

MUSIC OF THE CHURCH,

(WITH A SUPPLEMENT.)

A COLLECTION

OF

PSALM, HYMN, AND CHANT TUNES,

ADAPTED TO THE WORSHIP

OF THE

PROTESTANT EPISCOPAL CHURCH

IN THE UNITED STATES.

SEVENTH EDITION.

NEW-YORK:

PUBLISHED BY JAMES A. SPARKS,

111 NASSAU STREET.

1842.

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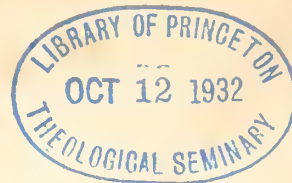


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Jonathan Mayhew Wainwright, c. l. j.

SEVENTH EDITION.

NEW YORK:

PUBLISHED BY JAMES A. SPARKS,

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AND SOLD ALSO BY SWORDS, STANFORD AND CO.; PROT. EPIS. S. S. UNION; A. V. BLAKE; AND
THE PRINCIPAL BOOK-SELLERS AND MUSIC STORES IN THE UNITED STATES.

1842.

Southern District of New-York, ss.

BE IT REMEMBERED, That on the twelfth day of September, A. D. 1828, in the fifty-third year of the independence of the United States of America, J. M. Wainwright, of the said district, hath deposited in this office, the title of a Book, the right whereof he claims as proprietor, in the words following, to wit:

“Music of the Church. A Collection of Psalms, Hymns, and Chant Tunes, adapted to the worship of the Protestant Episcopal Church, in the United States.

In conformity to the Act of the Congress of the United States, entitled, “ An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned; and also an Act, entitled, “ An Act supplementary to an Act, entitled, “ An Act for the encouragement of Learning, by securing copies of Maps, Charts, and Books, to the authors and proprietors of such copies during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints.

FRED. I. BETTS.

Clerk of the Southern District of New-York.

To the

BISHOPS, CLERGY, AND LAITY

of the

Protestant Episcopal Church,

This Work, designed to improve the general taste for Sacred Music, and to extend its practice in Public and Family Worship, is

Most Respectfully

Inscribed.

J. M. W.



P R E F A C E .

THE completion of this work has been delayed much longer than was anticipated, when the design of publication was first announced. It is believed, however, that the subscribers will not feel that they have cause for complaint on this ground when they are informed, that the delay was owing partly to the extension of the work to above one hundred pages more than was promised, and partly to the unwearied pains that have been taken to make it as comprehensive and perfect as possible.

The selection of tunes has been made with great care, and it contains every variety of metre and expression that can be required for the sacred poetry of the Church. For this purpose the standard collections of Psalmody in this country, and especially the Handel and Haydn Societies of Boston, perhaps the best, have been examined. But principal use has been made of two most excellent works, Webbe's collection of Psalmody and Gardiner's Sacred Melodies, never published in this country. But neither their harmony nor distribution of parts have been uniformly followed. For the prose parts of the Liturgy designed to be sung, there will be found a larger number of Chants than has ever before been published in this country, selected from the works of the best masters, and arranged in such a manner as to render this style of music easy of performance.

But the whole collection, however complete, must not be expected to contain every tune which each individual would desire to possess. A book prepared upon this principle would be far too large for general utility. Many tunes which have been for a time popular in particular places, but which have not merit sufficient to secure general or continued favour, have been omitted. Others which are common, and are in very general use, such as Devizes, Wells, Denmark, Cheshunt, and many more have been omitted for this very reason, that churches and individuals need not be obliged to purchase duplicates of what they already possess. If any individual or congregation, should be at first disappointed at not finding in this collection some favourite tunes, let them remember that they have already copies of those tunes, and their omission has afforded room for the introduction of music perhaps equally good, which they might not otherwise have seen. The proportion of new tunes, never before published in this country, will be found very considerable, but yet these have not been introduced to the exclusion of standard tunes of universally acknowledged excellence, such as Old Hundred, Windsor, St. Ann's, &c.

The melodies have been given according to the best usage, and in keys best adapted to congregational singing, and the

harmonies have been arranged with scrupulous attention to accuracy and purity. The score contains four parts. The upper staff is the Tenor, which, from a necessary compliance with custom, is written in the Treble Cliff, and therefore the harmonist will observe that it appears one octave above its real place. The second staff is the 2nd. Treble or Alto, and this reads in its true place. This arrangement was esteemed advisable on account of the great scarcity of male Alto, or Contra-Tenor voices. All those female voices that are of a low compass, which are in fact Contra-Tenor voices, should sing the 2nd Treble. When, however, a male Alto singer that has been accustomed to the common music books of this country, takes this part, he must transpose it an octave higher. The third staff contains the Treble or Air, having the stems turned up, and these notes in combination with those, the stems of which are turned down, and all those in the Bass Cliff, constitute the Organ or Piano Forte accompaniment. The fourth staff is the Bass, the lower notes of which are for the voice; the others which sometimes occur are for the instrument. In performing this music a Treble or Tenor voice may sing the air alone, or with a Bass voice; but neither of the two upper parts should be sung unless with the whole four, nor when the whole four are sung together, should any but a Treble voice sing the air.

The harmonies of all the tunes have been corrected, and the organ accompaniment arranged by Mr. P. K. Moran, Organist of St. John's, New York, whose long established reputation gives assurance that this part of the work is well done. Next to him, the editor of the work is under great obligations to Mr. Benjamin Carr of Philadelphia, well known for his enlightened and long continued exertions in the cause of sacred music, to Mr. John Paddon, Organist of St. Paul's in Boston, to Mr. Darley, Organist of St. Stephens Philadelphia, and to Mr. Gear, Organist of Grace Church, New York. These gentlemen have improved the work by their suggestions, and by several of their own valuable compositions. As to its mechanical execution it is believed, that taking into consideration the difficulty of expressing an Organ part with types, it will be found not inferior to that of any musical work which has lately been printed. For the great ingenuity and pains required, especially in the organ accompaniment, the editor is indebted to Mr. Peter C. Smith, with the assistance of Mr. Dodson. As to himself, the editor will only observe, that had he been aware that the work would have cost him one half of the labour and time he has devoted to it, he would have been deterred from the undertaking. If, however, it shall be found to improve the taste for sacred music, and to promote its practice in public and family worship, he will not regret the exertions he has made.

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PART 2.

GENERAL DIRECTIONS
FOR THE PERFORMANCE OF SACRED MUSIC

PSALMODY.

SACRED MUSIC is the application of sweet sounds to celebrating the praise and glory of God. In order then, to render this service acceptable to him, as well as edifying to ourselves, it should ever be remembered that preparation of heart is the first and most essential step. Without this, the finest strains of melody or harmony are no better than mockery, "a solemn sound upon a thoughtless tongue." But if the voice responds to devout affections of the soul, sounds coarse and inharmonious will be acceptable in the ears of the God of Sabbaoth; and even those whom nature has deprived both of ear and voice, and who cannot therefore, without great discomfort to their fellow worshippers, be vocal in their praise, may thus "sing and make melody in their hearts unto the Lord."

The true design of Sacred Music then, being to excite and to express devotional feeling; this design should be kept in constant view, both in a selection of tunes for the use of the Church, and in the manner of performing them. As the tunes should be simple, dignified, and solemn, so also should the style of singing them exhibit the same characteristics.

In this collection will be found tunes of every variety of character, from those which speak the highest sentiments of praise, to those suitable to the expression of the deepest penitence. Care has been taken to adapt appropriate words to these tunes. But as portions of Psalms or Hymns may be appointed to be sung which have no tune assigned to them, or as the *tune assigned* may not be known, or may not be approved, and another must be sought for; in such cases particular attention should be given by the person whose duty it is to select the tunes. He should first study the general character of the words, that he may avoid the error of setting a jubilant tune to penitential words, or vice versa, a tune in the minor mood to words of joyful praise.

Having thus adapted together the tune and the portion of words, according to their *general* character, he should next look at the distinct verses, and prepare to make slight alterations in the performance, as respects *faster or slower, piano or forte, crescendo or diminuendo*, as the sentiment may require. This is the only way by which a proper musical effect can be given, when the same notes are to be repeated to words vary-

NOTE.—These directions, while the perusal of them may perhaps be profitable to all who take an interest in Church Music, they yet suppose some knowledge of the rudiments of this art. There are many good treatises. Among the best and cheapest are Mr. Samuel Dyer's *Vocal Preceptor*, and Mr. Thomas Hasting's "*Musical Reader*." This latter gentleman has written an excellent work on "*Musical Taste*," worthy of attentive perusal.

ing in expression. And by a little attention to this point, and a little explanation and illustration, a choir or congregation will soon feel the propriety and beauty of thus making the sound an echo to the sense; and they will learn to do it without any particular direction. Besides the advantage thus gained in point of musical expression, there will be a much greater one in keeping the singers constantly attentive to the meaning of the words they are uttering.

As a general rule it may be observed, that, in single tunes or tunes which carry through one verse only, the piano or diminuendo may fall upon the third line, and in double tunes upon the two first lines of the second verse; the forte and crescendo may, in most instances succeed to the next lines. But no rule can be given of uniform application. As an illustration of the above observations, we will take the 100th Psalm, and the well known tune *Old Hundred*, page 3. The singing of the first verse should be commenced moderately forte. In this manner should the first two lines be sung. The third line, "Glad homage pay with awful mirth," should be piano, and the last line should be forte. The second verse should be piano throughout. The third verse should begin moderately, it should gradually increase, till the last line, which should be double forte. The last verse should commence rather piano, the third line should be crescendo, and the last forte. The *Gloria Patri* should always be full. As a farther illustration, take the 165th Hymn, and the tune *St. George's*, page 14. The first verse should be animated, and moderately loud. The second verse should be sung in slower time, and more

piano. In the third verse, the first two lines should be piano, the last two crescendo. In the fourth verse there is a greater contrast, the first two lines should be rather slow and soft, the last two should have a decided and strong utterance. The last verse should be animated and forte. To the careful reader who will turn to the above mentioned tunes and words, and compare them with the explanations thus given, the observations made, in regard to varying the expression of the tune in conformity with the sentiment contained in the words, will be sufficiently obvious.

Attention should be paid to another point which has been much neglected in Psalmody, viz. accentuation. The different verses of our Psalms and Hymns vary so much in this particular—the first verse commencing, perhaps, with an unaccented syllable, while the second begins with a strongly accented word, that when the same notes are used in both cases the correct ear is greatly offended. Wherever it is practicable, if the poetry commences with an accented syllable, the tune should begin with a full bar; on the contrary, when the Psalm or Hymn begins with an unaccented syllable, the tune should commence with part of a bar. But, as in succeeding verses there is often a change in this respect, we must give some attention to remedy the difficulty. It is to be done with much greater ease than may at first be apprehended. As an illustration, let the reader take the 97th Psalm, and the tune *German Air*, on the 10th page. Here the tune begins with a full bar; but the first syllable of the first verse is unaccented. To sing correctly then, begin the word "*Jehovah*" on part of a

bar, and slur the two first notes of the tune to the 2d syllable "ho-." At the end of the tune the notes, as they should be sung, are printed in full. The next verse begins with a strongly accented word, "Darkness;" and here the accent of the tune and of the words coincides. Verse 10, also, "Ye who to serve," &c. accords with the tune; but verse 12, "Rejoice," &c. must be commenced with what may be termed a starting note, as above. Another illustration may be found in the Evening Hymn, page 181, "Glory to thee, my God," &c. Here the first syllable is strongly accented, and yet as the tune is usually arranged the accent is made to come on the second syllable, "ry," which is unquestionably wrong. In this book, then, the tune begins with a full bar. But, as in the next verse, "Forgive me, Lord," &c. the first syllable is unaccented, the tune should have the starting note, which is expressed by small notes. By a little attention to these observations, the rhetorical and the musical accent need not, in any case, be permitted to clash. Take an example not marked in the book.—Hymn 67, and a beautiful tune, Darley, on the 147th page.—The tune begins with a full bar, as is correct; the first syllable of the words being strongly accented. "High on the bending willows hung." But in the next verse the accent is entirely different, "Awake! thy loudest raptures raise," and,

unless we would produce a most disagreeable effect, the beginning of the tune must be changed. Suppose, then, we introduce part of a bar, a quaver on F in the treble, for the first syllable "A-." The next syllable, "wake," we sing to the first note of the tune; then slur the two quavers, for the word "thy." The tune and words then proceed regularly. Thus with a little attention and judgment, the principal inconvenience, arising from using the same tune for many verses, may be avoided. To make the time correct, it may be added to, or taken from the last bar of the tune. Still, however, perfect accuracy in regard to accentuation should not be anticipated or sought for. Nor is any attention to the above rules to be considered as absolutely essential to congregational singing. Perhaps the object cannot be effected, except when there is a good choir. Unquestionably the perfection of Psalmody, *considering its great design*, is when the whole body of a congregation unites, as with one heart, and one voice, to sing the praises of God. Then, faults of accent and occasional discords are overwhelmed in the general effect; even a musical ear will be affected with its majesty and power, and the devout worshipper will desire nothing more refined, to stir up the affections of his heart, and to open his mouth with praises to God.

ANTHEM SINGING.

As the proper execution of Psalmody requires the voices of all in the congregation who can sing; the singing of Anthems should be confined to the choir. In the ancient Jewish Church, persons were expressly appointed by God to conduct his praises,

and the assembled congregation occasionally united in the loud chorus. So also in the primitive Church, and in the Church of England, Anthems are performed by a choir, to which the congregation are supposed to listen, with devout sentiments. The form of the Anthem is naturally derived from the structure of some of the Psalms, in which we frequently find the soliloquy, the dialogue, and the chorus. Thus, as has been observed, "The Lord hear thee in the day of trouble," is the voice of a company encouraging a Priest in his intercession.

He then expresses his confidence in these words, "Now know that I the Lord helpeth his annointed." Then all join together in supplication. "Save Lord, and hear us when we call upon thee." The solo, the verse, and the chorus, in church music express all those turns of the sacred poetry when properly applied. But as Anthems are not often introduced in the service of our churches, and as it is presumed they will only be attempted when there is an able and well instructed choir, no farther observations are requisite in this place.

CHANTING.

Although Chants are in themselves the most simple of all kinds of musical composition, yet to execute them with propriety and effect requires much practice. The single chant consists of two strains, the first containing three, and the last, four bars; the double chant, consists of four strains, of three and four bars arranged alternately. The first bar of each strain is the chanting note; and to this, the principal part of each half verse of the prose Psalms is recited; the remaining bars in each strain, form a species of cadence, and are to be expressed in the singing voice. The principal object to be attended to in chanting, is a distinct and forcible articulation of the words. They must be correctly accented, and where a stop occurs, it may be marked by a short rest. The recited part of the verse must occupy no longer time than a good reader would require to pronounce it, and the cadence must be given in correct time, the beat of which can be felt. A great difficulty in arranging

the words of a chant, is to know when to break off from the words of the recitative, and to begin the cadence. There are two errors to be avoided. The first, is the drawling effect produced by giving in every instance only single syllables to each note of the cadence; the second is the hurrying and confused effect, produced by taking too many syllables from the recitative, and crowding them into the cadence. The latter error, however, is by far most injurious, as it always destroys musical rhythm, and produces a light and trifling manner of singing, very inconsistent with sacred words.

In the adaptation of the words to the Chants contained in this book, an attempt has been made, and it is hoped successfully, to avoid both these errors. The general rules of adaptation are as follows, by following these rules any portions of the Psalter, or prose Psalms, may be chanted.

It is to be observed in the first place, that every verse is

divided into two parts, which division in the old prayer books and to this day, in all English editions, is marked with a colon stop for this very purpose. In the later editions of the Liturgy of our Church, this dividing point has been omitted, whether by design, or through ignorance of its use, we cannot say. But certainly, while our rubrics direct that certain prose portions of the service may be "sung or said," this great facility for singing, and one of such ancient standing should not be done away.

Suppose then, the verse to be divided at the semicolon or the comma, which most nearly separates it into two parts, always taking into consideration the sense. Then, to the first bar of the chant is chanted the first half of the verse, excepting the three last syllables, which are sung to the minims and semibreve of the two next bars respectively. If any small word, or article should occur in the three last syllables, it is generally to be sung to one of the minims of the second bar, without being reckoned as a principal syllable: and if the word immediately preceding the division of the verse consists of two syllables, or if it be a longer word having a strong accent on the penult, or last syllable but one, as the word "salvation"—in these cases two syllables are sung to the last note. The second part of the verse is sung to the first bar of the second strain of the chant, except the five last syllables, which are sung to the four minims and the semibreve of the second strain respectively. And as above, if any small words or articles occur in the five last syllables, they may be sung on one of the minims where the effect will be best. And if the verse ends with a word of two syl-

lables, or with a polysyllabic word having its accent on the penult, the last word of the chant is to have these syllables. This describes the manner of singing a single chant, but as a double chant is merely a repetition of the same number of bars, no farther direction is needed.

