 2/2 time.

Cleft of the Rock. Concluded.

heav'n - ly throne. Stand in the dread - ful day un - known, And fix on earth his heav'n - ly throne.

This musical score consists of four staves. The top staff is a vocal line in G major, 2/2 time, with lyrics. The second staff is a vocal line in G major, 2/2 time, with lyrics. The third staff is a piano accompaniment in G major, 2/2 time. The bottom staff is a bass line in G major, 2/2 time. The music concludes with a double bar line.

Luther's Hymn. (6 lines 8s.)

M. LUTHER.

Largo. HYMN 494.

Lo ! God is here ! let us adore, And own how dreadful is this place,)
Let all within us feel his power, And silent bow before his face ;) Who know his pow'r, his grace who prove, Serve him with awe, with reverence love, Serve, &c.

This musical score consists of four staves. The top staff is a vocal line in D major, 2/4 time, with lyrics. The second staff is a vocal line in D major, 2/4 time, with lyrics. The third staff is a piano accompaniment in D major, 2/4 time. The bottom staff is a bass line in D major, 2/4 time. The music concludes with a double bar line.

Admah. (6 lines 8s.)

Je - sus, thou sove - reign Lord of all, The same through one e - ter - nal day, At - tend thy feeblest fol - lowers' call,

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one sharp) and 2/2 time. The second staff contains the lyrics. The third and fourth staves are the piano accompaniment, with the right hand in the treble clef and the left hand in the bass clef.

And O in - struct us how to pray! Pour out the sup - pli - ca - ting grace, And stir us up to seek thy face!

The second system of the musical score also consists of four staves. The top staff is the vocal line. The second staff contains the lyrics. The third and fourth staves are the piano accompaniment. The system concludes with a double bar line.

O God, of good th'unfathomed Sea! Who would not give his heart to thee? Who would not love thee with his might,

This system consists of four staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. Dynamics include a piano (*p*) marking in the second and fourth staves.

O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength, to thee u - nite?

This system consists of four staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. Dynamics include a forte (*f*) marking in the second and fourth staves.

Plymouth Dock. (6 lines 8s.)

See, sin - ners, in the gos - pel glass, The Friend and Sav - iour of mankind! Not one of all th'a - pos - tate race,

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in a simple, hymn-like style with a steady rhythm.

But may in him sal - va - tion find! His thoughts, and words, and ac - tions prove, His life and death,—that God is love!

The second system of musical notation also consists of four staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music continues the hymn's melody and accompaniment.

Terah. (6 lines 8s.)

Sa-viour of all, what hast thou done, What hast thou suf - fer'd on the tree? Why didst thou groan thy mor - tal groan.

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a common time signature. The second staff contains the lyrics. The third and fourth staves are accompaniment staves, with the third staff in treble clef and the fourth staff in bass clef. The music is written in a simple, hymn-like style with clear phrasing.

O - be - dient un - to death for me? The mys - tery of thy pas - sion show, The end of all thy griefs be - low.

The second system of the musical score also consists of four staves. The top staff is the vocal line in treble clef with a common time signature. The second staff contains the lyrics. The third and fourth staves are accompaniment staves, with the third staff in treble clef and the fourth staff in bass clef. The music continues from the first system, maintaining the same style and phrasing.

Now I have found the ground wherein Sure my soul's an - chor may re - main: The wounds of Je - sus, for my sin

Be - fore the world's found - a - tion slain; Whose mer - cy shall un - sha - ken stay, When heaven and earth are fled a - way.

Organ. Voice

Ex - pand thy wings, ce - les - tial Dove, And, brood - ing o'er my na - ture's night, Call forth the ray of heav'n - ly Love.

The first system of the hymn consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is the vocal line in treble clef. The third staff is the vocal line in treble clef. The bottom staff is the bass line in bass clef. The lyrics are written below the second and third staves.

Let there in my dark soul be light; And fill th'il - lus - tra - ted a - byss With glorious beams of end-less bliss.

The second system of the hymn consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef. The third staff is the vocal line in treble clef. The bottom staff is the bass line in bass clef. The lyrics are written below the second and third staves.

Thou, Lord, on whom I still de-pend, Shalt keep me faith-ful to the end: I trust thy truth, and love, and power,

Shall save me to the lat-est hour; And, when I lay this bo-dy down, Re-ward with an im-mor-tal crown.

Peck's Trumpet. (6 lines 8s.)

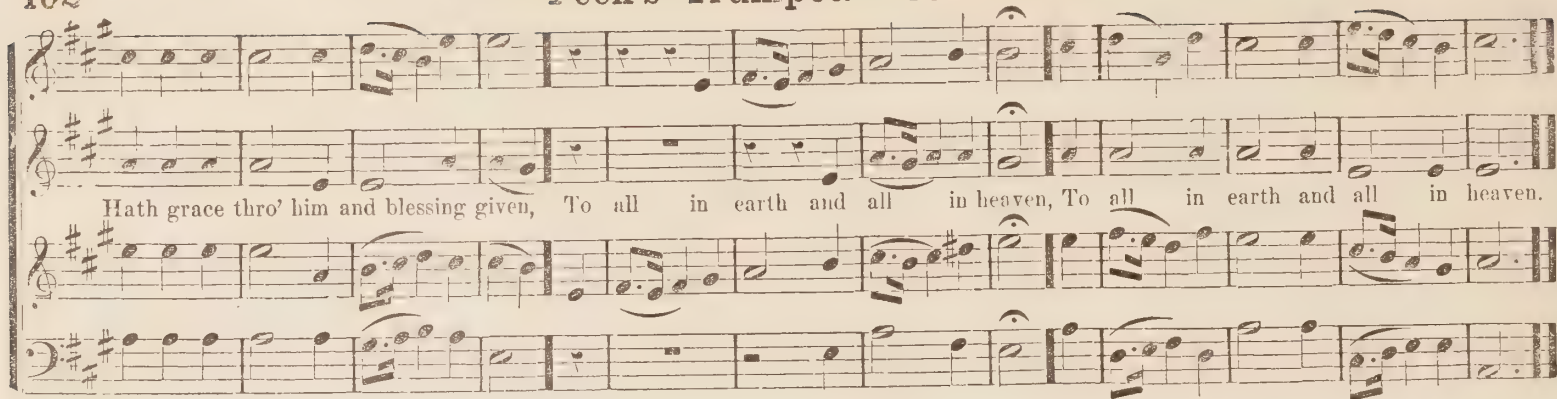
Sin - ners, rejoice: your peace is made; Your Sa - viour on the cross hath bled; Your God, in Je - sus re - con - cil'd,

Detailed description: This system contains four staves of music. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in 4/4 time and consists of 8 measures.

On all his works a - gain hath sail'd; Hath grace thro' him and bless - ing given, To all in earth and all in heaven,

Detailed description: This system contains four staves of music. The top staff is a treble clef with a key signature of three sharps. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in 4/4 time and consists of 8 measures. A 3/4 time signature change is indicated at the beginning of the second measure of the second staff.

Peck's Trumpet. Concluded.

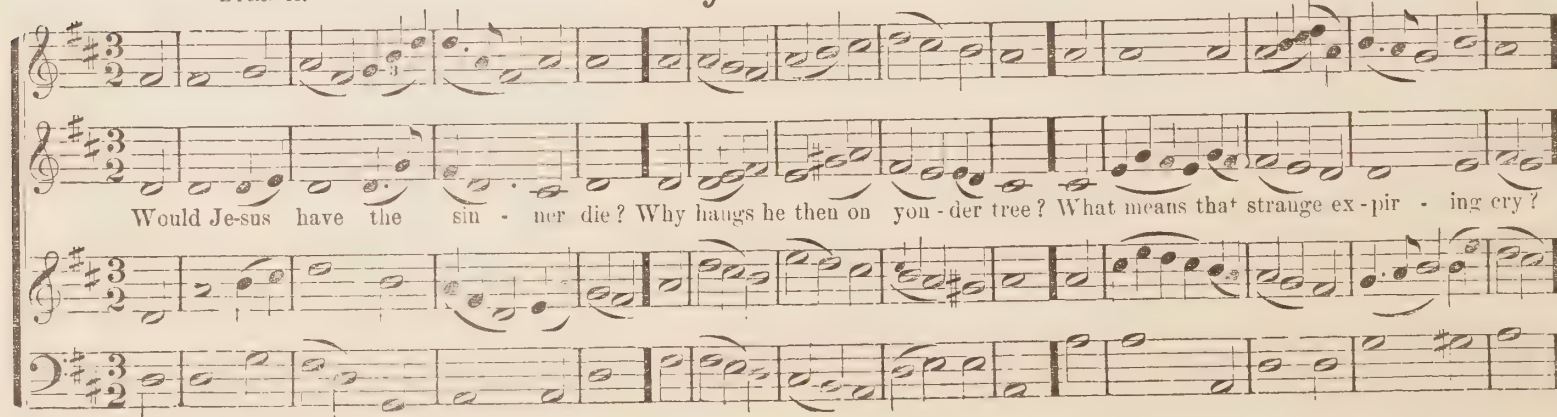


Hath grace thro' him and blessing given, To all in earth and all in heaven, To all in earth and all in heaven.

HYMN 33.

Charity. (6 lines 8s.)

STANLEY & DR. WAINWRIGHT.



Would Je-sus have the sin - ner die? Why hangs he then on you - der tree? What means that strange ex - pir - ing cry?

Charity. Concluded.

(Sin - ners, he prays for you and me:) "Forgive them, Fa - ther, O for - give, They know not that by

This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are rests in the vocal line at the end of the first and second measures of the second system.

me they live, For - give them, Fa - ther, O for - give, They know not that by me they live."

This system contains the next four staves of music, continuing the vocal line and piano accompaniment from the first system. It concludes the piece with a final cadence. The notation includes various rhythmic patterns and rests, consistent with the first system.

Ledbury. (6 lines 8s.)

THOMAS CLARK.

Come, Ho-ly Ghost, all - quick-n'ing fire, Come, and in me de-light to rest ; Drawn by the lure of strong de - sire,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is written in a simple, hymn-like style with clear phrasing.

O come, and con - se - crate my breast ! The tem - ple of my soul pre-pare, And fix thy sa - cred pre - sence there !

The second system of the musical score also consists of four staves. The top staff is a treble clef with a key signature of two flats and a common time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music continues the hymn with similar phrasing and accompaniment.

Je - su, thy bound - less love to me No thought can reach, no tongue de - clare ; O knit my thank - ful heart to thee,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature.

And reign without a ri - val there ! Thine whol - ly, thine a - lone, I am ; Be thou a - lone my con - stant flame !

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature.

Barrett. (6 lines 8s.)

Con Spirito.

Would Je - sus have the sinner die? Why hangs he then on you-ler tree? What means that strange ex - pir - ing cry? (Sinners, he

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The music is marked 'Con Spirito' and begins with a dynamic marking of *p*. The lyrics are written below the vocal staff. The second and third staves are for piano accompaniment, and the fourth staff is the bass line.

prays for you and me:) " Forgive them, Father, O forgive: They know no' that by me they live!" They know not that by me, &c.

The second system of the musical score also consists of four staves. The vocal line continues with dynamic markings of *f*, *m*, and *f*. The lyrics are written below the vocal staff. The piano accompaniment and bass line continue with various dynamics and articulations.

Watch'd by the world's ma - lignant eye, Who load us with reproach and shame, As servants of the Lord Most High, As

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the second staff.

zeal - ous for his glo - rious name, We ought in all his paths to move, With ho - ly fear and hum - ble love.

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the second staff.

Whitsuntide. (6 lines 8s.)

C. F. C. C.

Sa - viour from sin, I wait to prove That Je - sus is thy heal - ing name; To lose, when per - feet - ed in love,

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the vocal line.

Whate'er I have, or can, or am: I stay me on thy faith - ful word, "The servant shall be as his Lord."

The second system of the musical score also consists of four staves. The key signature and time signature remain the same as in the first system. The lyrics are written below the vocal line. A dynamic marking of *f* (forte) is placed above the first staff of this system.

Simeon's Joy. (6 lines 8s.)

Mes - si - ah, joy of ev - ery heart, Thou, thou the King of glo - ry art, The Fa - ther's ev - er - last - ing Son,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is written in a simple, hymn-like style with clear phrasing.

on thee de - pend,

Thee it de - lights thy Church to own ; For all our hopes on thee de - pend, Whose glo - rious mer - cies nev - er end.

For all our hopes on thee depend,

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves. The lyrics are placed below the vocal line. The music concludes with a final cadence.

Love. (6 lines 8s.)

My heart is full of Christ, and longs Its glorious matter to declare! Of him I make my loftier songs, I cannot from his praise forbear;

My ready tongue makes haste to sing The glories of my heavenly King, The glories of my heavenly King.

Sa- viour, on me... the grace be- stow, To trample on my mor - tal foe, Conqueror of death with thee to rise,

The first system of the musical score consists of four staves. The top staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C) and contains the lyrics. The third staff is a treble clef with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The music is written in a key with one sharp (F#).

And claim my sta - tion in theskies, Fix'd as the throne which ne'er can move, A pil - lar in thy church a - bove

The second system of the musical score consists of four staves. The top staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C) and contains the lyrics. The third staff is a treble clef with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The music is written in a key with one sharp (F#).

Prison-ers of hope, lift up your heads; The day of lib-er-ty draws near; Je-sus, who on the Serpent treads, Shall soon in your be-

The first system of the musical score consists of four staves. The top staff is the vocal line in G major, 3/4 time. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in G major, 3/4 time. The fourth staff is the bass line in G major, 3/4 time. The lyrics are: "Prison-ers of hope, lift up your heads; The day of lib-er-ty draws near; Je-sus, who on the Serpent treads, Shall soon in your be-"

half ap-pear; The Lord will to his tem-ple come; Prepare your hearts to make him room. Prepare your hearts to make him room.

The second system of the musical score consists of four staves. The top staff is the vocal line in G major, 3/4 time. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in G major, 3/4 time. The fourth staff is the bass line in G major, 3/4 time. The lyrics are: "half ap-pear; The Lord will to his tem-ple come; Prepare your hearts to make him room. Prepare your hearts to make him room."

O God, of good th'unfathomed Sea! Who would not give his heart to thee? Who would not love thee with his might,

The first system of the hymn consists of four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The music is in 2/4 time and G major. The lyrics are written below the vocal staff.

O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength, to thee u - nite?

The second system of the hymn consists of four staves of music, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff.

Monmouth. (6 lines 8s.)

G. DAVIS.

p

Father of ev - er - last - ing grace, Thy goodness and thy truth we praise, Thy goodness and thy truth we prove; Thou

Organ.

hast in hon - our of thy Son, The gift un-speak - a - ble sent down, The Spirit of life, and pow'r, and love.

O God, of good th'un-fath-omed Sea! Who would not give his heart to thee? Who would not love thee with his might,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The second staff is a treble clef with a key signature of one flat and a 4/4 time signature. The third staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are written below the second and third staves.

O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength to thee u - nite?

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The second staff is a treble clef with a key signature of one flat and a 4/4 time signature. The third staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are written below the second and third staves.

How love - ly are thy tents, O Lord! Where'er thou choos - est to re - cord Thy name, or place thy house of prayer

The first system of the musical score consists of four staves. The top staff is the vocal line in G major, 8/6 time, with lyrics: "How love - ly are thy tents, O Lord! Where'er thou choos - est to re - cord Thy name, or place thy house of prayer". The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The music features a mix of eighth and sixteenth notes with various rests and phrasing slurs.

My soul out - flies the an - gel choir, And faints, o'erpow'rd with strong de - sire, To meet thy spe - cial presence there.

The second system of the musical score also consists of four staves. The top staff is the vocal line with lyrics: "My soul out - flies the an - gel choir, And faints, o'erpow'rd with strong de - sire, To meet thy spe - cial presence there." The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The music continues with similar rhythmic patterns and phrasing as the first system.

O Je - su, source of calm re-pose, Thy like nor man nor an-gel knows; Fair-est among ten thou - sand fair!

E'en those whom death's sad fetters bound,

E'en those whom death's sad fet - ters . . . bound, Whom thiek - est darkness com - pass'd round, Find light and life if thou ap-pear.

E'en those whom death's sad fetters bound, Organ.

Voice.

Jackson's Hymn. (6 lines 8s.)

I'll praise my Maker while I've breath; And when my voice is lost in death, Praise shall employ my nobler pow'rs! My days of praise shall ne'er be past,
While life, and thought, and

Organ.

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

Voice Org. Voice. Org. Voice.

How love - ly are thy tents, O Lord! Where'er thou chooseth to re - cord Thy name, or place thy house of prayer.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The music is in the key of D major and 2/2 time. The lyrics are written below the vocal staff.

My soul outflies the an - gel choir, And faints, o'erpow'rd with strong de - sire, To meet thy spe - cial pre - sence there

The second system of the musical score also consists of four staves, following the same vocal and piano arrangement as the first system. The lyrics are written below the vocal staff.

Harwood's. (4 8s & 2 6s.)

E. HARWOOD. 1760.

Be it my on - ly wisdom here, To serve the Lord with fil - ial fear, With lov - ing grat - i - tude; Su - pe - rior sense may

HYMN 147.

St. John's. 4 8s & 2 6s. LEACH.

I display, By shunning eve-ry e - vil way, And walking in the good.

O Love Divine, how sweet thou art!

St. John's. Concluded.

When shall I find my will - ing heart All ta - - ken up by thee? I thirst, I faint, I die to prove

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the vocal staff.

The greatness of re - deem - ing Love, The love of Christ to me!..... The love of Christ to me!

The second system of the musical score also consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music continues in G major and 4/4 time. The lyrics are written below the vocal staff. A piano (*p*) dynamic marking is present in the piano accompaniment.

O glorious hope of per - feet love! It lifts me up to things above; It bears on eagles' wings; It gives my ravished soul a taste, And

With Jesus' priests and kings

akes me for some moments feast With Jesus' priests and kings, It gives my ravish'd soul a taste, And makes me for some moments feast With, &c.

With Jesus' priests and kings

How hap - py are the lit - tle flock, Who, safe beneath their guardian-rock, In all commotions rest ! When war's and

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in G major and common time. The lyrics are written below the vocal staves.

tu - mult's waves run high, Un-mov'd a-bove, Unmov'd above the storm . . they lie, They lodge, they lodge in Je - su's breast.

The second system of the musical score continues the piece. It features dynamic markings of *p* (piano) and *f* (forte) above the vocal staves and below the piano staves. The lyrics are written below the vocal staves.

Willowby. (4 8s & 2 6s.)

Lord, I a - dore thy gra - cious will: Thro' ev - 'ry in - stru - ment of ill My Fa - ther's goodness see.

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The music is in a simple, hymn-like style with a common time signature.

Ac - cept the com - pli - ca - ted wrong Of Shi - mei's hand and Shi - mei's tongue, As kind re - bukes from thee!

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The music is in a simple, hymn-like style with a common time signature.

Je - sus, thou soul of all our joys, For whom we now lift up our voice, And all our strength ex - ert.

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of two flats and a 3/4 time signature. The second staff is the vocal line with lyrics. The third staff is the vocal line. The bottom staff is the bass line in bass clef.

Vouchsafe the grace we humbly claim, Compose in to a thankful frame, And tune thy peo ple's heart, And tune thy peo - ple's heart.

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line with lyrics. The third staff is the vocal line. The bottom staff is the bass line in bass clef.

Minore.

O Sa - viour, cast a gra - cious smile! Our gloom - y guilt and sel - fish guile, And shy dis - trust re - move:

The true sim - pli - ci - ty in - part, To fash - ion ev - ery pas - sive heart, And mould it in - to love.

p

How happy is the pil-grim's lot! How free from ev-ery anx-ious thought, From worldly hope and fear! From worldly hope and fear! Confined to nei-ther

p *p* *f*

court nor cell, His soul disdains on earth to dwell, He on-ly sojourns here,..... He on-ly sojourns here, He on - ly sojourns here.

Warsaw. (4 6s & 2 8s.)

Join all the glorious names Of wis-dom, love, and power, That ever mor - tals knew, That angels ev - er bore; All are too mean to

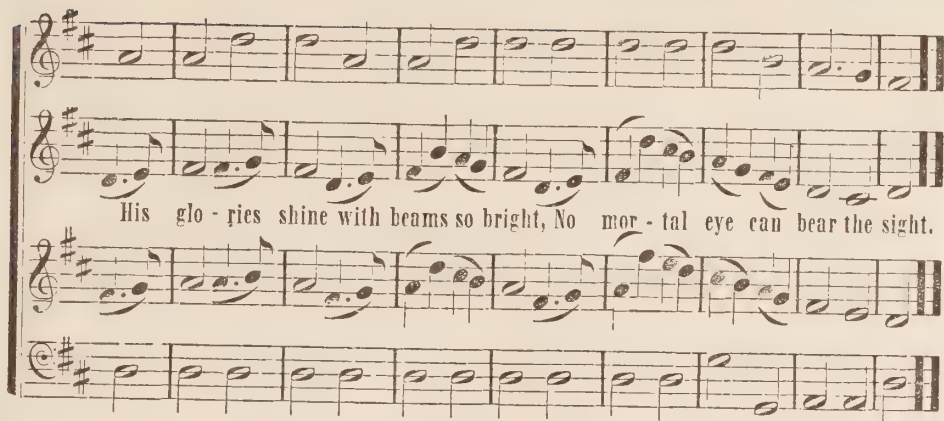
Haddam. (4 6s & 2 8s.)

L MASON.

