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*A*  
*Collection of Chants & Tunes*

for the USE of the

**EPISCOPAL CHURCHES,**  
*in the City of*  
**PHILADELPHIA.**

Edited by B. Carr, Organist of St. Peter's Church and published  
with the approbation of The Right Reverend Bishop White



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



It was proposed by the Earl of ...  
... in the ...  
... of ...  
... of ...  
... of ...  
... of ...  
... of ...  
... of ...  
... of ...  
... of ...  
... of ...

Printed by ...

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

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

Philad<sup>a</sup>. November 23<sup>d</sup>. 1816.



Index to the Charts

Faint, illegible text, likely bleed-through from the reverse side of the page.



# Index to the Chants

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**NB For an Index to the Psalm Tunes see the last Page**

# Venite Exultemus

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

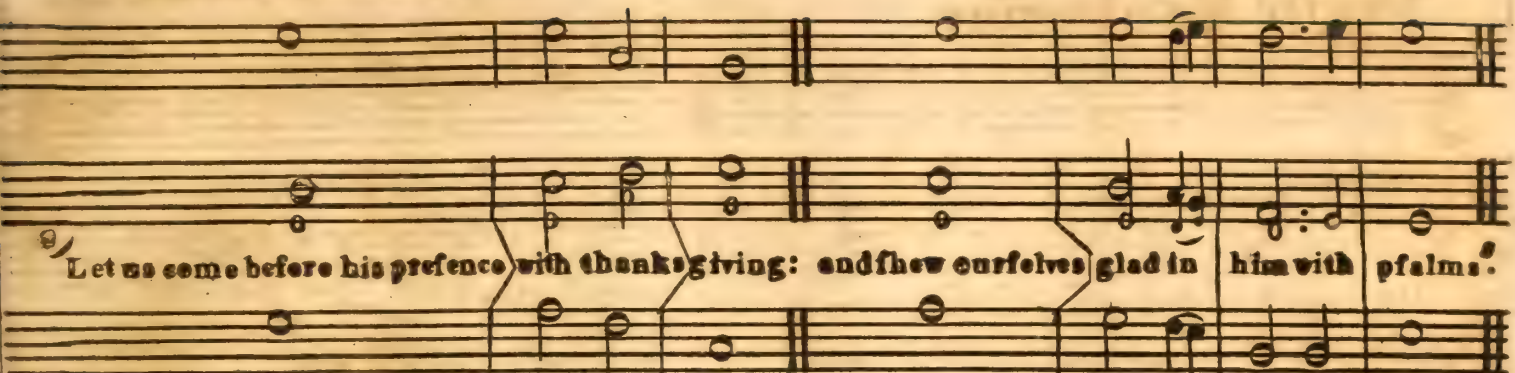
3) For the Lord - - - - is a great God: And a great - King a - bove all Gods.

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

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



# Double Chant



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

<p>1) In his hand are all the corners of the</p>	<p>earth:</p>	<p>{ and the strength of the - - - - }</p>	<p>hills is</p>	<p>his al - so . 5</p>
<p>2) O come let us worship and</p>	<p>fall</p>	<p>{ and kneel before the - - - - }</p>	<p>Lord our</p>	<p>ma - - - ker . 7</p>
<p>3) O worship the Lord in the beauty of - - - -</p>	<p>{ ho - li - - nefs ;</p>	<p>let the whole earth</p>	<p>stand in</p>	<p>awe of him .</p>
<p><b>Volte</b></p>				

# Minore

R:Taylor

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

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

to judge the world and the people with his truth.

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



# Gloria in Excelsis

or Doxology Page 17.

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

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

## Te Deum Laudamus

R Taylor

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

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

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

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

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

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

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



# Double Chant



2) (To thee all Angels cry aloud: the Heavens, and all the Powers therein. (To thee Cherubim, and Seraphim: con- tin- ually do cry, 8

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

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

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

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

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

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

## Jubilate Deo

R Taylor

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

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

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

4) For the Lord is gracious, his mercy is ----- } everlasting; { and his truth endureth from generation, to ----- } generation.



# Before the Holy Gospel

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

Glo—ry be to thee O Lord.

