

MUSIC : SACRA :

OB.

Springfield and Utica Collections

UNION :

CONSISTING OF

PSALM AND HYMN TUNES, &c. &c.

BY THOMAS HARTSHORN & COLLEGE SCHOLARS.

FIFTEEN ENLARGED EDITION

1817

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ALFRED OWEN.

NEW YORK

✓
MUSICA SACRA



OR

SPRINGFIELD AND UTICA COLLECTIONS

UNITED:

CONSISTING OF

PSALM AND HYMN TUNES, ANTHEMS AND CHANTS:

ARRANGED FOR TWO, THREE OR FOUR VOICES, WITH A FIGURED BASE
FOR THE ORGAN OR PIANO FORTE.

BY THOMAS HASTINGS AND SOLOMON WARRINER.

FOURTH REVISED EDITION.

UTICA:

PRINTED AND PUBLISHED BY WILLIAM WILLIAMS,

NO. 60, GENESEE-STREET.

1823.

Northern District of New-York, ss.

BE IT REMEMBERED, That on the twenty-seventh day of September, in the forty-third year of the Independence of the United States of America, A. D. 1819, *William Williams*, of the said district, hath deposited in this office, the title of a book, the right whereof he claims as Proprietor, in the words following, to wit :

“Musica Sacra: or Springfield and Utica Collections united: consisting of Psalm and Hymn Tunes, Anthems and Chants; arranged for two, three, or four voices, with a figured Base for the Organ or Piano Forte. By Thomas Hastings and Solomon Warriner.”

In conformity to the act of the Congress of the United States, entitled, “An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned.” And also to the Act, entitled, “An act supplementary to an act, entitled, ‘An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints.’”

RICHARD R. LANSING,

Clerk of the Northern District of New-York.

PREFACE.

THE original design of the Springfield Collection, was to furnish, for the convenience of choirs and worshipping assemblies, a supply of standard church music, of the plainest kind. The *Musica Sacra*, or *Utica Collection*, had chiefly for its object, the accommodation of the *Handel and Burney Society*, under whose patronage it was first published. The present work, which embraces, with suitable alterations and additions, most of the musick contained in those Collections, is intended to present to our readers, a greater variety of chaste and classical pieces than has yet been offered to the publick, in any single volume.

ON perusing the following pages, it will be seen that some of the old tunes are harmonized differently from Williams and Tansur's arrangement. But, it should be more generally known that their harmony is grossly incorrect. Europe, as well as America, has her pretenders to science, and such evidently, were Williams and Tansur, and several others whose compositions have already had a sufficient circulation. We would not be understood to complain of the *Airs* that those authors have compiled, for many of them are excellent: but the manner in which they have *harmonized* them, is such as no person of science or taste can approve. Several American compilers, however, being ignorant of this fact, have published the pieces as they found them, not even correcting the most palpable errors of the press.—Others, knowing their inaccuracy, have neglected the remedy from motives of *prudence*.—A third, and by far the most numerous class of modern compilers, have failed in their attempts to correct the pieces, from the want of sufficient skill in the science of Musical Composition. A consideration of these circumstances induced us to avail ourselves, as much as possible, of those copies which have been produced by the DISTINGUISHED MASTERS OF EUROPE. Wherever, among classic authors, the same piece was found to be arranged in various ways, we endeavored to select that copy which would be sung with the greatest interest, and which at the same time should differ least from the one in general use. The pieces which compose this volume, (with the exception of a few original ones) are derived from works of distinguished reputation.

There is a difference of opinion among professors and practical musicians, with regard to the number of vocal parts which should constitute the score. But from the most careful investigation of the subject, we have not thought proper to confine ourselves to any limited number. When the air is refined and delicate, the ear delights to listen to it almost exclusively, and of course, the accompanying parts should be so few, and so simple in their melody as to fix the attention, where it chooses to reside. Such pieces as Reading [the Solo,] Mid-

PREFACE.

night Meditation, Sun's Rising, &c. can scarcely admit of any thing more than a light instrumental accompaniment.—Such as Denbigh, Somerset, the Pastoral and Dialogue Hymns, appear best in three parts. If, however, the leading melody is plain and simple, or the movement slow, the parts may be more numerous; yet the more they are multiplied the less melody there will necessarily be in each, so that in many instances it will be found difficult to retain the pieces in memory. Such tunes as Old Hundredth, St. Ann's, Luther's Hymn and Shrewsbury, will always appear well in four parts, when a sufficient number of skillful performers can be obtained to do them justice. A considerable number of the pieces of this description have consequently received this arrangement.

The Air, which, for the convenience of those who practice on finger-keyed instruments, is now placed next to the Base, is still designed for Treble voices: but when these are scarce it may sometimes be necessary, in tunes of three parts, to give the part designed for second Treble to the Tenor, and in this case, the lowest passages should be sung on the same letters in the next higher octave.

Though a book of Rudiments, lately published by one of the editors of this work, is designed as an introduction to it, and in many instances will be bound with it in the same volume; yet, as the *Musica Sacra* may not always be accompanied by the *Reader*, the few pages devoted to the Rudiments in the present work, will not be deemed superfluous, and a list of questions is now added for the particular accommodation of schools.

We should be ungrateful, were we not here to acknowledge the assistance we have received from several gentlemen of taste and science in different parts of the country; and we feel ourselves to have been particularly indebted to the late Mr. S. NORTON, professor of languages in Hamilton College, who favoured us with a few little specimens of his own composition, some of which will be found in the following pages.

How far we have succeeded in our undertaking, must be left to the decision of a candid publick. That the work may prove useful in disseminating a taste for chaste and classical musick, and in aiding and elevating the devotions of the pious, is the sincere wish of

THE COMPILERS.

INTRODUCTION.

I. Of the Scale.

Questions.—What is said of the staff and its ledger lines? Of what use are the letters? What is the use of clefs, and how many are there? What is the first space called? The first line called? &c.

TREBLE and TENOR.	BASE.	C Clef.
—ledger line. —A—	—C—	
6th space. G	B	
5th line. F	A	E.
5th space. E	G	D
4th line. D	F	C
4th space. C	E	B
3d line. B	D	A
3d space. A	C	G
2d line. G	E	F
2d space. F	A	E
1st line. E	G	D
1st space. D	F	C
—ledger line is called—C—	—E—	

Musick is written on a Staff, the lines and spaces of which are named by the first seven letters of the alphabet. The situation of the letters is known from the Clefs, of which there are three in use: the F, or Base Clef, the C Clef, used for Tenor, Counter, &c. and the G Clef for Treble, or any of the parts, as occasion requires. The C Clef is not fixed in its situation, but the line it embraces is called C, and the rest of the letters always preserve the same relative situation.

II. Of Notes and Rests.

What are notes? What are rests? What are the shapes of the notes and rests? What is their proportion in length of time? Of what use is the dot? Of what use is the figure three?

	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
NOTES.						
RESTS.						

Notes are the representatives of musical sounds; Rests are marks of silence. One Semibreve equals in length of time, two Minims, four Crotchets, eight Quavers, sixteen Semiquavers, or thirty-two Demisemiquavers. The dot, adds to a note, or rest, one half of its length of time. The figure three, placed over or under any three notes, reduces them to the time of two.

III. Of Time with respect to the Measures.

What is a single bar? What is a measure? What signs are used to denote the varieties of time? What is said respecting each of the varieties of common time? What, of triple time? What, of compound time? How is the slowness or rapidity of a movement to be determined?

COMMON TIME.	TRIPLE TIME.	COMPOUND TIME.
1st Variety.	1st Variety.	1st Variety.
2d Variety.	2d Variety.	2d Variety.
3d Variety.	3d Variety.	3d Variety.

Every strain of musick is divided into equal portions of time by straight marks that cross the staff, called *Single Bars*; and the distance between any two of these is called a *Measure*. Time, with respect to measures, is known by the characters or signs, as above represented. The 1st variety of common time, has a semibreve, or its value in other notes or rests, in each measure, which requires four beats.—The 2d variety has the same measure, but it seldom requires more than two beats. The 3d variety has the value of a minim, which requires two beats.

Of triple time, the 1st variety has for a measure three minims; the 2d has three crotchets, and the 3d, three quavers. Each of these varieties requires three beats in a measure.

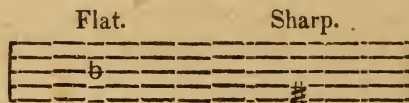
The 1st variety of compound time has six crotchets, and the 2d, six quavers in a measure; which usually requires six beats, but when the movement is quick, no more than two beats are necessary. The 3d variety of compound time has twelve quavers in a measure, which require four beats.

The slowness or rapidity of the movement is known from the nature of the subject sung.

IV. Of Solmization.*

What syllables are used in Solmization? Where is the natural place of *Mi*? How is the *Mi* removed to other places in the staff? Where is it found when there is one flat? Where, when there are two flats? &c. &c. Where is the *mi* when there is one sharp? Where, when there are two sharps? &c. &c. What is the order of the syllables *faw*, *sol*, *law*?—What is a signature? What are accidentals? What is the use of the flat? What is the use of the sharp? What is the use of the natural? How are they found? What particular syllables are used in accidentals? How are they applied to flatted notes, to sharpened notes and to naturals?

In the practice of Solmization, the syllables in most common use, are *mi*, *faw*, *sol*, *law*. In a scale of natural sounds, the syllable *mi*, is appropriated to the B line: but it may be removed to any other line or space of the staff, by means of *Flats* or *Sharps* set at the beginning of a tune, which; in this situation, are called a *Signature*.



The situation of the syllable *mi* may be learned from the following table.

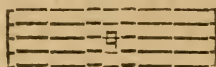
The natural place of <i>mi</i> is B; but if a flat be placed on B, or	
If B be flat, <i>mi</i> is removed to	If F be sharp, <i>mi</i> is removed to F
B and E,	A F and C,
B, E and A,	D F, C and G,
B, E, A and D,	G F, C, G and D,
	D

Other signatures are seldom used, except in ancient compositions. See *Musical Reader*.

In proceeding from the place of *mi* (the lines and spaces being taken in regular succession) the syllables *faw*, *sol*, *law*, will occur twice ascending; and in descending, the series will become twice *law*, *sol*, *faw*.

Flats and sharps, at the beginning of a piece of musick, have influence to the end of it, unless their effect is destroyed by a Natural.

Natural.



Flats, Sharps and Naturals, occurring in the course of a movement, are called *Accidentals*.

A Flat set before a note, depresses it half a tone.

A Sharp, before a note, raises it half a tone.

* This term denotes the application of particular syllables in singing

A Natural set before a note previously made flat or sharp, restores it to its primitive sound.

Accidentals affect not only the notes they immediately precede ; but all those of the *same letter* which occur in the same *measure*; and when *one measure ends* and the *next begins* with the *same letter*, the intervening bar is not understood to destroy the effect of the accidental, until a note of *some other letter* is taken. When notes are to be raised by accidentals, the syllables appropriated to them may be altered by adding to their initials the letter *i*; in imitation of the syllable *mi*. When accidentals are designed to depress or lower sounds, the syllable *fa* may be used : thus—

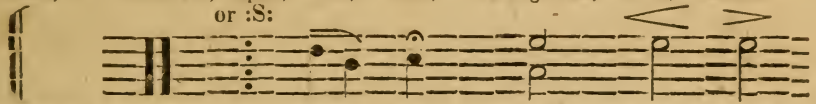
When *fa*, *sol*, &c. are sharpened, they may be called *fi*, *si*, &c. and when *mi* is flatted it may be called *fa*. When the effect of naturals is to elevate notes, their appropriate syllables may be altered, as in the case of sharps ; but when they are to depress them, the syllable *fa* may be used.

Another method of producing correct intonation where accidentals are used, is to consider and treat them as occasional changes of signature ; and when a single accidental is continued through several measures, the judicious teacher will avail himself of this method of procedure, in illustrating to his pupils, the nature and importance of Modulation.

V. Of the remaining Musical Characters.

What is the use of a brace ? What, of a double bar, a repeat, a slur, a hold or pause, a swell, a diminish ? What is said of choosing notes ? What, of marks of distinction, of appoggiatures, of after-notes ? How may the above characters be described ?

Brace, Double Bar, Repeat, Slur, Pause, Choosing Notes, Swell, Diminish.
or :S:



The Brace shows how many parts are to be performed together : as *Air*, *Tenor*, *Base*, &c.

The Double Bar marks the end of a strain, or musical period.

The Repeat shows what *part* of a tune is to be sung *twice*.

A Slur connects such notes as belong to one syllable.

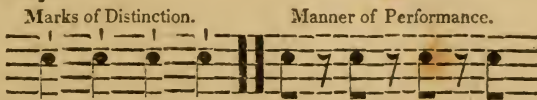
The Pause, leaves the time of a note or rest to be prolonged at the pleasure of the performer.

Of Choosing Notes, any one may be sung.

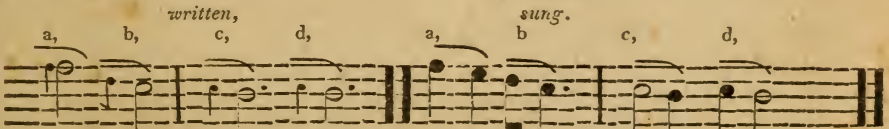
The Swell, requires a gradual increase in loudness of voice.

The Diminish, requires a gradual diminution of voice.

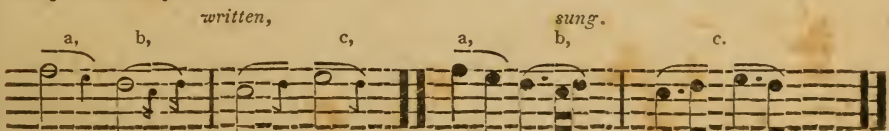
Marks of Distinction, are placed over such notes as are to be performed with distinctness and brevity.



Appoggiatures borrow their time from the notes which immediately follow them, and they require the accent.



After-Notes, borrow their time from the notes which immediately precede them. They are always unaccented.



It is much to be regretted that Appoggiatures and After-Notes are in general so little understood by vocal performers, for in modern musick they are often more necessary to the sweetness and expression of a melody, than the notes to which they are attached.

VI. Of Accent.

What is said of accent ?

Accent, is a stress of voice which takes place on what are called the *strong parts* of the *measure*.

The principal accent in common and triple time, is situated where the hand falls at the beginning of the measure. Compound time, being reducible to simple triple, is accented accordingly. An exception against the general rules of accent, takes place where notes of syncopation occur, for though beginning on the weak parts of the measure, they generally require the accent.

The importance of accent is seldom duly appreciated : it is the principal engine of that sentimental expression without which every performance must be tasteless and insipid.

VII. Of Keys.

In modern musick, the last *base* note of every piece of regular composition, is one of the two principal key-notes, that are proper to that signature in which the piece is composed: thus—in the natural scale, the key is either C, or A—in that of one flat it is either F or D, &c. And in the practice of Solmization, the principal Major key is called *faw*, and the principal Minor, *law*. See *Musical Reader*.



EXPLANATION OF TERMS.*

Adagio—with a slow movement.

Ad libitum—at pleasure.

Affetuoso— } in a style of execution adapted
Amoroso— } to express affection, tenderness
and supplication.

Allegro—a brisk and sprightly movement.


Allegretto—less quick than Allegro.

Alto—Counter, or High Tenor.

Andante—with distinctness.


A tempo—in time.

Bis—this term denotes the repetition of a passage in musick.

Crescendo, *Cres.* or —with an increasing sound.

Con Spirito—with spirit.

Da Capo, or *D. C.*—close with the first strain.

Diminuendo, *Dim.* or —with a decreasing sound.

Devoto—in a solemn and devout manner.

Expressivo—with expression.

Forte—strong and full.

Fortissimo—very loud.

Grazioso—graceful; a smooth and graceful style of execution, approaching to piano.

Largo—the slowest degree of movement.

Larghetto—quicker than Largo.

Mestoso—with fullness of tone and grandeur of expression.

Piano, or *Pia*—soft.

Pianissimo, or *Pianiss.*—very soft.

Siciliano—a composition written in measures of 6-4 or 6-8, to be performed in a slow and graceful manner.

Spirituoso—with spirit.

Tacit—be silent.

Tasto Solo—signifies, in thorough base, the absence of chords.

Vivace—in a brisk and lively manner.

* For a more copious list, see *Musical Reader*.

MUSICA SACRA;

OR

SPRINGFIELD AND UTICA COLLECTIONS

UNITED

LUTZEN. C. M.

Tenor.



Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue;

2d Treble.



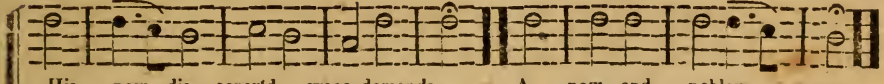
Air.



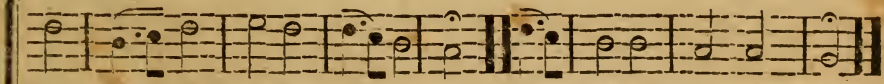
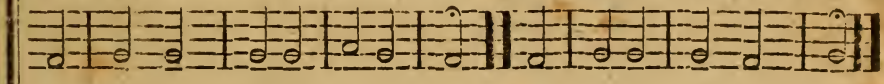
Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue;



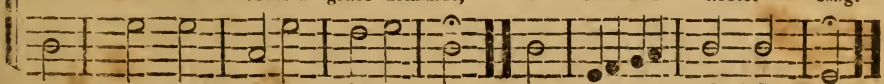
6 87 #6 6 5 #3



His new dis - cover'd grace demands, A new and nobler song.



His new dis - cover'd grace demands, A new and nobler song.



6-5- 6 5 3 7

Tenor.

Musical staff for Tenor voice, showing the first line of the hymn. The melody is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

In robes of judgment, lo! He comes, Shakes the wide earth and

2d Treble.

Musical staff for 2d Treble voice, showing the first line of the hymn. The melody is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

Air.

Musical staff for Air voice, showing the first line of the hymn. The melody is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

In robes of judgment lo! He comes, Shakes the wide earth and

Musical staff for Bass voice, showing the first line of the hymn. The melody is written in a bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

6 5 6 6 8 7

Musical staff for Tenor voice, showing the second line of the hymn. The melody is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

cleaves the tombs. Be - fore him burns de - vouring fire, And

Musical staff for 2d Treble voice, showing the second line of the hymn. The melody is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

Musical staff for Air voice, showing the second line of the hymn. The melody is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

cleaves the tombs. Be - fore him burns de - vouring fire, And

Musical staff for Bass voice, showing the second line of the hymn. The melody is written in a bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

6 5 7 4 3

Musical staff for Tenor voice, showing the third line of the hymn. The melody is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

mountains melt, and seas re - tire. And mountains melt, and seas re - tire.

Musical staff for 2d Treble voice, showing the third line of the hymn. The melody is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

Musical staff for Air voice, showing the third line of the hymn. The melody is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

mountains melt, and seas re - tire. And mountains melt, and seas re - tire.

Musical staff for Bass voice, showing the third line of the hymn. The melody is written in a bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

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

2d Treble.

Air.

O Sun of Righteousness a - rise, With healing in thy wing, To

7 6 5
4

— 6 6

my diseas'd, my fainting soul, Life and sal - va - tion bring.

7 6 5
4

— 6 6 5

WIRKSWORTH. S. M.

Har. Sac.

2d Treble.

Air.

How heavy is the night, That hangs upon our eyes, Till

6 6

6 6

Christ, with his reviving light, Upon our souls a - - rise.

6 6 #

-5-

— 6 6 5

BLENDON. L. M.

2d Treble.

Musical staff for the 2d Treble part of the song 'BLENDON'. It features a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody consists of a series of quarter and half notes.

Air.

Musical staff for the Air part of 'BLENDON'. It features a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody is more melodic and includes some grace notes.

Jesus my all to heav'n is gone; He whom I fix my hopes up - on:

Musical staff for the Bass part of 'BLENDON'. It features a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The bass line includes numerical figures: 6 6 6 3 5 6 6 6 -5-

Musical staff for the 2d Treble part of 'BLENDON' continuation. It features a treble clef, a key signature of one sharp (F#), and a 3/2 time signature.

Musical staff for the Air part of 'BLENDON' continuation. It features a treble clef, a key signature of one sharp (F#), and a 3/2 time signature.

His track I see and I'll pursue The narrow way till him I view.

Musical staff for the Bass part of 'BLENDON' continuation. It features a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The bass line includes numerical figures: 4 5 6 4 5 6 4 5 6 4 5 6 5 4 5

MALMSBURY. L. M.

Tenor.

Musical staff for the Tenor part of 'MALMSBURY'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

Air.

Musical staff for the Air part of 'MALMSBURY'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

Ce - les - tial worlds, your Maker's name Resound through

Musical staff for the Bass part of 'MALMSBURY'. It features a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass line includes numerical figures: 6 7 6 6 6 5 3 4

Musical staff for the Tenor part of 'MALMSBURY' continuation. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

Musical staff for the Air part of 'MALMSBURY' continuation. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

ev - ry shining coast; Our God a greater praise will

Musical staff for the Bass part of 'MALMSBURY' continuation. It features a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass line includes numerical figures: 6 6-5- 6 5 6 6 6 -5-

claim, Where he un-folds his glo-ries most.

6 5
4 3

6

6 6 6
4 2

6

6 6 5
4 3

HARBOROUGH. C. M.

Shrubsole.

2d Treble.

Air. Larghetto.

All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring

6 # 6 6 6 6 6 5
4 3

forth the royal diadem, And crown him, crown him, crown him, crown him Lord of all.

6 # 6

6 6 8 7

2 Let high born Seraphs tune the lyre,
And as they tune it, fall
Before his face, who tunes their choir,
And crown him—Lord of all.

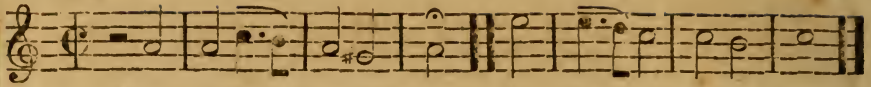
3 Crown him, ye morning stars of light,
He fix'd this floating ball:
Now hail the strength of Israel's might,
And crown him—Lord of all.

4 Sinners, whose love can ne'er forget,
The wormwood and the gall,
Go spread your trophies at his feet,
And crown him—Lord of all.

5 Let ev'ry tribe and ev'ry tongue,
That hear the Saviour's call,
Now shout in universal song,
And crown him—Lord of all.

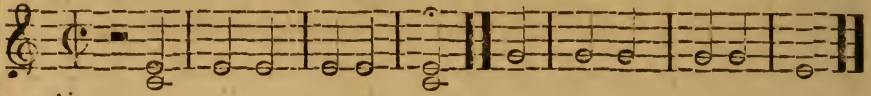
BRIDGEPORT. S. M.

Tenor.

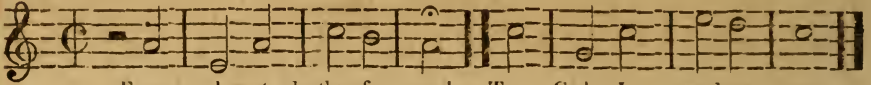


From lowest depths of woe! To God I send my cry;

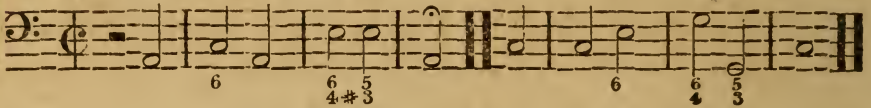
2d Treble.



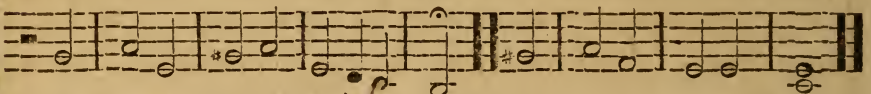
Air.



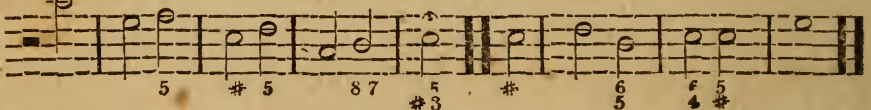
From lowest depths of woe! To God I send my cry;



Lord hear my suppli - cations now, And graciously re - ply.

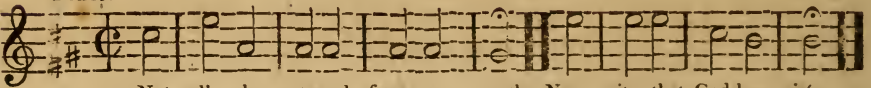


Lord, hear my suppli - cations now, And gracious - ly re - - ply,



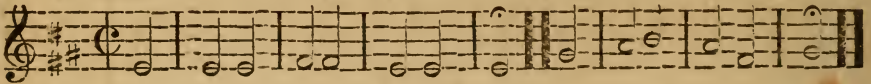
YORK. C. M.

Tenor.

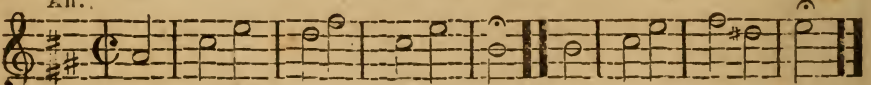


Not all the outward forms on earth Nor rites that God has giv'n,

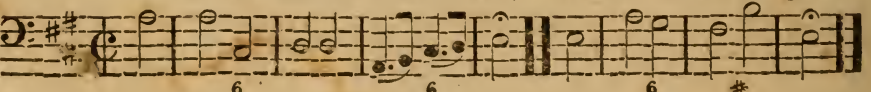
2d Treble.



Air.



Not all the outward forms on earth, Nor rites that God has giv'n.



Nor will of man, nor blood, nor birth, Can raise a soul to heav'n.

Nor will of man, nor blood, nor birth, Can raise a soul to heav'n.

6 6 6 6- 6 5 7
3 3

ST. ANN'S. C. M.

Tenor.

The Lord, how fearful is his name, How wide is his command!

2d Treble.

The Lord, how fearful is his name, How wide is his command!

Air.

The Lord, how fearful is his name, How wide is his command!

The Lord, how fearful is his name, How wide is his command!

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

Nature, with all her moving frame, Rests on his mighty hand.

Nature, with all her moving frame, Rests on his mighty hand.

Nature, with all her moving frame, Rests on his mighty hand.

Nature, with all her moving frame, Rests on his mighty hand.

6 * 7 6 6 8 7

2. Treble.

Air.

Come thou Al - mighty King, Help us thy name to

6 6 -5 -5-

ing, Help us to praise: Father, all glori - ous, O'er all vic -

T. S. 5 6 7 5 5 6 7

to - ri - ous, Come and reign o - ver us, Ancient of days.

6 5 6 4 3

2. Jesus, our Lord arise,
Scatter our enemies,
And make them fall:
Let thine Almighty aid,
Our sure defence be made,
Our souls on thee be stay'd,
Lord, hear our call.

3. Come, holy Comforter,
Thy sacred witness bear,
In this glad hour,
Thou, who Almighty art,
Now rule in ev'ry heart,
And ne'er from us depart,
Spirit of pow'r.

4. To the great One in Three,
Eternal praises be,
Hence, evermore:
His sovereign majesty,
May we in glory see,
And to eternity,
Love and adore.

Tenor.

Air.

With looks se - rene he said, Go vis - - it

6 6 8 7 6 5 6

3 2 8 7

Christ your King; And strait a flaming

7 6 5 6 6

4 3

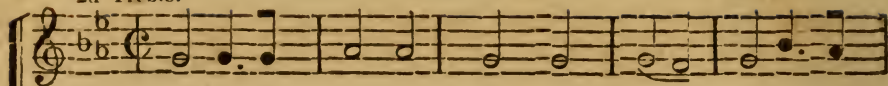
troop ap - - pear'd; The shep - - herds heard them

6 6 5 6 3 3 6 6 5 3

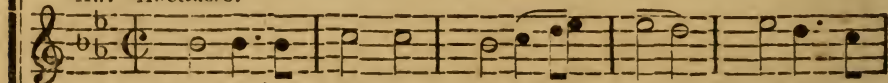
si - - - - ng. The shepherds heard them sing

6 6 6 7

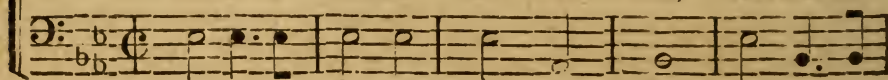
2d Treble.



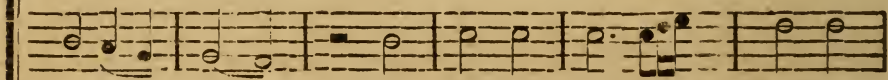
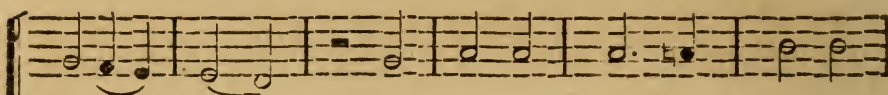
Air. Affettuoso.



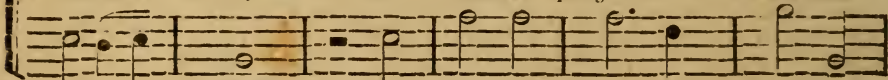
There is a fountain fill'd with blood, Drawn from Im-



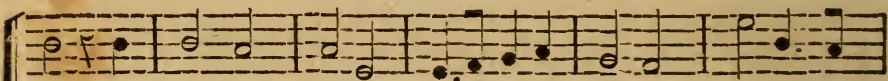
6 7 6 5 3



manuel's veins; And sinners plung'd be . . . neath that

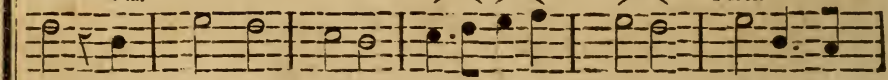


-5- 6 5 4 3

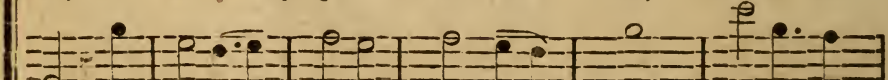


Pia.

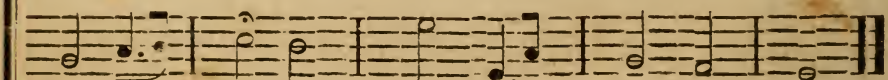
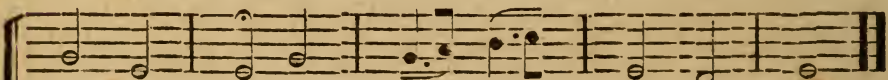
Forte.



flood, And sin - ners plung'd be - neath that flood, Lose all their



6 6 6 6 6 6 5 4 T. S.



guil - ty stains Lose all their guil - ty stains.



4 5 6 6 5 4 3

Tenor.

Ye sons of men, a feeble race, Ex-

2d Treble.

Air.

Ye sons of men, a feeble race, Ex-

pos'd to ev'ry snare; Come make the Lord your

pos'd to ev'ry snare; Come make the Lord your

dwel - ling place, And try and trust his care.

dwel - ling place, And try and t.ust his care.

2d Treble.

Air.

Ye nations round the earth re - joice, Bo - fore the

6 6 6 4 5 6

Pia.

Lord your So - reign King; Serve him with cheerful

6 8 7 6 5 4 4

For. Pia.

heart and voice, With all your tongues his glo - ry

T. S.

For.

sing. With all your tongues his glo - ry sing.