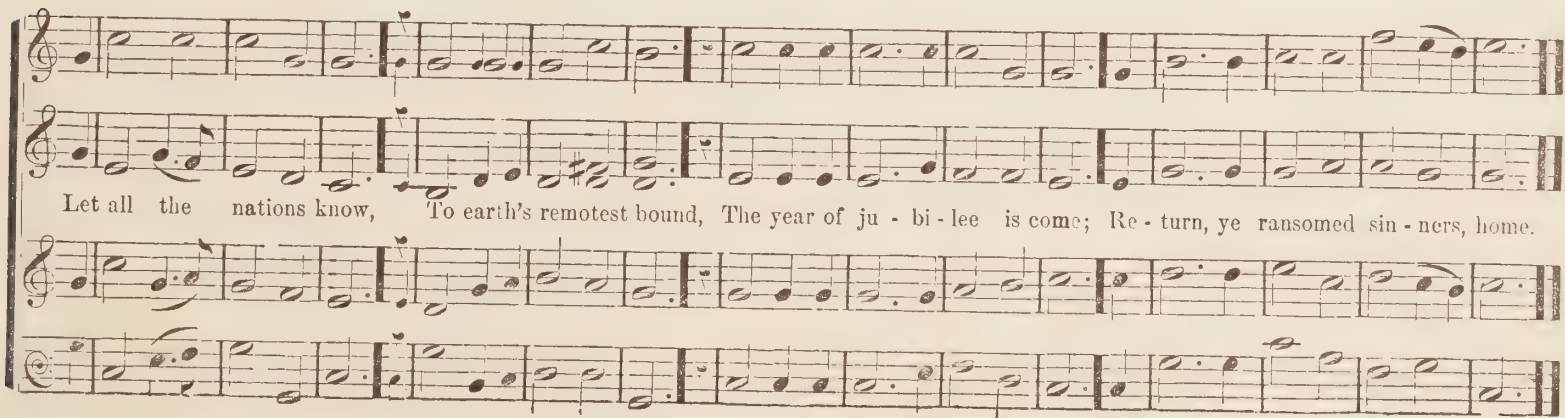
speak his worth, Too mean to set our Saviour forth.

The Lord Jehovah reigns, His throne is built on high; The garments he assumes Are light and majesty:

Haddam. Concluded.



His glo - ries shine with beams so bright, No mor - tal eye can bear the sight.

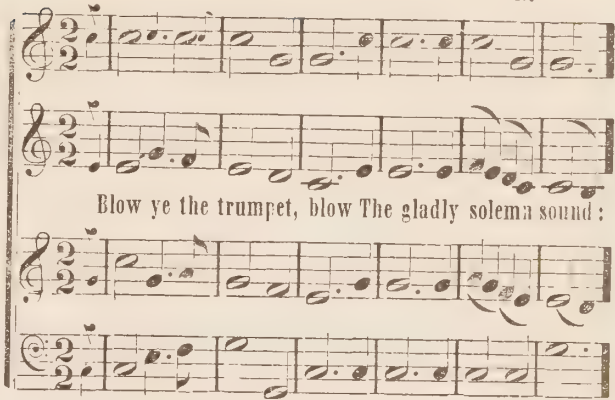


Let all the nations know, To earth's remotest bound, The year of ju - bi - lee is come; Re - turn, ye ransomed sin - ners, home.

Murray. (4 6s & 2 8s.) 189

HYMN 645.

MASON.



Blow ye the trumpet, blow The gladly solema sound:

Remembrance. (4 6s & 2 8s.)

Lord of the worlds a - bove! How pleas - ant and how fair The dwell - ings of thy love,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp and a time signature of 3/4.

Thy earth - ly tem - ples, are! To thine a - bode My heart as - pires, With warm de - sires To see my God.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp and a time signature of 3/4, starting with a *p* dynamic marking. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp and a time signature of 3/4, starting with a *p* dynamic marking. The fourth staff is a bass clef with a key signature of one sharp and a time signature of 3/4.

God of my life, to thee My cheer - ful soul I raise! Thy good - ness bade me be, And

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is written in a simple, hymn-like style with clear phrasing.

still pro - longs my days; I see my na - tal hour re - turn, And bless the day that I was born.

The second system of the musical score also consists of four staves. The top staff is a treble clef with a key signature of two flats and a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music continues the hymn's melody and accompaniment. A small 'L' is written below the bass staff at the end of the system.

Lutman. (4 6s. & 2 8s)

The Lord of earth and sky, The God of a-ges praise; Who reigns enthron'd ou high, Ancient of endless days; Who lengthens out our

tri - al here, And spares us yet an-oth - er year. Who lengthens out our tri - al here, And spares us yet an-oth - er year.....

Let earth and heaven a - gree, Au - gels and men be joined, To cel - e - brate with me The Saviour of mankind; T'a -

Ta - dore the all - a - toning Lamb, the all a - ton - ing Lamb. of Je - sus', &c.

dore the all - a - toning Lamb, T'a - dore the all - a - ton - ing Lamb, And bless the sound of Je - sus' name, And bless the sound of Jesus' name.

T'a - dore the all - a - toning Lamb. T'a - dore the all a - toning Lamb

Lord, we thy will o - bey, And in thy pleasure rest; We, on - ly we, can say, "Whatev - er is, is best;" Joy - ful to

Org:n. Voice

Joy - ful to meet, &c.

meet, will - ing to part, Joy - ful to meet, will - ing to part, Convinced, convinced we still are one in heart.

Joy - ful to meet, &c.

Reward. (4 6s & 2 8s.)

FAWCETT.

195

Lord, we thy will o - bey, And in thy pleas - ure rest; We, on - ly we, can say, "Whatev - er is, is best;"

The first system consists of four staves of music. The top staff is the vocal line in 3/4 time, with lyrics underneath. The second staff is a treble clef accompaniment. The third and fourth staves are a bass clef accompaniment. The key signature has one flat (B-flat).

Vivace.

Joy - ful to meet, will - ing to part, Con - vinced we still are one in heart, Con - vinced we still are one in heart.

The second system also consists of four staves of music. The top staff is the vocal line in 2/4 time, with lyrics underneath. The second staff is a treble clef accompaniment. The third and fourth staves are a bass clef accompaniment. The key signature has one flat (B-flat).

A - rise, my soul, a - rise, Shake off thy guilt - ty fears; The bleeding Sac - ri - fice In my be - half ap - pears;

Be - fore the throne my Sure - ty stands, Be - fore the throne my Sure - ty stands; My name is writ - ten on his hands.

Oil in your ves - - sels

Ye virgin souls, arise, With all the dead awake! Un-to sal - va - tion wise, Oil in your vessels take, Oil in your ves - sels

Oil in your ves - - sels

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics. The second staff is a vocal line in G major, 4/4 time, with lyrics. The third staff is a vocal line in G major, 4/4 time, with lyrics. The bottom staff is a bass line in G major, 4/4 time.

take: Upstarting at the midnight cry, Upstarting at the midnight cry, "Behold the heavenly Bridegroom night!" "Behold the heavenly, &c.

Detailed description: This system contains the next four staves of music. The top staff is a vocal line in G major, 4/4 time, with dynamics *p* and *f* and lyrics. The second staff is a vocal line in G major, 4/4 time, with lyrics. The third staff is a vocal line in G major, 4/4 time, with dynamics *p* and *f* and lyrics. The bottom staff is a bass line in G major, 4/4 time.

Let earth and heav'n a - gree, An - gels and men be join'd, To cel - e - brate with me

The Sa - vour of man-kind: Ta - dore the all - a - ton - ing Lamb, And bless the soul of Je - sus' name.

A-way with our sorrow and fear, We soon shall re-cov - er our home, The ci - ty of saints shall appear ; The day of e - ter - ni-ty come :

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of three sharps and a 3/2 time signature. The fourth staff is a bass clef with a key signature of three sharps and a 3/2 time signature.

From earth we shall quickly re-move, And mount to our native a bode ; The house of our Father a - bove, The palace of angels and God.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of three sharps and a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of three sharps and a 3/2 time signature. The fourth staff is a bass clef with a key signature of three sharps and a 3/2 time signature.

A fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his offers embrace, For all it is o-pen and free: Je-

p

hovah himself doth in - vite To drink of his pleasures unknown; The streams of immor-tal de-light, That flow from his heavenly throne.

p

O when shall we sweet-ly remove, O when shall we en - ter our rest, Re - turn to the Si - on a - bove, The moth - er of spir - its distress'd!

That ci - ty of God the great King, Where sorrow and death are no more, But saints our Im - man - u - el sing, And che - rub and se - raph a - dore.

Israei. (8 lines 8s.)

Thou Shepherd of Israel, and mine, The joy and desire of my heart; For closer com-munion I pine, I long to reside where thou art:

The pasture I languish to find, Where all, who their Shepherd obey, Are fed, on thy bosom reclined, And screen'd from the heat of the day.

I long to be-hold him ar-ray'd, With glo-ry and light from a-bove, The King in his beau-ty displayed,

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The key signature is one sharp (F#) and the time signature is 8/8. The lyrics are written below the vocal staff. The music features a mix of eighth and sixteenth notes, with some triplets in the piano part.

His beau-ty of ho-li-est love: I lan-guish and sigh to be there, Where Je-sus hath fixed his a-bode;

The second system of the musical score also consists of four staves. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff. Dynamic markings 'p' (piano) and 'f' (forte) are placed above the vocal staff to indicate volume changes. The musical notation includes various note values and rests, maintaining the 8/8 time signature.

Mansion. Concluded.

Musical score for "Mansion. Concluded." in G major (one sharp) and 4/4 time. The score consists of four staves. The first staff is the vocal line, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The second staff is a blank staff. The third staff is the piano accompaniment, also starting with *p* and ending with *f*. The fourth staff is the bass line.

O when shall we meet in the air, And fly to the mount-ain of God! And fly to the mountain of God!

HYMN 79.

Carnaby. (4 lines 8s.)

Musical score for "Carnaby." in G major (one sharp) and 3/4 time. The score consists of four staves. The first staff is the vocal line. The second staff is the piano accompaniment. The third staff is the bass line. The lyrics are: "A fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his offers embrace, For all, it is open and free."

A fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his offers embrace, For all, it is open and free.

Hythe. (4 lines 8s.)

FAWCETT.

205

A Fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his offers embrace, For all, it is open and free, For all, it is open, and free.

David. (4 lines 8s.)

HANDEL.

The thirsty are called to their Lord, His glorious ap - pearing to see; And, drawn by the power of his word, The promise, I know, is for me.

Goshen. (4 lines 8s.)

The Church in her mi - li - tant state Is weary, and cannot forbear; The saints in an a - go - ny wait To see him a - gain in the air.

Calcutta. (8s, 7s & 4s.)

T. CLARK.

Lo! He comes with clouds descending, Once for favour'd sin - ners sla'n; Thousand, thousand saints attending, Swell the tri - umph

Calcutta. Concluded.

207

of his train: Hal-le-lu-jah! Hal-le-lu-jah! God appears on earth to reign, God appears on earth to reign, God appears on

This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in a minor key and features a mix of eighth and sixteenth notes.

earth to reign, God appears on earth to reign, God ap-pears on earth to reign, God ap-pears on earth to reign.

earth to reign.

This system contains the next four staves of music. The top staff continues the vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music concludes with a double bar line.

Calvary. (8s, 7s & 4.)

STANLEY.

Come, thou Conqueror of the na-tions, Now on thy white horse ap-pear; Earthquakes, deaths, and des-o-la-tions

The first system of the musical score consists of four staves. The top staff is a treble clef with a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in a 2/2 time signature and features a mix of eighth and sixteenth notes.

Sig-ni-fy thy king-dom near: True and faith-ful! True and faith-ful! 'Stab-lish thy do-min-ion here.

The second system of the musical score also consists of four staves. The top staff is a treble clef with a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music continues in the same 2/2 time signature and style as the first system.

Church Street. (8s. 7s & 4.)

{ Lift your heads, ye friends of Je - sus, Partners in his sufferings here; }
 { Christ, to all be - liev - ers precious, Lord of lords, shall soon ap - pear: } Mark the tokens, Mark the to - kens Of his heavenly

king - dom near: Mark the to - kens, Mark the to - kens Of his heavenly kingdom near, Of his heavenly kingdom near!

Helston. (8s, 7s & 4.)

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second staff is a vocal line with a treble clef, containing the lyrics "Come, thou Con-q'ror of the na-tions, Now on thy white horse ap-pear: Earthquakes, deaths, and des-o-la-tions,". The third staff is the alto line, starting with a treble clef and a key signature of three sharps. The fourth staff is the bass line, starting with a bass clef and a key signature of three sharps. A dynamic marking of *p* (piano) is placed above the first measure of the third staff.

Come, thou Con-q'ror of the na-tions, Now on thy white horse ap-pear: Earthquakes, deaths, and des-o-la-tions,

The second system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The second staff is a vocal line with a treble clef, containing the lyrics "Sig-ni-fy thy king-dom near: True and faith-full True and faith-full 'Stab-lish thy do-min-ion here." The third staff is the alto line, starting with a treble clef and a key signature of three sharps. The fourth staff is the bass line, starting with a bass clef and a key signature of three sharps.

Sig-ni-fy thy king-dom near: True and faith-full True and faith-full 'Stab-lish thy do-min-ion here.

Lo! He comes with clouds de - scend-ing, Once for favoured sin - ners slain; Thousand, thousand saints at - tend-ing,

The first system of the hymn consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "Lo! He comes with clouds de - scend-ing, Once for favoured sin - ners slain; Thousand, thousand saints at - tend-ing,". The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The music features a mix of quarter, eighth, and sixteenth notes, with some triplet rhythms.

Swell the tri - umph of his train: Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! God ap - pears on earth to reign.

The second system of the hymn consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "Swell the tri - umph of his train: Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! God ap - pears on earth to reign." The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The music continues with similar rhythmic patterns, including triplet rhythms and a final cadence.

Light of those whose dreary dwelling, Bor - ders on the shades of death, Come, and by thy love re - vealing, Dis - si - pate the

clouds be - neath, The new heav'n and earth's Creator, In our deep - est dark - ness rise, Scatt'ring all the night of nature,

Pour-ing eyesight on our eyes.

(Repeat this stave to the third and fourth lines of each verse.) 2d time *pia.*

{ Hail, thou once des - pi - sed Je - sus! Hail, thou Ga - li - le - an King! }
 { Thou didst suf - fer to re - lease us; Thou didst free sal - va - tion bring. } Hail, thou

a - go - nizing Saviour, Bear - er of our sin and shame! By thy merits we find fa - vour; Life is giv - en thro' thy name.

Northampton Chapel. (8s & 7s.)

A. WILLIAMS.

Happy soul, thy days are ended, All thy mourn-ing days be - low: Go, by an - gel guards at-tend-ed, To the sight of

HYMN 385.

Vienna. 8s & 7s.

HAYDN.
Hymn to the Emperor.

Je - sus go. To the sight of Je - sus go.

Love Di-vine, all loves ex - cell-ing, Joy of heav'n, to earth come down;

Vienna. Concluded.

215

Fix in us thy humble dwelling, All thy faith-ful mercies crown: Jesus, thou art all compassion; Pure, un-bounded love thou art;

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#). The music is in a common time signature. The lyrics are written below the second and third staves.

Vis - it us with thy sal - va - tion; En - ter eve-ry trembling heart; * Visit us with thy sal - vation; Eu - ter eve-ry trembling heart.

The second system of the musical score also consists of four staves (two treble, two bass) in the same key signature and time signature as the first system. The lyrics are written below the second and third staves.

* In short hymns, or when not more than three stanzas are sung, the last two lines may be repeated, as above: the first time *pia*, second time *forte*.

Queenborough (8s & 7s.)

T. CLARK.

Righteous God! whose vengeful phi - als All our fears and thoughts exceed, Big with woes and fie - ry trials, Hanging, bursting o'er our head;

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The music is in common time (C) and the key signature has one flat (Bb).

While thou visitest the nations, Thy selected people spare, *f* Arm our caution'd, Arm our caution'd souls with patience, Fill our humble hearts with prayer.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The music is in common time (C) and the key signature has one flat (Bb). Dynamics include *f* (forte) and *p* (piano).

Lord, dis-miss us with thy blessing! Bid us now de - part in peace; Bid us now depart in peace; Still on heavenly manna feed-ing,

p *f*

Let our faith and love increase, Let our faith and love increase. Hal-le - lujah, Halle - lujah, Halle-lu - jah, Hal-le-
 CHORUS. *p* *f* *p* *f*

Hal - le -

Let our faith and love, &c. Let our faith, &c. Hal - le -

Dismission. Concluded.

Musical score for "Dismission. Concluded." in G major, 4/4 time. The score consists of four staves. The first staff is the vocal line, starting with a forte (*f*) dynamic and ending with a half note on a fermata, marked *Adagio*. The second staff is the piano accompaniment. The lyrics are: "lujah, Hal-le-lujah, Halle-lujah, Hal-le-lu-jah, Hal-le-lu-jah, Halle-lujah, Halle-lujah, Halle-lujah. Amen, Amen."

Romanza. (8s & 7s.)

From BEETHOVEN.

Musical score for "Romanza. (8s & 7s.)" in G major, common time (C). The score consists of four staves. The first staff is the vocal line. The lyrics are: "Come, thou ev-erlast-ing Spi-rit, Bring to eve-ry thank-ful mind, All the Saviour's dy-ing merit, All his suff'rings for man-kind!"

Aaron. (4 lines 7s.)

ARNOLD.

Holy Lamb, who thee receive, Who in thee begin to live, Day and night they cry to thee, As thou art, so let us be! As thou art, so let us be!

Organ. Voice.

Alma. (4 lines 7s.)

WEBBE.

Depth of mercy, can there be Mercy still reserved for me? Can my God his wrath forbear? Me, the chief of sinners, spare?

Sicilian Mariners. (4 lines 7s.)

Christ, from whom all blessings flow, Perfecting the saints below, Hear us, who thy na - ture share, Who thy mystic bo - dy are.

The musical score for 'Sicilian Mariners' consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in common time (C) and features a melody with various rhythmic values including eighth and sixteenth notes, often beamed together. The lyrics are printed below the second staff.

Theodora. (4 lines 7s.)

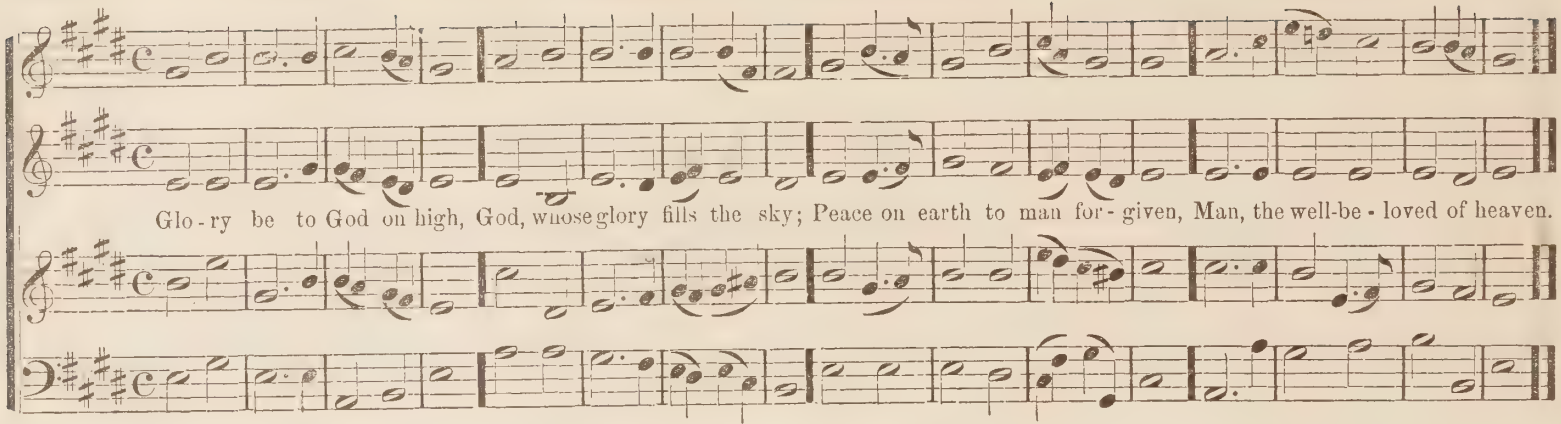
From HANDEL.

What are these arrayed in white, Brighter than the noonday sun? Foremost of the sons of light, Nearest the e - ter - nal throne?

The musical score for 'Theodora' consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in common time (C) and features a melody with various rhythmic values including eighth and sixteenth notes, often beamed together. The lyrics are printed below the second staff.

Melville. (4 lines 7s.)

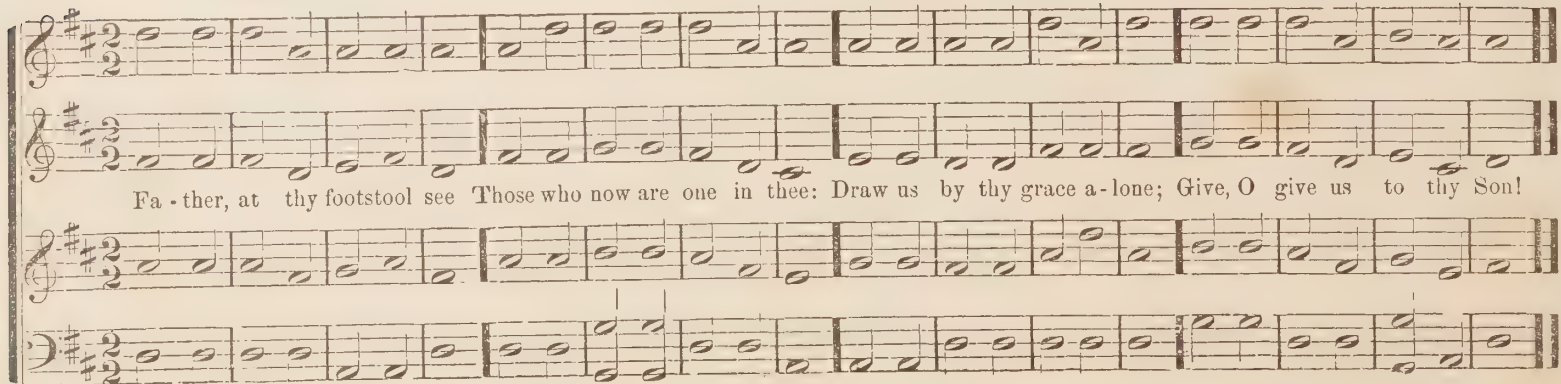
ADAM WRIGHT.



Glo-ry be to God on high, God, whose glory fills the sky; Peace on earth to man for-given, Man, the well-be-loved of heaven.

Prayer. (4 lines 7s.)

ASAHEL ABBOT.