## Trisagion

R Taylor

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

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

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



Holy Holy, Lord God of Hosts; heavn & earth are full

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

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

Volti for Chorus

## Chorus for 3 or 4 Voices

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

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

For "Gloria in excelsis" turn to Page 9



# Doxology

R Taylor

Glory be to the Father, and to the Son: and to the Ho-ly Ghost;

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

## Bonum est confiteri

The image shows a musical score for the hymn 'Bonum est confiteri'. It consists of three staves. The top staff is a single melodic line in G major, 4/4 time. The middle and bottom staves are a grand staff (treble and bass clefs) with a brace on the left. The lyrics are written below the grand staff, with some words underlined and some in parentheses. The lyrics are: '1 (It is a good thing to give) thanks un- to the Lord, (and to sing praises) unto thy name, O most high- est; 2 (To tell of thy loving kindness) early in the morn- ing, and of thy truth in the night sea- son; 3 (Upon an Instrument of ten strings) and up- on the lute, upon a loud Instrument, and up- on the harp. 4 (For thou, Lord, hast made) me glad thro' thy works (and I will rejoice in) giving praise for the oper- a-tions of thy hands.'

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

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

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



# Benedic anima mea

R Taylor

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

S<sup>t</sup>: James C. M.

The image displays a handwritten musical score for a piece titled "St. James C. M.". The score is organized into two systems, each consisting of three staves. The first system includes a single treble clef staff at the top, followed by a grand staff (treble and bass clefs) with a brace on the left. The second system also features a single treble clef staff at the top, followed by a grand staff with a brace on the left. The music is written in common time (C) and consists of two measures per system, separated by a double bar line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The paper shows signs of age, including yellowing and some staining.



# Old 100<sup>th</sup> L. M.

A handwritten musical score for the hymn "Old 100th L. M." on page 21. The score is written on six staves, organized into three systems of two staves each. The first system consists of a single treble clef staff and a grand staff (treble and bass clefs). The second system also consists of a single treble clef staff and a grand staff. The third system consists of three treble clef staves. The music is in the key of D major (two sharps) and 4/4 time. It features a simple melody in the upper parts and a supporting bass line in the lower parts. The notation includes quarter notes, half notes, and rests, with repeat signs at the end of each system. The paper shows signs of age, including yellowing and some foxing.

## Islington L.M.

The first system of musical notation consists of three staves. The top staff is a single treble clef in 4/4 time, containing a melodic line with eighth and quarter notes. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The middle staff uses a treble clef and contains chords and arpeggiated figures, with some notes marked with a '9' (likely a fingering). The bottom staff uses a bass clef and contains a bass line with eighth and quarter notes. The system concludes with a double bar line.

The second system of musical notation also consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the piano accompaniment. The middle staff features more complex chordal textures and arpeggios. The bottom staff continues the bass line. The system concludes with a double bar line.



## Philadelphia C.M.

A musical score for the hymn "Philadelphia C.M." on page 23. The score is arranged in two systems, each with three staves. The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The second system also consists of a vocal line and a piano accompaniment. The music is in common time (C) and the key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part features chords and arpeggiated figures. The vocal line is written in a simple, clear style. The page shows signs of age, including some staining and discoloration.

24  
S<sup>t</sup>. Ann's C. M.

A handwritten musical score for a piece titled "S. Ann's C. M." (Common Measure). The score is written on aged, yellowed paper and consists of two systems of three staves each. Each system includes a treble clef, a bass clef, and a grand staff bracket. The key signature is one sharp (F#), and the time signature is common time (C). The notation features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The first system contains two measures of music, and the second system contains two measures. The notation is clear and legible, typical of 18th or 19th-century manuscript notation.



# Bedford C.M.

A musical score for the hymn 'Bedford C.M.' consisting of two systems of three staves each. The first system includes a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The second system includes a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The music is written in 2/2 time with a key signature of one flat (B-flat). The score features various musical notations including quarter notes, half notes, and rests, with repeat signs and first/second endings. The piano accompaniment includes chords and arpeggiated figures.

## Portugal L.M.

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

The second system of musical notation also consists of three staves in the same clefs and key signature as the first system. It continues the melodic and harmonic development of the piece. The notation includes slurs, accents, and dynamic markings such as *f* (forte) and *p* (piano). The system ends with a repeat sign and a final note.



# S<sup>t</sup>. Martin's C. M.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves share a key signature of two sharps (F# and C#) and a 3/4 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and ties. The piece concludes with a double bar line and a final note on each staff.

The second system of musical notation also consists of three staves in treble, alto, and bass clefs, maintaining the two-sharp key signature and 3/4 time signature. The notation continues with similar rhythmic patterns and melodic lines. The system ends with a double bar line and a final note on each staff.

