



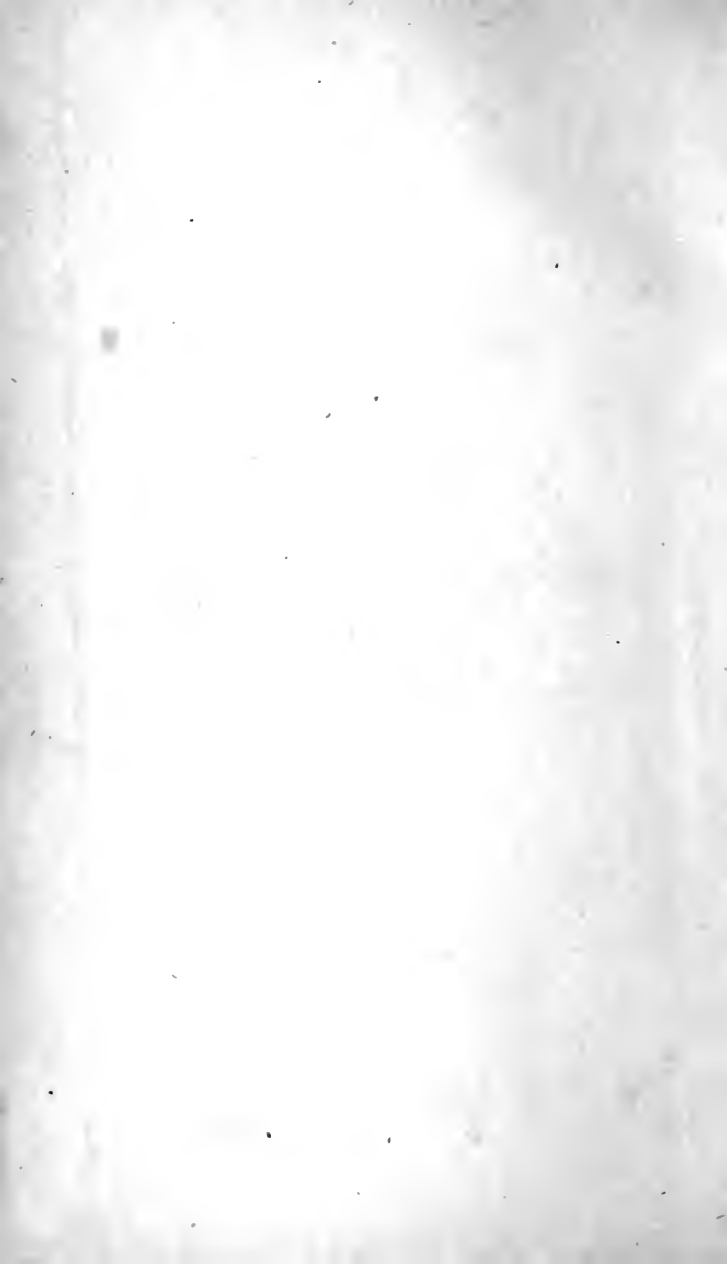
**THE PAROCHIAL
PSALMIST**

Edward Coyle

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1847
(Dunin)

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The Parochial Psalmist.

FOUR VOICES.

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St. Peter's Church Choir
E. F. Coyle
Dublin
1847

THE

Parochial Psalmist,

OR

A SELECTION OF PSALMS AND HYMNS,
SET TO APPROPRIATE TUNES,
ARRANGED FOR FOUR VOICES,
TOGETHER WITH
CHANTS, SANCTUSES AND RESPONSES.

EDITED BY
THE REV. JOHN FREDERICK LLOYD, A.M.

Second Edition,

REVISED AND CORRECTED BY
WILLIAM HENRY BUCK,
Organist of St. Peter's, Dublin.

"Sing ye praises with understanding."—Ps. xlvii. 7.
"Teaching and admonishing one another in psalms and hymns, and spiritual songs,
singing with grace in your hearts to the Lord."—Col. iii. 16.

DUBLIN:

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DUBLIN:
Printed by WILLIAM HOLDEN,
10, Upper Abbey-street.

P R E F A C E .

In the selection of the tunes contained in this publication,

ERRATA.

- Psalm 47, 3rd line, Tenor, - - - 2nd Bar, first note, C, not B.
— 47, 4th line, 1st Treble, - - last Bar, B Crotchet, not Quaver.
— 63, 3rd line, Accompaniment, last Bar, C, not F.
— 95, 1st line, Accompaniment, 3rd Bar, B, not C.
— 118, 3rd line, Accompaniment, 3rd Bar, D, not E.
— 148, 4th line, 2nd Treble, - - 2nd Bar, B wants leger line.
— 149, 3rd line, Bass, - - - 1st Bar, E should be sharp.

frivolous a character for the sacred purpose for which they have been used, others being too difficult and complicated in their movement for a mixed congregation.

“Whoever may have had occasion to examine the Psalm tunes composed of late, will perceive, that for the most part they are without that simplicity which characterizes the ancient style, and are very far removed from

† *The Music of the Church*, by John Antes La Trobe, p. 209.

the true ecclesiastical mode of composition. Solemnity in the melody, equability in the movement, depth and richness in the harmony, have been superseded by the graces which belong to florid or figurative music; divisions of notes, accented passages, chromatic modulations, may be all highly ornamental in their proper places; but they are just as suitable to the Psalmody of our church, as the Corinthian acanthus or Ionic volute would be to the massive grandeur of a Tuscan column. There are some tunes which have found their way into modern collections, which seem to have been written in open defiance of all sound opinions and established principles upon the subject; they carry with them the rhythm and levity of a ballad air, and differ from one in nothing but their time. Even the old tunes themselves are found in some of the late editions so deformed by slurs, and binding notes, and flourishes, by combinations of crotchets and quavers, where there once was nothing but simple breves and semibreves, that Mr. Warton might well presume 'that much of their primitive harmony was lost by additions, variations, and transpositions.' All these strange deviations from the old paths of Psalmody—and many more might be enumerated—shew, that it daily becomes more necessary to revert to the genuine original tunes and to endeavour to restore Psalm-singing to its primitive simplicity." †

The following tunes may be taken as favourable specimens of the proper style of Psalmody:—St. David's,

† Preface to a collection of Psalm-Tunes, by William Cross, of Oxford, 1818.

Nottingham, Brandenburg, Glastonbury, Dundee, St. Mary's, St. Michael's, Wartburg, St. Stephen's, St. Peter's, Luther's Hymn, St. Ebb's, Wittenberg, Arundel, Windsor, Bavaria, Savoy, Abbey Tune, Nayland, Hamburg, Berlin, St. Mark's, Leyden.

The majority of these were composed in the 16th and 17th centuries, and are deservedly admired; many of them were harmonized by Morley, Allison, Ravenscroft, and other great masters; but some of them are of a still earlier date. "The most sublime Psalm Tunes are the most ancient we have." †

It will be remarked in the above-mentioned tunes, that for the most part, there is a separate note for every syllable; this seems necessary for the distinct articulation of the words. Where several notes are sung to the same syllable, it is difficult, if not impossible, for those who sing, distinctly to articulate the words, or for those who listen to understand them; hence, as Dr. Crotch remarks, "the worst style of Psalmody" is that which abounds with slurs.

If some tunes have been allowed a place in this selection, which do not altogether accord with the principles here laid down, it is because they are too generally used to be omitted in any modern publication of this kind; but we may hope, as public attention is now directed to this subject, that a more correct taste will soon prevail in our congregations, and that the simple, but solemn and majestic compositions used by the Reformers, and those

† Dr. Crotch.

of the great modern masters formed on these models, will again be heard within the walls of our churches. We should not forget, that, "in church music, curiosity and ostentation of art, wanton or light or unsuitable harmony, such as only pleaseth the ear, and doth not naturally serve to the very kind and degree of those impressions, which the matter that goeth with it leaveth, or is apt to leave in men's minds, doth rather blemish and disgrace that we do, than add either beauty or furtherance unto it." †

The Hymns in this selection, with one exception, are those which have been sanctioned by the "Association for promoting the knowledge and practice of the Christian religion," and are to be found at the end of the prayer-books circulated by that Society.

† Hooker's *Ecclesiastical Polity*, Book v. chap. xxxviii.

ARRANGEMENT OF PSALMS AND HYMNS

FOR SOME OF THE

Principal Festivals and other Holy-days of the Church.

<i>Christmas Day</i>	. . .	Psalms 8, 45, 89 (Parts 1, 2), 95, 100, 105, 106, 118. Hymns 1, 2, 3.
<i>Ash-Wednesday</i>	. . .	Psalms 38, 51, 79, 102 (Part 1), 130, 143. Hymn 11.
<i>Good Friday</i>	. . .	Psalms 40, 51, 77, 103 (Part 1), 116, 143. Hymn 11.
<i>Easter Day</i>	. . .	Psalms 16, 95, 98, 105, 106, 118. Hymns 4, 5.
<i>Ascension Day</i>	. . .	Psalms 24, 47, 68 (Part 2.)
<i>Whit-Sunday</i>	. . .	Psalms 42, 62, 63, 67, 68 (Part 2), 106, 150. Hymns 6, 7.
<i>Trinity Sunday</i>	. . .	Psalms 8, 95, 100.

INDEX OF SUBJECTS.

<i>Advent</i>	. . . . .	Psalms 42, 44, 67, 68 (Part 3), 80 (Part 1), 96. Hymn 12.
<i>All Saints' Day</i>	. . . . .	Psalms 44, 113, 148. Hymn 9.
<i>Burials</i>	. . . . .	Psalms 16, 23, 39, 90, 102 (Part 1).
<i>Charity Sermons</i>	. . . . .	Psalm 136.
<i>Church Education Society</i>		Psalms 1, 119 (Parts 1, 2, 3, 4).
<i>Confirmation</i>	. . . . .	Psalms 1, 18, 27 (Parts 1 and 2), 40, 63, 84, 91, 100, 119 (Part 1), 121, 139.
<i>Consecration of a Church</i>		Psalms 65, 84, 100, 122 (Parts 1 and 2).
<i>Evening Prayer</i>	. . . . .	Psalms 4, 91, 92, 102 (Part 1), 121, 139. Evening Hymn.
<i>Lent</i>	. . . . .	Psalms 13, 25, 31, 38, 51, 77, 79, 80, (Part 1), 86, 94, 102 (Part 1), 116, 130, 143. Hymn 11.
<i>Lord's Day</i>	. . . . .	Psalms 65, 84, 95, 100, 118, 122 (Part 1).
<i>Lord's Supper</i>	. . . . .	Psalms 23, 36, 63, 65, 84, 100, 103 (Part 1). Hymns 8, 9, 10.
<i>Missionary</i>	{	Heathen Psalms 66, 67, 100, 105, 108.
	{	Jews Psalms 68 (Part 3), 80 (Parts 1 and 2), 102 (Part 2), 122 (Part 2).
<i>Morning Prayer</i>	. . . . .	Psalms 3, 5, 57, 63, 92, 108. Morning Hymn.
<i>National Calamities</i>	. . . . .	Psalms 3, 31, 44, 46, 79, 80 (Part 1), 130.
<i>National Deliverances</i>	. . . . .	Psalms 9, 18, 34, 40, 95, 98, 103 (Parts 1 and 2), 105, 106, 118, 136, 145.
<i>Palm Sunday</i>	. . . . .	Psalm 45.
<i>Praise</i>	. . . . .	Psalms 9, 33, 34, 57, 65, 66, 92, 95, 100, 104, 105, 106, 108, 135, 136, 145, 148, 149, 150. Hymns 9, 10.
<i>War</i>	. . . . .	Psalms 18, 46, 68 (Part 1), 144.

ALPHABETICAL LIST OF TUNES,

ACCORDING TO THEIR METRES.

COMMON MEASURE.

Names of Tunes.	Psalms and Hymns.	May also be sung to
Abbey, . . .	102 . . .	122 (Part 2).
Abridge, . . .	116 . . .	3, 102 (Part 1).
Arlington, . . .	— . . .	2, 33.
Arundel, . . .	86 . . .	38.
Ashley, . . .	118 . . .	24.
Bedford, . . .	— . . .	8, 23, 84.
Bexley, . . .	145 . . .	9, 33.
Brunswick, . . .	Hymn 3 . . .	—
Burford, . . .	143 . . .	39.
Clifford, . . .	— . . .	121.
Dundee, . . .	16, 122 (Part 2).	102 (Part 2).
Emmanuel, . . .	45, Hymn 10. . .	2, 8, Hymn 9.
Glastonbury, . . .	8, Hymn 9. . .	45, 84, Hymn 10.
Howard's, . . .	5 . . .	—
Irish, . . .	34, 119 (Pts. 1, 2, 3).	23, 119 (Part 4).
Kildare, . . .	108 . . .	116
Liverpool, . . .	27 (Part 2). . .	27 (Part 1), 108.
Manchester, . . .	23 . . .	84, 102 (Pt. 1) Hy. 3.
Martyr's Hymn, . . .	4 . . .	39, 86.
Mount Pleasant, . . .	92 . . .	33.
Nayland, . . .	105, Hymn 1. . .	66, 98.
New Cambridge, . . .	98 . . .	122 (Part 1).
Nottingham, . . .	2 . . .	24
Saxony, . . .	42 . . .	4, 13.
Solomon, . . .	13 . . .	4.
St. Ann's, . . .	94 . . .	5.
St. David's, . . .	1 . . .	8, 94.
St. Ebb's, . . .	79 . . .	90.

*• The second column in the above Table points out the Psalms and Hymns to which the Tunes have been severally adapted in this Selection, and the third column those to which they may also be sung.

COMMON MEASURE—Continued.

Names of Tunes.	Psalms and Hymns.	May also be sung to
St. George's, . . .	33, 122 (Part 1).	118, Hymn 1.
St. Hilary's, . . .	121	116, 145.
St. James's, . . .	44	105.
St Mary's, . . .	27 (Part 1).	38.
Walsall, . . .	77	—
Wartburg, . . .	38	—
Wilhem, . . .	135	66.
Windsor, . . .	90	79.

DOUBLE COMMON MEASURE.

Brandenburg, . . .	3	90.
Canterbury, . . .	9, 66	33.
Leipzig, . . .	39, Hymn 11	90.
Powerscourt, . . .	24	—
St. Mathew's, . . .	119 (Part 4.)	77.
Wittenberg, . . .	84	77, 90.

LONG MEASURE.

Adeste Fideles, . . .	68 (Part 1),	93, 95.
Berlin, . . .	139	40, 103.
Brentwood, . . .	Hymn 14.	150.
Devonshire, . . .	62	18.
Eaton, . . .	36	104.
Frankfort, . . .	89	103.
Halle . . .	93	68 (Parts 1, 2, 3.)
Heathfield, . . .	106	95.
Honiton, . . .	18	139.
Leyden, . . .	Hymn 13.	95, 106.
Luther's Hymn, . . .	68 (Part 3), 150.	80, 93, Hymn 7.
Nantes, . . .	95	—
Nassau, . . .	104	36.
Sabaoth, . . .	68 (Part 2).	47, 106.
Savoy, . . .	100	150, Hymn 13.
St. Catherine's, . . .	65	139.
St. Jude's, . . .	57	36.
St. Luke's, . . .	40, Hymn 7.	103.
St. Thomas', . . .	103, Hymn 8.	139.
Truro, . . .	144	93, 68, (Part 1.)
Venice, . . .	47	95, 106.
Vienna, . . .	80	57.

SHORT MEASURE.

Names of Tunes.	Psalms and Hymns.	May also be sung to
Carlisle,	67	25.
Dudley,	25	31, 51.
Hamburg,	130	51.
Northampton,	—	67.
St. Michael's,	31	25.
St. Peter's,	51	31, 130.

PECULIAR MEASURE.

Bavaria,	91	63, 113.
Bethlehem,	Hymn 2. . . .	—
Exeter,	113	46.
Haarlem,	63	91.
Hanover,	149	—
Portsmouth,	136	148
Resurrection,	Hymn 4. . . .	—
Salisbury,	Hymn 5. . . .	—
Sicilian Hymn,	—	Hymn 2.
St. Mark's,	Hymn 6. . . .	—
St. Paul's,	96	—
St. Stephen's,	46	—
Westminster,	148	136.
Wirtemberg,	Hymn 12. . . .	—

Psalms.

1ST PSALM.

VERSES 1, 2, 3, 6.

Harmonized by


ST. DAVID'S.

RAVENS CROFT.


Slow.

C. M.

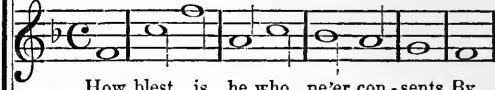
Tenor.



2nd Treble, or Alto.

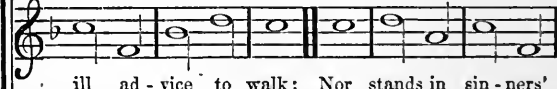


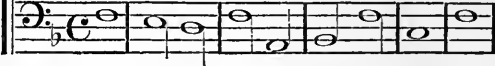


Air.

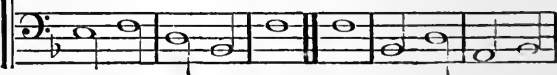


How blest is he who ne'er con - sents By

Bass.



ill ad - vice to walk; Nor stands in sin - ners'



ways, nor sits Where men pro-fane - ly talk ;

2

But makes the perfect law of God
 His business and delight ;
 Devoutly reads therein by day,
 And meditates by night.

3

Like some fair tree, which, fed by streams,
 With timely fruit does bend,
 He still shall flourish, and success
 All his designs attend.