Fa-ther, at thy footstool see Those who now are one in thee: Draw us by thy grace a-lone; Give, O give us to thy Son!

Pilton. (4 lines 7s.)

Hark, the herald an-gels sing Glo-ry to the new-born king; "Peace on earth, and mer-cy mild: God and sin-ners re-conciled."

Savona. (4 lines 7s.)

THOS. CLARK.

Depth of mercy, can there be Mercy still reserved for me? Can my God his wrath forbear? Me, the chief of sinners, spare?

Feversham. (4 lines 7s.)

DR WORGAN.

Je - sus, all a - ton - ing Lamb, Thine, and only thine, I am; Take my bod - y, spir - it, soul; On - ly thou pos - sess the whole,

The musical score for 'Feversham' consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The time signature is 2/2. The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are placed between the second and third staves.

HYMN 142.

Anxiety. 4 lines 7s.

FAWCETT.

Take my bo - dy, spi - rit, soul, On - ly thou possess the whole.

Droop - ing soul, shake off thy fears; Fearful soul, be strong, be

The musical score for 'Anxiety' consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The time signature is 2/2. The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are placed between the second and third staves.

Anxiety. Concluded.

225

bold; Tar-ry till the Lord ap-pears, Nev-er, nev-er quit thy hold! Nev-er, nev-er quit thy hold!

HYMN 542.

German Hymn. (4 lines 7s.)

PLEYEL.

Lord and God of heavenly powers! Theirs,—yet, O! benignly ours! Glorious King! let earth proclaim, Worms attempt to chant thy name.

Townhead. (4 lines 7s.)

Musical score for 'Townhead' (Hymn 555). The score consists of four staves. The first staff is the vocal line in G major, C major, and G major. The second staff contains the lyrics: "Come, De - sire of na - tions, come! Has - ten, Lord, the gen - 'ral doom! Hear the Spi - rit and the Bride; Come, and take,". The third and fourth staves are the piano accompaniment, with the third staff in G major and the fourth in C major and G major.

Mount Hermon. (4 lines 7s.)

Musical score for 'Mount Hermon' (Hymn 302). The score is divided into two systems. The first system has four staves: the first is the vocal line in G major, the second contains the lyrics "Come, and take us to thy side.", the third is the vocal line in G major, and the fourth is the piano accompaniment in G major. The second system also has four staves: the first is the vocal line in E-flat major, the second contains the lyrics "Lord, that I may learn of thee, Give me true sim - pli - ci - ty;", the third is the vocal line in E-flat major, and the fourth is the piano accompaniment in E-flat major.

Mount Hermon. Concluded.

227

p *f*
 Wean my soul, and keep it low, Will - ing thee, Will - ing thee, Will - ing thee a - lone to know.
p *f*
 3

HYMN 287.

Ambleside. 4 lines 7s.

FAWCETT.

Om - ni - pres - ent God, whose aid No one ev - er asked in vain, Be this night a - bout my bed, Eve - ry e - vil thought restrain.

Culpinstock. (8 lines 7s.)

BURGES

Kindled by a spark,

See how great a flame aspires, Kindled by a spark of grace! Jesus' love the nations fires, Sets the kingdoms on a blaze:

p *f* *p* *f*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 2/2 time, with lyrics 'Kindled by a spark,'. The bottom staff is an organ accompaniment. Dynamics include piano (*p*) and forte (*f*).

To bring fire on earth he came; Kin - dled in some hearts it is; O that all might catch the flame, All partake the glorious bliss!

p *f* *p* *f* *p*

Organ. Voice

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics 'To bring fire on earth he came; Kin - dled in some hearts it is; O that all might catch the flame, All partake the glorious bliss!'. The bottom staff continues the organ accompaniment. Dynamics include piano (*p*) and forte (*f*). The system ends with a double bar line and a repeat sign.

Seville. (8 lines 7s.)

f

f

All partake the glo - rious bliss!

Repeat this stave to the third and fourth lines of each verse.

f

p

{ See how great a flame aspires, Kindled by a spark of grace!
 { Je - sus' love the na - tions fires, Sets the kingdoms on a blaze: } To bring

p

f

p

fire on earth he came; Kindled in some hearts it is: O that all might catch the flame, All partake the glo - rious bliss!

p

f

What are these array'd in white, Brighter than the noon-day sun? Foremost of the sons of light, Nearest the e - ter - nal throne?

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one sharp) and 4/4 time. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in the right hand, and the fourth staff is the piano accompaniment in the left hand. The music is in a simple, hymn-like style with a clear melody and accompaniment.

These are they that bore the cross, No - bly for their Master stood; Sufferers in his righteous cause, Followers of the dy - ing God.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It includes the same vocal and piano parts, with lyrics on the second staff. The music concludes with a final cadence.

Je - su, lov - er of my soul, Let me to thy bosom fly, While the near - er wa - ters roll, While the tempest still is high; Hide me, O my

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The music is in 4/4 time and G minor.

Saviour hide, Till the storm of life be past; Safe in - to the ha - ven guid - ; O receive, O receive, O receive my soul at last!

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The music continues in 4/4 time and G minor.

Martyn. (8 lines 7s.)

S. B. MARSH.

Christ, from whom all bless - ing flow. Per - fect - ing the saints be - low, }
 Hear us, who thy na - ture share, — Who thy mys - tic bo - dy are. } Join us, in one spir - it join,

Let us still re - ceive of thine: Still for more on thee we call, Thou who fill - est all in all.

f

Rock of A - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy wounded side which flow'd,

p

Be of sin the dou - ble cure, Save from wrath and make me pure, Save from wrath and make me pure.

Safety. (6 lines 7s.)

REV. J. WEST.

O dis - close thy love - ly face; Quick - en all my droop - ing powers: Gasps my faint - ing soul for grace,

As a thirst - y land for showers: Haste, my Lord, no more de - lay, Come, my Sa - viour, come a - way.

Sav - iour, Prince of Is - rael's race, See me from thy loft - y throne; Give the sweet re - lent - ing grace,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is divided into four measures by vertical bar lines.

Sof - ten this ob - du - rate stone! Stone to flesh, O God, con - vert; Cast a look, Cast a look, and break my heart!

The second system of the musical score also consists of four staves. The top staff is a treble clef with a key signature of two sharps and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is divided into four measures by vertical bar lines. Dynamic markings 'p' (piano) and 'f' (forte) are placed above the top staff in the third and fourth measures respectively.

Ramsey. (6 lines 7s.)

J. T. FRYE

Musical score for the first system of the hymn. It consists of four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody is written in the first treble staff, and the bass line is in the bottom two staves. The lyrics are:

Cen - tre of our hopes thou art, End of our en - larged de - sires; Stamp thine im - age on our heart;

Musical score for the second system of the hymn. It consists of four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody continues in the first treble staff, and the bass line is in the bottom two staves. The lyrics are:

Fill us now with heav'n - ly fires; Ce - ment - ed by love di - vine, ... Seal our souls for - ev - er thine!

Cen - tre of our hopes thou art, End of our enlarged de-sires; Stamp thine im-age on our heart; Fill us now with

heav'n - ly fires; Ce - ment - ed by love di - vine, Seal our souls for ev - er thine,—Seal our souls for ev - er thine.

Linton Green. (6 lines 7s.)

Lamb of God, who bear'st away All the sins of all mankind, Bow a na-tion to thy sway;—While we may acceptance find,

p *f*
Let us thankful-ly em-brace The last of-fers of thy grace.

HYMN 411.

Eglen. (6 lines 7s.)

MORETON.

f *p*
Why not now, my God, my God? Ready if thou

Eglon. Concluded.

al - ways art, Read - y if thou al - ways art, Make in me thy mean a - bode, Take pos - ses - sion of my heart:

f

This system consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the piano staff. The key signature has three sharps (F#, C#, G#). The first measure of the piano accompaniment is marked with a forte (*f*) dynamic.

If thou canst so great - ly bow, Friend of sin - ners, why not now? Friend of sin - ners, why not now?

p *f*

p *f*

O Organ. Voice

This system also consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the piano staff. The key signature remains three sharps. The piano accompaniment has dynamic markings of piano (*p*) and forte (*f*). At the bottom of the system, there are labels 'O Organ.' and 'Voice' indicating the instruments and parts.

Venice. (8 lines 7s.)

Wear - y souls, that wan - der wide From the cen - tral point of bliss, Turn to Je - sus cru - ci - fied,

p

p

Organ.

Detailed description: This system contains the first four staves of the hymn. The top staff is a treble clef with a key signature of two flats and a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is another vocal line. The bottom staff is a bass clef line for the organ. Dynamics include piano (*p*) and organ.

Fly to those dear wounds of his: Sink in - to the pur - ple flood: Rise in - to the life of God.

f

f

Voice

Detailed description: This system contains the last four staves of the hymn. The top staff is a treble clef with a key signature of two flats and a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is another vocal line. The bottom staff is a bass clef line for the organ. Dynamics include forte (*f*) and voice.

Cen - tre of our hopes thou art, End of our en - larged de - sires; Stamp thine im - age on our heart;

Fill us now with heaven-ly fires; Ce - ment - ed by love di - vine, Seal our souls for ev - er thine.

Mount Calvary. (6 lines 7s.)

Saviour, cast a pitying eye, Bid my sins and sorrows end: Whither should a sinner fly? Art not thou the sinner's Friend? Rest in thee I

The musical score for 'Mount Calvary' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in 2/2 time with a key signature of one flat (B-flat). The lyrics are written below the vocal staves.

HYMN 191.

Birmingham. (2 6s & 4 7s.)

C. J. LATROBE, 1820.

gasp to find, Wretched I, and poor, and blind. Thee, O my God and King, My Father, thee I sing! Hear, well-pleas'd the joyous sound, Praise from

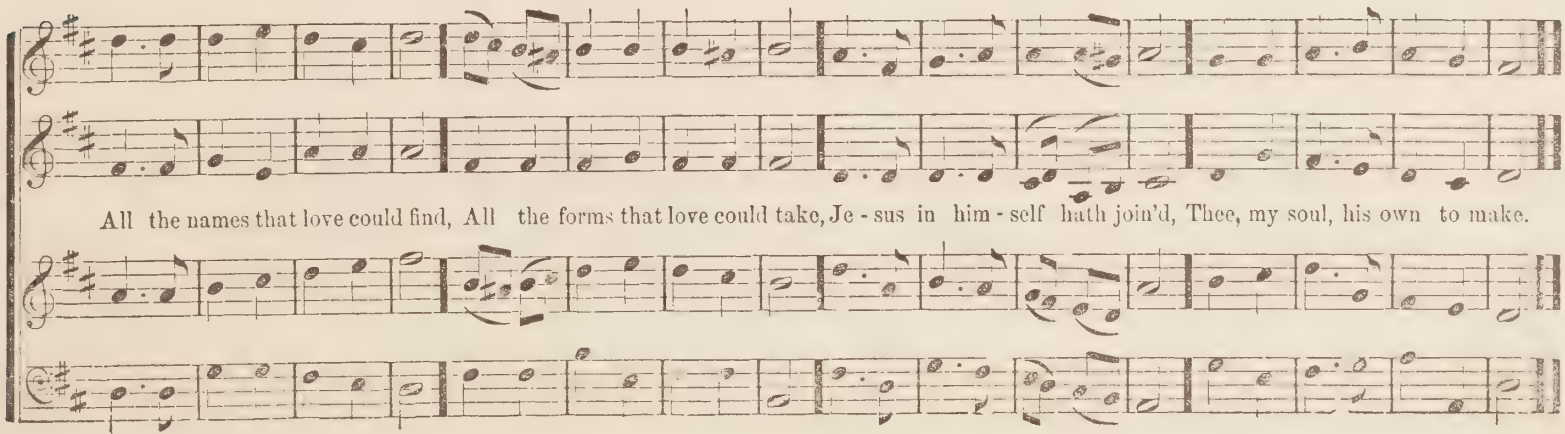
The musical score for 'Birmingham' is split into two sections. The left section has four staves, with the first two for the vocal line and the last two for the piano accompaniment. The right section also has four staves, with the first two for the vocal line and the last two for the piano accompaniment. The music is in 3/2 time with a key signature of one flat (B-flat). The lyrics are written below the vocal staves.



earth and heav'n receive; Lost—I now in Christ am found, Dead—by faith in Christ I live.



A - rise, my soul, arise, Thy Saviour's sac-ri-fice!



All the names that love could find, All the forms that love could take, Je - sus in him - self hath join'd, Thee, my soul, his own to make.

A - gain we lift our voice, And shout our sol - emn joys; Cause of high - est rap - tures this,

Rap - tures that shall nev - er fail; See a soul es - caped to bliss, Keep the Chris - tian Fes - ti - val.

The musical score is written in G major (one sharp) and 2/4 time. It consists of two systems of four staves each. The first system contains the first two lines of lyrics, and the second system contains the next two lines. The melody is primarily in the soprano voice, with piano accompaniment in the other three staves of each system. The lyrics are: "A - gain we lift our voice, And shout our sol - emn joys; Cause of high - est rap - tures this, Rap - tures that shall nev - er fail; See a soul es - caped to bliss, Keep the Chris - tian Fes - ti - val."

How weak the tho'ts, and vain, Of self - de - lu - ding men! Men, who, fix'd to earth a - lone, Think their

The first system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a treble clef with a common time signature and contains the lyrics. The third staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The music is written in a simple, hymn-like style with a common time signature.

Fond - - ly call their lands their own,
hou - ses shall en - dure, Fond - ly call their lands their own, To their dis - tant heirs se - cure.

The second system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a treble clef with a common time signature and contains the lyrics. The third staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The music is written in a simple, hymn-like style with a common time signature.

Dedication. (2 6s & 4 7s.)

O Fi - lial De - i - ty, Ac - cept, ac - cept my new-born cry; See the tra - vail of my soul,

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are written below the vocal staff.

Sa - viour, and be sa - tis - fied; Take me, take me, take me now, possess me whole, Who for me, for me hast died.

The second system of the musical score also consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The key signature and time signature remain the same as in the first system. The lyrics are written below the vocal staff. Dynamic markings *p* and *f* are present in the piano accompaniment.

Je - sus, thou art our King! To me thy suc - cour bring; Christ, the nigh - ty One, art thou; Help for all on

thee is laid; This the word; I claim it now; Send me now the pro - mised aid, Send me now the promised aid.

Wretch-ed, helpless, and distress, Ah! whith-er shall I fly? Ev-er gasping af-ter rest, I can-not find it nigh:

Na-ked, sick, and poor, and blind, Fast bound in sin and mis-e-ry, Friend of sinners, let me find My help, my all, in thee.

Hear - en to the sol - emn voice, The aw - ful midnight cry ! Wait - ing souls, re - joice, re-joyce, And see the bridegroom nigh :

Lo! he comes to keep his word, Light and joy his looks in - part: Go ye forth to meet your Lord, And meet him in your heart.

Asylum. (7s & 6s.)

T. CLARK.

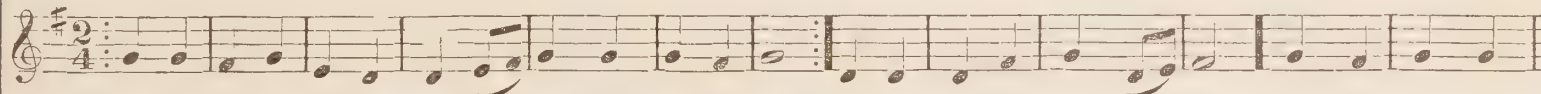
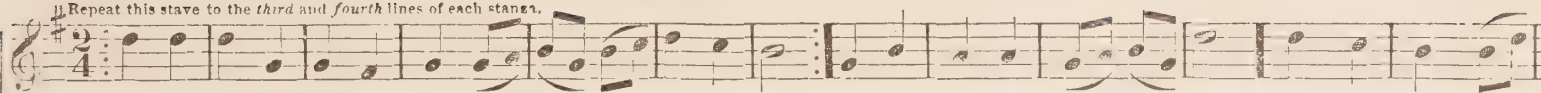
Us, who climb thy holy hill, A gen-'ral blessing make: Let the world our influence feel, Our gospel grace partake: Grace, to help in time of

The first system of the hymn consists of four staves of music. The top staff is the vocal line in G major, 3/2 time, with lyrics underneath. The second staff is a treble clef accompaniment. The third staff is a vocal line in G major, 3/2 time, with lyrics underneath. The fourth staff is a bass clef accompaniment.

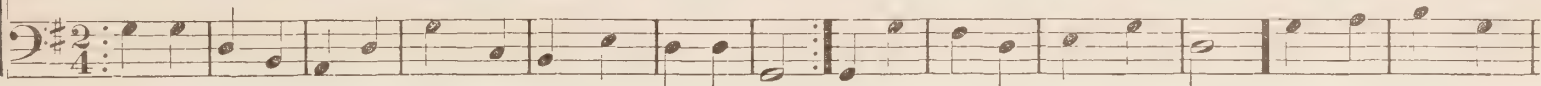
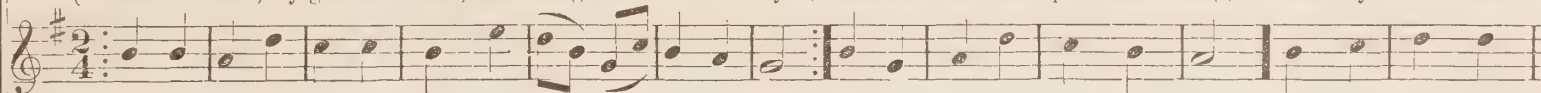
need, Pour out on sinners from above; All thy Spi-rit's fulness shed, All thy Spi-rit's fulness shed, In show'rs of heav'n-ly love.

The second system of the hymn consists of four staves of music. The top staff is a treble clef accompaniment. The second staff is a vocal line in G major, 3/2 time, with lyrics underneath. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment.

Repeat this staff to the third and fourth lines of each stanza.



{ Oft I in my heart have said, Who shall as - cend on high, }
 { Mount to Christ, my glorious Head, And bring him from the sky? } Borne on con - tem - pla - tion's wing, Sure - ly I shall



find him there, Where the an - gels, where the an - gels, Where the an - gels praise their King, And gain the morning star.



Je-sus, thou hast bid us pray, Pray always, and not faint; With the word a power convey To ut - ter our complaint: Qui - et shalt thou

nev-er know, Till we from sin are fully freed; O avenge us, O avenge us, O avenge us of our foe, And bruise the Serpent's head!

Meet and right it is to sing, In every time and place, Glory to our heavenly King, The God of Truth and Grace: Join we then with sweet accord, All in

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one flat) and 3/4 time. The second staff is the vocal line in 4/4 time. The third and fourth staves are the piano accompaniment in 4/4 time. The lyrics are written below the second staff.

one thanksgiving join! Holy, ho-ly, ho-ly Lord, Ho-ly, ho-ly, ho-ly Lord, Ho-ly, ho-ly, ho-ly Lord, E-ter-nal praise be thine!

The second system of the musical score consists of four staves. The top staff is the vocal line in G major (one flat) and 3/4 time. The second staff is the vocal line in 4/4 time. The third and fourth staves are the piano accompaniment in 4/4 time. The lyrics are written below the second staff. Dynamics markings *p* and *f* are present in the piano parts.

Dependance. (7s & 6s.)

STODART

Je-sus drinks the bit-ter cup, The wine-press treads alone; Tears the graves and mountains up, By his ex-piring groan; Lo! the pow'rs of

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#).

The great Je-ho-vah dies!

heav'n he shakes; Nature in convulsions lies; Earth's profoundest cen-tre quakes, Earth's profoundest centre quakes: The great Je-ho-vah dies!

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are split across the vocal staves.

The great Je-ho-vah dies!

None is like Jeshurun's God, So great, so strong, so high: Lo! he spreads his wings abroad, He rides upon the sky: Israel is his first-born son:

The first system of the musical score consists of four staves. The top staff is the vocal line in G major, 4/4 time, starting with a piano (*p*) dynamic. The second staff is the vocal line in G major, 4/4 time, with lyrics underneath. The third staff is the vocal line in G major, 4/4 time. The bottom staff is the bass line in G major, 4/4 time.

God, th' Almighty God, is thine; See him to thy help come down, The excellence divine. See him to thy help come down, The excellence di-vine.

The second system of the musical score consists of four staves. The top staff is the vocal line in G major, 4/4 time, with dynamics *p* and *f*. The second staff is the vocal line in G major, 4/4 time, with lyrics underneath. The third staff is the vocal line in G major, 4/4 time. The bottom staff is the bass line in G major, 4/4 time, with a piano (*p*) dynamic at the end. The text "No Chords" is written above the bottom staff.

City Road. (7s & 6s.)

The first system of the musical score consists of four staves. The top staff is the vocal line in G major, 6/8 time, with lyrics underneath. The second staff is the right-hand piano accompaniment. The third and fourth staves are the left-hand piano accompaniment. The lyrics for this system are: "Jesu, let thy pitying eye Call back a wand'ring sheep! False to thee, like Peter, I Would fain, like Peter, weep; Let me be by grace re-

The second system of the musical score consists of four staves. The top staff is the vocal line in G major, 6/8 time, with lyrics underneath. The second staff is the right-hand piano accompaniment. The third and fourth staves are the left-hand piano accompaniment. The lyrics for this system are: "stored, On me be all long-suff'ring shown; Turn, and look up - on me, Lord, And break my heart of stone, Turn, and look up-

on me, Lord, And break my heart of stone.

My Father, my God, I long for thy love; O shed it a-

broad; Send Christ from above! My heart ev-er fainting, He on-ly can cheer; And all things are wanting, Till Je-sus is here.

Portuguese Hymn. (10s & 11s.)

Thy faithful - ness, Lord, Each moment we find, So true to thy word, So lov - ing and kind; Thy mer - cy so ten - der To

all the lost race, The vil - est of - fend - er, The vil - est of - fend - er, The vil - est of - fend - er May turn and find grace.

O all that pass by, To Je-sus draw near; He ut-ters a cry, Ye sin-ners, give ear! From hell to retrieve you, He spreads out his hands

Now, now to receive you, He graciously stands; From hell to retrieve you, He spreads out his hands, Now, now to receive you, He graciously stands.