4 6 7 5 6 6 4 5

2d Treble.

Air.

Je - sus our God and King, Thy re - gal state we sing;

6 6 6 5 4 3 6 6 5 4 3

Thou, and only Thou art great, High thine ev - er - - las - ting throne;

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

Thou the sov'reign Po - ten - tate, Blest Im - mortal, Thou a - lone.

6 7 3 6 6 6 4 5 3

2 Essay your choicest strains,
The King Messiah reigns;
Tune your harps, celestial choir,
Joyful all, your voices raise,
Christ, than earth-born monarchs higher,
Sons of men and angels praise.

3 Let earth's remotest bound
With echoing joys resound:
Christ to praise, let all conspire:
Praise to Christ doth all belong:
Shout, ye first-born sons of fire,
Earth, repeat the glorious song.

2d Treble.

Air. Andante. Pia. For.

Glory to God on high, Let earth and skies reply, Praise ye his

T. S. 6 6

Pia. For.

name; His love and grace a-dore, Who all our sor-rows bore,

6 6 # 6 7 #

Pia. For.

Sing a-loud ev-er-more, Worthy the Lamb.

6 6

-3-

Sy. Sy.

Pia.

Worthy the Lamb. Worthy the Lamb.

Sy. Sy.

6 6

For.

Sing a - loud, ev - ermore, Worthy the Lamb.

6 -5- 6 6

2 Jesus, our Lord and God,
Bore sin's tremendous load,
Praise ye his name:
Tell what his arm hath done,
What spoils his death hath won,
Sing his great name alone,
Worthy the Lamb.

4 Join all the ransom'd race,
Our holy Lord to bless,
Praise ye his name:
In him we will rejoice,
And make a joyful noise,
Shouting with heart and voice,
Worthy the Lamb.

3 While all around the throne
Cheerfully join in one,
Praising his name:
Those who have felt his blood,
Sealing their peace with God,
Sound his dear fame abroad,
Worthy the Lamb.

5 Then let the hosts above,
In realms of endless love,
Praise his great name:
To him ascribed be,
Honour and majesty,
Through all eternity,
Worthy the Lamb.

MUNICH. L. M.

German.

2d Treble.

Ai.

'Tis finish'd, 'Tis finish'd, So the Saviour cried, And meekly bow'd his

-5- # - 6 # 6

head and died. 'Tis finish'd, yes, the race is run, The battle fought, the vict'ry won.

2 'Tis finish'd, this his dying groan,
Shall earth's iniquities atone:
Millions shall ransom'd be from death,
By Jesus' last expiring breath,

6 7
5 #

6 6 - # # 6 6 -

6 # 5

8 7 5
6 - #

2d Treble.

Air.

Our lit - tle bark, on boist' - rous seas, By cru - el

6 6 6 6 5 3 6

tempest tost, With - out one cheerful beam of hope,

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

CHORUS.

Ex - - pec - ting to be lost. Hal - le -

3 2 6 6 4 3

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

3 3 5 3 4 5 6 6 4 3

Tenor.

Air.

I ask them whence their vict' - ry came? They with a-

6 6 3 4+ 6 6 6 6

ni - ted breath, As - cribe their con - quest to the Lamb, Their

6 6 5 4 3 6 7 6 4

tri - umph to his death. Their triumph to his death.

6 5 3 6 4 3 6 5 4 3 6 3 4+ 6 6 4 5 3

MOUNT EPHRAIM. S. M.

Tenor.

Air.

Your harps, ye trembling saints, Down from the wil - lows take;

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

D

Loud to the praise of Christ our Lord, Bid ev'ry string a - wake.

-6-5- 6 6 6 4/3 5/3 6 5 6 6 5/3

JUDEA. C. M.

D. Clark.

Tenor.

My shepherd will sup - ply my need, Je - ho - vah is his name; In

6 4 7 6 5 4 - 7 6 5 3

Air.

pastures fresh he makes me feed, Be - side the liv - ing stream.

6 5 4 # 7 5 - 3 6 6 4 # 5 # 2 6 - 6 6 5 3

CARLISLE. 8's & 7's. (Transposed.)

2d Treble.

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

6 5 4 # 7 5 - 3 6 6 4 # 5 # 2 6 - 6 6 5 3

Air.

Accompaniment

Come, and by thy love's revealing, Dissipate the clouds beneath.

6 5 4 3 6 5 4 3

The new heav'n and earth's Cre - a - tor, In our deepest darkness rise,

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

Scat'ring all the night of nature, Pouring eyesight on our eyes.

6 7 6 5 6 4 5 6 5 3

2 Still we wait for thine appearing;
 Life and joy thy beams impart,
 Chasing all our fears, and cheering
 Ev'ry poor benighted heart.
 Come and manifest the favour
 God hath for the ransom'd race;
 Come, thou glorious God and Saviour!
 Come, and bring the gospel grace,

3 Save us, in thy great compassion,
 O thou mild pacific Prince!
 Give the knowledge of salvation
 Give the pardon of our sins:
 By thine all-restoring merit
 Ev'ry burden'd soul release;
 Ev'ry weary wand'ring spirit
 Guide into thy perfect peace.

ST. MARY'S. C. M

2d Treble.

Air. Largo. Affettuoso.

Let this vain world engage no more: Be - hold the op'ning tomb!

6 4 7 6 6 5 3

It bids us seize the present hour; To - morrow death may come.

6 6 8 6 6 4 #

WEYMOUTH. H. M.

2d Treble.

Air. Con Spirito.

All hail triumphant Lord, Who sav'st us by thy blood: Wide

6 5 6 6 5 5- 6 5 4 3

be thy name a - - - - - dor'd Thou rising, reigning God.

6 6 5 3

CHORUS. Tenor.

With thee we rise, With thee we reign, And empires gain Be - yond the skies.

With thee we rise, With thee we reign, And empires gain Be - yond the skies.

With thee we rise, With thee we reign, And empires gain Be - yond the skies.

With thee we rise, With thee we reign, And empires gain Be - yond the skies.

NEWMARK. C. M.

Tenor.

Come, Ho - ly Spirit, heav'nly dove, With all thy quick'ning pow'rs.

2d Treble.

Air.

Come, Ho - ly Spirit, heav'nly dove, With all thy quick'ning pow'rs.

6 6 5 6 6 5 7

Kindle a flame of sacred love, In these cold hearts of ours.

Kindle a flame of sacred love, In these cold hearts of ours.

6 6 7
4

ORANGE. S. M.

Tenor.

My God, per - mit my tongue This joy, to call thee mine;

2d Treble.

Air.

My God, per - mit my tongue This joy, to call thee mine.

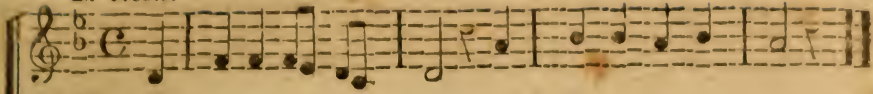
6 5 # 6 #

And let my early cries pre - vail, To taste thy love di - vine.

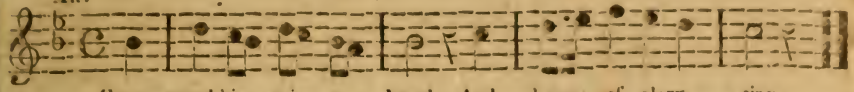
And let my early cries pre - vail, To taste thy love di - vine.

6 # 6 # 6 6 5

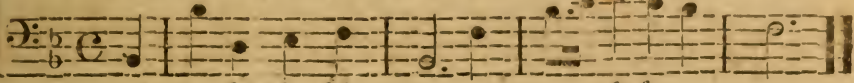
2d Treble.



Air.



Come sound his praise a - broad, And hymns of glory sing ;

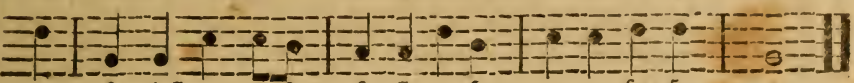


6-6 6 5
4 3

6 6
4



Je - hovah is the sovereign God, The u - niver - sal King.



6-b7

6

6-7

6

6
4

5
3

ST. CATHARINE'S. L. M.

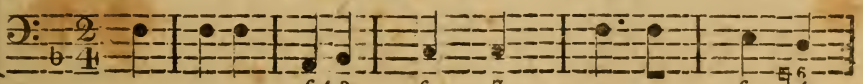
2d Treble.



Air.



My God, in whom are all the springs Of boundless



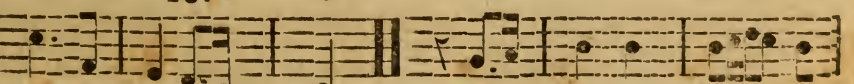
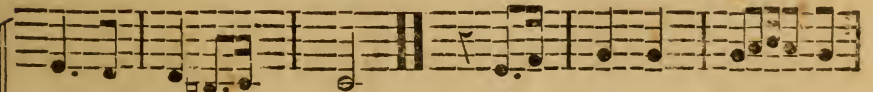
6 4 3

6
4

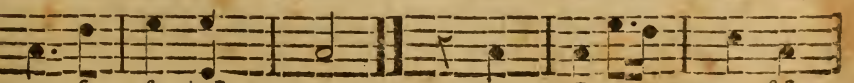
7

6

7
4
3



love and grace un - - known: Hide me be - - neath thy



6

6

7

7

8
2

6
5

spreading wings, Till the dark cloud is o-ver-blown.

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

CAROLAN'S. L. P. M.*

Tenor.

Think mighty God on feeble man, How few his

COUNTER.

from the cra-dle to the grave: Who can se-

Air.

Think mighty God on feeble man, How few his

from the cra-dle to the grave: Who can se-

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

1st time. 2d time.

hours, how short his span! Short breath, A-gainst the bold de-

cure his vi-tal

1st time. 2d time.

hours, how short his span! Short breath, A-gainst the bold de-

cure his vi-tal

1st time. 2d time.

6 4 7

*By omitting the repeat, the tune may be sung in L. M.

mands of death, With skill to fly, or pow'r to save?

mands of death, With skill to fly, or pow'r to save.

6 6 6 6 6 6 6 6 6 6

TALLIS' EVENING HYMN.

Tallis.

Tenor.

Air.

Glo - ry to thee, my God, this night, For all the blessings of the light;

6 - 6 - 5 - 6 6 5

Keep me, O keep me, King of kings, Un - der the shadow of thy wings.

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

2 Forgive me, Lord, for thy dear Son,
The ills that I this day have done;
That with the world, myself and thee,
I, ere I sleep, at peace may be.

4 Lord, let my soul forever share
The bliss of thy paternal care;
'Tis heav'n on earth, 'tis heav'n above,
To see thy face, to sing thy love.

3 Let my blest Guardian, while I sleep,
His watchful station near me keep;
My heart with love celestial fill,
And guard me from th' approach of ill.

5 Praise God, from whom all blessings flow,
Praise him, all creatures here below,
Praise him above, angelic host,
Praise Father, Son, and Holy Ghost,

Tenor.

Let God, the God of bat - tle rise, And scatter

Counter.

Air. Andante. Mæstoso. Fortis.

Let God, the God of bat - tle rise, And scat - ter

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

his pre - - - sumptuous foes: Let shameful rout th ir

his pre - - - sumptuous foes: Let shameful rout their

6 $\frac{6}{4}$ $\frac{4}{2}$ 6 5 6 tr 6 tr 6

hosts sur - prise, Who spitefully his pow'r op - pose

Foris.

hosts sur - prise, Who spiteful - - ly his pow'r op - pose.

$\frac{9}{8}$ $\frac{6}{7}$ 6 6 6 6 6 6 5 7

2d Treble or Tenor.

Musical staff for 2d Treble or Tenor, first system. Key signature: one sharp (F#). Time signature: 3/2. The staff contains a melodic line with notes and rests.

Air. Affet.

Musical staff for 2d Treble or Tenor, second system. Key signature: one sharp (F#). Time signature: 3/2. The staff contains a melodic line with notes and rests.

Now let our droop - ing hearts re - vive, And

Musical staff for 2d Treble or Tenor, third system. Key signature: one sharp (F#). Time signature: 3/2. The staff contains a melodic line with notes and rests. Below the staff are the numbers: * 6 -5- 6 *

Musical staff for 2d Treble or Tenor, fourth system. Key signature: one sharp (F#). Time signature: 3/2. The staff contains a melodic line with notes and rests.

Musical staff for 2d Treble or Tenor, fifth system. Key signature: one sharp (F#). Time signature: 3/2. The staff contains a melodic line with notes and rests.

ev - ry tear be dry, Why should these eyes be

Musical staff for 2d Treble or Tenor, sixth system. Key signature: one sharp (F#). Time signature: 3/2. The staff contains a melodic line with notes and rests. Below the staff are the numbers: 5 6 6 5 4 3 6 5 # 5 3 7 5 3

Musical staff for 2d Treble or Tenor, seventh system. Key signature: one sharp (F#). Time signature: 3/2. The staff contains a melodic line with notes and rests.

Musical staff for 2d Treble or Tenor, eighth system. Key signature: one sharp (F#). Time signature: 3/2. The staff contains a melodic line with notes and rests.

drown'd in grief, That view a Saviour nigh.

Musical staff for 2d Treble or Tenor, ninth system. Key signature: one sharp (F#). Time signature: 3/2. The staff contains a melodic line with notes and rests. Below the staff are the numbers: 6 5 6 6 6 6 5 #

SALEM. 6, 6, 9, D.

H.

2d Treble.

Musical staff for 2d Treble, first system. Key signature: one flat (Bb). Time signature: 2/4. The staff contains a melodic line with notes and rests.

Air.

Musical staff for 2d Treble, second system. Key signature: one flat (Bb). Time signature: 2/4. The staff contains a melodic line with notes and rests.

Come let us as - cend, my companion and friend, To a feast of

Musical staff for 2d Treble, third system. Key signature: one flat (Bb). Time signature: 2/4. The staff contains a melodic line with notes and rests. Below the staff are the numbers: 6 7 9 8 6 7 4 8 6 6

banquet a - bove : If thy heart be as mine, If for Jesus it pine, Come up

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

into the chariot of love, Come up into the chariot of love.

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

2 Who in Jesus confide,
They are bold to outride
All the storms of affliction beneath;
With the Prophet we soar
To that heavenly shore,
And outfly all the arrows of death.

3 By faith we are come
To our permanent home :
By hope we the rapture improve ;
By love we still rise
And look down on the skies,
For the heaven of heavens is love,

RICHMOND. L. M. D.

Tenor.

When we our wearied limbs to rest, Sat down by proud Eu-
Counter.

Air. Affet.

When we our wearied limbs to rest, Sat down by proud Eu-

6 6 5 4 8 6 4 3

phrates' stream; We wept, with doleful thoughts oppress'd, And Sion

6 5 4 3 6 #6 6 # 6 5

was our mournful theme. Our harps that when with joy we

5 6 6 6 7 # 7 6

strung, Were wont their tuneful parts to bear, With si - lent strings neg-

For.

6 #6 6 8 7 6 3 8 6 6 8

lected hung, On willow trees that wither'd there.

Fortis.

lected hung, On willow trees that wither'd there.

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

ELIM. C. M.

Tenor.

2d Treble.

Air.

With joy we me - di - - tate the grace, Of

6 4 3 5 7 3 6

our High Priest a - - bove; His heart is made of

our High Priest a - - bove; His heart is made of

5 3 6 4 3 6 5 4 3 6

ten - der - - ness, His bow - els melt with love.

ten - der - - ness, His bow - els melt with love.

4 3 2 6 6 5 7

ROCHESTER. C. M.

Tenor.

God, my sup - porter and my hope, My help for - ev - er near;

2d Treble.

Air.

God, my sup - porter and my hope, My help for - ev - er near;

5 6 5 #

Thine arm of mercy held me up, When sinking in des - - pair.

Thine arm of mercy held me up, When sinking in des - - pair.

6 6 6 5 5

2d Treble or Tenor.

Air.

Far as thy name is known, The world declares thy praise

6 8 6 6 6 6-5 5-3

Thy saints, O Lord, be - fore thy throne, Their songs of honor raise.

6 6/4 6/4 3/8 6 6 6 6-4 2- 6 6/4 5

READING. C. M.

Har. Sac.

Tenor.

Air.

My God, the spring of all my joys, The life of my de - lights

6 5 # # 5 6 #

The glory of my brightest days, And comfort of my nights

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

PORTUGAL. L. M.

2d Treble.

Air.

Sweet is the work, my God, my King, To praise thy

6 6 5

Detailed description: This system contains the first two staves of music for 'PORTUGAL'. The top staff is labeled '2d Treble' and the bottom staff is labeled 'Air.'. The music is in 2/4 time and G major. The lyrics 'Sweet is the work, my God, my King, To praise thy' are written below the bottom staff. Fingerings '6' and '6 5' are indicated under the bottom staff.

name, give thanks and sing: To show thy love by

6 7 6

Detailed description: This system contains the next two staves of music. The lyrics 'name, give thanks and sing: To show thy love by' are written below the bottom staff. Fingerings '6', '7', and '6' are indicated under the bottom staff.

morning light, And talk of all thy truth at night.

6 5 6 5

Detailed description: This system contains the final two staves of music for 'PORTUGAL'. The lyrics 'morning light, And talk of all thy truth at night.' are written below the bottom staff. Fingerings '6 5' and '6 5' are indicated under the bottom staff.

CHESTER. L. M.

2d Treble.

Air. Sym.

Great Sun of righteous - ness a - rise,

4 3 5 6 5

Detailed description: This system contains the first two staves of music for 'CHESTER'. The top staff is labeled '2d Treble' and the bottom staff is labeled 'Air. Sym.'. The music is in 3/4 time and G major. The lyrics 'Great Sun of righteous - ness a - rise,' are written below the bottom staff. Fingerings '4 3', '5', and '6 5' are indicated under the bottom staff.

Bless the dark world with truth and light: Thy

Sym.

6 6 6 6

gospel makes the simple wise, Thy

Sym.

-5- 6 5 6 5 4 3

laws are pure, thy judgments right. Thy laws are pure thy

6 #6 # 5 6 6 -5-

4 #3

judgments right.

SYM.

6 7

2d Treble.

The Lord the sov'reign sends his summons forth, Calls the south nations

6 6 -5- 6 6 6

and awakes the north; From east to west the sounding orders spread Through

6 6 4 5 3 2 6 6 6 6 6

distant worlds and regions of the dead: No more shall Atheists mock his long de-

6 6 6 6 5 6 6 6 5

lay; His vengeance sleeps no more: Behold the day.

4 6 6 6 6 5

EFFINGHAM. L. M.

Tenor.

Sweet is the day of sacred rest, No mortal

2d Treble.

Air.

Sweet is the day of sa - cred rest, No mortal

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

care shall seize my breast; O, may my heart in

Pia.

care shall seize my breast; O, may my heart in

6 7 4 3

tune be found, Like Da - vid's harp of sol - emn sound.

FOR.

tune be found, Like Da - vid's harp of sol - emn sound.

6 6 5 7 4 3

Tenor.

Re - turn, O God of love, re - - turn, Earth

2d Treble.

Air. Affet.

Re - turn, O God of love, re - - turn, Earth

2 6 9 8 6 5 7 5 3

is a tiresome place: How long shall we thy

is a tiresome place; How long shall we thy

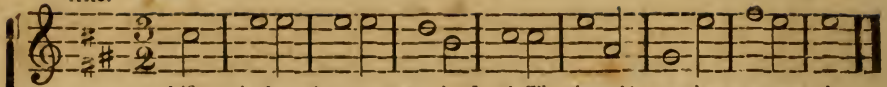
6 6 6 5 7 7 5 3

children mourn, Our ab - sence from thy face.

children mourn, Our ab - sence from thy face.

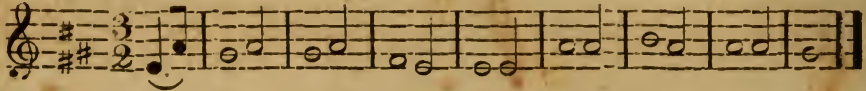
5 7 6 5 4 2 6 6 4 5 7

Alto.

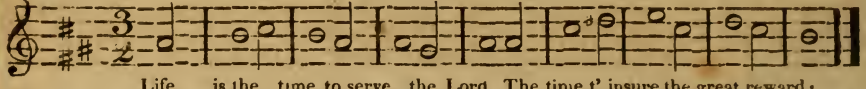


Life is the time to serve the Lord, The time t' insure the great reward ;

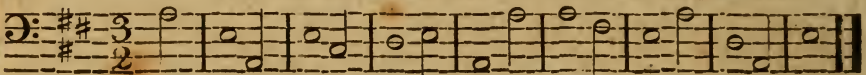
2d Treble.



Air.

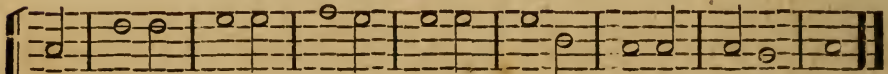


Life is the time to serve the Lord, The time t' insure the great reward ;

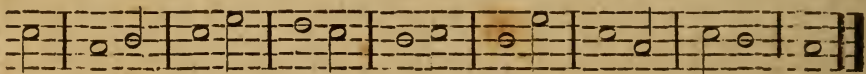
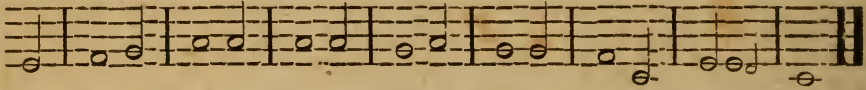


6

#6



And while the lamp holds out to burn, The vilest sinner may re - turn.



And while the lamp holds out to burn, The vilest sinner may re - turn.

6

6

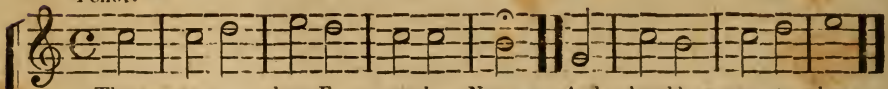
6

5

6 5 7
4 3

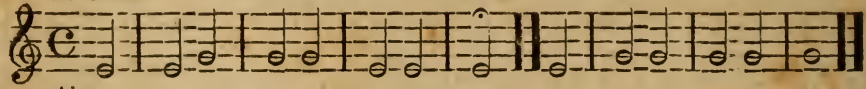
WINDSOR. C. M.

Tenor.

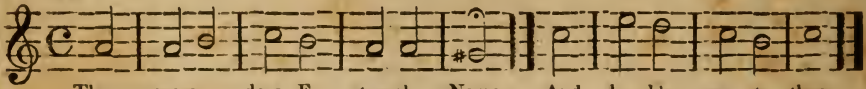


Thee we a - dore, E - ternal Name, And humbly own to thee,

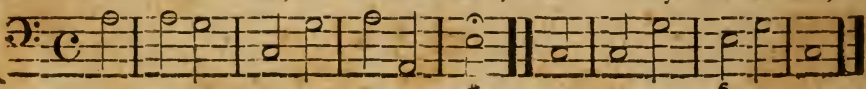
2d Treble.



Air.



Thee we a - dore, E - ternal Name, And humbly own to thee,



*

6

How feeble is our mor - tal frame, What dying worms are we.

How feeble is our mor - tal frame, What dying worms are we.

♯ 87 ♯ 87 ♯

FRANKFORT. L. M.

Tenor.

Loud hallelujahs to the Lord, From distant worlds where creatures dwell ;

2d Treble.

Air. Mæstoso.

Loud hallelujahs to the Lord, From distant worlds where creatures dwell ;

6 87 6 6 5 ♯ 6 87 6 5 4 ♯

Let heav'n begin the solemn word, And sound it dreadful down to hell.

Let heav'n begin the solemn word, And sound it dreadful down to hell.

Let heav'n begin, &c

Fortis.

Let heav'n begin the solemn word, And sound it dreadful down to hell.

Let heav'n begin, &c

4 6 * 2 6 6 6 6 4 6 7

Tenor.

Air. Larghetto.

Ye saints and servants of the Lord, The triumphs of his name record; His

6 5 7 5 - 6 - 5 # 6

sacred name for - ever bless, Where'er the circling sun dis - plays, His

5 6 5 6 6 4 # 5 6 6

rising beams or set - ting rays, Due praise to his great name address.

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

NORTHAMPTON. S. M.

2d Treble.

Air.

Grace! 'tis a charming sound, Har - mo - nious to the ear;

6 8 7 6 5 8 7 6 5 6 5 - 5 - 6 5

6 5 4 3 5 4 3 4 3

Heav'n with the echo shall resound,

Heav'n with the echo shall re - sound, Heav'n with the echo shall re - sound, Heav'n with the echo shall resound,

6

sound, And all the earth shall hear. And all the earth shall hear.

T. S. 34 57

CLARENDON. C. M.

Tenor.

Air. Largo.

What shall I render to my God, For all his kindness shown?

6 33 6 6 6 - 87 65 63

My feet shall visit thine a - bode, My songs ad - dress thy throne.

6 7 6 5 4 6 6 87 65 63

Ed Treble or Tenor.

Air.

Children of the heav'nly King, As ye journey, sweetly sing;

6 6 6 5 4 3 6 4 3

Sing your Saviour's worthy praise; Glorious in his works and ways.

5 6 6 5 4 3 6 4

Ye are trav'ling home to God, In the way the fathers trod;

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

They are happy now, and ye, Soon their hap - pi - ness shall see.

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

Soon their hap - pi - ness shall see.

6 6 5 6 4 5 7 8

3 O ye banish'd seed, be glad,
Christ our Advocate is made;
Us to save, our flesh assumes,
Brother to our souls becomes.

4 Shout, ye little flock, and blest;
You on Jesus' throne shall rest;
There your seat is now prepar'd,
There our kingdom and reward.

5 Fear not, brethren, joyful stand
On the borders of your land;
Jesus Christ, the Father's Son,
Bids you undismay'd go on.

6 Lord, obediently we'll go,
Gladly leaving all below;
Only thou our leader be,
And we still will follow thee.

ROTHWELL. L. M.

Tenor.

Air.

From all that dwell below the skies, Let the Cre - ator's praise a - rise;

6 5 6 4 5 2 4 6 6 6 4 tr

PIA.

Let the Redeemer's name be sung, Thro' ev'ry land, by ev'ry tongue.

6 6 6 6 5 6 6 3 5 6 5 6 6 5

2d Treble.

Air.

From all that dwell be - low the skies, Let the Cre - a - tor's

6 6 5 5 6 7 6 5

Pia.

praise a - rise; Let the Re - deemer's name be sung, Thro'

5 6 6 5 6 6 8 7 5 6 7 6 5

ev'ry land, &c.

Tutti.

ev - ry land, by ev - ry tongue. E - - ter - nal

4 5 T. S.

are thy mercies, Lord, E - - ter - nal truth at - tends thy

3 2 3 6 5 7 6 5 9 8 5 6 6

word ; Thy praise shall sound from shore to shore, Till suns shall

Pia.

-5- T. S. 6 4 5 3 6

rise and set no more; Till suns shall rise and

Pianis. *For.*

6 4 5- 6 5 4 3

set no more; Till suns shall rise and set no more.

Pia. *Dim.* *For.*

6 5 3 5 6 6 4 5 3

BRADFORD. C. M.

Handel.

2d Treble:

Air.

How sweet and awful is the place, With Christ with

6 7 5 4 7 5 6

in the doors; While e - ver - lasting love dis - plays The choi-

5 6 6 5 6 6 7 5 7 6

- cest of her stores. The choicest of her stores.

6 5 6 6 5 7

PASTORAL HYMN. L. P. M. *Dr. Arne.**

Tenor or 2d Treble.

Air.

The Lord my pasture shall pre - pare, And

6 7 -5- 6 5 7

feed me with a shep - herd's care: His presence shall my

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

* See overture in "Artaxerxes."

wants sup - - - ply, And guard me with a

6 5 7 9 8 2 6 6 6
4 3 4 8 2 6 4 6

watch - ful eye. My noon - day walks he shall at-

6 6 6 7 -5-

tend, And all my mid - night hours de - - fend,

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

2 When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales and dewy meads,
My weary wand'ring steps he leads,
Where peaceful rivers, soft and slow,
Amid the verdant landscape flow.

3 Though in the paths of death I tread,
With gloomy horrors overspread,
My stedfast heart shall fear no ill,
For thou, O Lord, art with me still,
Thy friendly crook shall give me aid,
And guide me through the dreadful shade.

4 Though in a bare and rugged way,
Through devious, lonely wilds I stray,
Thy bounty shall my pains beguile;
The barren wilderness shall smile,
With sudden greens and herbage crown'd,
And streams shall murmur all around.

Tenor.

Air.

Ye servants of God, Your Master pro - claim, And publish a-

T. S. $\frac{5}{3} \frac{4}{2} = 3$ $\frac{6}{4} \frac{5}{3}$ $\frac{6}{4} =$

broad His won - derful name: The name all vic - torious Of Jesus ex-

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

tol; His kingdom is glorious, And rules o - ver all.

$\frac{9}{4}$ $\frac{8}{3}$ 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$

2 God ruleth on high,
Almighty to save;
And still he is high,
His presence we have:
The great congregation
His triumph shall sing,
Ascribing salvation
To Jesus our King.

3 Salvation to God,
Who sits on the throne,
Let all cry aloud,
And honour the Son;
Our Jesus's praises
The angels proclaim,
Fall down on their faces,
And worship the Lamb,

4 Then let us adore,
And give him his right;
All glory and pow'r,
And wisdom and might;
All honor and blessing,
With angels above,
And thanks never-ceasing;
And infinite love,

2d Treble.

Air.

To bless the Lord, our God, in strains di-vine, With
To us what wonders his right hand hath show'd, Wou-

6 5 9 8 / 4 3 6 6 / 4 9 8 / 4 3

thankful hearts and rapt'rous voi-ces join. Like Da-vid
ders his chosen tribes have scarce-ly known.

6 6 6 7 6 7 6 5 / 4 3

bless'd, be-gin th' enraptur'd song, And praise and joy awaken ev'ry

tongue. And praise and joy a-wa-ken ev'ry tongue.

6 5 / 4 3 6 5 / 4 3 4 3 / 2 1 6 6 / 5 6 / 4 5 / 4 3

2d Treble.

Air.

I'll praise my Maker with my breath, And when my

6 $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$ $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$ 8 7

voice is lost in death, Praise shall employ my

— 5 $\begin{matrix} 9 & 8 \\ 7 & 6 \end{matrix}$ — 7 — 5 $\begin{matrix} 7 \\ 5 \end{matrix}$ 7 5 6

nobler powers. My days of praise shall ne'er be

6 4 $\begin{matrix} 8 & 7 \\ 6 & 5 \end{matrix}$ # 3 $\begin{matrix} 8 & 7 \\ 6 & 5 \end{matrix}$ — 5

past, While life, and thought, and being last, Or

$\begin{matrix} 5 & 6 \\ 3 & 4 \end{matrix}$ — 6 4

im - mor - - - tal - - i - - - - ty en - - - dures.

9 8 6 6 6 5
4 3

BRENTWOOD. H. M.

2d Treble.

Air.

Thou sun with dazzling rays, And moon that rul'st the night, Shine

6 6

to your Maker's praise, With stars of twinkling light. His pow'r declare, Ye

6 7 6 6

floods on high, And clouus that fly In empty air.

6 6 6 6 5

Tenor.

Let not despair nor fell revenge, Be to my bosom known;

2d Treble.