6

For God approves the just man's ways,
 To happiness they tend ;
 But sinners, and the path they tread,
 Shall both in ruin end.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

2ND P S A L M.

VERSES 1, 2, 3, 4, 10.

NOTTINGHAM.

JEREMIAH CLARKE.

With Spirit. C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

With rest-less and un-go-vern'd rage Why

do the hea-then storm? Why in such rash at-

tempts en-gage, As they can ne'er per-form?

2

The great in counsel and in might
 Their various forces bring;
 Against the Lord they all unite,
 And His anointed King.

3

Must we submit to their commands?
 Presumptuously they say:
 No, let us break their slavish bands,
 And cast their chains away.

4

But God who sits enthron'd on high,
 And sees how they combine,
 Does their conspiring strength defy,
 And mocks their vain design.

10

Learn then, ye princes; and give ear
 Ye judges of the earth;
 Worship the Lord with holy fear;
 Rejoice with awful mirth.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory; as it was, is now,
 And shall be evermore.

3RD PSALM.

VERSES 1, 3, 4, 5, 8.

Harmonized by
MORLEY.

BRANDENBURG.

D. C. M.

Tenor.

*Air,
and 2^d
Treble,
or Alto.*

Bass.

How ma-ny, Lord, of late are grown The

trou-blers of my peace! And, as their num-bers

hour - ly rise, So does their rage in-crease.

But thou, O Lord, art my defence; On

thee my hopes rely; Thou art my glory,

and shalt yet Lift up my head on high.

4. Since whensoever in distress
 To God I made my pray'r,
 He heard me from His holy hill,
 Why should I now despair?
 5. Guarded by Him I laid me down,
 My sweet repose to take;
 For I through Him securely sleep,
 Through Him in safety wake.

8. Salvation to the Lord belongs,
 He only can defend;
 His blessing He extends to all
 That on His pow'r depend.
 To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory; as it was, is now,
 And shall be evermore.

4TH P S A L M.

VERSES 1, 6, 7, 8,

MARTYR'S HYMN.

Plaintive and Slow.

C. M.

Tenor.



2nd
Treble,
or Alto.



Air.



O Lord, thou art my righteous Judge, To

Bass.



my complaint give ear; Thou still re-deem'st me



from dis - tress, Have mer - cy, Lord, and hear.

6

While worldly minds impatient grow
 More prosp'rous times to see,
 Still let the glories of Thy face
 Shine brightly, Lord, on me.

7

So shall my heart o'erflow with joy,
 More lasting and more true,
 Than theirs, who stores of corn and wine
 Successively renew.

8

Then down in peace I'll lay my head,
 And take my needful rest ;
 No other guard, O Lord, I crave,
 Of Thy defence possess.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

5TH PSALM.

VERSES 1, 3, 7, 12.

HOWARD'S.

MRS. CUTHBERT.

Plaintive and Slow.

C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Lord, hear the voice of my complaint, Ac-

cept my se-cret pray'r; To thee a-lone, my

King, my God, Will I for help re - pair.

3

Thou in the morn my voice shalt hear,
 And with the dawning day
 To thee devoutly I'll look up,
 To thee devoutly pray.

7

And when thy boundless grace shall me
 To thy lov'd courts restore,
 On thee I'll fix my longing eyes,
 And humbly there adore.

12

To righteous men the righteous Lord
 His blessing will extend,
 And with his favour all his saints,
 As with a shield, defend.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory; as it was, is now,
 And shall be evermore.

8TH PSALM.

VERSES 1, 3, 4, 9.

GLASTONBURY.

Majestic. C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

O Thou, to whom all crea-tures bow With-

great art thou! How glo-rious is thy Name!

3

When heav'n, Thy beauteous work on high,
 Employs my wond'ring sight;
 The moon that nightly rules the sky,
 With stars of feebler light;

4

What's man, say I, that, Lord, Thou lov'st
 To keep him in Thy mind?
 Or what his offspring, that Thou prov'st
 To them so wondrous kind?

9

O Thou, to whom all creatures bow
 Within this earthly frame,
 Through all the world how great art Thou!
 How glorious is Thy Name!

Gloria Patri.

To Father, Son, and Holy Ghost.
 The God whom we adore,
 Be glory; as it was, is now,
 And shall be evermore.

9TH PSALM.

VERSES 1, 2, 9, 10, 11.

CANTERBURY.

DR. CHARD.

According to his original Harmonization.

D. C. M.

Moderate.

Tenor.



2nd Treble, or Alto.



Air.



To ce - le-brate Thy praise, O Lord, I

Bass.



Cres.



Cres.



Cres.

will my heart pre - pare ; To all the list' - ning



Cres.

f *p Unis.*
f *p Unis.*
f *p Unis.*
 world Thy works, Thy wondrous works de-clare. The
f *p Unis.*

Cres.
Cres.
Cres.
 thought of them shall to my soul Ex-alt-ed pleasure
Cres.

bring; Whilst to Thy name, Whilst to Thy name, O

ff

ff

ff

Thou most high, Tri-um-phant praise I

ff

pp *Slower.*
pp *Slower.*
pp *Slower.*
 sing, Tri - um - phant praise I sing.
pp *Slower.*

9. God is a constant sure defence
 Against oppressing rage ;
 As troubles rise, His needful aids
 In our behalf engage.
10. All those who have His goodness prov'd
 Will in His truth confide ;
 Whose mercy ne'er forsook the man
 That on His help relied.
11. Sing praises, therefore, to the Lord,
 From Sion, His abode ;
 Proclaim His deeds, till all the world
 Confess no other God.
 Glory to Thee, bless'd Three in One,
 The God whom we adore ;
 As was, and is, and shall be done,
 When time shall be no more.

13TH PSALM.

VERSES 1, 2, 3, 5, 6.

SOLOMON.

HANDEL.

Plaintive.

C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Cres.

Cres.

Cres.

Cres.

How long wilt thou for-get me, Lord? must

Cres.

p

p

p

p

I for e-ver mourn? Must I for e-ver mourn?

2

3

How long shall anxious thoughts my
And grief my heart oppress? [soul,
How long my enemies insult,
And I have no redress?

O hear, and to my longing eyes,
Restore Thy wonted light;
And suddenly, or I shall sleep
In everlasting night.

Cres.

Cres. *p*

Cres. *p*

How long wilt Thou withdraw from me, Oh! ne-ver

p

Cres.

f

f

f

to re - turn, Oh! ne - ver to re - turn?

f

5 6

Since I have always plac'd my trust Then shall my song, with praise in-
 Beneath Thy mercy's wing, To Thee, my God, ascend; [spir'd,
 Thy saving health will come, and then Who to Thy servant in distress,
 My heart with joy shall spring. Such bounty didst extend.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory; as it was, is now,
 And shall be evermore.

16TH PSALM.

VERSES 7, 8, 9, 11.

Harmonized by
RAVENS CROFT.

DUNDEE

p *Slow.* C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

My soul shall e - ver bless the Lord, Whose

p

Detailed description: This block contains the first system of a four-part musical setting. It consists of four staves: Tenor (top), 2nd Treble or Alto, Air, and Bass (bottom). The music is in G major (one flat) and common time (C.M.). The tempo is marked 'Slow.' and the dynamics are 'p' (piano). The lyrics 'My soul shall e - ver bless the Lord, Whose' are written below the Air staff.

pre - cepts give me light, And pri - vate coun - sel

Detailed description: This block contains the second system of the musical setting, continuing from the first system. It consists of four staves: Tenor, 2nd Treble/Alto, Air, and Bass. The lyrics 'pre - cepts give me light, And pri - vate coun - sel' are written below the Air staff. The musical notation continues across all four staves.

still af - ford In sor-row's dis - mal night.

8

I strive each action to approve
 To His all-seeing eye ;
 No danger shall my hopes remove,
 Because He still is nigh.

9

Therefore my heart all grief defies
 My glory does rejoice ;
 My flesh shall rest in hope to rise,
 Wak'd by His pow'ful voice.

11

Thou shalt the paths of life display,
 That to Thy presence lead ;
 Where pleasures dwell without allay,
 And joys that never fade.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

18TH PSALM.

VERSES 1, 2, 3, 6, 46.

HONITON.

Slow. *L. M.*

Tenor.

2nd Treble, or Alto.

Air.

Bass.

No change of times shall e - ver shock My firm af-

p

p

p

fec - tion, Lord, to Thee; For Thou hast al - ways

p

been a rock, A for-tress and de-fence to me.

2

Thou my deliv'rer art, my God,
 My trust is in Thy mighty pow'r :
 Thou art my shield from foes abroad,
 At home my safegnard and my tow'r.

3

To Thee will I address my pray'r,
 To whom all praise we justly owe ;
 So shall I, by Thy watchful care,
 Be guarded from my treach'rous foe.

6

To heav'n I made my mournful pray'r,
 To God address'd my humble moan ;
 Who graciously inclin'd His ear,
 And heard me from His lofty throne.

46

Let the eternal Lord be prais'd,
 The rock on whose defence I rest ;
 O'er highest heav'ns His name be rais'd,
 Who me with His salvation blest.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom earth and heav'n adore,
 Be glory ; as it was of old,
 Is now, and shall be evermore.

23RD PSALM.

VERSES 1, 2, 3, 4, 6.

MANCHESTER.

DR. WAINWRIGHT.

C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

The Lord him - self, the might - ty

Lord, Vouch-safes to be my guide;

2	In tender grass He makes me feed, And gently there repose; Then leads me to cool shades, and where Refreshing water flows.	3	He does my wand'ring soul reclaim, And, to His endless praise, Instruct with humble zeal to walk In His most righteous ways.
---	---	---	---

p

p

p

The Shep-herd, by whose con-stant

p

care My wants are all sup-plied.

4
 I pass the gloomy vale of death,
 From fear and danger free;
 For there His aiding rod and staff
 Defend and comfort me.

4†

6
 Since God does thus His wond'rous love
 Through all my life extend,
 That life to Him I will devote,
 And in His temple spend.

24TH PSALM.

VERSES 7, 8, 9, 10.

POWERSCOURT.

DR. ARNOLD.

Majestic.

C. M.

Tenor.

*Air,
and 2d
Treble,
or Alto.*

Bass.

Lift up your heads, e - ter - nal

gates, Un - fold to en - ter - tain

The King of Glo - ry; see, he comes With

p

his ce - les - tial train. Who is the

p

p

King of Glo - ry? who? The Lord for

ff

ff

ff

Unis. *Cres.*

strength re - nown'd; In bat - tle migh - ty,

Unis. *Cres.*

Unis. *Cres.*

f

f

o'er his foes, E - ter - nal vic - tor crown'd.

f

Cres.

Cres.

Bless - ing, ho - nor, might, and pow - er,

Cres.

Be un - to our God for e - ver;

Musical score for the first system of "Hallelujah". It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The tempo is marked "Cres." (Crescendo). The lyrics are "Hal - le - lu - jah, Hal - le - lu - jah,".

Musical score for the second system of "Hallelujah". It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The tempo is marked "ff" (fortissimo) and "p" (piano). The lyrics are "Hal - le - lu - jah, A - - men.".

9. Lift up your heads, ye gates, unfold
 In state to entertain
 The King of Glory; see, He comes
 With all His shining train.
10. Who is the King of Glory? who?
 The Lord of Hosts renown'd:
 Of glory He alone is King,
 Who is with glory crown'd.

CHORUS, from Rev. vii. 12.

Blessing, honor, might and power,
 Be unto our God for ever:

Hallelujah; Amen!

25TH PSALM.

VERSES 1, 4, 6, 8.

DUDLEY.

Moderate. *S. M.*

Tenor.

2nd Treble, or Alto.

Air.

Bass.

To God, in whom I trust, I lift my

p

p

p

p

heart and voice; O let me not be

put to shame, Nor let my foes re-joyce.

4

To me Thy truth impart,
 And lead me in Thy way ;
 For Thou art He that brings me help,
 On Thee I wait all day.

6

Thy mercies and Thy love,
 O Lord, recall to mind ;
 And graciously continue still,
 As Thou wert ever, kind.

8

His mercy and His truth
 The righteous Lord displays,
 In bringing wand'ring sinners home,
 And teaching them His ways.

Gloria Patri.

To God, the Father, Son,
 And Spirit, glory be ;
 As 'twas, and is, and shall be so
 To all eternity.

27TH PSALM.

FIRST PART.

VERSES 1, 3, 4, 5.

ST. MARY'S.

OLD GERMAN TUNE.

Slow. C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Whom should I fear, since God to me Is

sa - ving health and light? Since strong - ly he my

life sup-ports, What can my soul af-fright?

3

Through Him my heart, undaunted, dares
 With mighty hosts to cope ;
 Through Him, in doubtful straits of war
 For good success I hope.

4

Henceforth within His house to dwell
 I earnestly desire ;
 His wondrous beauty there to view,
 And of His will enquire.

5

For there may I with comfort rest,
 In times of deep distress ;
 And safe, as on a rock, abide
 In that secure recess.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

27TH PSALM.

SECOND PART.

VERSES 7, 8, 9.

LIVERPOOL.

DR. WAINWRIGHT.

C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Con - ti - nue, Lord, to hear my voice, When-

e'er to Thee I cry; In mer - cy my com-

plaints re - ceive, Nor my re - quest de - ny.

8

When us to seek Thy glorious face
 Thou kindly dost advise ;
 Thy glorious face I'll always seek,
 My grateful heart replies.

9

Then hide not Thou Thy face, O Lord,
 Nor me in wrath reject ;
 My God and Saviour, leave not him
 Thou didst so oft protect.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

31ST PSALM.

VERSES 1, 2, 10, 14, 24.

ST. MICHAEL'S.

Slow. S. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

De - fend me, Lord, from shame, For still I

p

p

p

trust in thee; As just and right - eous

p

is thy Name, From dan - ger set me free.

2

Bow down Thy gracious ear,
 And speedy succour send ;
 Do Thou my stedfast rock appear,
 To shelter and defend.

10

Sad thoughts my life oppress ;
 My years are spent in groans ;
 My sins have made my strength decrease,
 And e'en consum'd my bones.

14

But still my stedfast trust
 I on Thy help repose ;
 That Thou, my God, art good and just,
 My soul with comfort knows.

24

Ye that on God rely,
 Courageously proceed ;
 For He will still your hearts supply
 With strength in time of need.

Gloria Patri.

To God the Father, Son,
 And Spirit. glory be :
 As 'twas, and is, and shall be so
 To all eternity.

33RD PSALM.

VERSES 1, 4, 12, 20, 22.

ST. GEORGE'S.

Cheerful, and not too slow.

C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Let all the just to God with joy Their

cheer-ful voi - ces raise ; For well the righ-teous

4

12

For faithful is the word of God,
His works with truth abound ;
He justice loves, and all the earth
Is with his goodness crown'd.

How happy then are they, to whom
The Lord for God is known ;
Whom He from all the world besides
Has chosen for His own.

it be - comes To sing glad songs of

praise, To sing glad songs of praise.

Our soul on God with patience waits, The riches of Thy mercy, Lord,
 Our help and shield is He ; Do Thou to us extend ;
 Then, Lord, let still our hearts re- Since we for all we want or wish
 Because we trust in Thee. [joyce, On Thee alone depend.

Gloria Patri.
 To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 and shall be evermore.

34TH P S A L M.

VERSES 1, 2, 3, 8, 9.

IRISH.

ISAAC SMITH.

Slow. C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Thro' all the chang-ing scenes of life, In

trou-ble and in joy; The prais-es of my

God shall still My heart and tongue employ.

2

Of His deliv'rance I will boast,
Till all that are distrest,
From my example comfort take,
And charm their griefs to rest.

3

O magnify the Lord with me,
With me exalt His Name ;
When in distress to Him I call'd,
He to my rescue came.

8

O make but trial of His love !
Experience will decide,
How bless'd are they, and only they,
Who in His truth confide.

9

Fear Him, ye saints. and you will then
Have nothing else to fear ;
Make you His service your delight,
Your wants shall be His care.

Gloria Patri.

To Father, Son, and Holy Ghost,
The God whom we adore,
Be glory ; as it was, is now,
And shall be evermore

36TH P S A L M.

VERSES 5, 6, 7, 8, 9.

EATON.

WYVILL.

Not too slow. L. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

O Lord, thy mer-cy, my sure hope, A

p

p

bove the heav'n - ly orb as - cends; Thy

sa - cred truth's un - mea - sur'd scope, Be- *p*

yond the spread-ing sky ex - tends, Thy *f*

sa - cred truth's un - mea - sur'd scope, Be-

yond the spread-ing sky ex - tends.

6

Thy justice, like the hills, remains ;
 Unfathom'd depths Thy judgments are ;
 Thy providence the world sustains ;
 The whole creation is Thy care.

7

Since of Thy goodness all partake,
 With what assurance should the just
 Thy shelt'ring wings their refuge make,
 And saints to Thy protection trust.

8

Such guests shall to Thy courts be led
 To banquet on Thy love's repast ;
 And drink, as from a fountain's head,
 Of joys that shall for ever last.

9

With Thee the springs of life remain ;
 Thy presence is eternal day :
 O let Thy saints Thy favour gain ;
 To upright hearts Thy truth display.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom earth and heav'n adore,
 Be glory ; as it was of old,
 Is now, and shall be evermore.

38TH P S A L M.

VERSES 1, 4, 17, 21.

WARTBURG.

OLD GERMAN TUNE.

f *Slow.* C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

f

f

Thy chast'ning wrath, O Lord, re-strain, Tho'

I de-serve it all; Nor let at once on

me the storm Of Thy dis-plea-sure fall.

4

My sins, that to a deluge swell,
 My sinking head o'erflow ;
 And for my feeble strength to bear
 Too vast a burden grow.