O what shall I do my Saviour to praise, So faith - ful and true, So plenteous in grace, So strong to de - li - ver, So

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staff.

good to re - deem, The weakest be - liev - er, The weakest be - liev - er, The weakest be - liev - er That hangs up - on him,

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staff.

Ye servants of God, Your Mas - ter proclaim, And publish a - broad His wonderful name; The name all vic-to-rious of Je - sus ex-

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music features a vocal line with lyrics and an organ accompaniment.

tol; His king-dom is glo-rious, And rules o - ver all, His king - dom is glo - rious, And rules o - ver all.

The second system of the musical score also consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature remains three sharps and the time signature is 2/4. The lyrics continue across the staves. The organ part is marked with a piano (*p*) dynamic and the voice part with a forte (*f*) dynamic.

Organ. Voice.

Come, let us a - new Our jour - ney pur - sue, Roll round with the year, Roll round with the year,
His a - dor - a - ble will Let us glad - ly ful - fill, And our tal - ents im - prove, And our tal - ents im - prove.

And nev - er stand still till— And nev - er stand - still till the Mas - ter ap - pear.
By the pa - tience of hope, and— By the pa - tience of hon - our, and the la - bour of love.

NOTE.—In this Metre some lines have an additional short syllable to bring in which, it is necessary to divide or untie the corresponding notes of the tune. An instance occurs in the second stanza of the 49th Hymn, which, as well as the first stanza is given to illustrate this peculiarity.

Musical score for the first system of the hymn. It consists of four staves: a vocal line, a piano accompaniment line, and two additional instrumental lines. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Come, let us a - rise, And press to the skies; The sun - moun - o - bey, The sun - moun - o - bey,"

Musical score for the second system of the hymn. It consists of four staves: a vocal line, a piano accompaniment line, and two additional instrumental lines. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "My friends, my be - lov - ed, My friends, my be - lov - ed, My friends, my be - lov - ed, and has - ten a - way."

Come, let us a - new Our jour - ney pur - sue, With vi - gour a - rise, With vi - gour a - rise,

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "Come, let us a - new Our jour - ney pur - sue, With vi - gour a - rise, With vi - gour a - rise,"

And press to our per - ma - nent place in the skies, And press to our per - ma - nent place in the skies.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "And press to our per - ma - nent place in the skies, And press to our per - ma - nent place in the skies."

All ye that pass by, To Jesus draw nigh: To you is it nothing that Je-sus should die? Your ransom and peace, Your

p *f* *p*
 surety he is; Come, see, Come, see, Come, see, if there ev - er Was sorrow like his; Come, see if there ev - er was sorrow like his.

p *f* *p* *ff*
 Organ. Voice. Organ. Voice

NOTE.—In this Metre some lines have an additional short syllable, to bring in which, it is necessary to divide or untie the corresponding notes of the tune: instances of which occur in the second, third, and fourth lines of the above stanza.

Rapture. P. M.

Tenderly.

My God, I am thine, what a comfort divine, What a blessing to know that my Jesus is mine! In the hea-ven - ly Lamb thrice happy I am,

Hal - le - lu - jah, A - men,

And my heart it doth dance at the sound of his name. Hal-le-lu-jah, A-men, Hal-le-lujah, Amen, Hal-le-lujah, Hal-le-lujah, Hal-le-lujah, Amen.

Hal le lu jah, A - men,

My God, I am thine, What a com-fort di-vine, What a blessing to know that my Je-sus is mine!

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/4 time, with lyrics underneath. The second staff is the vocal line in treble clef, 3/4 time, with lyrics underneath. The third staff is the vocal line in treble clef, 3/4 time, with lyrics underneath. The fourth staff is the bass line in bass clef, 3/4 time.

In the hea-ven-ly Lamb Thrice hap-py I am, And my heart it doth dance at the sound of his name.

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/4 time, with lyrics underneath. The second staff is the vocal line in treble clef, 3/4 time, with lyrics underneath. The third staff is the vocal line in treble clef, 3/4 time, with lyrics underneath. The fourth staff is the bass line in bass clef, 3/4 time.

A-way with our fears! The glad morning ap - pears, When an heir of sal - va - tion was born! From Je - ho - vah I came, For his

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves.

glo - ry I am, And to him I with sing - ing re - turn..... And to him I with sing - ing re - turn.

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves. There are dynamic markings *p* (piano) and *f* (forte) above the vocal lines. The system ends with a double bar line.

NOTE.—In this Metre some lines have an additional short syllable, to bring in which, it is necessary to divide or untie the corresponding notes of the tune; instances of which occur in the second, third, and fourth lines of the above stanza.

Come a - way to the skies, My be - lov - ed a - rise, And re - joice in the day thou wast born;

On this fes - ti - val day, Come ex - ult - ing a - way, And with sing - ing to Si - on re - turn.

Stephen. P. M.

Wor-ship and thanks, and blessing, And strength ascribe to Je - sus! Je - sus a - lone De-fends his own, When earth and hell oppress us.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is a hymn tune with lyrics written below the staves.

Je - sus with joy we witness, Almigh - ty to de - liv - er; Our seals set to, That God is true, And reigns a King for ev - er.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It maintains the same key signature and time signature. The lyrics are written below the staves.

Worship, and thanks, and blessing, And strength ascribe to Je - sus ! Je - sus a-lone Defends his own, When earth and hell oppress us.

Je - sus with joy we wit - ness Al-migh - ty to de - liv - er : Our souls set to That God is true, And reigns a King for ever.

Q Our souls set to. That &c.

Je - ru sa - lem di - vine.

Je - ru - sa - lem di - vine.....

Je - ru - sa - lem di - vine, When shall I call thee mine, When shall I call thee mine? And to thy ho - ly hill at - tain,

Where weary &c.

Where weary &c.

Where weary pilgrims rest, Where weary pilgrims rest, And in thy glories blest, With God Mes - si - ah ev - er reign.

Where weary pilgrims rest.

My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat;

The first system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is written in a simple, hymn-like style with clear phrasing.

The u - ni - ver - sal Lord, By whose al-migh - ty word Cre - a - - tion rose in form com - plete.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It maintains the same 3/4 time signature and one-flat key signature. The lyrics continue across the vocal line.

Repose. P. M.

Je - ru - sa - lem di - vine, When shall I call thee mine? And to thy ho - ly hill at - tam;

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment in the right hand (treble clef) and the left hand (bass clef). The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are written below the vocal staff.

Where wea - ry pil - grims rest, And in thy glo - ries blest, With God Mes - si - ah ev - er reign.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are written below the vocal staff.

My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat ;

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is written in a simple, hymn-like style with quarter and eighth notes.

The u - ni - ver - sal, Lord, By whose al - migh - ty word Cre - a - tion rose in form com - plete.

The second system of the musical score also consists of four staves, following the same format as the first system. It continues the melody and accompaniment for the second line of the hymn. The key signature and time signature remain consistent with the first system.

The God of A-br'ham praise, Who reigns enthron'd a - bove, Ancient of ev - er - last-ing days, And God of Love :

This system consists of four staves of music in 4/4 time. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is written in a style characteristic of ancient Jewish chant, with a mix of quarter, eighth, and dotted notes.

Je - ho - vah, Great I AM, By earth and heav'n con - fest ; I bow and bless the sa - cred Name, For ev - er blest.

This system also consists of four staves of music in 4/4 time. The first staff is a treble clef with a key signature of one sharp. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music continues the style of the first system, with a mix of note values and rests.

Tho' nature's strength decay, And earth and hell withstand, To Canaan's bounds I urge my way, at his command. The wat'ry deep I pass,

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one sharp) and 4/4 time. The second staff is the first piano accompaniment. The third and fourth staves are the second piano accompaniment. The lyrics are written below the second staff.

With Jesus in my view; And thro' the howling wilderness, And thro' the howling wilderness, And thro' the howling wilderness, My way pursue.

No Chords.

The second system of the musical score consists of four staves. The top staff is the vocal line, featuring dynamic markings *p* (piano) and *f* (forte). The second staff is the first piano accompaniment. The third and fourth staves are the second piano accompaniment. The lyrics are written below the second staff. The instruction "No Chords." is written below the third staff.

The God of Abraham praise, Who reigns enthron'd a-bove : Ancient of ev - er - last-ing days, And God of love :

This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are printed below the vocal staff.

Je - ho - vah, Great I AM ! By earth and heaven con - fest ; I bow and bless the sa-cred Name, For ev - er blest.

This system contains the next four staves of music, continuing the vocal line and piano accompaniment from the first system. The lyrics are printed below the vocal staff.

SENTENCE. I will arise.

CECIL.

279

Larghetto. *p* *Cres.* *mf*

I will a - rise, will a rise &c.

I will a - rise, I will a - rise, will a - rise, And go to my Fa-ther; and will say un - to him, Fa - ther, Father, I have sinned, have sinned, I have

pp *mf* *Rall. p*

sinned against heav'n and before thee, be - fore thee, and am no more worthy to be called thy son, and am no more worthy to be called thy son.

Moderato.

SOLI.

Lord of all power and might, Lord of all power and might; Thou that art the author, Thou that art the author, Thou that art the author of

CHORUS.

f *p* *m* *f*

all good things; Graft in our hearts the love of thy name, the love of thy name; Increase in us true re - li-gion, Lord of all power and might

f *p* *m* *f*

CHORUS.

nourish us in all goodness, Lord of all power and might ; And of thy great mercy, And of thy great mercy, Keep us

SOLO.

SOLI.

Detailed description: This system contains four staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a rest and then contains the lyrics. A double bar line with repeat dots is placed after the first phrase. The second staff is a vocal line with a treble clef, starting with a 'SOLO.' marking and containing a melodic line. The third staff is a vocal line with a treble clef, starting with a 'SOLI.' marking and containing a melodic line. The bottom staff is a piano accompaniment line with a bass clef, providing harmonic support for the vocal parts.

Keep us, Keep us in the same, through Je-sus Christ our Lord, through Je - sus Christ our Lord. A - men.

SOLI.

CHORUS.

SOLI.

CHORUS.

Detailed description: This system contains four staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains the lyrics and is marked with 'SOLI.' and 'CHORUS.' sections. The second staff is a vocal line with a treble clef, containing a melodic line. The third staff is a vocal line with a treble clef, containing a melodic line. The bottom staff is a piano accompaniment line with a bass clef, providing harmonic support for the vocal parts.

MOTET. One thing have I desired of the Lord.

W. B. B

Moderate.

One thing have I de-sired of the Lord; that will I seek af-ter: that I may dwell in the house of the Lord all the days of my life;

Steady time.

One thing I have desired of the Lord; that will I seek after: that I may dwell in the house of the Lord all the days of my life; To be-

1st and 2d Bases

cres.

dim.

p

hold the beauty of the Lord, To be - hold the beauty of the Lord,

hold the beauty of the Lord, to be - hold the beauty of the Lord, and to in - quire in his temple. For in the time of

cres

f

p

lento.

f

tempo primo.

trouble he shall hide me in his pa - vil - ion; in the se - cret of his tab - er - na - cle he shall hide me: he shall set me up, up -

f *staccato. con spirito.*

on a rock, he shall set me up, up - on a rock. And now shall my head be lifted up above mine enemies round about me: therefore will I

I will sing,....
offer in his tab-er-na-cle sac - ri - fi-ces of joy, therefore will I offer in his tab-er-na-cle sac - ri - fi-ces of joy; I will sing, I will
I will sing, ...

I will sing..... I will sing

sing, sing praises unto the Lord, I will sing, I will sing, sing praises unto the Lord. A - men, A - men.

.....I will sing. I will sing..... I will sing.

Thanksgiving Anthem. (Brevis.)

Allegro. Psalm 117.

O praise the Lord, all ye nations, Praise him all ye people, Praise him, praise him all ye people, Praise him, praise him all ye

1 2

For his mer - ci - ful kindness, &c.

1 2

people, people, For his mer-ci - ful kindness is great toward us, is great. And the truth of the

1 2

For his mer - ci - ful kindness, &c.

1 2

Lord en - du - reth for ev - er, And the truth of the Lord en - du - reth for ev - er, ev - er, Praise ye the Lord.

1 2

Lord en - du - reth for ev - er, ev - er, Praise ye the Lord.

Gloria Patri.

Allegro. f

Glory, glory, be to the Father, and to the Son, and to the Ho-ly Ghost, Glory, glo-ry, be to the Fa-ther, and to the Son, and to the

mp *cres.*

As it was in the be - ginning, is now, As it was in the be - ginning, is now, and ev - er

Ho-ly Ghost. As it was in the be-ginning, as it was in the beginning, is now,

mp

mp

As it was in the be - ginning, is **R** now. As it was in the be - gin - ning, is now, and ev - er

shali be, and ev-er shall be, world without end, *f* *mf* end.....

and ev-er shall be, and ev-er shall be, world without end, world without end, world without end, as it *f* *mf*

cres.

shall be, and ev-er shall be, world without end, end.....

was in the be-gin-ning, is now, and ev-er shall be, world without end, A-men, A-men, A-men, A-men. *f*

SENTENCE. Holy! Lord God of Sabaoth.

Mus. score.

Ho - ly! Ho - ly! Ho - ly! Lord God of Sa - ba - oth! Heaven and earth are full of the majesty of thy glo - ry: Heaven and earth are full of the

dim. p f slow.

Glo - ry be to thee— Glo - ry be to thee— to thee—
 majesty of thy great glo - ry— Glory be to thee— Glory be to thee— Glory be to thee—to thee, O Lord most high.
 Glo - ry be to thee— Glo - ry be to thee— to thee—

mf *Andante Maestoso.* *p* *f*

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

Detailed description: This system contains the first four staves of music. The top staff is the vocal line, starting with a dynamic marking of *mf* and a tempo marking of *Andante Maestoso.* The second staff is the vocal line with lyrics. The third staff is the vocal line. The bottom staff is the piano accompaniment, starting with a dynamic marking of *p* and a tempo marking of *f*. The key signature is one flat (B-flat) and the time signature is 2/2.

Allegro.

ma-jes-ty of thy glo-ry. Glo-ry be to thee, Glo-ry be to thee, Glo-ry be to thee, O Lord, most high. A - men.

Detailed description: This system contains the next four staves of music. The tempo marking is *Allegro.* The key signature remains one flat and the time signature is 2/2. The music features a 3/2 time signature change in the second measure of the first staff. The bottom staff includes some complex piano accompaniment with sixteenth-note patterns.

Happy Land.

291

1 There is a hap-py land, Fast by the throne, Where, with a sinless band, God reigns a-lone; Where, a-mid Eden's bloom,

2 There is a hap-py clime, Christ is the sun; Light from whose orb sublime, Shines ev-er on: A-dieu the earth for aye;

Flowers gathered from the tomb, Breathe fragrance to perfume, Bow'rs, glo-ry's own.

3.
Earth's charms shall ne'er decoy
Thee back again;
For earth hath not a joy Without its pain;
Bliss is a thing that seems;
Hopes are only fleeting dreams,
Till death in Christ redeems, All, all is vain

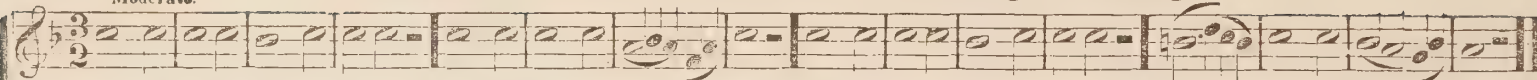
4.
On to thy happy home,
No more to sigh;
Where sin nor sorrow come, Where none
may die;
On to that happy clime;
Oh, break forth, thou all sublime,
Angel I bide my time To soar on high.

3.
Earth's charms shall ne'er decoy
Thee back again;
For earth hath not a joy Without its pain;
Bliss is a thing that seems;
Hopes are only fleeting dreams,
Till death in Christ redeems, All, all is vain

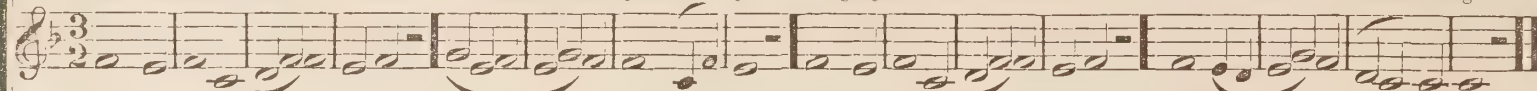
4.
On to thy happy home,
No more to sigh;
Where sin nor sorrow come, Where none
may die;
On to that happy clime;
Oh, break forth, thou all sublime,
Angel I bide my time To soar on high.

HYMN. Father, breathe an evening blessing.

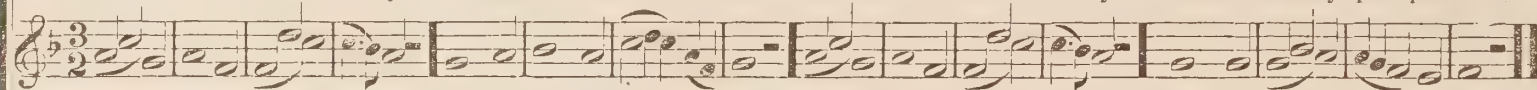
Moderato.



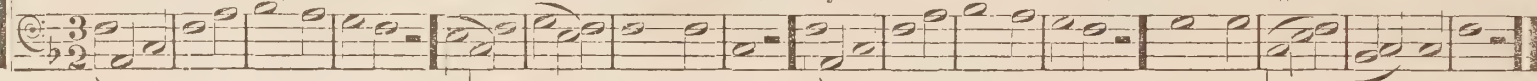
1. Fa-ther, breathe an evening blessing, Ere re - pose our spir - its seal; Sin and want we come confessing; Thou canst save and thou canst heal.
 2. Tho' destruction walk a-round us, Tho' the ar - rows past us fly, An - gel guards from thee surround us; We are save if thou art nigh.



3. Tho' the night be dark and dreary, Darkness cannot hide from thee; Thou art he, who, nev - er weary, Watchest where thy peo - ple be.



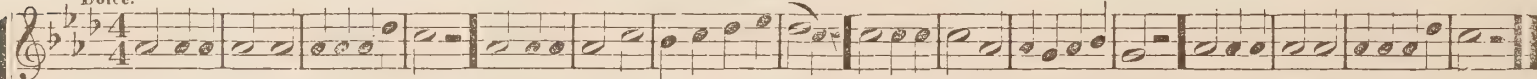
4. Should swift death this night o'ertake us, And command us to the tomb, May the morn in heav'n a-wake us, Clad in bright, e - ter - nal bloom.



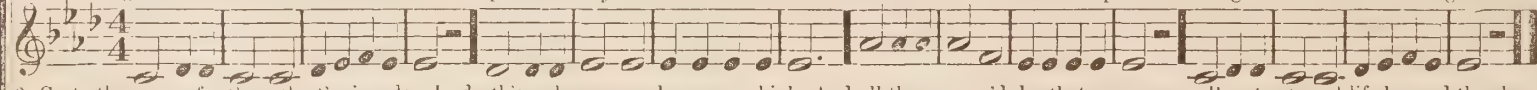
HYMN. Go to the grave. 10s.

T. B. WHITE.

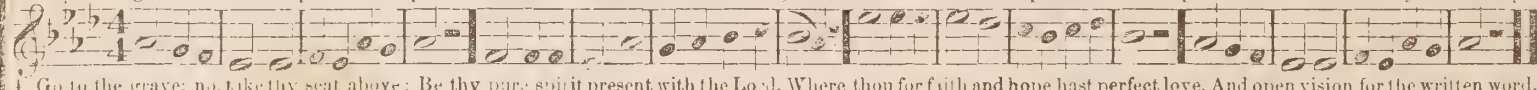
Dolce.



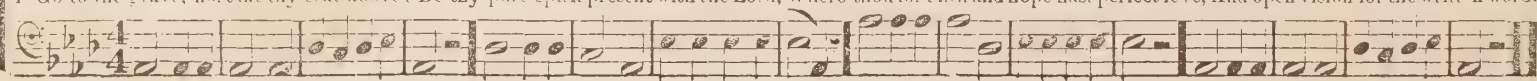
1. Go to the grave in all thy glorious prime, In full ac-tiv-i - ty of zeal and pow'r; A Christian cannot die before his time, The Lord's appointment is the servants hour.
 2. Go to the grave; at noon from labor cease; Rest on thy sheaves, thy harvest task is done, Come from the heat of battle, and in peace, Soldier go home; with thee the fight is won.



3. Go to the grave, for there thy Saviour lay, In death's embraces, ere he rose on high; And all the ransom'd, by that narrow way, Pass to eternal life beyond the sky.



4. Go to the grave; no, take thy seat above; Be thy pure spirit present with the Lord, Where thou for faith and hope hast perfect love, And open vision for the written word.



ANTHEM. O come, let us sing unto the Lord.

Allegro.

O come, &c. Let us hearti-ly rejoice,

O come, &c. O come, &c. Let us

O come, let us sing unto the Lord, O come, let us sing unto the Lord, Let us hearti-ly rejoice,

O come, &c. Let us, &c.

Let us hearti-ly re-joice,

hearti-ly re-joice..... Let us hearti-ly re-

Let us hearti-ly rejoice in the strength of our sal-va-tion, Let us hearti-ly rejoice.....

Let us hearti-ly re-joice

The first system consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both are in the key of D major (two sharps) and 3/4 time. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment provides a harmonic accompaniment with chords and moving lines.

joyce..... in the strength of our salvation. **DUFF—Trebble and Bass.**
Andantino

The second system continues the musical piece. It features a vocal line and piano accompaniment. The tempo is marked 'Andantino'. The vocal line has lyrics: 'Let us hear-ti-ly re-joyce in the strength of our salvation, Let us come before his presence, Let us come before his presence with thanks-'. The piano accompaniment continues with a steady accompaniment.

The third system continues the musical piece. The vocal line has lyrics: 'giv-ing, with thanksgiving, come be-fore his presence, Let us come be-fore his presence with thanksgiving,'. The piano accompaniment continues. A 'Sym' (Symphony) marking is present at the end of the system.

The fourth system continues the musical piece. The vocal line has lyrics: 'And show our - selves glad, And show our - selves glad, And show our - selves glad,.....'. The piano accompaniment continues. The system ends with a repeat sign.

in him with psalms.

glad.....