Air.

Let not despair nor fell re - venge, Be to my bosom known;

♯6 5 5

O, give me tears for others' woes, And patience for my own.

O, give me tears for others' woes, And patience for my own.

5 6 87 ♯ 5 87

ELGIN. C. M.

Scottish.

Tenor.

That awful day will surely come, Th' appointed hour makes haste,

2d Treble.

Air.

That awful day will surely come, Th' appointed hour makes haste,

♯ 34 ♯ ♯ -5- ♯ ♯

* The author of the *Cotter's Saturday Night*, ranks this and the following piece among the sweetest of "Scotland's holy lays."

When I must stand be - fore my Judge, And pass the solemn test.

When I must stand be - fore my Judge, And pass the solemn test.

6 * -5- 6/5 *

OLD 100th. L. M.

Tenor.

Ye nations round the earth rejoice, Before the Lord your sovereign King ;

2d Treble.

AIR.

Ye nations round the earth rejoice, Before the Lord your sovereign King ;

8 7 5 6 5 5


Serve him with cheerful heart and voice, With all your tongues his glory sing.

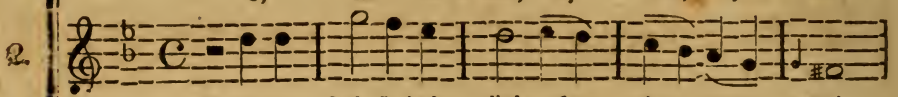
Serve him with cheerful heart and voice, With all your tongues his glory sing.

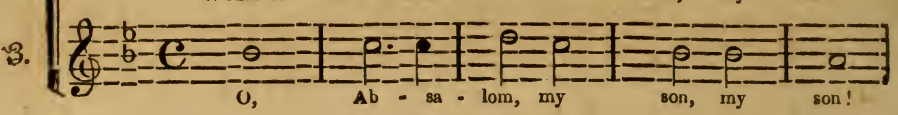
5 6 7 *6 8.7

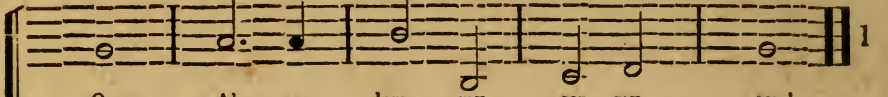
CANON.*

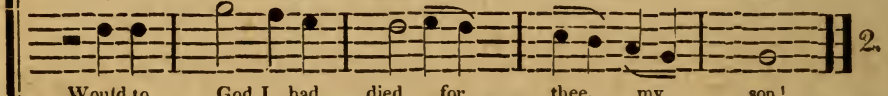
For three voices.

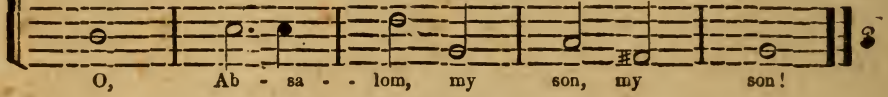
1. 

2. 

3. 







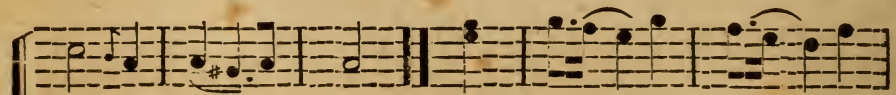
KINGSBRIDGE. L. M.

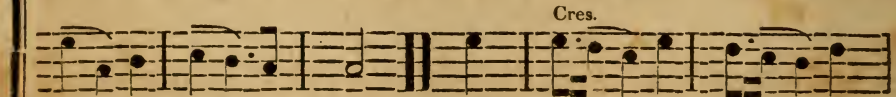
Tenor. 

Air. 

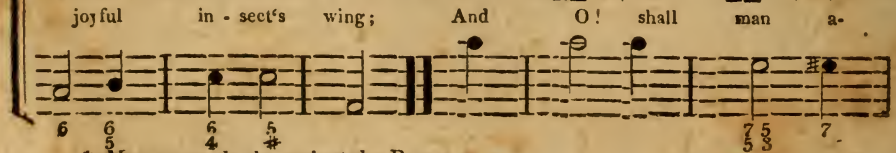
Shall life re - vi - sit dy - ing worms, And spread the







joyful in - sect's wing; And O! shall man a-



* More properly denominated a RONDO.

wake no more To see thy face, thy name to sing.

6 # - 6 6 6 6 6 5

4 4+ 5 4 5

MORNING HYMN. L. M.

Costello.

ALTO.

Air. Andante.

Soon as the morn salutes your eyes, And from sweet

7 6 6 5 6 -5- 6 3 5

4 3 3

sleep re - - fresh'd you rise; Think on the Au - thor

6 6 5 6 6 5 4 3 6 5

4 3 3 4 3 4 3

of the light, And praise him for that glo - rious sight.

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

Tenor.

O for a shout of sa - cred joy, To

2d Treble.

Air.

O for a shout of sa - cred joy, To

6

God the sove - reign King; Let ev - ry land their

God the sove - reign King; Let ev - ry land their

6 6 $\begin{matrix} 8 & 7 \\ 6 & 5 \end{matrix}$ 5

6 7

tongues em - - ploy, And hymns of tri - umph sing.

tongues em - - ploy, And hymns of tri - umph sing.

6 $\begin{matrix} 6 \\ 5 \end{matrix}$ 6 $\begin{matrix} 6 & 6 \\ 4 & 5 \end{matrix}$

Tenor.

Lord, thou wilt hear me when I pray; I

2d Treble.

Air.

Lord, thou wilt hear me when I pray; I

6 6 5 6 6

am for - - ev - er thine; I fear be - - fore thee

am for - - ev - er thine; I fear be - - fore thee

5 - 6 - 6 5 tr 7 6

all the day, Nor would I dare to sin.

all the day, Nor would I dare to sin.

5 6 6 5 7

Tenor or 2d Treble.

Air.

When all thy mercies, O my God, My rising soul surveys, Trans-

6 6 — 6 — 8 7 6 5 / 6 5 4 3

ported with the view, I'm lost In wonder, love and praise. O

6 6 — 6 — 5 — 6 6 4 7

how shall words with equal warmth, The grati - tude de - - clare, That

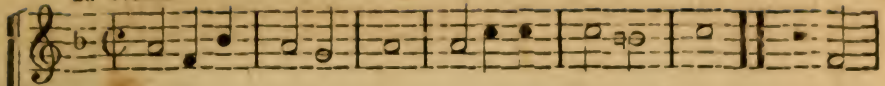
6 6 6 6 — 6

glows within my ravish'd heart, But thou canst read it there.

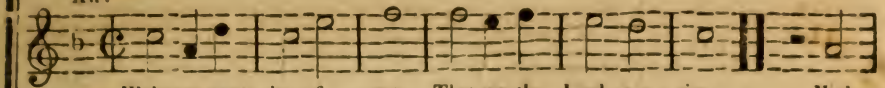
6 5 6 8 7 6 5 / 6 5 4 3

DURHAM. S. M.

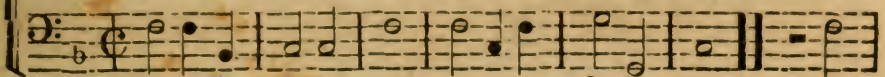
2d Treble.



Air.

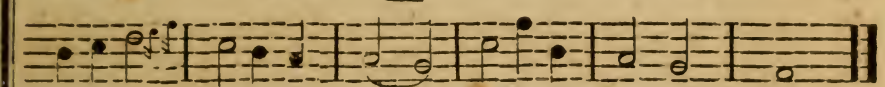
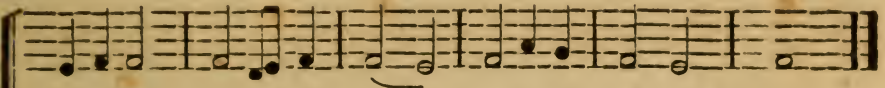


Welcome sweet day of rest, That saw the Lord a - - rise; Wel-

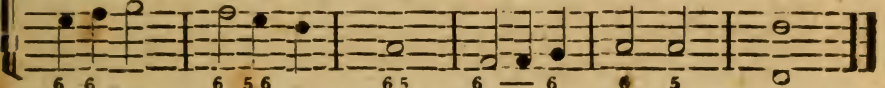


6 5

6 5



come to this reviving breast, And these re - joicing eyes.



6 6

6 5 6

6 5
4 3

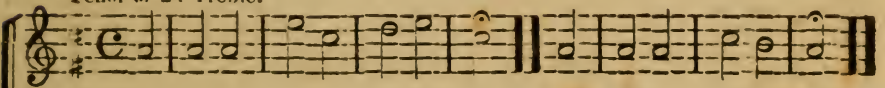
6 - 6

6 5
4 3

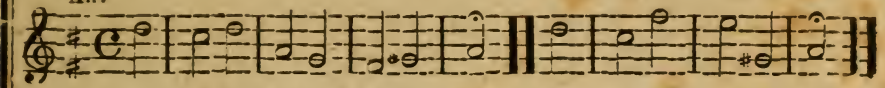
WANDSWORTH. C. M.

Madan.

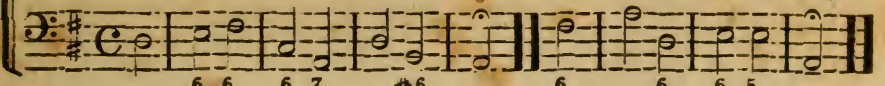
Tenor or 2d Treble.



Air.



O Sun of Righteousness a - rise, With healing in thy wings;



6 6

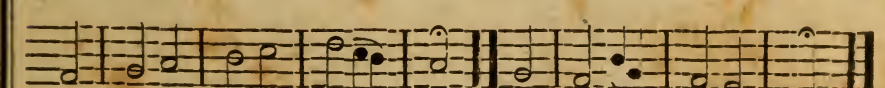
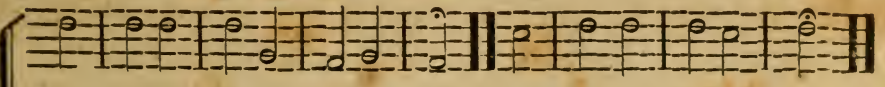
6 7

#6

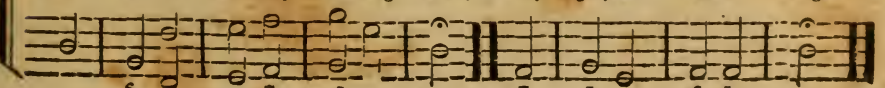
6

6

6 5
4 #



To my dis - eas'd, my fainting soul, Thy light, sal - vation brings.



6 6

7 5

7 5

6 5
4 3

2d Treble.

Air Allegro. Con Spirito.

INST. I was glad, I was glad when they said unto me, We will

6 7 7 6 6 - 6 - 6 7

Duet Pia.

go, We will go, We will go, in - to the house of the Lord; We will

Voice. Inst.

6 5 6 6 6 6 5 6

SYM.

go in - to the house, We will go in - to the

7 5 6 6 b # 5 6 7 =

Sym.

house into the house of the Lord; we will

Voice.

6 6 4 3 6 - 6 6 - 5 -

we will go in - to the house, we will go in - to the
 go we will go in - to the house, we will go we will go in - to the

6 6

house, into the house of the Lord, into the house of the Lord.

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

Peace be with in thy walls, Peace be with - in thy
 Dur. Pa. Gr zioso, Pa.

For.

Inst. T. S.

walls, And plenteousness within thy palaces, Peace

For.

T. S. 6 4

be within thy walls, Peace be within thy walls,
 And plenteousness, and
 voice.

7 9 8 7 9 8 6
 4 3

plenteousness within thy palaces, A - men. A - men A - men

5 6 5 6 -5-
 4 3

HANOVER. C. M.

2d Treble or Tenor.

Air.
 Now to the Lamb that once was slain, Be

-5- 6 6 6 6 5 4 3 6

end - less honors paid ; Sal - - va - - tion, glo - - ry,

*6 6 6 5
 4 *

joy re - main, For - - ev - er on his head.

6 6 6 6 5 3

SABAOOTH. L. M.

21 Treble.

Air.

Up to the hills I lift my eyes, The eter - nal hills be-

7 6 6 3 7 5 8 7 6 3 4 2

yond the skies; Thence all her help my soul de-

5 6 6 5 4 3 6 4 3 5

rives, There my Al - - migh - ty Refuge lives.

5 4 6 6 6 6 5 3

Tenor.

With all my pow'rs of heart and tongue, I'll praise my Ma - ker in my song.

2d Treble.

Air. Andante.

With all my pow'rs of heart and tongue, I'll praise my Ma - ker in my song.

T. S.

6 5 7 6 7 7 6 6 5 7

An - gels shall hear the notes I raise, Ap - prove the song and

Pia.

For.

An - gels shall hear the notes I raise, Ap - prove the song and

6 6 6 4 6 6 6 5 4 6 6

join the praise. Ap - prove the song and join the praise.

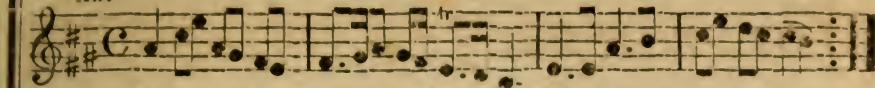
join the praise. Ap - prove the song and join the praise.

6 5 6 3 3 6 6 5 6 5 7

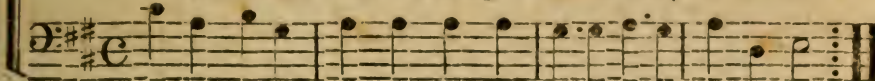
Tenor.



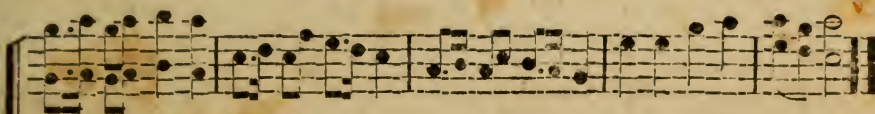
Air.



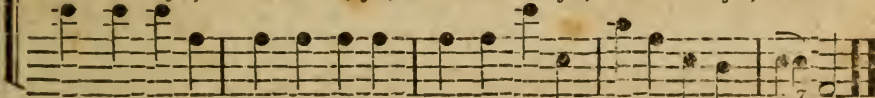
Lo he comes, in clouds descending, Once for favor'd sinners slain :
 Thousand, thousand saints attending, Swell the triumph of his train :



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



Hal - le - lujah, Halle - lujah, Halle - lujah, Hal - le - lujah, Amen.



5 7 5 7 6 4 3

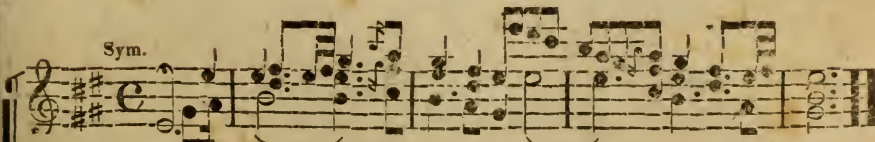
2 Ev'ry eye shall now behold him,
 Rob'd in dreadful majesty ;
 Those who set at nought and sold him,
 Pierc'd and nail'd him to the tree,
 Deeply wailing,
 Shall the true Messiah see.

3 Ev'ry island, sea and mountain,
 Heav'n and earth shall flee away ;
 All who hate him, must, confounded,
 Hear the trump proclaim the day ;
 Come to judgment,
 Come to judgment, come away.

4 Now redemption, long expected,
 See, in solemn pomp appear !
 All his saints, by man rejected,
 Now shall meet him in the air,
 Hallelujah,
 See the day of God appear.

EATON. L. P. M.

Sym.



Mod.



K

Tenore

2d Treble.

Air. Spirituoso.

A - wake our souls, a - way our fears, Let ev'ry trembling

6 6 6 4 5 7 #6 6

thought be gone ; And

A - wake and run the heav'nly race,

Pia.

thought be gone ; And

6 4 5 #7

CHORUS.

put a cheerful courage on. Awake and run the

put a cheerful courage on. A - wake and run the

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

heav'nly race, And put a cheerful courage on.

heav'nly race, And put a cheerful courage on.

6 6 6 5 7

Sym.

2 True, 'tis a strait and thorny road,
And mortal spirits tire and faint :
But they forget the mighty God,
That feeds the strength of ev'ry saint.
Awake and run, &c.

3 O mighty God, thy matchless pow'r
Is ever new and ever young ;
And firm endures, while endless years
Their everlasting circles run.
Awake and run, &c.

4 From thee, the overflowing spring,
Believers drink a fresh supply ;
While such as trust their native strength,
Shall melt away, and droop, and die.
Awake and run, &c.

5 Swift as an eagle cuts the air,
O may we mount to thine abode ;
On wings of love to Jesus fly,
Nor tire amidst the heav'nly road.
Awake and run, &c.

NEWCOURT. L. P. M.

2d Treble.

Air.

Sing to the Lord a new male song ; Let earth in one as - ssembled throng, Her

6 4 2 5 3 9 8 - 6 - 5 -
7 6 - 4

common patron's praise resound; Sing to the Lord, And bless his name,

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

From day to day his praise proclaim, Who us has with sal - - va - tion crown'd.

6 7 6 4 6 6 6 4 5 3

READING. A Solo.

L. Hospital.

SYM.

Je - sus, my Saviour, in thy face, The essence lives of

6 5 6 6 6 6

ev' - ry grace; All things besides which

-5- 3 -5- 3 6 6 6

charm the sight, Are shadows tipt with glow - - - worm light. Are

6 6 4+ 6 6 6 6

shadows tipt with glow-worm light.

6 6 6 4 5 6

Thy beauty Lord, th' enraptur'd

6 6 6

eye Which ful - ly views it, first must die! Then let me die, thro' death to know That

6 6 5 # #

joy I seek in vain be - low. That joy I seek in

7 5 3 2 6 6 4 6

vain be - low.

6 5

2d Treble.

Air. Largo.

Lord, dismiss us with thy blessing, Fill our hearts with joy and peace;

3 4 3 4 6 6 6 4

Let us all thy love pos - sessed, Triumph in re - deeming grace.

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

2 Thanks we give, and adoration,
For the gospel's joyful sound;
May the fruit of thy salvation,
In our hearts and lives be found.

6 Jesus, thou art all compassion,
Pure, unbounded love thou art;
Visit us with thy salvation,
Enter ev'ry trembling heart.

CHATHAM. L. M.

H.

Tenor or 2d Treble.

Air.

Bless, O my soul, the living God, Call home my thoughts that rove a-

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

broad, Let all the pow'rs with - in me join, In work and worship so di - vine

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

CHORUS: to be sung at the close of the Psalm.

Tenor.

2d Treble. Praise ye the Lord, O praise the Lord,

Praise ye the Lord, O praise the Lord, for his

Air.

Praise the Lo - - rd, O praise the Lord,

6 5 4 6 7 6 5 6 6 7 3

for - ev - er, en - dureth for - ev - - - er.

mercy en - dureth for - ev - er, en - dureth for - ev - - er

for - ev - er, en - dureth for - ev - - er.

6 8 6 5 7 4 3

2d Treble.

Air. For. Pia.

Now be - gin the heav'nly theme, Sing a - loud of Je - sus' name;

5 8 7 6 6 5 4 3

For. Pia.

Sing a - loud in Jesus' name; Ye who Je - sus' kindness prove,

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

For.

Triumph in re - deeming love. Triumph in re - deeming love.

T. S. 5 7 6 6 5 4 3

2 Ye who see the Father's grace,
Beaming in the Saviour's face,
As to Canaan on ye move,
Praise and bless redeeming love.

3 Mourning souls, dry up your tears,
Banish all your guilty fears;
See your guilt and curse remove,
Cancell'd by redeeming love.

4 Christ subdu'd th' infernal pow'rs;
His tremendous foes and ours
From their cursed empire drove,
Mighty in redeeming love.

5 Hither, then, your music bring,
Strike aloud each joyful string;
Mortals join the hosts above,
Join to praise redeeming love.

Ed Treble.

Air.

In God's own house pronounce his praise, His grace he there reveals;

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

To heav'n your joy and wonder raise; For there his glory dwells.

6 6 #6 6 #6 5 6 6 5

Let all your sacred passions move, While you rehearse his deeds.

6 7 5 6 6 6 3 4 6 6

But the great work of saving love, Your highest praise exceeds.

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

L

SOLO. Treble.

Now shall my sol - emn vows be paid To

Accompaniment.

6 2 3 8 7 6 5 4 3 6 3 4 +

COUNTER.

that Al - mighty Pow'r, Who heard the long re-

6 6 -5- 6 5 4 3 - 6 2 3 -6-6

quest I made, In my dis - - tress - ful hour.

6 -5- - 3 2 6 6 6 5

Tenor.

My lips and cheerful heart pre - - pare, To

6 2 3 6 6 2 3 4 3 3 2

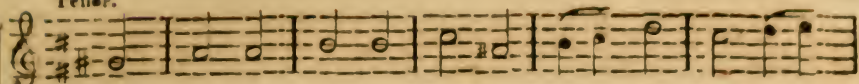
Base.

make his mercies known: Come ye that

6 6 -5- 6 5 4 3 T. S.

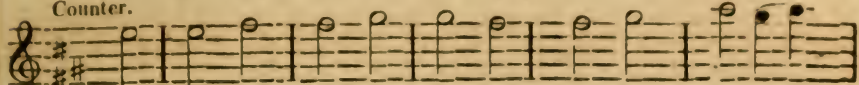
fear my God, and hear The wonders he hath done.

Tenor.

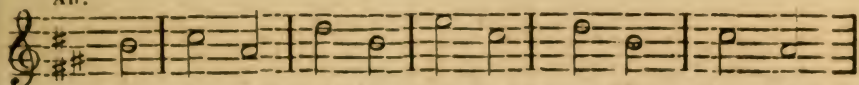


My lips and cheerful heart prepare To make his

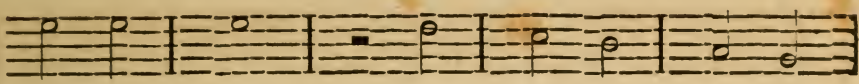
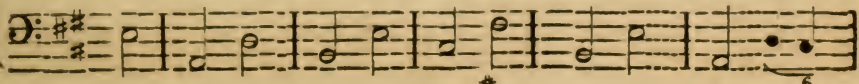
Counter.



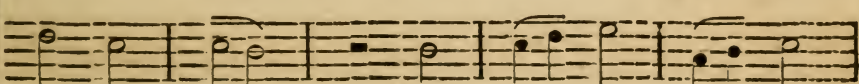
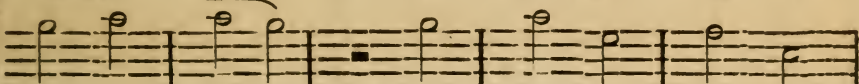
Air.



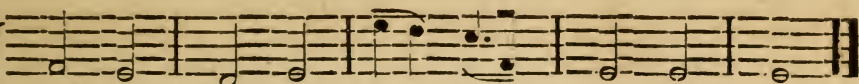
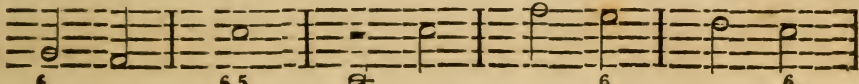
My lips and cheerful heart prepare To make his



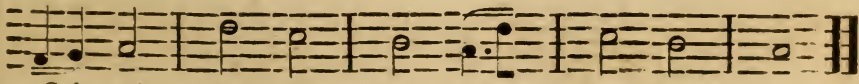
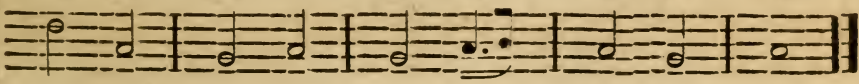
mercies known; Come ye that fear my



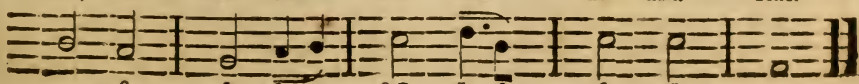
mercies known; Come ye that fear my



God, and hear the wonders he hath done.



God, and hear the wonders he hath done.



2d Treble.

Air.

1 Jesus my all to heav'n is gone, He whom I fix my hopes up-
 2 Then will I tell to sinners round, What a dear Saviour I have

6 6 6 5 4 3 4 2 6 6 6

Pia.

on; His track I see, and I'll pursue The narrow way till him I view,
 found; I'd point to his redeeming blood, And say "behold the way to God"

His track, &c. # — 6 #6 6 6 # 4

CHORUS. Forte.

Praise, praise him, praise him,
 Praise God from whom all blessings flow: Praise, praise him, praise him, Praise, praise him,
 Praise, praise him, praise him,

6 5 7 6 6 3 4 3

Praise, praise him, praise him, all, &c.

Pia. Mod. Cres.

praise him, praise him all, all creatures here below: Praise him a-
 Praise, praise him, praise him all, &c.

7 6 6 6 # 6 6 #

bove, Ye heav'nly host; Praise Father, Son, and Ho - ly Ghost.

CUMBERLAND. L. M.

2d Treble.

Air.

The saints shall flourish in his days, Drest in the

robes of joy and praise: Peace like a river from his

throne, Shall flow to na - tions yet un - known.

Svn. Siciliana.
Accompaniment.

:S: 1st and 2d Treble.

To thy pastures fair and large, Heav'nly Shepherd,

5 3 6 4 7 5 3 -5-

lead thy charge; And my couch with tenderest care, 'Midst the springing

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

Sy.

grass pre-pare. When I faint with

6 6 4 6 5 4 #

sum-mer's heat, Thou shalt guide my wea-ry feet,

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

To the streams that still and slow, Through the verdant

5 3 6 4 7 5 3 -5- 7

mead - ows flow

2 Thou my soul anew shalt frame,
And thy mercy to proclaim;
When through devious paths I stray,
Teach my steps the better way.

3 Safe the dreary vale I tread,
By the shades of death o'erspread,
With thy rod and staff supplied,
This my guard, and that my guide.

WINCHESTER. L. M.

Tenor. Sung in the ancient Lutheran congregations.

Life is the time to serve the Lord, The time to insure the great reward;

2d Treble.

Air.

Life is the time to serve the the Lord, The time to insure the great reward;

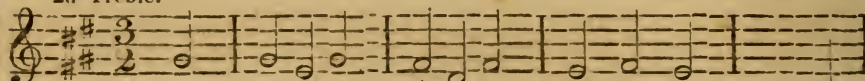
And while the lamp holds out to burn, The vilest sinner may return.

And while the lamp holds out to burn, The vilest sinner may return.

Tenor.

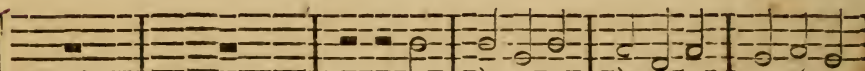
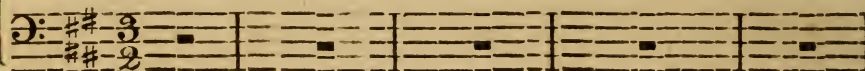
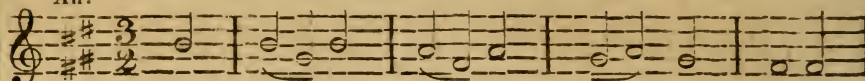


2d Treble.

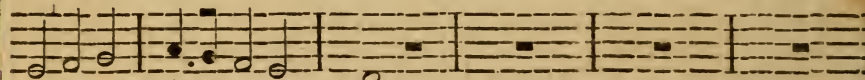


Soon as I heard my Fa - ther say, "Ye

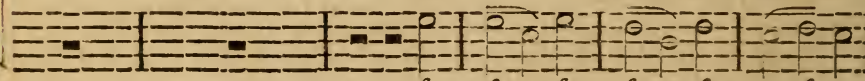
Air.



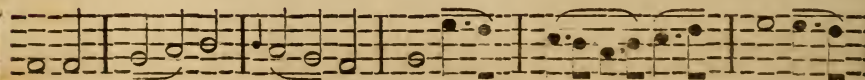
My heart re - plied with - out de-

chil - dren seek my grace,^o

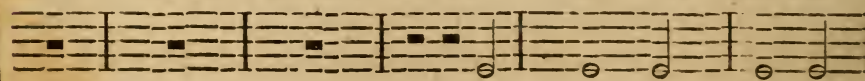
My heart re - plied with - out de-



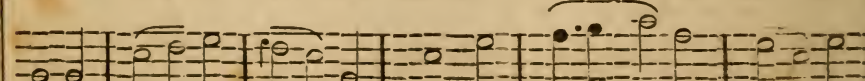
6 6 6 6 6 6



lay, "I'll seek my Fa - ther's face, " My heart re - plied with-



lay, "I'll seek my Fa - ther's face, " My heart re - plied with-



6 6 6 6 6 6

* See Arnold and Calcott's collection; first published in 1791.

out de - - lay, "I'll seek my Fa - ther's face.

out de - - lay, "I'll seek my Father's face."

6 6 9 6 6 6 5 4 3

GERMAN HYMN. 7s.

Pleyel.

2d Treble.

Air. Largo.

Angels roll the rock a - way; Death give up thy mighty prey;

6 6 6 6 7

See! the Saviour quits the tomb, Shining in im - mortal bloom.

6 6 7 7

2 Shout ye seraphs; Gabriel, raise
Fame's eternal trump of praise :
Let the earth's remotest bound
Echo to the blissful sound.

3 Saints of God, lift up your eyes ;
See the Conq'ror scale the skies ;
Troops of angels, on the road,
Hail and sing th' incarnate God.

4 Heav'n unfolds its portals wide ;
Matchless hero thro' them ride ;
King of Glory, mount the throne.
Boundless empire is thy own,

2d Treble.

Air. Affet.

My spirit sinks within me, Lord, But I will call thy

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

name to mind, And times of past distress record, When I have

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

found my God was kind. When I have found my

6 6 5 3 6 5 3

God was kind. Huge troubles, with tu - mult' - ous noise,

6 6 5

T. S.

Swell like a sea, and round me spread; Thy water-spouts down

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

all my joys, And rising waves roll o'er my head.

6 9 8 2 6 #6 6 — 6 5 3
7 6 4 4 6 4 4

ARLINGTON. C. M. Arranged for three voices. Dr. Arne.

2d Treble.

Air.

Je - sus, with all thy saints above, My soul would bear her

6 5 6 6-5-

part, Would sound aloud thy saving love, And sing thy bleeding heart.

6 5 4 5 6 — 6 6 5
4 3 4 3 4 4 3

HABAKKUK. A Hymn.

2d Treble.

Air.

Away, my un - be - - lieving fear, Fear shall in me no

6 6 6 6 -6-

Pia.

more take place; My Saviour doth not yet appear, He hides the brightness

6 7 6 6 6 6 -6-

Forte.

of his face. But shall I therefore let him go, And basely to the

6 7 7-7 8 7 6 5 3 b 7 6

tempter yield? No, in the strength of Je - sus no; I

6 5 6 5 6 5 6 5 6 -5- 6

never will give up my shield. Although the vine its fruit de - ny, Although the

5 6 4 3 b7 — 8b7 6 5 4 3 □ —

ol - ive yield no oil, The with'ring fig - tree droop and die, The fields il-

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

lude the til - ler's toil; The empty stall no herd afford, And perish all the bleating

b 4 3 6 8 7 6 5 4 2 6 6 7 6 5 b7 — 3 6

Cres.

race, Yet will I triumph in the Lord, The God of my sal - vation praise.