17

And, with continual grief oppress,
 To sink I now begin :
 To Thee, O Lord, I will confess,
 To Thee bewail my sin.

21

Forsake me not, O Lord, my God,
 Nor far from me depart ;
 Make haste to my relief, O Thou,
 Who my salvation art.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

39TH PSALM.

VERSES 4, 5, 6, 7, 12, 13.

LEIPZIG.

SEBASTIAN BACH.

D. C. M.

Tenor.

*Air &
2nd
Treble,
or Alto.*

Bass.

Lord, let me know my term of days, How

soon my life will end; The num'rous train of

ills dis - close, Which this frail state at - tend.

My life, thou, know'st, is but a span, A

ci - pher sums my years; And ev' - ry man, in

best es - tate, But va - ni - ty ap - pears.

- | | |
|--|---|
| 6. Man like a shadow vainly walks,
With fruitless cares oppress'd;
He heaps up wealth, but cannot tell
By whom 'twill be possess'd; | 12. Lord, hear my cry, accept my tears,
And listen to my pray'r;
Who sojourn like a stranger here,
As all my fathers were. |
| 7. Why then should I on worthless toys
With anxious care attend?
On thee alone my stedfast hope
Shall ever, Lord, depend. | 13. O spare me yet a little time,
My wasted strength restore;
Before I vanish quite from hence,
And shall be seen no more. |

40TH P S A L M.

VERSES 1, 2, 3, 5.

ST. LUKE'S.

DR. WAINWRIGHT.

L. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

p

p

p

p

I wait-ed meek-ly for the Lord,

Till he vouch-saf'd a kind re-ply;

2
He took me from the dismal pit,
When founder'd deep in miry clay;
On solid ground He plac'd my feet,
And suffer'd not my steps to stray.

3
The wonders He for me has wrought,
Shall fill my mouth with songs of praise;
And others, to His worship brought,
To hopes of like deliv'rance raise.

Who did his gra-cious ear af-ford,

And heard from heav'n my hum-ble cry.

Who can the wond'rous works recount, To Father, Son, and Holy Ghost,
 Which Thou, O God, for us hast wrought! The God whom earth and heav'n
 The treasures of Thy love surmount Be glory; as it was of old, [adore,
 The pow'r of numbers, speech, and thought. Is now, and shall be evermore.

42ND PSALM.

VERSES 1, 2, 5, 11.

SAXONY.

HANDEL.

Plaintive.

C. M.

Tenor.

2nd Treble. or Alto.

Air.

Bass.

p As pants the hart for cooling streams, When

Cres.

Cres.

Cres.

heat-ed in the chase; So longs my soul, O

Cres.

2
For Thee, my God, the living God,
My thirsty soul doth pine:
O when shall I behold Thy face,
Thou Majesty divine!

5
Why restless, why cast down, my soul?
Trust God, who will employ
His aid for thee, and change these
To thankful hymns of joy. [sighs]

p

p

p

God, for thee, And thy re - fresh - ing

p

f

f

f

grace, And thy re - fresh - ing grace.

f

11
 Why restless, why cast down, my soul?
 Hope still, and thou shalt sing
 The praise of Him who is thy God,
 Thy health's eternal spring.

Gloria Patri.
 To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be glory; as it was, is now,
 and shall be evermore.

44TH P S A L M.

VERSES 1, 4, 23, 26.

ST. JAMES'S.

COURTVILLE.

Moderate. C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

O Lord, our fa-thers oft have told In

our at - ten - tive ears, Thy won - ders in their

days per-form'd, And el-der times than their's.

4

As Thee their God our fathers own'd,
 Thou art our Sov'reign King ;
 O therefore, as Thou didst to them,
 To us deliv'rance bring.

23

Awake, arise ; let seeming sleep
 No longer Thee detain ;
 Nor let us, Lord, who sue to Thee,
 For ever sue in vain.

26

Arise, O Lord, and timely haste
 To our deliv'rance make ;
 Redeem us, Lord,—if not for ours,
 Yet for Thy mercy's sake.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

45TH PSALM.

VERSES 2, 3, 4, 5, 6.

EMMANUEL.

BEETHOVEN.

Majestic. C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

How matchless is thy form, O King! Thy

Cres.

Cres.

Cres.

mouth with grace o'er-flows; Be - cause fresh bless-ings

Cres.

p

p

p

p

God on thee E - ter - nal - ly be - stows.

3

Gird on Thy sword, most mighty Prince ;
 And, clad in rich array,
 With glorious ornaments of pow'r,
 Majestic pomp display.

4

Ride on in state, and still protect
 The meek, the just, and true ;
 Whilst Thy right hand, with swift revenge,
 Does all Thy foes pursue.

5

How sharp Thy weapons are to them,
 That dare Thy pow'r despise !
 Down, down they fall, while thro' their heart
 The feather'd arrow flies.

6

But Thy firm throne, O God, is fix'd,
 For ever to endure ;
 Thy sceptre's sway shall always last,
 By righteous laws secure.

Gloria Patri.

To Father, Son, and Holy Ghost ;
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

46TH P S A L M.

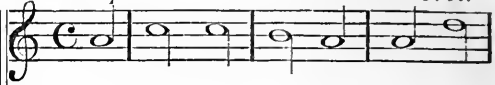
VERSES 1, 4, 10

ST. STEPHEN'S.

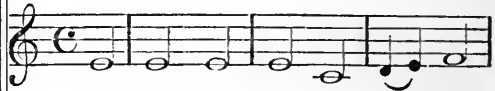
With Spirit.

P. M.

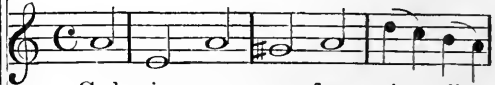
Tenor.



2nd
Treble,
or Alto.

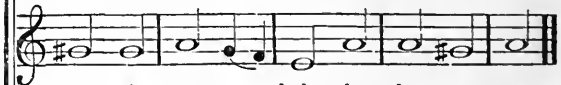
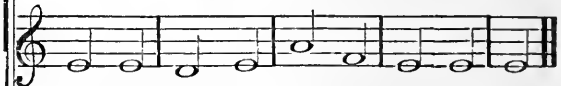


Air.

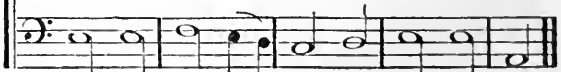


God is our re - fuge in dis -

Bass.



tress, A pre - sent help when dan - gers press ;



In him un-daunt-ed we'll con-fide, In

him un-daunt-ed we'll con-fide: Tho' earth were

from her cen - tre tost, And moun-tains in the

o - cean lost, Torn piece-meal by the roar-ing

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

4

A gentler stream with gladness still
 The city of our Lord shall fill,
 The royal seat of God most high :
 God dwells in Sion, whose fair tow'rs
 Shall mock th' assaults of earthly pow'rs,
 While His almighty aid is nigh.

10

Submit to God's almighty sway,
 For Him the heathen shall obey,
 And earth her Sov'reign Lord confess :
 The God of Hosts conducts our arms,
 Our tow'r of refuge in alarms,
 As to our fathers in distress.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom heav'n's triumphant host
 And suff'ring saints on earth adore,
 Be glory ; as in ages past,
 As now it is, and so shall last,
 When time itself must be no more.

47TH P S A L M.

VENICE.

VERSES 1, 5, 7.

MARCELLO.

With Spirit. L. M.

Tenor.

Air, and 2d Treble, or Alto.

Bass.

O all ye peo - ple, clap your hands, And

with tri - um - phant voices sing; No force the migh - ty

pow'r withstands Of God, the u - ni - ver - sal King.

ff

1st and 2nd Trebles.

p *ff*

p *ff*

No force the might - ty pow'r with-stands Of

God, the u - ni - - ver - sal King.

5

God is gone up, our Lord and King,
 With shouts of joy and trumpet's sound;
 To Him repeated praises sing,
 And let the cheerful song go round.

7

Your utmost skill in praise be shown,
 For Him who all the world commands;
 Who sits upon His righteous throne,
 And spreads His sway o'er heathen lands.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom earth and heav'n adore,
 Be glory; as it was of old,
 Is now, and shall be evermore.

51ST PSALM.

VERSES 1, 9, 11, 12.

ST. PETER'S.

GUILLAUME FRANC.

Very Slow.

S. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Have mer - cy, Lord, on me, As thou wert

e - ver kind; Let me, op - press'd with loads of

9
Blot out my crying sins,
Nor me in anger view;
Create in me a heart that's clean,
An upright mind renew.

11
Withdraw not Thou Thy help,
Nor cast me from Thy sight;
Nor let Thy Holy Spirit take
His everlasting flight.

guilt, Thy wont-ed mer-cy find, Let me, op-

press'd with loads of guilt, Thy wont-ed mer-cy find.

12
 The joy Thy favour gives
 Let me again obtain ;
 And Thy free Spirit's firm support
 My fainting soul sustain.

Gloria Patri.
 To God, the Father, Son,
 And Spirit, glory be ;
 As 'twas, and is, and shall be so,
 To all eternity

57TH PSALM.

VERSES 7, 8, 9, 11.

ST. JUDE'S.

HAYDN.

L. M.

Moderate.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

O God, my heart is fix'd, 'tis bent,

Its thank-ful tri - bute to pre - sent;

8
Awake, my glory ; harp and lute,
No longer let your strings be mute ;
And I, my tuneful part to take,
Will with the early dawn awake.

9
Thy praises, Lord, I will resound
To all the list'ning nations round :
Thy mercy highest heav'n transcends,
Thy truth beyond the clouds extends.

And with my heart my voice I'll raise

To thee, my God, in songs of praise.

11

Be Thou, O God, exalted high ;
 And, as Thy glory fills the sky,
 So let it be on earth display'd,
 Till Thou art here, as there, obey'd.

Gloria Patri.
 To Father, Son, and Holy Ghost,
 The God whom earth and heav'n adore,
 Be glory ; as it was of old,
 Is now, and shall be evermore.

62ND PSALM.

VERSES 1, 7, 8.

DEVONSHIRE.

G. GREENE.

L. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

My soul for help on God re-

lies; From him a - lone my safe - ty flows;

7	8
God does His saving health dispense,	In Him, ye people, always trust,
And flowing blessings daily send;	Before His throne pour out your
He is my fortress and defence,	For God, the merciful and just, [hearts;
On Him my soul shall still depend.	His timely aid to us imparts.

My rock, my health, that strength sup-plies To

bear the shock of all my foes.

Gloria Patri.
 To Father, Son, and Holy Ghost,
 The God whom earth and heav'n adore;
 Be glory; as it was of old,
 's now, and shall be evermore.

63RD PSALM.

HAARLEM.

VERSES 1, 2, 4, 6.

P. M.

Tenor.

Air, and 2d Treble. or Alto.

Bass.

O God, my gracious God, to thee, My

morn-ing pray'rs shall of-fer'd be; For thee my

thirs-ty soul doth pant: My faint-ing flesh im-

plores thy grace, With - in this dry and bar - ren

place, Where I re - fresh - ing wa - ters want.

2

6

O to my longing eyes once more When down I lie sweet sleep to find,
 That view of glorious pow'r restore, Thou, Lord, art present to my mind;
 Which Thy majestic house displays! And when I wake in dead of night,
 Because to me Thy wondrous love Because Thou still dost succour bring,
 Than life itself does dearer prove, Beneath the shadow of Thy wing,
 My lips shall always speak Thy praise. I rest with safety and delight.

4

Gloria Patri.

My life, while I that life enjoy, To Father, Son, and Holy Ghost, [host
 In blessing God I will employ, The God whom heav'n's triumphant
 With lifted hands adore His Name: And suff'ring saints on earth adore,
 My soul's content shall be as great Be glory; as in ages past,
 As theirs who choicest dainties eat, As now it is, and so shall last,
 While I with joy His praise proclaim. When time itself must be no more.

65TH P S A L M.

VERSES 1, 2, 3, 4.

ST. CATHERINE'S.

DE LA MAIN.

Slow.

L. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

For thee, O God, our con - stant

praise In Si - on waits, thy cho - sen seat;

2
3
 O Thou, who to my humble pray'r Our sins, though numberless, in vain
 Didst always bend Thy list'ning ear, To stop Thy flowing mercy try;
 To Thee shall all mankind repair, Whilst Thou o'erlook'st the guilty stain,
 And at Thy gracious throne appear. And washest out the crimson dye.

Our pro-mis'd al - tars there we'll raise, And

all our zea - lous vows com - plete.

4

Gloria Patri.

Eldest is the man, who, near Thee plac'd, To Father, Son, and Holy Ghost,
 Within Thy sacred dwelling lives; The God whom earth and heav'n adore
 Whilst we at humbler distance taste Be glory; as it was of old,
 The vast-delights Thy temple gives. Is now, and shall be evermore.

66TH P S A L M.

VERSES 1, 3, 4, 5, 7, 8.

CANTERBURY.

DR. CHARD.

According to his original Harmonization.

D. C. M.

Moderate.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Let all the lands with shouts of joy To

Cres.

Cres.

Cres.

Cres.

God their voi - ces raise; Sing psalms in ho - nor

f *p Unis.*
f *p Unis.*
f *p Unis.*
 of His Name, And spread his glorious praise. And
f *p Unis.*

Cres.
Cres.
Cres.
 let them say, How dreadful, Lord, In all thy works art
Cres.

Thou ! To Thy great pow'r, To thy great pow'r Thy

stub - born foes Shall all be forc'd to

pp *Slower.*

pp *Slower.*

pp *Slower.*

bow, Shall all be forc'd to bow.

pp *Slower.*

4. Through all the earth the nations round
 Shall thee their God confess ;
 And with glad hymns their awful dread
 Of Thy great Name express.
5. O come, behold the works of God,
 And then with me you'll own,
 That He to all the sons of men
 Has wondrous judgments shown.
7. He by His pow'r for ever rules ;
 His eyes the world survey ;
 Let no presumptuous man rebel
 Against his sov'reign sway.
8. O all ye nations, bless our God,
 And loudly speak His praise ;
 Who keeps our soul alive, and still
 Confirms our steadfast ways.

67TH PSALM.

CARLISLE.

VERSES 1, 2, 3, 4.

Cheerful.

S. M.

Tenor.

Air,
and 2d
Treble,
or Alto.

Bass.

To bless thy cho-sen race, In mer-cy,

Lord, in-cline, In mer-cy, Lord, in-cline;

And cause the brightness of thy face, And cause the

bright-ness of - thy face, On all thy saints to

shine, On all thy saints to shine.

2

That so Thy wondrous ways
 May through the world be known ;
 Whilst distant lands their tribute pay,
 And Thy salvation own.

3

Let diff'ring nations join
 To celebrate Thy fame ;
 Let all the world, O Lord, combine
 To praise Thy glorious Name.

4

O let them shout and sing
 With joy and pious mirth,
 For Thou, the righteous Judge and King,
 Shalt govern all the earth.

Gloria Patri.

To God, the Father, Son,
 And Spirit, glory be ;
 As 'twas, and is, and shall be so
 To all eternity.

68TH P S A L M.

FIRST PART.

ADESTE FIDELES.

VERSES 1 3, 4.

L. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

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

scat - ter his pre - sumptuous foes; Let shame - ful

3	4
But let the servants of His will	To Aim your voice in anthems raise,
His favour's gentle beams enjoy;	Jehovah's awful Name He bears;
Their upright hearts let gladness fill,	In Him rejoice, extol His praise,
And cheerful songs their tongues	Who rides upon high rolling
employ.	spheres.

rout their host sur - prise, Who spite - ful - ly his

pow'r op - pose, Who spite - ful - ly his pow'r oppose.

Gloria Patri.
 To Father, Son, and Holy Ghost,
 The God whom earth and heav'n adore,
 Be glory; as it was of old,
 Is now, and shall be evermore.

68TH P S A L M.

SECOND PART.

SABAOTH.

VERSES 18, 19, 20.

TAYLOR.
L. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

As - cend - ing high in triumph

thou, Cap - ti - vi - ty hast cap - tive led;

19

20

E'en rebels shall partake Thy grace, For benefits each day bestow'd,
 And humble proselytes repair Be daily His great Name ador'd;
 To worship at Thy dwelling place, Who is our Saviour and our God,
 And all the world pay homage there. Of life and death the Sov'reign Lord.

And on thy peo - ple didst be - stow The

spoil of ar - mies, once their dread.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom earth and heav'n adore,
 Be glory ; as it was of old,
 Is now, and shall be evermore.

68TH PSALM.

THIRD PART.

VERSES 29, 31, 34, 35.

LUTHER'S HYMN.

MARTIN LUTHER.

Slow.

L. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

To vi - sit Sa' lem, Lord, descend, And

Si - on thy ter - res - trial seat; Where kings with

p

p

p

pre-sents shall at-tend, And thee with offer'd crowns a-

p

f

f

f

wait, And thee with of - fer'd crowns a - wait.

31

Egypt shall then to God stretch forth
Her hands, and Afric homage bring;
The scatter'd kingdoms of the earth
Their common Sov'reign's praises
sing.

34

Ascribe ye pow'r to God most high,
Of humble Israel He takes care;
Whose strength from out the dusky
sky
Darts shining terrors thro' the air.

35

How dreadful are the sacred courts,
Where God has fix'd His earthly
throne! [ports;
His strength His feeble saints sup-
To God give praise, and Him alone.

Gloria Patri.

To Father, Son, and Holy Ghost,
The God whom earth and heav'n
adore,
Be glory; as it was of old,
Is now, and shall be evermore.

77TH P S A L M.

VERSES 1, 3, 7, 9, 10, 11.

WALSALL.

PURCELL.


Very Slow.