Sym.

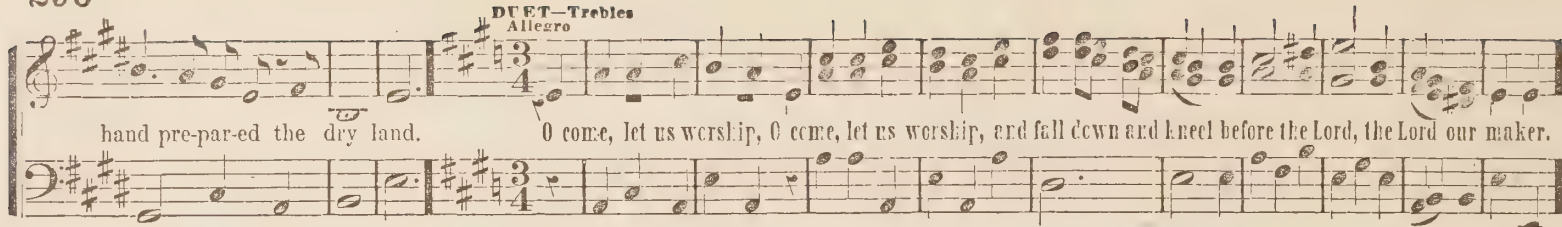
CHORUS—Largo.

f

For the Lord is a great God, the Lord is a great God, and a great King a-bove all gods, a great King above all gods.

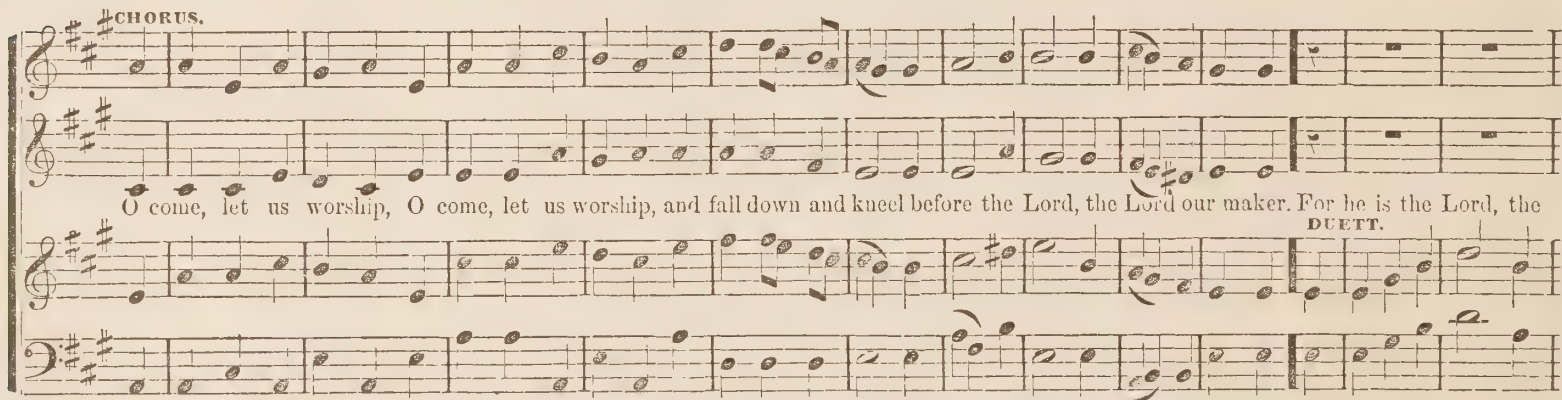
Recitative—Bass.

In his hands are all the corners of the earth, And the strength of the hills is his al-so: The sea is his, and he made it, And his

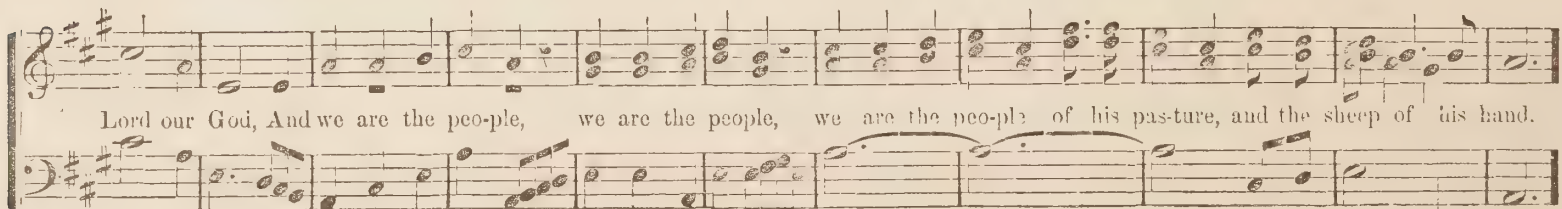
DUET—Trebles
Allegro


hand pre-pared the dry land. O come, let us worship, O come, let us worship, and fall down and kneel before the Lord, the Lord our maker.

CHORUS.



O come, let us worship, O come, let us worship, and fall down and kneel before the Lord, the Lord our maker. For he is the Lord, the DUETT.



Lord our God, And we are the people, we are the people, we are the people of his pas-ture, and the sheep of his hand.

CHORUS *f* **TUTTI.** *Adagio.*

For he is the Lord, the Lord our God, And we are the people, we are the people, we are the people of his pasture, And the sheep of his hand.

SOLO.

HYMN. Vital spark of heavenly flame.

HARWOOD.

Adagio.

Vital spark of heavenly flame! Quit, oh! quit this mortal frame: Trembling, hoping, lingering, flying--Oh! the pain, the bliss of dying!

Allegro.

Cease, fond na-ture, cease thy strife, And let me lan-guish in-to life! Hark! they whis-per, an-gels say, Hark! they whis-per,

an-gels say, "Sis-ter spir-it, come a-way:" "Sis-ter spir-it, come a-way:" What is this ab-sorbs me quite? Steals my sen-ses,

shuts my sight—Drowns my spir - it— draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death?

Andante.

The world re - cedes— it dis - ap - pears, Heaven o - pens on my eyes! my ears With sounds se - raph - ic ring!

Allegro.

Lend, lend your wings! I mount! I fly! O grave! where is thy vic-to-ry! O death! where is thy sting! O grave! where is thy vic-to-ry! O

I mount! I fly!

death! where is thy sting! Lend, lend your wings! I mount! I fly! O grave! where is thy vic-to-ry! thy vic-to-ry! O

I mount! I fly!

I mount! I fly!

grave! where is thy vic-to-ry! thy vic-to-ry! O death! where is thy sting! O death! where is thy sting! Lend, lend your wings! I mount! I

O death!

mount, I fly,

fly! O grave! where is thy vic-to-ry! thy vic-to-ry! O death! O death! where is thy sting!

mount, I fly,

Adagio.

mp Adagio. *m* *cres.* *dim.*

1. Un-vail thy bo-som, faith-ful tomb; Take this new treasure to thy trust, And give these sacred relics room, To slumber in the si-lent dust,

p *cres. mf* *p* *cres.* *dim.*

2. Nor pain, nor grief, nor anxious fear Invade thy bounds, no mortal woes Can reach the peaceful sleeper here, While angels watch the soft repose.

p *mf* *dim.* *pp* *cres. f* *dim.* *f*

So Jesus slept; God's dying Son Pass'd thro' the grave, and blest the bed. Rest here, blest saint, till from his throne The morning break, and pierce the shade.
4. Break from his throne, il-

dim. *mp* *cres.* *f* *dim.*

lus - rious morn! Attend, O earth, his sov' - reign word; Re-store thy trust, a glo - rious form Shall then arise to meet the Lord.

Slow and soft.

1. Hear, hear, hear what the voice from heav'n pro-claims, for all the pi-ous dead, for all ... the

This system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The music is marked 'Slow and soft'.

pi-ous dead, Sweet, sweet, sweet is the sa-vour of their names, And soft their sleep-ing

This system continues the musical score with four staves. It includes vocal parts with lyrics and piano accompaniment. The key signature and time signature remain the same as in the first system. There are triplet markings (indicated by a '3' over a group of notes) in the piano accompaniment.

bed, and soft their sleep ing bed.

DUETT.

bed, and soft, and soft their sleep - ing bed. They die in Je - sus, They die in Je - sus

bed, and soft their sleep - ing bed.

bed, soft their sleep - ing bed, and soft, and soft their sleep - ing bed.

1st Treble

and are bless'd; How kind..... their slum - bers are, How kind their slum - - bers are From suff - 'rings

2d Treble

and from sins re - leas'd, And freed from ev - - ry snare, And freed from ev - - ery snare.

CHORUS *Con spirito.*

Far from this world of toil and strife, They're pre-sent with the Lord, They're present with the Lord, The la - bours of their mor - tal

CHORUS. *Adagio*

life, End in a large reward, a large re - ward, a large re - ward, The labours of their mortal life, End in a large re - ward.

a large re-ward. The

Daughter of Zion.

307

Daughter of Zion, awake from thy sadness; Awake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the daystar of gladness; A-

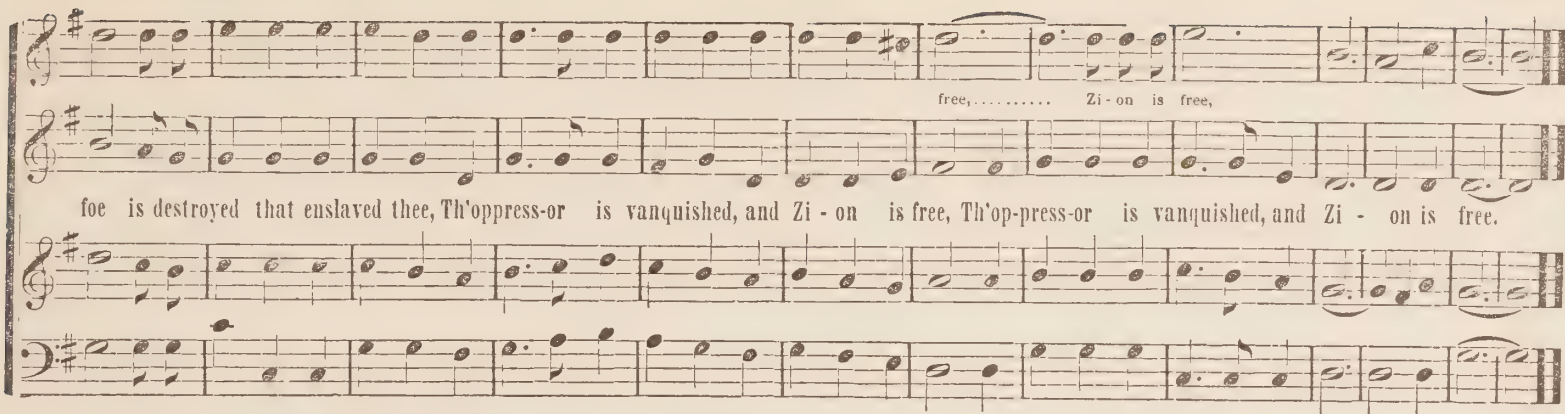
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

rise, for the night of thy sorrow is o'er. Strong were thy foes; but the arm that subdued them, And scattered their legions was mightier, far;

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

They fled like the chaff, from the scourge that pursued them ; Vain were their steeds, and their chariots of war, Vain were their steeds, and their chariots of

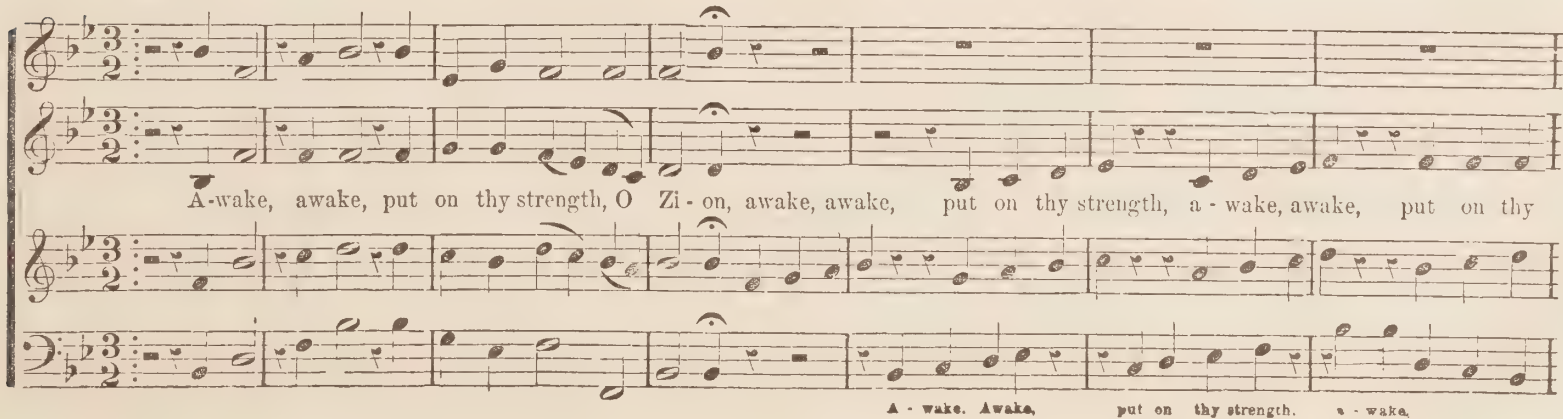
war. and their chariots of war. Daughter of Zion, the power that hath saved thee, Extolled with the harp and the timbrel should be ; Shout, for the



free,..... Zi-on is free,
 foe is destroyed that enslaved thee, Th'oppress-or is vanquished, and Zi-on is free, Th'op-press-or is vanquished, and Zi-on is free.

Isaiah 52.

ANTHEM. Awake, awake, put on thy strength.



A-wake, awake, put on thy strength, O Zi-on, awake, awake, put on thy strength, a-wake, awake, put on thy strength.

A - wake. Awake, put on thy strength. a - wake.

strength, O Zi-on, put on thy beau-ti-ful garments, O Je-ru - sa - lem. Loose thy - self from thy bands, the bands of thy neck, Loose

SOLO.

CHORUS.

... thyself from thy bands, the bands of thy neck, O captive daughter of Zi - on. Shake thyself from the dust, Shake thyself from the dust, O Je-

ru-sa-lem, thou ho-ly, ho-ly ci - ty. How beau-ti-ful up-on the mountains, How beautiful upon the mountains are the feet of him

DUETT—Affettuoso.

that brings glad tidings, of peace and salvation, that saith un-to Zi-on, thy God reigneth. Sing, O heav'ns, sing, O heav'ns sing, O heav'ns, and be

CHORUS—Vigeroso.

sing. O heav'ns
 joyful, O earth, Sing, O heav'ns, Sing, O heav'ns, and be joyful, O earth. Break forth in - to joy, Halle-lu-jah, Break forth into joy, Halle-

lu-jah, Sing to - geth-er, Sing to - gether, ye waste places of Je - ru - sa - lem, Hal - le - lu - jah, Sing to - geth - er, Sing together, ye waste pla - ces

of Je - ru - sa - lem Halle - lu - jah! for the Lord hath comfort - ed his peo - ple; Hal - le - lu - jah! and all the world, and all the

world shall see the sal - va - tion of our God: And all the world shall see the sal - va - tion of our God.

Allegretto. mf

Je-ru-salem! my glorious home! Name ever dear to me! When! When shall my labours have an end, In joy . . . In joy and peace, In

In joy and peace, 2. Oh, when shall I thy courts, thy courts as -
 joy, . . . In joy and peace with thee. 2. Oh, when, thou city of my God, Shall I thy courts as - cend:
 In joy and peace, 2. Oh, when shall I thy courts, thy courts as -

cend: Oh, when shall I thy courts, thy courts ascend? 3. There happier bowers, than Eden's bloom,
 Where congregations ne'er break up, And Sab - baths have no end? 3. There happier bowers, than E - den's bloom, No sin nor
 cend: Oh, when shall I thy courts, thy courts ascend? 3. There happier bowers, than Eden's bloom,

nor sorrow know: Blest seats! thro' rude and stormy scenes I onward press to you, I onward press to you
 sor - row know: Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, I onward press to you. Je-
 nor sorrow know Blest seats! thro' rude and stormy scenes I onward press to you, I onward press to you

ru-salem! Je - ru - sa - lem! Name ev - er dear to me.... 4. Why should I shrink at pain and woe, Or feel at death dis -

for
may? I've Ca-naan's good - ly land in view, And realms of end - - less day. 5. Je - ru-salem! My glorious home! My soul still pants. My
I've Ca - naan's good - ly land in view, And realms of endless day.....

thee; Then, When I thy joys, thy joys shall see,
 soul still pants for thee; Then, Then shall my labors have an end, When I.... thy joys, ... When I..... thy

thy joys.....
 joys shall see, thy joys shall see. Je - ru - salem! Je - ru - sa - lem! Name ev - er dear to me! Name ev - er dear to me!

For behold the day cometh.

With deep solemnity

For behold the day com-eth that shall burn as an oven, and all the proud, yea, and all that do wick-ed-ly shall be as stubble, and the

And the day that

day that cometh shall burn them up, saith the Lord of hosts, that it shall leave them neither root nor branch. branch.

1st time 2d time

1st time 2d time

And the day that

With animation

But unto you that fear my name, shall the Sun of righteousness arise, shall the Sun of righteousness arise, with healing in his

a - rise

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a fermata over a whole note G4. The lyrics are: "But unto you that fear my name, shall the Sun of righteousness arise, shall the Sun of righteousness arise, with healing in his". The word "arise" is repeated twice, with a dotted line above the second instance. The bottom staff is a piano accompaniment in bass clef, starting with a whole note G2 and providing harmonic support for the vocal line.

wings; but un - to you that fear my name, shall the Sun of righteousness a - rise, with heal - ing in his wings; but un - to

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, continuing from the previous system. The lyrics are: "wings; but un - to you that fear my name, shall the Sun of righteousness a - rise, with heal - ing in his wings; but un - to". The word "arise" is repeated. The bottom staff is a piano accompaniment in bass clef, continuing the harmonic support for the vocal line.

you that fear my name, shall the Sun of righteousness a - rise, with heal - ing in his wings, with healing in his wings.

his wings

ritard.

EASTER ANTHEM. Lift your glad voices.

MOZART

Allegro mf

1 Lift your glad voices in triumph on high, For Je-sus hath risen, and man shall not die; Vain were the terrors that gather around him, And

2 Glo - ry to God in full anthems of joy: The be - ing he gave us death cannot destroy; Sad were the life we may part with to-morrow, If

short the do-min - ion of death and the grave : He burst from the fet - ters of dark-ness that bound him, Resplen-dent in

He burst from the fet - ters of dark - ness that
But Je - sus hath cheer'd the dark val - ley of

tears were our birthright and darkness our end ; But Je - sus hath cheer'd the dark val - ley of sor - row, And bade us im-

glo - ry, to live and to save ; Loud was the chorus of an - gels on high, The Saviour hath ri-sen and man shall not die.

mor - tal to hea - ven as-cend ; Lift then your voices in tri-umph on high, For Je - sus hath ri-sen and man shall not die.

Heavenly Father.

From the "INTERCESSION."

TENOR SOLO

CHORUS *m*

Heav'nly Father, Heav'nly Father, Father we thy blessing seek, Heav'nly Fa-ther, Heav'nly Father, Father we thy blessing seek.

Organ Voice

m **CHORUS**

DUETT.

Sup-pliant, Lo! thy children bend, O Fa-ther, Fa-ther for thy bless-ing now, Heav'nly Fa-ther, Heav'nly Fa-ther,

CHRISTMAS ANTHEM. Angels from the realms of glory.

Angels from the realms of glo - ry, Wing your flight o'er all the earth, Ye who sang Cre - a - tion's sto - ry, Now proclaim Mes - si - ah's birth.

This system consists of four staves of music. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are written below the vocal staves.

Come and worship, Come and worship, Worship Christ the newborn King, Worship Christ the newborn King. Angels from the realms of glo - ry,

This system consists of four staves of music. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staves.

An - gels from the realms of glo - ry, Wing your flight o'er all the earth. Ye who sang cre - a - tion's sto - ry, Now proclaim Mes-

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. Dynamics include *p* (piano) and *f* (forte).

si - ah's birth, Now proclaim Mes - si - ah's birth. Ye who sang cre - a - tion's sto - ry, Now pro - claim Mes - si - ah's birth.

This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature remains one sharp (F#), and the time signature is 4/4. Dynamics include *p* (piano) and *f* (forte).

Come and wor - ship, Come and worship, Worship Christ the newborn King, Worship Christ the newborn King, Worship Christ the newborn King.

Salvation, O the joyful sound.