The great variety of sublime expressions in the verse psalms, renders it impossible to make any general rules, which can meet every case in applying them to the chants. And indeed, this style of singing is so peculiar, that perhaps no rules will be of much benefit. A truly good manner of chanting cannot be acquired, without the assistance of some person competent to teach it. As regards the division of the words, this book furnishes it, for all the ordinary services of the church. But no book can teach the tone and utterance which constitute the great beauty of chanting, and which render it, when well performed, the most devotional of all kinds of music, and of course the best adapted to the worship of the Church of God. We could wish that it were more general, and that instead of the metre version, which is often very feeble, compared with the Psalter, we could use portions of the prose Psalms and have them sung to chants instead of psalm tunes. A proposition was made to this effect, and a selection from the prose Psalms was published in reference to it, some years ago by the Rev. Dr. Smith of Connecticut.

Could we have chanting in perfection, it should be as it was designed, and as it is practised in the Cathedral Churches of England, a *responsive service*. When there are large choirs they might be divided into two equal parts, and be placed on each

side of the organ. One side corresponding to what in the Cathedrals is termed "Decani," should sing the chant through once, taking one verse if a single chant, and two if a double one. The other side, called "Cantoris," should respond in the same manner. The Gloria Patri should be sung by the whole unitedly. And in congregations, where the singing is, as it should ever be, general, where would be the difficulty of having the portion of the congregation on one side of the broad aisle to respond in its chanting the other? Where the vocal worshippers of God are, as is unhappily too much the case in our churches, few in number, such an arrangement should not be attempted. But may we not hope that sacred music will be more cultivated than heretofore. There is no want of attention

to the music of the world, and no sparing of expense in acquiring a knowledge of it. Why should not religious persons, and above all religious parents, take some interest in the music that appropriately belongs to God, and learn themselves, and have their children taught, how to give a correct and melodious expression to the sacred songs of Zion. Then would the services of the sanctuary appear in their full beauty and solemnity. And while confessing our sins with heartfelt penitence, praying and giving thanks with earnest devotion, hearing the sacred word with attentive and willing minds, we should also most delightfully and profitably "speak to ourselves in psalms and hymns, and spiritual songs, singing and making melody in our hearts to the Lord."

TABLE I.

SELECTIONS FROM THE METRE VERSION OF THE PSALMS.

WITH THE SUBJECTS STATED AND TUNES ADAPTED.

Psalm.	Metre.	Verses Selected.	GENERAL SUBJECTS.	Tunes.	Page.
1	C.	1, 2, 3, 6.	Good men, the blessing of - - -	Quebec Chapel.	48
—	C.	1, 4, 5, 6.	Wicked men, the condemnation of - - -	Quebec Chapel.	48
2	C.	7, 8, 9, 10-11, 12.	The Heathen, Christ's dominion over - - -	Arundel.	35
4	C.	1, 6, 7, 8.	Trust in God. - - -	Kemp.	51
5	C.	1-2, 3, 8, 12.	Daily dependence upon God. - - -	Manchester.	29
7	C.	1, 9, 10-11, 17.	Righteous men protected by God. - - -	St. Mark's.	49
8	C.	1, 2, 3, 4, 9.	The glory of God. - - -	Mozart.	42
9	C.	1, 2, 9, 11.	God, his wondrous works. - - -	Abridge.	24
—	C.	7-8, 9, 10, 11.	God, just and good. - - -	Abridge.	24
11	C.	1, 4, 5, 7.	Trust in God. - - -	Manchester,	29
13	C.	1, 2, 3, 6.	Spiritual affliction, prayer in - - -	St. Mary's.	54
15	C.	1, 2, 3, 4, 5, 7.	Virtuous man, his happiness and security. - - -	St. Stephen's.	30
16	C.	1, 2, 7.	Dependence upon God. - - -	Trentam.	50
—	C.	8, 9, 11.	Resurrection, the hope of - - -	Trentam.	50
18	L.	1, 2, 6, 19.	Trust in God. - - -	St. George's.	14
—	L.	25, 26, 30, 31.	Superintending Providence of God. - - -	St. George's.	14
19	C.	1, 2, 3, 4.	The Heavens declare the glory of God. - - -	St. James's.	32
—	C.	7, 8, 9, 10, 11.	The scriptures correct and guide the soul. - - -	London.	33
—	C.	1, 12, 13, 14.	Sins, secret and presumptuous, prayer against - - -	Dundee.	52
22	C.	1, 2, 3, 11.	Affliction, prayer for God's presence in - - -	Walsal.	57
—	C.	23, 24, 29.	The rich and poor alike before God. - - -	St. Mark's.	49
23	C.	1, 2, 3, 4, 6.	God, our guide and protector. - - -	Bedford.	27
24	C.	1, 2, 3, 4, 5.	The righteous man, his character and reward - - -	St. Ann's.	26
—	C.	7, 8, 9, 10.	God, the king of glory. - - -	Bray.	47
25	S.	1-2, 3, 4-5, 6, 7.	Trust in God expressed. - - -	Watchman.	63
—	S.	1, 9, 10, 12.	Pardoning grace. - - -	Handel.	64
—	S.	11, 16, 17, 18.	Forgiveness of sins, prayer for - - -	Little Marlborough	69

* This refers to the Psalms of David, and not the Selection.

Psalm.	Metre.	Verses Selected.	GENERAL SUBJECTS.	Tunes.	Page.
27	C.	1, 4, 5.	Public worship, satisfaction in - -	St. Mark's.	49
—	C.	7, 8, 9, 10.	Presence of God in affliction. - -	Walsal.	57
29	L.	1-3, 7-8, 10-11.	The power of God acknowledged. - -	Stonefield.	5
31	S.	1, 2, 5, 6.	Trust in God, and resignation to him. - -	Aylesbury.	70
—	S.	15, 16, 19, 23, 24.	The providence of God, confidence in - -	Bankfield.	61
32	C.	1-2, 5, 6, 11.	Repentance, the advantages of - -	St. Paul's.	20
33	C.	1, 2-3, 4-5, 6, 8-9.	Praise of God for his attributes. - -	Braintree.	34
—	C.	11, 12, 20-21, 22.	Trust in God, the happiness of - -	St. Ann.	26
34	C.	1, 2, 3, 4, 5.	The protection of God, comfort under - -	Trentam.	50
—	C.	7, 8, 9, 22.	God's promises to those who fear and trust in him.	Swanwick.	28
—	C.	12-13, 14, 22.	Evil speaking, against - - -	Trentam.	50
36	H.2.	5, 6, 7, 8, 9-10.	Trust in God, reasons for - - -	Alfreton.	9
37	H.2.	1-2, 3-4, 5-6.	Trust and obedience, our duty and interest. - -	Newcourt.	74
—	H.2.	7, 8, 9, 10, 11.	Peaceful habits recommended. - -	Monmouth.	75
—	C.	23-24, 27-28, 37—40.	The good man, God his protector and guide. - -	Newcourt.	74
38	C.	1, 4, 9, 21-22.	Penitential prayer. - - -	Burford.	55
39	C.	4, 5, 6, 7.	Life, its shortness and uncertainty. - -	St. Mary.	54
—	L.	4, 10, 12, 13.	Mortality, prayer in contemplation of - -	Windsor.	53
40	C.	1, 3, 4, 5.	Waiting upon God, its reward. - - -	St. George's.	14
41	C.	1, 2, 3, 13.	The charitable man, reward of - - -	Kemp.	51
42	C.	1, 2, 4, 5, 11.	God's presence desired. - - -	Manchester.	29
44	C.	1, 4, 26.	National deliverance, prayer for - - -	St. Ann's.	26
45	C.	1, 2, 3, 4.	Christ our King, praise of - - -	Christmas.	31
—	H.2.	2, 6, 7.	Christ, his exaltation. - - -	Christmas.	31
46	L.	1-2-3, 4-5, 10-11.	Confidence in God. - - -	Monmouth.	75
47	C.	1-2, 5-6, 7-8, 9.	Power of God, rejoicing in - - -	Truro.	7
48	C.	1, 11, 12, 13, 14.	Church defended by God. - - -	Arundel.	35
49	H.2.	6, 7, 8-9, 10, 13, 20.	Wealth, vanity of - - -	St. James's.	32
50	H.2.	1-2, 3-4, 5-6.	Judgment, day of - - -	Ravenscroft.	76
—	H.2.	7-8, 9-10, 13-14.	Worship, external and formal condemned. - -	Ravenscroft.	76
—	S.	15-16, 17, 21-23.	Wicked men, vengeance of God against - -	Newcourt.	74
51	S.	1, 2-3, 4, 5, 6, 7.	Repentance expressed. - - -	Yarmouth.	68
—	S.	7, 8, 9-10, 11, 12.	Sanctification, prayer for - - -	Dunbar.	71
—	C.	11, 12, 16, 17.	Repentance acceptable to God. - - -	Little Marlborough.	69
53	C.	1, 2, 3, 6.	Human nature, corruption of - - -	Burford.	55
55	C.	1-2, 4-5, 16-17.	Penitential prayer - - -	Walsal.	57
56	C.	4, 10-11-12, 13, 14.	God's protection, trust in - - -	Badford.	27

Psalms.	Metre.	Verses Selected.	GENERAL SUBJECTS.	Tunes.	Page.
57	L.	7, 8, 9-10, 11.	Praise to God. - - -	Luton.	15
62	L.	1, 7, 8, 12.	Dependance upon God. - - -	Alfreton.	9
63	II.2.	1, 2-3, 4-5, 6-7.	Desire for the services of the sanctuary. - - -	Martin's Lane.	78
65	L.	1, 2, 3, 4.	Public worship, delight in - - -	St. Peter's.	4
—	L.	6, 9, 10, 11, 12, 13.	Seasons of the year, show the goodness of God.	Seasons.	17
66	C.	1-2, 3, 4, 5.	Praise of God incumbent on all. - - -	Oatlands.	46
—	C.	16, 17-18, 19-20.	Prayer, accepted. - - -	Liverpool.	25
67	S.	1, 2, 3, 4, 5.	Dissemination of religion prayed for - - -	Pentonville.	58
68	L.	4, 17, 18, 19-20.	Providence of God. - - -	Blendon.	11
—	L.	4, 5, 6.	Ascension of Christ. - - -	Blendon.	11
69	L.	1, 13, 14, 15, 16.	Divine assistance, prayer for - - -	Derby.	21
70	L.	1, 2, 4, 5.	Spiritual enemies, prayer for deliverance from	Limehouse.	23
71	C.	1-2, 3, 15, 16.	Divine grace, trust reposed in - - -	Swanwick.	28
—	C.	17, 19, 23.	Redemption, praise for - - -	Liverpool.	25
72	C.	6, 7, 8, 18, 19.	Church of Christ, its extension. - - -	St. Marks.	49
73	L.	1, 25, 26, 27, 28.	Dependance upon God alone, the good man's -	Grace Church.	13
76	II.2.	1-2, 8-9-10, 11-12.	Judgment, God's coming to - - -	Martin's Lane.	78
77	C.	7-8, 9, 10, 11-12, 13.	Despondency removed. - - -	Burford.	55
78	C.	1, 2, 3, 4, 5, 6.	Instruction of youth recommended. - - -	London.	33
79	C.	5, 8, 9, 13.	Pardon for sin, prayer for - - -	Plympton.	56
80	L.	4, 7, 18, 19.	Conversion, prayer for - - -	Limehouse.	23
—	L.	1, 8, 9, 14, 15.	Church, prayer for in affliction. - - -	Limehouse.	23
81	C.	1, 2, 3, 4.	Praise of God, exhortation to - - -	Bray.	47
84	C.	1, 5, 10, 11, 12.	Public worship, desire for - - -	Swanwick.	28
85	C.	1, 10, 11-12, 13.	Redemption, trust in - - -	Abridge.	24
—	C.	4, 5-6, 7.	Forgiveness of sins, prayer for - - -	St. Mary's.	54
86	C.	1, 2, 3-4, 5, 6-7.	Affliction, prayer in - - -	Dundee.	52
—	C.	5, 8, 9, 10.	God's mercy to be confessed by all men. - - -	Trentam,	50
—	C.	6-7, 11, 12.	Divine Guidance, prayed for - - -	Kemp.	51
88	L.	1-2, 3-4, 5-6, 13-14.	Spiritual distress, prayer in - - -	Hartford.	167
89	L.	1, 2, 3, 4, 5.	Promise of a Redeemer, praise for - - -	Peru.	18
—	L.	6, 7, 8, 11.	Power of God to be revered. - - -	Peru.	18
—	L.	46, 47, 48.	Life short, death inevitable. - - -	Carthage.	22
90	C.	3, 4, 5, 6, 12.	Life, its shortness. - - -	Windsor.	53
91	II.2.	1-2, 3-4, 9-10, 11-12.	God, his watchful providence. - - -	Monmouth.	75
92	C.	1, 2, 3, 4.	Daily devotion, its pleasures. - - -	Liverpool.	25
93	L.	1, 2, 3-4, 5.	Holiness, the necessity of - - -	Stonefield.	5
94	C.	9-10, 11, 12.	Omniscience of God. - - -	St. Ann's.	26

Psalm.	Metre.	Verses Selected.	GENERAL SUBJECTS.	Tunes.	Page.
94	C.	12, 13, 14, 15.	Chastisement, a blessing. - - -	Manchester.	29
95	L.	1, 2, 3, 6.	Public worship, exhortation to - - -	Venua.	6
96	Par.	1-2-3, 10-11, 12-13.	Praises of God, as king and judge of the earth.	Gear.	184
97	L.	1, 2, 10, 11, 12.	Holiness, the necessity of - - -	German Air.	10
98	C.	1, 2, 3, 4, 9.	Christ's advent, praise for - - -	New-York.	45
—	C.	1, 4, 5-6, 7, 8.	Universal praise. - - -	Clifford.	181
99	C.	1, 2, 3, 4, 9.	God the king, his justice, truth and holiness adored.	Quebec Chapel.	48
100	L.	1-2, 3, 4, 5.	Praise to God for goodness, mercy and truth. -	Old Hundred.	3
102	C.	1, 2, 11, 12, 28.	Mortality, prayer in consideration of - - -	Plympton.	56
—	C.	25, 26, 27.	God the creator, his eternal being. - - -	St. James.	32
103	L.	1-2, 3-4, 8, 9-10.	Redeeming love, praise for - - -	Eaton.	8
—	L.	8, 9-10, 11, 12-13.	—, extent of - - -	Eaton.	8
104	L.	1, 2, 3, 4, 24.	God, his majesty and power adored. - - -	Luton.	15
105	C.	1, 2, 3, 4.	Seek the Lord, exhortation to - - -	New-York.	45
106	L.	1, 2, 3, 4, 5.	Salvation, thanksgiving and prayer for - - -	Portuguese Hymn.	19
107	L.	23, 24, 25, 28, 29, 30-31.	The Sea, God's power made known in - - -	Stonefield.	5
108	C.	1, 2, 3, 4, 5.	Morning adoration. - - -	Christmas.	31
110	H.2.	1-2, 3, 4-5, 6-7.	Christ, his office as our King and Priest. - - -	Martin's Lane.	78
111	L.	1, 2, 3, 4.	Works of God, praise for - - -	Truro.	7
—	L.	1, 5, 9, 10.	Will of God, to be known and done. - - -	Truro.	7
112	L.	1, 2, 3, 4, 5, 6.	Good and charitable man, reward of - - -	Peru.	18
—	L.	4, 5, 9.	Charitable man, description of - - -	Peru.	18
113	H.2.	1-2-3, 4-5, 6.	Power and condescension of God, praise for -	Ravenscroft.	76
115	C.	1, 11, 14-15.	Humility before God expressed. - - -	Dundee.	52
116	C.	1, 2, 5, 6, 7.	Prayer, acceptance of - - -	Wareham.	44
—	C.	1, 12-13, 14-15, 17-18, 19.	Public worship, resolution to join in - - -	St. Ann.	26
—	C.	5-6, 7, 8, 9.	Sickness, on recovery from - - -	Kemp.	51
117	C.	1, 2.	Praise to God for mercy and truth. - - -	Bray.	47
118	C.	15, 19, 20, 21, 28.	Righteous, their praise of God. - - -	Glandelough.	40
—	C.	22-23, 24-25, 26, 29.	Exaltation of Christ, praise for - - -	Glandelough.	40
119	C.	1, 2, 3, 4, 5, 6.	Obedience religious, approved. - - -	St. Stephen's.	30
—	C.	9, 10, 11, 12.	Youth, kept secure by religion. - - -	Wareham.	44
—	C.	25, 27, 28, 29, 32.	Spiritual illumination, prayer for - - -	St. Mary's.	54
—	C.	33, 34, 35, 36, 37.	Wisdom religious, prayer for - - -	Reading.	36
—	C.	65, 67, 71, 72.	Affliction, benefits of - - -	St. James.	32
—	C.	89, 90, 91, 96.	Immutability of God. - - -	St. Stephen's.	30
—	C.	132, 133, 134, 135.	Sin, prayer for deliverance from - - -	Burford.	55
—	C.	169, 170, 171, 172.	Spiritual illumination, prayer for - - -	Manchester.	29