C. M.

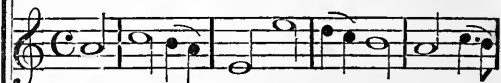
Tenor.



2nd Treble, or Alto.

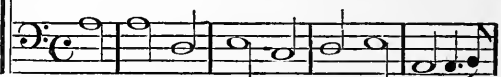


Air.



To God I cried, who to my help Did

Bass.



gra-cious-ly re - pair; In trou-ble's dis-mal



day I sought My God with hum-ble pray'r.

3

I thought on God, and favours past,
 But that increas'd my pain ;
 I found my spirit more oppress'd,
 The more I did complain.

7

Has God for ever cast us off?
 Withdrawn His favour quite ?
 Are both His mercy and His truth
 Retir'd to endless night ?

9

Can His long-practis'd love forget
 Its wonted aids to bring ?
 Has He in wrath shut up and seal'd
 His mercy's healing spring ?

10

I said, my weakness hints these fears :
 But I'll my fears disband ;
 I'll yet remember the Most High,
 And years of His right hand.

11

I'll call to mind His works of old,
 The wonders of His might ;
 On them my heart shall meditate,
 My tongue shall them recite.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

79TH P S A L M.

VERSES 5, 8, 9, 13.

ST. EBBS.

CROSS.

Slow. *C. M.*

Tenor.

2nd Treble, or Alto.

Air.

Bass.

How long wilt thou be an - gry, Lord? Must

we for e - ver mourn? Shall thy de - vour - ing

jea-lous rage, Like fire, for e - ver burn?

8

O think not on our former sins,
 But speedily prevent
 The utter ruin of Thy saints,
 Almost with sorrow spent.

9

Thou God of our salvation, help,
 And free our souls from blame ;
 So shall our pardon and defence
 Exalt Thy glorious Name.

13

So we, Thy people and Thy flock,
 Shall ever praise Thy Name ;
 And with glad hearts our grateful thanks
 From age to age proclaim.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

80TH P S A L M.

VERSES 1, 4, 7.

VIENNA.

BEETHOVEN.

p L. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

O Israel's Shep-herd, Jo-seph's Guide,

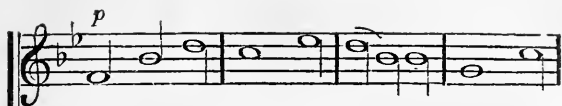
Cres.

Cres.

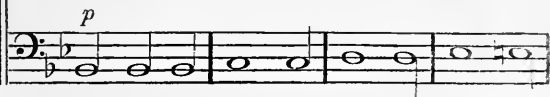
Cres.

Cres.

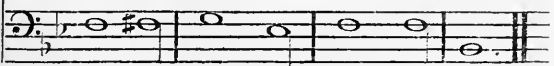
Our pray'rs to thee vouch - safe to hear ;



Thou that dost on the che - rubs ride, A-



gain in so - lemn state ap - pear.



4

O Thou, whom heav'nly hosts obey,
How long shall Thy fierce anger burn ?
How long Thy suff'ring people pray,
And to their pray'rs have no return ?

7

Do Thou convert us, Lord, do Thou
The lustre of Thy face display ;
And all the ills we suffer now,
Like scatter'd clouds, shall pass away.

S E C O N D P A R T .

Verses 8, 14, 15, 19.

8

Thou brought'st a vine from Egypt's land,
And, casting out the heathen race,
Didst plant it with Thine own right hand,
And firmly fix it in their place.

14

To Thee, O God of Hosts, we pray ;
Thy wonted goodness, Lord, renew ;
From heav'n, Thy throne, this vine survey,
And her sad state with pity view.

15

Behold the vineyard made by Thee,
Which Thy right hand did guard so long ;
And keep that branch from danger free,
Which for Thyself Thou mad'st so strong.

19

Do Thou convert us, Lord, do Thou
The lustre of Thy face display ;
And all the ills we suffer now,
Like scatter'd clouds, shall pass away.

Gloria Patri.

To Father, Son, and Holy Ghost,
The God whom earth and heav'n adore,
Be glory ; as it was of old,
Is now, and shall be evermore.

84TH PSALM.

VERSES 1, 2, 4, 5, 10, 11, 12, 13.

WITTENBERG.

MARTIN LUTHER.

D. C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

O God of Hosts, the mighty Lord, How

love-ly is the place, Where thou, enthron'd in glory, shew'st

p

p

p

The brightness of thy face! My longing soul faints with de-

p

p

sire To view thy blest a-bode; My panting heart and

flesh cry out For thee, the liv - ing God.

4. O Lord of Hosts, my King and God,
How highly blest are they,
Who in Thy temple always dwell,
And there Thy praise display !
5. Thrice happy they, whose choice has Thee
Their sure protection made ;
Who long to tread the sacred ways
That to Thy dwelling lead !
10. For in Thy courts one single day
'Tis better to attend,
Than, Lord, in any place besides
A thousand days to spend.
11. Much rather in God's house will I
The meanest office take,
Than in the wealthy tents of sin
My pompous dwelling make.
12. For God, who is our sun and shield,
Will grace and glory give ;
And no good thing will He withhold
From them that justly live.
13. Thou God, whom heav'nly hosts obey,
How highly blest is he,
Whose hope and trust, securely plac'd,
Is still repos'd on Thee !

86TH PSALM.

VERSES 1, 3, 5, 6.

ARUNDEL.

C. M.

Tenor.



2nd Treble, or Alto.



Air.



To my com-plaint, O Lord, my God, Thy

Bass.



Detailed description: This block contains the first system of musical notation. It features four staves. The top staff is for Tenor, the second for 2nd Treble or Alto, the third for Air, and the fourth for Bass. The Air part includes the lyrics 'To my com-plaint, O Lord, my God, Thy'. The music is in common time (C.M.) and consists of quarter and eighth notes.



gracious ear in-cline; Hear me, dis-tress'd, and

Detailed description: This block contains the second system of musical notation, continuing from the first system. It features four staves (Tenor, 2nd Treble/Alto, Air, and Bass). The Air part includes the lyrics 'gracious ear in-cline; Hear me, dis-tress'd, and'. The music continues with quarter and eighth notes, including some notes with fermatas.

des - ti - tute Of all re - lief but thine.

3

To me, who daily Thee invoke,
 Thy mercy, Lord, extend ;
 Refresh Thy servant's soul, whose hopes
 On Thee alone depend.

5

Thou, Lord, art good ; nor only good,
 But prompt to pardon too ;
 Of plenteous mercy to all those
 Who for Thy mercy sue.

6

To my repeated humble pray'r,
 O Lord, attentive be ;
 When troubled, I on Thee will call,
 For Thou wilt answer me.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be ever more.

89TH P S A L M.

VERSES 1, 2, 5, 7.

FRANKFORT.

KENT.

Slow. L. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Thy mercies, Lord, shall be my song, My

song on them shall e - ver dwell; To a - ges yet un -



born my tongue Thy ne-ver-fail-ing truth shall tell.

2

5

I have affirm'd, and still maintain, For such stupendous truth and love
 Thy mercy shall for ever last; Both heav'n and earth just praises
 Thy truth that does the heav'ns sus- owe,
 tain, By choirs of angels sung above,
 Like them shall stand for ever fast. And by assembled saints below.

7

With rev'ence and religious dread
 His saints should to His temple press:
 His fear through all their hearts should spread,
 Who His Almighty Name confess.

SECOND PART.

Verses 15, 16, 17.

15

17

Happy, thrice happy, they who hear For in Thy strength they shall ad-
 Thy sacred trumpet's joyful sound; vance, [spring;
 Who may at festivals appear, Whose conquests from Thy favour
 With Thy most glorious presence The Lord of hosts is our defence,
 crown'd And Israel's God our Israel's King.

16

Gloria Patri.

Thy saints shall always be o'erjoy'd, To Father, Son, and Holy Ghost,
 Who on Thy sacred Name rely, The God whom earth & heav'n adore,
 And, in Thy righteousness employ'd, Be glory; as it was of old,
 Above their foes be rais'd on high. Is now, and shall be evermore.

90TH P S A L M.

VERSES 3, 4, 5, 6, 12.

WINDSOR.

G. KIRBY

Slow.

C. M.

Tenor.



2nd Treble, or Alto.



Air.

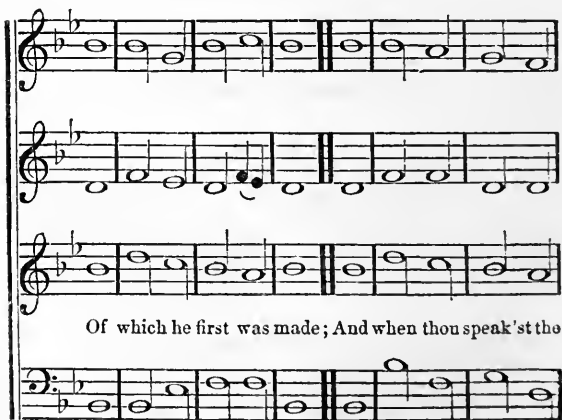


Thou turn - est man, O Lord, to dust,

Bass.



Detailed description: This block contains the first system of musical notation. It features four staves. The top staff is for Tenor, the second for 2nd Treble or Alto, the third for Air, and the bottom for Bass. All staves are in a key signature of one flat (B-flat) and a common time signature (C). The music is marked 'Slow' and 'C. M.' (Common Measure). The lyrics 'Thou turn - est man, O Lord, to dust,' are written below the Air staff.



Of which he first was made; And when thou speak'st the

Detailed description: This block contains the second system of musical notation, continuing from the first system. It features four staves (Tenor, 2nd Treble/Alto, Air, and Bass) in the same key signature and time signature. The lyrics 'Of which he first was made; And when thou speak'st the' are written below the Air staff. The notation includes a double bar line in the middle of each staff.

word, Re - turn, 'Tis in - stant - ly o - bey'd.

4

For in Thy sight a thousand years
 Are like a day that's past ;
 Or like a watch in dead of night,
 Whose hours unmindful waste.

5

Thou sweep'st us off as with a flood,
 We vanish hence like dreams ;
 At first we grow like grass that feels
 The sun's reviving beams :

6

But howsoever fresh and fair
 Its morning beauty shows ;
 'Tis all cut down and wither'd quite
 Before the evening close.

12

So teach us, Lord, th'uncertain sum
 Of our short days to mind ;
 That to true wisdom all our hearts
 May ever be inclin'd.

Gloria Patri.

To Father, Son, and Holy Ghost ;
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

91ST PSALM.

VERSES 1, 3.

BAVARIA.

P. M.

Tenor.

Air, and 2d Treble, or Alto.

Bass.

He that has God his guardian made, Shall

un - der the Al - migh - ty's shade, Se - cure and

un - dis - turb'd a - bide. Thus to my soul of

him I'll say, He is my for-tress and my

stay, My God in whom I will con-fide.

3

His tender love and watchful care
 Shall free thee from the fowler's snare,
 And from the noisome pestilence :
 He over thee His wings shall spread,
 And cover thy unguarded head ;
 His truth shall be thy strong defence.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom heav'n's triumphant host,
 And suffering saints on earth adore,
 Be glory; as in ages past,
 As now it is, and so shall last,
 when time itself must be no more.

92ND P S A L M.

VERSES 1, 2, 4.

MOUNT PLEASANT.

LEACH.

C. M.

Cheerful.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

How good and plea-sant must it

be To thank the Lord most high; And

<p>2</p> <p>With ev'ry morning's early dawn His goodness to relate; And of His constant truth each night The glad effects repeat!</p>	<p>4</p> <p>For thro' Thy wond'rous works, O Lord, Thou mak'st my heart rejoice; The thoughts of them shall make me And sing with cheerful voice. [glad,</p>
---	--

p

p

p

with re - peat - ed hymns of praise, His

f

f

f

f

Name to mag-ni - fy! His Name to mag - ni - fy!

Gloria Patri,
 To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory; as it was, is now,
 And shall be evermore.

93RD PSALM.

VERSES 1, 2, 3, 5.


HALLE.

HANDEL.

Majestic.

L. M.


Tenor.



2nd Treble, or Alto.



Air.



With glo-ry clad, with strength ar-ray'd, The

Bass.



Cres.



Cres.



Lord, that o'er all nature reigns; The world's foun-dations



Cres.

strong-ly laid, And the vast fa - blic still sus - tains.

2

How surely 'stablish'd is 'Thy throne.
 Which shall no change or period see !
 For Thou, O Lord, and Thou alone,
 Art God from all eternity.

3

The floods, O Lord, lift up their voice,
 And toss the troubled waves on high ;
 But God above can still their noise,
 And make the angry sea comply.

5

Thy promise, Lord, is ever sure ;
 And they that in Thy house would dwell,
 That happy station to secure,
 Must still in holiness excel.

Gloria Patri.

To Father, Son, and Holy Ghost,
 the God whom earth and heav'n adore,
 Be glory ; as it was of old,
 is now, and shall be evermore.

94TH P S A L M.

VERSES 12, 14, 17, 22.

ST. ANN'S.

DR. CROFT.

C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Bless'd is the man whom thou, O Lord, In

kind-ness dost chas - tise ; And by thy sa - cred

rules to walk, Dost lov - ing - ly ad - vise.

14

For God will never from His saints
 His favour wholly take ;
 His own possession and His lot
 He will not quite forsake.

17

Long since had I in silence slept,
 But that the Lord was near,
 To stay me when I slipt : when sad,
 My troubled heart to cheer.

22

But my defence is firmly plac'd,
 In God, the Lord most high ;
 He is my rock, to which I may
 For refuge always fly.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

95TH PSALM.

VERSES 1, 2, 6.

NANTES.

LOUIS LAUR.

L. M.

f

Tenor.

f

Air &
2nd
Treble,
or Alto.

f

Bass.

O come, loud anthems let us sing, Loud thanks to

p

our al - migh - ty King; For we our voi - ces high should

p

f

raise, When our Sal - va - tion's Rock we praise. Blessing, honor,

f

might and pow-er, Be un-to our God for e-ver:

Hal-le-lu-jah; A-men A-men, A-men.

2

Into His presence let us haste,
 To thank Him for His favours past;
 To Him address, in joyful songs,
 The praise that to His Name belongs.

6

O let us to His courts repair,
 And bow with adoration there;
 Down on our knees devoutly all
 Before the Lord our Maker fall.

CHORUS, from Rev. vii. 12.

Blessing, honor, might and power,
 Be unto our God for ever:
 Hallelujah; Amen!

96TH PSALM.

VERSES 1, 10, 12.

ST. PAUL'S.

With Spirit.

P. M.

Tenor.



2nd Treble, or Alto.



Air.



Sing to the Lord a new-made song; Let earth in

Bass.



one as - sem - bled thron, Her com - mon Pa - tron's



p

p

p

praise re - sound. Sing to the Lord, and bless his

p

Detailed description: This system contains four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. Each staff begins with a dynamic marking of *p* (piano). The music consists of quarter and eighth notes, with some rests. A double bar line is present in the second measure of each staff.

Name, From day to day his praise pro - claim, Who

Detailed description: This system contains four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The music continues with quarter and eighth notes, including some accidentals (sharps) in the treble staves. The lyrics are positioned below the second and third staves.

f Unis.

f Unis.

f Unis.

us has with sal - va - tion crown'd. To hea - then

f Unis.

p

p

lands his fame re - hearse, His won - ders to the

p

f

f

f

u - ni - verse, His won - ders to the u - ni - verse.

f

10

Proclaim aloud, Jehovah reigns,
 Whose pow'r the universe sustains,
 And banish'd justice will restore.
 Let therefore heav'n new joys confess,
 And heav'nly mirth let earth express ;
 Its loud applause the ocean roar :
 Its mute inhabitants rejoice,
 And for this triumph find a voice.

12

For joy let fertile vallies sing,
 The cheerful groves their tribute bring ;
 The tuneful choir of birds awake,
 The Lord's approach to celebrate ;
 Who now sets out with awful state,
 His circuit through the earth to take.
 From heav'n to judge the world He's come,
 With justice to reward and doom.

98TH PSALM.

VERSES 1, 2, 3, 4.

NEW CAMBRIDGE.

DR. RANDALL.

With Spirit.

C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Sing to the Lord a new-made song,

Who wond'rous things has done; With his right

2	3
The Lord has thro' th'astonish'd world	Of Israel's house His love and truth
Display'd His saving might,	Have ever mindful been;
And made His righteous acts appear	Wide earth's remotest parts the pow'r
In all the heathen's sight	Of Israel's God have seen.

Unis.

Unis. *p*

Unis. *p*

hand and ho - ly arm The conquest he has won, The

Unis.

f

f

f

conquest he has won, The conquest he has won.

f

4

Let therefore earth's inhabitants
 Their cheerful voices raise,
 And all with universal joy
 Resound their Maker's praise.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory; as it was, is now,
 And shall be evermore.

100TH PSALM.

VERSES 1, 3, 4, 5.

SAVOY.

MARTIN LUTHER.

Slow. L. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

With one consent let all the earth

To God their cheerful voices raise;

3 4
Convinc'd that He is God alone, O enter then His temple gate,
From whom both we and all proceed; Thence to His courts devoutly press;
We, whom He chooses for His own, And still your grateful hymns repeat.
The flock that He vouchsafes to feed. And still His Name with praises ble^{ss}.

Glad ho-mage pay with aw - ful mirth,

And sing be - fore him songs of praise.

5

Gloria Patri.

For He's the Lord, supremely good,	To Father, Son, and Holy Ghost,
His mercy is for ever sure :	The God whom earth and heav'n adore,
His truth, which always firmly stood,	Be glory ; as it was of old,
To endless ages shall endure.	Is now, and shall be evermore.