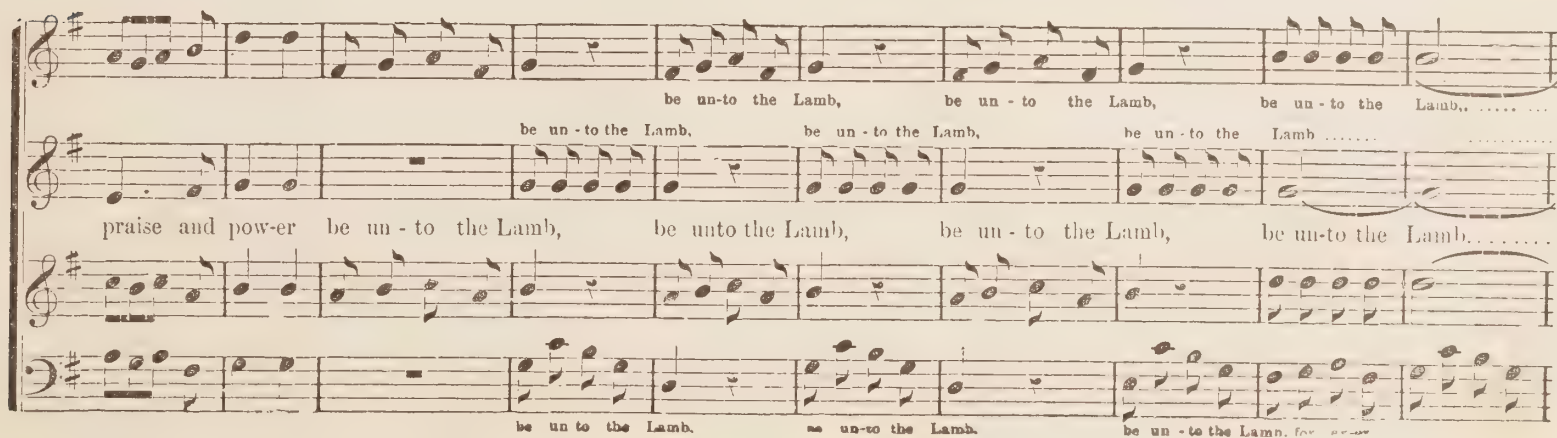
Sal - va - tion, sal va - tion, O the joyful sound, What plea - sure to our ears; A sovereign balm for ev - 'ry wound, A cordial

A sovereign balm

A sovereign balm



A cor-dial, A cor-dial, A cor-dial for our fears. Glo-ry, hon-our, Glo-ry, hon-our, Glo-ry, hon-our.



be un-to the Lamb, be un-to the Lamb, be un-to the Lamb, ...
 be un-to the Lamb, be un-to the Lamb, be un-to the Lamb, ...
 praise and pow-er be un-to the Lamb, be unto the Lamb, be un-to the Lamb, be un-to the Lamb, ...
 be un-to the Lamb, be un-to the Lamb, be un-to the Lamb, for ...

for ev - er, Je - sus Christ is our Redeem - er, Hal-le-lu-jah, Hal-le-lujah, Hal-le-lujah, Hal-le - lu - jah,

for ev - er.

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

The Promised Land.

329

DUETT—T-r-ble and Bass

On Jor - dan's storm - y banks I stand, And cast a wish - ful eye, And cast a wish - ful eye, To Ca - naan's

fair and hap - py land, Where my pos - ses - sions lie, Where my pos - ses - sions lie.

CHORUS—Lively

O the trans - port - ing, &c. *p* *f*

O the trans - port - ing, rapt - - 'rous scene, That rises to my sight, That rises to my sight, Sweet fields ar -

O the trans - port - ing, &c. *p* That rises to my sight.

Sweet fields arrayed in living green, And riv-ers of de-light, And riv-ers of de-light, Sweet fields arrayed in liv-ing green, And riv-ers of de-

Sweet fields arrayed in living green, And riv-ers of de-light, And riv-ers of de-

- light. There gen'rous fruit that nev-er fails, On trees im-mor-tal grow, On trees im-mor-tal grow;

Sym

With milk and hon-ey flow.

With mlk. &c.

With milk and hon - ey flow, With milk and hon - ey flow.

There rocks and hills, and brooks and vales With milk and hon - ey flow, With milk and hon - ey flow.

With milk and hon - ey flow.

DUETT—Treble and Bass

All o'er those wide ex - tend - ed plains Shines one e - ter - nal day, Shines one e - ter - nal day; There God the

Son for ev - er reigns, And scat - - ters night a - way, And scat - ters night a - way.

Sym.

TRIO—2 Trebles and Bass

2d

1st

No chill - ing winds nor pois - 'nous breath, Can reach that health - ful shore, Can reach that health - ful shore;

sick - ness and sor - row, pain and death, Are felt and fear'd no more, Are felt and fear'd no more.

CHORUS—Allegro

Hal - le - lu - jah, Hal - le - lu - jah, A - men,
 Hal - le - lu - jah, A - men, Amen, Hal - le - lu - jah, A - men, Amen, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Amen, Hal - le - lu - jah, Amen,
 Hal - le - lu - jah, Hal - le - lu - jah, A - men

Hal - le - lu - jah, Amen, A - men, Hal - le - lu - jah, Amen.
 Hal - le - lu - jah, Hal - le - lu - jah, Amen, Hallelujah, A - men, Hallelujah, Hallelujah, A - men, Amen, A - men.
 Hal - le - lu - jah, Hal - le - lu - jah, Amen, A - men. Hal - le - lu - jah, Hal - le - lu - jah, A - men.

Adagio

In Jewry God is known.

CHORUS—Lively

CHORUS

In Jew-ry is God known, his name is great in Is-ra-el In Jew-ry is God known, his name is great in Is-ra-el, his

verse

name is great, his name is great, his name is great in Is-ra-el, his name is great, his name is great, his name is great in Is-ra-el.

ff

VERSE FIVE VOICES Moderate

At Sa - lem is his, &c

At Sa - lem is his ta - - ber na - cle, is his ta - - ber na - cle, and his dwell - ing in

1st TREBLE

2d TREBLE

At Sa - lem is his, &c

At Sa - lem is his, &c

Si - on and his dwell - ing, in Si - on, at Sa - lem is his ta ber na - cle, is his ta - ber na - cle, and his

At Sa - lem is his, &c

his dwell - ing, his
 dwelling in Si - on, At Sa - lem, at Sa - lem is his ta - - ber na - cle, and his dwell - - - -
 na - cle, his dwell - ing, tis

dwell - ing, his dwell - ing in Si on, his dwell - ing, his
 dwell - ing, his dwell - ing, his dwell - ing, his dwell - ing, his
 dwell - ing, his dwell - ing in Si - on, his dwell - ing, his dwell - ing, his dwell - ing in Si - on.
 dwell - ing, his dwell - ing, his

CHORUS—Lively

There brake he the ar - rows of the bow, the shield, the sword

There brake he the ar - rows of the bow, the shield, the sword, the sword and the

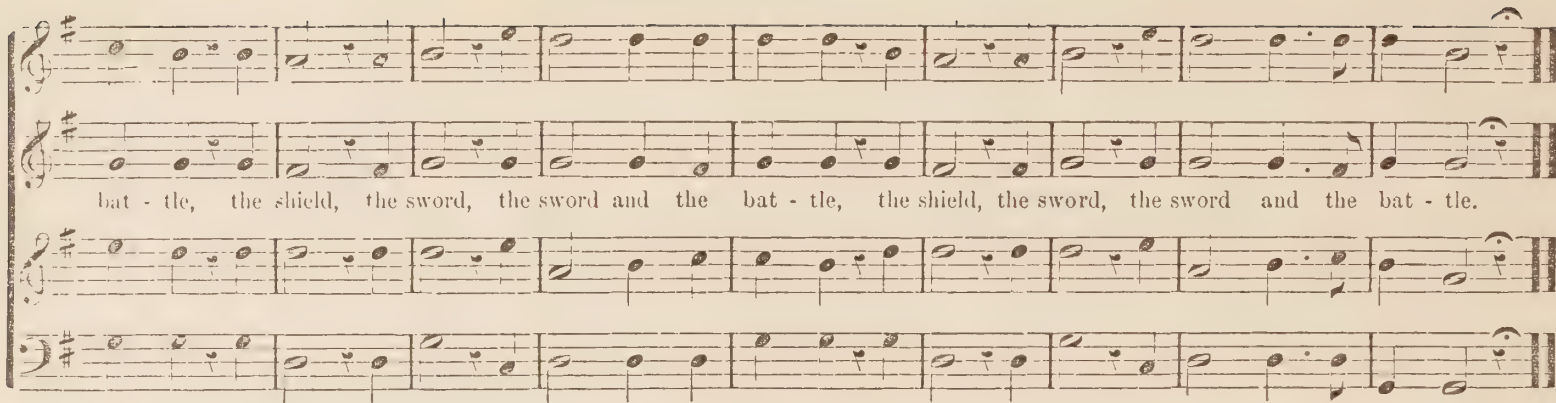
There brake he the ar - rows of the bow, the shield, the sword,

Verse

bat-tle, There brake he the ar-rows of the bow, the ar-rows of the bow; The shield, the sword, the sword and the

bat - tle; There brake he the

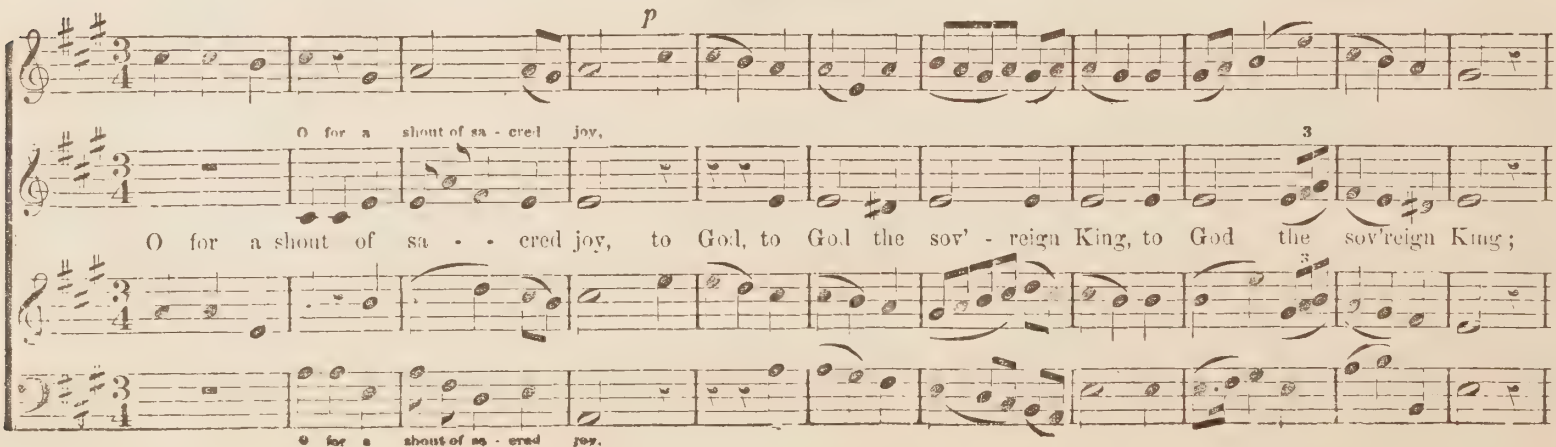
bat - tle There brake he the ar - rows of the bow. the



bat - tle, the shield, the sword, the sword and the bat - tle, the shield, the sword, the sword and the bat - tle.

Ascension.

FAWCETT.



p

O for a shout of sa - cred joy.

O for a shout of sa - cred joy, to God, to God the sov' - reign King, to God the sov'reign King;

O for a shout of sa - cred joy.

Let ev'-ry land their tongues em-ploy, and hymns of tri-umph sing, and hymns of tri-umph sing: Je-sus our God,

DUETT. 1st TREBLE

Je-sus our God as-cends on high; His heav'n-ly guards a-round, His heav'n-ly guards a-round, At-

2d TREBLE

tend him ris-ing through the sky. With trum-pets joy-ful sound, with trum-pets joy-ful sound.

CHORUS—Lively

Let mor-tals learn their strains, learn their strains, Let all the earth his honours

While angels shout and praise their King, Let mortals learn their strains, Let mor-tals learn their strains, Let all the earth his hon-ours

Let mor-tals learn their strains, ... Let mortals learn their strains, Let all the earth his honours

Adagio

sing. O'er all the earth he reigns, the earth he reigns,

sing. O'er all the earth he reigns, o'er all the earth he reigns, o'er all... the earth he reigns, the earth he reigns, O'er all the earth he reigns.

sing. O'er all..... the earth he reigns.

sing. O'er all the earth he reigns, o'er all the earth he reigns, o'er all the earth he reigns, the

Sacred Peace, celestial treasure.

A. BAUMBACH.

341

p

pp

Sa - cred peace, ce - les - tial trea - sure, Here be - stow thy smiles a - gain, Care and grief have made us wea - ry,

Sa - cred peace.....Sa - cred peace.....Here be

Care and grief have made us wea - ry, Come, O come, and soothe our pain, Celestial treasure, Celestial treasure,

Here be - stow thy smiles a - gain, Sa - cred peace, Here bestow thy smiles a - gain, Celestial treasure, Here be - stow thy smiles a - gain.

Now, Lord, we part in thy great Name.

FAWCETT.

In which we here to - geth - er came. In which we here to - geth - er came.

Now, Lord, we part in thy great name, In which we here to - geth - er came, In which we here to - geth - er came:

In which we here to - geth - er came, In which we here to - geth - er came.

Help us our few re-main-ing days to live un-to Je-hovah's praise, To live un-to Je-ho-vah's praise.

DUETT—1st and 2d Trebles.
Not too quick.

Help us in life and death to bless The Lord our strength and righteousness, The Lord our strength and righteousness.

And bring us all to meet a-bove, Then shall we bet-ter sing thy love, Then shall we bet-ter sing thy love.

CHORUS—Moderato

And bring us all to meet a -

Help us in life and death to bless The Lord our strength and righteous - ness, And bring us all to meet a -

And bring us all to meet a -

Then shall we bet - ter sing thy love, Then shall we, &c.

love, Then shall we bet - ter sing thy love, Then shall we bet - - ter sing thy love.

love, Then shall we bet - ter sing thy love, Then shall we bet - ter sing thy love.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men,

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) with lyrics. The second staff is a piano accompaniment. The third and fourth staves are a piano accompaniment. The music begins with a five-measure rest for the vocal line, followed by a dynamic marking of *f* (forte) and the vocal line enters. The piano accompaniment provides harmonic support throughout.

Hal - le - lu - jah, Hal - le - lu - jah, A - men, Amen, Hal - le - lu - jah, A - men, A - men.

The second system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) with lyrics. The second staff is a piano accompaniment. The third and fourth staves are a piano accompaniment. The music continues with the vocal line and piano accompaniment. The system concludes with a double bar line and repeat signs.

Doxology.

FAWCETT.

347

May the grace of Christ our Sav-iour, And the Fa-ther's boundless love, With the Ho-ly Spirit's favour, Rest upon us from above; Thus may we a-

bide in un-ion with each oth-er, and the Lord; And possess in sweet communion, Joys which earth cannot afford; Joys which earth cannot afford.

Joys which earth cannot afford, cannot afford.

CHORUS

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah let us sing, Hal - le - lu - jah! Hal - le - lu - jah! Hallelu-jah!

Sym. Sym.

Organ

Detailed description: This system contains the first five measures of the chorus. It features four staves: two vocal staves (Soprano and Alto) and two organ staves (Right and Left Hand). The vocal lines are in treble clef with a key signature of one sharp (F#). The organ accompaniment is in bass clef. The lyrics are written below the vocal staves. The organ part includes chord symbols and fingering numbers.

let us sing, Halle-lu-jah! Hallelu-jah! Hal-le-lu-jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men

Repeat *f*

Detailed description: This system contains the final five measures of the chorus. It features the same four-staff layout as the first system. The lyrics continue below the vocal staves. The organ part continues with accompaniment. The system concludes with a double bar line and a repeat sign. The dynamic marking 'Repeat f' is placed at the end of the system.

ALPHABETICAL INDEX TO THE TUNES.

	PAGE.		PAGE.		PAGE.		PAGE.	
Aaron	4-7's	220	Bishopsthorpe	C M	88	Culpinstock	8-7's	218
Abingdon	C M	118	Bolton	C M	110	Daisy Hill	L M	22
Abridge	C M	80	Boylston	S M	131	Dallas	S M	142
Admah	6-8's	154	Bradley Church	S M	130	Dalston	P M Cl. V	275
Admiration	L M	53	Brighton	6-8's	173	Damascus	6-7's	233
Adoration	L M	51	Bristol	C M	93	Daniel	L M	33
Advent	8's & 7's	211	Brooms Grove	C M	108	Daventry	L M	42
Albion	8-8's	199	Burford	C M	126	David	4-8's	205
Alfreton	L M	27	Burnham	4-6's & 2-8's	194	David's Harp	C M	121
Alma	4-7's	220	Calcutta	8-7's & 4's	206	Dedication	2-6's & 4-7's	246
Amaziah	7's & 6's	253	Calvary	8-7's & 4's	208	Delight	C M	1-2
Ambleside	4-7's	227	Camberwell	C M	116	Dependance	7's & 6's	254
Ange-P's Song	L M	43	Cambridge	S M	127	Derbe	P M Cl. I	262
Antioch	C M	92	Canada	L M	56	Deritend	C M	103
Anxiety	4-7's	224	Carey's	6-8's	151	Desire	6-8's	159
Arabia	8-8's	201	Carnaby	4-8's	2-4	Devizes	C M	78
Ariel	4-8's & 2-6's	185	Carr's Lane	C M	109	Devotion	L M	73
Arlington	C M	118	Castleton	6-8's	165	Didsbury	6-8's, 2nd	179
Ashley	C M	120	Charity	6-8's	161	Dismission	8's & 7's	217
Assylum	7's & 6's	251	Charmouth	C M	90	Dover	S M	138
Atlantic	L M	28	China	C M	95	Dresden	L M	39
Attercliffe	C M	123	Christianity	S M	144	Duke Street	L M	29
Auburn	C M	113	Church Street	8-7's & 4's	209	Dundee	C M	79
Axbridge	C M	114	City Road	7's & 6's	256	Dunstable	4-6's & 2-8's	193
Aynhoe	S M	132	Clark's	7's & 6's	249	Eastbourne	S M	141
Balerma	C M	115	Cleft of the Rock	6-8's	152	Easter	8-7's	230
Barby	C M	80	Compassion	S M	128	Eaton	6 S's	1-0
Barrett	6-8's	166	Complaint	L M	75	Eccles	2-6's & 4-7's	247
Baumont	P M Cl. VI	278	Condescension	C M	105	Effingham	L M	61
Bedford	C M	117	Cornhill	S M	142	Egton	6-7's	238
Bethel	S M	140	Coronation	L M	71	Egypt	S M	149
Birmingham	L M	64	Coronation	C M	109	Ephesus	C M	119
Birmingham	2-6's & 4-7's	242	Cranbrook	S M	139	Essex	S M	146
						Evening	L M	48
						Evening Hymn	L M	41
						Falcon Street	S M	133
						Falmouth	S M	144
						Federal Street	L M	64
						Feversham	4-7's	224
						Gabriel	C M	122
						Gainsborough	C M	95
						Galilee	P M Cl. V	273
						Gay's	6-8's, 2nd	177
						Geneva	C M	116
						Genar	S M	135
						German Hymn	4-7's	225
						Gethsemane	L M	74
						Glastonbury	L M	34
						Goshen	4-8's	206
						Haddam	4-6's & 2-8's	188
						Hamburg	L M	63
						Haunathon	L M	21
						Hanover	10's & 11's	257
						Harmonia	C M	97
						Harmony	S M	148
						Harmony	10's & 11's	260
						Harwich	P M Cl. II	265
						Harwoods	4-8's & 2 G's	180
						Havana	C M	94
						Haydn	L M	62
						Hebron	L M	59
						Helmlesley	8 7's & 4's	211
						Helston	8-7's & 4's	210

ALPHABETICAL INDEX TO THE TUNES.

		PAGE.			PAGE.			PAGE.
Hensbury	C M	81	Luther's.....	6-8's	153	Northampton Chapel	8's & 7's	214
Halton	P M Cl. I	261	Lutman	4-6's & 2-8's	192	Norton	10's & 11's	259
Homerton	6-8's	155	Lydia	C M	99	Nottaway	L M	46
Hotham	8-7's	231	Madrid	6-8's	171	Oatland's	C M	110
Howard	C M	94	Majesty	4-6's & 2-8's	197	Old German	P M Cl. II	267
Howell	2-6's & 4-7's	245	Mamre	L M	23	Oldham	C M	106
Hythe	4-8's	205	Manchester	L M	66	Old Hundred.....	L M	21
Ipswich	S M	136	Mansfield.....	S M	134	Paradise.....	P M Cl. III	268
Irene	2-6's & 4-7's	244	Mansion	8-8's	203	Peck's Trumpet....	6-8's	161
Irish	C M	79	Marsden	6-7's	237	Perseverance	L M	65
Isaiah.....	C M	134	Martin's Lane	6-8's, 2nd	176	Peterborough	L M	58
Israel	8-8's	202	Martyn	8-7's	232	Piety	C M	89
Jackson's Hymn ...	6-8's, 2nd	178	Martyrdom	C M	97	Pilton	4-7's	223
Jesse	8's & 7's	213	Mathias	S M	136	Plymouth Dock....	6-8's	156
Job	L M	31	Mear	C M	125	Port Hope	L M	61
Josiah	7's & 6's	255	Melbourne.....	L M	38	Portugal.....	L M	36
Joy	S M	141	Melcombe	L M	25	Portuguese	10's & 11's	253
Judea	P M Cl. VI	277	Melville	4-7's	222	Praise	4-8's & 2-6's	181
Judgment	L M	68	Nessiah	C M	86	Prayer	4-7's	222
Justification	L M	37	Migdol	L M	57	Preparation	7's & 6's	249
Keliah	C M	112	Milton Abbey	S M	129	Prescott	C M	95
Kendal	C M	104	Monmouth	6-8's, 2nd	174	Prescott	8-8's	200
King Street	10's & 11's	261	Morning Hymn	L M	40	Queenborough	8's & 7's,	216
Kingswood	7's & 6's	251	Mount Calvary	6-7's	242	Ramsey	6-7's	236
Lanesborough	C M	91	Mount Ephraim	S M	129	Rapture	P M Cl. II	266
Latrobe	4-8's & 2-6's	186	Mount Hermon	4-7's	226	Remembrance	4-6's & 2-8's	190
Leadbury	6-8's	164	Mount Pleasant	C M	114	Repose	P M Cl. V	274
Lennox	4-6's & 2-8's	196	Munich	L M	76	Reuben	S M	130
Leoni	P M Cl. VI	276	Murray	4-6's & 2-8's	189	Revelation	C M	93
Liberia	P M Cl. III	269	Narcissus	4-7's	219	Reward	4-6's & 2-8's	195
Linton Green	6-7's	238	Narenza	S M	115	Rochdale	4-8's & 2-6's	183
Liverpool	C M	91	Nchemiah	C M	101	Rockingham	L M	32
London	C M	96	Newcastle	L M	52	Romanza	8's & 7's	218
Loughborough	L M	50	New Court	6-8's, 2nd	175	Rose Hill	C M	87
Love	6-8's	170	Newhaven	L M	45	Rose Lane.....	C M	104
			Newington Green...	L M	74	Rothwell.....	L M	30
			New Street	4-8's & 2-6's	187	Sacrifice.....	S M	143
						Safety	6-7's	234
						Sandbach	L M	70
						Sandforth	S M	150
						Sarah	S M	132
						Savona	4-7's	223
						Seville	8-7's	229
						Sheldon	C M	122
						Shirland	S M	128
						Shrewsbury	S M	138
						Sicilian Mariners..	4-7's	221
						Siloam	6-8's	158
						Simeon's Joy	6-8's	169
						Slateford	2-6's & 4-7's	243
						Sovereign Balm ..	C M	124
						Spilsby	S M	150
						Sprowston	C M	82
						Spruce Street	C M	108
						St Ann's	C M	111
						St. Bride's	S M	119
						St. John's	4-8's & 2-6's	180
						St. Mary's	C M	126
						St. Matthew's.....	C M	84
						St. Pancras	C M	107
						St. Stephen	C M	88
						St. Swithin	4-6's & 2-8's	191
						Stephen	P M Cl. IV	270
						Stonfield	L M	47
						Suffolk	C M	83
						Terah	6-8's	157
						Thatcher	S M	147
						Theodora	4-7's	221
						Toronto	C M	86
						Townhead	4-7's	228
						Tranquility	L M	55

ALPHABETICAL INDEX TO THE TUNES.