TABLE I

Psalm.	Metre.	Verses Selected.	GENERAL SUBJECTS.	Tunes.	Page.
122	C.	1, 2-3, 6, 7, 8, 9.	Church, prayer for its prosperity. - - -	Reading.	36
125	C.	1, 2, 3, 4.	God the protector, trust in - - -	Reading.	36
127	C.	1, 2.	Providence of God. - - - -	Abridge.	24
130	S.	1-2, 3-4, 5, 6.	Forgiveness of sins, hope of - - -	Dunbar.	71
—	S.	5, 6, 7, 8.	Redemption, trust in - - - -	Shirland.	59
132	C.	7, 8, 9, 10.	Preparation for public worship. - - -	Oatlands.	46
—	C.	8, 13-14, 15-16.	Church, God's presence with, and bounty to -	St. Mark's.	49
133	C.	1, 2, 3, 4.	Brotherly love, advantage and pleasure of -	Quebec Chapel.	48
134	C.	1, 2-3.	Ministers exhorted to praise God. - - -	Wareham.	44
135	C.	1, 2, 3.	Praise, exhortation to - - - -	Braintree.	34
136	II. 4.	1,2-3,4-5,6,7-8-9,25-26.	Dependence of all on God. - - - -	Hobart.	91
137	C.	1, 2, 3, 4, 5, 6.	Jews, their unhappy condition. - - -	Bray.	47
—	C.	1, 2, 3, 6, 7.	Affliction relieved, praise for - - -	Braintree.	34
138	L.	1, 2, 3, 4, 5.	Omniscience and omnipresence of God. -	Carthage.	22
139	L.	1, 14, 17, 18.	God's providence acknowledged. - - -	St. Paul's.	20
141	C.	1, 2, 3, 5, 8.	Conviction of sin, prayer under - - -	Walsal.	57
143	C.	1, 2, 6, 10, 11.	Forgiveness of sins, prayer for - - -	Dundee.	52
144	L.	3, 4.	Life, shortness of - - - -	Hartford.	167
145	C.	1-2, 3, 5-6, 9-10, 11, 12.	Praise to God, for his mighty works. - - -	Arundel.	35
—	C.	8, 14-15, 16, 17-18, 19.	Goodness and mercy of God. - - - -	Swanwick.	28
146	C.	6, 7, 8, 9, 10.	Poor and distressed, God their protector. -	Abridge.	24
147	C.	1, 3-4, 5-6, 7.	Praise to God for goodness and power. -	New-York.	45
—	C.	7, 8, 12-13, 14-15.	Thanksgiving for the fruits of the earth. -	Clifford.	181
148	II. 4.	1-2, 3-4, 5-6, 13, 14.	Praise, creation exhorted to - - - -	Darwell.	89
149	IV. 4.	1, 3-4, 5-6	Praise to God for care and protection. -	St. Michael.	133
150	L.	1, 2, 3, 6.	Praise to the Lord, universal - - - -	Corelli.	16

TABLE II.

THE HYMNS,

WITH THE SUBJECTS STATED AND TUNES ADAPTED.

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
I. THE HOLY SCRIPTURES.				
1	C.	Excellency of the Holy Scriptures, and prayer to understand them.	London.	33
2	C.	Contents of the Holy Scriptures, and prayer to delight in them. -	St. Ann's.	26
II. CREATION.				
3	C.	Glory of God manifested in Creation. - - - - -	St. James's.	32
4	C.	Creation described. - - - - -	Abridge.	24
5	II. 1.	Praise from living creatures, - - - - -	Switzerland.	73
6	II. 1.	Praise from the elements and worlds. - - - - -	Switzerland.	73
7	C.	The heavens exhibiting the glory of God. - - - - -	Corelli.	16
III. PROVIDENCE.				
8	L.	Providence illustrated in the seasons of the year. - - - - -	Seasons.	17
9	II. 3.	Providence in God's watchful care and presence. - - - - -	Carey.	82
10	C.	Providence during the whole period of human life. - - - - -	Brattle-Street.	38
11	III. 1.	Providence. "My times are in thy hand," - - - - -	Pleyel's Hymn.	105
12	C.	Providence of God, though mysterious, to be confided in. - - - - -	Abridge.	24
IV. REDEMPTION.				
13	L.	Redemption essential to fallen man. - - - - -	Dunbar.	71
14	L.	Redemption obtained through a mediator. - - - - -	St. Paul's.	20
15	L.	Redemption, praise for, through Christ. - - - - -	Denbigh.	164
16	C.	Redemption, Salvation, glad tidings. - - - - -	Ashley.	182
17	C.	Redemption, praise to Christ for - - - - -	Arundel.	35
18	III. 3.	Grateful praise to the Saviour. - - - - -	Clementi.	121
19	C.	Redemption through Christ alone. - - - - -	St. Mark's.	49
20	C.	Lost state of man by nature. - - - - -	Dundee.	52
21	C.	God the author of all good works. - - - - -	Trentam	50
22	III. 1.	Praise to God for mercy through Christ. - - - - -	Carr.	107
23	S.	Grace displayed in redemption. - - - - -	Newton	60

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
V. THE CHURCH.				
24	S.	The Church, an ark of rest. - - - - -	Pelham.	66
25.	S.	Love to the Church of God. - - - - -	Handel.	64
26	C	The Church universal, of whom composed. - - - - -	St. Ann's.	26
27	S.	Communion of saints in the church. - - - - -	Mount Ephraim.	65
28	II. 1.	The Church in glory. - - - - -	Harwood.	72
29	L.	Future triumphs of the Church. - - - - -	Truro.	7
VI. FESTIVALS AND FASTS.				
30	II. 4.	THE LORD'S DAY, a day of rejoicing and praise. - - - - -	Warsaw.	88
31	C.	its duty and privileges. - - - - -	Liverpool.	25
32	S.	welcomed as a spiritual feast. - - - - -	Bankfield.	61
33	L.	a day of rest. - - - - -	St. Peter's.	4
34	II. 3.	to be sanctified. - - - - -	Griswold.	87
35	II. 4.	A blessing invoked upon its services. - - - - -	Warsaw.	88
36	L.	desire for a holy observance of - - - - -	Bowen.	12
37	L.	prayer, for mindedness upon - - - - -	St. Peter's.	4
38	III. 1.	prayer to improve its public services. - - - - -	Weldon.	100
39	L.	prayer to improve its preached word. - - - - -	Grace Church.	13
40	III. 5.	prayer on dismissal from the services of - - - - -	Dismissal Hymn.	130
ADVENT.				
41	C.	Design of the Saviour's Advent. - - - - -	Reading.	36
42	III. 3.	Prayer and Praise to Jesus. - - - - -	Beethoven.	119
CHRISTMAS.				
43	C.	Message of the angel to the shepherds. - - - - -	Bray.	47
44	C.	Response of men to the song of the angels. - - - - -	Glandelough.	40
45		Christmas hailed by angels and men. - - - - -	Herald Angels.	149
46		Homage to the King Messiah. - - - - -	Avison.	155
47	C.	Prophecy fulfilled in Christ. - - - - -	Quebec Chapel.	48
END OF THE YEAR.				
48	C.	Time departs, salvation comes. - - - - -	Pennsylvania.	180
49	C.	The barren fig tree. - - - - -	St. Mark's.	49
NEW YEAR.				
50	L.	Life continued, to be devoted to God. - - - - -	Seasons.	17
51	C	Lamentation for time unimproved. - - - - -	Walsal.	57

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
EPIPHANY.				
52	S.	Our great privilege in the gospel message. - - - - -	Mansfield.	62
53	II. 5.	Future triumphs of the church. - - - - -	Walworth.	92
54	II. 6.	Blessings of Christ's reign, - - - - -	Millenium.	94
55	C.	Universal prevalence of the gospel. - - - - -	St. Stephen's.	30
LENT.				
56	II. 6.	The litany. - - - - -	Litany.	168
57	III. 1.	Prayer for Spiritual mindedness. - - - - -	Hartford.	167
58	L.	Prayer for Divine assistance. - - - - -	St. Mary's.	54
59	C.	Penitential prayer. - - - - -	Plympton.	56
60	C.	Prayer for purification. - - - - -	Limehouse.	23
PASSION WEEK AND GOOD FRIDAY.				
61	III. 4.	Triumphs of the Saviour. - - - - -	Shiloh.	129
62	L.	Glorying in the cross of Christ alone. - - - - -	Limehouse.	23
63	C.	The Saviour on the cross. - - - - -	Burford.	55
64	C.	Our sins crucifying the Saviour. - - - - -	Walsal.	57
65	C.	Awfulness of the Saviour's death. - - - - -	Plympton.	57
66	L.	Last words of the Saviour. - - - - -	Hartford.	167
67	L.	For the Jews. - - - - -	Darley.	147
EASTER.				
68	C.	How to keep the festival. - - - - -	Glandelough.	40
69	III. 1.	Christ's resurrection, rejoicing upon - - - - -	Easter Hymn.	176
70	L.	Christ's resurrection, a motive to holiness. - - - - -	Truro.	7
71	C.	In Adam all die, in Christ all made alive. - - - - -	Glandelough.	40
ASCENSION.				
72	L.	Christ's death, resurrection, and ascension. - - - - -	Carthage.	22
73	L.	Christ, the King of Glory, triumphant. - - - - -	Blendon.	11
WHITSUNDAY.				
74	C.	Prayer to the Holy Ghost, for spiritual illumination. - - - - -	Brattle Street.	38
75	C.	Prayer for devotion. - - - - -	Brattle Street.	38
75	C.	Praise for the comforter. - - - - -	Reading.	36

TABLE II.

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
TRINITY SUNDAY.				
77	L.	Praise to the triune God. - - - - -	Old Hundred.	3
78	L.	Prayer to the triune God. - - - - -	Grace Church.	13
79	II. 4.	Praise for redemption. - - - - -	St. Philip's.	90
FAST DAY.				
80	C.	A nation's prayer for conversion. - - - - -	Burford.	55
81	III. 3.	Prayer for deliverance. - - - - -	Havergal.	126
82	L.	Prayer and hope of victory. - - - - -	Luton.	15
THANKSGIVING DAY.				
83		Praise for national blessings. - - - - -		
—	III. 2.	Trust in God in public calamities. - - - - -	Bath Abbey.	116
84	C.	Goodness of God in the seasons, - - - - -	Braintree.	34
85	L.	For public mercies and deliverances. - - - - -	Venua.	6
VII. ORDINANCES AND SPECIAL OCCASIONS.				
86	III. 3.	BAPTISM of infants. - - - - -	Paesiello.	120
87	S.	The same. - - - - -	Shirland.	59
88	S.	of adults. - - - - -	Newton.	60
CONFIRMATION.				
89	L.	Confirmation, rejoicing in - - - - -	Peru.	18
90	C.	vows and prayers upon - - - - -	St. Ann's.	26
91	C.	Advantages of religion in youth. - - - - -	London.	33
92	C.	Exhortation to youthful piety. - - - - -	Mozart.	42
THE LORD'S SUPPER.				
93	C.	Praise to the lamb. - - - - -	New-York.	45
94	L.	Prayer for its extended observance. - - - - -	St. Paul's.	20
95	C.	Praise for the privileges of - - - - -	Bedford.	27
96	L.	Spiritual desires on approaching. - - - - -	Portuguese Hymn.	19
ORDINATION OR INSTITUTION OF MINISTERS.				
97	L.	Duties of Ministers. - - - - -	Venua.	6
98	L.	Ministers commissioned. - - - - -	Blendon.	11
99	L.	Orders of the ministry appointed by Christ. - - - - -	Old Hundred.	3

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
100	L.	Prayer for Ministers. - - - - -	German Air.	10
101	L.	CONSECRATION OF A CHURCH. - - - - -	Luton.	15
		MISSIONS. - - - - -		
102	L.	The Gospel universally to prevail. - - - - -	Venua.	6
103	L.	Jehovah every where adored. - - - - -	Denbigh.	164
104	L.	Prayer for the influence of the spirit upon - - - - -	Alfreton.	9
105	II. 1.	For missions to the new settlements in the United States. - - - - -	Harwood.	72
106	C.	The same. - - - - -	Bedford.	27
107	II. 6.	Universal call for Missionaries, - - - - -	Heber.	96
108	L.	For the Jews. - - - - -	St. Paul's.	20
109	IV. 1.	Praise for the works and word of God. - - - - -	Lyons.	134
		FOR SUNDAY AND CHARITY SCHOOLS.		
110	II. 1.	Children and congregation. - - - - -	Bethesda.	179
111	III. 1.	Children's praise to the triune God. - - - - -	Pleyel's Hymn.	105
112	C.	Jesus an example to children. - - - - -	St. Mark's.	149
113	L.	Delight in religious worship. - - - - -	Portuguese Hymn.	19
114	C.	Duties and pleasures of teachers. - - - - -	Trentam.	50
		CHARITABLE OCCASIONS.		
115	C.	Reward of charity. - - - - -	Wareham.	44
116	C.	Future reward of charity. - - - - -	London.	33
117	III. 3.	God's remembrance of the poor. - - - - -	Hady'n's Hymn.	125
		TO BE USED AT SEA.		
118	L.	Power of God in the sea. - - - - -	Stonefield.	5
119	IV. 5.	"Save Lord or we perish." - - - - -	Moran.	141
120	C.	Which may be used at sea or land. - - - - -	St. Stephen's.	30
		FOR THE SICK.		
121	L.	God the only refuge of the sick. - - - - -	Limehouse.	23
122	C.	On recovery from sickness. - - - - -	Abridge.	24
123	L.	The same. - - - - -	Alfreton.	9
		FUNERALS.		
124	C.	Funerals, consolation at - - - - -	Funeral Hymn.	178
125	C.	improvement of - - - - -	Walsal.	57
126	C.	Death of a young person. - - - - -	Windsor.	53
127	L.	Death of an infant. - - - - -	Hartford.	167

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
VIII. INVITATION AND WARNING.				
128	III. 1.	Sinners expostulated with. - - - - -	Benevento.	104
129	III. 1.	Immediate repentance urged. - - - - -	Carr.	107
130	II. 3.	Jcsus the refuge of sinners. - - - - -	Pastoral.	80
131	S.	Salvation free. - - - - -	Cambridge.	67
132	C.	Goodness of God to the humble. - - - - -	Abridge.	24
IX. CHRISTIAN DUTIES AND AFFECTIONS.				
133	C.	Prayer a refuge to the distressed. - - - - -	Kemp.	51
134	C.	Prayer, its nature. - - - - -	Swanwick.	28
REPENTANCE.				
135	L.	Prayer in time of repentance. - - - - -	Carthage.	22
136	L.	Prayer after relapses into sin. - - - - -	Derby.	21
137	L.	Longing for freedom from sin. - - - - -	Hartford.	167
138	C.	Penitential gratitude. - - - - -	Plympton.	56
FAITH.				
139	III. 2.	Faith in the rock of ages. - - - - -	Cecil.	118
140	L.	its power. - - - - -	Alfreton.	9
141	C.	dispelling fear. - - - - -	St. Stephen's.	30
142	C.	Dead faith. - - - - -	St. James.	32
143	III. 1.	Christ our refuge. - - - - -	Hotham.	102
144	IV. 4.	The foundation of faith. - - - - -	Bethany.	138
HOPE.				
145		Hope of future bliss. - - - - -	Amsterdam.	144
146	III. 1.	its consolation in our pilgrimage. - - - - -	Himmel.	101
147	C.	raises us above the world. - - - - -	Oatlands.	46
JOY.				
148	C.	Joy, pure, found in religion alone. - - - - -	St. Marks.	49
149	S	of the christian expressed. - - - - -	Mansfield.	62
LOVE.				
150	III. 3.	Love, to God expressed. - - - - -	Vesper Hymn.	122
151	III. 1	examination of our state of - - - - -	Chase.	109