102ND P S A L M.

FIRST PART.

VERSES 1, 2, 11, 12, 28.

ABBEY TUNE.

C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

When I pour out my soul in pray'r, Do

Thou, O Lord, at - tend; To Thy e - ter - nal

throne of grace Let my sad cry as - cend.

2
 O hide not Thou Thy glorious face
 In times of deep distress ;
 Incline Thine ear, and, when I call,
 My sorrows soon redress.

13
 But Thy eternal state, O Lord,
 No length of time shall waste ;
 The mem'ry of Thy won'drous works
 From age to age shall last.

11
 My days, just hast'ning to their end,
 Are like an ev'ning shade ;
 My beauty does, like wither'd grass,
 With waning lustre fade.

28
 Thou to the children of Thy Saints,
 Shalt lasting quiet give ;
 Whose happy race, securely fix'd,
 Shall in Thy presence live.

SECOND PART,

Verses 13, 14, 15, 22.

13
 Thou shalt arise, and Sion view
 With an unclouded face ;
 For now her time is come, Thy own
 Appointed day of grace.

15
 The Name and glory of the Lord
 All heathen kings shall fear ;
 When He shall Sion build again,
 And in full state appear.

14
 Her scatter'd ruins by Thy Saints
 With pity are survey'd ;
 They grieve to see her lofty spires
 In dust and rubbish laid.

22
 When all the tribes assembling there
 Their solemn vows address,
 And neigh'ring lands, with glad con-
 The Lord their God confess. [sent,

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

103RD PSALM.

VERSES 1, 3, 8, 22.

ST. THOMAS'.

CRUSE.

L. M.

Slow.

Tenor.

2nd Treble. or Alto.

Air.

Bass.

My soul, in - spir'd with sa - cred love, God's

ho - ly Name for e - ver bless; Of all his fa - vours

mind-ful prove, And still thy grateful thanks express.

3	8
'Tis He that all thy sins forgives, And after sickness makes thee sound; From danger He thy life retrieves, By Him with grace and mercy crown'd.	The Lord abounds with tender love, And unexampled acts of grace; His waken'd wrath does slowly move, His willing mercy flows apace.

22

Let ev'ry creature jointly bless
The mighty Lord; and thou, my heart,
With grateful joy thy thanks express,
And in this concert bear thy part.

SECOND PART.

Verses 9, 12, 14.

9	14
God will not always harshly chide, But with His anger quickly part; And loves His punishments to guide More by His love than our desert.	For God, who all our frame surveys, Considers that we are but clay; How fresh soe'er we seem, our days Like grass or flow'rs must fade away.

12

Gloria Patri.

As far as 'tis from east to west, So far has He our sins remov'd, Who with a father's tender breast Has such as fear Him always lov'd.	To Father, Son, and Holy Ghost, The God whom earth and heav'n Be glory; as it was of old, [adore, Is now, and shall be evermore.
---	---

104TH PSALM.

VERSES 24, 33.

NASSAU.

OLD GERMAN TUNE.

L. M.

Slow.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

How va-rious, Lord, thy works are found, For

which thy wis-dom we a - dore! The earth is

33

In praising God, while He prolongs
My breath, I will that breath employ :
And join devotion to my songs,
Sincere as is in Him my joy.

Cres.

Cres.

Cres.

Cres.

with thy trea-sure crown'd, Till na-ture's hand can

p

p

p

p

p

grasp no more, Till na-ture's hand can grasp no more.

Gloria Patri.
 Praise God, from whom all blessings flow ;
 Praise Him, all creatures here below ;
 Praise Him above, ye heav'nly host,
 Praise Father, Son, and Holy Ghost.

105TH P S A L M.

VERSES 1, 2, 3, 4.

NAYLAND.

REV. WM. JONES.

With Spirit.

C. M.

Tenor.



2nd Treble, or Alto.






Air.




O ren-der thanks, and bless the Lord; In-

Bass.



voke his sa - cred Name ; Ac- quaint the na- tions



with his deeds, His match-less deeds pro-claim.

2

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

3

Rejoice in His Almighty Name,
 Alone to be ador'd ;
 And let their hearts o'erflow with joy
 That humbly seek the Lord.

4

Seek ye the Lord, His saving strength
 Devoutly still implore ;
 And, where He's ever present, seek
 His face for evermore.

Gloria Patri.

To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be glory ; as it was, is now,
 and shall be evermore.

106TH PSALM.

VERSES 1, 2, 4, 5, 43.

HEATHFIELD.

Cheerful.

L. M.

Tenor.

O ren-der thanks to God a - bove,

2nd Treble, or Alto.

O ren-der thanks to God a - bove,

Air.

O render thanks to God a - bove, The

Bass.

O ren-der thanks to God a - bove,

foun - tain of e - ter - nal love,

2
Who can His mighty deeds express,
Not only vast but numberless?
What mortal eloquence can raise
His tribute of immortal praise?

4
Extend to me that favour, Lord,
Thou to Thy chosen dost afford:
When Thou return'st to set them free,
Let Thy salvation visit me.

Whose mercy firm thro' a-ges past,
 Whose mercy firm thro' a-ges past,
 Whose mer-cy firm thro' a - ges past, Has

stood, and shall for e - ver last.

5	48
O may I worthy prove to see Thy saints in full prosperity! That I the joyful choir may join, And count thy people's triumph mine!	Let Israel's God be ever bless'd, His Name eternally confess'd: Let all His saints, with full accord, Sing loud Amens—Praise ye the Lord.

Gloria Patri.
 To Father, Son, and Holy Ghost,
 The God whom earth and heav'n adore,
 Be glory; as it was of old,
 Is now, and shall be evermore.

108TH P S A L M.

VERSES 1, 3, 4, 5.

KILDARE.

GEARY.

C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

O God my heart is ful - ly bent To

mag - ni - fy thy Name; My

3
To all the list'ning tribes, O Lord,
Thy wonders I will tell;
And to those nations sing 'thy praise
That round about us dwell,

4
Because Thy mercy's boundless height
The highest heav'n transcends,
And far beyond th' aspiring clouds
Thy faithful truth extends.

tongue with cheer - ful songs of praise Shall

ce - le - brate thy fame.

5
 Be Thou, O God, exalted high
 Above the starry frame;
 And let the world, with one consent,
 Confess Thy glorious Name.

Gloria Patri
 To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory; as it was, is now,
 And shall be evermore.

113TH PSALM.

VERSES 1, 4, 6.

EXETER.

P. M.

Tenor.

*Air,
and 2d
Treble,
or Alto.*

Bass.

Ye saints and ser-vants of the Lord, The

Detailed description: This system contains the first three staves of music. The Tenor staff is on a single treble clef line. The Air, and 2d Treble, or Alto staff is on a grand staff (treble and bass clefs). The Bass staff is on a single bass clef line. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics 'Ye saints and ser-vants of the Lord, The' are positioned below the middle staff.

tri-umphs of His Name re - cord; His

Detailed description: This system contains the next three staves of music. The lyrics 'tri-umphs of His Name re - cord; His' are positioned below the middle staff.

sn - cred Name for e - ver bless. Where-

Detailed description: This system contains the final three staves of music. The lyrics 'sn - cred Name for e - ver bless. Where-' are positioned below the middle staff. The system ends with a double bar line.

e'er the cir-cling sun dis-plays His

ri-sing beams or set-ting rays, Due

praise to His great Name ad-dress.

4

God thro' the world extends His sway,
 The regions of eternal day
 But shadows of His glory are.
 With Him, whose majesty excels,
 Who made the heav'n in which He
 dwells,
 Let no created pow'r compare.

6

Though 'tis beneath His state to view
 In highest heav'n what angels do,
 Yet He to earth vouchsafes His
 care:
 He takes the needy from his cell,
 Advancing him in courts to dwell,
 Companion to the greatest there.

116TH P S A L M.

VERSES 1, 2, 5, 7, 8, 9.

ABRIDGE.

ISAAC SMITH.

C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

My soul with grate-ful thoughts of love, En-

tire - ly is pos - sest; Be - cause the Lord vouch-

saf'd to hear The voice of my re-quest.

2

Since He has now His ear inclin'd,
 I never will despair ;
 But still in all the straits of life
 To Him address my pray'r.

5

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

7

Then, free from pensive cares, my soul,
 Resume thy wonted rest ;
 For God has wondrously to thee
 His bounteous love exprest.

8

When death alarm'd me, He remov'd
 My dangers and my fears ;
 My feet from falling He secur'd,
 And dried my eyes from tears.

9

Therefore my life's remaining years,
 Which God to me shall lend,
 Will I in praises to His Name,
 And in His service spend.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

118TH PSALM.

VERSES 15, 19, 20, 24.

ASHLEY.

REV. M. MADAN.

C. M.

Tenor.



2nd Treble, or Alto.



Air.



Joy fills the dwelling of the just, Whom

Bass.



God has sav'd from harm; For wondrous things are

f

f

f

brought to pass, By His Al - migh - ty arm.

f

Quicker.

Bless-ing, ho-nor, might and power, Be un-to our

p

God for e - ver, Be un - to our

f

Hal-le-lu-jah, Hal-le-lu - jah,

Hal-le-lu-jah, Hal-le-lu - jah,

God for e-ver: Hal-le-lu-jah, Hal-le-lu - jah,

Hal-le-lu-jah, Hal-le-lu - jah,

Musical score for 'Hallelujah, Amen!' in G major (one sharp) and 4/4 time. The score consists of four staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is for the basso continuo. The music is marked *ff* (fortissimo). The lyrics are: Hal - le - - lu - jah, A - - - men!

19

Then open wide the temple gates,
 To which the just repair,
 That I may enter in, and praise
 My great deliv'rer there.

20

Within those gates of God's abode,
 To which the righteous press;
 Since Thou hast heard, and set me safe,
 Thy holy Name I'll bless.

24

This day is God's; let all the land
 Exalt their cheerful voice:
 Lord, we beseech Thee, save us now,
 And make us still rejoice.

CHORUS, from Rev. vii. 12.

Blessing, honor, might and power,
 Be unto our God for ever:
 Hallelujah, Amen!

119TH P S A L M.

FIRST PART.

VERSES 9, 10, 11, 12.

IRISH.

ISAAC SMITH.

C. M.

Tenor.

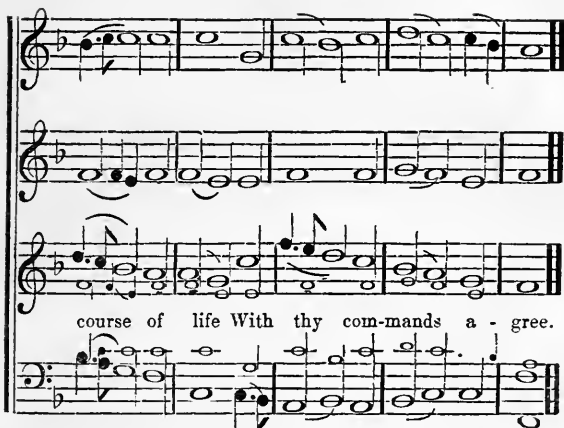
2nd Treble, or Alto.

Air.

Bass.

How shall the young pre - serve their ways From

all pol - lu - tion free? By mak - ing still their



10
 With hearty zeal for Thee I seek,
 To Thee for succour pray ;
 O suffer not my careless steps
 From Thy right paths to stray !

11
 Safe in my heart, and closely hid,
 Thy word, my treasure, lies ;
 To succour me with timely aid,
 When sinful thoughts arise.

12
 Secur'd by that, my grateful soul
 Shall ever bless Thy Name :
 O teach me then by Thy just laws
 My future life to frame !

SECOND PART.
 Verses 17, 18, 32.

17
 Be gracious to Thy servant, Lord,
 Do thou my life defend,
 That I. according to Thy word,
 My future time may spend.

18
 Enlighten both my eyes and mind,
 That so I may discern [behold,
 The wondrous things which they
 Who Thy first precepts learn.

32
 So in the way of Thy commands
 Shall I with pleasure run,
 And, with a heart enlarg'd with joy,
 Successfully go on.

THIRD PART.

Verses 71, 75, 76, 77.

71
 'Tis good for me that I have felt
 Affliction's chast'ning rod,
 That I might duly learn and keep
 The statutes of my God.

75
 That right Thy judgments are, I now
 By sure experience see ;
 And that in faithfulness, O Lord,
 Thou hast afflicted me.

76
 O let Thy tender mercy now
 Afford me needful aid ;
 According to Thy promise, Lord,
 To me Thy servant, made !

77
 To me Thy saving grace restore,
 That I again may live ;
 Whose soul can relish no delight
 But what Thy precepts give.

Gloria Patri.

To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be glory ; as it was, is now,
 and shall be evermore.

119TH PSALM.

FOURTH PART.

ST. MATTHEW'S.

VERSES 88, 92, 93, 103, 104.

DR. CROFT.

D. C. M.

Tenor.

*Air,
and 2d
Treble,
or Alto.*

Bass.

Thy wont-ed kind-ness, Lord, re-store, My

droop-ing heart to cheer; That, by thy right-eous

stat-utes, I My life's whole course may steer.

p

Unless thy sa - cred law had been My com-fort

f

and de-light, I must have faint - ed and ex-

pir'd In dark af - - flic - tion's night.

93. Thy precepts, therefore, from my thoughts
 Shall never, Lord, depart;
 For Thou by them hast to new life
 Restor'd my dying heart. [me!
103. How sweet are all Thy words to
 O what divine repast! [soul
 How much more grateful to my
 Than honey to my taste!
104. Taught by Thy sacred precepts, I
 With heav'nly skill am blest;
 Through which the treach'rous
 ways of sin
 I utterly detest.
 To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory; as it was, is now,
 And shall be evermore.

121ST P S A L M.

VERSES 1, 3, 5, 9.

ST. HILARY'S.

J. BAILDON.

Cheerful. C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

To Si-on's hill I lift mine eyes, From

p

p

p

p

thence ex - pect - ing aid; From Si - on's

3	5
Then thou, my soul, in safety rest,	Shelter'd beneath th'Almighty's wings
Thy Guardian will not sleep;	Thou shalt securely rest,
His watchful care, that Israel guards,	Where neither sun nor moon shall thee
Will thee from danger keep.	By day or night molest.

hill and Si-on's God, Who heav'n and earth has

made, - - - Who heav'n and earth has made.

9

At home, abroad, in peace, in war,
Thy God shall thee defend;
Conduct thee thro' life's pilgrimage,
Safe to thy journey's end.

Gloria Patri.

To Father, Son, and Holy Ghost,
The God whom we adore,
Be glory; as it was, is now,
And shall be evermore.

122ND PSALM.

FIRST PART.

ST. GEORGE'S.

VERSES 1, 2, 4.

Cheerful, and not too slow.

C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

O 'twas a joy - ful sound to hear Our

tribes de-vout - ly say, Up, Is - rael, to the

2	4
At Salem's courts we must appear	'Tis thither, by divine command,
With our assembled pow'rs ;	The tribes of God repair,
In strong and beauteous order rang'd,	Before His ark to celebrate
Like her united tow'rs.	His Name with praise and pray'r.

tem - ple haste, And keep your fes - tal

day, And keep your fes - tal day.

Gloria Patri.
 To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory; as it was, is now,
 And shall be evermore.

122ND PSALM.

SECOND PART.

VERSES 6, 7, 8, 9.

Harmonized by
RAVENSCROFT.

DUNDEE.

p Slow.

C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

p

p

p

O pray we then for Sa-lem's peace,

For they shall prosp'rous be, Thou ho-ly ci - ty

of our God! Who bear true love to thee.

7

May peace within thy sacred walls
 A constant guest be found ;
 With plenty and prosperity
 Thy palaces be crown'd.

8

For my dear brethren's sake, and friends
 No less than brethren dear,
 I'll pray—May peace in Salem's tow'rs
 A constant guest appear.

9

But most of all I'll seek thy good,
 And ever wish thee well,
 For Sion and the temple's sake,
 Where God vouchsafes to dwell.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore
 Be glory ; as it was, is now,
 And shall be evermore.

130TH PSALM.

VERSES 1, 3, 5, 6, 7, 8.

HAMBURG.

Slow. S. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

From low - est depths of woe To God I

sent my cry; Lord, hear my sup - pli - ca - ting

3	5
Should'st Thou severely judge,	My soul with patience waits
Who can the trial bear?	For Thee, the living Lord;
But Thou forgiv'st, lest we despond,	My hopes are on Thy promise built,
And quite renounce Thy fear.	Thy never-failing word.

voice, And gra-cious-ly re-ply, Lord, hear my

sup-pli-ca-ting voice, And gra-cious-ly re-ply.

6
 My longing eyes look out
 For Thy enliv'ning ray,
 More duly than the morning watch
 To spy the dawning day,

7
 Let Israel trust in God,
 No bounds His mercy knows ;
 The plenteous source and spring from As 'twas, and is, and shall be so,
 Eternal succour flows. [whence

8
 Whose friendly streams to us
 Supplies in want convey ;
 A healing spring, a spring to cleanse,
 And wash our guilt away.

Gloria Patri.

To God the Father, Son,
 And Spirit, glory be ;

To all eternity.

135TH P S A L M.

VERSES 1, 2, 21.

WILHEM.

W. H. BUCK.

C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

O praise the Lord with one consent, And

mag - ni - fy his name ; And mag - ni - fy his

name; Let all the ser-vants of the Lord, Let

His

all the ser-vants of the Lord, His wor-thy praise pro-

154 His

praise pro-claim,

claim, His wor- thy praise pro- claim.

praise pro-claim,

2

Praise Him all ye that in His house
 Attend with constant care ;
 With those that to His outmost courts
 With humble zeal repair.