- 6 - 7 6 6 6 5 3

Tenor.

Christ the Lord is ris'n to - day ; Hal - le - lu - jah.

2d Treble.

Air-

Christ the Lord is ris'n to - day ; Hal - le - lu - jah.

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

Sons of men and an - gels say, Hal - le - lu - jah.

Sons of men and an - gels say, Hal - le - lu - jah.

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

Raise your joys and triumphs nigh, Ha - le - lu - jah.

Raise your joys and triumphs high, Hal - le - lu - jah.

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

Sing ye heav'ns, and earth re - ply, Hal - le - lu - jah.

Sing ye heav'ns, and earth re - ply, Hal - le - lu - jah.

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

2 Love's redeeming work is done,
Fought the fight the battle won;
Lo, our Sun's eclipse is o'er,
Lo, he sets in blood no more.

3 Vain the stone, the watch, the seal,
CHRIST hath burst the gates of hell:
Death in vain forbids his rise,
CHRIST hath open'd paradise.

4 Lives again our glorious King,
Where, O death is now thy sting?
Once he died our souls to save,
Where's thy victory, O grave?

5 Soar we now, where Christ has led,
Foll'wing our exalted Head;
Made like him, like him we rise;
Ours the cross, the grave, the skies!

BERKLEY. S. M.

2d Treble.

Air.

My God per - mit my tongue, This joy to call thee mine; And

let my ear - ly cries pre - vail, To taste thy love di - vine.

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

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

2d Treble.

Air.

While thee I seek, protecting pow'r, Be my vain wishes still'd :

6 5 / 4 3 6 6 5 / 4 3

And may this conse - crated hour, With bet - ter hopes be fill'd.

6 — 6 5 / 4 3 -5- 5 6 6 5 / 4 3

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar ;

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

Thy mercy e'er my life has flow'd, That mer - cy I a - dore.

6 — 6 5 / 5 3 -5- 5 6 6 5 / 4 3

2d. Treble.

Musical staff for 2d. Treble, showing the first line of the melody in G major, 3/4 time.

Air.

Musical staff for Air, showing the first line of the melody in G major, 3/4 time.

The Lord sup - - plies his peo - - ple's need;

Bass line for the first line of text, with figured bass notation below: 6 7 4 5, 6 4, =, 5 3, 9 8 4 3.

Musical staff for 2d. Treble, showing the second line of the melody.

Musical staff for Air, showing the second line of the melody.

Je - - ho - - vah is his name; In pastures fresh he

Bass line for the second line of text, with figured bass notation below: 6, 3, 6, 6 5 4 3, 9 7, = 8 6 7 5.

Musical staff for 2d. Treble, showing the third line of the melody.

Musical staff for Air, showing the third line of the melody.

makes them feed, Be - side the liv - - - ing

Bass line for the third line of text, with figured bass notation below: 9 8 4 3, =, 6, 6 5 4 3, 6, 6 4, 5 3.

Musical staff for 2d. Treble, showing the fourth line of the melody.

Musical staff for Air, showing the fourth line of the melody.

stream. Be - side the liv - ing stream.

Bass line for the fourth line of text, with figured bass notation below: 9 8 7 3, 6, 6 4, 5 3.

THE DYING CHRISTIAN.

2d Treble.

Air. Mez. Pia. Largo.

Vital spark of heav'nly flame, Quit, O quit this mortal frame:

6 6 4 6 5 6 5 6 5 6 4

Trembling, hoping, ling'ring, flying; O, the pain, the bliss of dying.

6 -7-6 9 8 6 4

Cease, fond nature, cease thy strife, And let me languish in - to life.

6 6 6 6 6 4

Aff-ttuoso. Pia.

Hark! they whisper, angels say, they whisper,

they whisper, Angels say, Hark! they
For Pia

Angels say, Hark! they whisper, Angels say, Hark! Hark! they

6

whisper, Angels say, Sister spirit come a - way. Sister spirit
For.

whisper Angels say, Sister spirit

3 2 1 3 5 4 6 5 3 2 4 3 . 4 6 6

come away.
Pia.

come away. What is this absorbs me quite, steals my senses, shuts my

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

Cres. Pia. Cres.

sight, Drowns my spirit, draws my breath, Tell me, my soul, can this be

6 5 9 8 6 5 9 3 4 3 4 3 -5-

For. Adagio. Pia. Pia. Andante.

death? Tell me, my soul, can this be death? The world recedes, it disap-

6 5 6 6 6 6 6 5 6 6 6 6 6 6 5

4 3 4 6 4 3

Cres. For. Dim. Cres. Fort.

pears, Heav'n opens on my eyes, my ears with sounds se - raph - ic ring;

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

Vivace. For.

Lend, lend your wings, I mount, I fly! O grave where is thy victory? O grave where is thy victory?

4 5 6 6 6 6 6 6

2 3

Pia.

death, where is thy sting? O grave, where is thy victory? O death, where is thy sting? Lend, lend your wings, I

UNISON'S, 6 6 6 6

mount, I fly! O grave, where is thy victory, thy victory? O grave where is thy

6 5 6 6 5 6 6 6 5

victory, thy victory? O death, where is thy sting? O death, where is thy sting?

For,
Lend, lend your wings, I mount, I fly! O grave, where is thy

4 2 6 4 5 3

Mod.
victory, thy victory? O death, O death, where is thy sting?

5 6 6 5 6 5 3

Tenor. Voices.

Tell us, Tell us, O women, we would know,

Instrumental Base.

Treble voices.

Whither so fast ye move! We, call'd to leave the world below, Are

Tenor voices.

seeking, are seeking one above. Whence came ye? whence

came ye? say, And what the place that ye are

Trebles voices.

trav' - - ling from? From trib - u - - la - - tion, we, through

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

grace, Are now, Are now re - turn - ing home.

6 6 6 6 6 6 6 6
4 4 4 4 4 4 4 4

3 Is not your native country here?
Like you not this abode?
We seek a better country far:
A city built by God.

4 Thither we travel, nor intend
Short of that bliss to rest.
Nor we, till in the sinner's friend,
Our weary souls are bless'd.

CHORUS. Allegro.

2d Treble.

Friends of the Bridegroom, we shall reign; Saviour, Saviour, we

Air.

Friends of the Bridegroom, we shall reign; Saviour, Saviour, we

Vocal Base.

Friends of the Bridegroom, we shall reign; Saviour, Saviour, we

Friends of the Bridegroom, we shall reign; Saviour, Saviour, we

Inst

Friends of the Bridegroom, we shall reign; Saviour, Saviour, we

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

ask no more, we ask no more. Hail, Lamb of God, for

ask no more, we ask, we ask no more. Hail, Lamb of God, for

5 7- 6 6 5 7#

Detailed description: This system contains three staves of music. The top staff has lyrics 'ask no more, we ask no more. Hail, Lamb of God, for'. The middle staff has lyrics 'ask no more, we ask, we ask no more. Hail, Lamb of God, for'. The bottom staff contains figured bass notation: '5 7-' followed by a bar line, then '6 6 5' followed by a bar line, and finally '7#'. There are various musical notations including notes, rests, and accidentals throughout the staves.

sin - ners slain! Whom heav'n and earth a - dore. Whom heav'n and earth a -

sin - ners slain! Whom heav'n and earth a - dore. Whom heav'n and earth a -

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

Detailed description: This system contains three staves of music. The top staff has lyrics 'sin - ners slain! Whom heav'n and earth a - dore. Whom heav'n and earth a -'. The middle staff has lyrics 'sin - ners slain! Whom heav'n and earth a - dore. Whom heav'n and earth a -'. The bottom staff contains figured bass notation: '7' followed by a bar line, then '6 4 5 3' followed by a bar line, and finally '6 4 7 6 4 5 3'. There are various musical notations including notes, rests, and accidentals throughout the staves.

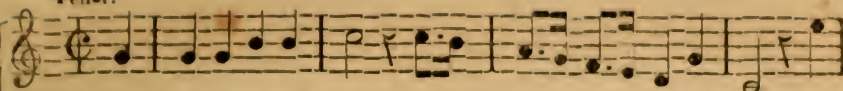
dore. Whom heav'n and earth a - dore.

dore. Whom heav'n and earth a - dore.

7 4 3 7 4 6 5 3

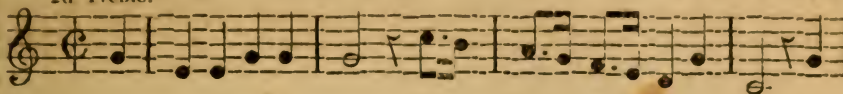
Detailed description: This system contains three staves of music. The top staff has lyrics 'dore. Whom heav'n and earth a - dore.'. The middle staff has lyrics 'dore. Whom heav'n and earth a - dore.'. The bottom staff contains figured bass notation: '7' followed by a bar line, then '4 3' followed by a bar line, and finally '7 4 6 5 3'. There are various musical notations including notes, rests, and accidentals throughout the staves.

Tenor.

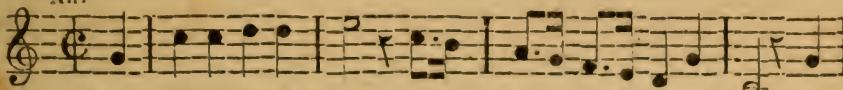


How pleas'd and bless'd was I, To hear the people cry, "Come

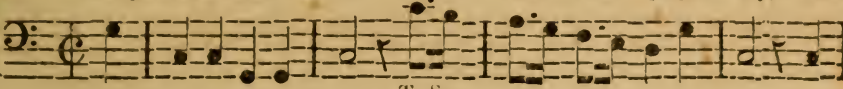
2d Treble.



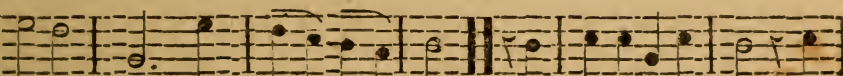
Air.



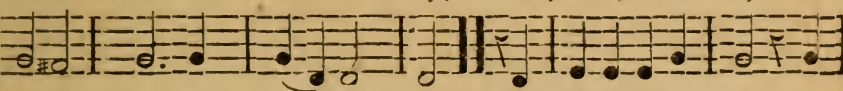
How pleas'd and bless'd was I, To hear the people cry, "Come



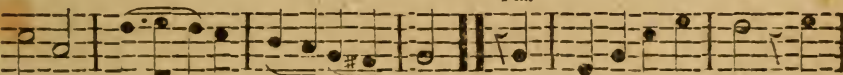
T. S.



let us seek our God to - day ;" Yes, with a cheerful zeal, We



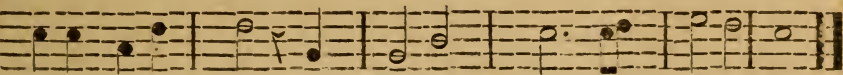
Pia.



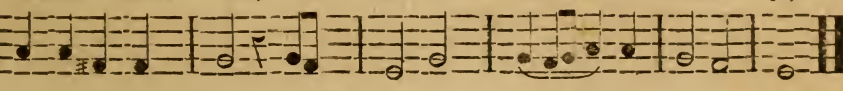
let us seek our God to - day ;" Yes, with a cheerful zeal, We



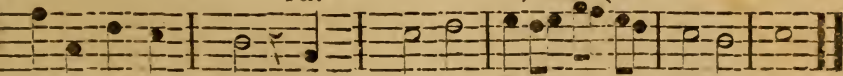
4+ 6 87 65
2 65 4#



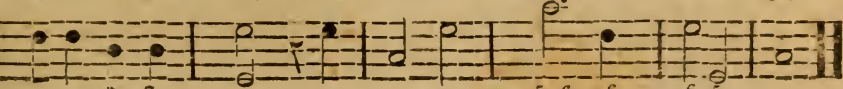
haste to Zion's hill, And there our vows and honors pay.



For.



haste to Zion's hill, And there our vows and honors pay.



7 5 6 6 6 6
3 4 6 6 6

Q

Sym.

Andante Grzioso
Accompaniment.

Thy dai - ly mer - cies, O my God, My

waking thoughts em - ploy; My wa - king thoughts employ;

And while I med - i - tate on thee, My

heart is fill'd with joy. My heart is fill'd with

joy.

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

2 Thou giv'st me rest upon my bed,
Soft slumbers to my eyes;
Thy goodness is again renew'd.
When in the morn I rise.

3 Whether in sickness, or in health,
Thy grace does me sustain;
Let me, O Lord, Thy favour have,
And I shall ne'er complain.

4 Although the figtree blossom not,
Nor vineyard yield increase:
In Thee, my Saviour and my God,
To joy I will not cease,

5 Yes, though the world by storms be tost
And crumble into dust;
Yet still in Thee, my only hope
I will securely trust.

SUTTON. S. M.

2d Treble.

Air.

Be - hold the lofty sky Declares its maker God ;

And all the starry works on high, Pro - claim his pow'r a - broad.

6 6 6 6 6 5 4 3

Tenor or 2d Treble.

Air.

How pleasant 'tis to see, Kindred and friends a - gree, Each

T. S.

6 4 -5- 6 5 4 3 5 3

Pia.

in his preper station move; And each ful - fil his part With

7 5 7 8 6 5 4 3 4

sympathising heart, In all the cares of life and love.

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

EVENING HYMN. L. M.

J. Clark.

Tenor.

Air.

Sleep, downy sleep, come close my eyes; Tir'd with beholding van - i - ties;

♯ 7 5 - ♯ 6 ♯ 6 ♯ 6 6 6 4 3

Welcome, sweet sleep, thou driv'st away, The toils and follies of the day.

6 7 ♯ 6 ♯ — 6-♯6 ♯ 6 6 6 5

WESTERN. P. M. *Ps. 122.*

Tenor.

Air.

How pleas'd and bless'd was I, To hear the people

6 6 6 7 — 3 6 6 6 6 5 3

cry, "Come let us seek our God to-day." Yes, with a cheerful

6 5-6- ♯ 5- 6 4

zeal, We haste to Zion's hill, And there our vows and hon-ors pay.

6 6 6 -5- 6 6 6 6 5

Tenor.

To God I made my sorrows known, From

2d Treble.

Air.

To God I made my sorrows known, From

7 7

God I sought re - - lief. In long com - plaints be-

God I sought re - - lief. In long com - plaints be-

6 6 6 5 6 6 6 5

fore his throne, I pour'd out all my grief.

fore his throne, I pour'd out all my grief.

5 6 6 6 5

2d Treble.

Air.

So of men, be - hold from the far,
Ja - cob's Star that gilds the night,

Hail the long ex - pected Star; Fear not hence that
Guides be - wilder'd nature right. Wars it bids, and

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

ill should flow, Wars and pes - ti - lence be - low;
tu - mults cease, Usti' - ring in the Prince of Peace.

6 4 # 6 -6- 6 6 5

2. Mild he shines on all beneath,
Piercing through the shades of death,
Scat'ring error's wide spread night.
Kindling darkness into light.
Nations all, far off and near,
Haste to see your God appear;
Haste, for Him your hearts prepare,
Meet Him, manifested there.

3 There behold the Day-spring rise,
Pouring eye-sight on your eyes;
God in his own light survey,
Shining to the perfect day.
Sing ye morning stars again,
God descends on earth to reign;
Deigns for man his life to employ;
Shout, ye sons of God, for joy.

Tenor.

My Shepherd will sup - - ply my need, Je-

2d Treble.

Air.

My Shepherd will sup - - ply my need, Je-

6 — 7 5 7

ho - vah is his name; In pas - tures fresh he

ho - vah is his name; In pas - tures fresh he

6 6 5 7 6 6 6 4 5 3

makes me feed, Be - side the liv - ing stream.

makes me feed, Be - side the liv - ing stream.

6 6 5 6 5

Tenor.

2d Treble.

Air. Mod.

Ye boundless realms of joy, Ex - alt your Maker's fame; His

Ye boundless realms of joy, Ex - alt your Maker's fame; His

6 5 7
4 3

praise your tongues employ, Above the starry frame; Your voices raise, Ye Cherubim

praise your tongues employ, Above the starry frame; Your voices raise, Ye Cherubim

6 5 7 6 6-

And Seraphim, To sing his praise. And seraphim, To sing his praise.

Pia. For.

And Seraphim, To sing his praise, And Seraphim, To sing his praise.

5 8 7 5 * * 5 6 8 7 8 7

Tenor.

Air. Allegro.

Great God at - tend, while Zi - on sings, The joy that

from thy pre - sence springs: To spend one day with thee on

T. S.

earth, Ex - ceeds a thou - sand days of mirth.

LOVE DIVINE. 8s. & 7s.

2d Treble.

Air.

Love di - vine, all love ex - celling! Joy of heaven to earth come down.

Fix in us thy humble dwelling, All thy faithful mercies crown.

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

4 3 4 3 4 4+ 4 4 4 3

Jesus, thou art all compassion, Pure, un - bounded love thou art ;

6 -5- 6 5 6 -5-

4 3

Visit us with thy sal - vation, En - ter ev' - ry trembling heart.

6 6 6 5 6 5 6 6 6 6 6 6 5 6 5

4 3 4 3 4 4+ 4 3 4 3

2 Breathe, O breathe thy loving Spirit
 Into ev'ry troubled breast!
 Let us all in Thee inherit,
 Let us find thy promis'd rest;
 Take away the pow'r of sinning
 Alpha and Omega be,
 End of faith as its beginning,
 Set our hearts at liberty ●

3 Come, Almighty to deliver,
 Let us all thy life receive!
 Suddenly return, and never,
 Never more thy temples leave!
 Thee we would be always blessing,
 Serve Thee as thine hosts above,
 Pray, and praise Thee without ceasing,
 Glory in thy precious love.

2d Treble.

Air.

E - ter - nal Pow'r, whose high a - bode, Be - comes the

3 4 5 6 7 6

$\frac{3}{2}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ 6 7 6

grandeur of a God, In - fi - nite lengths be - yond the

6 5 7 6 5 6 6 6 6 5 5

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

bounds Where sta - - - rs re - volve their little rounds.

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

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

HOTHAM. 7s.

M. Madan.

2d Treble.

Air.

Jesus, lover of my soul, Let me to thy bosom fly: While the nearer

6 6 6 5 6 6 6 6 6 6 5 3

6 $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ 6 - 6 $\frac{6}{4}$ $\frac{5}{3}$

waters roll, While the tempest still is high. Hide me, O my Saviour, hide,

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

Till the storm of life be past; Safe in - to the ha - ven guide,

6 6 6 4 6

O re - ceive, O re - ceive, O re - ceive my soul at last.

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

2 Other refuge have I none.
 Hangs my helpless soul on thee;
 Leave, ah! leave me not alone,
 Still support and comfort me;
 All my trust on thee is stay'd,
 All my help from thee I bring,
 Cover my defenceless head
 With the shadow of thy wing.

3 Thou, O Christ, art all I want:
 More than all in thee I find!
 Raise the fallen, cheer the faint,
 Heal the sick, and lead the blind.
 Just and holy is thy name,
 I am all unrighteousness:
 Vile and full of sin I am,
 Thou art full of truth and grace.

4 Plenteous grace with thee is found,
 Grace to pardon all our sin;
 Let the healing streams abound,
 Make and keep me pure within:
 Thou of life the fountain art,
 Freely let me take of thee,
 Spring thou up within my heart,
 Rise to all eternity!

2d Treble.

Air.

Je - sus who died a world to save, Revives and ri - ses from the

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

grave, By his Al - mighty pow'r: From sin and death and hell set free, He capti

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

leads cap - tivi - ty, And lives, and lives to die no more.

6 5 4 3 6 6 6 5

2 Plenteous he is in truth and grace,
 He offers pardon to our race,
 He bids us turn and live;
 His saving grace for all is free,
 Transgression, sin, iniquity,
 He freely doth forgive.

3 Hail, Great Emanuel, balmy name,
 Thy praise the ransom'd will proclaim;
 Thee we physician call:
 We own no other cure but thine,
 Thou the Deliverer divine,
 Our health, our life, our all.

Venor.

Be - fore Je - ho - vah's aw - ful throne, Ye

2d Treble.

Be - fore Je - ho - vah's aw - ful throne, Ye

Air.

Be - fore Je - ho - vah's aw - ful throne, Ye

Be - fore Je - ho - vah's aw - ful throne, Ye

nations bow with sa - cred joy; Know that the Lord is

nations bow with sa - cred joy; Know that the Lord is

nations bow with sa - cred joy; Know that the Lord is

nations bow with sa - cred joy; Know that the Lord is

6 5 6 6 4

God a - - lone, He can cre - ate and he de - stroy.

God a - - lone, He can cre - ate and he de - stroy.

God a - - lone, He can cre - ate and he de - stroy.

God a - - lone, He can cre - ate and he de - stroy.

* 6 6 8?

2d Treble.

Air. Andante. Mez. Voce.

Grateful notes and numbers bring, While Jehovah's name we sing, While Jehovah's name we

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

sing, Ho - ly, Ho - ly, Ho - ly, Lord, Be thy

Inst.

6 6 6

glorious name a - dor'd.

Cres. For.

Be thy Voice. glorious name a - dor'd. Men on

4 6 7 6 6 5 T. S.

great Redeemer's

earth, and saints above, Sing the great Redeemer's love. Sing the great Redeemer's lo - -

great Redeemer's

6 -5- 6 5 6 6 6 3 3 3

love. Pia- For.

-ve. Lord, thy mercies never fail, Hail, celestial goodness, hail. Lord, thy mercies never fail, Hail, ce-
love.

6 — 6-5- 6 6 6 6 5 3 6 5 6 6-5-

Tho' unworthy, Tho' unworthy,

lestial goodness, hail, Hail, celestial goodness, hail.

Inst.

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

Lord thine ear.

Pia.

These our hal - le - lu - jah's hear. Purer praise, purer

Voice.

5 6 7 8 6 5 4 5 6 5

Cres.

praise, purer praise we hope to bring, Purer praise we hope to bring, When with saints we

7 6 5 6 6 5 6 8 6 8

Q

stand and sing. *SOLO.* Lead us to that blissful seat, Lead us to that
Inst.

5- 6 5 4 3 T. S. -5-

blissful seat, Where thou reign'st Where thou reign'st Where thou reign'st su-
Duo. *Tutti.*

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

-preme - ly great. Then with angels we'll a - gain, Wake a louder, louder
Vigorouso. *Cres.* *For.*

6- 4- 6 6 6 6

strain; There in joyful notes of praise, We'll our grateful voices raise. Lord, thy mercies never
Dim. *Cres.*

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

fail, Hail, celestial goodness, hail, hail, hail, hail,

6 6 6 6 3 Inst. and voice. 6 5 6

hail. Hail, ce - lestial goodness, hail. Hail, ce - - les - tial goodness,

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

hail. hail. Hail, ce - - les - tial

5 6 6

good - ness, hail. Hail, ce - les - tial goodness, hail.

6 5 3 6 6 7 5 6 6 5 3

Alto.

Air. Spirituoso.

Let all the earth their voices raise, To sing the choicest psalms of

6 6 $\frac{5}{3}$ $\frac{7}{5}$ 6

praise, To sing and bless Je - ho - vah's name; His glory let the

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

hea - then know, His wonders to the na - - - - tions

$\frac{5}{5}$ $\frac{4}{2}$ 3 $\frac{6}{4}$ $\frac{5}{3}$ 6 $\frac{5}{3}$ $\frac{4}{2}$ 3

show, And all his saving works pro - claim.

$\frac{6}{4}$ $\frac{5}{3}$ 6 6 6 6 $\frac{5}{3}$

2d Treble.

Air.

God is our refuge in distress, A pre - - sent help when

3 4 7 7

dangers press; In him un - daun - ted we'll confide, Though earth were from her

-5- 6# 5 6 6 5 6 4

centre tost, And mountains in the ocean lost, Torn piece-meal by the

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

roar - - ing tide. Torn piece-meal by the roaring tide.

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

2d Treble.

Air. Mod.

As rain on meadows new - ly mown, So shall he

6 6

Detailed description: This system contains the first two staves of music. The top staff is labeled '2d Treble.' and the bottom staff is labeled 'Air. Mod.'. The key signature has two sharps (F# and C#) and the time signature is 2/4. The lyrics 'As rain on meadows new - ly mown, So shall he' are written below the bottom staff. The number '6' appears below the bottom staff at the end of the first and second measures.

send his influence down ; His grace on fainting souls dis - tils, Like

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

Detailed description: This system contains the next two staves of music. The lyrics 'send his influence down ; His grace on fainting souls dis - tils, Like' are written below the bottom staff. Below the bottom staff, there are several numbers: '-5-', '6', '6 5', '6 5', '4 3', '6 7', '6 5', and '4 3', which likely indicate fingerings or specific notes.

Dim. Cres.

heav'nly dew, Like heav'nly dew on thirs - ty hills.

5 3 6 6 5 7

Detailed description: This system contains the final two staves of music. The top staff is marked 'Dim.' and the bottom staff is marked 'Cres.'. The lyrics 'heav'nly dew, Like heav'nly dew on thirs - ty hills.' are written below the bottom staff. Below the bottom staff, there are numbers: '5', '3', '6', '6', '5', and '7'.

AMSTERDAM. 7s. & 6s

d Treble.

Air.

Rise, my soul, and stretch thy wings, Thy better portion trace ;

6 6 6 7 6

Detailed description: This system contains the first two staves of music. The top staff is labeled 'd Treble.' and the bottom staff is labeled 'Air.'. The key signature has two sharps (F# and C#) and the time signature is 2/4. The lyrics 'Rise, my soul, and stretch thy wings, Thy better portion trace ;' are written below the bottom staff. The number '6' appears below the bottom staff at the end of the first, second, third, and fourth measures.

Rise from tran - si - - to - ry things, Tow'rd's heav'n thy dwelling place.

6 6 6 7 6

Sun and moon and stars de - cay; Time shall soon this earth re - move :

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

Rise my soul and haste a - way, To seats pre - - par'd a - bove.

6 6 6 6/4 5/3

2 Rivers to the ocean run,
 Nor stay in all their course;
 Fire, ascending, seeks the sun:
 Both speed them to their source.
 So a soul that's born of God,
 Pants to view his glorious face;
 Upward tends to his abode,
 To rest in his embrace.

2 Cease, ye pilgrims, cease to mourn;
 Press onward to the prize;
 Soon our Saviour will return,
 Triumphant in the skies.
 Yet a season, and you know,
 Happy entrance will be giv'n,
 All our sorrows left below,
 And earth exchang'd for heav'n.

Sym.

to thy brightness, glorious sun, That gilds the op' - ning day: How

far beyond the cold pale moon, Thy warm su - pe - rior ray. Thy

warm su - pe - rior ray. At thy approach shall nature smile; Her

orient tears dry up; The birds with songs the time beguile, With

glad' - ning joy they hop. With glad' - ning joy they

Sym.

hop.

6 7 6 6 6 5 3

6 5

2 But ah, how transient is thy gleam !
 Thy lasting steps forebode
 That the refulgence of thy beam,
 Is but a fading good.
 Yet still a sun prepares to rise,
 That brings eternal day :
 And shows us an immortal prize,
 That never will decay.

VANHALL'S HYMN. L. M.

2d Treble.

Air. Mod.

O render thanks to God above, The object of e - ternal love. His

mercies firm, thro' ages past, Have stood, and shall forever last. Have stood and shall forever last.

6 7 6 6 5 #

6 6 6 5 3

2d Treble.

Air.

Come sound his praise a - broad, And hymns of

6 6 6 5 3

glo - ry sing; Je - ho - vah is the Sovereign God, The

6 7 6 5 4 6 6

u - ni - ver - sal King. The u - ni - ver - sal King.

3 4 + 6 6 6 5 3

KINGSWOOD. 7s. & 6s.

2d Treble.

Air. Affet.

Wretched, helpless, and distress, Ah! whither shall I fly, Ever

6 7 7 6 - 6 7

grasping after rest, I can - not find it nigh. Naked, sick, and

6 7 7 6 — 6 7 6

poor, and blind, Fast bound in sin and mise - ry, Friend of sinners, Friend of

7 3 4 + 6 — 7 6 6 4 6 4 3 —

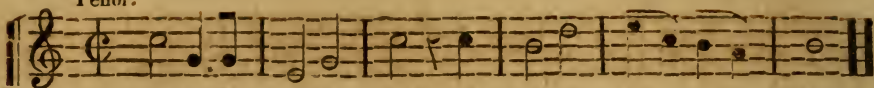
sinners, Friend of sinners, let me find My help, my all in thee.

8 7 6 8 7 6 6 7 4

2 Jesus, full of truth and grace,
 In thee is all I want;
 Be the wand'rer's resting place,
 A cordial to the faint.
 Make me rich, for I am poor,
 In thee may I salvation find:
 To the dying, health restore,
 And eye-sight to the blind.

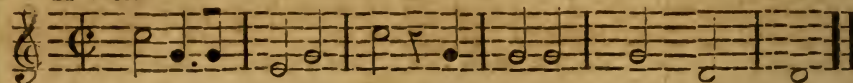
3 Clothe me with thy holiness,
 Thy meek humility;
 Put on me thy glorious dress,
 Endue my soul with thee:
 Let thine image be restor'd,
 Thy name and nature let me prove;
 With thy fulness fill me, Lord,
 And perfect me in love.

Tenor.

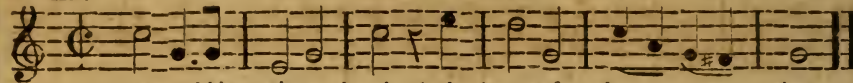


Come sound his praise a - broad, And hymns of glo - ry sing;

2d Treble.



Air.



Come sound his praise a - broad, And hymns of glo - ry sing;

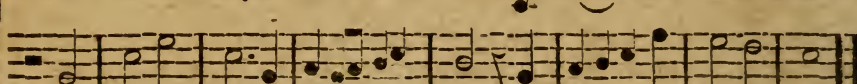
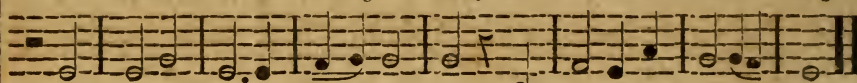


T. S.

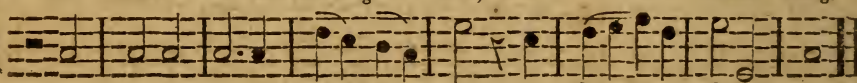
6 5 6 6 5



Je - hovah is the Sovereign God, The u - ni - versal King.



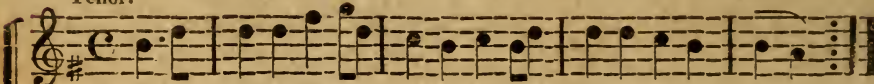
Je - hovah is the Sovereign God, The u - ni - versal King.



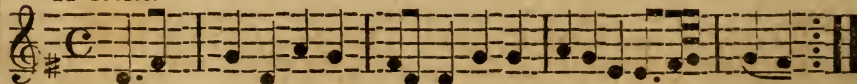
6 6 6 6 7 5 3 6 5 3

HYMN FOR CHRISTMAS. 8s. & 7s. *Dr. Haydn.*

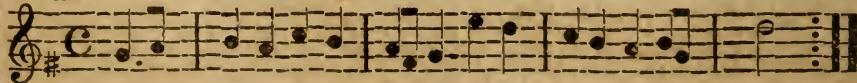
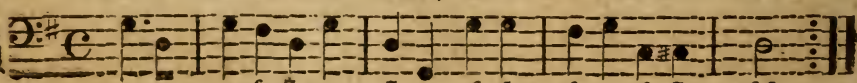
Tenor.