# Windsor C. M.

The first system of musical notation consists of three staves. The top staff is a single treble clef line with a common time signature (C). The middle and bottom staves are grouped by a brace on the left and represent a grand staff with a treble clef on top and a bass clef on the bottom. The music is written in a style typical of 18th-century manuscript notation, featuring quarter and eighth notes, rests, and bar lines. The key signature is one sharp (F#), and the time signature is common time (C).

The second system of musical notation also consists of three staves, following the same layout as the first system. It continues the musical piece with similar notation, including a treble clef for the top staff and a grand staff for the middle and bottom staves. The notation includes various note values and rests, with a key signature of one sharp and a common time signature.



# Mear C. M.

A handwritten musical score for a piece titled "Mear C. M." on page 29. The score is written on two systems of three staves each. The top system consists of a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The bottom system also consists of a treble clef staff, a grand staff, and a bass clef staff. The music is in 2/2 time and the key signature has one sharp (F#). The notation includes various note values, rests, and bar lines. The paper shows signs of age, including some staining and a faint watermark in the upper right corner.

## New York C. M.

The first system of musical notation consists of three staves. The top staff is a single treble clef line with a key signature of three sharps (F#, C#, G#) and a 2/2 time signature. The middle and bottom staves are grouped by a brace on the left and represent a grand staff with two treble clefs and one bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The system concludes with a double bar line.

The second system of musical notation also consists of three staves, following the same layout as the first system. It continues the musical piece with similar notation, including a key signature of three sharps and a 2/2 time signature. The middle and bottom staves of this system include some numerical figures (9, 4, 5, 4, 8) positioned below the notes, likely indicating fingerings or specific harmonic voicings. The system ends with a double bar line.



# Evening Hymn L. M.

31

This musical score is for the hymn "Evening Hymn L. M." and is arranged for a four-part vocal choir. The score is written on eight staves, organized into two systems of four staves each. The top system includes a vocal line (soprano), an alto line, and a bass line, with a fourth staff that appears to be a continuation of the bass line or a specific part. The bottom system includes a vocal line (soprano), an alto line, and a bass line, with a fourth staff that appears to be a continuation of the bass line or a specific part. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The score concludes with a double bar line and a final chord.

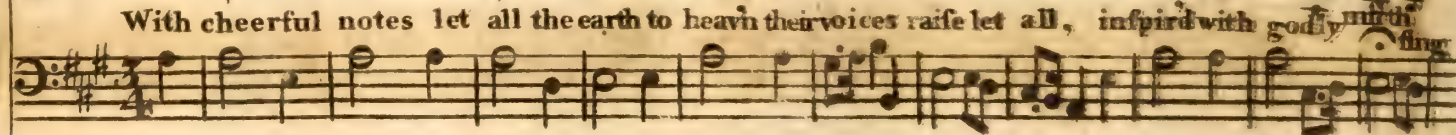
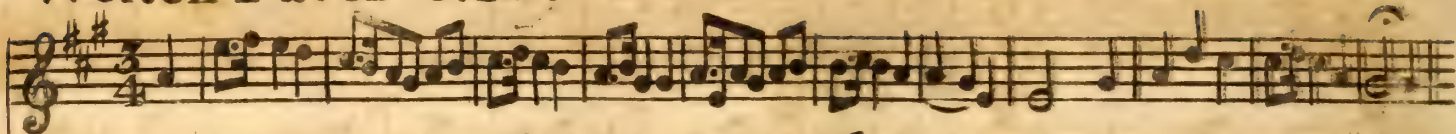
The image shows a handwritten musical score on aged paper. It consists of two systems of staves. Each system has a vocal line (treble clef) and a keyboard line (bass clef). The first system has a brace on the left side of the keyboard line. The second system also has a brace on the left side of the keyboard line. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various note values, rests, and phrasing slurs. There are some markings in the keyboard line, possibly indicating fingerings or ornaments.