21

Let all with thanks his wondrous works
 In Sion's courts proclaim ;
 Let them in Salem, where He dwells
 Exalt His holy Name.

Gloria Patri.

To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be glory ; as it was, is now,
 and shall be evermore.

136TH P S A L M.

VERSES 1, 4, 23, 25.

PORTSMOUTH.

HANDEL.

P. M.

f With Spirit.

f

f

f

To God, the migh-ty Lord, Your

joy-ful thanks repeat; To him due praise af - ford, As

4

By His Almighty hand
 Amazing works are wrought;
 The heav'ns by His command
 Were to perfection brought.
 For God does prove our constant friend;
 His boundless love shall never end.

good as he is great, As good as he is

great. For God does prove Our constant friend; His

23
 He in our depth of woes,
 On us with favour thought,
 And from our cruel foes
 In peace and safety brought.
 For God does prove our constant friend;
 His boundless love shall never end.

bound-less love Shall ne-ver end, For God does prove Our

con-stant friend; His boundless love Shall ne-ver end.

25

He does the food supply
 On which all creatures live:
 To God who reigns on high
 Eternal praises give,
 For God will prove our constant friend;
 His boundless love shall never end.

Gloria Patri.
 To God the Father, Son,
 And Spirit, ever blest,
 Eternal Three in One,
 All worship be address;
 As heretofore it was, is now,
 And shall be so for evermore.

139TH P S A L M.

VERSES 1, 5, 7, 12, 23.

BERLIN.

Slow. L. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Thou, Lord, by strict-est search hast known My

vis-ing up and ly-ing down; My se-cret

5 7

Surrounded by Thy pow'r I stand,
On ev'ry side I find Thy hand;
O skill, for human reach too high!
Too dazzling bright for mortal eye.

O could I so perfidious be,
To think of once deserting Thee, [shun?
Where, Lord, could I Thy influence
Or whither from Thy presence run?

thoughts are known to thee, Known long be - fore con-

ceiv'd by me, Known long be - fore con-ceiv'd by me.

12

23

The veil of night is no disguise, Search, try, O God, my thoughts and
 No screen from Thy all-searching eyes; If mischief lurks in any part; [heart,
 Thro' midnight shades Thou find'st Thy Correct me where I go astray,
 As in the blazing noon of day. [way, And guide me in Thy perfect way.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom earth and heav'n adore,
 Be glory; as it was of old,
 Is now, and shall be evermore,

143RD PSALM.

VERSES 1, 2, 6, 7, 8, 10, 11.

BURFORD.

PURCELL.

Slow. C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Lord, hear my pray'r, and to my cry Thy

won-ted au - dience lend; In thy ac - cus-tom'd

faith and truth A gra - cious an - swer send.

2
 Nor at Thy strict tribunal bring
 Thy servant to be tried ;
 For in Thy sight no living man
 Can e'er be justified.

6
 To Thee my hands in humble pray'r
 I fervently stretch out ;
 My soul for Thy refreshment thirsts,
 Like land oppress'd with drought.

7
 Hear me with speed ; my spirit fails ;
 Thy face no longer hide,
 Lest I become forlorn like them
 That in the grave reside.

8
 Thy kindness early let me hear,
 Whose trust on Thee depends ;
 Teach me the way where I should go ;
 My soul to Thee ascends.

10
 Thou art my God, Thy righteous will
 Instruct me to obey ;
 Let Thy good Spirit lead and keep
 My soul in Thy right way,

11
 O! for the sake of Thy great Name
 Revive my drooping heart ;
 For Thy truth's sake, to me, distress'd,
 Thy promis'd aid impart.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

144TH PSALM.

VERSES 5, 7, 8, 9.

TRURO.

DR. BURNEY.

Majestic.

L. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

In so - lemn state, O God, de - scend, Whilst

Whilst its
heav'n

Whilst its
heav'n

heav'n its lof - ty head in - clines; The smok - ing hills a -

Whilst its
heav'n

sun - der rend, Of thy approach the aw - ful signs.

7

Do Thou, O Lord, from heav'n engage
 Thy boundless pow'r my foes to quell,
 And snatch me from the stormy rage
 Of threat'ning waves, that proudly swell

8

Fight Thou against my foreign foes,
 Who utter speeches false and vain ;
 Who, though in solemn leagues they close,
 Their sworn engagement ne'er maintain.

9

So I to Thee, O King of kings,
 In new-made hymns my voice shall raise ;
 And instruments of various strings
 Shall help me thus to sing Thy praise.

Gloria Patri.

To Father, Son, and Holy Ghost,
 The God whom earth and heav'n adore,
 Be glory ; as it was of old,
 Is now, and shall be evermore.

145TH PSALM.

VERSES 1, 3, 4, 8, 17.

BEXLEY.

C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Thee I'll ex - tol, my God and King, Thy

end- less praise pro-claim; This tri-bute dai - ly

I will bring, And e - ver bless thy name.

3

Thou, Lord, beyond compare art great,
 And highly to be prais'd ;
 Thy majesty, with boundless height,
 Above our knowledge rais'd.

4

Renown'd for mighty acts, Thy fame
 To future times extends ;
 From age to age Thy glorious Name
 Successively descends.

8

The Lord is good ; fresh acts of grace
 His pity still supplies ;
 His anger moves with slowest pace,
 His willing mercy flies.

17

How holy is the Lord, how just,
 How righteous all His ways !
 How nigh to him, who with firm trust
 For his assistance prays !

Gloria Patri.

To Father, Son and Holy Ghost,
 The God whom we adore,
 Be glory ; as it was, is now,
 And shall be evermore.

148TH P S A L M.

WESTMINSTER

VERSES 1, 14.

DR. ARNOLD.

Majestic.

P. M.

Tenor.

Air, and 2d Treble, or Alto.

Bass.

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

p *f*

p *f*

p *f*

fame, His praise your song em - ploy - - - A-

1st and 2nd Trebles.

p

bove the star-ry frame; Your voices raise, ye che-ru-bim, And

se - ra-phem, To sing his praise Your voi - ces raise, Ye

che - ru - bim, and se - ra-phem, To sing his praise.

14

His chosen saints to grace,
 He sets them up on high,
 And favours Israel's race,
 Who still to Him are nigh.
 O therefore raise your grateful voice,
 And still rejoice the Lord to praise.

Gloria Patri.

To God, the Father, Son,
 And Spirit, ever blest,
 Eternal Three in One,
 All worship be address;
 As heretofore it was, is now,
 And shall be so for evermore.

149TH PSALM.

VERSES 1, 3.

HANOVER.

HANDEL.

P. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

O praise ye the Lord, pre- pare your glad

voice, His praise in the great as- ssembly to sing;

3

Extol His great Name, rejoice in the Lord ;
 With heart and with tongue His praises express ;
 Who always takes pleasure His saints to reward,
 And with His salvation the humble to bless.

In our great Cre - a - tor let Is - rael re - joice ; And

chil - dren of Si - on be glad in their King.

Gloria Patri.

By angels in heav'n of ev'ry degree,
 And saints upon earth all praise be address
 To God in Three Persons, one God ever blest ;
 As it has been, now is, and always shall be.

150TH PSALM.

VERSES 1, 2, 6.

LUTHER'S HYMN.

MARTIN LUTHER.

Slow. L. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

O praise the Lord in that blest place, From

whence His good-ness large - ly flows; Praise him in

2 6

Praise Him for all the mighty acts Let all that vital breath enjoy,
 Which He in our behalf has done; The breath He does to them afford,
 His kindness this return exacts, [run. In just returns of praise employ :
 With which our praise should equal Let ev'ry creature praise the Lord,

p

p

p

heav'n, where He His face Un-veil'd in per-fect

p

f

f

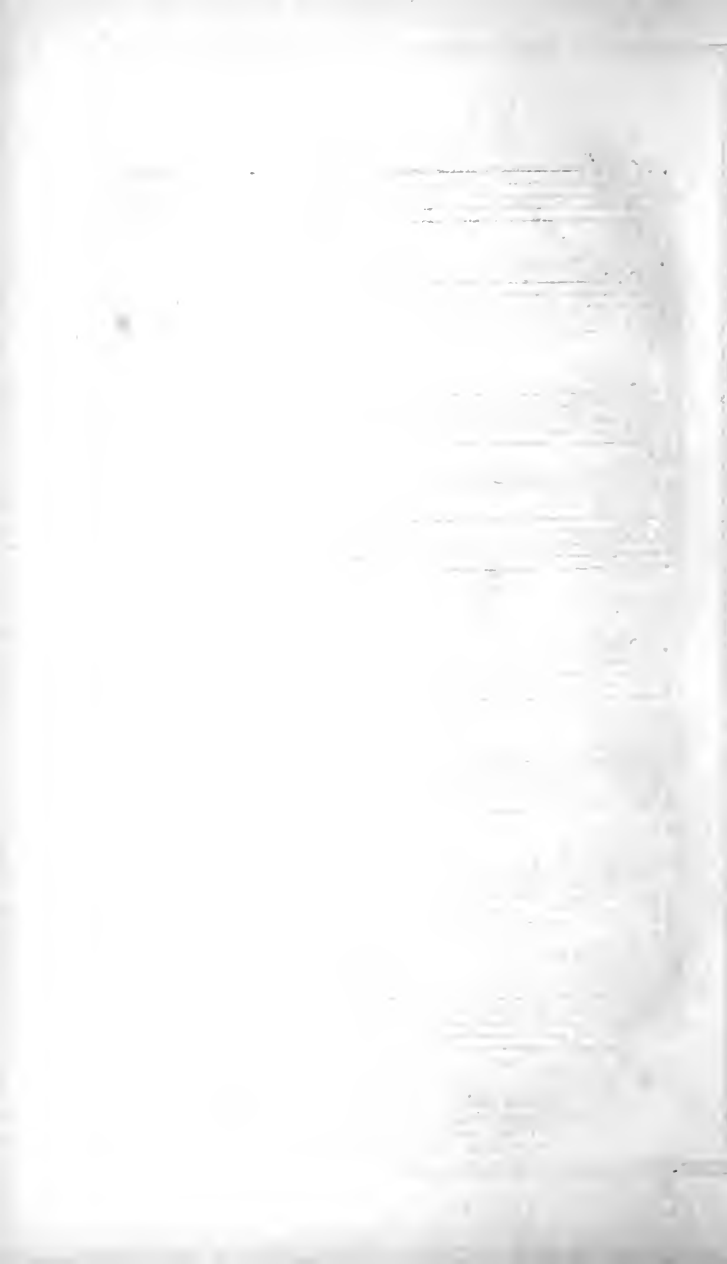
f

glo-ry shows, Un-veil'd in [per-fect glo-ry shows.

f

Gloria Patri.

Praise God, from whom all blessings flow;
 Praise Him, all creatures here below;
 Praise Him above, ye heav'nly host,
 Praise Father, Son, and Holy Ghost.



Hymns.

1ST HYMN.
FOR CHRISTMAS DAY.

NAYLAND.

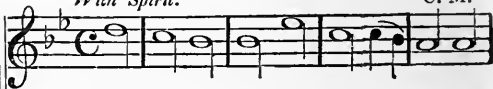
No. I.

REV. WM. JONES.

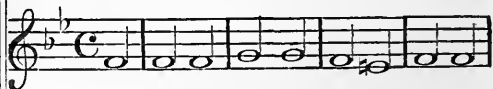
With Spirit.

C. M.

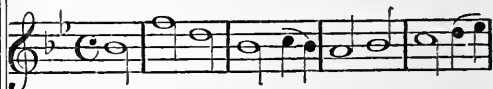
Tenor.



2nd
Treble,
or Alto.

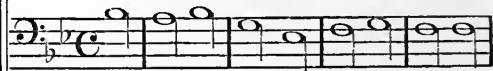


Air.



High let us swell our tune-ful notes, And

Bass.



join th'an - ge - lic throng; For an - gels no such



love have known, To wake a cheer-ful song.

2

Good-will to sinful men is shown,
 And peace on earth is giv'n ;
 For lo ! th' incarnate Saviour comes
 With messages from heav'n.

3

Justice and grace, with sweet accord,
 His rising beams adorn ;
 Let heav'n and earth in concert join,
 To us a Child is born.

4

Glory to God in highest strains,
 In highest worlds be paid ;
 His glory by our lips proclaim'd,
 And by our lives display'd.

5

When shall we reach those blissful realms
 Where Christ exalted reigns ;
 And learn of the celestial choir
 Their own immortal strains ?

2ND HYMN.

FOR CHRISTMAS DAY.

BETHLEHEM.

No. II.

HANDEL.

f With Spirit. P. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Hark, the her-ald an-gels sing, Glo-ry to the

p

p

p

p

new-born King, Peace on earth, and mer - cy mild,

Musical score for the first system, featuring four staves in G major. The first three staves are vocal parts, and the fourth is the bass line. Dynamics include Crescendos and Fortissimo (*f*).

God and sin-ners re - con-cil'd! Joy-ful all ye

Musical score for the second system, featuring four staves in G major. The first three staves are vocal parts, and the fourth is the bass line. Dynamics include Crescendos and Fortissimo (*f*).

na-tions rise, Join the tri-umph of the skies,

With th'an-gel-ic host pro-claim, Christ is born in

Beth - le - hem. Hal - le - lu - jah, Hal - le - lu - jah,

2

Christ, by highest heav'n ador'd,
 Christ the everlasting Lord,
 Late in time behold Him come,
 Offspring of a virgin's womb :
 Veil'd in flesh the Godhead see !
 Hail th' incarnate Deity !
 Pleas'd as man with man to dwell,
 Jesus, our Immanuel.

Halle ujah ; Amen !

Hal - le - lu - jah, A - men. Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, A - men.

3

Hail the heav'n-born Prince of Peace!
 Hail the Sun of Righteousness!
 Light and life to all He brings,
 Ris'n with healing in His wings.
 Mild He lays His glory by,
 Born that man no more may die:
 Born to raise the sons of earth,
 Born to give them second birth.
 Hallelujah; Amen!

3RD HYMN.

FOR CHRISTMAS DAY.

BRUNSWICK.

No. III.

HANDEL.

SONG OF THE ANGELS.

Slow.

C. M.

Tenor.

Air, and 2d Treble, or Alto.

Bass

While Shep-herds watch'd their flocks by

night, All seat-ed on the ground, The angel

of the Lord came down, And glo-ry

shone a - round. The an - gel of the

Lord came down, And glo-ry shone a-round.

2

fear not, said he, (for mighty dread
Had seiz'd their troubled mind,)
Glad tidings of great joy I bring
To you and all mankind.

4

The heav'nly Babe you there shall find
To human view display'd,
All meanly wrapt in swathing-bands,
And in a manger laid.

3

To you, in David's town, this day
Is born of David's line,
The Saviour, who is Christ the Lord;
And this shall be the sign:

5

Thus spake the seraph, and forthwith
Appear'd a shining throng
Of angels, praising God, and thus
Address'd their joyful song:

6

All glory be to God on high,
And to the earth be peace;
Good-will henceforth from heav'n to men
Begin, and never cease.

4TH HYMN.

FOR EASTER DAY.

RESURRECTION.

No. I.

With Spirit.

P. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Jesus Christ is ris'n to - day, Our triumphant

ho - ly day; Who did once. up - on the cross,

Suf-fer to re - deem our loss. Hymns of praise then

let us sing Un - to Christ our heav'n-ly King

Who endur'd the cross and grave, Sin-ners to re-

deem and save. Sin-ners to re-deem and save.

2
 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.
 Lo! He rises, mighty King,
 Where, O death! is now thy sting?
 Lo! He claims His native sky;
 Grave, where is thy victory?
 Hallelujah; Amen!

ff

ff *p*

ff *p*

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, A-men.

ff *f*

ff

ff

ff

Hal-le-lu jah, A-men. Hal-le-lu-jah, A-men.

ff

3

Christ, the Lord, is ris'n to day,
 Our triumphant holy-day;
 Loud the song of triumph raise,
 Sing your great Redeemer's praise.
 Hail! the Lord of earth and heav'n!
 Praise to Thee by both be giv'n;
 Thee we greet triumphant now;
 Hail! the Resurrection Thou,
 Hallelujah; Amen

5TH HYMN.
FOR EASTER DAY.

SALISBURY.

No. II.

DR. WORGAN.

With Spirit.

P. M.

Tenor.

*Air,
and 2d
Treble,
or Alto.*

Bass.

Jesus Christ is ris'n to day, Hallelujah, Hal-le-

lu - jah, Our tri-umph-ant ho - ly day ;

Hallelujah, Halle - lu-jah! Who did once, up-on the cross,

f Hal-le-lu-jah, Hal-le - lu - jah! Suf-fer to re -

ff deem our loss. Hal-le-lu-jah, Halle-lu-jah; A - men!

2

Hymns of praise then let us sing	Hallelujah!
Unto Christ our heav'nly King;	Hallelujah!
Who endur'd the cross and grave,	Hallelujah!
Sinners to redeem and save.	Hallelujah!

3

But the pains which He endur'd	Hallelujah!
Our salvation have procur'd;	Hallelujah!
Now above the sky He's King,	Hallelujah!
Where the angels ever sing.	Hallelujah!

6TH HYMN.

FROM THE ORDINATION SERVICE.

ST. MARK'S.

GUILLAUME FRANCOIS.

1552.

P. M.

Tenor.

Air.
2nd
Treble,
or Alto.

Bass.