		PAGE.			PAGE.			PAGE.
Triumph	L M	72	Walsal	C M	127	Wednesbury	P M Cl. IV	271
Trinity	C M	90	Ward	L M	63	Wellspring	6—7's	235
Troas	P M Cl. I	263	Wareham	L M	26	West's	C M	100
Uffingham	L M	76	Warrington	L M	57	Wexford	L M	77
Venice	6—7's	240	Warsaw	4-6's & 2-8's	188	Whitsuntide	6—8's	168
Vienna	8—7's	214	Warwick	C M	119	Wigan	P M Cl. V	272
Wakefield	L M	44	Watchman	S M	137	Willowby	4-8's & 2-6's	184
			Waterstock	4-6's & 2-8's	198	Wilton	L M	35
			Watson	6—7's	241	Wilts	C M	89
			Wearwell	C M	99	Winchester	L M	59
						Windham	L M	67
						Wirksworth	S M	151
						Wondrous Cross	L M	54
						Woodhouse Grove	7's & 6's	252
						York	C M	85
						Zalmonah	6—8's	167
						Zauberflöte	6—8 s	172
						Zeal	S M	146

ANTHEMS, &c.

	PAGE.		PAGE.
Angels from the realms of glory. (Christmas Anthem)	324	I will arise	279
Ascension	338	In Jewry is God known	334
Awake, awake, put on thy strength	3 9	Jerusalem, my glorious home	314
Blessed are the dead which die in the Lord	305	Lift your glad voices. (Easter Anthem)	320
Christmas Anthem. (Angels from the realms of glory)	324	Lord of all power and might	280
Daughter of Zion	307	Now Lord we part in thy great name	342
Doxology	347	O come, let us sing unto the Lord	293
Easter Anthem (Lift your glad voices)	320	O praise the Lord all ye nations. (Thanksgiving Anthem)	285
Father, breathe an evening blessing	292	One thing have I desired of the Lord	282
For behold the day cometh	318	Sacred Peace, celestial treasure	341
Gloria Patri	287	Salvation, O the joyful sound	326
Go to the grave	292	Thanksgiving Anthem. (O praise the Lord all ye nations)	285
Happy Land	291	The Promised Land	329
Heavenly Father	322	Unveil thy bosom, faithful tomb	302
Holy! Lord God of Sabaoth	289	Vital spark of heavenly flame	297
Holy! Lord God of Sabaoth	290		

METRICAL INDEX.

L. M.	PAGE.	PAGE.	PAGE.	PAGE.	PAGE.							
Admiration.....	53	Migdol.....	57	Arlington.....	118	Kendall.....	104	Wilts.....	89	Sarah.....	132	
Adoration.....	51	Morning Hymn.....	40	Ashley.....	120	Lanesborough.....	91	York.....	85	Shirland.....	128	
Alfreton.....	27	Munich.....	76	Attercliffe.....	123	Liverpool.....	91	S. M.			Shrewsbury.....	138
Angels' Song.....	24	Newcastle.....	52	Auburn.....	113	London.....	96			Spilsby.....	150	
Atlantic.....	28	Newhaven.....	45	Abride.....	114	Lydia.....	99			St. Bride's.....	149	
Birmingham.....	64	Newington Green.....	74	Balerma.....	115	Martyrdon.....	97	Aynhoe.....	132	Thatcher.....	147	
Canada.....	56	Nottaway.....	46	Barby.....	80	Mear.....	125	Bethel.....	140	Watchman.....	137	
Complaint.....	75	Old Hundred.....	21	Bedford.....	117	Messiah.....	86	Boylston.....	131	Wirksworth.....	151	
Coronation.....	71	Perseverance.....	65	Bishopthorpe.....	88	Mount Pleasant.....	114	Bradley Church.....	130	Zeal.....	146	
Daisy Hill.....	22	Peru.....	58	Bolton.....	110	Nehemiah.....	101	Cambridge.....	127			
Daniel.....	33	Port Hope.....	61	Bristol.....	98	Oatlands.....	110	Christianity.....	144	6—8's.		
Daventry.....	42	Portugal.....	36	Brooms Grove.....	108	Oldham.....	106	Compassion.....	128	<i>First Metre.</i>		
Devotion.....	73	Rockingham.....	32	Burford.....	126	Peterborough.....	106	Cornhill.....	142	Admah.....	154	
Dresden.....	39	Rothwell.....	30	Camberwell.....	116	Piety.....	89	Cranbrook.....	139	Barrett.....	166	
Duke Street.....	29	Sandbach.....	70	Carr's Lane.....	109	Prescott.....	95	Dallas.....	142	Brighton.....	173	
Effingham.....	60	Stonfield.....	47	Charmouth.....	90	Revelation.....	93	Dover.....	138	Careys.....	151	
Evening.....	48	Tranquility.....	55	China.....	95	Rose Hill.....	87	Eastbourne.....	141	Castleton.....	165	
Evening Hymn.....	41	Triumph.....	72	Condescension.....	105	Rose Lane.....	104	Egypt.....	149	Charity.....	162	
Federal Street.....	64	Uffingham.....	76	Coronation.....	109	Sheldon.....	122	Essex.....	146	Cleft of the Rock.....	152	
Gethsemane.....	74	Wakefield.....	44	David's Harp.....	121	Sovereign Balm.....	124	Falmouth.....	144	Desire.....	159	
Glastonbury.....	31	Ward.....	63	Delight.....	102	Sproston.....	82	Falcon Street.....	133	Eaton.....	160	
Hamburg.....	63	Wareham.....	26	Derivent.....	103	Spruce Street.....	108	Gerar.....	135	Homerton.....	155	
Hannathon.....	24	Warrington.....	57	Devizes.....	78	St. Anns.....	111	Harmony.....	148	Ledbury.....	164	
Haydn.....	62	Wexford.....	77	Dundee.....	79	St. Mary's.....	126	Ipswich.....	136	Love.....	170	
Hebron.....	59	Wilton.....	35	Ephesus.....	119	St. Mathews.....	84	Isaiah.....	134	Luther's Hymn.....	153	
Job.....	31	Winchester.....	59	Gabriel.....	122	St. Pancras.....	107	Joy.....	140	Madrid.....	171	
Judgment.....	68	Windham.....	67	Gainsborough.....	96	St. Stephen.....	88	Mansfield.....	134	Peck's Trumpet.....	161	
Justification.....	37	Wondrous Cross.....	54	Geneva.....	116	Suffolk.....	83	Mathias.....	136	Plymouth Deck.....	156	
Loughborough.....	50	C. M.		Harmonia.....	97	Toronto.....	86	Milton Abbey.....	129	Siloam.....	158	
Mamre.....	23	Abingdon.....	118	Havanna.....	94	Trinity.....	90	Mount Ephraim.....	129	Simeon's Joy.....	169	
Manchester.....	66	Abride.....	80	Hensbury.....	81	Walsal.....	127	Narenza.....	145	Terah.....	157	
Melbourne.....	38	Abride.....	80	Howard.....	94	Warwick.....	119	Sacrifice.....	143	Whitsuntide.....	168	
Melcombe.....	25	Antioch.....	92	Irish.....	79	Wear Well.....	99	Sandforth.....	150	Zalmonah.....	167	
				Keliah.....	112	West's.....	100			Zauberflöte.....	172	

GENERAL INDEX TO THE HYMNS AND SUITABLE TUNES.

This Index is not intended to prevent the Hymns being sung to other suitable Tunes, but only as a ready guide to such Tunes as are suitable; nor is the order in which the Tunes are arranged intended to indicate any preference of one Tune over another

Hym.	Page.	First Lines.	Metres.	Names of Suitable Tunes.			Hym.	Page.	First Lines.	Metres.	Names of Suitable Tunes.		
1	7	O for a thousand...	C. M.	Attercliffe	Bolton	Wilts.	46	48	The morning flowers	L. M.	Rockingham	Wilton	Mamre.
2	8	Come, sinners, to...	L. M.	Canada	Devotion	Effingham.	46	49	Come, let us anew...	P. M. Cl. 1.	Holton	Derbe	Traos.
3	9	O all that pass by...	10's & 11's.	Hanover	Norton	King Street.	47	50	Pass a few swiftly...	L. M.	Newington Green.	Wareham	Munich.
4	10	Hot every one that...	L. M.	Peru	Justification	Rothwell.	48	50	Ah, love! appear...	8-5's.	Arabia	Carnaby	Prescott.
5	11	Thy faithfulness...	10's & 11's.	Portuguese Hymn.		Hanover.	49	51	Rejoice for a brother	8-5's.	Albion	Goshen	Hythe.
6	12	Sinners, turn, why...	8-7's.	Hotham	Seville	Pilton.	50	52	Blessing, honour...	8-7's.	Hotham	Seville	Martyn.
7	13	Let the beasts their...	8-7's.	German Hymn.	Sicilian Mariners.	Hobham.	51	52	Hark! a voice di...	8-7's.	German Hymn	Faversham	Aaron.
8	14	What could your...	8-7's.	Mount Hermon	Alma	Savona.	52	55	Again we lift our...	2-6's & 1-7's.	Dedication	Irene	Eccles.
9	15	Sinners, obey the...	L. M.	Stonefield	Duke Street	Sandbach.	53	56	Give glory to Jesus...	8-5's.	Manstons	Prescott	Carnaby.
10	16	Ye thirst for God...	10's & 11's.	Hanover	Norton	King Street.	54	57	Harken to the...	7's & 6's.	Preparation	Assylum	Clark's.
11	17	Jod, the offended...	L. M.	Wareham	Hamburg	Melcombe.	55	55	Thou Judge of...	S. M.	Wirksworth	Sarah	Aynhoe.
12	17	Come, ye that love...	S. M.	Crabrook	Dallas	Essex.	58	59	He comes! he comes!	L. M.	Judgment	Melcombe.	Job.
13	18	Happy soul, that...	8-7's.	Hotham	Seville	Calpinstock.	57	60	The Great Archangel.	L. M.	Preparation	Wareham	Old Hundred.
14	19	Happy the man that...	L. M.	Angel's Song	Duke Street	Effingham.	58	60	Jesus, faithful to...	7's & 6's.	Preparation	City Road	Josiah.
15	20	Happy the souls to...	C. M.	Warwick	Oldham	Attercliffe.	59	61	Thou God of glori...	1-8's & 2-6's.	Ariel	Harwood	New Street.
16	21	Happy the souls that...	L. M.	Stonefield	Ward	Duke Street.	60	62	Righteous God...	8's & 8's.	Ambleside	German Hymn.	Hotham.
17	22	Jesus, from whom...	L. M.	Rockingham	Angel's Song	Mamre.	61	63	Stand th' Omnipot...	7's & 6's.	Preparation	St. John's	King'swood.
18	23	Maker, Saviour of...	7's & 6's.	Assylum	City Road	Josiah.	62	64	How happy are the...	1-8's & 2-6's.	Rochdale	St. John's	Praise.
19	24	Rejoice evermore...	10's & 11's.	Portuguese	King Street		63	65	Woe to the men on...	C. M.	Burford	Balerma	Martyrdom.
20	25	Wearv souls, that...	6-7's.	Mount Calvary	Wellspring	Ramsay.	64	66	By faith we find...	C. M.	Abdjee	Hensbury	Oaklands.
21	26	Ye simple souls...	S. M.	Cambridge	Dallas	Wirksworth.	65	67	Ye virgin souls...	1-6's & 2-8's.	M jersey	Lennox	Burnham.
22	27	Behold the Saviour...	C. M.	Prescott	St. ann's	Abridge.	66	65	Lo I he comes with...	8's, 7's & 4's.	Helston	Calvary	Hellsley.
23	28	Extended on a cur...	L. M.	Rockingham	Munich	Melcombe.	67	68	How weak the...	2-6's & 1-7's.	Howell	Dedication	Eccles.
24	28	Ye that pass by...	L. M.	Uffingham	Angel's Song	Wakefield.	68	70	How happy is the...	1-8's & 2-6's.	New Street	St. John's	Harwood.
25	29	O thou dear suf...	L. M.	Wareham	Melcombe	Windham.	69	72	I long to behold...	6-3's.	Carey's	Eaton	Madrid.
26	31	I thirst, thou woun...	L. M.	Stonefield	Duke Street	Daisy Hill.	70	72	Leader of faithful...	8-8's.	Mansions	Israel	Arabia.
27	31	Saviour, the world's...	2-6's & 1-7's.	Irene	Dedication	Eccles.	71	73	Saviour, on me the...	6-3's.	Plymouth Dock	Terah	Admah.
28	32	O love Divine I what...	6-5's.	Hornerton	Terah	Love.	72	74	Away with our sor...	6-3's.	Madrid	Siloam	Cleft of the Rock.
29	32	Come, ye weary sin...	8-7's.	Townhead	Savona	Seville.	73	76	We know, by faith...	8-8's.	Alma	Carnaby	David
30	33	Where shall my...	6-8's.	Luther's Hymn.	Eaton	Desire.	74	76	Lift your eyes of...	S. M.	Mansfield	Cambridge	Matbias.
31	33	See sinners, in the...	6-8's.	Plymouth Dock	Cleft of the Rock	Carey's	75	78	What are these ar...	8-7's.	Alma	Seville	Narcissus.
32	33	Sinners, believe the...	6-8's.	Mazrid	Terah	Plymouth Dock.	76	79	The Church in her...	8-5's.	Theodora	Narcissus	Martyn.
33	34	Would Jesus have...	6-8's.	Barrct	Charity	Brighton.	77	80	The thirsty are...	8-8's.	Prescott	Carnaby	Albion.
34	37	Let earth and hea...	4-6's & 2-8's.	Burnham	Dunstable	Warsaw.	78	80	A fountain of Life...	8-8's.	Israel	David	Carnaby.
35	37	Jesus, thou all re...	C. M.	Hensbury	Bedford	Abridge.	79	81	Terrible thought I...	8-8's.	Carnaby	Prescott	Hythe.
36	37	Lovers of pleasure...	C. M.	Bristol	Brooms Grove	Howard.	80	81	Father of omnipre...	C. M.	Walsal	St. Mary's	Balerma.
37	40	Jesus, the Name...	C. M.	Arlington	Rose Lane	West's.	81	82	Shepherd of souls...	6-8's.	Luther's Hymn	Plymouth Dock	Madrid.
38	42	O God of good th...	6-8's, 2nd	Mouthmouth	New Court	Guy's.	82	83	Thou Son of God...	L. M.	Rockingham	Justification	Warrington.
39	42	Father whose ever...	L. M.	Justification	Newhaven	Migdol.	83	84	Come O thou all...	G. M.	Abridge	Dundee	Irish.
40	43	Ye neighbours and...	10's & 11's.	Harmony	Norton	Norton.	84	85	Spirit of Faith, come	C. M.	Arlington	Lydia	Antioch.
41	43	O God our help in...	C. M.	St. Mary's	Walsal	St. Stephen's.	85	87	Sinners, your hearts...	N. M.	Shirland	Spilaby	Bothel.
42	43	And as I born to...	C. M.	St. Mary's	St. Mary's	Dundee.	86	88	Come, Holy Ghost...	2-6's & 1-7's.	Dedication	Irene	Eccles.
43	45	And as I only burn...	S. M.	Sarah	Roblston	St. Bride's.	88	89	Father of all, to...	C. M.	Sheldon	Hensoury	Trinity.
44	45	Shrinking from the...	1-8's & 2-6's.	Willon Hym.	Richdale	Latrobe.	89	89	Inspirer of the an...	C. M.	Abingdon	Warwick	Rose Lane.
45	48		L. M.	Complaint	Sa dach	Effingham.				6-8's.	Desire	Carey's	Eaton.

GENERAL INDEX TO THE HYMNS AND TUNES.

Hys.	Page	First Lines.	Metres.	Names of Suitable Tunes.		Hys.	Page	First Lines.	Metres.	Names of Suitable Tunes.	
29-	255	O wondrous power...	6-8's.	Peck's Trumpet...	Eaton...	356	321	Holy Lamb, who...	4-7's.	Aaron...	Thionora...
299	2-7	Jesus, thou hast...	7's & 6's.	Kingswood...	Assylum...	351	332	One, Holy Ghost...	6-8's. 2nd.	Brighton...	Almonouth...
300	29	Jesus, I fain would...	S. M.	Zion...	Bethel...	352	331	Jesus, thou art our...	2's & 4-7's.	Irene...	Dedication...
311	289	Jesus, my strength...	S. M.	Dallas...	Egypt...	353	331	O Jesus, son of...	6-8's. 2nd.	Gay's...	Martyr's Lane...
320	291	Lord, that I may...	4-7's.	Ambleside...	Liberty...	353	336	Ever fainting with...	7's & 6's.	Clark's...	Dependance...
305	391	Alh, when shall I...	S. M.	Watchman...	Bradley Church...	355	337	Lord, shall I never...	4-7's.	Alva...	Mount Hermon...
314	293	Saviour, on me the...	4-8's & 2-6's.	St. John's...	Harwood...	356	339	Jesus, I believe thy...	C. M.	Wear Well...	West's...
305	294	Gracious Redeemer...	S. M.	Falcon Street...	Mount Ephraim...	357	340	Jesus, the Life, the...	C. M.	Abingdon...	David's Harp...
326	295	Father, to thee...	6-8's.	Carey's...	Siloam...	355	341	Open, Lord, my...	7's & 6's.	Clark's...	Assylum...
307	196	God of all grace...	C. M.	Hensbury...	Warwick...	359	342	God of Israel's...	7's & 6's.	Preparation...	City Road...
308	297	I want a principle...	C. M.	Devizes...	Bedford...	359	343	Father of Jesus...	C. M.	Charmouth...	Hamberwell...
309	98	Help, Lord, to...	4-8's & 2-6's.	Lutrope...	Willoughby...	361	345	My God I know...	C. M.	Artich...	Baby...
310	299	Into a world of suf...	C. M.	Burford...	York...	359	346	Be it according to...	C. M.	Suffolk...	Lydia...
311	300	Bid me of my ven be...	S. M.	Shutland...	Dover...	363	345	What I never speak...	L. M.	Wichester...	Rothwell...
312	301	Jesus, my Saviour...	L. M.	Manre...	Wincoster...	364	348	Jesus, the gift of...	6-8's.	Admah...	Harrett...
313	303	Pierce, how me with...	L. M.	Winham...	Munich...	365	349	O God, most mercif...	7-8's. 2nd.	Martyr's Lane...	New Court...
314	303	Hark, follow the...	S. M.	Falcon Street...	Watchman...	366	351	I soon shall hear...	6-8's. 2nd.	Gay's...	Martyr's Lane...
317	304	Ang's your march...	S. M.	Bradley Church...	Reuben...	367	352	O come, and dwell...	S. M.	Watchman...	Bradley Church...
317	305	Eternal Power...	L. M.	Daisy Hill...	Tranquility...	368	353	Father, see this li...	7's & 6's.	Dependance...	City Road...
317	305	Alh, Lord, with...	L. M.	Wareham...	Rockingham...	369	354	O God, most mercif...	L. M.	Anzel's Song...	Justification...
318	316	A charge to keep...	S. M.	Reuben...	Sarah...	370	351	Deepen the wounds...	C. M.	Axbridge...	Trinity...
319	206	Watch'd by the...	6-8's.	Zalmohah...	Terah...	371	355	What now is my...	8-8's.	Caraby...	Goshen...
320	307	Be it my only wis...	4-8's & 2-6's.	Harwood...	New Street...	372	356	Give me the en...	7's & 6's.	Josiah...	Dependance...
321	307	Summond' my...	C. M.	Bedford...	Warwick...	373	356	Jesus, thou bound...	6-8's.	Castleton...	Love...
322	308	Servant of alh, to...	C. M.	Brooms-rove...	Charmouth...	374	358	Come, Holy Ghost...	6-8's.	Ledbury...	Eaton...
323	308	God of almighty...	S. M.	Hurland...	Can bridge...	375	359	Saviour from sin...	6-8's.	Whitsuntide...	Jersh...
321	309	Forth in thy name...	L. M.	Duke-street...	Wilton...	376	360	I want the spirit...	6-8's.	Bonett...	Admah...
325	310	Lo! I come with...	7's & 6's.	Dependance...	City Road...	377	361	Father of everlast...	6-8's. 2nd.	Monmouth...	Brighton...
326	311	Captain of Israel's...	6-8's.	Barrett...	Brig-ton...	378	361	What shall I do...	6-8's.	Silham...	Cleft of the Rock...
327	311	O thou who earnest...	L. M.	Blairie...	Dresden...	379	362	O Love, I languish...	6-8's.	Brighton...	Love...
328	312	When quiet in my...	6-8's.	Cleft of the Rock...	Carey's...	381	363	Prisoners of hope...	6-8's.	Zauberflote...	Siloam...
329	313	Thee, Jesus, full...	C. M.	Nebeniah...	Lansborough...	381	365	When, my Saviour...	4-7's.	Sicilian Mariners...	Anon...
330	343	Saviour of all, what...	6-8's.	Terah...	Peck's Trumpet...	382	366	O great Mountain...	7's & 6's.	Clark's...	King wood...
331	311	Thou, Lord, hast...	C. M.	London...	York...	383	367	Who hath a sight-d...	7's & 6's.	P preparation...	Assylum...
332	315	Master, I own thy...	6 8's.	Love...	Madrid...	3-11	367	I know that my Re...	C. M.	Messiah...	Trinity...
333	316	Come on, my part...	4-8's & 2-6's.	Harwood...	Voehdale...	385	368	Love Divine, all...	8's & 7's.	Vienra...	Queen borough...
334	317	Lord, I adore thy...	4-8's & 2-6's.	Lutrope...	Willoughby...	386	369	...rn of the Lord a...	L. M.	O dham...	Port Hope...
335	318	Cast on the fidelity...	7's & 6's.	Clark's...	Dependance...	387	370	Prisoners of hope, a...	S. M.	Ipswich...	Strewsbury...
336	319	Father, in the Name...	7's & 6's.	Assylum...	Kingwood...	388	371	O that my load of...	L. M.	Old Hundred...	Wareham...
337	319	Eternal Beam of...	L. M.	Hamburg...	Hannathon...	3-9	372	O Jesus, at thy...	C. M.	Arlington...	West's...
338	320	Thou Lamb of God...	L. M.	Rockingham...	Woodrons Cross...	389	373	Since the Son bath...	6-7's.	Eaton...	Damascus...
339	321	O thou to whose...	L. M.	Hannathon...	Notdaway...	391	374	God of all power...	L. M.	Daisy field...	Devotry...
340	322	The thing my God...	S. M.	Aynhoe...	Spitsbury...	392	375	Father, supply my...	L. M.	Stone field...	Melcombe...
341	322	O Jesus, let thy...	L. M.	Old Hundredth...	Munich...	393	376	Holy and true, and...	L. M.	Rockingham...	Devotry...
342	303	God of eternal truth...	C. M.	D. vizes...	Sheldon...	394	376	O God of our fore...	6-8's.	Admah...	Eaton...
343	304	O for a heart to...	C. M.	Lydia...	Peterborough...	395	376	O God, to whom...	L. M.	Adoration...	Atlantic...
344	305	Thou hidden lov...	6-8's.	Zub-rofote...	Simon's Joy...	396	377	O Thou, whom once...	L. M.	Windham...	Munich...
345	326	Ye ransom'd sin...	4-6's & 2-5's.	Burnham...	Leoux...	397	378	Jesus, thy far ex...	L. M.	Nott-way...	Inke Street...
346	327	For ever here my...	C. M.	Charmouth...	Dundee...	398	379	Saviour of the Sin...	4-7's.	Mount Hermon...	Prayer...
347	328	Jesus, my life!	C. M.	Devizes...	Mesiah...	3-9	379	Light of Life, re...	8-7's.	Alma...	Seville...
348	229	Heavenly Father...	8-7's.	Sicilian Mariners...	Seville...	400	380	Jesus comes with...	4-7's.	Townhead...	Aaron...
349	330	Where the ancient...	6-8's.	Culpinatock...	Martyr...	401	381	All things are pos...	6-8's.	Ply mouth Dock...	Eaton...