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

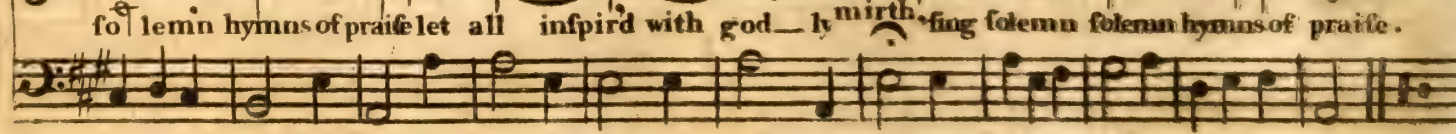
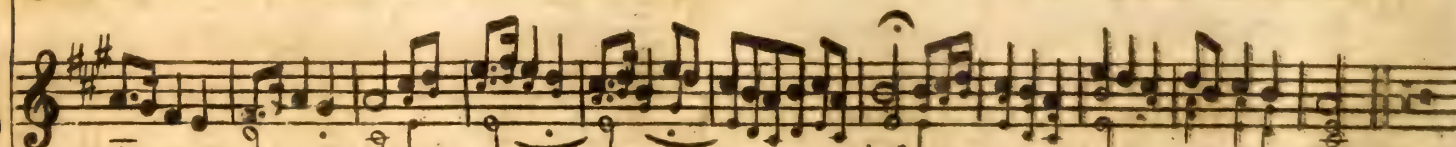
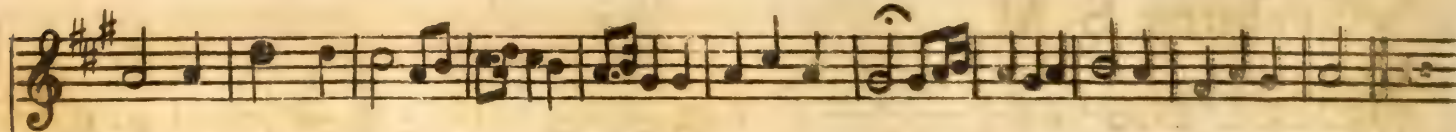


This arrangement of the four last Bars  
may (if preferred) be used instead of the one above

## Weston Favel C.M. Psalm. 117.



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



so lemn hymns of praise let all inspir'd with godly mirth sing solemn solemn hymns of praise.

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

Then let the willing nations round  
their grateful tribute pay .



# Ashley C.M.

A musical score for the hymn "Ashley C.M." consisting of three staves. The top staff is in Treble clef, the middle in Alto clef, and the bottom in Bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a variety of note values including eighth and sixteenth notes, as well as rests and fermatas.

# Alesbury S.M.

A musical score for the hymn "Alesbury S.M." consisting of three staves. The top staff is in Treble clef, the middle in Alto clef, and the bottom in Bass clef. The key signature has one flat (Bb), and the time signature is C (Common time). The music is primarily composed of half and quarter notes with some rests.

# Watchman S.M.

This musical score is for the hymn "Watchman S.M." and is written for three voices: Soprano, Alto, and Bass. The score is organized into two systems, each containing three staves. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The music is written in a simple, homophonic style with a melody in the soprano part and accompaniment in the alto and bass parts. The first system consists of three staves, and the second system also consists of three staves. The notation includes various note values such as quarter, eighth, and half notes, as well as rests and bar lines. The paper shows signs of age, including some staining and discoloration.



# Wells L. M.

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

Handwritten musical score for the first system, consisting of three staves. The top staff uses a treble clef, the middle staff uses a treble clef with a 'Cant' marking, and the bottom staff uses a bass clef. The time signature is common time (C). The notation includes various note values, rests, and ornaments, with a double bar line at the end of the system.

Handwritten musical score for the second system, consisting of three staves. The top staff uses a treble clef, the middle staff uses a treble clef, and the bottom staff uses a bass clef. The time signature is common time (C). The notation includes various note values, rests, and ornaments, with a double bar line at the end of the system.



# Chorus

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

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

Adagio

## Saxony L.M.

Handwritten musical score for "Saxony L.M." on page 40. The score is written on four systems of staves, each system containing three staves. The first system uses a treble clef, a key signature of one flat (B-flat), and a 2/2 time signature. The second system uses a soprano clef (C1) for the top staff, a treble clef for the middle staff, and a bass clef for the bottom staff. The third system uses a treble clef for the top staff, a soprano clef for the middle staff, and a bass clef for the bottom staff. The fourth system uses a treble clef for the top staff, a soprano clef for the middle staff, and a bass clef for the bottom staff. The music consists of a single melodic line in the top staff of each system, with accompaniment in the middle and bottom staves. The notation includes quarter notes, half notes, and rests, with a repeat sign at the end of each system. The paper shows signs of age, including yellowing and some staining.



# London New C. M.

Musical score for 'London New C. M.' in G major, common time. The score consists of three staves: a single treble staff for the melody and a grand staff (treble and bass) for the accompaniment. The melody is written in a simple, hymn-like style with quarter and half notes. The accompaniment features a steady bass line with chords in the treble. The piece concludes with a double bar line.