Come, thou long expected Jesus, Born to set thy people free;
From our fears and sins re - lease us, Let us find our rest in thee.

2d Treble.



Air.

Come thou long expected Jesus, Born to set thy people free;
From our fears and sins re - lease us, Let us find our rest in thee.

6 7 7 6 5 6 7 6 5

Israel's strength and consolation, Hope of all the saints thou art; Blest de-

Israel's strength and consolation; Hope of all the saints thou art; Blest de-

sire of ev'ry nation, Joy of ev'ry faithful heart.

sire of ev'ry nation, Joy of ev'ry faithful heart.

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

-6- 4 6 6 6 7 5

2 Born, thy people to deliver,
 Born, their Saviour and their King;
 Born, to reign in us forever,
 Now thy gracious kingdom bring.

By thine own eternal Spirit,
 Rule in all our hearts alone;
 By thine all sufficient merit,
 Raise us to thy glorious throne.

RUTLAND. S. M.

Tenor or 2d Treble.

Air.

Grace! 'tis a charming sound, Harmonious to the ear; Heav'n

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

with the echo shall re - sound, And all the earth shall hear. Heav'n

6 #6 6 6 6 7 #

with the echo shall re - sound, And all the earth shall hear.

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

SURRY. L. M.

2d Treble or Tenor.

Air.

Yet save a trembling sinner, Lord, Whose hope still hov'ring round thy word,

6 — 6 # 6 6

Would light on some sweet promise there, Some sure sup - port a - gainst des - pair.

#6 6 6 5 # — 2 6 #6 #

Tenor or 2d Treble.

Musical staff for Tenor or 2d Treble, first system. Key signature: one sharp (F#). Time signature: common time (C). The staff contains a melodic line with a treble clef.

Air. Spirituoso.

Musical staff for Air. Spirituoso, first system. Key signature: one sharp (F#). Time signature: common time (C). The staff contains a melodic line with a treble clef.

Come let us join our cheerful songs, With an - gels round the

Musical staff for Air. Spirituoso, second system. Key signature: one sharp (F#). Time signature: common time (C). The staff contains a melodic line with a bass clef. Below the staff are the numbers 6, 4 5 3, 6, 6.

Musical staff for Air. Spirituoso, third system. Key signature: one sharp (F#). Time signature: common time (C). The staff contains a melodic line with a bass clef. Below the staff is the number 7.

Musical staff for Air. Spirituoso, fourth system. Key signature: one sharp (F#). Time signature: common time (C). The staff contains a melodic line with a bass clef. Below the staff is the number 7.

throne; Ten thousand thousand are their tongues, are their

Musical staff for Air. Spirituoso, fifth system. Key signature: one sharp (F#). Time signature: common time (C). The staff contains a melodic line with a bass clef. Below the staff is the number 7.

Musical staff for Air. Spirituoso, sixth system. Key signature: one sharp (F#). Time signature: common time (C). The staff contains a melodic line with a bass clef.

Pia.

Musical staff for Air. Spirituoso, seventh system. Key signature: one sharp (F#). Time signature: common time (C). The staff contains a melodic line with a bass clef.

tongues, But all their joys are one. Ten thousand thousand are their tongues, Ten

Musical staff for Air. Spirituoso, eighth system. Key signature: one sharp (F#). Time signature: common time (C). The staff contains a melodic line with a bass clef. Below the staff are the numbers 6, 6 4 5 3.

Musical staff for Air. Spirituoso, ninth system. Key signature: one sharp (F#). Time signature: common time (C). The staff contains a melodic line with a bass clef.

For. Adagio.

Musical staff for Air. Spirituoso, tenth system. Key signature: one sharp (F#). Time signature: common time (C). The staff contains a melodic line with a bass clef.

thousand thousand are their tongues, But all their joys are

Musical staff for Air. Spirituoso, eleventh system. Key signature: one sharp (F#). Time signature: common time (C). The staff contains a melodic line with a bass clef.

A Tempo. *Pia.* Andante. *Mestosa. Tutti.*

one. But all their joys are one. Worthy the Lamb,

7 6 6 5 3

A Tempo. *Pia.* For.

Worthy the Lamb that di'd, they cry, To be ex - al - ted thus.

5 6 9 8 7 6 5 4 3

Pia. Andante. Org. Solo.

Worthy the Lamb, our hearts reply, For he was slain

5 6 9 8 7 5 6 3

Org. Solo.

was slain for us, was slain for us.

b 3 # 6 b # 6

3/4
Andante.

Jesus is worthy to re - ceive, Honour and pow'r

6 6 7 4 5 6 5 4 3 6 5

and more than we, &c.

pow'r di - vine; And blessings more than we can

5 6 6 6 5 4 3 6 5 4 3

give, Be Lord, for - - ev - er for - - - ev - - er thine, for-

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

For. Pia.

- ev - - er thine, for - - ev - er thine, for - - ev - - er thine.

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

Tutti. Moderato.

The whole creation join in one, To bless the sacred name, To bless the sacred

T. S.

6 5 7 8

For.

name Of him that sits up - on the throne, And to adore the

T. S.

6 5 4 3

Pia.

Lamb, adore the Lamb, And to a - dore the Lamb. The whole crea - tion

6 5 3 3 4 5

join in one, The whole creation join in one, To bless the sacred

6 6 5 7 6 5 4 3

name of him that sits upon the throne, And to adore the Lamb, Of

6 5 5 6 6 6 6 5 4 3 6

him that sits up - on the throne, And to adore a - dore the Lamb

5 6 6 6 6 6 6 6 5 3

DENMARK.

M. Madan.

Teor.

Air. Andante. Maestoso.

Be - fore Je - hovah's awful throne, Ye nations bow with sacred

6 5 6 5 6 5 6 6 5 4 3

joy; Know that the Lord is God a - lone; He can cre - ate, and

6 6 6

he des - troy. He can cre - - ate, and he des - troy.

6 4 5 3 6 6 6 4 5 3

His sovereign pow'r with - out our aid, Made us of clay and form'd us

6 6 6 4 5 7 6 5 6 7

men; And when like wand'ring sheep we stray'd, He brought us to his

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

fold a - gain He brought us to his fold a - gain. We'll

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

Pia.

crowd thy gates with thank - ful songs, High as the heav'ns our

6 6 7 6

For.

voi - ces raise ; and earth, and earth with her ten thousand thousand

6 7 6 6 6

Pia. For. Pia. For.

tongues, Shall fill thy courts with sounding praise. Shall fill thy courts with

T. S.

sounding praise. Shall fill, Shall fill thy courts with sound - ing praise.

T. S. 5 6 6 6 4 3 6 6 4 5 3

Wide, Wide as the world is thy com-mand, Vast as e-terni-ty e-

6 5 5 6 6 3

ternity thy love; Firm as a rock thy truth must stand, When rolling

6 6 4 3 6 6 6 3 3 6

Pia.

years shall cease to move. Shall cease to move. When roll-ing years shall

6 6 5 6 6 5

Rep. Adagio.

cease to move. When roll-ing years shall cease to move.

4 3 3 3 6 6 5

Tenor.

How did my heart re - joice to hear, My

2d Treble.

Air.

How did my heart re - joice to hear, My

7 6 6 6 6

friends de - vout - ly say: In Zi - on let us

friends de - vout - ly say: In Zi - on let us

6 7 6

all ap - pear, And keep the so - lemn day.

all ap - pear, And keep the so - lemn day.

5 7 6 6 6 5 3

WANTAGE. C. M.

Tenor.

Now I for - bid my car - nal hope, My

2d Treble.

Air.

Now I for - bid my car - nal hope, My

$\sharp 6$
6
2

fond de - - sires re - cal; I give my mortal

fond de - - sires re - cal; I give my mortal

6 5 7

int'rest up, And make my God my all.

int'rest up, And make my God my all.

$\sharp 6$

Tenor.

Musical staff for Tenor part, first system. Treble clef, key signature of one sharp (F#), 3/2 time signature. The staff contains five measures of music with notes and rests.

Long have I sat be - neath the sound Of

2d Treble.

Musical staff for 2d Treble part, first system. Treble clef, key signature of one sharp (F#), 3/2 time signature. The staff contains five measures of music with notes and rests.

Air.

Musical staff for Air part, first system. Treble clef, key signature of one sharp (F#), 3/2 time signature. The staff contains five measures of music with notes and rests.

Long have I sat be - - neath the sound Of

Musical staff for Air part, second system. Bass clef, key signature of one sharp (F#), 3/2 time signature. The staff contains five measures of music with notes and rests.

Musical staff for Tenor part, second system. Treble clef, key signature of one sharp (F#), 3/2 time signature. The staff contains five measures of music with notes and rests.

thy sal - - - va - tion, Lord; But still how weak my

Musical staff for 2d Treble part, second system. Treble clef, key signature of one sharp (F#), 3/2 time signature. The staff contains five measures of music with notes and rests.

Musical staff for Air part, second system. Treble clef, key signature of one sharp (F#), 3/2 time signature. The staff contains five measures of music with notes and rests.

thy sal - - - va - tion, Lord; But still how weak my

Musical staff for Air part, third system. Bass clef, key signature of one sharp (F#), 3/2 time signature. The staff contains five measures of music with notes and rests.

6 - 5 -

6 6 4

Musical staff for Tenor part, third system. Treble clef, key signature of one sharp (F#), 3/2 time signature. The staff contains five measures of music with notes and rests.

faith is found, And knowledge of thy word.

Musical staff for 2d Treble part, third system. Treble clef, key signature of one sharp (F#), 3/2 time signature. The staff contains five measures of music with notes and rests.

Musical staff for Air part, third system. Treble clef, key signature of one sharp (F#), 3/2 time signature. The staff contains five measures of music with notes and rests.

faith is found, And knowledge of thy word.

Musical staff for Air part, fourth system. Bass clef, key signature of one sharp (F#), 3/2 time signature. The staff contains five measures of music with notes and rests.

87 57
65 3

Tenor.

Here, saith the Lord, ye angels spread their thrones, And near me seat my fav'rites and my

Air.

Here, saith the Lord, ye angels spread their thrones, And near me seat my fav'rites and my

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

sons; Come, my redeem'd, possess the joys prepar'd, Ere time began: 'tis your divine reward.

sons; Come, my redeem'd, possess the joys prepar'd, Ere time began: 'tis your divine reward.

6 6 6 b3 6 7 # 6 6 4 5 7

When Christ returns, wake ev'ry cheerful passion; And shout, ye saints, he comes for your salvation.

When Christ returns, wake ev'ry cheerful passion; And shout, ye saints, he comes for your salvation.

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

Tenor.

Alr.

Behold, the Judge descends, his guards are nigh, Tempest and fire attend him

6 6 6 6 6 6 6 6 6

down the sky; Heav'n, earth and hell draw near, let all things come,

6 5 6 6 6

To hear his justice and the sinner's doom. But gather first my

3 6 #6 6 # 6 7 6

saints the Judge commands; Bring them, ye angels, from their distant lands.

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

Tenor.

Musical staff for Tenor part, first system. Key signature: one flat (B-flat), time signature: 3/4. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4.

The Saviour calls, let ev'ry ear Attend the heav'nly

2d Treble.

Musical staff for 2d Treble part, first system. Key signature: one flat, time signature: 3/4. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4.

Air.

Musical staff for Air part, first system. Key signature: one flat, time signature: 3/4. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4.

The Saviour calls, let ev'ry ear Attend the heav'nly

Musical staff for Air part, second system. Key signature: one flat, time signature: 3/4. The melody continues with quarter notes G4, A4, B4, C5, and a half note B4.

- 5 -

6 7
4

- 5 -

6 6

9 8 6 5
7 6 4 3

Musical staff for Air part, third system. Key signature: one flat, time signature: 3/4. The melody continues with quarter notes G4, A4, B4, C5, and a half note B4.

sound, Ye doubting souls dis - miss your fear, Hope smiles reviving round, For

Musical staff for Air part, fourth system. Key signature: one flat, time signature: 3/4. The melody continues with quarter notes G4, A4, B4, C5, and a half note B4.

Musical staff for Air part, fifth system. Key signature: one flat, time signature: 3/4. The melody continues with quarter notes G4, A4, B4, C5, and a half note B4.

sound, Ye doubting souls dis - miss your fear, Hope smiles reviving round, For

Musical staff for Air part, sixth system. Key signature: one flat, time signature: 3/4. The melody continues with quarter notes G4, A4, B4, C5, and a half note B4.

- 5 -

7

5

6

4

8 7

6 5

4 3

6

6

6

6

6

7

Musical staff for Air part, seventh system. Key signature: one flat, time signature: 3/4. The melody continues with quarter notes G4, A4, B4, C5, and a half note B4.

ev'ry thirsty longing heart, Here streams of bounty flow, And

Musical staff for Air part, eighth system. Key signature: one flat, time signature: 3/4. The melody continues with quarter notes G4, A4, B4, C5, and a half note B4.

Musical staff for Air part, ninth system. Key signature: one flat, time signature: 3/4. The melody continues with quarter notes G4, A4, B4, C5, and a half note B4.

ev'ry thirsty longing heart, Here streams of bounty flow, And

Musical staff for Air part, tenth system. Key signature: one flat, time signature: 3/4. The melody continues with quarter notes G4, A4, B4, C5, and a half note B4.

For. 1

life and health and bliss im - part, To banish mortal woe.

life and health and bliss im - part, To banish mortal woe.

5 4 3 6 5 — 4 3 2 3 8 7 6 5 6 6 6 5 7

STERLING. L. M. (Ancient Chant.*)

Tenor.

O Come, loud anthems let us sing, Loud thanks to our Almighty King;

2d Treble.

Air.

O Come, loud anthems let us sing, Loud thanks to our Almighty King;

For we our voices high should raise, When our sal - vation's Rock we praise.

For we our voices high should raise, When our sal - vation's Rock we praise.

6 — 7

* By adding to, or diminishing the number of crotchets at the commencement of the several strains of this tune, it may still be used as a Chant; or it may be sung, without doing much violence to the melody, in most of the different metres in common use. See the article *Chant*, in the *Musical Reader*.

2d Treble.

Air. Pomposo.

Guide me, O thou great Je - hovah, Pilgrim through this barren land ;

T. S. 6 6 6 8 7

Pia. For.

I am weak, but thou art mighty : Hold me with thy pow'rful hand ;

T. S. 6 6 8 7

Pia. For.

Bread of heaven, Bread of heaven, Feed me till I want no more.

6 6 8 7

2 Open, Lord, the chrystal fountain,
 Whence the healing streams do flow ;
 Let the fiery cloudy pillar,
 Guide me all my journey through ;
 Strong deliv'rer,
 Be thou still my strength and shield.

3 When I tread the verge of Jordan,
 Bid my anxious fears subside ;
 Death of death, and hell's destruction,
 'Land me safe on Canaan's side :
 Songs of praises,
 I will ever give to thee.

Tenor.

Joy to the world, the Lord is come: Let

2d Treble.

Air.

Joy to the world, the Lord is come; Let

5 6 8 6 6 5 6 5 4 3

earth re - ceive her King; Let ev' - ry heart pre-

earth re - ceive her King; Let ev' - ry heart pre-

7 5 6 6# 3 7 5 6 7 6

pare him room, And heav'n and na - ture sing.

pare him room, And heav'n and na - ture sing.

5 6 7 6 5 4 6 6 6 7

ROCKINGHAM. L. M.

Tenor.
 2d Treble.
 Air.

'Tis by the faith of joys to come, We walk thro' deserts dark as

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

night ; Till we ar - rive at heav'n our home, Faith is our guide, and faith our light.

night : Till we ar - rive at heav'n our home, Faith is our guide, and faith our light.

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

EPHING. S. M.

Smith.

Tenor.
 2d Treble.
 Air.

Be - hold the lofty sky, Declares its Maker God ; And

Be - hold the lofty sky, Declares its Maker God ; And

6 6 6 5 3 6 5 6 6

all the starry works on high, Pro - claim his pow'r a - broad.

all the starry works on high, Proclaim his pow'r a - broad.

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

GUILFORD. S. M.

Tenor.

Is this the kind re - turn? Are these the thanks we owe? Thus

2d Treble.

Air.

Is this the kind re - turn? Are these the thanks we owe? Thus

-5- # 8 7 # # 6 # -

to a - buse e - ternal love, Whence all our blessings flow?

to a - buse e - ternal love, Whence all our blessings flow?

- # -5- # 6 6 5 7 #

Tenor.

Return, O God of love, re - turn; Earth is a tiresome place;

2d Treble.

Air.

Return, O God of love, re - turn; Earth is a tiresome place;

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

How long shall we, thy children, mourn Our absence from thy face.

How long shall we, thy children, mourn Our absence from thy face?

How long shall we, thy children, mourn Our absence from thy face?

- $\frac{5}{4}$ 6 # - # $\frac{6}{4}$ 6 - # 6 # 6 $\frac{6}{4}$ $\frac{5}{4}$

ST. THOMAS. S. M.

Tenor.

My Saviour and my King, Thy beauties are divine;

2d Treble.

Air.

My Saviour and my King, Thy beauties are di - vine;

6 6 6 # 6 -5-

Thy lips with blessings over - flow, And ev'ry grace is thine.

Thy lips with blessings over - flow, And ev'ry grace is thine.

6 6 6 6 6 6 4 5 7

DERBY. L. M.

Harwood.

Tenor.

Great God, indulge my humble claim, Thou art my hope, my joy, my rest;
2d Treble.

Air.

Great God, indulge my humble claim, Thou art my hope, my joy, my rest;

6 6-5 7 8 6 5 7 5-6-4 2 6 5 6

The glories that compose thy name, Stand all engag'd to make me blest.

The glories that compose thy name, Stand all engag'd to make me blest.

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

Tenor.

That once lov'd form, now cold and dead,

2d Treble.

Air. Affet.

That once lov'd form, now cold and dead,

Figured bass: \square - - - 5 - - - 6 7 6 \square

Each mournful thought em - - ploys, And nature weeps

Each mournful thought em - - ploys, And nature weeps

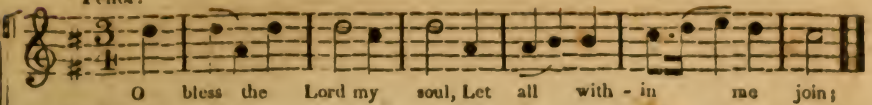
Figured bass: \square 6 - 5 - 6 \square 6 -

her comforts fled, And wither'd all her joys.

her comforts fled, And wither'd all her joys.

Figured bass: 6 \square 6 6 6 6 \square 3 7

Tenor.



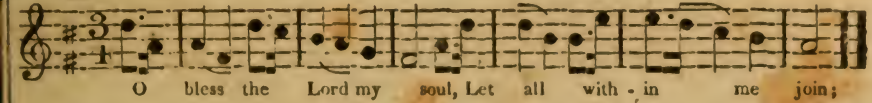
O bless the Lord my soul, Let all with - in me join;

2d Treble.

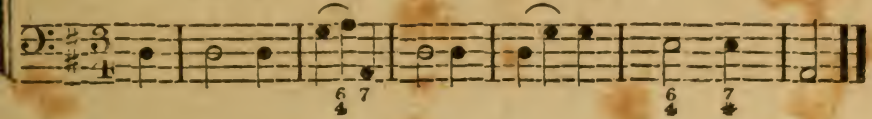


O bless the Lord my soul, Let all with - in me join;

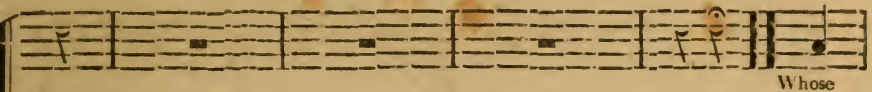
Air.



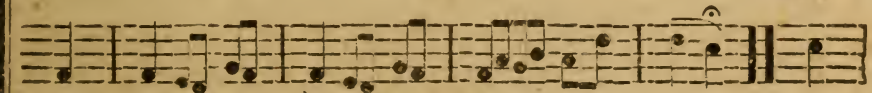
O bless the Lord my soul, Let all with - in me join;



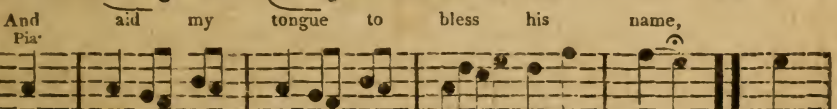
6 7 6 4 7



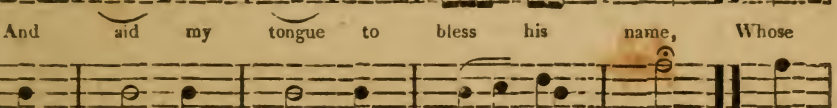
Whose



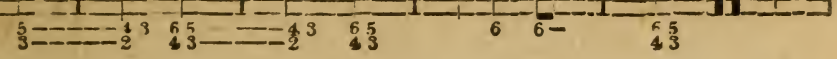
aid my tongue to bless his name,



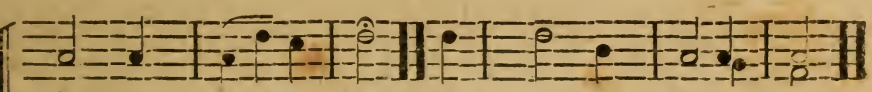
And aid my tongue to bless his name,



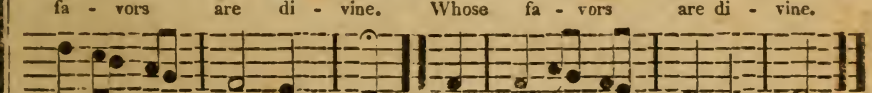
And aid my tongue to bless his name, Whose



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

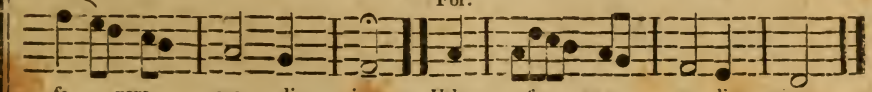


fa - vors are di - vine. Whose fa - vors are di - vine.

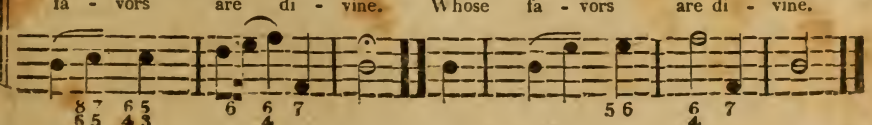


fa - vors are di - vine. Whose fa - vors are di - vine.

For.



fa - vors are di - vine. Whose fa - vors are di - vine.



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

Tenor.

Ye tribes of Adam join, With heav'n and earth and

2d Treble.

Air.

Ye tribes of Adam join, With heav'n and earth and

Ye tribes of Adam join, With heav'n and earth and

6

5 7

6 # 6

seas, And offer notes di - vine To your Cre - a - tor's praise.

seas, And offer notes di - vine To your Cre - a - tor's praise.

7 6 5
4 3

7 6

9 8
7 6

6 5 7
4 3

5

6 5 7
4 #

Ye holy throng of an - gels bright In worlds of

Ye holy throng of an - gels bright In worlds of

6 †

6 # 6
3

5

6

7

6 5
4 3

light, In worlds of light be - - gin the song.

light, In worlds of light be - - gin the song.

6 6 7 5 6

I WILL ARISE.

C.

Sym.

Grave.

2d Treble.

Air.

Sym.

Inst.

I will a - rise, I will a -

rise. And go to my Fa - ther,

Sym.

rise, And go to my Fa - ther,

Voice.

6 6-
4 3

Sym. Pia. For. and will say un - to him, Father,

and will say un - to him, Father,

6 6 6
4 4 3

Father, I have sinned, have sinned, I have sinned against heav'n and be-

Father, I have sinned, have sinned,

6 6 6 6

Inst.

fore thee, and am no more worthy to be call - ed thy son.

and am no more worthy to be call - ed thy son.

Voice. 6 6 5 6 6 - 6

CHORUS. Tenor.

I will a - - rise, I will a.

2d Treble.

I will a - - rise, I will a.

Air.

Sym.

I will a - - rise, I will a.

I will a - - rise, I will a.

rise, And go to my Fa-

rise, And go to my Fa-

Sym.

rise, And go to my Fa-

rise, And go to my Fa-

34 + 6 --- 5-

ther, my Fa - - ther,

ther, my Fa - - ther,

Sym. Pia.

For.

ther, my Fa - - ther,

ther, my Fa - - ther,

6/5

Tenor.

Musical staff for Tenor part, first system. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes.

Return, O God of love, re - turn, Earth is a tiresome place

2d Treble.

Musical staff for 2d Treble part, first system. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes.

Air.

Musical staff for Air part, first system. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes.

Return, O God of love, re - turn, Earth is a tiresome place;

Musical staff for Air part, second system. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes.

* T. S.

$\frac{6}{4}+$

6 6

*6

*

Musical staff for first system of the second section. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes.

How long shall we, thy chil - dren, mourn Our absence from thy face?

Musical staff for second system of the second section. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes.

Musical staff for third system of the second section. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes.

How long shall we, thy children, mourn Our absence from thy face.

Musical staff for fourth system of the second section. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes.

*

7

6

-

*

*

$\frac{4}{2}+$

3 4 +

6

$\frac{5}{4}$

$\frac{5}{4}$

Musical staff for first system of the third section. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes.

Let heav'n succeed our painful years; Let sin and sorrow cease;

Musical staff for second system of the third section. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes.

Musical staff for third system of the third section. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes.

Let heav'n succeed our painful years; Let sin and sorrow cease;

Musical staff for fourth system of the third section. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes.

*

*

6

*6

6-

*

*

And in pro - portion to our fears, So let our joys in - crease.

And in pro - portion to our fears, So let our joys in - crease.

7 6 - # 4+ 6 6 6 5 #

HUDSON. S. M.

H.

Tenor.

Come sound his praise a - broad, And hymns of glory sing; Je-

2d Treble.

Come sound his praise a - broad, And hymns of glory sing; Je-

Air.

Come sound his praise a - broad, And hymns of glory sing; Je-

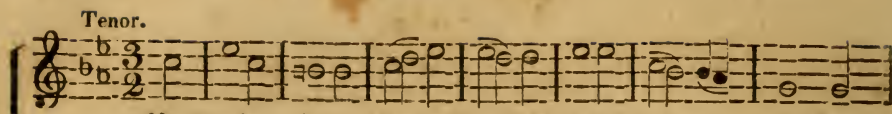
6 6 6 5 9 8 6 5 4 3 4 3

hovah is the sovereign God, The u - ni - versal King.

hovah is the sovereign God, The uni - - versal King.

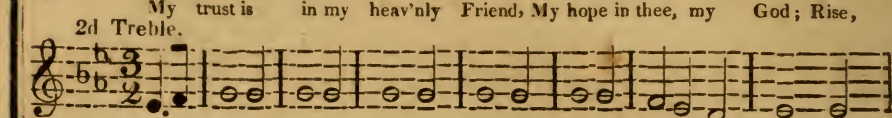
6 6 2 6 7 6 6 6

Tenor.

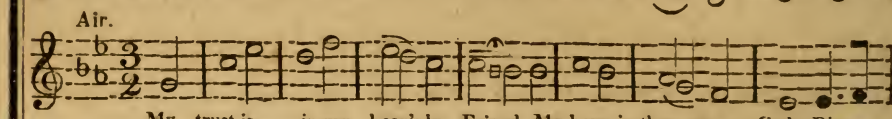


My trust is in my heav'nly Friend, My hope in thee, my God; Rise,

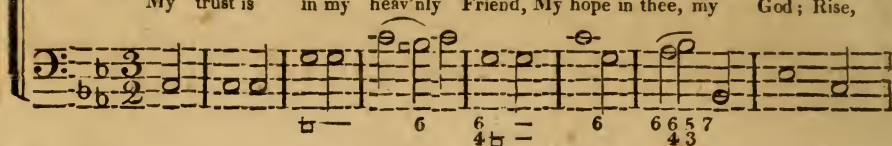
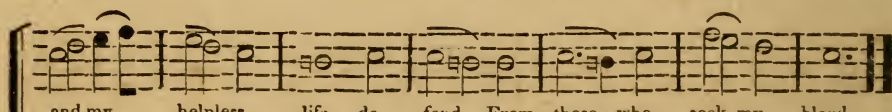
2d Treble.



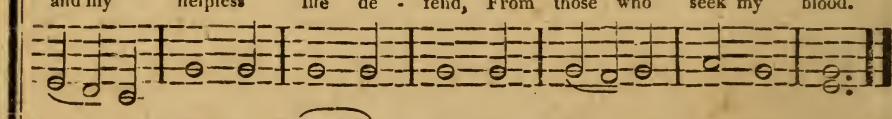
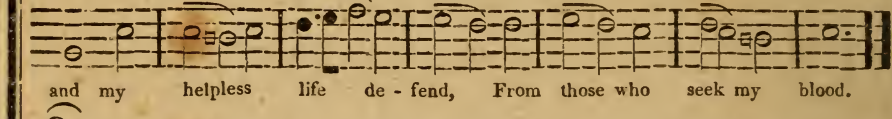
Air.



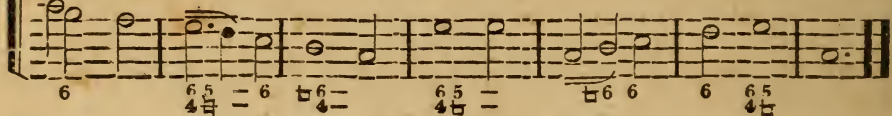
My trust is in my heav'nly Friend, My hope in thee, my God; Rise,

and my helpless life de - fend, From those who seek my blood.

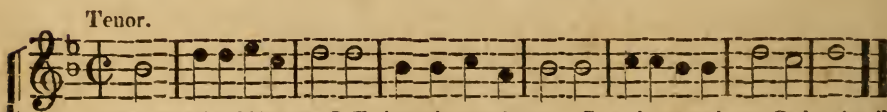



and my helpless life de - fend, From those who seek my blood.



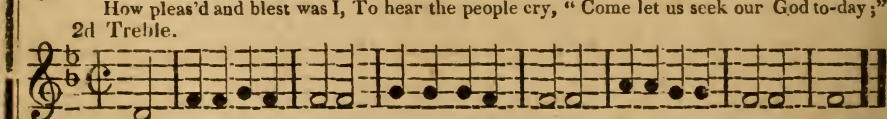
DALSTON. P. M. 6, 6, 8, D.

Tenor.

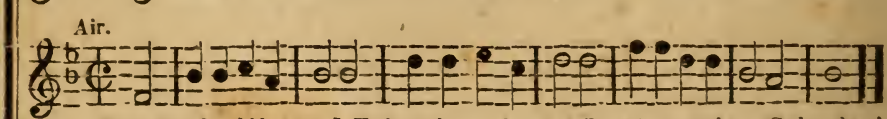


How pleas'd and blest was I, To hear the people cry, "Come let us seek our God to-day;"

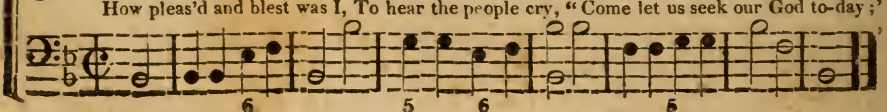
2d Treble.