Hymn.	Metre.	GENERAL SUBJECTS.					Tunes.	Page.
PRAISE.								
152		Praise to Jehovah the God of Abraham.	-	-	-	-	Leoni.	146
153	IV. 3.	to God for his goodness and power.	-	-	-	-	Mead.	136
154	L.	The same.	-	-	-	-	Old Hundred.	3
155	III. 1.	Songs of praise.	-	-	-	-	Stanley.	106
CONTENTMENT.								
156	C.	Contentment, prayer for	-	-	-	-	Trentam.	50
157	L.	reasons for	-	-	-	-	Eaton,	8
IN AFFLICTION.								
158	C.	Prayer.	-	-	-	-	Plympton.	56
159	II. 3.	Desire for God's presence.	-	-	-	-	Italy.	84
160	II. 3.	A compassionate High Priest.	-	-	-	-	Brownell.	83
161	L.	Sanctified affliction.	-	-	-	-	Derby.	21
DAILY DEVOTION.								
162	II. 3.	Daily dependence.	-	-	-	-	White.	86
163	L.	"I have set God always before me."	-	-	-	-	Bowen.	12
164	L.	Morning Hymn.	-	-	-	-	Morning Hymn.	186
165	L.	Prayer, to employ the day well.	-	-	-	-	St. George's.	14
166	C.	for God's protection through the day.	-	-	-	-	New-York.	45
167	III. 1.	to pass an unsinning day.	-	-	-	-	Austria.	115
168	L.	Evening Hymn.	-	-	-	-	Evening Hymn.	187
169	L.	Gratitude for the mercies of the day.	-	-	-	-	Eaton.	8
170	C.	Evening sacrifice,	-	-	-	-	Abridge.	24
171	S.	Evening, an emblem of mortality.	-	-	-	-	Watehman.	63
172	III. 1.	Communion with God.	-	-	-	-	Middleton.	112
173	IV. 2.	Trust in God's protecting care.	-	-	-	-	Goshen.	135
X. THE CHRISTIAN LIFE.								
174	C.	Renouneing the world.	-	-	-	-	Kemp.	51
175	L.	Not ashamed of Christ.	-	-	-	-	Peru.	18
176	S.	Prayer for Christian graces.	-	-	-	-	Pellham.	66
177	III. 3.	Prayer for guidance.	-	-	-	-	Tamworth.	127
178	L.	Following the example of Christ.	-	-	-	-	Peru.	18
179	S.	Duties.	-	-	-	-	Mount Ephraim.	65
180	C.	"Forgetting those things which are behind."	-	-	-	-	Christmas.	31

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
THE CHRISTIANS LIFE, Continued.				
181	C.	Doubting. - - - - -	Burford.	55
182	C.	Desires after renewed holiness. - - - - -	Manchester.	29
183	III. 1.	Trials. - - - - -	Pleyel's Hymn.	105
184	C.	Habitual devotion. - - - - -	Brattle-Street.	38
185		Walking with God. - - - - -	Milgrove.	142
186	L.	Heaven seen by faith. - - - - -	Bowen.	12
187	IV. 4.	"I would not live away." - - - - -	Muhlenberg.	140
XI. DEATH.				
188	C.	Death, inevitable. - - - - -	Windsor.	53
189	C.	Reflections on the tomb. - - - - -	Funeral Hymn.	178
190	S.	Time past irrecoverable. - - - - -	Yarmouth.	68
191		The dying Christian. - - - - -	Dying Christian.	158
XII. JUDGMENT.				
192	C.	Faith in Christ, our support in the prospect of judgment. - - -	Pennsylvania.	180
193	S.	The certainty of judgment. - - - - -	Little Marlborough.	69
194	II. 7.	Call to prepare for judgment. - - - - -	Luther's Hymn.	99
195	III. 1.	Christ's condemnation of sinners. - - - - -	Jarman.	108
XIII. ETERNITY.				
196	S.	Eternity a rest to the righteous. - - - - -	Aylesbury.	70
197	C.	Vanity of worldly things. - - - - -	Manchester.	29
198	C.	The joys of eternity. - - - - -	Mozart.	42
199	C.	The same. - - - - -	Oatlands.	46
200	C.	Christ contemplated in eternity. - - - - -	Trentam.	50
201	III. 1.	Happiness of saints in eternity, - - - - -	Olney.	110
XIV. MISCELLANEOUS.				
202	C.	Prayer for God's presence and guidance. - - - - -	Swanwick.	28
203	III. 3.	Praise for God's power and mercies. - - - - -	Beethoven.	119
204	C.	Rewards of religion. - - - - -	St. Stephen's.	30
205	L.	"His beauty fades as a flower." - - - - -	Bowen.	12
206	C.	God a sure dependence. - - - - -	Brattle-Street.	38
207	C.	God dwells with the humble. - - - - -	St. Ann.	26

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
208	II. 1.	Trust in God. - - - - -	Salop.	172
209	C.	Christ the way, the truth and the life. - - - - -	Pennsylvania.	180
210	S.	Work out your salvation with fear and trembling. - - - - -	Pentonville.	58
211	III. 1.	"Awake! thou that sleepest." - - - - -	Olney,	110
212	C.	The Christian race. - - - - -	Christmas.	31

TABLE III.

PORTIONS OF THE PSALMS ADAPTED TO

SUNDAYS AND HOLY DAYS.

1st. Sunday in Advent	.I, 2. L, 1. LXXVI.	1st. Sunday in Lent . . .	.XXXII. LXXIX. LXXXVI, 3.
2d. . . . .	.XIX, 2. CXIX, 4. XXIX.	2d. . . . .	.CXXX, 1. XXVII, 2.
3d. . . . .	.XCVIII, 1. XCVII. XCIX.	3d. . . . .	.LI, 3. LXXXV, 2.
4th. . . . .	.V. CXLVI.	4th. . . . .	.XIX, 3. XXXI, 1. L, 2.
Christmas Day. . . . .	.VIII. XLV, 1. LXXXV, 1. CX.	5th. . . . .	.LI, 2. LXXXVI, 1.
Sunday after Christmas. . . . .	.LXXXIX, 1. LXVII. XCVIII.	Palm Sunday. . . . .	.LXX. LXIX.
Circumcision. . . . .	.CXXII.	Good Friday. . . . .	.XXII, 1. LV. XIII. LXXXVIII.
Epiphany. . . . .	.XCVI.	Easter Day. . . . .	.XVI, 2. CXVIII, 2. LXXXI.
1st Sunday after Epiphany. . . . .	.II. LXVI, 1.	1st Sunday after Easter. . . . .	.CXII.
2d. . . . .	.IX, 1. CXIII.	2d. . . . .	.CIII, 2.
3d. . . . .	.XV.	3d. . . . .	.CV.
4th. . . . .	.XI.	4th. . . . .	.LVI. LXXIII.
5th. . . . .	.XXXIV, 2.	5th. . . . .	.CVI.
6th. . . . .	.XXV. 2.	Ascension. . . . .	.XLVII, CIV. XXIV, 2.
Septua. Sunday. . . . .	.XXIII.	Sunday after Ascension. . . . .	.LXVIII, 2. XLV, 2. XCIII.
Sexa. Sunday. . . . .	.XXIV, 1. LXXI, 1.	Whitsunday. . . . .	.LXXII. CXLV.
Quin. Sunday. . . . .	.LIII.	Trinity Sunday. . . . .	.XXXIII, 1. XIX, 1. CXXXVI.
Ash Wednesday. . . . .	.LI, 1. XXXVIII. XXV, 3. LXXX.	1st. Sunday after Trinity. . . . .	.CXIX, 1. XXXVII, 1.

2d. Sunday after Trinity.	.XXXVI. XXXIV, 1.	24th Sunday after Trinity.	LXX, 1,
3d. . . . .	.LXVI, 2.	25th. . . . .	.LXXXV.
4th. . . . .	.XXXVII, 2. XXV, 1.	Psalms adapted to Morning	
5th. . . . .	.CXXXIII. VII.	Service.	V. XIX. XXVII. XXIX. XXXVI. XLII. LVII. LXIII. LXV. LXXXIV. XCII. XCV. C. CV. CVIII. CXI. CXVII. CXLV. CXLVII. CXLVIII. CXLIX. CL.
6th. . . . .	.XXXIII, 2. IX, 2.		
7th. . . . .	.I, 1, CIII, 1.	to Evening Service.	.IV. XVI. XXIII. XXXIV, 2. CLXXVIII. XCI. CXXI. CXXVII. CXXXIX.
8th. . . . .	.XXXI, 2. XVIII.		
9th. . . . .	.CXI, 2.	to Thanksgiving days.	LXV, 2. LXVI, 9. CXV. CXVII. CVII. CXI CXLV. CXLVI.
10th. . . . .	.LXXXVI, 2.	to Fast Days. . . . .	.XLIV. LI. LXIX. LXX. LXXXVII. LXXIX LXXX.
11th. . . . .	.XXXII.		
12th. . . . .	.CXLIII. CXXXVIII.	to Conventions. . . . .	.XLVIII. CXV. CXXII. CXXXVII. CXXXII CXXXIII. CXXXIV. CXXXV.
13th. . . . .	.LXV, 1.		
14th. . . . .	.CXIX, 4.	to Confirmation. . . . .	.LXXVIII. CXIX, 2. CXIX, 4.
15th. . . . .	.CXXV.		
16th. . . . .	.CXLVII. XLVI.	to Funeral Occasions.	XXXIX. LXXXIX, 3. XC. CII. CXLIV.
17th. . . . .	.CXII, 1.		
18th. . . . .	.XIX, 3.		
19th. . . . .	.XXXVII, 3.		
20th. . . . .	.CXIX, 7.		
21st. . . . .	.XL. XXV, 1.		
22d. . . . .	.LXVII.		
23d. . . . .	.XLVI. CXLV, 2. LXII.		

The three preceding Tables have been prepared with a design of aiding persons in selecting portions of the Psalms and Hymns appropriate to particular subjects, or to the services of the Church, and in adapting to them suitable tunes.

Tables I. and II. contain respectively a reference to selections from the metre version of the Psalms, and to the whole collection of Hymns, and will be easily understood.

In the adaptation of tunes, there will be a great variety of judgment, and for this reason a space has been left opposite to each Psalm or Hymn, to give opportunity for writing the names of other tunes according to the taste of different choirs or individuals.

Table III. is a reference to Psalms appropriate to the order of the ecclesiastical year, and to other occasions of public worship. The Psalm is mentioned, and the small figure refers to 1st. 2d. 3d. &c. portions, as laid down in Table I. There was no necessity for referring to Hymns as they are already arranged upon this principle.

METRICAL INDEX.

L. M.	C. M.		
ALFRETON, - - - -	9 ABRIDGE, - - - -	READING, - - - -	36
ARNOLD, - - - -	170 ANN, ST. - - - -	SWANWICK, - - - -	28
AUGUSTINE, ST. - - - -	173 ARUNDEL, - - - -	STEPHEN'S ST. - - - -	30
BLENDON, - - - -	11 ASHLEY, - - - -	TRENTAM, - - - -	50
BOWEN, - - - -	12 BEDFORD, - - - -	WALSAL, - - - -	57
CARTHAGE, - - - -	22 BRAINTREE, - - - -	182 WAREHAM, - - - -	44
CORELLI, - - - -	16 BRATTLE-STREET, - - - -	27 WINDSOR, - - - -	53
DARLEY, - - - -	147 BRAY, - - - -	S. M.	
DENBIGH, - - - -	160 BURFORD, - - - -	55 AYLESBURY, - - - -	70
DERBY, - - - -	21 CHRISTMAS, - - - -	31 BANKFIELD, - - - -	61
EATON, - - - -	8 CLIFFORD, - - - -	181 CAMBRIDGE, - - - -	67
EVENING HYMN, - - - -	187 DUNDEE, - - - -	52 DUNBAR, - - - -	71
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GERMAN AIR, - - - -	10 GLANDELOUGH, - - - -	40 LITTLE MARLBOROUGH, - - - -	69
GRACE CHURCH, - - - -	13 JAMES, ST. - - - -	32 MANSFIELD, - - - -	62
HARTFORD, - - - -	167 KEMP, - - - -	51 MOUNT EPHRAIM, - - - -	65
LIMEHOUSE, - - - -	23 LIVERPOOL, - - - -	25 NEWTON, - - - -	60
LUTON, - - - -	15 LONDON, - - - -	33 PELHAM, - - - -	66
MORNING HYMN, - - - -	186 MANCHESTER, - - - -	29 PENTONVILLE, - - - -	58
OLD HUNDRED, - - - -	3 MOZART, - - - -	42 SHIRLAND, - - - -	59
PAUL'S, ST. - - - -	20 MATTHEW, ST. - - - -	174 WATCHMAN, - - - -	63
PERU, - - - -	18 MARK'S, ST. - - - -	49 YARMOUTH, - - - -	68
PETER'S ST. - - - -	4 MARY'S, ST. - - - -		
PORTUGUESE HYMN, - - - -	19 NEW-YORK, - - - -	II. 1. or 8. 8. 6. 8. 8. 6.	
SEASONS, - - - -	17 OATLANDS, - - - -		
STONEFIELD, - - - -	5 PLYMPTON, - - - -	56 HARWOOD, - - - -	72
TRURO, - - - -	7 PENNSYLVANIA, - - - -	180 SALOP, - - - -	172
VENUA, - - - -	6 QUEBEC CHAPEL, - - - -	48 SWITZERLAND, - - - -	73

II. 2. or Old 113th.		III. 1. or 4 lines 7.		III. 4. or S. 7. 8. 7. 8. 7.	
MARTIN'S LANE, - - -	78	AUSTRIA, - - - -	115	SHILOH, - - - -	129
MONMOUTH, - - - -	75	BENEVENTO, - - -	104	III. 5. or S. 7. 8. 7. 8. 7.	
NEWCOURT, - - - -	74	CARR, - - - -	107	DISMISSAL HYMN, - - -	130
RAVENSCHROFT, - - -	76	CHASE, - - - -	109	HELMSLEY, - - - -	132
II. 3. or 6 lines 8's.		CROES, - - - -	114	IV. 1. 10. 10. 11. 11.	
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CAREY, - - - -	82	HERALD ANGELS, - - -	149	MICHAEL, ST. - - - -	133
GRISWOLD, - - - -	87	HIMMEL, - - - -	101	IV. 2. or 4 lines 8's.	
ITALY, - - - -	84	HOTHAM, - - - -	102	GOSHEN, - - - -	135
PASTORAL, - - - -	80	LITANY, - - - -	168	IV. 3. or 11. 8. 11. 8.	
WHITE, - - - -	86	OLNEY, - - - -	110	MEAD, - - - -	136
II. 4. or Old 148th.		MIDDLETON, - - - -	112	IV. 4. or 4 lines 11's.	
BETHESDA, - - - -	179	JARMAN, - - - -	108	BETHANI, - - - -	138
DARWELL, - - - -	89	PLEYEL'S HYMN, - - -	105	MORAN, - - - -	141
HOBART, - - - -	91	STANLEY, - - - -	106	MUHLENBERG, - - - -	140
PHILIP'S, ST. - - - -	90	WELDON, - - - -	100	MISCELLANEOUS.	
WARSAW, - - - -	88	III. 2. or 6 lines 7's.		AMSTERDAM, - - - -	144
II. 5. or 4 lines 10.		BATH ABBEY, - - - -	116	AVISON, - - - -	155
WALWORTH, - - - -	92	CECIL, - - - -	118	DYING CHRISTIAN, - - -	158
II. 6. or 7 and 6.		III. 3. or 8 and 7.		GEAR, - - - -	184
HEBER, - - - -	96	BEETHOVEN, - - - -	119	LEONI, - - - -	146
MILLENIUM, - - - -	94	CLEMENTI, - - - -	121	MILGROVE, - - - -	142
ROMAINE, - - - -	98	GRAFTON-STREET, - - -	148		
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		PAESIELLO, - - - -	120		
		PHILADELPHIA, - - -	128		
		SICILIAN HYMN, - - -	124		
		TAMWORTH, - - - -	127		
		VESPER HYMN - - - -	122		



Music of the Church.

WITH A SUPPLEMENT.

PART I.

CONTAINING

PSALM AND HYMN TUNES.

MEMORANDUM FOR THE RECORD

DATE: [illegible]

BY: [illegible]

Tenor

2d Treble or Alto.