# Brodsworth C. M.

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

## Hanover. P. M.

Handwritten musical score for "Hanover. P. M." in G major (one sharp) and 3/2 time. The score is arranged in two systems, each with three staves. The first system consists of a single treble staff, a grand staff (treble and bass), and a single bass staff. The second system also consists of a single treble staff, a grand staff, and a single bass staff. The music is primarily composed of chords and simple melodic lines. The first system concludes with a double bar line and repeat dots. The second system concludes with a double bar line and a final cadence (C-clef on the bass staff).



# Old York C. M.

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

# Canterbury C. M.

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

Brunswick C. M. Psalm 116.

SLOW.

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

is per--fect because the Lord vouch--



— said to hear the voice of my request.

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

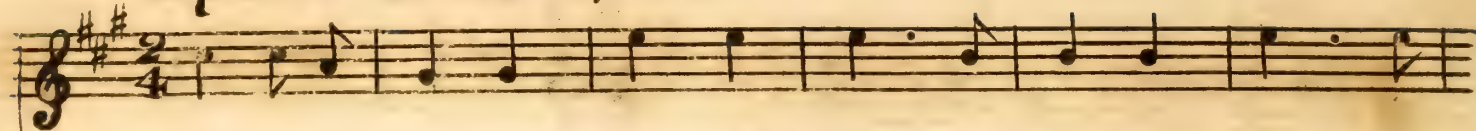
3  
 With deadly sorrows compass'd round,  
 With pains of hell oppress'd,  
 When troubles seiz'd my aching heart,  
 And anguish rack'd my breast;

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

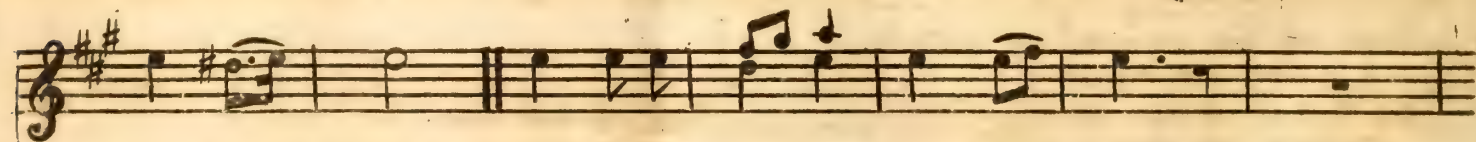
5  
 How just and merciful is God!  
 How gracious is the Lord!  
 Who saves the harmless, and to me  
 Doestimely help afford.

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

## Oporto L.M. Hymn. 17.



All glorious God what hymns of praise shall our trans-ported



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



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

2

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

3

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

4

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

# Surry L.M. Hymn. 16.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, containing the lyrics. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are: "The Lord my pas--ture shall pre--pare, and feed me".

The Lord my pas--ture shall pre--pare, and feed me

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, containing the lyrics. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are: "with a shepherds care; His pre--fence shall my wants sup--".

with a shepherds care; His pre--fence shall my wants sup--



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

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

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

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

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

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

## Brewer L. M. Hymn. 63.

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

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



temple we ap--pear, &c

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

temple we ap--pear, &c

Wide as the wheels<sup>2</sup> of nature roll,  
 Thy hand supports and guides the whole;  
 The sun is taught by thee to rise,  
 And darkness when to veil the skies.

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

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

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

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

## Martins Lane P. M. Psalm 63

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

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



— in this dry and barren place, where I re-fresh—ing waters want.

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

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

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

## Mount Pleasant C.M. Hymn. 47.

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

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



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

2

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

3

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

4

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

5

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

Shirland S. M. Hymn 29.

How beautiful are the feet who stand on

Zi -- ons hill ; who bring Sal -- va -- tion on their



tongues, and words of peace reveal!

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

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

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

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

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

58 Sicily P. M. Hymn 55.

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

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

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

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



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

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

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

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

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

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

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

## Zion P. M. Psalm 148.

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

praise your songs em-ploy a-bove the starry frame: your voices

The musical score is written on two systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are printed below the vocal line. The first system contains the lyrics 'Ye bound-less realms of joy, exalt your makers fame; his'. The second system contains the lyrics 'praise your songs em-ploy a-bove the starry frame: your voices'. The score ends with a double bar line.



raife ye Cherubim and Se-raphim to sing his praife

2

Thou moon that ruls't the night,  
 And sun that guid'st the day,  
 Ye glittering stars of light,  
 To him your homage pay,  
 His praife declare,  
 Ye heavns above,  
 And clouds that move  
 In liquid air.

3

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



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