Air.



How pleas'd and blest was I, To hear the people cry, "Come let us seek our God to-day;"



Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

6 5
4 3

YARMOUTH. S. M.

Wainwright.

Tenor.

The pity of the Lord, To those that fear his name, Is

2d Treble.

Air.

The pity of the Lord, To those that fear his name, Is

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

such as tender pa - rents feel: He knows our feeble frame.

such as tender pa - rents feel: He knows our feeble frame.

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

Tenor.

Je - hovah! 'tis a glori - ous word, O may it dwell on ev'ry

Air.

Je - hovah! 'tis a glori - ous word, O may it dwell on ev'ry

6- 33 2-6- 87 6 6 5 6 6 6 4 3

tongue; But saints who best have known the Lord, Are bound to raise a nobler

tongue; But saints who best have known the Lord, Are bound to raise a nobler

6 5 6 2 8 7 6 8 7 7 5 9 8 6 5
4 3 3 6 5 6 3

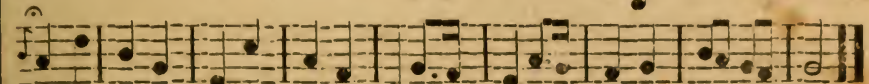
song. Speak of the wonders of that love, Which Gabriel plays on ev'ry

song. Speak of the wonders of that love, Which Gabriel plays on ev'ry

T. S. 3 4 5 4 5 6 7 8 9 8 7 6 5 4



chord: From all below, And all a - bove, Loud Halle - lujahs to the Lord.



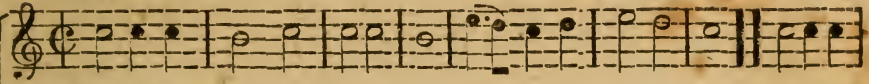
chord: From all below, and all above, Loud Halle - lujahs to the Lord.



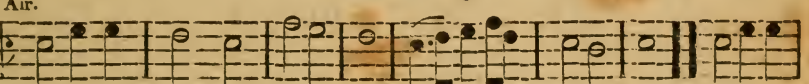
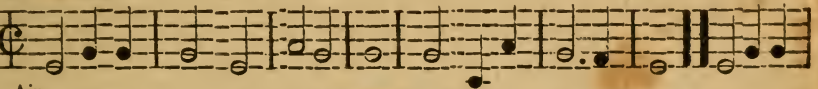
$\frac{5}{3}$ T. S. 6 7 $\frac{98}{76}$ $\frac{65}{53}$

NEW CAMBRIDGE. C. M.

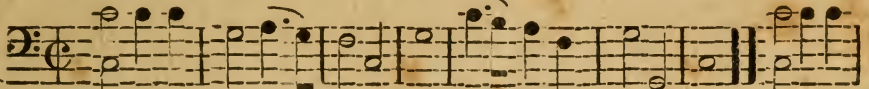
1^o Tenor.



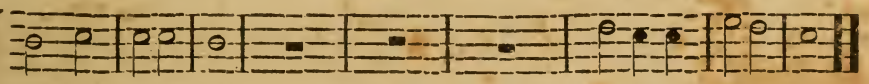
What shall I render to my God, For all his kindness shown? My feet shall



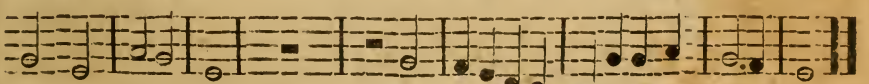
What shall I render to my God, For all his kindness shown? My feet shall



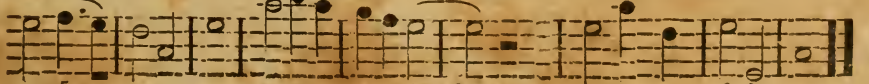
5 5 6 $\frac{6}{4}$ $\frac{5}{3}$



visit thine abode, My songs address thy throne. My songs address thy throne.



visit thine abode, My songs address thy throne. My songs address thy throne.



5 8 $\frac{98}{76}$ $\frac{6}{4}$ $\frac{5}{3}$

Tenor.

O for a shout of sa - cred joy, To God, the sovereign King.

2d Treble.

Air. Spirituoso.

O for a shout of sa - cred joy, To God, the sovereign King.

6 5 7 5 6

Let ev'ry land their tongues em - ploy, Let ev' - ry land their tongues em -

Pia.

Let ev'ry land their tongues em - ploy, Let ev' - ry land their tongues em -

ploy, And hymns of triumph sing. And hymns of triumph sing.

For.

ploy, And hymns of triumph sing. And hymns of triumph sing.

6 6 6 5 6 5 7

Tenor.

Je - ho - vah reigns, he dwells in light, Girded with majes-

2d Treble.

Air. Mæstoso.

Je - ho - vah reigns, he dwells in light, Girded with majes-

T. S.

6 5
4 3

6 # 6 5
4 3 2

- ty and might; The world, cre - ated by his hand, Still on its

- ty and might; The world, cre - ated by his hand, Still on its

6 4 7 #

b 5 # - 5 - 5 3 T. S.

first foun - da - tion stands, Still on its first foundation stands.

first foun - da - tion stands. Still on its first foundation stands.

3 4 5 6
2 3 4

y 5 4 3 6 3 4 2 1

4 5 6 7

Tenor.

O praise the Lord with one consent, O praise the Lord with one con-

2d Treble.

Air. Mæstoso.

O praise the Lord, with one consent, O praise the Lord with one con-

5 -6- 4

sent, And mag - - ni - - fy his name. Praise the Lord with one con-

sent, And mag - - - ni - fy his name. Praise the Lord with one con-

6 7 6 5 4 6 6

sent, And mag - - ni - fy his name. Let all the servants

sent, And mag - - ni - fy his name. Let all the servants

5 5 6 7 5 4 3 6

of the Lord, His worthy praise, His worthy praise proclaim.
 His worthy praise, His worthy, worthy praise proclaim.
 of the Lord, His worthy His worthy praise, praise, His worthy praise proclaim.
 His worthy praise, His worthy, worthy praise proclaim.

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

Tenor.

O be joyful in God, all ye lands, O be joyful in God, all ye lands,
 2d Treble.

Air. Allegro.

Sy.

O be joyful in God, all ye lands, O be joyful in God, all ye lands,

6 6 6 6 6 6 6-5-

all ye lands, O be joyful in God, all ye lands, O be joyful in

Sy.

all ye lands, O be joyful in God, all ye lands, O be joyful in

6 6 6 6 6 6 5

God all ye lands, make his praise glo - rious. O be joyful in God, all ye

God all ye lands, make his praise glo - rious. O be joyful in God, all ye

6 6 3 4 + 5 5
4 4

lands, in God all ye lands, in God, all ye lands, in God, all ye

lands, in God all ye lands, O be joyful in God, all ye lands, in God, all ye

6 - 3 8 5 3 3 6 - 5 - 6 - - -

lands, O be joyful in God, all ye lands; Make his praise glo - - rious.

lands, O be joyful in God, all ye lands; Make his praise glo - - rious.

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

Tenor.

O for a closer walk with God, A calm and

Counter.

Air.

O for a closer walk with God, A calm and

6 # 6 6 # 4+ 6 6 3

tran - quil mind; And light to shine up-

tran - quil mind; And light to shine up-

6 7 6 -5- 6

on the road, That leads me to the Lamb.

on the road, That leads me to the Lamb.

6 6 5 7 6 # 7

Tenor.



Sing to the Lord, ye dis - tant lands, Ye tribes of ev' - ry tongue.

2d Treble.



Air.



Sing to the Lord, ye dis - tant lands, Ye tribes of ev' - ry tongue.




His new dis - cov - er'd grace de - mands, A new and no - bler song.

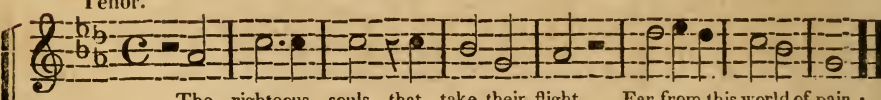


His new dis - cov - er'd grace de - mands, A new and no - bler song.



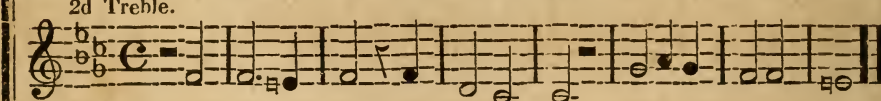
FUNERAL HYMN.

Tenor.

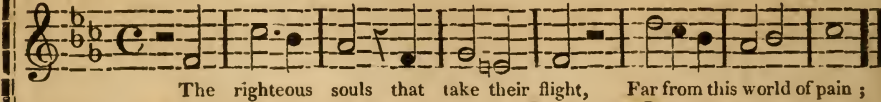


The righteous souls that take their flight, Far from this world of pain ;

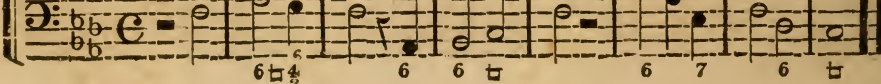
2d Treble.



Air.



The righteous souls that take their flight, Far from this world of pain ;



In God's pa - ternal bosom blest, For - ever shall re - main.

For. Pia.

In God's pa - ternal bosom blest, For - ever shall re - main.

6 5 6 8 7 5 ♯ ♯ 4/2 6 7 5 ♯

2 To minds unwise they seem to die,
All joyful hope to cease:
While they, secur'd by faith, repose
In everlasting peace.

3 For at the great the awful day,
When Christ descends from high,
With myriads of angelic saints,
They'll meet him in the sky.

Their God, their Judge, their mighty Lord, Shall pour redeem - ing grace, And

Divoto et Moderato.

Their God, their Judge, their mighty Lord, Shall pour redeem - ing grace, And

6 7 ♯ 6 6

call them ev - er to be - hold, The brightness of his face.

For.

call them ev - er to be - hold, The brightness of his face.

8 7 5 6 7 5 6 6/4 7

Tenor.

Air.

Sweet is the mem'ry of thy grace, My God my heav'nly

5 6 6 5 3

King; My God, my heav'nly King: Let age to age thy righteous-

6 4 7 6 5 6 5 3

ness, In sounds of glo - ry sing. In sounds of glory sing.

6 4 6 - 5 - 6 6 5 3

BLOXHAM. 7s.

M. Madan.

2d Treble.

Air. Andante con molto Affettuoso.

World a - dicu, thou re - al cheat, Oft have thy de-

6 6 6 6 6 6 4 5 3

ceit - ful charms, Fill'd my heart with fond con - ceit,

-5- 4 5/3 b4 5/3 b4 5/3 b4 5/3

foolish hopes and false a - - larms; Now I see as

-5- 3 -5- 6 5/3 4 5/3

clear as day, How thy follies pass a - way.

6 6 -5- 6 5 5 4 5/3

2 Vain, thy entertaining sights;
False, thy promises renew'd
All the pomp of thy delights,
Does but flatter and delude:
Thee I quit for heav'n above,
Object of the noblest love.

3 Let not, Lord, my wand'ring roind,
Follow after fleeting toys,
Since in thee alone I find,
Solid and substantial joys:
Joys, that never overpast,
Through eternity shall last.

Tenor.

Once more, my soul, the rising day, Sa - lutes my wa - king eyes; Once

2d Treble.

AIR.

Once more, my soul, the rising day, Sa - lutes my waking eyes; Once

6 6 6 5 6 8 7 # 6 6 5 7 6

more, my voice, thy tribute pay, To him who rules the skies.

more, my voice, thy tribute pay, To him who rules the skies.

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

GERMANY. S. M.

Handel.

Tenor.

Sing to the Lord a - loud, And make a joyful noise;

2d Treble.

Air.

Sing to the Lord a - loud, And make a joyful noise;

7 5 6 8 5 6 6 6

God is our strength, our Saviour God, Let Israel hear his voice.

God is our strength, our Saviour God, Let Is - rael hear his voice.

6 6 6 6 6 6 6 6 6 6 6 7

ST. PETER'S. L. M.

Tenor.

As rain on meadows newly mown, So shall he send his influence down: His

2d Treble.

As rain on meadows newly mown, So shall he send his influence down: His

Air.

As rain on meadows newly mown, So shall he send his influence down: His

8 7 5 6 7 6 5 7 6 6 6 6 7

grace on fainting souls dis - tils, Like heav'nly dew on thirs - ty hills.

For.

gra e on fainting souls distils, Like heav'nly dew on thirsty hills.

6 3 2 6 5 6 6 5 8 7 6 7 5 6 6 5 7

2d Treble.

Air.

Behold the glories of the Lamb amidst his Father's throne, Pre-

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

Bis.

Bis.

pare new honours for his name, And songs before unknown. Let elders

Bis.

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

Bis.

Bis.

worship at his feet, The church adore a - round, With vials full of odours

Bis.

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

sweet, And harps of sweeter sound. And harps of sweeter sound.

= 3 6 6 5 6 6 5

* See Explanation of Musical Terms.

2d Treble.

Air. *Con Spirito.*
 Re - joice, the Lord is King; Your Lord and King a-

6 4 5 3 7 6 5 6 5 4 2

Pia.
 dore! Mortals give thanks and sing, And tri - umph

5 3 6 4 6 4 3 4 + 6

For.
 ev - er more. Lift up your heart, Lift up your

6 4 8 7 5 3 T. S.

voice; Re - joice! a - gain I say, re - joice.

5 3 6 7 8 4 2 3 6 7 8 4 2 3 6 6 8 7

Tenor.

Where shall we go to seek and find, A ha - bi -

2d Treble.

Air.

Where shall we go to seek and find, A ha - bi -

7 5 4 7 6

ta - tion for our God? A dwell - ing for th'E -

ta - tion for our God? A dwell - ing for th'B -

6 5 3 7 6 6

ter - nal Mind, A - mongst the sons of flesh and blood,

ter - nal Mind, A - mongst the sons of flesh and blood.

6 4 3 6 5 3 6 6 8 7

Tenor.

2d Treble.

Air.

Join all the glo - rious names, Of wisdom, love and pow'r,

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

That ever mortals knew, That angels ever bore ;

That ever mortals knew, That angels ever bore ;

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

All are too mean to speak his worth, Too mean to set my Saviour forth.

All are too mean to speak his worth, Too mean to set my Saviour forth.

6 6 8 b 7 6 6 6 6 6 6 5 7

2d Treble.

Musical staff for 2d Treble, 3/4 time signature, key signature of one sharp (F#).

Air. Affet.

Musical staff for Air. Affet, 3/4 time signature, key signature of one sharp (F#).

In this world of sin and sorrow, Compass'd round with many a

Musical staff for accompaniment, 3/4 time signature, key signature of one sharp (F#).

6 ♯ 6 - 6 - 6 5

Musical staff for 2d Treble, 3/4 time signature, key signature of one sharp (F#).

Musical staff for 2d Treble, 3/4 time signature, key signature of one sharp (F#).

care; From e - terni - - ty we borrow, Hope that can ex-

Musical staff for 2d Treble, 3/4 time signature, key signature of one sharp (F#).

6 6 7 5 - 6 5 6 7 6 5

Musical staff for 2d Treble, 3/4 time signature, key signature of one sharp (F#).

Sym. Pia.

Vivace.

Musical staff for 2d Treble, 3/4 time signature, key signature of one sharp (F#).

clude despair.

Thee triumphant God and

Musical staff for 2d Treble, 3/4 time signature, key signature of one sharp (F#).

6 4 5 6 6 5

Musical staff for 2d Treble, 3/4 time signature, key signature of one sharp (F#).

Musical staff for 2d Treble, 3/4 time signature, key signature of one sharp (F#).

Saviour, In the glass of faith we see! O as - - sist each weak en-

Musical staff for 2d Treble, 3/4 time signature, key signature of one sharp (F#).

6 6 6 5 5

Λ a

deavour! Raise our earth-born souls to thee.

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

Andante.

Place that aw-ful scene be-fore us,

6 5 6 6 #6 7 4-3-

Of the last tre-mendous day, When to life thou wilt re-

T. S. # 6 # T. S. 6 #6

store us. Ling'ring a-ges haste a-way, haste a-

Inst. Voice. 6 6 6 6 5 3 4 4 5 4 5 3

way, haste, haste, haste, a-

For. Pia. For.

Inst. Voice.

6 6

Vivace. Pia.

way! Then this vile and sinful nature, Incor - rup - tion shall put on! Life re-

Inst. Voice.

6 6 7 3

newing, glorious Saviour, Let thy gracious will be done! Let thy

Inst. Voice.

6 5 6 6 7 3

4 3

gracious will be done!

6 6 6 6 6 6 5 3

4 -3-

SOLO. Treble.

Behold I bring you, Behold I bring you glad tidings of great joy, glad

tidings of great joy, which shall be to all people, for unto you, for unto

you, for unto you is born; this day in the city of David, a Saviour, a

Saviour, who is Christ the Lord. A Saviour, A Saviour,

a Saviour who is Christ the Lord. And suddenly there was with the

angel a multitude of the heavenly hosts, praising God and say - ing

CHORUS. *Alto.*

Glory to God, Glory to God, Glory to God in the highest;

2d Treble.

Air.

Glory to God, Glory to God, Glory to God in the highest;

-5- 6 7 6 5
4 3

Glory to God, Glory to God, Glory to God in the high - - est,

in the

Glory to God, Glory to God, Glory to God in the high - - est, in the

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

Glory to God, Glory to God, Glory to God, Glory to

high - est, in the high - est, in the high - est, in the high-

high - est, in the high - est, in the high - est, in the high-

Glory to God, Glory to God, Glory to God, Glory to

-5- 7 = -5- 7 =

God in the high - est. Glo - ry to God, Glory to God in the
est,
est,
God in the high - est. Glo - ry to God, Glory to God in the

5 # 6 7 -5- 6 7

highest; And on earth peace, And on earth peace, And on
highest; And on earth peace, And on earth peace, And on

6 3
4 3

earth peace, And on earth peace, peace, peace,
earth peace, And on earth peace, peace, peace,

6 5 7 6 5
4 5 7 4 3

good will to - - wards men, good will towards men.

ad libitum.

good will to - - wards men, good will towards men.

6 6 4 5 7 6 5 7

WE SEEK A REST.

H.

Sym. Allegro Mod.

DUO.
2d Treble.

Air.

Thro' floods and

We seek a rest beyond the skies, In one e - ternal day;

6 3 6 5 6 6 6 5 3

flames the passage lies ; Thro' floods and flames the passage

But Je - sus guards the way.

6 6 6 6 5

lies; We seek a rest, we seek a rest beyond the skies in one e - ter - nal

6 6 6 5

day ; Thro' floods and flames the pas - sage lies, But Je - sus

6 6

guards the way. But Jesus guards But Jesus guards the way.

6 5 6 6 5 6 5

word: Then let us triumph in his name, Our Je - sus

word: Then let us triumph in his name, Our Je - sus

T. S.

is the Lord, Our Jesus is his name.

is the Lord, Our Jesus is his name.

6 5 6 6 6 6 6 4 5

LORD OF ALL POWER AND MIGHT. *A full Anthem* 195

CHORUS. Tenor.

Lord of all pow'r and might, Lord of all pow'r and might,

2d Treble.

Lord of all pow'r and might, Lord of all pow'r and might, Thou that art the

Air.

P.

Lord of all pow'r and might, Lord of all pow'r and might, Thou that art the

Inst.

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

Author Thou that art the Author Thou that art the giver of all good

Thou that art the giv - - er of all good

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

things. Graft in our hearts the love of thy name; in-

Chorus.

Duo.

Chorus.

Pia.

things. Graft in our hearts the love of thy name, the love of thy name: in-

6 5
4 3

6

6

6

4

3

crease in us true re - - ligious. Lord of all pow'r and might,

crease in us true re - ligious Lord of all pow'r and might,

6 — 6 6 6 7 9 8 4 3 8 7 9 8

4 5 4 3 6 5 4 3

Nourish us in all goodness, Lord of all pow'r and

Nourish us in all goodness, Lord of all pow'r and

6 6 6 7

4 4

might, And of thy great mercy, And of thy great mercy,

Duo.

might,

Inst.

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

Keep us, Keep us, Keep us in the same thro' Je - sus

Keep us thro' Je - sus

Chorus. For. Pia.

Keep us in the same

7 6 6 6#6

Christ our Lord, thro' Je - sus Christ our

Christ our Lord, thro' Je - sus Christ our

6 5 6 5 4 3 6 6 5 7

4 3 4 3 4 3 5 4

Lord, A - - men. A - - men.

Fortis.

Lord, A - - men. A - - men.

Fortis.

7

2d Treble.

Air.

Who is this stranger in dis - tress, That

6 4 2 6 8 7 6 5 4 3

tra - vels through this wil - der - ness, Op - press'd with

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

Pia.

sor - rows and with sins? On her be - - lov - ed

6 5 4 3 2 3 5 7

Forte.

Lord she leans. On her be - - lov - ed Lord she leans.

4 2 6 6 6 5 4 3

Tenor.

Musical staff for Tenor part, first system. Key signature: one flat (B-flat), time signature: 2/4. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final G4.

To thee in each bright morning, Fa - ther of all, we pray ; While

2d Treble.

Musical staff for 2d Treble part, first system. Key signature: one flat (B-flat), time signature: 2/4. The accompaniment consists of quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final G4.

Air.

Musical staff for Air part, first system. Key signature: one flat (B-flat), time signature: 2/4. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final G4.

To thee in each bright morning, Fa - ther of all, we pray ; While

Musical staff for Air part, second system. Key signature: one flat (B-flat), time signature: 2/4. The melody continues with quarter notes B3, A3, G3, F3, E3, D3, C3. A fermata is placed over the final G3.

7 5 3 b 7 6 5 4 3

Musical staff for Air part, third system. Key signature: one flat (B-flat), time signature: 2/4. The melody continues with quarter notes B3, A3, G3, F3, E3, D3, C3. A fermata is placed over the final G3.

thought and fancy dawning, Lead on the rising day ; To thee in life's last even, We'll

Musical staff for Air part, fourth system. Key signature: one flat (B-flat), time signature: 2/4. The melody continues with quarter notes B3, A3, G3, F3, E3, D3, C3. A fermata is placed over the final G3.

Musical staff for Air part, fifth system. Key signature: one flat (B-flat), time signature: 2/4. The melody continues with quarter notes B3, A3, G3, F3, E3, D3, C3. A fermata is placed over the final G3.

thought and fancy dawning, Lead on the rising day ; To thee in life's last even, We'll

Musical staff for Air part, sixth system. Key signature: one flat (B-flat), time signature: 2/4. The melody continues with quarter notes B3, A3, G3, F3, E3, D3, C3. A fermata is placed over the final G3.

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

Musical staff for Air part, seventh system. Key signature: one flat (B-flat), time signature: 2/4. The melody continues with quarter notes B3, A3, G3, F3, E3, D3, C3. A fermata is placed over the final G3.

tune our feeble breath : Hear all our sins for - - given, And softly sleep in

Musical staff for Air part, eighth system. Key signature: one flat (B-flat), time signature: 2/4. The melody continues with quarter notes B3, A3, G3, F3, E3, D3, C3. A fermata is placed over the final G3.

Musical staff for Air part, ninth system. Key signature: one flat (B-flat), time signature: 2/4. The melody continues with quarter notes B3, A3, G3, F3, E3, D3, C3. A fermata is placed over the final G3.

tune our feeble breath : Hear all our sins for - - given, And softly sleep in

Musical staff for Air part, tenth system. Key signature: one flat (B-flat), time signature: 2/4. The melody continues with quarter notes B3, A3, G3, F3, E3, D3, C3. A fermata is placed over the final G3.

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

death. Hear all our sins for - - given, And softly sleep in death.

death. Hear all our sins for - - given, And softly sleep in death.

5 3 6 7 6 5 6 7

2 When from death's sleep we 'waken,
 No fears shall us surprise:
 All earthly things forsaken,
 What joys shall meet our eyes!
 With rapture then increasing,
 Forever we'll rejoice;
 And praises never ceasing,
 Shall wake each tuneful voice.

WESLEY CHAPEL. L. M.

Sym. *Larghetto*.

Tenor.

My soul be - - fore thee prostrate lies, To thee her

2d Treble.

Air.

My soul be - - fore thee prostrate lies, To thee her

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

source, my spirit flies; My wants I mourn, my

Pia.

source, my spir - it flies; My wants I mourn, my

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

chains I see; O let thy presence set me free.

chains I see; O let thy presence set me free.

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

My wants I mourn, my chains I see; O

My wants I mourn, my chains I see; O

6 6/4 6 6/4 3

let thy presence set me free.

let thy presence set me free.

6 5 6/5 4 7

Tenor.

Hear what the Lord from heav'n pro - claims, For

2d Treble.

Air. Mod. Affet.

Hear what the Lord from heav'n pro - claims, For

5 6 7
5+

all the pious dead; Sweet is the sa - vour of their

all the pious dead; Sweet is the sa - vour of their

-5 6 5 6 4 3 5 7 7-

names, And soft their sleeping bed. And soft their sleeping bed.

Pia.

Pianis.

names, And soft their sleeping bed. And soft their sleeping bed.

- 6 6 5 + 5 6 6 5 6 6 7 =

They die in Je - sus and are blest; How kind their slumbers

They die in Je - sus and are blest; How kind their slumbers

6 43 $\frac{5}{3} \frac{6}{4} +$ 6 6 6

are, From suff'ring and from sin re - leas'd, And freed from

are, From suff'ring and from sin re - leas'd, And freed from

$\frac{6}{4} \frac{5}{3}$ 6 $\frac{6}{4} \frac{5}{3}$ $\frac{5}{4} \frac{6}{2}$ 6

ev'ry snare. And freed And freed from ev'ry snare.

ev' - ry snare. And freed from (ev' - ry) hurtful snare.

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

Far from this world of sin and strife, They're present with the

For.

Far from this world of sin and strife, They're present with the

5 6 6 6 5

Lord, The labours of their mortal life, End in a large re-

Lord, The labours of their mortal life, End in a large re-

6 6 — 3 4 6 6 5 3

ward: End in a large re . . . ward.

ward, End in a large re . . . ward.

5 6 — 6 6

WHEN I SURVEY. A Hymn.

Sym.

Larghetto. Piano.

SEMI CHORUS. Soto voce.
Tenor.

When I sur - vey the wond'rous cross, On which the

Counter.

When I sur - vey the wond'rous cross, On which the

Air.

When I sur - vey the wond'rous cross, On which the

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

Prince of Glo - ry di'd, My richest

Sym.

Prince of Glo - ry di'd, My richest

5 6 5 6 4 5 7

gain I count but loss, And pour con - tempt on all my

6 — 6 6 5 6 7 3 4 5 6 7 8 6 5 6

pride. And pour con - - tempt on all my pride.

Sym.

pride. And pour con - - tempt on all my pride.

6 5 4 3 — 6 3 3 3 3 6 6 6 6 5 7 4 3

For - bid it

Cres.

For - bid it

4 5 2 3 6 4

Lord that I should boast, Save in the cross of

For. Sym. Fortis.

Lord that I should boast, Save in the cross of

6 6 5 7
4 3

6 5 6

Christ my God. All the vain things that charm me

Christ my God. All the vain things that charm me

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

most, I sacri - - fice them to his blood. All the vain

Pia. For.

most, I sa - cri - fice them to his blood. All the vain

4 3 6 - 6 7 7 6 5 6

Sy.

mingled down, Did e'er such love and

5 8 7 6 5 4 3 7 5

sor - row meet, Or thorns compose so rich a crown! Did

6 4

e'er such love and sorrow meet, Or thorns compose so rich a crown!

Sy.

4 2 6 5 6 6 6 6 5 3

Tenor. CHORUS. *Vivace. Forte.*

Were the whole realm of nature mine, That were a present

Counter

Were the whole realm of nature mine, That were a present

Air.

Were the whole realm of nature mine, That were a present

Were the whole realm of nature mine, That were a present

far too small; Love so a - - ma - zing, so di-

far too small; Love so a - - ma - zing, so di-

Pia.

far too small; Love so a - - mazing, so di-

far too small; Love so a - - mazing, so di-

vine, De - - mands my soul, my life, my all.

vine, De - - mands my soul, my life, my all.

Forte.

vine, De - - mands my soul, my life, my all.

vine, De - - mands my soul, my life, my all.

Love so a - ma - zing, so di - vine, De - mands my soul, my life, my

DUO. *Pia.* *Pia.*

Love so a - ma - zing, so di - vine, De - mands my soul, my life, my

Inst.

7 5 6 7 6 5 4 3 2

all. De - mands my soul, my life, my all.

Fort. Adagio.

all. De - mands my soul, my life, my all.

6 5 6 4 3 3 6 6 5 7 6

4 3 3 4 3 7 6

SALVATION.

H.

Tenor.

Sal - vation, O the joyful sound, Sal - vation, O the joyful sound, 'Tis
A sovereign balm for ev'ry wound, A sovereign balm for ev'ry wound, A

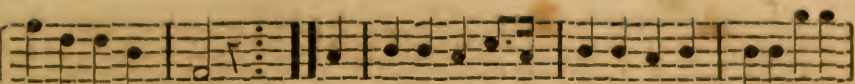
2d Treble.

Air. *Larghetto.*

Sal - vation, O the joyful sound, Sal - vation, O the joyful sound, 'T
A sovereign balm for ev'ry wound, A sovereign balm for ev'ry wound, A

6 5 4 2 4+6 7 T.

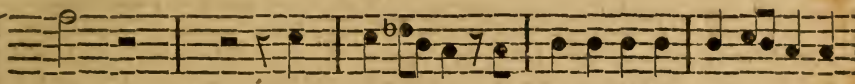
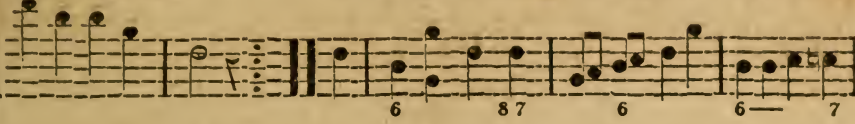
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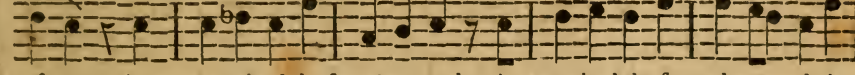
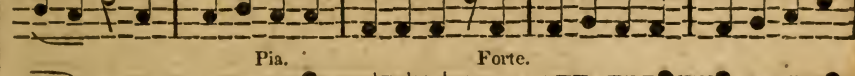
pleasure to our ears :
cordial for our fears. A sovereign balm for ev'ry wound, A cordial for our



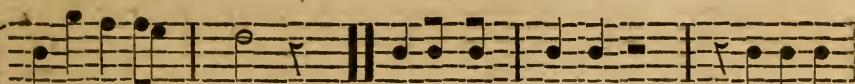
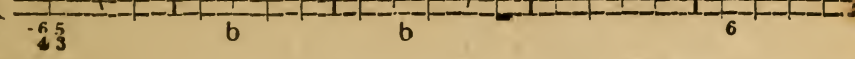
pleasure to our ears;
cordial for our fears. A sovereign balm for ev'ry wound, A cordial for our



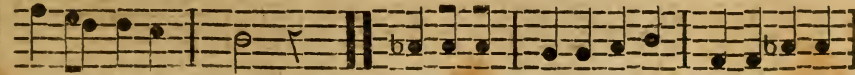
fears. A sovereign balm for ev'ry wound, A sovereign balm for ev'ry wound, A



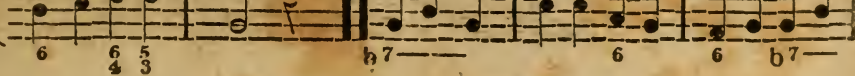
fears. A sovereign balm for ev'ry wound, A sovereign balm for ev'ry wound, A



cordial for our fears. Buried in sorrows and in sins, At hell's dark



cordial for our fears. Buried in sorrows and in sins, At hell's dark



door we lay, At hell's dark door we lay ;

Pia.

door we lay, At hell's dark door we lay ; But we arise by

$\frac{5}{3} \flat \frac{4}{2} \frac{6}{4} \frac{5}{3}$ $\frac{6}{6}$ $\frac{8}{6} \flat \frac{7}{5} \frac{6}{4} \frac{5}{3}$

grace divine, But we arise by grace di - vine, To see a heav'nly

For.

grace divine, But we arise by grace di - vine, To see a heav'nly

6 6

da - - - - - y, To see a heav'nly

day, But we arise by grace divine,

day, But we arise by grace divine, To see a heav'nly

$\frac{6}{4} \frac{5}{3}$ 6 $\frac{6}{4} \frac{3}{3}$ 6 $\frac{6}{4} \frac{3}{3}$ ♯ 2

day, To see a heav'nly day. Sal - - vation, let the

day, To see a heav'nly day. Sal - - vation, let the

6 6 8 7 6 5 6 5 4 ♯ -6- 5

echo fly, Sal - vation, let the echo fly, The spacious earth a - - - ro -

The spacious earth a - round, While

echo fly, Sal - vation, let the echo fly, The spacious earth around, While

4 4 6 7 T. S.