Come, Ho - ly Ghost, our souls in - spire,

f

f

f

And light - en with ce - les - tial fire: Thou

Cres. *p*

Cres. *p*

Cres. *p*

the a - noint - ing Spi - rit art, Who dost thy

seven-fold gifts im-part; Thy bless-ed unc-tion from a-

p bove, Is com-fort, life, and fire of love.
p

2

Enable with perpetual light
 The dulness of our blinded sight.
 Anoint and cheer our soiled face
 With the abundance of Thy grace.
 Keep far our foes, give peace at home :
 Where Thou art guide, no ill can come.

3

Teach us to know the Father, Son,
 And Thee, of both, to be but One :
 That, through the ages all along,
 This, this may be our endless song :
 Praise to Thy eternal merit,
 Father, Son, and Holy Spirit.

7TH H Y M N.

ST. LUKE'S.

DR. WAINWRIGHT.

p *Slow.* L. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Come, Ho - ly Ghost, Cre - a - tor, come,

And vi - sit all the souls of thine:

2
Thou art the Comforter, the gift
Of God most high; the fire of love,
The everlasting spring of joy,
And holy unction from above.

3
Thy gifts are manifold; Thou writ'st
God's laws in ev'ry faithful heart;
The promise of the Father, Thou
Dost heav'nly eloquence impart.

Thou hast in - spir'd our hearts with life;

In - spire them now with life di - vine.

4	Enlighten our dark souls, till they Thy love, Thy heav'nly love embrace; And (since we are by nature frail) Assist us with Thy saving grace.	6	Teach us the Father to confess, And Son, who from the grave reviv'd; And, with the Father and the Son, Thee, Holy Ghost, from both deriv'd.
5	Drive far from us the mortal foe, And grant us to have peace within; That, with Thy light and guidance blest, We may escape the snares of sin.	7	With Thee, O Father, therefore may The Son, who was from death res- And sacred Comforter, one God, [tor'd, To endless ages be ador'd.

pp

pp

pp

Thi - ther be all thy chil - dren

pp

led, And let them all thy sweet-ness know.

4	<p>O! let Thy table honour'd be ; And furnish'd well with joyful guests ; And may each soul salvation see, That here its sacred pledges tastes !</p>	5	<p>Let crowds approach, with hearts pre- par'd, With hearts inflam'd let all attend ; Nor, when we leave our Father's board, The pleasure or the profit end.</p>
6			
<p>Revive Thy dying Churches, Lord, And bid our drooping graces live ; And more, that energy afford, A Saviour's blood alone can give.</p>			

9TH HYMN.

GLASTONBURY.

Majestic. C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Thou God, all glo - ry, ho - nour, pow'r, Art

wor - thy to re - ceive; Since all things by thy

The image shows a musical score for three voices and a bass line. The top three staves are in treble clef, and the bottom staff is in bass clef. All staves are in the key of D major (two sharps) and 4/4 time. The melody consists of quarter and half notes. The lyrics 'pow'r were made, And by thy boun - ty live.' are written below the middle staff.

pow'r were made, And by thy boun - ty live.

2

And worthy is the Lamb, all pow'r,
Honour, and wealth to gain,
Glory and strength ; who for our sins
A sacrifice was slain.

3

All worthy Thou, who hast redeem'd
And ransom'd us to God,
From ev'ry nation, ev'ry coast,
By Thy most precious blood.

4

Blessing and honour, glory, pow'r,
By all in earth and heav'n,
To Him that sits upon the throne,
And to the Lamb be giv'n.

10TH HYMN.

FROM THE THANKSGIVING IN COMMUNION SERVICE.

EMMANUEL.

BEETHOVEN.

Majestic. C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

To God be glo-ry, peace on earth, To

Cres.

Cres.

Cres.

all man-kind good-will; We bless, we praise, we

Cres.

p

p

p

wor-ship Thee, And glo - ri - fy Thee still.

p

2

And thanks for Thy great glory give,
 That fills our souls with light ;
 O Lord ! God ! heav'nly King ! The God
 And Father of all might.

3

And Thou, begotten Son of God,
 Before all time begun ;
 O Jesu Christ ! God, Lamb of God !
 The Father's only Son !

4

Have mercy, Thou that tak'st the sins
 Of all the world away !
 Have mercy, Saviour of mankind,
 And hear us when we pray !

5

O Thou, who sitt'st at God's right hand,
 Upon the Father's throne,
 Have mercy on us, Thou, O Christ,
 Who art the Holy One !

6

Thou, Lord,—who with the Holy Ghost,
 Whom earth and heav'n adore,
 In glory of the Father art
 Most high for evermore.

11TH H Y M N.
THE LAMENTATION OF A SINNER.

LEIPZIG.

SEBASTIAN BACH.

D. C. M.

Tenor.

Air,
and 2d
Treble,
or Alto.

Bass.

O Lord, turn not thy face a-way, From

Detailed description: This system contains the first three staves of the hymn. The Tenor staff (top) has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The Air, 2d Treble, or Alto staff (middle) has a treble clef, a key signature of one sharp, and a common time signature. The Bass staff (bottom) has a bass clef, a key signature of one sharp, and a common time signature. The lyrics 'O Lord, turn not thy face a-way, From' are positioned below the middle staff.

them that low - ly lie, La-ment-ing sore their

Detailed description: This system contains the next three staves of the hymn. The lyrics 'them that low - ly lie, La-ment-ing sore their' are positioned below the middle staff. The notation continues with a double bar line at the end of the system.

sin - ful life With tears and bit - ter cry!

Detailed description: This system contains the final three staves of the hymn. The lyrics 'sin - ful life With tears and bit - ter cry!' are positioned below the middle staff. The notation concludes with a double bar line at the end of the system.

Thy mer - cy gates are o - pen wide To

them that mourn their sin ; O shut them not a-

gainst us, Lord, But let us en - ter in!

4
 We need not to confess our fault,
 For surely, Thou can'st tell;
 What we have done, and what we are, O Lord, Thou knowest well:
 Wherefore, to beg and to entreat,
 With tears we come to Thee,
 As children that have done amiss,
 Fall at their father's knee.

3
 And need we then, O Lord, repeat
 The blessing which we crave;
 When Thou dost know, before we ask,
 The thing that we would have?
 Mercy, good Lord, mercy we seek:
 This is the total sum;
 For mercy, Lord, is all our suit;
 O let Thy mercy come!

12TH HYMN.

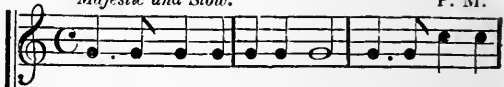
HALLELUJAH.

WIRTEMBERG.

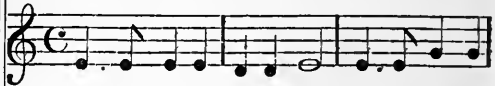
Majestic and Slow.

P. M.

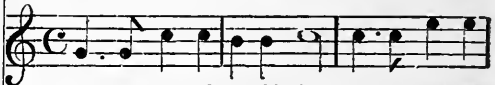
Tenor.



2nd
Treble,
or Alto.

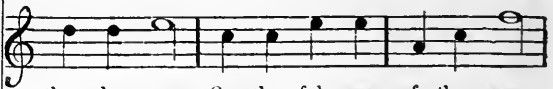
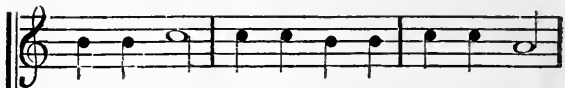


Air.



Hark! the song of Ju-bi-lee, Loud as might-y

Bass.



thun-ders roar, Or the ful-ness of the sea,



When it breaks up - on the shore; Hal - le - lu - jah!

for the Lord, God om - ni - po - tent shall reign;

Hal - le - lu - jah! let the word E - cho round the

earth and main. Hal - le - lu - jah! for the Lord,

2

Hallelujah!—hark! the sound,
 From the centre to the skies,
 Wakes above, beneath, around,
 All creation's harmonies :
 See Jehovah's banners furl'd,
 Sheath'd His sword; He speaks—'tis done,
 And the kingdoms of this world
 Are the kingdoms of His Son.

f *ff*

f *ff*

f *ff*

God om - ni - po - tent, shall reign; Hal - le - lu - jah!

f *ff*

let the word E - cho round the earth and main.

3

He shall reign from pole to pole
 With illimitable sway;
 He shall reign, when like a scroll
 Yonder heav'ns have pass'd away;
 Then the end;—beneath his rod,
 Man's last enemy shall fall
 Hallelujah! Christ in God,
 God in Christ is all in all.

13TH HYMN.

MORNING HYMN.

LEYDEN.

L. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

A - wake, my soul, and with the

sun, Thy dai - ly stage of du - ty run;

2 3

Redeem thy mispent moments past, Let all thy converse be sincere,
 And live this day as if the last; Thy conscience as the noon-day clear;
 Thy talents to improve take care, For God's all-seeing eye surveys
 For the great day thyself prepare. Thy secret thoughts, thy works and ways.

Shake off dull sloth, and ear - ly rise To

pay thy morn - ing sa - cri - fice.

4

5

Wake, and lift up thyself, my heart, Praise God from whom all blessings flow;
 And with the angels bear thy part; Praise Him all creatures here below;
 Who all night long unwearied sing Praise Him above, ye heav'nly host,
 High glory to th' eternal King! Praise Father, Son, and Holy Ghost.

14TH HYMN.

EVENING HYMN.

BRENTWOOD.

TALLIS.

L. M.

Slow.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

Glo - ry to thee, my God, this night, For

p

p

p

p

all the blessings of the light; Keep me, O keep me,

King of Kings, Be-neath thine own al-migh-ty wings!

2

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

3

Teach me to live, that I may dread
 The grave as little as my bed :
 Teach me to die, that so I may
 Rise glorious at the awful day.

4

O let my soul on Thee repose !
 And may sweet sleep mine eyelids close ;
 Sleep, that shall me more vig'rous make,
 To serve my God, when I awake.

Praise God, from whom all blessings flow ;
 Praise Him, all creatures here below ;
 Praise Him above, ye heav'nly host,
 Praise Father, Son, and Holy Ghost.

CLIFFORD.

Cheerful. C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

This musical score is for a piece titled "CLIFFORD." with the tempo marking "Cheerful." and the meter "C. M." (Common Time). It consists of four staves: Tenor, 2nd Treble (or Alto), Air, and Bass. The key signature is two sharps (F# and C#). The Tenor part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The 2nd Treble part starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The Air part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The Bass part starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4.

This section continues the musical score for "CLIFFORD." It consists of four staves: Tenor, 2nd Treble (or Alto), Air, and Bass. The key signature remains two sharps (F# and C#). The Tenor part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The 2nd Treble part starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The Air part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The Bass part starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. A dynamic marking "p" (piano) is present at the beginning of the Bass staff in this section.



Musical score system 1, consisting of four staves. The key signature is two sharps (F# and C#). The first staff contains five measures of whole rests, followed by a double bar line and three measures of a half note chord (F#4, C#5, G#4). A dynamic marking of *f* is placed above the final measure. The second staff contains a melodic line with eighth and sixteenth notes, followed by a double bar line and three measures of a half note chord (F#4, C#5, G#4). A dynamic marking of *f* is placed above the final measure. The third staff contains a melodic line with eighth and sixteenth notes, followed by a double bar line and three measures of a half note chord (F#4, C#5, G#4). A dynamic marking of *f* is placed above the final measure. The fourth staff contains a bass line with eighth and sixteenth notes, followed by a double bar line and three measures of a half note chord (F#4, C#5, G#4). A dynamic marking of *f* is placed above the final measure.



Musical score system 2, consisting of four staves. The key signature is two sharps (F# and C#). The first staff contains a melodic line with eighth and sixteenth notes, followed by a double bar line. The second staff contains a melodic line with eighth and sixteenth notes, followed by a double bar line. The third staff contains a melodic line with eighth and sixteenth notes, followed by a double bar line. The fourth staff contains a bass line with eighth and sixteenth notes, followed by a double bar line.

BEDFORD.

W. WHEALL, M. B.

Moderate.

C. M.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

The first system of the musical score consists of four staves. The top staff is for Tenor, the second for 2nd Treble or Alto, the third for Air, and the fourth for Bass. All staves are in a 3/2 time signature with a key signature of one flat (B-flat). The Tenor part begins with a half note G4, followed by quarter notes A4, B4, and C5. The 2nd Treble part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Air part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Bass part begins with a half note G3, followed by quarter notes A3, B3, and C4.

The second system of the musical score consists of four staves. The top staff is for Tenor, the second for 2nd Treble or Alto, the third for Air, and the fourth for Bass. All staves are in a 3/2 time signature with a key signature of one flat (B-flat). The Tenor part begins with a half note G4, followed by quarter notes A4, B4, and C5. The 2nd Treble part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Air part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Bass part begins with a half note G3, followed by quarter notes A3, B3, and C4.



Musical score system 1, consisting of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one flat (B-flat). The first staff contains a melody of quarter notes: G4, A4, Bb4, A4, G4. The second staff contains a melody of quarter notes: G4, A4, Bb4, A4, G4, with a fermata over the final G4. The third staff contains a chordal accompaniment with quarter notes: G4, Bb4, G4, Bb4, G4, Bb4, G4, Bb4. The fourth staff contains a bass line of quarter notes: G3, Bb3, G3, Bb3, G3, Bb3, G3, Bb3.



Musical score system 2, consisting of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one flat (B-flat). The first staff contains a melody of quarter notes: G4, A4, Bb4, A4, G4, with a double bar line at the end. The second staff contains a melody of quarter notes: G4, A4, Bb4, A4, G4, with a double bar line at the end. The third staff contains a chordal accompaniment with quarter notes: G4, Bb4, G4, Bb4, G4, Bb4, G4, Bb4, with a double bar line at the end. The fourth staff contains a bass line of quarter notes: G3, Bb3, G3, Bb3, G3, Bb3, G3, Bb3, with a double bar line at the end.

SICILIAN HYMN.

P. M. 7s.

Tenor.

2nd Treble, or Alto.

Air.

Bass.

The first system of the musical score consists of four staves. The top staff is labeled 'Tenor.' and contains a single melodic line with half notes. The second staff is labeled '2nd Treble, or Alto.' and contains a melodic line with eighth and sixteenth notes. The third staff is labeled 'Air.' and contains a complex accompaniment with chords and sixteenth notes. The bottom staff is labeled 'Bass.' and contains a melodic line with half notes. The key signature has one flat (B-flat) and the time signature is common time (C).

Cres.

Cres.

Cres.

Cres.

The second system of the musical score consists of four staves, each beginning with the instruction 'Cres.' (Crescendo). The top staff continues the melodic line from the first system. The second staff continues the melodic line with eighth and sixteenth notes. The third staff continues the complex accompaniment with chords and sixteenth notes. The bottom staff continues the melodic line with half notes. The key signature has one flat (B-flat) and the time signature is common time (C).

p

p

p

p

f

f

f

f

20†

ARLINGTON.

DR. ARNE.

C. M.

Tenor.

*Air,
and 2d
Treble,
or Alto.*

Bass.

The first system of the musical score consists of three staves. The top staff is labeled 'Tenor.' and contains a single melodic line. The middle staff is labeled 'Air, and 2d Treble, or Alto.' and contains a two-part setting. The bottom staff is labeled 'Bass.' and contains a single bass line. The key signature is one sharp (F#) and the time signature is 2/2. The music begins with a treble clef and a key signature of one sharp. The first measure contains a whole note chord (F#4, A4, C5). The second measure contains a half note (F#4) followed by a quarter note (A4). The third measure contains a half note (C5) followed by a quarter note (B4). The fourth measure contains a half note (A4) followed by a quarter note (G4).

The second system of the musical score consists of three staves. The top staff continues the Tenor line. The middle staff continues the two-part setting. The bottom staff continues the Bass line. The music continues from the first system. The first measure contains a half note (F#4) followed by a quarter note (A4). The second measure contains a half note (C5) followed by a quarter note (B4). The third measure contains a half note (A4) followed by a quarter note (G4). The fourth measure contains a half note (F#4) followed by a quarter note (E4).

The third system of the musical score consists of three staves. The top staff continues the Tenor line. The middle staff continues the two-part setting. The bottom staff continues the Bass line. The music continues from the second system. The first measure contains a half note (D4) followed by a quarter note (C4). The second measure contains a half note (B3) followed by a quarter note (A3). The third measure contains a half note (G3) followed by a quarter note (F#3). The fourth measure contains a half note (E3) followed by a quarter note (D3).

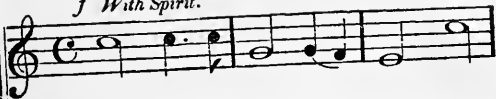
NORTHAMPTON.

DR. CLARKE

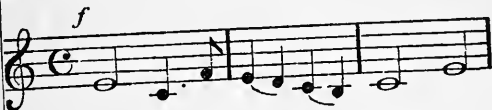
S. M.

f With Spirit.

Tenor.



2nd
Treble,
or Alto.



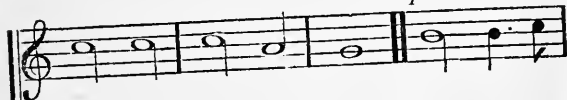
Air.



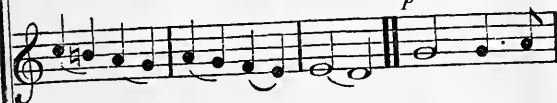
Bass.



p



p



The first system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. A forte dynamic marking (*f*) is placed above the first measure of each staff. The music is written in a common time signature. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a line with rests in the first two measures, followed by a melodic line. The third staff contains a melodic line with eighth and quarter notes. The fourth staff contains a line with rests in the first two measures, followed by a melodic line.