Treble

Organ.

Bass.

With one con - sent let all the earth to God their cheer ful voi - ces raise;

Glad hom - age pay, with aw - ful mirth, and sing be - fore him songs of praise.

Tenor.

2d Treble or Alto.

Treble.

Bass.

Organ.

For thee, O God, our con - stant praise in si - on waits, thy cho - sen seat

Detailed description: This system contains the first two staves of the musical score. The top staff is for Tenor, and the second staff is for 2d Treble or Alto. The lyrics 'For thee, O God, our constant praise in si-on waits, thy chosen seat' are written below the vocal staves. The organ part is shown in two staves: Treble and Bass. The key signature has two sharps (F# and C#) and the time signature is 3/2. The organ part features a steady accompaniment with chords and moving lines in both hands.

Our promis'd al - tars there we'll raise, and all our zea - lous vows com - plete.

PIA.

FOR.

Detailed description: This system contains the second two staves of the musical score. The top staff continues the vocal line with the lyrics 'Our promised altars there we'll raise, and all our zealous vows complete.' The organ part continues in two staves (Treble and Bass). The organ part includes dynamic markings 'PIA.' (Piano) and 'FOR.' (Forzando). The key signature and time signature remain the same as in the first system.

Tenor

2d Treble or Alto.

Treble.

Bass.

Organ.

With glo - - ry clad, with strength ar - ray'd, the Lord, that o'er all na - - ture reigns,

FOR.

PIA.

The world's foun - da - tion strong - - ly laid, and the vast fa - bric still 'sus - - tains.

PIA.

FOR.

Tenor

2d Treble or Alto.

Treble.

Bass.

O come, loud an - thems let us sing, Loud thanks to our Al - migh ty King; For we our voi ces

Organ.

PIA. CRES.

The first system of the musical score consists of five staves. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth for Bass. The fifth staff is for Organ. The music is in 3/4 time with a key signature of one flat (B-flat). The lyrics are: "O come, loud an - thems let us sing, Loud thanks to our Al - migh ty King; For we our voi ces". The organ part includes the instruction "PIA. CRES." (Piano Crescendo).

high should raise, When our sal - va - tion's Rock we praise. When our sal - va - tion's Rock we praise.

FOR

The second system of the musical score continues the previous system. It consists of five staves: Tenor, 2d Treble or Alto, Treble, Bass, and Organ. The lyrics are: "high should raise, When our sal - va - tion's Rock we praise. When our sal - va - tion's Rock we praise." The organ part includes the instruction "FOR".

Tenor.

2d Treble or Alto.

Treble.

Bass.

Organ.

O all ye peo - ple, clap your hands, and with tri - umph - ant voi ces sing;

No force the migh - ty power with - stands of God, the u - ni - ver - sal King.

Tenor

2d Treble or Alto.

Treble.

Bass.

Organ.

My soul inspir'd with sa - cred love, God's ho - ly name for e - ver bless; Of all his fa - vours

PIA.

mind - ful prove, And still thy grateful thanks ex press. Of all his fa - vours mindful prove, And still thy grateful thanks express.

FOR.

Tenor.

Mid Treble or Alto.

Treble.

Organ.

Bass.

But thou, my soul, on God re - - ly; on him a - lone thy trust re - pose:

My Rock and Health will strength sup - - ply to bear the shock of all my foes.

PIA.

FOR.

Tenor.

2d Treble or Alto.

Treble

organ.

Bass.

Je - ho - vah reigns, let all the earth in his just go - vern - - ment re - joice;

Sostenuto.

V. 2. Darkness and clouds, &c.

Detailed description: This system contains the first four staves of the musical score. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth for Bass. The organ part is indicated by a bracket on the left. The time signature is 3/4. The lyrics are: 'Je - ho - vah reigns, let all the earth in his just go - vern - - ment re - joice;'. The organ part is marked 'Sostenuto.' Below the staves, the instruction 'V. 2. Darkness and clouds, &c.' is written.

Let all the isles with sa - cred mirth, in his ap - plause u - - nite their voice.

To be commenced thus, when the first syllable is unaccented.

Detailed description: This system contains the next four staves of the musical score. The lyrics are: 'Let all the isles with sa - cred mirth, in his ap - plause u - - nite their voice.' A note is written below the lyrics: 'To be commenced thus, when the first syllable is unaccented.' The organ part continues with the same accompaniment as in the first system.

Tenor.

2^d Treble or Alto.

Treble.

Organ.

Bass.

Maestoso.

To him your voice in an - thems raise; Je - - ho - vah's aw - ful name he bears;

In him re - - jice, ex - tol his praise, who rides up - - on high roll - - ing spheres.

Tenor.

3/4

2d Treble. or Alto.

3/4

Treble.

3/4

Bass.

3/4

Legato.

As, when the wea-ry tra-veller gains The height of some com-mand-ing hill,

Detailed description: This system contains the first line of music. It features five staves: Tenor, 2d Treble or Alto, Treble, and Bass. The Tenor and 2d Treble/Alto parts have lyrics. The Treble and Bass parts are grouped as 'Organ' and marked 'Legato'. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of quarter and eighth notes, with some rests and dynamic markings.

His heart re-vives, if o'er the plains He sees his home, though dis-tant still.

Detailed description: This system contains the second line of music, continuing from the first system. It features five staves: Tenor, 2d Treble or Alto, Treble, and Bass. The Tenor and 2d Treble/Alto parts have lyrics. The Treble and Bass parts are grouped as 'Organ'. The key signature is one sharp (F#) and the time signature is 3/4. The music continues with quarter and eighth notes, ending with a double bar line.

GRACE CHURCH, L. M.

Plepet. 13

Cenor.

2d Treble or Alto.

Treble.

Bass.

Organ.

Sostenuto.

Al - migh - ty Fa - ther! bless the word, Which, through thy grace, we now have heard;

O may the pre - cious seed take root, Spring up, and bear a - - bun - - dant fruit.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.
Bass.

Andante.

No change of time shall ev - - er shock my firm af - - fee - - tion, Lord, to thee,

Detailed description: This system contains the first four staves of the musical score. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth for Organ Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The lyrics 'No change of time shall ev - - er shock my firm af - - fee - - tion, Lord, to thee,' are written below the vocal staves.

For thou hast al - ways been my rock, a for - tress and de - - fence to me.

Detailed description: This system contains the next four staves of the musical score, continuing from the first system. It includes the vocal parts and the organ accompaniment. The lyrics 'For thou hast al - ways been my rock, a for - tress and de - - fence to me.' are written below the vocal staves. The musical notation continues with various notes, rests, and ornaments.

Tenor.

2d Treble or Alto.

Treble.

Bass.

Orgen.

O God, my heart is fix'd, 'tis bent, Its thank-ful tri-bute to pre-sent:

And, with my heart, my voice I'll raise To thee, my God, in songs of praise.

CRES.

Tenor.

2d Treble or Alto.

Treble.

Bass.

Organ.

Andante.

O praise the Lord in that blest place, from whence his good - ness large - ly flows,

TRIO.

CORO.

2d Treble.

Praise him in heaven, where he his face, un - veil'd, in per - fect glo - - ry shows.

PIA.

FOR.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.
Cantabile.

Bass.

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

Detailed description: This system contains the first line of music. It features five staves: Tenor, 2d Treble (or Alto), Treble, Organ (Cantabile), and Bass. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "E - ter - nal source of eve - - ry joy ! Well may thy praise our lips em - ploy,"

PIA.

FOR.

While in thy tem - ple we ap - - pear, To hail thee, sov' - reign of the year.

PIA.

FOR.

Detailed description: This system contains the second line of music. It features five staves: Tenor, 2d Treble (or Alto), Treble, Organ, and Bass. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "While in thy tem - ple we ap - - pear, To hail thee, sov' - reign of the year." The first staff has a *PIA.* marking above the first measure and a *FOR.* marking above the fifth measure. The organ part has a *PIA.* marking above the first measure and a *FOR.* marking above the fifth measure.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

That man is bless'd who stands in awe of God, and loves his sa - - cred law ;

Detailed description: This system contains the first line of music. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The Tenor and 2d Treble/Alto staves have lyrics. The Organ and Bass staves provide accompaniment. The music is in common time (C) and begins with a treble clef. The lyrics are: "That man is bless'd who stands in awe of God, and loves his sa - - cred law ;".

His seed on earth shall be re - nown'd, and with suc - cessive honours crown'd, and with successive ho - nours crown'd.

Detailed description: This system contains the second line of music. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The Tenor and 2d Treble/Alto staves have lyrics. The Organ and Bass staves provide accompaniment. The music continues in common time (C). The lyrics are: "His seed on earth shall be re - nown'd, and with suc - cessive honours crown'd, and with successive ho - nours crown'd." The system ends with a double bar line.

Tenor.

♩ Treble or Alto.

Treble.

Organs.

Bass.

Andante.

O ren - der thanks to God a - bove, The fount - ain of e - - ter - nal love;

Whose mercy firm through a - ges past Has stood, and shall for e - ver last, Has stood, and shall for e - ver last.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

He's blest whose sins have par - don gain'd, No more in judg - ment to ap - pear;

Whose guilt re - - mis - - sion has ob - - tain'd, And whose re - - pent - ance is sin - - cere.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

Save me, O God, from waves that roll, And press, to o-ver-whelm my soul:

With pain-ful steps in mire I tread, And de-lu-ges o'er-flow my head.

CARTHAGE, L. M.

Galmier.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

Andante
Expressivo.

PIA.

O thou that hear'st when sinners cry, Though all my crimes be - fore thee lie, Behold them not with an - gry look,

But blot their mem' - ry from thy book, Behold them not with an gry look, But blot their mem'ry from thy book.

FOR.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

O thou, to whose all search - ing sight The dark - ness shi - neth as the light,

Detailed description: This system contains the first four staves of the hymn. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth for Bass. An organ part is indicated by a bracket on the left. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the vocal staves.

Search, prove my heart; it looks to thee, O burst its bonds, and set it free.

Detailed description: This system contains the next four staves of the hymn, continuing the vocal parts and organ accompaniment from the first system. The lyrics are written below the vocal staves.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.

Bass.

To ce - le - - brate thy praise, O Lord, I will my heart pre - pare;

To all the list' - ning world, thy works, Thy won - drous works de - clare.

Tenor.

24 Treble or Alto.

Treble.

Organo.

Bass.

How good and pleas - ant must it be, To thank the Lord most high,

And with re - - peat - ed hymns of praise, His name to mag - - ni - - fy!

Tenor.

2d Treble or Alto.

Treble.

Organ.

Sass.

The spa - cious earth is all the Lord's, The Lord's her ful - ness is;

Detailed description: This system contains the first line of music. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The Tenor and 2d Treble/Alto staves have vocal lines with lyrics. The Organ and Bass staves provide accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "The spa - cious earth is all the Lord's, The Lord's her ful - ness is;"

The world, and they that dwell there - in, By sove - - reign right are his.

Detailed description: This system contains the second line of music. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The Tenor and 2d Treble/Alto staves have vocal lines with lyrics. The Organ and Bass staves provide accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "The world, and they that dwell there - in, By sove - - reign right are his."

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

The Lord him - self, the migh - ty Lord, vouch - safes to be my guide;

The shep - herd, by whose con - stant care my wants are all sup - ply'd.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

Lord of hosts, my King and God, how high - ly bless'd are they,

PIA.

FOR.

Who in thy tem - ple al - ways dwell, and there thy praise dis - play, and there thy praise dis - play!

PIA.

FOR.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

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.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

Lord, who's the hap - py man that may to thy blest courts re - pair,

Detailed description: This system contains the first line of music. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Lord, who's the hap - py man that may to thy blest courts re - pair,". The organ part is indicated by a bracket on the left.

Not stran - ger - like, to vi - - sit them, but to in - - ha - - bit there.

Detailed description: This system contains the second line of music, continuing from the first system. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Not stran - ger - like, to vi - - sit them, but to in - - ha - - bit there." The organ part is indicated by a bracket on the left.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

O God, my heart is ful - ly bent to mag - ni - - fy thy name;

PIA. FOR.

My tongue with cheerful songs of praise, shall ce - le - brate thy fame, shall ce - le - brate thy fame.

PIA. FOR.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

The heav'ns de - declare thy glo - - ry, Lord, which that a - - lone can fill:

The firm - a - - ment and stars ex - - press their great Cre - - - a - - tor's praise.

1st Sopr.
2nd Treble or Alto.
Treble.
Organ.
Bass.

How bless'd are they, who al - - ways keep the pure and per - fect way!

Who nev - er from the sa - cred paths of God's com - mand - ments stray!

5

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Let all the just to God, with joy, their cheer - ful voi - - ces raise ;

For well the right - eous it be - - comes to sing glad songs of praise.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

At - tend, O earth, whilst I de - clare God's un - con - troll'd de - cree:

"Thou art my Son; this day, my heir, have I be - - got - - ten thee."

Tenor.
 2d Treble or Alto.
 Treble.
 Organ.
 Bass.

O 'twas a joy - ful sound to hear our tribes de - vout - ly say,

Up, Is - rael, to the tem - ple haste, and keep your fes - - - tal day.

TREBLE OR COUNTER.

At Sa - lem's courts we must ap - - pear, with our as - - sem - - bled pow'rs;

In strong and beau - teous or - der rang'd, like her u - - ni - - ted tow'rs.

VIVACE.

BRATTLE STREET, C. M. D.

Duple.

Tenor.

2d Treble
or
Alto.

Treble.

Bass.

Organ.

While thee I seek, pro - - tect - ing Power, Be my vain wish - es still'd :

The first system of the musical score consists of five staves. From top to bottom: Tenor (treble clef), 2d Treble or Alto (treble clef), Treble (treble clef), Bass (bass clef), and Organ (grand staff). The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The lyrics are: "While thee I seek, pro - - tect - ing Power, Be my vain wish - es still'd :".

Treble.

Bass.

Organ.

And may this con - se - - cra - ted hour With bet - - ter hopes be fill'd.

The second system of the musical score consists of four staves. From top to bottom: Treble (treble clef), Bass (bass clef), Organ (grand staff), and Bass (bass clef). The music continues in 2/4 time with a key signature of two flats. The lyrics are: "And may this con - se - - cra - ted hour With bet - - ter hopes be fill'd.".

BRATTLE STREET, *CONTINUED.*

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

The first system of the musical score consists of four staves. The top staff is the vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The second staff is the vocal line in a treble clef with a key signature of two flats, containing the lyrics. The third and fourth staves are a piano accompaniment in a grand staff (treble and bass clefs) with a key signature of two flats. The music is in a common time signature (C).

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

The second system of the musical score also consists of four staves, following the same layout as the first system. The vocal line in the second staff contains the lyrics. The piano accompaniment in the third and fourth staves continues the harmonic support. The system concludes with a double bar line and repeat signs.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

Then o - pen wide the tem - ple gates, to which the just re - - pair,

Detailed description: This system contains the first line of music. It features five staves: Tenor (soprano clef), 2d Treble or Alto (treble clef), Treble (treble clef), Organ (grand staff), and Bass (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the Treble staff. The music consists of quarter and eighth notes, with some rests and phrasing slurs.

That I may en - - ter in, and praise my great De - - liv' - rer there.

Detailed description: This system contains the second line of music, continuing from the first system. It features the same five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The lyrics are written below the Treble staff. The musical notation continues with quarter and eighth notes, maintaining the same key signature and time signature.

DUO TREBLES.

That I may en - - - ter in and praise my

FOR.

and praise my great De - - liv' - - rer there,

great - - - my great De - liv' - - rer there.

FOR.

and praise my great De . liv' - - - rer there.

6

Tenor.

2^d Treble
or
Alto.

Treble.

Organ.
Bass.

O Thou, to whom all crea - tures bow with - in this earth - ly frame,

Detailed description: This system contains the first line of music. It features four staves: Tenor (soprano clef), 2^d Treble or Alto (treble clef), Treble (treble clef), and Bass (bass clef). The organ part is indicated by a bracket between the Treble and Bass staves. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "O Thou, to whom all creatures bow with - in this earth - ly frame,"

Through all the world how great art thou! how glo - - - rious is thy name!

Detailed description: This system contains the second line of music. It features four staves: Tenor (soprano clef), 2^d Treble or Alto (treble clef), Treble (treble clef), and Bass (bass clef). The organ part is indicated by a bracket between the Treble and Bass staves. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Through all the world how great art thou! how glo - - - rious is thy name!"

In heaven thy won drous acts are sung, nor ful - - ly reck - on'd there;

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "In heaven thy won drous acts are sung, nor ful - - ly reck - on'd there;".