- - - - und: While all the armies of the sky, Con-

all the armies of the sky,

all the armies of the sky, While all the armies of the sky, Con-

Con - - spi - -

6 6 5 6 5 6 5 6

4 3 3 3 3 4 3 4

spire, Conspire to raise the sound, Conspire to raise the sound.

spire, Conspire to raise the sound, to raise the sound.

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

KILMORE. C. M.

J. Elliott.

Tenor. To thee, O Lord, my cries ascend; O

2d Treble. To thee, O Lord, my cries ascend; O

Air. To thee, O Lord, my cries ascend; O

6 5 7 5 6 7 6 5 6

haste to my relief; And with accustomed pity hear, The

DUO.

haste to my relief; And with accustomed pity hear, The

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

accents of my grief. The accents of my grief.

accents of my grief. The ac - cents of my grief.

For.
The Voice.

3 1/2 5 6 7 6 5 6 6 6 5 3

N. B. The Chromatic passage set to the 3d line, "And with accustom'd," &c. should be sung as if written in the signature of six flats: Or in other words—the passage is in $E\flat$ minor, and consequently the Mi may be removed to $F\flat$. See Musical Reader, Chapters 2d and 7th.

ARMLEY. L. M.

Har. Sac.

Tenor or 2d Treble.

Air.

Lo, God is here! let us a - dore, And own how

dreadful is this place; Let all with - in us

E e

feel his pow'r, And si - lent bow be - fore his face.

-5- 6 5 6 6 5 6 6 6 5

4# 4#

UPTON.

Dr. Arnold.

2d Treble.

Air. Allegro. Moderato. Tutti.

On Jewish

Not all the blood, Not all the blood of beasts, On Jew - ish altars, On Not all, Not all the blood of beasts, On Jewish altars

Voice and Inst.

6 2 6 6 6 5 3 3 b3 6

4 4

Could give

Jewish altars slain, Could give the guil - ty conscience peace, Or Jewish altars slain, Could give the guil - ty conscience peace, Or

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

4 4

1st time. 2d time. :S:

Or wash a - way

wash Or wash a - way the stain. - way the stain. But Christ, But Christ the

6 6 6 5-6- 1st time. 2d time. :S: 6 7 5

4 5

Inst. Voice.

My soul looks back to see The burdens thou didst bear, When

hanging on th'ac - cur - sed tree, And hopes And hopes her

guilt was there. Syn.

CHORUS.

Vivace.

Voice and Inst. Believing, we re - joice To see the curse remove; Believing we re -

joice to see the curse re - move; We bless the Lamb with cheerful
We bless, we bless the Lamb with

voice, And sing, And sing his bleeding love. We bless the Lamb with cheerful
We bless, we bless the Lamb

6 7 6 4

voice, And sing, And sing his bleeding love. Believ - ing, we re -

5 6 7

joice To see the curse re - move; Believing, we re - - joice To see the curse re -

6 7 b7 6 3 3 3 7 6 7 5

move; We bless the Lamb with cheerful voice, And sing, and

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

tr
sing his bleeding love. We bless the Lamb with cheerful

6 5 6 7 5 6 4

Adagio.
voice, And sing, and sing his bleeding love. His bleeding love.

6 5 4 3 -5- 6 4 5 3

NORFOLK. L. M. D.

Handel.

2d Treble.

Air. Affet.
He dies! the friend of sinners dies! Lo, Salem's daughters weep around, A

6 6 5

A sudden trembling shakes the ground,
solemn darkness veils the skies, A sudden trembling shakes the ground. A solemn

Inst. Voice.
6 # 6 6 6 6 4+

darkness veils the skies: A sudden trembling shakes the ground. Come saints, and

6 7 4+ 6 6 6 6 5 4 3

shed a tear or two, For Him who groan'd beneath your load. He shed a thousand

6 5 6 # — 6 6 # 7

drops for you, A thousand drops of rich - er blood.

6 5 -5- 6 5 #

2 Here's love and grief beyond degree;
 The Lord of Glory dies for man!
 But lo, what sudden joys we see!
 Jesus, the dead, revives again!
 The rising God forsakes the tomb,
 In vain the tomb forbids his rise;
 Cherubic legions guard him home,
 And shout him welcome to the skies.

3 Break off your tears, ye saints, and tell
 How high your great deliv'rer reigns;
 Sing how he spoil'd the hosts of hell,
 And led the monster, death, in chains!
 Say, live forever, wondrous King!
 Born to redeem and strong so save!
 Then ask the monster where's thy sting?
 And where's thy vict'ry, boasting grave?

PSALM 88th.
[Arranged by T. Hastings.]

Dr. J. Stephens.

First system of musical notation, consisting of a treble staff and a bass staff. The time signature is 3/2 and the key signature has one flat. The music includes various note values and rests, with trills marked above the final notes of the first phrase.

Second system of musical notation, continuing the melody and accompaniment from the first system. It features similar rhythmic patterns and melodic lines.

Tenor.

First system of the Tenor part, showing a single melodic line on a treble staff. The lyrics are: "While life pro - longs its pre - cious light, Mercy is".

2d Treble.

Second system of the Tenor part, showing a single melodic line on a treble staff. The lyrics are: "While life pro - longs its pre - cious light, Mercy is".

Air.

Third system of the Tenor part, showing a single melodic line on a treble staff. The lyrics are: "While life pro - longs its pre - cious light, Mercy is".

Fourth system of the Tenor part, showing a single melodic line on a bass staff. Below the staff is figured bass notation: 6 # 3 / 6 - / 6 8 7 / 6 5 / 6 4 # / 6 3.

Fifth system of the Tenor part, showing a single melodic line on a treble staff. The lyrics are: "found, and peace is giv'n ;".

found, and peace is giv'n ;

DUO.

First system of the Duo part, showing two melodic lines on a treble staff. The lyrics are: "But soon, Ah soon, ap - - proaching".

But soon, Ah soon, ap - - proaching

Second system of the Duo part, showing two melodic lines on a treble staff. The lyrics are: "found, and peace is giv'n ;".

found, and peace is giv'n ;

Third system of the Duo part, showing a single melodic line on a bass staff. Below the staff is figured bass notation: 6 - 7 / 6 6 5 / 6 4 3.

6 - 7 / 6 6 5 / 6 4 3

CHORUS.

While yet a pard'ning God is found.

way, CHORUS. Sy.

While yet a pard'ning God is found.

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

2 Soon, borne on time's most rapid wing,
 Shall death command you to the grave;
 Before his bar your spirits bring,
 And none be found to hear or save.
 In that lone land of deep despair,
 No Sabbath's heav'nly light shall rise;
 No God regard your bitter prayer;
 Nor Saviour call you to the skies.

3 No wonders to the dead are shown,
 (The wonders of redeeming love;) No voice his glorious truth makes known,
 Nor sings the bliss of climes above.
 Silence, and solitude, and gloom,
 In these forgetful realms appear;
 Deep sorrows fill the dismal tomb,
 And hope shall never enter there.

WATCHMAN. S. M.

2d Treble.

Air.

Ah! when shall I a - wake, From sin's soft soothing pow'r? The

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

slumber from my spir - its shake And rise to fall no more?

6 — 6 6 6 4 6 6 5 6 6 7 7

MEAR. C. M.

Tenor.

While Shepherds watch their flocks by night, All seated on the

2d Treble.

Air.

While Shepherds watch their flocks by night, All seated on the

6 5 6 7

ground; The angel of the Lord came down, And glory shone a - round.

ground; The angel of the Lord came down, And glory shone a - round.

5 5 5 7

THANKSGIVING. A Hymn.

Tenor.

O render thanks to God a - bove, The fountain of e-

2d Treble.

O render thanks to God a - bove, The fountain of e-

AIR.

O render thanks to God a - bove, The fountain of e-

6 6/4 3 5 6 6 6 - 6 b 7

ternal love. O render

O render thanks, O render thanks, O render

ternal love. O render

6 6/4 3 6 5 4 3 6 6/4 3

thanks, The fountain of e - ter - nal love.

thanks to God a - bove,

thanks, The fountain of e - ter - nal love.

6 6 6 6 6 6 6 5 7

SOLO. Divoto.

Whose mercies firm through a - ges past,

Accompainment.

Have stood, and shall for - - ev - er last.

CHORUS. Andante.

Who can his mighty deeds express, Not on - ly vast, but

2d Treble.

Air.

Who can his mighty deeds express, Not on - ly vast, but

number - less; What mor - tal el - - o - - quence can raise His

number - less; What mor - tal el - - o - - quence can raise His

8 7 6 5 5-6 - 5-6 - 5 - 5-6 -

tri - bute of im - mor - tal praise. What

tri - bute of im - mor - tal praise. What

8 7 6 5 5 6 6 7 5 6 6

6 5 4 5 4 5 4 5 4 6

mortal el - o - - quence can raise, His tri - bute of im -

mortal el - o - - quence can raise, His tri - bute of im -

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

tr # 6 2 6 6 6

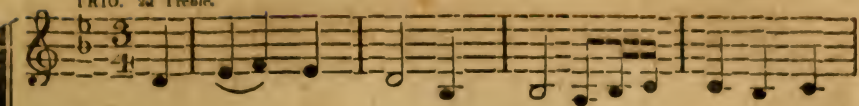
mortal praise. His tribute of im - - - mor - tal praise.

mortal praise. His tribute of im - - - mor - tal praise.

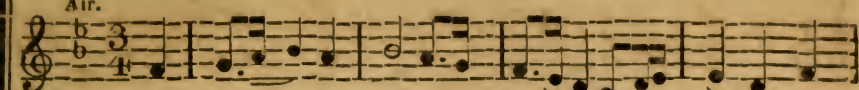
8 7 6 7 6 6 5 6 6 5 6 7

6 5 4 4 4 4 4 4 4 4

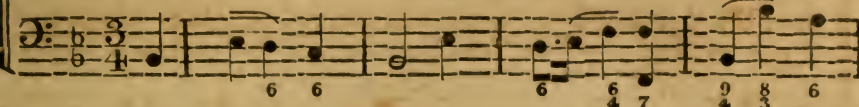
TRIO. 2d Treble.



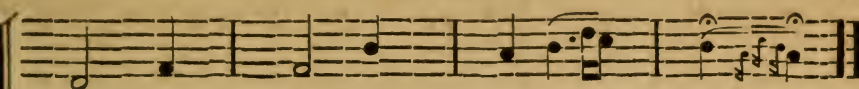
Air.



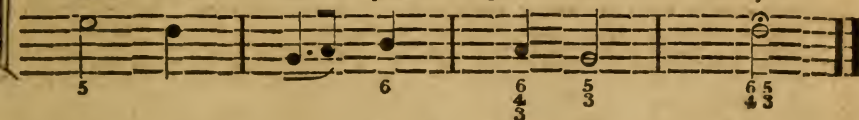
O may I worthy prove, to see, Thy



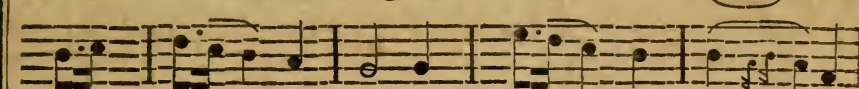
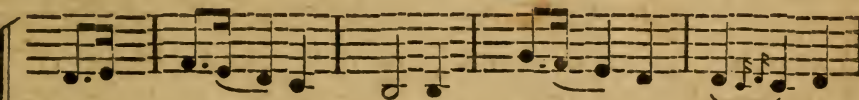
6 6 6 4 7 9 8 6



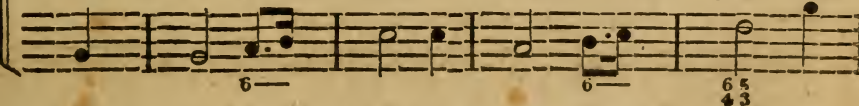
saints in full prosperi - - - ty.



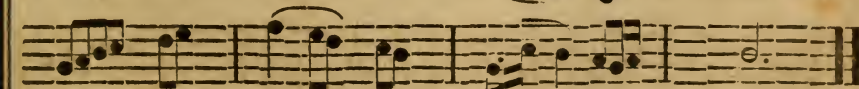
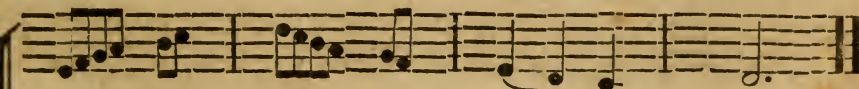
5 6 6 5 6 5



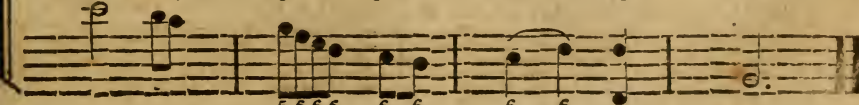
That I the joyful choir may join, And



6 6 6 5 4 3



count thy people's tri - - umph mine.



5 6 6 6 6 6 6 6 4 7

Tenor. CHORUS. Allegro. Mod.

Let Israel's God be ever blest, His name eternal - ly confess'd. His

2d Treble.

Air.

Let Israel's God be ever blest, His name eternal - ly confess'd. His

6 6 6-7 66 6 6 6-7 6

name e - ter - nal - ly con - fess'd. Let all his saints with full accord, Let

name e - ter - nal - ly con - fess'd, Let all his saints with full accord, Let

Let all

6 6 6 5 7 7 6 7 6 6

all his saints, with full accord, Sing loud a - men, sing loud amen,

all his saints, with full accord, Sing loud a - men, sing loud amen,

T. S.

6 6 6 3

Sing loud a - - men, Praise ye the Lord.

loud Sing, &c a - - men, Praise ye the Lord.

b⁵ 6 5 7

DEDICATION.

H.

[An occasional piece, composed in a familiar style.]

Tenor.

2d Treble.

Air. Soave.

A - rise, O King of grace, a - rise, And enter to thy

T. S.

6 4 5 3 6 4 5 7 #

rest, A - rise, a - - rise, And enter to thy

Pia. For. Pia.

rest, A - rise, O King of grace, a - rise, And enter to thy

6 5

rest, Thus to be own'd and

Lo, thy church waits with longing eyes, Thus to be own'd and

rest,

6 5
4 3

1st time. Fine.

bless'd. Thus to be own'd and bless'd. Thus to be own'd and bless'd.

1st time. Fine.

bless'd.

Fer. 1st time. Fine.

Thus to be own'd and bless'd. Thus to be own'd and bless'd.

1st time. Fine.

6 5 6 5 7 6 6 7 6 5 7

Enter with all thy glorious train, Enter with all thy glorious train, Thy Spirit and thy
All that the ark did once contain, All that the ark did once contain, Could no such grace af-

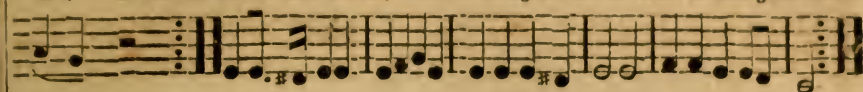
Mestoso.

Enter with all thy glorious train, Enter with all thy glorious train, Thy Spirit and thy
All that the ark did once contain, All that the ark did once contain, Could no such grace af-

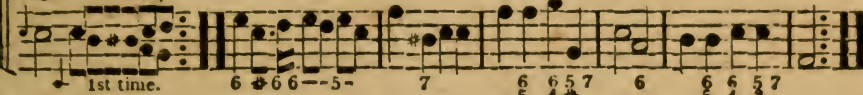
6 6 6 5 3 6 4 6 4 2 6 6 7 6 6 6 7



word.
ford. All that the ark did once contain, Could no such grace afford. Could no such grace afford.

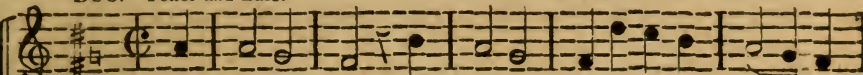


word. All that the ark did once contain, Could no such grace afford. Could no such grace afford.
ford. 2d time,



1st time. 6 6 6 6 -- 5 - 7 6 6 5 7 6 6 6 5 7 6 5 4 3

DUO. Tenor and Base.

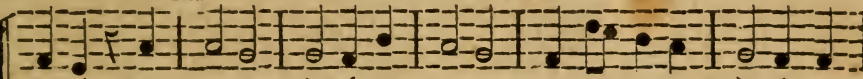


Here, mighty God, ac - cept our vows, Here let thy praise be

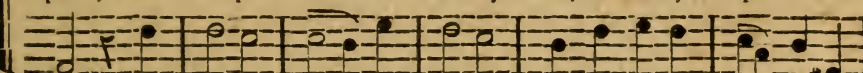


6 — 6 6 6 6 6 6 4 6 6

Pia.

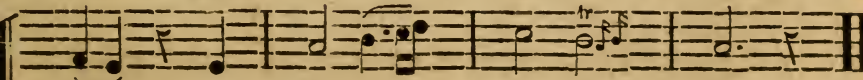


spread; Bless the pro - visions of thy house, And fill thy poor with

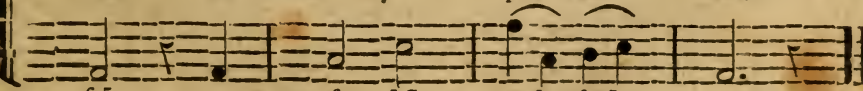


6 5 4 3 6 — 6 6 6 6 6 6 6 — 7

For.



bread. And fill thy poor with bread.



6 5 4 3 6 5 7 6 6 5 4

Here repeat the second movement in the following verse, and close with the first strain.

4 Here let the son of David reign,
Let God's anointed shine;
Justice and truth his court mantles,
With love and pow'r divine.

2d Treble.

Air. Adagio. Mæstoso.

Father, Father, how wide thy glory shines! How high thy wonders

Vocal Base.

Inst.

8 7 6 5 7 5 6 7 -5-

rise! Known thro' the earth by thousand signs, By thousand thro' the skies.

Those mighty orbs proclaim thy pow'r, Those motions speak thy skill;

Pia

And on the wings of ev'ry hour, We read thy patience still.

-b 7 4 3 6 6 6 5 4 3

Andante Grazioso.

But when we view thy great de - signs, To save re - bellious worms,

6 5 6 5 T. S.
4 3 4 3

Where vengeance and com - pas - sion join, In their di - vinest forms;

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

Pia.

Here the whole De - ity is known, Nor dares a creature guess,

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

For.

Which of the glo - ries brightest shone, The justice, or the grace.

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

Siciliana Andante.

Now the full glories of the Lamb, A - dorn the heav'nly

6 - 4/2 6 6

plains: Bright seraphs learn Im - ma - nuel's name, And try their choicest

T. S.

strains. O may I bear some humble part, In that im - mortal song!

$\sharp 7$ $b 7$ $\flat 5$ $\sharp 7$ $b 7$

Pia. For

Wonder and joy shall tune my heart, And love command my tongue.

6 6 5 6 6 5

Tenor.

To our Al - mighty Maker God, New honors be ad - dress'd,

2d Treble.

Air. Mod.

To our Al - mighty Maker God, New honors be ad - dress'd;

6 6 6 7 6 7

His great salvation shines a -

Pia.

His great salvation shines a - broad, His great salvation shines a -

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

broad, His great sal - vation shines a - broad, And makes the na - tions bless'd.

Forte.

broad, His great sal - vation shines a - broad, And makes the na - tions bless'd.

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

Tenor or 2d Treble.

Air. *Andante. Affettuoso.*

He dies! the friend of sin - ners dies! Lo, Salem's

6 5 6 5 3 2 3 7 6 7 6

daughters weep a - - round! A so - lemn darkness

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

veils the skies, A sud - den trembling shakes the ground!

5 6 3 4+ 6 6 6 4 5 3

Organo. *Tutti. Pia.*

Adagio. *ad lib.*

Come, saints, and drop a tear or two For

6 5 6 6 5 6 6

For. *Pia.* For. *Pia.*

Him who groan'd beneath your load: He shed a thousand drops for you, A

6 7 6 7 6 7 6 7

Sym.

thousand drops of richer blood!

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

4 3 4 6 5 4 3

Affettuoso.

Here's love and grief beyond degree; The Lord of

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

5 4 3 5 4

Glory dies for men! But lo, what sudden joys we

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

2 5 6 3 4 4 4 3 3

Sy. Pia.

see! Je - sus the dead re - vives a - gain!

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

Vivace.

The rising God for - sakes the tomb; In vain the tomb for-

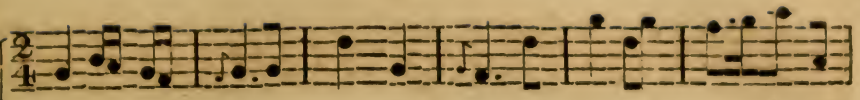
3 3 3 #3

bids his rise; Che - ru - bic legions guard him home, And

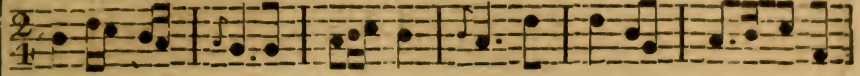
7 6 4+ -5-7 6 5 4 3 6 7 6 7

shout him welcome to the skies.

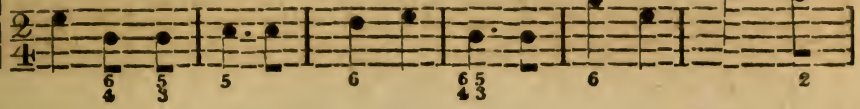
6 6 4 5 6 5



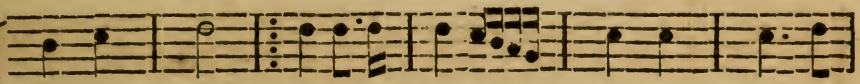
Vivace. Pia.



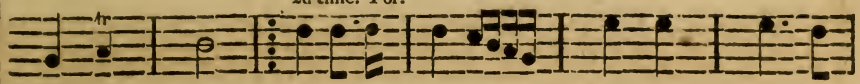
Break off your tears, ye saints, and tell, How high your great de-



6 5 5 6 6 5 6 2



2d time. For.

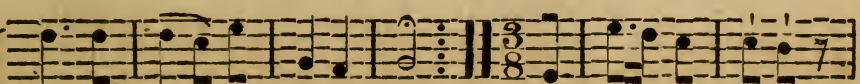


liv'rer reigns; Sing how he spoil'd the hosts of hell, And

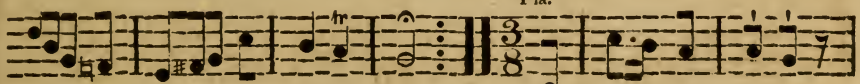


6 6

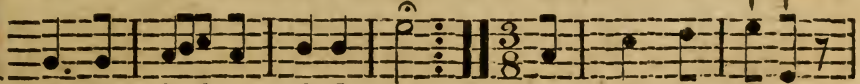
Octaves.



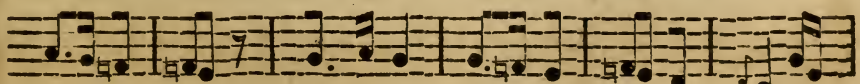
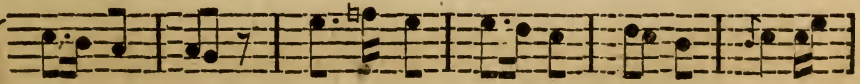
Pia.



led the monster, Death, in chains! Say, live for - ev - er,



6 - 9 6 6 5 6 - 5 - 9 5



wondrous King! Born to re - deem, and strong to save! Then



5 - 5 - 5 5 7 - 3 6 5

ask the monster, Where's thy sting? And where's thy victory

4+ 6 6 6 6 7 5 6 6 6

2

Fortis.
boasting grave? And where's thy vic - tory boasting grave?

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

SHIRLAND. S. M.

Stanley.

2d Treble.

Air. Affet.
O blessed souls are they, Whose sins are cover'd o'er;

6 6 6 5 6 5
3 4#

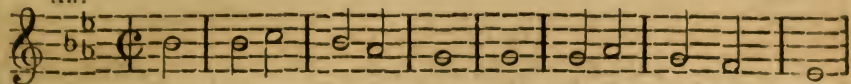
Di - vinely bless'd, to whom the Lord Imputes their guilt no more.

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

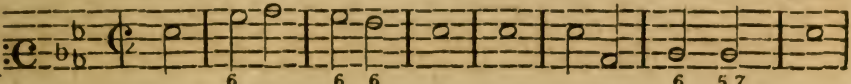
Alto.



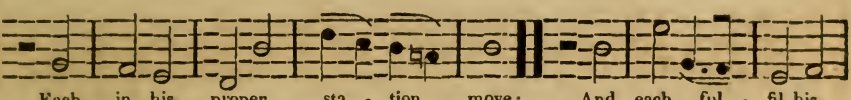
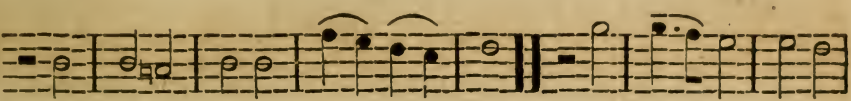
Air.



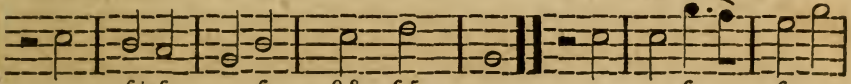
How pleasant 'tis to see, Kindred and friends a - gree;



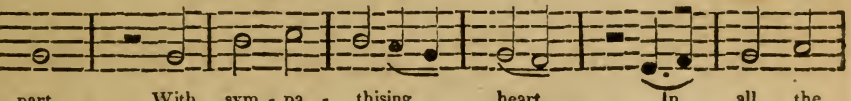
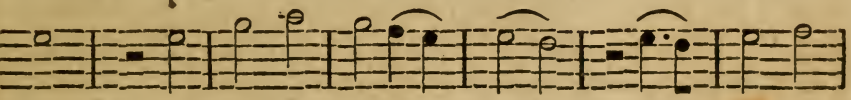
6 6 6 6 5 7



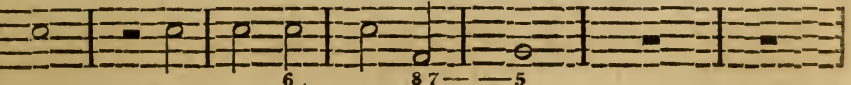
Each in his proper sta - tion move; And each ful - fil his



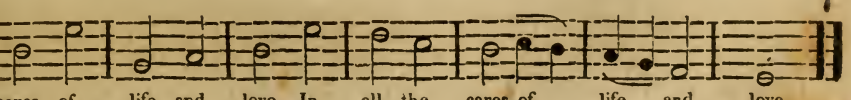
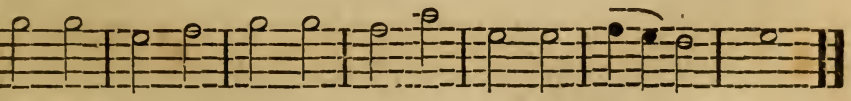
6 6 6 9 8 6 5 4 6 6



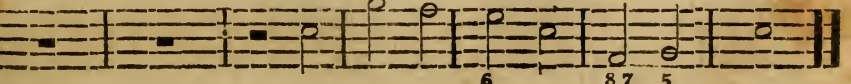
part, With sym - pa - thising heart, In all the



6 8 7 5 6 5 5



cares of life and love. In all the cares of life and love.



6 8 7 5 3

ANGEL'S HYMN. I. M.

Tenor.

To God, the great, the ever bless'd, Let songs of honor be ad - dress'd;

2d Treble.

Air.

To God, the great, the ever bless'd, Let songs of honor be ad - dress'd;

#6 6 5
4 3 #6 6 6—#

His mercy firm for ever stands; Give him the thanks his love de - mands.

His mercy firm for ever stands; Give him the thanks his love de - mands.

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

ELBRIDGE. C. M. D. *Dr. Arnold.*

Tenor.

Ye nations round the northern sea, Re - joice, the Saviour reigns; His

2d Treble.

Air.

Ye nations round the northern sea, Re - joice, the Saviour reigns; His word like

6 6 6-6-

fire pre - pares his way, And moun - tains melt to plains, His presence sinks the

fire pre - pares his way, And moun - tains melt to plains, His presence sinks the

6 7-6- 6 5 4 # 6 #

proudest hills, And makes the vallies rise ; The humble soul en-

proudest hills, And makes the vallies rise ; The hum - ble soul en-

6 6 -6- 6 5 7 4 #

joys his smiles, The haughty sin - ner dies. The haughty sinner dies.

joys his smiles, The haughty sin - ner dies. The haughty sinner dies.

6 5 7 5 5

Tenor.

Our Lord is ris - en from the dead, Our Je - sus is gone up on high, The

2d Treble.

Air.

Our Lord is ris - en from the dead, Our Je - sus is gone up on high, The

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

pow'rs of hell are captive led, Dragg'd to the portals of the sky.

6 6 6

T. S.

Dragg'd to the portals of the sky, There his tri - um - phal

6 6 6 4 5

chariot waits, And angels chant the solemn lay: Lift up your heads, ye

chariot waits, And angels chant the solemn lay: Lift up your heads, ye

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

heav'nly gates, Ye ev - erlast - ing doors give way.

heav'nly gates, Ye ev - erlasting doors give way.

7 6 5 4 3 6 6 6 6 5 3

2 Loose all your bars of massy light,
 And wide unfold the ethereal scene;
 He claims these mansions as his right;
 Receive the King of Glory in!
 Who is the King of Glory? Who?
 The Lord, who all his foes o'ercame;
 The world, sin, death and hell o'erthrew;
 And Jesus is the Conq'ror's name.

3 Lo! his triumphal chariot waits,
 And angels chant the solemn lay;
 Lift up your heads, ye heav'nly gates!
 Ye everlasting doors give way!
 Who is the King of Glory? Who?
 The Lord, of glorious pow'r possess'd.
 The King of saints, and angels too,
 God over all, forever blest.