The second system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. A piano dynamic marking (*p*) is placed above the first measure of each staff. The music is written in a common time signature. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a melodic line with eighth and quarter notes. The third staff contains a melodic line with eighth and quarter notes. The fourth staff contains a melodic line with eighth and quarter notes.

This image shows four staves of musical notation, likely for a piano or organ. The notation is arranged in a system with four staves. The first three staves are in treble clef, and the fourth staff is in bass clef. Each staff begins with a forte (*f*) dynamic marking. The music consists of a sequence of notes and rests across four measures, ending with a double bar line. The notes are primarily quarter and eighth notes, with some rests. The first staff starts with a quarter rest, followed by an eighth note, a quarter note, and a half note. The second staff starts with a quarter note, followed by an eighth note, a quarter note, and a half note. The third staff starts with a quarter note, followed by an eighth note, a quarter note, and a half note. The fourth staff starts with a quarter rest, followed by an eighth note, a quarter note, and a half note.



Chants, &c.

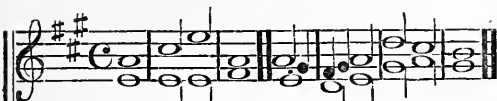


CHANTS.

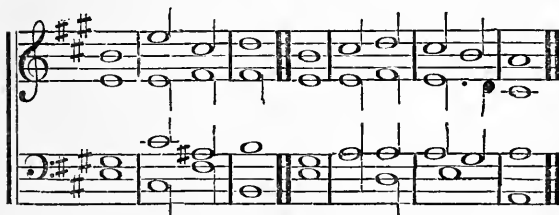
No. 1.

NORRIS, 1770.

*Air,
and 2d
Treble,
or Alto.*

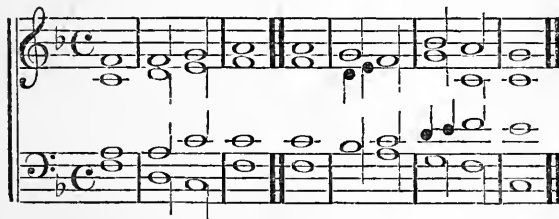


*Tenor
and
Bass.*



No. 2.

RICHARD LANGDON, 1750.



CHANTS.

No. 3.

SAMUEL WESLEY.

First system of musical notation for No. 3. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a homophonic style with chords and single notes.

Second system of musical notation for No. 3. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music continues from the first system.

No. 4.

JOHN ROBINSON, 1740.

First system of musical notation for No. 4. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The music is written in a homophonic style with chords and single notes.

Second system of musical notation for No. 4. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The music continues from the first system.

CHANTS.

No. 5.

DR. DUPUIS.

Minor.

No. 6.

THOMAS HIGGINS.

CHANTS.

No. 7.

First system of musical notation for No. 7. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat) and the time signature is common time (C). The music is written in a homophonic style with chords and single notes.

Second system of musical notation for No. 7. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat) and the time signature is common time (C). The music continues from the first system.

No. 8.

DR. DUPUIS.

First system of musical notation for No. 8. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#) and the time signature is common time (C). The music is written in a homophonic style with chords and single notes.

Second system of musical notation for No. 8. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#) and the time signature is common time (C). The music continues from the first system.

CHANTS.

No. 9.

LORD MORNINGTON.

First system of musical notation for No. 9, Lord Mornington. It consists of two staves: a treble staff and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in a simple, homophonic style with mostly quarter and half notes.

Second system of musical notation for No. 9, Lord Mornington. It consists of two staves: a treble staff and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music continues from the first system.

No. 10.

F. FLINTOFT.

Minor.

First system of musical notation for No. 10, F. Flintoft. It consists of two staves: a treble staff and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The word "Minor." is written above the treble staff. The music is written in a simple, homophonic style.

Second system of musical notation for No. 10, F. Flintoft. It consists of two staves: a treble staff and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music continues from the first system.

CHANTS.

No. 11.

JAMES TURLE, 1834.

The first system of music for No. 11 consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a series of chords and single notes, including a double bar line. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of music for No. 11 continues the composition. The upper staff in treble clef shows a melodic line with some eighth notes and rests, followed by a double bar line and more notes. The lower staff in bass clef continues the accompaniment with chords and single notes.

No. 12.

DR. CROTCH.

The first system of music for No. 12 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and single notes, including a double bar line. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system of music for No. 12 continues the composition. The upper staff in treble clef shows a melodic line with eighth notes and rests, followed by a double bar line and more notes. The lower staff in bass clef continues the accompaniment with chords and single notes.

CHANTS.

No. 13.

JOHN SOAPER.

First system of musical notation for No. 13. It consists of two staves: a treble staff and a bass staff. Both staves are in the key of D major (two sharps) and common time (C). The treble staff begins with a treble clef and contains a melody of quarter and eighth notes. The bass staff begins with a bass clef and contains a bass line of quarter and eighth notes. A double bar line is placed after the second measure in both staves.

Second system of musical notation for No. 13. It consists of two staves: a treble staff and a bass staff. Both staves are in the key of D major (two sharps) and common time (C). The treble staff continues the melody from the first system. The bass staff continues the bass line. A double bar line is placed after the second measure in both staves.

No. 14.

WILLIAM RUSSELL.

First system of musical notation for No. 14. It consists of two staves: a treble staff and a bass staff. Both staves are in the key of D major (one sharp) and common time (C). The treble staff begins with a treble clef and contains a melody of quarter and eighth notes. The bass staff begins with a bass clef and contains a bass line of quarter and eighth notes. A double bar line is placed after the second measure in both staves.

Second system of musical notation for No. 14. It consists of two staves: a treble staff and a bass staff. Both staves are in the key of D major (one sharp) and common time (C). The treble staff continues the melody from the first system. The bass staff continues the bass line. A double bar line is placed after the second measure in both staves.

CHANTS.

No. 15.

B. HINDLE.

First system of musical notation for No. 15. It consists of two staves: a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a series of chords and single notes, with a repeat sign in the middle of the system.

Second system of musical notation for No. 15. It consists of two staves: a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music continues from the first system, ending with a double bar line.

No. 16.

DR. WOODWARD.

First system of musical notation for No. 16. It consists of two staves: a treble staff and a bass staff. The key signature is one flat (Bb) and the time signature is common time (C). The music features a series of chords and single notes, with a repeat sign in the middle of the system.

Second system of musical notation for No. 16. It consists of two staves: a treble staff and a bass staff. The key signature is one flat (Bb) and the time signature is common time (C). The music continues from the first system, ending with a double bar line.

CHANTS.

No. 17.

J. BATTISHALL.

Minor.

The first system of musical notation for No. 17 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D minor (one sharp, F#) and common time (C). The music features a series of chords and single notes, with a repeat sign in the middle of the system.

The second system of musical notation for No. 17 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D minor (one sharp, F#) and common time (C). The music continues from the first system, featuring a series of chords and single notes, with a repeat sign in the middle of the system.

No. 18.

LORD MORNINGTON.

The first system of musical notation for No. 18 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D minor (two flats, Bb and Fb) and common time (C). The music features a series of chords and single notes, with a repeat sign in the middle of the system.

The second system of musical notation for No. 18 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D minor (two flats, Bb and Fb) and common time (C). The music continues from the first system, featuring a series of chords and single notes, with a repeat sign in the middle of the system.

CHANTS.

No. 19.

THOS. MORLEY, 1600.

First system of musical notation for No. 19. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a style characteristic of the early 17th century, featuring a mix of half and quarter notes with some accidentals.

Second system of musical notation for No. 19. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The music continues from the first system, showing a variety of note values and rests.

No. 20.

DR. CROTCH.

First system of musical notation for No. 20. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a style characteristic of the early 17th century, featuring a mix of half and quarter notes with some accidentals.

Second system of musical notation for No. 20. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The music continues from the first system, showing a variety of note values and rests.

CHANTS.

No. 21.

REV. MR. FITZHERBERT.

First system of musical notation for No. 21. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written in a simple, homophonic style with mostly quarter and eighth notes.

Second system of musical notation for No. 21. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The music continues from the first system.

No. 22.

JOHN JONES, 1780.

First system of musical notation for No. 22. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F-sharp), and the time signature is common time (C). The music is written in a simple, homophonic style with mostly quarter and eighth notes.

Second system of musical notation for No. 22. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F-sharp), and the time signature is common time (C). The music continues from the first system.

CHANTS.

No. 23.

BEETHOVEN.

The first system of music for No. 23 consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a double bar line, followed by two measures of chords, a repeat sign, and then a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff is in bass clef with a common time signature (C). It begins with a double bar line, followed by two measures of chords, a repeat sign, and then a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3.

The second system of music for No. 23 consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a double bar line, followed by two measures of chords, a repeat sign, and then a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff is in bass clef with a common time signature (C). It begins with a double bar line, followed by two measures of chords, a repeat sign, and then a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3.

No. 24.

BEETHOVEN.

Minor.

The first system of music for No. 24 consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature (C). It begins with a double bar line, followed by two measures of chords, a repeat sign, and then a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff is in bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature (C). It begins with a double bar line, followed by two measures of chords, a repeat sign, and then a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3.

The second system of music for No. 24 consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature (C). It begins with a double bar line, followed by two measures of chords, a repeat sign, and then a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff is in bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature (C). It begins with a double bar line, followed by two measures of chords, a repeat sign, and then a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3.

CHANTS.

No. 25.

W. H. BUCK.

First system of musical notation for No. 25. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The bass staff begins with a bass clef and a common time signature (C). The music is written in a style typical of early 20th-century church music, featuring block chords and simple melodic lines.

Second system of musical notation for No. 25. It continues the two-staff format from the first system. The treble staff has a treble clef and a common time signature (C). The bass staff has a bass clef and a common time signature (C). The notation includes various chordal textures and melodic fragments.

No. 26.

W. H. BUCK.

First system of musical notation for No. 26. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a common time signature (C), and a key signature of two flats (Bb, Eb). The bass staff begins with a bass clef and a common time signature (C). The music is written in a style typical of early 20th-century church music, featuring block chords and simple melodic lines.

Second system of musical notation for No. 26. It continues the two-staff format from the first system. The treble staff has a treble clef and a common time signature (C). The bass staff has a bass clef and a common time signature (C). The notation includes various chordal textures and melodic fragments.

CHANTS.

No. 27.

W. H. BUCK.

The first system of music for No. 27 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody of eighth and sixteenth notes, with some chords. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and some moving lines.

The second system of music for No. 27 continues the two-staff format. The upper staff maintains the melodic line with various rhythmic values and rests. The lower staff continues the accompaniment, showing a steady harmonic support.

No. 28.

W. H. BUCK.

The first system of music for No. 28 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody of eighth and sixteenth notes, with some chords. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and some moving lines.

The second system of music for No. 28 continues the two-staff format. The upper staff maintains the melodic line with various rhythmic values and rests. The lower staff continues the accompaniment, showing a steady harmonic support.

ATHANASIAN CREED.

TALLIS.

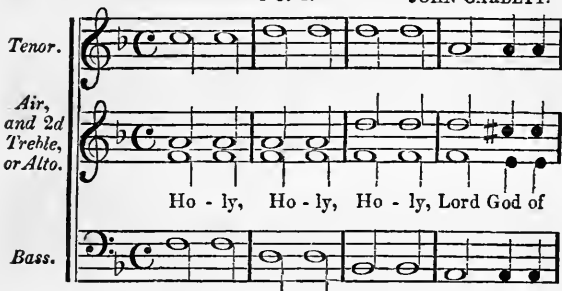


Whosoever will be sa-ved ; before all things, &c., faith.

SANCTUS IN F.

No. I.

JOHN GARBETT.



Tenor.

Air,
and 2d
Treble,
or Alto.

Bass.

Ho - ly, Ho - ly, Ho - ly, Lord God of



f *Cres.*

f *Cres.*

f *Cres.*

Hosts, heav'n and earth are full . . . of the

SANCTUS IN D.

No. II.

DR. BEN. ROGERS.

Tenor.

Air,
and 2d
Treble,
or Alto.

Bass.

Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts,

f

heav'n - - and earth are full - of the ma - jes - ty of thy

p

glo - - ry : Glo - ry be to thee, O Lord most high.

KYRIE.

Tenor.

*Air,
and 2d
Treble,
or Alto.*

Bass.

Lord, have mer-cy up-on us, and incline our

Detailed description: This system contains three staves of music. The top staff is for Tenor, the middle for Air, 2nd Treble, or Alto, and the bottom for Bass. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics 'Lord, have mer-cy up-on us, and incline our' are written below the middle staff, with a slur under 'Lord, have'.

hearts to keep this law. Lord, have mer-cy up-on us, and

Detailed description: This system continues the musical score with three staves. The lyrics 'hearts to keep this law. Lord, have mer-cy up-on us, and' are written below the middle staff, with a slur under 'Lord, have'.

write all these thy laws in our hearts, we be - sech thee.

Detailed description: This system concludes the musical score with three staves. The lyrics 'write all these thy laws in our hearts, we be - sech thee.' are written below the middle staff.

SANCTUS IN C.

No. III.

W. SAVAGE.

Tenor.

Air,
and 2d
Treble,
or Alto.

Bass.

Ho-ly, Ho-ly, Ho-ly, Lord God of Hosts,

heav'n and earth are full of thy glo-ry: Glo-ry

be to thee, O Lord most high. *p* A - men.

KYRIE.

CHARLES KING.

Tenor.

*Air,
and 2d
Treble,
or Alto.*

Bass.

Lord, have mer - cy - - up - on

us, and in - cline our hearts to

keep this law. Lord, have mer - cy

up-on us, and write all these thy

laws in our hearts, we - - - be - seech thee.

SANCTUS IN F.

No. IV.

RICHARD CHERRY.

Tenor.

Air,
and 2d
Treble,
or Alto.

Bass.

Ho - ly, Ho - ly, Ho - ly, Lord

f

God of Hosts, heav'n and earth are full

f

p

Glo - ry be to
of thy glo - ry; Glo - ry *p* be to thee, to

p

Glo - ry be to

p

thee,

p

thee, O Lord most high. *p* A - men.

thee,


KYRIE.


Tenor.  and -


Alto.  and in-

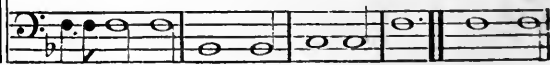
Air.  Lord, have mer - cy up - on us, and in-

Bass. 

 - - incline our

 cline our

 cline our hearts to keep this law. Lord, have

 and incline our

mer - cy up - on us, and write all these thy

laws in our hearts, we - - be-seech - - thee.

SANCTUS IN E b.

No. V.

JOMELLI

Tenor.

*Air,
and 2d
Treble,
or Alto.*

Bass.

Ho - ly, Ho - ly, Ho - ly, Lord God of

Hosts, Ho - ly, Ho - ly, Lord God of Hosts,

Hosts, Ho-ly,

heav'n and earth are full of thy glo - ry, are

full of thy glo - ry: Glo - ry be to thee, O

Lord, O Lord most high. A - men.

KYRIE.

Tenor.

*Air,
and 2d
Treble,
or Alto.*

Bass.

Lord, have mercy, have mercy up - on us, and in-

cline our hearts to keep this law. Lord, have

mer-cy, have mer-cy up-on us, and write all these thy

laws in our hearts, we - - be - seech thee.

GLORIA—No. 1.

W. H. BUCK.

Largo e Piano.

Tenor.

2nd Treble, or Alto.

Largo e Piano.

Air.

f

Largo e Piano.

Glo - ry, Glo - ry be to thee, O Lord.

Bass.

Largo e Piano.

GLORIA.—No. 2.

W. H. BUCK.

pp Slower.

pp Slower.

pp Slower.

Glo - ry, Glo-ry be to thee, O Lord.

Largo.

pp Slower.

GLORIA.—No. 3.

Tenor.

*Air,
and 2d
Treble,
or Alto.*

Bass.

Glo - ry be to thee, O Lord.

Detailed description: This musical score is for Gloria No. 3. It consists of three staves. The top staff is for Tenor, the middle for Air, 2nd Treble, or Alto, and the bottom for Bass. All staves are in the key of D major (one sharp) and common time (C). The melody is simple and homophonic, with the lyrics 'Glo - ry be to thee, O Lord.' written below the middle staff.

GLORIA.—No. 4.

DR. ALDRICH.

Glo - - - ry be to thee, O Lord.

Detailed description: This musical score is for Gloria No. 4 by Dr. Aldrich. It consists of three staves. The top staff is for Tenor, the middle for Air, 2nd Treble, or Alto, and the bottom for Bass. All staves are in the key of D major (one sharp) and common time (C). The melody is more complex than No. 3, with some slurs and a dotted note. The lyrics 'Glo - - - ry be to thee, O Lord.' are written below the middle staff.

GLORIA.—No. 5.

TALLIS.

Glo - ry be to thee, O Lord.

Detailed description: This musical score is for Gloria No. 5 by Tallis. It consists of three staves. The top staff is for Tenor, the middle for Air, 2nd Treble, or Alto, and the bottom for Bass. All staves are in the key of D major (one sharp) and common time (C). The melody is simple and homophonic, similar to No. 3. The lyrics 'Glo - ry be to thee, O Lord.' are written below the middle staff.

GLORIA.—No. 6.

RICHARD CHERRY.

Musical score for Gloria No. 6, featuring three staves: Treble, Piano, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: Glo - ry be to thee, O Lord.

GLORIA.—No. 7.

RICHARD CHERRY.

Musical score for Gloria No. 7, featuring three staves: Treble, Piano, and Bass. The key signature is one flat (Bb) and the time signature is common time (C). The lyrics are: Glo - ry be to thee, O Lord.

AMEN.

Musical score for Amen, featuring three staves: Tenor, Air, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: A - - men.

B

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