And yet thou mak'st the in - fant tongue thy bound - - less praise de clare.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "And yet thou mak'st the in - fant tongue thy bound - - less praise de clare." The musical notation includes various ornaments and dynamic markings.

Tenor.

2d Treble
or
Alto.

Treble.

Bass.

Organ.

DUO TENOR & BASS.

My soul with grate - ful thoughts of love en - tire - ly is pos - sest, Be - cause the Lord vouchsafed to hear

DUO TREBLES.

TREBLE, BASS & ALTO.

the voice of my re - quest, Be - cause the Lord vouch - safed to hear the voice of my re - quest.

CHORUS.

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

O praise the Lord with hymns of joy, and ce - - le - - brate his fame;

For pleas - - ant, good, and come - - ly 'tis to praise his ho - - ly name.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Let all the lands, with shouts of joy, to God their voi - ces raise; Sing psalms in hon - our of his name,

FOR.

and spread his glo - rious praise, and spread his glo - rious praise.

PIA.

and spread his glo - rious praise, and spread his glo - rious praise, and spread his glo - rious praise.

FOR.

Tenor.
 2d Treble
 or
 Alto.
 Treble.
 Organ.
 Bass.

To God, our ne - - ver fail - ing strength, with loud ap - plaus - es sing;

And joint - ly make a cheer - ful noise to Ja - cob's aw - ful King - - - to Ja - cob's aw - ful King.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

How blest is he, who ne'er con-sents by ill ad-vice to walk,

Nor stands in sin-ners' ways, nor sits where men pro-fane-ly talk.

Nor stands in sin-ners' ways, nor sits where men pro-fane-ly talk.

Nor stands in sin-ners' ways, nor sits where men pro-fane-ly talk.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

O with due rev - 'rence let us then to his a - - bode re - - pair;

DUO.

TUTTI.

And, pros - trate at his foot - stool fall'n, pour out our hum - ble pray'r, pour out our hum - ble pray'r.

Tenor.

3d Treble
or
Alto.

Treble.

Organ.

Bass.

Through all the chang - ing scenes of life, in trou - - ble and in joy,

The prai - ses of my God shall still my heart and tongue em - ploy.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.
Bass.

Hap - - py the man whose ten - der care re - lieves the poor dis - tress'd!

When trou - bles com - pass him a - round, the Lord shall give him rest, the Lord shall give him rest.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

To my com - plaint, O Lord my God, thy gra - cious ear in - - cline :

The first system of the musical score consists of five staves. From top to bottom: a Tenor staff, a 2d Treble or Alto staff, a Treble staff, an Organ staff (bracketed with the Bass staff), and a Bass staff. The music is in G major (one flat) and common time (C). The lyrics are: "To my com - plaint, O Lord my God, thy gra - cious ear in - - cline :". The organ part features a simple accompaniment with chords and moving lines.

Hear me, dis - - tress'd, and des - - ti - - tute of all re - - lief but thine.

The second system of the musical score consists of five staves, continuing from the first system. The lyrics are: "Hear me, dis - - tress'd, and des - - ti - - tute of all re - - lief but thine." The musical notation continues with the same instruments and parts as the first system, ending with a double bar line.

Tenor.

2^d Treble
(1st & 2^d).

Treble.

Orgn.

Bass.

Thou turn - est man, O Lord, to dust, of which he first was made;

And when thou speak'st the word, Re - - turn, 'tis in - - stant - - ly o - - bey'd.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

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.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Thy chast - ning wrath, O Lord re - - strain, though I de - serve it all;

Nor let on me at once the storm of thy dis - - plea - - sure fall.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

How long wilt thou be an - - gry, Lord? must we for e - - ver mourn?

Detailed description: This system contains the first four staves of the musical score. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth for Bass. An organ part is indicated by a bracket on the left. The music is in 3/2 time with a key signature of one sharp (F#). The lyrics are: "How long wilt thou be an - - gry, Lord? must we for e - - ver mourn?"

Shall thy de - vour - ing jeal - ous rage, like fire, for e - - - ver burn?

ORGAN.

Detailed description: This system contains the next four staves of the musical score. The top staff continues the Tenor part, the second continues the 2d Treble or Alto part, the third continues the Treble part, and the fourth continues the Bass part. An organ part is indicated by a bracket on the left. The lyrics are: "Shall thy de - vour - ing jeal - ous rage, like fire, for e - - - ver burn?" The word "ORGAN." is written below the organ staff.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.

Bass.

My God, my God, why leav'st thou me, when I with an - - guish faint?

O! why so far from me re - mov'd, and from my loud com - plaint?

Tenor.

2d Treble
or
Alto.

Treble.

Bass.

Organ.

To bless thy cho - sen race, in mer - cy, Lord, in - - cline;

And cause the bright - ness of thy face on all thy saints to shine.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

My soul with pa - tience waits for thee, the liv - ing Lord;

PIA.

FOR.

My hopes are on thy pro - mise built, thy ne - ver fail - ing word.

PIA.

FOR.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.

Bass

Grace! 'tis a charm - ing sound! Har - - mo - nious to the ear;

Heaven with the c - - cho shall re - - - sound, And all the earth shall hear.

Tenor.

2d Treble or Alto

Treble.

Organ.

Bass

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

Detailed description: This system contains the first line of music. It features five staves: Tenor (soprano clef), 2d Treble or Alto (treble clef), Treble (treble clef), Organ (treble clef), and Bass (bass clef). The key signature is one flat (B-flat major/D minor). The time signature is common time. The lyrics are: "Wel - come, sweet day of rest, That saw the Lord a - - - rise;". The organ part consists of chords and arpeggiated figures.

Wel - come to this re - - viv - ing breast, And these re - - joic - - ing eyes.

Detailed description: This system contains the second line of music, continuing from the first system. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The lyrics are: "Wel - come to this re - - viv - ing breast, And these re - - joic - - ing eyes.". The organ part continues with accompaniment for the vocal lines.

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

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

Detailed description: This system contains the first line of music. It features four staves: Tenor (soprano clef), 2d Treble or Alto (soprano clef), Treble (soprano clef), and Bass (bass clef). The organ part is indicated by a bracket on the left. The music is in common time (C) and begins with a key signature of one sharp (F#). The lyrics are written below the vocal staves.

And thus sur - round the throne. Join in a song with sweet ac - cord, And thus sur - round the throne.

Detailed description: This system contains the second line of music. It features four staves: Tenor (soprano clef), 2d Treble or Alto (soprano clef), Treble (soprano clef), and Bass (bass clef). The organ part is indicated by a bracket on the left. The music continues from the first system. The lyrics are written below the vocal staves.

Tenor.

3d Treble, or Alto.

Treble.

Org. n.

Bass.

To God, in whom I trust, I lift my heart and voice;

O let me not be put to shame, nor let my foes re - - joice.

Genor.

2d Treble
or
Alto.

Treble.

Orgen.

Bass.

His mer - - cy, and his truth, the right - eous Lord dis - - - plays,

In bring - ing wand' - ring sin - ners home, and teach - ing them his ways.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.

Bass.

Blest is the tie that binds Our hearts in Chris tain love :

Detailed description: This system contains the first four staves of the hymn. The Tenor staff (top) has a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The 2d Treble or Alto staff has the same clef, key signature, and time signature. The Treble staff (Organ part) has a treble clef, one flat, and 3/4 time. The Bass staff has a bass clef, one flat, and 3/4 time. The lyrics 'Blest is the tie that binds Our hearts in Chris tain love :' are written below the vocal staves. The music features a simple harmonic structure with a steady bass line and melodic lines in the upper parts.

The fel - - low - ship of kin - - dred minds Is like to that a - bove.

Detailed description: This system contains the next four staves of the hymn. The vocal staves (Tenor, 2d Treble/Alto, and Treble) continue the melody with the lyrics 'The fel - - low - ship of kin - - dred minds Is like to that a - bove.' The Organ part (Bass and Treble) provides accompaniment. The time signature remains 3/4 and the key signature one flat. The system concludes with a double bar line and repeat dots.

Tenor

2d Treble or Alto.

Treble.

Organ.

Bass.

Like Noah's wea - ry dove, That soar'd the earth around, But not a res-ting place a-bove The cheerless wa - ters found;

Detailed description: This system contains the first line of music. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves. The organ part is indicated by a bracket on the left.

UNIS.

PLA.

FOR.

O cease my wand'ring soul, On restless wing to roam; All the wide world, to either pole, Has not for thee a home, Has not for thee a home.

UNIS.

PLA.

FOR.

Detailed description: This system contains the second line of music. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves. The organ part is indicated by a bracket on the left. The words UNIS., PLA., and FOR. are written above the vocal staves at the beginning of the line, and below the organ staff at the end of the line.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

How great thy mer - ces are to such as fear thy name,

Which thou for those that trust thy care, dost to the world pro - claim,

YARMOUTH, S. M.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Have mer - cy, Lord, on me, as thou wert e - - ver kind;

Let, me, op - press'd with loads of guilt, thy wont - ed mer - cy find.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

Since mer - cy is the grace, that most ex - - - alts thy fame,

For - give my hein - ous sin, O Lord, and so ad - - - vance thy name.

Tenor.

2d Treble
or
Alto.

Treble.

Bass.

Organ.

De - fend me, Lord, from shame, for still I trust in thee;

Detailed description: This system contains the first four staves of the musical score. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth for Bass. A bracket labeled 'Organ' encompasses the third and fourth staves. The music is in G major (one flat) and common time. The lyrics are written below the vocal staves.

As just and right - eous is thy name, from dan - ger set me free.

Detailed description: This system contains the next four staves of the musical score, continuing from the first system. It includes the same vocal parts (Tenor, 2d Treble/Alto, Treble, Bass) and the Organ part. The lyrics are written below the vocal staves.

Tenor

2d Treble or Alto.

Treble.

Organ.

Bass.

From low - est depths of woe, to God I sent my cry;

Lord, hear my sup - - pli - - ca - - ting voice, and gra - - cious - ly re - - ply.

Tenor

2d Treble
or
Alto.

Treble.

Organ.
Bass.

Vivace.

With joy shall I be - hold the day That calls my wil - ling soul a - way, To dwell a - mong the blest:

Detailed description: This system contains the first four staves of the hymn. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth for Bass. The organ part is indicated by a bracket on the left. The key signature is one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Vivace'. The lyrics are: 'With joy shall I be - hold the day That calls my wil - ling soul a - way, To dwell a - mong the blest:'

Tenor

2d Treble
or
Alto.

Treble.

Organ.
Bass.

For lo! my great Re - deem - er's pow'r Un - folds the e - ver - last - ing door, And points me to his rest.

Detailed description: This system contains the next four staves of the hymn. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth for Bass. The organ part is indicated by a bracket on the left. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: 'For lo! my great Re - deem - er's pow'r Un - folds the e - ver - last - ing door, And points me to his rest.'

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Maestoso.

Be - gin, my soul, th'ex - al - ted lay, Let each enraptur'd thought o - bey, And praise th'Al - migh - ty's name:

The first system of the musical score consists of five staves. From top to bottom: Tenor (treble clef), 2d Treble or Alto (treble clef), Treble (treble clef), Organ (bracketed together, with Treble and Bass clefs), and Bass (bass clef). The music is in G major (one flat) and common time (C). The organ part is marked 'Maestoso'. The lyrics are written below the vocal staves.

Let heaven and earth, and seas and skies, In one melodious concert rise, To swell th'in - spi - ring theme, To swell th'in - spi - ring theme.

The second system of the musical score consists of five staves, continuing from the first system. It includes the same vocal parts (Tenor, 2d Treble or Alto, Treble) and the Organ (Bass and Treble). The lyrics are written below the vocal staves.

Tenor.

2d Treble or Alto.

Treble.

Organ

Bass.

Moderato.

Though wicked men grow rich or great, Yet let not their suc - cess - ful state, thy an - ger or thy en - vy raise;

For they, cut down like ten - der grass, Or like young flow'rs a - way shall pass, whose blooming beauty soon de - cays.

Tenor

2d Treble or Alto.

Treble.

Bass.

Moderato.

God is our re-fuge in distress; A pre-sent help when dan-gers press; in him, un-daunted we'll con-fide;

Detailed description: This system contains the first line of music. It features four staves: Tenor (treble clef), 2d Treble or Alto (treble clef), Treble (treble clef), and Bass (bass clef). The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Moderato.' The lyrics are: 'God is our re-fuge in distress; A pre-sent help when dan-gers press; in him, un-daunted we'll con-fide;'. The organ part is indicated by a bracket on the left side of the Treble and Bass staves.

PIA. *FOR.*

Though earth were from her cen-tre tost, And mountains in the o-cean lost, torn piece-meal by the roar-ing tide.

PIA

Detailed description: This system contains the second line of music. It features four staves: Tenor (treble clef), 2d Treble or Alto (treble clef), Treble (treble clef), and Bass (bass clef). The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are: 'Though earth were from her cen-tre tost, And mountains in the o-cean lost, torn piece-meal by the roar-ing tide.' The organ part continues on the Treble and Bass staves. Dynamic markings include 'PIA.' (piano) and 'FOR.' (forte).

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

Ye saints and ser - - vants of the Lord, The tri - umphs of

his name re - - cord, his sa - - cred name for e - - ver bless;

RAVENS CROFT, *CONTINUED.*

Wher - e'er the cir - cling sun dis - - plays His ris - - ing beams

or set - ting rays, due praise to his great name ad - - dress.

Tenor

2d Treble.
or
Alto.

Treble.

Organ.

Bass.

O God, my gra - - cious God, to thee my morn - ing prayers

shall of - - fer'd be; for thee my thirs - - ty soul does pant:

MARTIN'S LANE, *CONTINUED.*

TRIO.

My faint - ing flesh im - plores thy grace With - in this dry

PIA.

and bar - - ren place, where I re - fresh - ing wa - ters want.

CHORUS.

Tenor.

2d Treble.
or
Alto.

Treble.

Bass.

Pastorale.

Peace, troub - led soul, whose plain - tive moan Hath taught each scene

Detailed description: This system contains the first six measures of the hymn. It features four staves: Tenor (treble clef), 2d Treble or Alto (treble clef), Treble (treble clef), and Bass (bass clef). The key signature is D major (two sharps) and the time signature is 2/4. The Tenor part has a whole rest in each of the first six measures. The vocal parts (2d Treble, Treble, and Bass) have a melodic line with lyrics. The organ part (Bass) has a bass line with lyrics. The organ part is marked 'Pastorale'.

the notes of wo; Cease thy com - plaint, sup - press thy groan,

Detailed description: This system contains the next six measures of the hymn. It features four staves: Tenor (treble clef), 2d Treble or Alto (treble clef), Treble (treble clef), and Bass (bass clef). The key signature is D major (two sharps) and the time signature is 2/4. The Tenor part has a whole rest in each of the first six measures. The vocal parts (2d Treble, Treble, and Bass) have a melodic line with lyrics. The organ part (Bass) has a bass line with lyrics.

PASTORAL, CONTINUED.

CHORUS.

And let thy tears for - get to flow: Be - hold, the pre - cious

CHORUS.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'And let thy tears for - get to flow: Be - hold, the pre - cious'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. A 'CHORUS.' label is placed above the vocal line at the end of the system.

balm is found, To lull thy pain, and heal thy wounds

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics 'balm is found, To lull thy pain, and heal thy wounds'. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line and repeat signs.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

The Lord my pas - ture shall pre - pare, And feed me with a shepherd's care; His pre - sence shall my wants sup - ply.

Detailed description: This system contains the first line of the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "The Lord my pas - ture shall pre - pare, And feed me with a shepherd's care; His pre - sence shall my wants sup - ply." The organ part includes a triplet of eighth notes in the right hand.

And guard me with a watch - ful eye: My noon - day walks he shall at - tend, And all my mid - night hours de - fend.

Detailed description: This system contains the second line of the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "And guard me with a watch - ful eye: My noon - day walks he shall at - tend, And all my mid - night hours de - fend." The organ part includes a triplet of eighth notes in the right hand.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

When gath'ring clouds a - round I view, And days are dark, and friends are few, On him I lean, who not in vain,

Ex - perienc'd ev' - ry hu - man pain; He feels my griefs, he sees my fears, And counts and treas - ures up my tears.

Tenor

2d Treble or - Alto.

Treble.

Organ.

Bass.

Pastorale.