GENERAL INDEX TO THE HYMNS AND TUNES.

Hym.	Page.	First Lines.	Metres.	Names of Suitable Tunes.			Hym.	Page.	First Lines.	Metres.	Names of Suitable Tunes.		
506	173	Father of our dying	7's & 6's.	Josiah	Assylum	Clark's.	538	519	Come, Lord, from	P. M. Cl. II.	Harwich	Rapture	Old German.
507	174	Saviour of all to	L. M.	Haydn	Morning Hymn	Warrington.	519	520	God moves in a	C. M.	Cambridgewell	Deritend	York.
508	174	God of Love that	4-7's.	German Hymn	Feverishm	Mount Hermon.	560	561	Lord, dismiss us	8's & 7's.	Dismission	Romanza	Vienna.
509	175	Jesus, Lord, we	4-7's.	Alma	Narcissus	Scilian Mariners.	561	525	Hail Father, whose	C. M.	St. Ann's	Irish	Bristol.
510	476	Thou God of truth	4-6's & 2-8's.	Remembrance	Lutman	Murray	562	526	Great, co-essential	2-6's & 4-7's	Irene	Dedication	Eccles.
511	477	Forgive us for thy	6-8's	Admah	Desire	Charity	562	527	Has it our redeem	7's & 6's.	Clark's	City Road	Josiah.
512	478	Centre of our hopes	6-7's.	Egton	Mount Calvary	Vence	564	528	Infinite God, to	6-8's.	Terah	Zalmannah	Homerton.
513	478	Jesus, with kindest	6-8's.	Carey's	Siloam	Zauberfote.	565	529	Messiah, joy of	6-8's.	Simon's Joy	Lodbury	Desire.
514	479	Father, at thy foot	4-7's.	Feverishm	Townhead	Scilian Mariners.	566	530	Saviour, we now	6-8's.	Whitontide	Carey's	Eaton.
515	479	father, Son, and Sp	8-7's.	Hotham	Easter	Martyr.	567	530	The spacious firm	L. M.	Warrington	Wilton	Hansathon.
516	480	Other ground can	8-7's.	Savona	Pilton	Prayer.	568	531	God is a name my	L. M.	Job	Justification	Duke Street.
517	481	Christ our head	4-7's.	Aaron	German Hymn	Melville.	569	532	The Lord Jehovah	1-6's & 2-8's.	Haddam	Burnham	Majesty.
518	481	Christ, from whom	4-7's.	Alma	Narcissus	Theodora.	570	533	High in the hea	L. M.	Daisy Hill	Evening Hymn	Edingham.
519	483	Come, and let us	8-7's.	German Hymn	Sevil'o	Anxiety	571	533	With glory clad, with	L. M.	Warrington	Port Hope	Stonefield.
520	484	Come, thou high	8-7's.	Narcissus	Easter	Culpinstock.	572	554	The earth and all	L. M.	Alteton	Atlantic	Lugborough.
521	485	Let us join, 'tis	8-7's.	Hotham	Martyr.	Townhead.	573	535	Come, sound his	S. M.	Cranbrook	Falcon Street	Mansfield.
522	486	Prisoners of a glo	8-7's.	Soville	Pilton	Hount Hermon.	574	535	How lovely are thy	6-8's. 2nd.	Didsbury	Martyr's Lane	Brighton.
523	487	O thou, our Hus	L. M.	Old Hundred	Rockingham	Mamre.	575	536	Who Jesus our ex	6-8's.	Siloam	Charity	Barrett.
524	487	Our friendship	6-8's. 2nd.	Bibchton	New Court	Mat'tin's Lane.	576	537	My soul inspir'd	6-8's.	Admah	Carey's	Desire.
525	488	Jesus, thou great	4-6's & 2-6's.	Bavret	Siloam	Love	577	518	Great God, attend	L. M.	Adoration	Peru	Old Hundred.
526	489	Except the Lord	4-8's & 2-6's.	Harwood	St. John's	New Street.	578	539	Sweet is the work	L. M.	Davertry	Warrington	Warrington.
527	490	O come, wisdom	4-8's & 2-6's.	Rochdale	Praise	Ariel.	579	539	Great is the Lord	S. M.	Haydn	Falcon Street	Sriland.
528	491	O Saviour, cast a	4-8's & 2-6's.	Rochdale	Willoughby	Latrobe.	580	540	Great God, this hal	6-8's.	Luther's Hymn	Plymouth Dock	Desire.
529	492	Holy Lamb, who	8-7's.	Seville	Scilian Mariners	Narcissus.	681	540	Welcome, sweet day	S. M.	Milton Abbey	Braley Church	Bethel.
530	493	Christ, thou all-in	8's & 7's.	Romanza	Queenborough	Advent.	582	541	Lord of the Sabbath.	L. M.	Rockingham	Morning Hymn	Davertry.
531	494	Christ, whose glory	7's & 6's.	Assylum	Dependence	Josiah	583	542	Again our weekly	L. M.	Stonefield	Bredsen	Maure
532	495	Come, let us use	C. M.	Devizes	London	St. Mathews.	584	542	O render thanks	L. M.	Birmingham	Nottaway	Port Hope.
533	496	Lord, we thy will	4-6's & 2-8's.	Reward	St. Swithin	Murray	585	543	Far as creation's	6-8's.	Brighton	Plymouth Dock	Terah.
534	499	Blest be the dear	C. M.	Lydia	West's	Suffolk.	586	544	Eternal depth of	L. M.	Rothwell	Sandbach	Wakfield.
535	497	And let our bodies	S. M.	Bradley Church	Mansfield	Shrewsbury.	587	541	Let every tongue	C. M.	Irish	Dundee	Dundee.
536	499	Jesus, accept the	4-6's & 2-8's.	Remembrance	Lennox	Lennox	588	545	This, this is the God.	8-8's.	Carnaby	Goshen	David
537	500	God of all consol	C. M.	Martyrdom	Outlands	Ephesus	589	545	Sweet is the me	C. M.	Abridge	Trinity	Wilts.
538	502	Jesus, soft harmo	6-7's.	Martyr	Seville	Hotham	590	546	In all my vast con	C. M.	Bedford	Rose Lane	St. Stephen's.
539	503	Lift up your hearts	C. M.	Arlington	Warwick	Attercliffe	591	547	O that I could in	1-8's & 2-6's.	St. John's	Latrobe	Harwood.
540	505	Beh of Jehovah's	L. M.	Old Hundred	Oldham	Wareham	592	547	When all thy merr	C. M.	Abridge	Carr's Lane	David's Harp.
541	505	Lord of the worlds	1-6's & 2-8's.	Remembrance	Burnham	Wareham	593	548	The Lord, how won	L. M.	Dauiel	Portugal	Wakefield.
542	506	Lord and God of	4-7's.	Piton	Narcissus	Townhead.	594	549	Father of earth and	3-6's & 4-7's.	Irene	Dedication	Eccles.
543	507	Being of Beings	C. M.	Abington	Piety	St. Stevens.	595	550	Punged in a gulf	C. M.	Warwick	Wear Well	Hensbury.
544	507	The Lord of Sub	C. M.	St. Mathews.	Trinity	Toronto	596	551	Who can describe	L. M.	Wareham	Melcombe	Birmingham.
545	508	O thou eternal Vic	6-8's.	Siloam	Cleft of the Rock	Carey's	597	552	Great God, indulge	L. M.	Warrington	Tranquility	Duke Street.
546	509	Come, all who truly	S. M.	Reuben	Sara	Christianity.	598	553	My heart is fix'd	6-8's.	Cleft of the Rock	Carey's	D. sire.
547	510	Come, thou ever	8's & 7's.	Vicna	Romanza	N. thampton.	599	553	Begin, my soul,	C. M.	St. Pancras	Wilton	St. Stephen.
548	510	Lamb of God, whose	7's & 6's.	Assylum	Clark's	Woodhouse Grove.	600	554	Jesus, thou ever	L. M.	Stonefield	Wilts	Port Hope.
549	511	Jesus, at whos	C. M.	Spruce Street	York	London.	601	554	Hail, God the Son.	C. M.	Sheldon	Suffolk	Wilts.
550	512	Come, Holy Ghost	C. M.	St. Stephen's	Abingdon	Dundee.	602	555	Hark, the herald	4-7's.	Scilian Mariners	Narcissus	Theodora.
551	512	Victim, Divide, thy	6-8's.	Luther's Hymn	Carey's	Siloam	603	556	Celebrate Immort	7's & 6's.	Clark's	Assyunt	Dependence.
552	513	Jesus drinks the	7's & 6's.	Preparati	Dependence	Assylum	604	557	Sing, all in heav	L. M.	Warrham	Warrington	Justification.
553	513	He dies the Friend	L. M.	Federal Street	Hamburg	Melcombe.	605	558	To us a Child of	L. M.	Duke Street	Adoration	Angel's Song.
554	515	Our Lord is risen	L. M.	Port Hope	Oldham	Duke Street.	605	558	Light of those whose	8-7's.	Vienna	Queen-rough	Jesse.
555	516	Come, desire of na	4-7's.	Scilian Mariners	Narci-sus	Alma.	607	559	God is to be God on	7's & 6's.	Preparation	Assylum	Josiah.
556	517	To the hills I lift	7's & 6's.	Dependence	City Road	Josiah	608	6	Stupendous height	6-8's.	Plymouth Dock	Brighton	Ada-sh.
607	618	Ye Servants of God	10's & 11's.	Hanover	Portuguese Hymn	King Street.	609	660	Let earth and hea	4-6's & 2-6's.	Burnham	Reward	Lennox.

GENERAL INDEX TO THE HYMNS AND TUNES.

Hy.	Page.	First Lines.	Metres.	Names of Suitable Tunes.			Hy.	Page.	First Lines.	Metres.	Names of Suitable Tunes.		
61	61	O God of gods, In...	6-8's and	New Court.	Monmouth	Gay's	662	64	REGARDLESS now of...	6-8's.	Castleton	Charity	Ternah.
611	12	Jesus, thy thy...	7's & 8's	Dependance	Rockingham	Kingswood.	662	64	O for a closer walk...	C. M.	Mear	Charmouth	Oxlands.
613	261	Behold, the blind...	L. M.	Old Hundred	Irish	Bamre.	664	45	Infinite Power	C. M.	Bedford	Attercliffe	Oldham.
613	304	From whence these	C. M.	St. Ann's	Windham	Edford.	665	6	Long have I sat...	C. M.	Irish	Mear	Dundee.
614	365	'Tis finished! The...	L. M.	Old Hundred	Cornhill	Edingham	666	67	Father, I stretch...	C. M.	St. Ann's	St. Matthews	Charmouth.
615	566	Not all the blood...	S. M.	Bradley Church	Barwich	Lastbourne.	667	68	ly secret influence	4-8's & 2-6's.	Rochdale	New Street	St. John's.
616	566	ily thy tears by...	P. M. Cl. II	Sarah	Cambridge	Wilksworth.	668	68	Long have I waited.	S. M.	Watchman	Shuland	Spilsby.
617	568	Thou very precious	S. M.	St. Anne's	Crane Rock	Essex.	669	69	The God of Abra...	P. M. Cl. VI.	Beaumont	Judea	Leoni.
618	568	ity, this is He...	S. M.	Wareham	Angel's Song	Daniel.	670	610	Thought nature's...	P. M. Cl. VI.	Beaumont	Judea	Leoni.
619	569	O thou whose offer...	L. M.	St. Ann's	Warwick	Rose Hill.	671	611	Before the great...	P. M. Cl. VI.	Beaumont	Judea	Leoni.
620	59	Behold the sure...	C. M.	City Road	Asylum	Clark's	672	412	Awake, our souls!	L. M.	Migdol	Wilton	Atlantic.
921	576	God of unexampled	7's & 6's.	St. Stephen's	Abridge	Martydom	673	413	Amidst thou all...	S. M.	Sacrifice	Mount Ephraim	St. Bride's.
622	571	Whom Jesu's blood	C. M.	Wchester	Work us Cross	Stonfield.	674	614	Give to the winds...	S. M.	Falcon Street	Bradley Church	Shirland.
623	51	When I survey the	L. M.	Egton	Wellspring	Mount Calvary.	675	615	Awake, my needles...	S. M.	Canbridge	Reuben	Sarah.
624	52	Rock of Ages, clef...	6-7's	Peck's Tumpet...	Madrid	Varlet.	676	616	Jesus do are the lux...	L. M.	Wexford	Warrington	Wkefield.
625	512	sinners, rejoice	6-8's	Kingswood	Dedication	Leedes.	677	616	W ho in the Lord...	S. M.	Snash	Falcon Street	Bethel.
626	514	Jesus, to thee we...	2-6's & 4-7's.	Luther's Hymn	Castleton	Ledbury.	678	617	Gl is the refuge...	L. M.	Tranquility	Ward	Llanrhanon.
627	515	nter'd the holy...	6-8's	David's La p...	Mount Pleasant	Concession.	679	618	My Splendor will	C. M.	St. Pancras	St. Stephen's	Rose Hill.
628	516	Ye humble souls...	C. M.	Eng er	German Hymn	Narcissus.	680	619	Happy the heart...	C. M.	Spruce Street	Lydia	Sutok.
629	517	Christ, the Lord, is...	4-7's	Alma	Pilton	Devisham.	681	620	Vain, delusive world.	7's & 6's.	Preparation	Clark's	City Road.
630	518	Hail the day that...	4-7's	Narcissus	Aaron	Swihead.	682	620	O Jesus, full of truth	L. M.	Old Hundred	Angel's Song	Munch.
631	519	Sons of God, trium...	4-7's	Clara's	City Cad.	Josiah.	683	621	Author of faith an...	2-6's & 4-7's.	Dedication	Irene	Eccles.
632	519	Father, God, we...	7's & 6's.	Vienna	Romanza	Jesus.	684	622	God of Daniel, bear...	7's & 6's.	Preparation	Josiah	City Road.
633	570	Hail, thou once...	8's & 7's.	Davenport	Mourning Hymn	Chatsworth.	685	623	To God the only...	S. M.	Compassion	Eastbourne	Gerar.
634	50	What equal honours	L. M.	Murray	Bunham	Warsaw.	686	624	In every time and...	S. M.	Manfield	Bradley Church	Matthias.
635	51	God is gone up on...	4-6's & 2-8's	Job	Winchester	Justification.	687	624	O that now the...	7's & 6's.	Clark's	City Road	Amaziah.
636	52	Great God, whose...	L. M.	Galilee	Repose	Dalston.	688	625	Blessed are the pure.	7's & 6's.	Assylum	Dependance	Kingswood.
637	53	By heart and voice...	P. M. Cl. V	Dulston	Wigan	Repose.	689	625	Jesus, my God and...	2-6's & 4-7's.	Irene	Pinningham	Stonfield.
638	51	Jo ushers divine...	P. M. Cl. V	Love	Madrid	Charity.	690	627	Earth rejoice, our...	4-7's.	Narcissus	Alma	Stilian Mariners.
639	55	My heart is full of...	6-8's	Antioch	Warsaw	Benitend.	691	628	Come, thou Conqu...	8's, 7's & 4's.	Helston	Calvary	Boltonley.
640	56	Come, let us join our	C. M.	Bunham	Benitend	Renembrance.	692	629	Father of our Church.	S. M.	Watchman	Mount Ephraim	Aynhoe.
641	566	Join all the glorious	4-6's & 2-8's	St. Mary's	Desire	Seville.	693	630	Head of thy Church.	L. M.	Newhaven	Canada	Coronation.
642	58	Christ, the true...	8-7's.	St. Mary's	Desire	Seville.	694	631	Eternal Lord of earth	6-8's.	Plymouth Dock	Madrid	Carey's
643	59	Come, O thou Pro...	6-8's	St. Mary's	Desire	Seville.	695	631	Let Lion in her King	L. M.	Alfreton	Birmingham	Devotion.
644	59	Come, O thou Pro...	7's & 6's	St. Mary's	Desire	Seville.	696	632	Arm of the Lord...	6-8's.	Luther's Hymn	Madrid	Eaton.
645	591	Blow ye the trump...	4-6's & 2-8's	St. Mary's	Desire	Seville.	697	633	Jesus shall reign...	L. M.	Davenport	Newgate	Duke Street.
646	591	With joy we medi...	C. M.	St. Mary's	Desire	Seville.	698	634	The heavens declare...	L. M.	Dresden	Stonfield	Port Hope.
647	592	O Son of Righteous...	C. M.	St. Mary's	Desire	Seville.	699	634	From all that dwell...	L. M.	Nottaway	Wilton	Justification.
648	53	Let everlasting glo...	L. M.	St. Mary's	Desire	Seville.	700	635	Lord of the harvest.	S. M.	Fairland	Sarah	Bethel.
649	594	Hail, Holy Ghost...	C. M.	St. Mary's	Desire	Seville.	701	636	How lauteous are...	S. M.	Christianity	Matthias	Sarah.
650	595	Branch of Jesse's...	7's & 6's	St. Mary's	Desire	Seville.	702	637	Salvation! O the...	C. M.	Ashley	Sovereign Balm	Salvation.
651	59	Sovereign of all the...	C. M.	St. Mary's	Desire	Seville.	703	637	Saviour, whom our...	7's & 6's.	Clark's	Kingswood	Josiah.
652	355	Come, Holy Spirit...	C. M.	St. Mary's	Desire	Seville.	704	638	Jesu, thy wandering...	L. M.	Rockingham	Wareham	Daniel.
653	56	Come, Holy Spirit...	L. M.	St. Mary's	Desire	Seville.	705	639	The Law and Pro...	L. M.	Argle's Song	Melcombe	Wexford.
654	37	Creator, Spirit, by...	6-8's.	St. Mary's	Desire	Seville.	706	640	Jesu, the word be...	S. M.	Falcon Street	Canbridge	Essex.
655	598	Je us, we on the...	L. M.	St. Mary's	Desire	Seville.	707	640	Saviour, we know...	4-6's & 2-8's.	St. Switlin	Rome's Entrance	Dunstable.
656	59	by whom the the...	C. M.	St. Mary's	Desire	Seville.	708	641	Lord, if at thy com...	S. M.	Sandforth	Narenza	Sacrifice.
657	99	Eternal spirit, come	2-6's & 4-7's.	St. Mary's	Desire	Seville.	709	642	Let me be none no...	4-6's & 2-8's.	Lutman	Waterstock	Lennox.
658	60	Father, glorify thy...	6-7's.	St. Mary's	Desire	Seville.	710	642	Let me be none no...	C. M.	Walsal	St. Mary's	Mear.
659	60	O thou that wast...	L. M.	St. Mary's	Desire	Seville.	711	643	Eternal source of...	L. M.	Dresden	Haydn	Mamre.
660	602	How sad our state...	C. M.	St. Mary's	Desire	Seville.	712	641	Sing to the great...	C. M.	Lydia	Sheldon	Rose Lane.
661	60	O thou who hast re...	4-8's & 2-6's.	St. Mary's	Desire	Seville.	713	645	Wisdom ascribe...	6-8's.	Carey's	Madrid	Terah





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