HEAR MY PRAYER. A full Anthem.

The following is a beautiful specimen of the style in which anthems were composed about the beginning of the last century. *Canon, Fugue, Imitation, Inversion, &c. &c.* which, previous to this period, had been cultivated by the best masters with so much pedantry, were now beginning to give place to *Accent and Rhythm*; and to the more simple and delicate refinements of *Harmony and Melody*.

Tenor.

Hear my pray'r, O God, and hide not thyself, not thy - self, and

2d Treble.

and hide not thyself, not thyself

Air.

Hear my pray'r, O God, and hide not thyself, and

6 7 6 6-5- 6

hide not thyself, and hide not thyself, thy - self from my pe - tion.

hide not thyself, and hide not thy - self, thyself, from my pe - tion.

6 - 6 5 6 -5- 8 7 5 6 7-

2d Treble.

how I mourn in my pray'r

Take heed un - to me, and hear me, how I mourn in my

2 4 6 6 5 7 6

pray'r, how I mourn in my pray'r, and am vex - ed, how I mourn in my

6 8 7 6 7 6 5 4 3

how I mourn in my pray'r and am vex - ed.

pray'r, how I mourn in my pray'r, how I mourn in my pray'r, and am vex - ed.

how I mourn in my, &c.

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

Tenor.

My heart is dis - - qui - et - - ed with - - in me,

2d Treble.

Air.

My heart is dis - - quiet - ed with - - in me,

6 8 7 6 5 4 3

and the fear of death is fall'n up - - on me, and

and the fear of death is fall'n up - on me, and

6 — — 6 6 6 5 7

the fear of death is fall'n up - - - on me.

the fear of death is fall'n up - - - on me.

6 5 6 6 6 5 6 5 7

2d Treble.

Air. then would I

Then I said, then I said, O that I had wings like a dove;

5 — — 6 — — b 6 5

flee away, and be at rest.

then would I flee away, then would I flee away, then would I flee away, then would I flee away, and then would I flee away, then would I flee away, then would I flee, then would I flee away, and

6 4 5 6 2 6 6 6

then would I flee away and be at rest.

be, and be at rest, then would I flee a - way and be at rest, and be at rest. then would I flee a - way, and be at rest.

7 6 6 6 6 7

Tenor.

Then I said, then I said, O that I had wings like a

2d Treble.

Then I said, then I said, O that I had wings like a

Air.

Then I said, then I said, O that I had wings like a

6 6 5 4

dove, then would I flee a - way and be at rest,

dove, then would I flee a - way and be at rest, a - - - way and then

and be at rest, be at rest, then would I

then would I flee away and be at rest, and be at rest, then would I flee a -

be at rest, then would I flee away and be at rest, then would I flee a - way, then &c.

6 6 6 6 7 6 6 5 6 6 5

flee a - way, away and be at rest.

way and be at rest, then would I flee away and be at rest.

would I flee a - way, then would I flee away and be at rest. be at rest. then &c. be at rest.

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

THE SANCTUS.

J. B. 255

Tenor. CHORUS. *Pia.* For.

Glory be to God on high, and on earth, and on earth peace, good will

2d Treble.

Air. *tr.* *Pia.* For.

Glory be to God on high, and on earth, and on earth peace, good

$\# \begin{matrix} 6 \\ 4 \\ 3 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 4 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 3 \\ 7 \end{matrix}$ $\begin{matrix} 6 \\ 5 \\ 4 \\ 3 \end{matrix}$

tow'rds men.

DUO. *Expressivo.*

We praise thee,

Sym.

will tow'rds men.

We praise thee

$\# \begin{matrix} 6 \\ 4 \\ 3 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ Inst.

we bless thee, we worship thee, we glori - fy the

Sym.

we bless thee, we worship thee, we glori - fy the

$\begin{matrix} 8 \\ 6 \\ 5 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 5 \\ 4 \end{matrix}$

HOW BEAUTIFUL. An Anthem.

2d Treble.

Musical staff for 2d Treble clef, common time signature.

How beautiful How beautiful are the feet of

Air. Grazioso.

Musical staff for 2d Treble clef, common time signature.

Instrument.

Musical staff for Instrument, common time signature.

How beautiful are the feet, How beautiful
him that publisheth, that publisheth salvation.

How beautiful are the feet, of him that publisheth, that

Voice.

Musical staff for Voice and Instrument, common time signature.

How beautiful are the feet, How beautiful are the feet of

publisheth salvation.

How beautiful, &c.

Musical staff for Voice and Instrument, common time signature.

Musical staff for Voice and Instrument, common time signature.

Musical staff for Voice and Instrument, common time signature.

him, of him who pub - lish - eth sal - - - va - tion.

of him who pub - lish - eth sal - - - va - tion.

Musical staff for Voice and Instrument, common time signature.

Musical staff for Voice and Instrument, common time signature.

Musical staff for Voice and Instrument, common time signature.

For.

As for our Re - - deemer, As for our Re - - deemer, Lord of Hosts

Pia. Alto. the For.

As for our Re - - deemer, the Lord of Hosts

Inst. Voice.

6 6 6 6 5 6

is his name; The Ho - - ly One of Isra - - - el.

is his name; The Ho - ly One of Is - ra - - el.

6 7 # 6 7 7

#

Alto. Mod. Affet.

He hath borne our griefs,

2d Treble.

Pia. Mod. Affet. Expressivo.

Surely, He hath borne our griefs, And carried our

* # - - 5 - - # 3

Cres.

He died for us. Being ris'n

sorrows, He died for us. Being ris'n

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

For.

from the dead, He di - eth no more.

For.

from the dead, He di - eth no more.

6 #4/2 5/3 #

2d Treble.

Spirituoso.

O ye gates, lift up your heads, O ye

O ye gates, lift up your heads, O ye

Inst. T. S. 6/4 7/5

gates, lift up your heads, And be ye lifted up, ye ev - er - lasting

gates, lift up your heads, ye ev - er lasting

6 7 5
4 5 3

T. S. 6 5
4 #

Single Voice.

doors, and let the King of Glo - ry en - ter. Who

doors, The King of Glo - ry en - ter.

#6 6 6 6 7
4+ 4 #

Inst. 6

is he? Who is he? The King of Glory? the Lord,

5 6 7
4 5
#

strong and mighty! the Lord, mighty in battle!

6 7

2d Treble.

O ye gates, lift up your heads, O ye gates, lift up your

Voice.

T. S. 6 6 6 7 6 6 7 5 3

Single voice.

heads, And be ye lifted up, ye everlasting doors. Who

T. S. 6 5 7 6

Inst. 6

is he? Who is he? the King of glory?

T. S. 6 5 6 7 4 5 4 5 4

CHORUS. Tenor.

Je - ho - vah of Hosts! Je - ho - vah of Hosts! He,

2d Treble.

Air. Pomposo.

Je - ho - vah of Hosts! Je - ho - vah of Hosts! He,

6 6 6 5

He is the King, He is the King of Glo - ry, the King of Glo - - ry.

He is the King, He is the King of Glo - ry, the King of Glo - - ry.

-5- 6 5 7 6 6 5 3 7

4 3

How beautiful are the feet,

Grazioso. How beautiful, How beautiful are the feet of

Inst. 6 6 5 4 3

How beautiful are the feet, How beautiful,

him that publisheth, that publisheth sal - va - tion. How beautiful, how

How beautiful are the feet, of him that publisheth, that

Voice.

6 6 6 6 6 5 6 6

4 3 Inst. Voice. 6 6

Cry a - loud, spare not, lift up thy voice like a trumpet.

Cry a - loud, spare not, lift up thy voice. Show my people

beautiful, publisheth, cry a - - - loud, cry a - loud, cry a - loud, cry a - loud, Show my people

6♯6 -5- 6 6- 6 4

their transgressions. Show my people their transgressions.

their transgressions. Show my people their transgressions.

♯6 6 ♯6-3 5 6 - 6 - 6 4+ 6 4 3

Vivace.

Woe, woe to the wicked, Say un - to the

Vivace.

Woe, woe to the wicked, Say un - to the

♯7 ♯2 - 6 -6- 4 2 6 6

righteous, it shall be well with him, it shall be well with

righteous, it shall be well with him, it shall be well with

6 6 5 6 5

Adagio ad lib.

him, it shall be well with him.

Adagio ad lib.

him, it shall be well with him.

6 $\frac{4+5}{2\ 3}$ 6 4

SELECT CHANTS,*

FOR THE PROTESTANT EPISCOPAL CHURCH.



VENITE EXULTEMUS

H.

Air and 2d Treble.

1	O come, let us sing un-	- - - -	to the	Lord.
2	Let us come before his presence	- - - -	with thanks-	giving.
3	For the Lord is a	- - - -	great	God.
4	In his hand are all the corners	- - - -	of the	earth.
5	The sea is	- - - -	his, and he	made it.
6	O come let us worship and	- - - -	fall	down.
7	For he is the	- - - -	Lord our	God.
8	O worship the Lord in the	- - - -	beauty of	holiness.
<i>Fine.</i>	Glory be to the Father, and	- - - -	to the	Son.
	As it was in the beginning, is now, and	- - - -	ev - er	shali be.

let us heartily rejoice in the	- - - -	strength of	our sal-	vation.
and show ourselves	- - - -	glad in	him with	psalms.
and a great	- - - -	King a-	bove all	gods.
and the strength of the	- - - -	hills is	his al-	so.
and his hands pre-	- - - -	pard the	dry	land.
and kneel be-	- - - -	fore the	Lord our	Maker.
and we are the people of his pasture, and the	- - - -	sheep	of his	hand.
let the whole earth	- - - -	stand in	awe of	him.
and	- - - -	to the	Ho - ly	Ghost.
world	- - - -	with - out	end. A-	men.

MINORE.

9	For he cometh ! for he cometh to	- - - -	Octaves.	earth.
		- - - -	judge the	

and with righteousness to judge the world and the	peo - ple	with	his	truth.
---	-----------	------	-----	--------

DA CAPO.

For the manner of performance required in chanting, see Musical Reader, pages 73 and 74. The greatest care should be taken, to give character to the words sung; for without this, a performance can never be interesting. Chanting, however, may be taught more successfully by example than precept.

Air and 2d Treble.

- | | | | |
|---|-----------|--------------|-----------|
| 1 O come, let us sing un- | - - - - - | to the | Lord, |
| 2 Let us come before his presence | - - - - - | with thanks- | giving, |
| 3 For the Lord is a | - - - - - | great | God, |
| 4 In his hand are all the corners | - - - - - | of the | earth, |
| 5 The sea is | - - - - - | his, and he | made it, |
| 6 O come, let us worship and | - - - - - | fall | down, |
| 7 For he is the | - - - - - | Lord our | God, |
| 8 O worship the Lord in the | - - - - - | beauty of | holiness; |
| Glory be to the Father, and | - - - - - | to the | Son, |
| As it was in the beginning, is now, and | - - - - - | ev - er | shall be, |

BENEDICTUS.

Air, 2d Treble and Alto.

- | | | | |
|---|-----------|-------------|-----------|
| 1 Blessed be the | - - - - - | Lord God of | Israel, |
| 2 And hath raised up a mighty sal- | - - - - - | vation for | us, |
| 3 As he spake by the mouth of his | - - - - - | ho - ly | prophets, |
| 4 That we should be saved from our | - - - - - | en - e- | mies, |
| Glory be to the Father, and | - - - - - | to the | Son, |
| As it was in the beginning, is now, and | - - - - - | ev - er | shall be, |

JUBILATE DEO.

Air and 2d Treble.

- | | | | |
|--|-----------|-------------|---------|
| 1 O be joyful in the Lord | - - - - - | all ye | lands, |
| 3 O go your way into his gates with thanksgiving, and into his | - - - - - | courts with | praise, |
| Glory be to the Father, and | - - - - - | to the | Son, |

- | | | | |
|---|-----------|---------|-----------|
| 2 Be ye sure that the Lord he is God, it is he that hath made us, | - - - - - | we our- | selves. |
| [and not | - - - - - | ev - er | lasting, |
| 4 For the Lord is gra - ious, his mercy is | - - - - - | ev - er | shall be, |
| As it was in the beginning, is now, and | - - - - - | | |

6

let us heartily rejoice in the
and show ourselves
and a great
and the strength of the
and his hands pre-
and kneel be-
and we are the people of his pasture, and the
let the whole earth
and
world

strength of
glad in
King a-
hills is
par'd the
fore the
sheep
stand in
to the
with out

6 4 5
our sal-
him with
bove all
his al-
dry Lord
of his
awe of
Ho - ly
end. A-

vation.
psalms.
gods.
so.
land.
Maker.
hand.
him.
Ghost.
men.

German.

6 7 6 5 7
4 3 7

for he hath
in the
which have been
and from the hand of
and
world

visited and re-
house of his
since the
all that
to the
with out

deemed his
ser - vant
world be-
hate
Ho - ly
end. A-

people.
David.
gan.
us
Ghost.
men.

Dr. G. K. Jackson.

6 4 3 6 #6

We are his people, and the
and his truth endureth from gene-
world without

presence
speak good
to the

with a
of his
Holy

6 5 6 6 5
4 3

sheep of his
ration to
end. A-

pas-
gene-
men. A-

ture.
ration.
men.

CANTATE DOMINO.

Air, 2d Treble and Tenor.

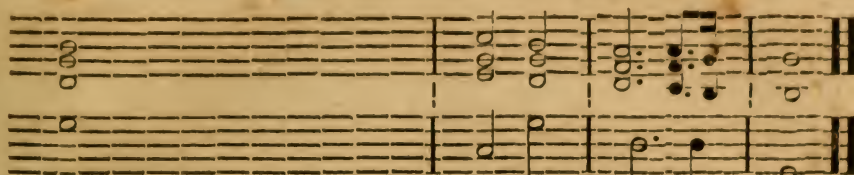
1 O sing unto the Lord a	new	song,
3 The Lord declared	his sal-	vation,
5 Show yourselves joyful unto the Lord	all ye	lands ;
7 With trumpets	also and	shawms,
9 Let the floods clap their hands, and let the hills be joyful to-	fore the	Lord :
Glory to the Father, and	to the	Son,
	[gether be-	

2 With his own right hand, and with his	holy	arm,
4 He hath remembered his mercy and truth towards the	house of	Israel,
6 Praise the Lord up-	on the	harp,
8 Let the sea make a noise, and all that	therein	is,
10 With righteousness shall he	judge the	world,
As it was in the beginning, is now, and	ever	shall be,

BONUM EST CONFITERI.

Air, 2d Treble and Alto.

It is a good thing to give	thanks to the	Lord,
To tell of thy loving kindness	early in the	morning,
Upon an instrument of ten strings, and up-	on the	lute,
For thou Lord hast made me glad	thro' thy	works,
Glory be to the Father, and	to the	Son,
As it was in the beginning, is now, and	ev - er	shall be,

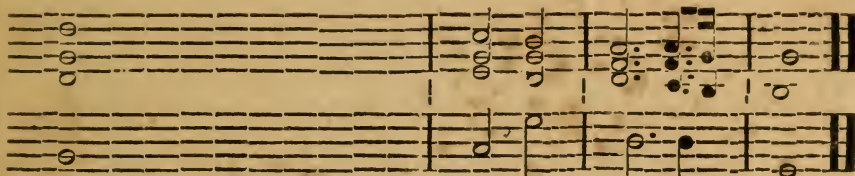


for he hath
his righteousness hath he openly showed in the
sing, re-
O show yourselves joyful be-
for he
and

done
sight
joyce, and
fore the
cometh to
to the

marvellous
of the
give
Lord the
judge the
Ho - ly

things.
heaven.
thanks.
King.
earth.
Ghost.

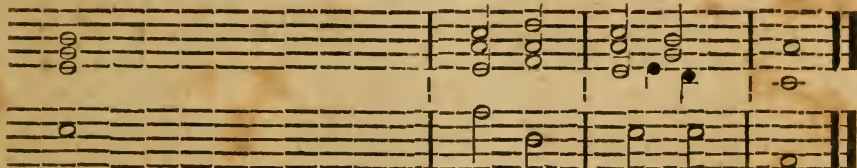


6
hath he gotten him-
and all the ends of the earth have seen the sal-
sing to the harp with a
the round world, and
and the
world without

self the
va - tion
psalm of
they that
peo - ple
end. A-

vic - to-
of our
thanks-
dwell there-
with
men. A-

ry.
God.
giving.
in.
equity.
men.



and to sing praises unto thy
and of thy
upon a loud instrument
and I will rejoice in giving praise for the ope-
world

5 6
name
truth in the
and up-
ra - tions
to the
with - out

6 5 7
O most
night
on the
of thy
Ho - ly
end. A-

Highest.
season.
harp.
hands.
Ghost.
men.

BONUM EST CONFITERI. No. 2.

Air & 2d Treble.

The first system of music consists of two staves. The upper staff is in G major (one sharp) and common time (C). The lower staff is in F major (two flats) and common time (C). Both staves begin with a whole rest, followed by a half note G in the upper staff and a half note F in the lower staff. The system concludes with a double bar line.

1 It is a good thing to give	- - -	thanks to the	Lord.
3 Upon an instrument of ten strings, and up-	- - -	on the	lute.
5 Glory be to the Father, and	- - -	to the	Son,

The second system of music continues from the first. The upper staff has a whole rest, followed by a half note G, then a quarter note B-flat, and a quarter note A. The lower staff has a whole rest, followed by a half note F, then a quarter note G, and a quarter note A. The system concludes with a double bar line.

2 To tell of thy loving kindness	- - -	early in the	morning,
4 For thou Lord hast made me glad	- - -	through thy	works,
6 As it was in the beginning, is now, and	- - -	ev - er	shall be,

DEUS MISEREATUR.

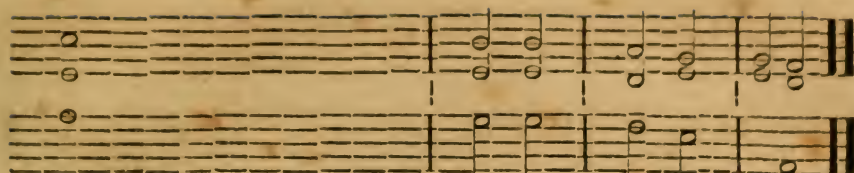
1st and 2d Trebles.

The first system of music consists of two staves. The upper staff is in D major (two sharps) and common time (C). The lower staff is in C major (no sharps or flats) and common time (C). Both staves begin with a whole rest, followed by a half note D in the upper staff and a half note C in the lower staff. The system concludes with a double bar line.

1 God be merciful unto	- - -	us and	bless us,
3 Let the people	- - -	praise thee, O	God ;
5 Let the people	- - -	praise thee, O	God ;
7 God	- - -	shall	bless us,
Glory be to the Father, and	- - -	to the	Son,

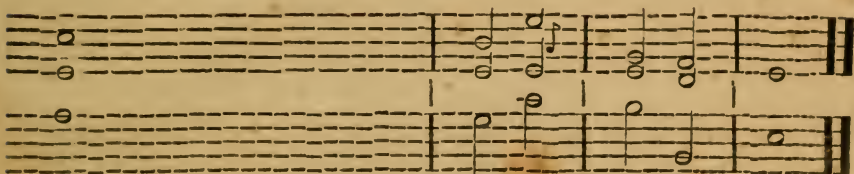
The second system of music continues from the first. The upper staff has a whole rest, followed by a half note D, then a quarter note E, and a quarter note F. The lower staff has a whole rest, followed by a half note C, then a quarter note D, and a quarter note E. The system concludes with a double bar line.

2 That thy way may be	- - -	known upon	earth,
3 O let the nations re-	- - -	joyce and be	glad,
5 Then shall the earth bring	- - -	forth her	increase,
As it was in the beginning, is now, and	- - -	ever	shall be



and to sing praises unto thy
upon a loud instrument
and

6 -	6	6 5 4 3
name, and up- to the	O most on the	Highest. harp. Ghost.



and of thy
and I will rejoice in giving praise for the ope-
world

6	6	6 5 4 3	
truth in the ra - tions with - out	night of thy end. A-	season. hands. men.	

Dr. Boyce.



and show us the light of his countenance and be
yea, let
yea, let
and all the
and

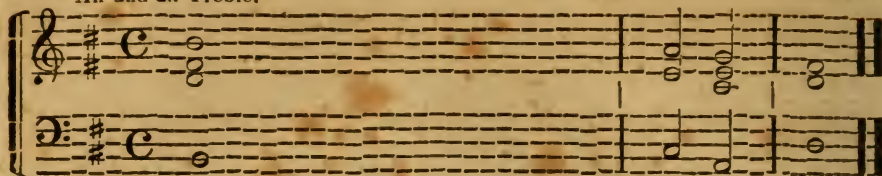
# 6	6 5 4 3	
mer - ci- all the all the world shall to the	ful unto peo - ple peo - ple fear Ho - ly	us. praise thee. praise thee. him. Ghost.



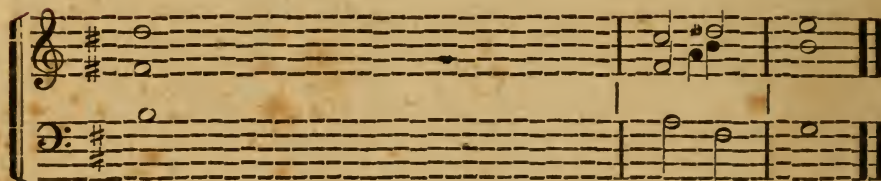
thy saving
for thou shalt judge the folk righteously and govern
and God, even our own [the
world

6	6	6 5 4 3	
health a- na - tions God shall with - out	mong all up - on give us his end. A-	nations. earth. blessing. men.	

Air and 2d Treble.



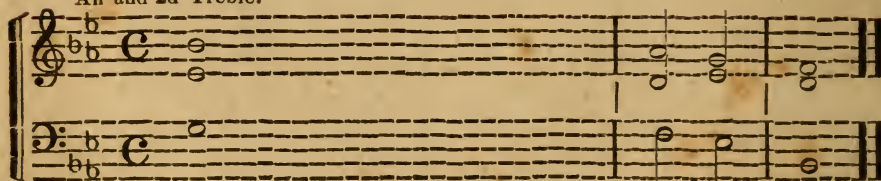
1 God be merciful unto	6 us and	7 bless us
3 Let the people	praise thee, O	God ;
5 Let the people	praise thee, O	God ;
7 God	shall	bless us,
Glory be to the Father, and	to the	Son,



2 That thy way may be	6 known upon	6 earth.
4 O let the nations re-	joice and be	glad,
6 Then shall the earth bring	forth her	increase,
As it was in the beginning, is now, and	ev - er	shall be,

BENEDIC ANIMA MEA.

Air and 2d Treble.

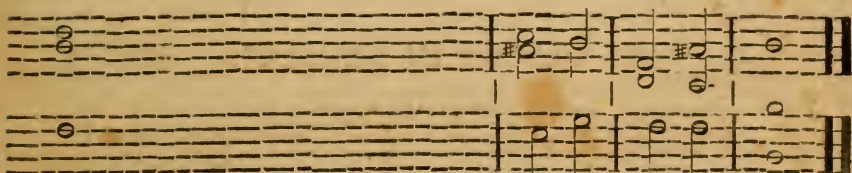


Praise the Lord,	6 O my	soul,
Praise the Lord,	O my	soul,
Who forgiveth	all thy	sins,
Who saveth thy	life from de-	struction,
O	praise the	Lord.
Ye that fulfil his com-	mand-	ment,
O praise the Lord,	ye his	hosts,
O speak good of the Lord, all ye works of his in all places of	his do-	minion,
Glory be to the Father, and	to the	Son,
As it was in the beginning, is now, and	ev - er	shall be,



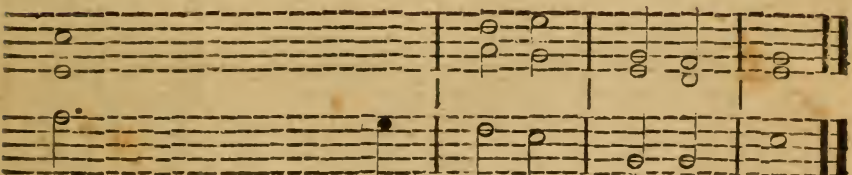
and shew us the light of thy countenance, and be
 yea, let
 yea, let
 and all the
 and

$\frac{6}{5}$ $\frac{6}{4}+$	$\frac{6}{6}$	$\frac{4}{6}$	$\frac{4}{\#}$
mer -	el -	ful unto	us.
all the	peo - ple	praise thee.	praise thee.
all the	peo - ple	nim.	nim.
world shall	to the	Ho - ly	Ghost.



$\frac{6}{4}$
 thy saving
 for thou shalt judge the folk righteously, and govern the
 and God, even our own
 world

$\frac{6}{4}+$	$\frac{6}{6}$	$\frac{6}{4}$ $\frac{5}{\#}$	
health a -	nations	mong all	nations.
God, shall	without	upon	earth.
		give us his	blessing.
		end. A -	men,



and all that is within me
 and forget not
 and healeth
 and crowneth thee with
 ye angels of his,
 and hearken un-
 ye servants of
 praise thou the
 and
 world

$\frac{6}{6}$	$\frac{6}{6}$ $\frac{5}{3}$	
praise his	ho - ly	name.
all his	ben - e-	fits.
all thine in-	firm - i-	ties.
mercy and	lov - ing	kindness.
ye that ex-	cel in	strength.
to the	voice o' his	word.
his that	do his	pleasure.
Lord,	O my	soul.
to the	Ho - ly	Ghost.
without	end. A -	men,

Air, 2d Treble and Tenor.

1 Praise the Lord

6 6

O my soul,

2 Praise the Lord,

O my soul,

GLORIA IN EXCELCIS.

Air, and 2d Treble.

1 Glory be to

2 We praise thee, we bless thee, we

Fine.

10 For thou only

11 Thou only, O Christ, with the

God on

wor - ship

art ho-

Ho - ly

high,

thee,

ly;

Ghost;

3 O Lord God

4 O

5 O Lord God,

#6

heav'nly

Lamb of

King;

Lord;

God;

6 Who takest away the

7 Thou that takest away the

8 Thou that takest away the

9 Thou that sittest at the right hand of

b7

sins of the

sins of the

sins of the

God the

world.

world.

world.

Father.

and all that is within me - - - - - praise his ho - ly name.

and forget not - - - - - all his ben - e - fits.

and on earth - - - - - peace, good will toward men.
 we glorify thee, we give thanks to thee for thy great glory.
 thou - - - - - on - ly art the Lord.
 art most high in the glory of God the Father. A - men.

God, the Fa - ther, Al - migh - ty.
 the only begotten Son, Je - sus Christ.
 Son of of the Fa - ther;

have mercy - - - - - up - on us.
 have mercy - - - - - up - on us.
 receive - - - - - our pray - er.
 have mercy - - - - - up - on us.

ALTO.

Tenor.

Air.

Organo.

Basc.

5 6 5 6 6 4 8

Glory be to the Father, and to the

Son, And to the Ho - ly Ho - ly Ghost;

8 7 3 6 6 4 5 3

As it was in the be - - - gin - ning, is

6 5 6

world,

now, and ev - er shall be, world with - out end, - -

world with - out end, - -

6 3 6 5
4 4 4 3 T. S.
3

with - - out end, world with - out end,

with - - out end,

with - - out end, world with - - out with - - out end, end,

world without end, A - - - men. A - - - - men.

6 6 6 5
4 4 5

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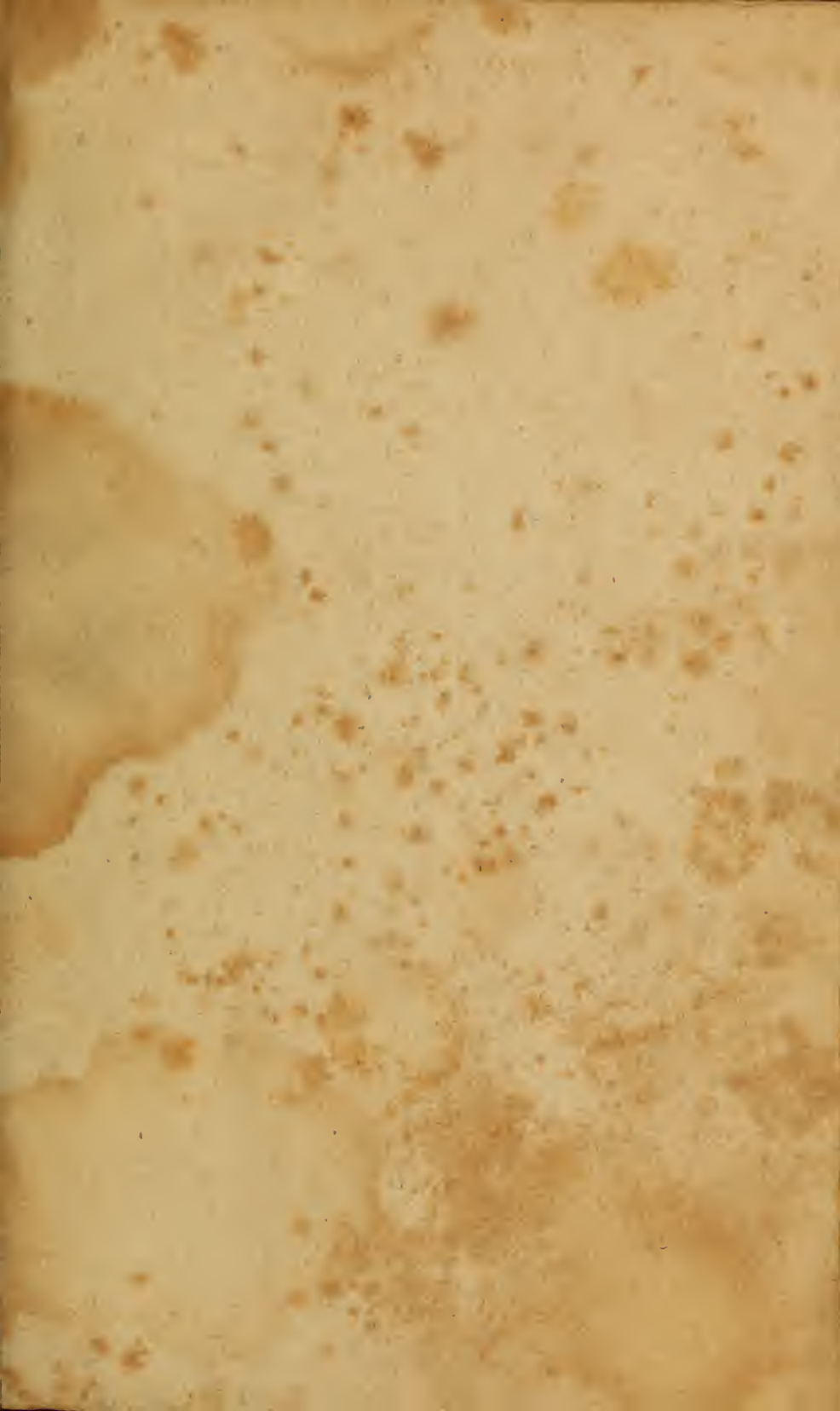
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* * Some of the less interesting pieces of the former edition have been omitted, to make room for other matter; and a few names, which, for obvious reasons, we were compelled to alter, have now been restored.











WILLIAM WILLIAMS,

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