As pant - ing in the sul - try beam, The hart de - sires the

cool - ing stream, So to thy pre - sence, Lord, I flee, So longs my soul, O

God, for thee; A - thirst to taste thy liv - ing grace, And see thy

The first system of the musical score is set in G minor (one flat) and 4/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "God, for thee; A - thirst to taste thy liv - ing grace, And see thy". The music features a variety of note values including quarter, eighth, and sixteenth notes, with some slurs and ties. The piano part provides harmonic support with chords and moving lines.

glo - ry, face to face, And see thy glo - ry face to face.

The second system continues the musical score. It also consists of four staves: two vocal staves and two piano accompaniment staves. The lyrics are: "glo - ry, face to face, And see thy glo - ry face to face." The musical notation continues with similar rhythmic patterns and melodic lines as the first system, ending with a double bar line and repeat dots.

Tenor.

2d Treble.
or
Alto.

Treble.

Bass.

Orgn.
Andante
Expressivo.

When streaming from the east - ern skies, The morning light sa - lutes mine eyes, O Sun of right - eous-ness di - vine,

On me with beams of mer - cy shine ; Chase the dark clouds of sin a - way, And turn my dark - ness in - to day.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

*Andante
Expressivo.*

Great God! this sa - cred day of thine De - mands the soul's col - lect - ed pow'rs; Gladly we now to thee re - sign

These so - lemn, con - se - cra - ted hours: O may our souls a - dor - ing own The grace that calls us to thy throne!

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Pass.

Maestoso.

A - wake, ye saints, a - wake, And hail this sa - cred day; In lof - tiest songs of praise Your

Detailed description: This system contains the first four staves of the hymn. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble (Organ), and the fourth for Bass (Organ). The key signature is one sharp (F#) and the time signature is 2/4. The organ part is marked 'Maestoso'. The lyrics are: 'A - wake, ye saints, a - wake, And hail this sa - cred day; In lof - tiest songs of praise Your'.

PIA.

FORTISS.

joy - ful homage pay: Wel - come the day that God hath blest, The type of heav'n's e - ter - nal rest.

PIA.

FORTISS.

Detailed description: This system contains the next four staves of the hymn. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble (Organ), and the fourth for Bass (Organ). The key signature remains one sharp (F#) and the time signature is 2/4. The organ part has dynamic markings 'PIA.' and 'FORTISS.'. The lyrics are: 'joy - ful homage pay: Wel - come the day that God hath blest, The type of heav'n's e - ter - nal rest.'.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

Ye boundless realms of joy, Ex - alt your Ma - ker's fame; His praise your song em - ploy A - bove the

CRES.

star - ry frame; Your voi - ces raise, Ye Che - ru - bim, And Se - ra - phim, To sing his praise.

12

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

We give im - mor - tal praise To God the Fa - ther's love, For all our com - forts here,

Detailed description: This system contains the first four staves of the hymn. The Tenor staff is in G major (one flat) and 2/2 time. The 2d Treble or Alto staff is in G major (one flat) and 2/2 time. The Treble and Bass staves are in G major (one flat) and 2/2 time. The Organ part is in G major (one flat) and 2/2 time. The lyrics are: "We give im - mor - tal praise To God the Fa - ther's love, For all our com - forts here,"

And all our hopes a - bove: He sent his own E - ter - nal Son, To die for sins That man had done.

Detailed description: This system contains the next four staves of the hymn. The Tenor staff is in G major (one flat) and 2/2 time. The 2d Treble or Alto staff is in G major (one flat) and 2/2 time. The Treble and Bass staves are in G major (one flat) and 2/2 time. The Organ part is in G major (one flat) and 2/2 time. The lyrics are: "And all our hopes a - bove: He sent his own E - ter - nal Son, To die for sins That man had done."

Tenor.

2^d Treble or Alto.

Treble.

Organs.

Bass.

Vivace.

To God the might - ty Lord your joy - ful thanks re - peat; To him due praise af - ford, as good as

ADAGIO.

he is great; For God does prove Our con - stant friend, His boundless love Shall ne - ver end, Shall never end.

ADAGIO.

Tenor.

2d Treble
or
Alto.

Treble.

Orgen.

Bass.

Maestoso.

Rise, crown'd with light, im - pe - rial Sa - lem rise! Ex - alt thy tow' - ring head and

Detailed description: This system contains the first two lines of the hymn. It features four staves: Tenor, 2d Treble or Alto, Treble, and Bass. The Tenor and 2d Treble/Alto staves have lyrics. The Treble and Bass staves are grouped as 'Orgen.' and include the instruction 'Maestoso.' The music is in G major (one sharp) and 4/4 time. The lyrics for the first line are: 'Rise, crown'd with light, im - pe - rial Sa - lem rise! Ex - alt thy tow' - ring head and'.

lift thine eyes! See heaven its spark - ling por - tals wide dis - - play,

Detailed description: This system contains the second two lines of the hymn. It features four staves: Tenor, 2d Treble or Alto, Treble, and Bass. The Tenor and 2d Treble/Alto staves have lyrics. The Treble and Bass staves are grouped as 'Orgen.' The lyrics for the second line are: 'lift thine eyes! See heaven its spark - ling por - tals wide dis - - play,'.

And break up - on thee in a flood of day, See heaven its spark - ling

This system contains four staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "And break up - on thee in a flood of day, See heaven its spark - ling".

por - tals wide dis - - play, And break up - on thee in a flood of day!

This system contains four staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "por - tals wide dis - - play, And break up - on thee in a flood of day!".

Tenor.

2d Treble
or
Alto.

Treble.

Orgen.

Bass.

Moderato.

Hail to the Lord's A - noint - ed, Great Da - vid's great - er Son; Hail, in the time ap -

point - ed, His reign on earth be - - gun! He comes to break op - - pres - sion, To

set the cap - tive free, To take a - way trans - gres - sion, And rule in e - qui -

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "set the cap - tive free, To take a - way trans - gres - sion, And rule in e - qui -".

ty, To take a - way trans - gres - sion, And rule in e - qui - - - ty.

The second system of the musical score continues from the first. It also consists of four staves. The lyrics are: "ty, To take a - way trans - gres - sion, And rule in e - qui - - - ty." The score concludes with a double bar line and repeat signs.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Moderato.

From Green - land's i - - cy mount - ains, From In - dia's co - - ral strand,

Where Af - ric's sun - ny fount - ains Roll down their gol - den sand; From ma - ny'an an -

cient riv - - er, From ma - - ny'a palm - - y plain, They call us to

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The second staff is the vocal line with lyrics. The third and fourth staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one flat. The lyrics are: "cient riv - - er, From ma - - ny'a palm - - y plain, They call us to".

de - - li - - ver Their land from er - - ror's chain, Their land from er - - ror's chain.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat. The second staff is the vocal line with lyrics. The third and fourth staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one flat. The lyrics are: "de - - li - - ver Their land from er - - ror's chain, Their land from er - - ror's chain." The system concludes with a double bar line.

Tenor.

Soprano
or
Alto.

Treble.

Bass.

Organ.

From Greenland's icy mountains. From India's coral strand, Where Afric's sunny fountains Roll down their golden sand; From many'n ancient

Detailed description: This system contains the first four staves of the musical score. The top staff is for Tenor, the second for Soprano or Alto, the third for Treble, and the fourth for Bass. A bracket on the left groups the Treble and Bass staves as the Organ part. The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are written below the vocal staves.

river, From many'a palmy plain, They call us to de - liver They call us to de - liver They call us to de - liver Their land from error's chain.

Detailed description: This system contains the next four staves of the musical score, continuing from the first system. It includes the same vocal and organ parts. The lyrics continue below the vocal staves. The system concludes with a double bar line and repeat dots.

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Great God, what do I see and hear! The end of things cre - a - - ted!
The Judge of man I see and ap - pear, On clouds of glo - ry sea - - ted:

The trumpet sounds; the graves res - tore The dead which they con - tain'd be - fore: Pre - pare, my soul, to meet him.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

To thy tem - ple I re - - pair; Lord, I love to wor - ship there;

Detailed description: This system contains the first two lines of the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "To thy temple I re - - pair; Lord, I love to wor - ship there;". The organ part is indicated by a bracket on the left side of the Treble and Bass staves.

While thy glo - rious praise is sung, Touch my lips, un - loose my tongue.

Detailed description: This system contains the second two lines of the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "While thy glorious praise is sung, Touch my lips, un - loose my tongue;". The organ part is indicated by a bracket on the left side of the Treble and Bass staves.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Vivace.

Bass.

Chil - dren of the heaven - ly King, as we jour - ney, let us sing;

Detailed description: This system contains the first line of music. It features five staves. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth and fifth are for Organ (Bass and Treble). The key signature is one sharp (F#) and the time signature is 2/4. The organ part is marked 'Vivace'. The lyrics 'Chil - dren of the heaven - ly King, as we jour - ney, let us sing;' are written below the vocal staves.

Sing the Sa - viour's wor - thy praise, Glo - rious in his works and ways.

ORG.

Detailed description: This system contains the second line of music. It features five staves. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth and fifth are for Organ (Bass and Treble). The key signature is one sharp (F#) and the time signature is 2/4. The organ part is marked 'ORG.'. The lyrics 'Sing the Sa - viour's wor - thy praise, Glo - rious in his works and ways.' are written below the vocal staves.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Expressivo.

Je - sus, Sa - viour of my soul, Let me to thy bo - som fly, While the waves of

Detailed description: This system contains the first line of music. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics 'Je - sus, Sa - viour of my soul, Let me to thy bo - som fly, While the waves of' are written below the vocal staves. The organ part is marked 'Expressivo.' and includes a fermata over a chord in the second measure.

trou - bles roll, While the tem - pest still is high: Hide me, O my Sa - viour, hide.

Detailed description: This system contains the second line of music. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The lyrics 'trou - bles roll, While the tem - pest still is high: Hide me, O my Sa - viour, hide.' are written below the vocal staves. The organ part continues with accompaniment for the vocal lines.

HOTHAM, CONTINUED.

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The lyrics are: "Till the storm of life is past, Safe in - to the ha - - ven guide;"

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

The second system of the musical score also consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in grand staff. The key signature remains B-flat major. The lyrics are: "O, re - - ceive, O, re - - ceive, O, re - - ceive my soul at last." The piano part includes dynamic markings *PIA.* and *FOR.* above the first and third measures of the vocal lines.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Sinners, turn, why will ye die? God, your Maker asks you why? God who did your being give, Made you with himself to live;

Detailed description: This system contains the first four staves of the musical score. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth for Bass. A bracket labeled 'Organ' spans the third and fourth staves. The music is in common time (C) with a key signature of one flat (Bb). The lyrics are written below the vocal staves.

He the fa - tal cause demands, Asks the work of his own hands; Why, ye thankless creatures, why Will ye cross his love, and die?

Detailed description: This system contains the next four staves of the musical score, continuing from the first system. It includes the same vocal parts (Tenor, 2d Treble or Alto, Treble, Bass) and the Organ part. The lyrics are written below the vocal staves. The musical notation continues with the same key signature and time signature.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Glo - ry to the Fa - ther give, God in whom we move and live;

Chil - dren's prayers he deigns to hear, Chil - dren's songs de - light his ear.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Songs of praise the an - gels sang; Heaven with hal - le - - lu - jabs rang, When Je - ho - vah's

Detailed description: This system contains the first four staves of the musical score. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble (part of the Organ), and the fourth for Bass (part of the Organ). The music is in a key with one flat (B-flat) and common time (C). The lyrics are: "Songs of praise the an - gels sang; Heaven with hal - le - - lu - jabs rang, When Je - ho - vah's".

work be - gun, When he spake and it was done, When he spake and it was done.

Detailed description: This system contains the next four staves of the musical score. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble (part of the Organ), and the fourth for Bass (part of the Organ). The music continues from the first system. The lyrics are: "work be - gun, When he spake and it was done, When he spake and it was done." The system ends with a double bar line.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Sing, my soul, his won - drous love, Who, from yon bright throne a - - bove,

Detailed description: This system contains the first eight measures of the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one flat (Bb) and the time signature is common time (C). The vocal parts (Tenor, 2d Treble, and Treble) have lyrics underneath. The Organ part is a four-part setting with Treble and Bass staves. The music concludes with a double bar line.

Ev - er watch - ful o'er our race, Still to man ex - - tends his grace.

Detailed description: This system contains the final eight measures of the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one flat (Bb) and the time signature is common time (C). The vocal parts (Tenor, 2d Treble, and Treble) have lyrics underneath. The Organ part is a four-part setting with Treble and Bass staves. The music concludes with a double bar line.

Tenor.

2d Treble or Alto.

Treble.

Bass.

Orgen.

Sin - ner! rouse thee from thy sleep, Wake, and o'er thy fol - ly weep;

Detailed description: This system contains the first two lines of the hymn. It features five staves: Tenor (soprano clef), 2d Treble or Alto (treble clef), Treble (treble clef), Bass (bass clef), and Organ (grand staff). The music is in G major (one flat) and common time. The lyrics are: "Sin - ner! rouse thee from thy sleep, Wake, and o'er thy fol - ly weep;". The organ part provides harmonic support with chords and moving lines.

Raise thy spir - it dark and dead, Je - - sus waits his light to shed.

Detailed description: This system contains the second two lines of the hymn. It features five staves: Tenor (soprano clef), 2d Treble or Alto (treble clef), Treble (treble clef), Bass (bass clef), and Organ (grand staff). The music continues in G major and common time. The lyrics are: "Raise thy spir - it dark and dead, Je - - sus waits his light to shed." The organ part continues with accompaniment for the vocal lines.

Tenor.

2d Treble or Alto

Treble.

Orgen.

Bass.

Expressivo.

Lord, my God, I long to know, Oft it cau - ses anx - ious thought; Do I love thee, Lord, or no?

Detailed description: This system contains the first line of music. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The Tenor and 2d Treble/Alto parts have lyrics. The Organ part is marked 'Expressivo.' The music is in a key with one flat (B-flat) and common time (C).

Am I thine, or am I not? Am I thine, or am I not?

Detailed description: This system contains the second line of music. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The Tenor and 2d Treble/Alto parts have lyrics. The Organ part continues with accompaniment. The music is in a key with one flat (B-flat) and common time (C).

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.
Moderato.

Bass.

Sin - ner! rouse thee from thy sleep, Wake, and o'er thy fol - ly weep;

Raise thy spi - rit dark and dead, Je - sus waits his light to shed.

Wake from sleep, a - rise from death, See the bright and liv - ing path:

Watch - ful tread that path; be wise, Leave thy fol - - ly, seek the skies.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

Andante.

Soft - ly now the light of day Fades up - on my sight a - way; Free from care, from

la - - bour free, - Lord, I would com - mune with thee! Thou, whose all - per - - vad - ing eye

Nought es - capes, with - out, with - in, Par - don each in - - fir - mi - ty, O - pen fault, and

This system contains the first four staves of music. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Nought es - capes, with - out, with - in, Par - don each in - - fir - mi - ty, O - pen fault, and". The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music features various rhythmic values including eighth and sixteenth notes, and rests.

se - cret sin, Par - don each ia - - fir - mi - ty, O - pen fault, and se - cret sin.

15

This system contains the next four staves of music. The vocal line continues with the lyrics: "se - cret sin, Par - don each ia - - fir - mi - ty, O - pen fault, and se - cret sin." The piano accompaniment continues with the same instrumentation as the first system. The page number "15" is printed at the bottom center of the system.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

Songs of praise the an - gels sang; Heaven with hal - le - - lu - jahs rang, When Je -

Detailed description: This system contains the first four staves of the musical score. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble (Organ), and the fourth for Bass. The music is in G major (one sharp) and common time (C). The lyrics are written below the vocal staves. The organ part consists of chords and single notes. The system ends with a repeat sign.

he vah's work be - gun, When he spake and it was done, When he spake and it was done.

Detailed description: This system contains the next four staves of the musical score. The vocal parts continue with the lyrics. The organ part provides accompaniment. The system ends with a double bar line and repeat dots.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Now the shades of night are gone; Now the morn - ing light is come;

Lord, may we be thine to - - day, Drive the shades of sin a - - way.

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Spiritoso.

Praise to God, im - - mor - tal praise, For the love that crowns our days;

Detailed description: This system contains the first two lines of the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Praise to God, im - - mor - tal praise, For the love that crowns our days;". The organ part is marked "Spiritoso." and includes a dynamic marking of mf . The Tenor and 2d Treble/Alto parts have identical melodic lines. The Treble and Bass parts provide harmonic accompaniment.

Boun - teous source of ev' - ry joy, Let thy praise our tongues em - ploy;

Detailed description: This system contains the next two lines of the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Boun - teous source of ev' - ry joy, Let thy praise our tongues em - ploy;". The organ part continues with the same accompaniment. The Tenor and 2d Treble/Alto parts have identical melodic lines. The Treble and Bass parts provide harmonic accompaniment.

BATH ABBEY, *CONTINUED.*

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "All to thee our God we owe, Source whence all our bless - ings flow." The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

All to thee our God we owe, Source whence all our bless - ings flow.

The second system of the musical score consists of four staves, continuing the piece. The key signature and time signature remain the same. The lyrics are: "All to thee, our God, we owe, Source from whence all bless - ings flow." The musical notation continues with similar rhythmic patterns and phrasing as the first system, ending with a double bar line.

All to thee, our God, we owe, Source from whence all bless - ings flow.

Tenor

2d Treble or Alto.

Treble.

Organ.

Bass.

Rock of a - ges! cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy

side, a heal - ing flood, Be of sin the double cure, Save from wrath, and make me pure, Save from wrath, and make me pure.

Tenor. -

2d Treble
or
Alto.

Treble.

Bass.

Organ.

Maestoso.

Bless'd be thou, the God of Is - rael, Thou, our Fa - ther, and our Lord!

Bless'd thy ma - jes - ty for e - ver E - ver be thy name a - dor'd!

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.
Cantabile.

Bass.

Sa - viour! who thy flock art feed - ing, With the shep - herd's kind - est care,

Detailed description: This system contains the first two lines of the hymn. It features five staves: Tenor, 2d Treble (or Alto), Treble, Organ (Cantabile), and Bass. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are: "Sa - viour! who thy flock art feed - ing, With the shep - herd's kind - est care,". The organ part is marked "Cantabile".

All the fee - ble gent - ly lead - ing, While the lambs thy bo - som share.

Detailed description: This system contains the second two lines of the hymn. It features five staves: Tenor, 2d Treble (or Alto), Treble, Organ (Cantabile), and Bass. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are: "All the fee - ble gent - ly lead - ing, While the lambs thy bo - som share." The organ part continues with the "Cantabile" marking.

Tenor.

2d Treble or Alto.

Treble.

Bass

Organ.

Sa - viour, source of ev' - ry bless - ing, Tune my heart to grate - ful lays;

Streams of mer - cy ne - - ver ceas - ing, Call for cease - less songs of praise.

Tenor.

2d Treble
or
Alto

Treble.

Organ.

Bass

Lord with glow - ing heart I'd praise thee For the bliss thy love be - stows;

Espressivo.

Detailed description: This system contains the first four staves of the musical score. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble (part of the Organ), and the fourth for Bass. The music is in 4/4 time with a key signature of one flat (B-flat). The lyrics are written below the vocal staves. The organ part is marked 'Espressivo'.

For the pard' - ning - grace that saves me, And the peace that from it flows.

Detailed description: This system contains the next four staves of the musical score, continuing from the first system. It includes the vocal parts and the organ accompaniment. The lyrics are written below the vocal staves. The organ part continues with the 'Espressivo' marking.

VESPER HYMN, CONTINUED.

Help, O God, my weak en - dea - vour; This dull soul to rap - ture raise.

PIA.
Thou must light the flame, or ne - ver Can my love be warm'd to praise.

REPEAT FORTE

SICILIAN HYMN, III. 3.

Tenor

2d Treble or Alto.

Treble.

Bass.

PIA.

ORG. PIA.

Hail, thou long ex - pect - ed Je - sus, Born to set thy peo - ple free! From our sins and fears re - lease us,

Detailed description: This system contains the first four staves of the hymn. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble (Organ), and the fourth for Bass. The key signature has one flat (B-flat) and the time signature is 2/4. The organ part is marked 'PIA.' and 'ORG. PIA.'. The lyrics are: 'Hail, thou long ex - pect - ed Je - sus, Born to set thy peo - ple free! From our sins and fears re - lease us,'

Let us find our rest in thee, From our sins and fears re - lease us, Let us find our rest in thee.

FOR.

FOR.

Detailed description: This system contains the next four staves of the hymn. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble (Organ), and the fourth for Bass. The key signature has one flat (B-flat) and the time signature is 2/4. The organ part is marked 'FOR.'. The lyrics are: 'Let us find our rest in thee, From our sins and fears re - lease us, Let us find our rest in thee.'

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Lord of life, all praise ex - cel - ling, Thou, in glo - ry un - con - fin'd, Deign'st to make thy hum - ble dwel - ling

Detailed description: This system contains the first four staves of the hymn. The Tenor staff (top) has a treble clef and a key signature of one sharp (F#). The 2d Treble or Alto staff has a treble clef and a key signature of one sharp. The Treble staff (part of the organ) has a treble clef and a key signature of one sharp. The Bass staff (part of the organ) has a bass clef and a key signature of one sharp. The music is in common time (C). The lyrics are written below the vocal staves.

With the poor of hum - ble mind, Deign'st to make thy hum - ble dwelling With the poor of hum - ble mind.

Detailed description: This system contains the next four staves of the hymn. The vocal staves (Tenor and 2d Treble/Alto) continue with the same clefs and key signature. The organ staves (Treble and Bass) also continue with the same clefs and key signature. The lyrics are written below the vocal staves. The system concludes with a double bar line.

Tenor.

3d Treble
or
Alto.

Treble.

Bass.

Orgn.

Dread Je - - ho - vah! God of na - tions! From thy tem - ple in the skies,

Detailed description: This system contains the first eight measures of the hymn. It features four vocal parts (Tenor, 3rd Treble/Alto, Treble, and Bass) and an Organ part. The music is in the key of B-flat major and 4/4 time. The lyrics are: 'Dread Je - - ho - vah! God of na - tions! From thy tem - ple in the skies,'. The organ part provides harmonic support with chords and moving lines.

Hear thy peo - ple's sup - pli - ca - tions, Now for their de - liv' - rance rise.

Detailed description: This system contains the final eight measures of the hymn. It features the same four vocal parts and organ part as the first system. The music concludes with a final cadence. The lyrics are: 'Hear thy peo - ple's sup - pli - ca - tions, Now for their de - liv' - rance rise.' The organ part continues to support the vocal lines.

Tenor

2d Treble
or
Alto.

Treble.

Organ.
*Andante
Espressivo.*

Bass.

Guide me, O thou great Je - ho - vah, pil - grim through this bar - ren land;

Detailed description: This system contains the first five staves of the hymn. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth and fifth are for Organ (Right and Left Hand). The music is in 3/4 time with a key signature of one flat (B-flat). The lyrics are: "Guide me, O thou great Je - ho - vah, pil - grim through this bar - ren land;". The organ part is marked "Andante Espressivo." and features a steady accompaniment of eighth notes.

I am weak, but thou art migh - ty, Hold me with thy powr' - ful hand.

Detailed description: This system contains the next five staves of the hymn. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth and fifth are for Organ (Right and Left Hand). The music continues in 3/4 time with a key signature of one flat. The lyrics are: "I am weak, but thou art migh - ty, Hold me with thy powr' - ful hand." The organ part continues with the same accompaniment.

Tenor.

21 Treble or Alto.

Treble.

Bass.

Organ.

Bless'd be thou, the God of Is - rael Thou, our Fa - ther, and our Lord!

Bless'd thy ma - jes - ty for e - ver! E - ver be thy name a - dor'd, E - ver be thy name a - dor'd!

UNIS.

Tenor.

2d Treble
or
Alto.

Treble.

Organs.
Bass.

Who is this that comes from E - dom, All his rai - ment stain'd with blood, To the cap - tive speaking freedom,

Detailed description: This system contains the first line of the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, and Bass, all grouped under the 'Organs' label. The Tenor and 2d Treble/Alto staves have lyrics. The music is in G major (one sharp) and common time (C). The lyrics are: 'Who is this that comes from E - dom, All his rai - ment stain'd with blood, To the cap - tive speaking freedom,'

Bringing and be - stowing good; Glorious in the garb he wears, Glorious in the spoil he bears, Glorious in the spoil he bears?

Detailed description: This system contains the second line of the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, and Bass, all grouped under the 'Organs' label. The Tenor and 2d Treble/Alto staves have lyrics. The music is in G major (one sharp) and common time (C). The lyrics are: 'Bringing and be - stowing good; Glorious in the garb he wears, Glorious in the spoil he bears, Glorious in the spoil he bears?'

Tenor.

23 Treble
or
Alto.

Lord! dis - miss us with thy bless - ing, Fill our hearts with joy and peace;

Treble.

Organ.

Bass.

Let us each, thy love pos - sess - ing, Tri - umph in re - deem - ing grace;

DISMISSAL HYMN *CONTINUED.*

O re - fresh us, O re - fresh us, Trav' - ling through this wil - der - ness.

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The second staff is a vocal line in treble clef with a key signature of one flat, containing the lyrics. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a key signature of one flat. The music is in a common time signature. The system concludes with a double bar line and repeat signs.

O re - fresh us, O re - fresh us, Trav' - ling Through this wil - der - ness.

The second system of the musical score consists of four staves, mirroring the structure of the first system. The top staff is a vocal line in treble clef with a key signature of one flat. The second staff is a vocal line in treble clef with a key signature of one flat, containing the lyrics. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a key signature of one flat. The music is in a common time signature. The system concludes with a double bar line and repeat signs.

Tenor.

2d Treble
or
Alto.

Treble.

Bass.

Organ.

Lord! dis - miss us with thy
Let us each, thy love thy
pos - sess - ing, Fill our hearts with joy and peace,
Tri - umph in Re - deem - ing grace;

The first system of the musical score consists of five staves. From top to bottom: Tenor voice, 2d Treble or Alto voice, Treble voice, Bass voice, and Organ. The Tenor and Treble parts have lyrics. The Organ part is indicated by a bracket on the left. The music is in G major (one sharp) and common time (C). The lyrics are: "Lord! dis - miss us with thy / Let us each, thy love thy / pos - sess - ing, Fill our hearts with joy and peace, / Tri - umph in Re - deem - ing grace;"

TUTTI. FOR.

O re - fresh us O re - fresh us. O re - fresh us, Trav' - ling through this wil - der - ness.

DUO. *TUTTI. FOR.*

The second system of the musical score consists of five staves. From top to bottom: Tenor voice, 2d Treble or Alto voice, Treble voice, Bass voice, and Organ. The Tenor and Treble parts have lyrics. The Organ part is indicated by a bracket on the left. The lyrics are: "O re - fresh us O re - fresh us. O re - fresh us, Trav' - ling through this wil - der - ness." The system includes performance markings: "TUTTI. FOR." above the Tenor staff, "DUO." below the Organ staff, and "TUTTI. FOR." below the Bass staff. The music continues in G major and common time.

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

O praise ye the Lord, pre - pare your glad voice, His praise in the great as - sem - bly to sing;

Detailed description: This system contains the first four staves of the musical score. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth for Bass. A bracket labeled 'Organ.' encompasses the third and fourth staves. The music is in G major (one sharp) and 4/4 time. The lyrics are: "O praise ye the Lord, pre - pare your glad voice, His praise in the great as - sem - bly to sing;".

In our great Cre - a - tor, let Is - rael re - joice, And chil - dren of Si - on be glad in their King.

Detailed description: This system contains the next four staves of the musical score. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth for Bass. A bracket labeled 'Organ.' encompasses the third and fourth staves. The music continues in G major and 4/4 time. The lyrics are: "In our great Cre - a - tor, let Is - rael re - joice, And chil - dren of Si - on be glad in their King." The system concludes with a double bar line.

Tenor

3d Treble or Alto.

Treble.

Organ.

Bass.

How wondrous and great Thy works, God of praise! How just, King of saints and true, are thy ways!

O who shall not fear thee, And hon - our thy name! Thou on - ly art ho - ly, Thou on - ly su - preme.

GOSHEN IV. 2.

Tenor

3d Treble or Alto.

Treble.

Orgn.

Bass.

In - spi - rer and hear - er of prayer, Thou shep - herd and guar - dian of thine,

Detailed description: This system contains the first four staves of the musical score. The top staff is for Tenor, the second for 3d Treble or Alto, the third for Treble (part of the Organ), and the fourth for Bass (part of the Organ). The music is in 3/2 time with a key signature of two flats (B-flat and E-flat). The lyrics 'In - spi - rer and hear - er of prayer, Thou shep - herd and guar - dian of thine,' are written below the vocal staves.

My all to thy co - - ve - nant care I, sleep - ing or wak - ing re - sign.

Detailed description: This system contains the next four staves of the musical score. The top staff is for Tenor, the second for 3d Treble or Alto, the third for Treble (part of the Organ), and the fourth for Bass (part of the Organ). The lyrics 'My all to thy co - - ve - nant care I, sleep - ing or wak - ing re - sign.' are written below the vocal staves. The music continues in the same 3/2 time and two-flat key signature.

Tenor.

2d Treble
or
Alto.

Treble.

Bass.

Organ.

Be joy - full in God all ye lands of the earth, O serve him with glad-ness and fear:

Detailed description: This system contains the first two lines of the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, Bass, and Organ. The music is in the key of D major (one sharp) and common time. The lyrics are: "Be joy - full in God all ye lands of the earth, O serve him with glad-ness and fear:"

Ex - - ult in his pre - sence with mu - sic and mirth, with love and de - vo - tion draw near.

Detailed description: This system contains the second two lines of the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, Bass, and Organ. The music continues in the key of D major and common time. The lyrics are: "Ex - - ult in his pre - sence with mu - sic and mirth, with love and de - vo - tion draw near."

For Je - ho - vah is God, — and Je - ho - vah a - lone, Crea - a - tor and ru - ler o'er all;

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp). The bottom two staves are piano accompaniment. The lyrics are: "For Je - ho - vah is God, — and Je - ho - vah a - lone, Crea - a - tor and ru - ler o'er all;".

And we are his peo - ple, his scep - tre we own; His sheep and we fol - low his call.

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major. The bottom two staves are piano accompaniment. The lyrics are: "And we are his peo - ple, his scep - tre we own; His sheep and we fol - low his call.".

BETHANY, IV. 4.

Tenor.

1st Treble
or
Alto.

Treble.

Bass.

Moderato

How firm a found - - a - - tion, ye saints of the Lord, Is laid for your

Detailed description: This system contains the first four staves of the hymn. The top staff is for Tenor, the second for 1st Treble or Alto, the third for Treble, and the fourth for Bass. The Treble and Bass staves are grouped together as 'Organ'. The music is in G major (one sharp) and 3/4 time. The tempo is marked 'Moderato'. The lyrics 'How firm a found - - a - - tion, ye saints of the Lord, Is laid for your' are written below the vocal staves.

faith in his ex - cel - lent word! What more can he say than to

Detailed description: This system contains the next four staves of the hymn. The top staff is for Tenor, the second for 1st Treble or Alto, the third for Treble, and the fourth for Bass. The Treble and Bass staves are grouped together as 'Organ'. The music continues in G major and 3/4 time. The lyrics 'faith in his ex - cel - lent word! What more can he say than to' are written below the vocal staves.

BETHANY, *CONTINUED.*

you he hath said, You who un - - to Je - sus for re - fuge have

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp). The bottom two staves are piano accompaniment. The lyrics are: "you he hath said, You who un - - to Je - sus for re - fuge have".

fled, You who un - - to Je - - sus for re - - fuge have fled.

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major. The bottom two staves are piano accompaniment. The lyrics are: "fled, You who un - - to Je - - sus for re - - fuge have fled." The system concludes with a double bar line.

Tenor

2d Treble or Alto.

Treble.

Bass.

Organ.

Expressivo.

I would not live al - way: I ask not to stay Where storm af - ter storm ri - ses dark o'er the way;

FOR.

PIA.

The few lu - rid mornings that dawn on us here, Are e - nough for life's woes, full e - nough for its cheer.

PIA.

FOR.

Tenor

2d Treble
or
Alto.

Treble.

Bass

Moderato.

When through the torn sail the wild tem-pest is streaming, When o'er the dark wave the red lightning is gleaming,

2d TREBLE.

Nor hope lends a ray the poor sea-man to che-rish, We fly to our Ma-ker: save, Lord! or we pe-rish.

Tenor.

2d Treble or Alto.

Treble.

Orgen.

Bass.

Since I've known a Sa - viour's name, And sin's strong fet - ter's broke,

Care - ful with - out care I am, Nor feel my ea - sy yoke:

MILGROVE, CONTINUED.

The first system of the musical score consists of four staves. The top two staves are vocal staves in G major (one sharp) with a key signature of one flat (B-flat), indicating a transposition. The bottom two staves are piano accompaniment staves in C major with a key signature of one flat (B-flat). The lyrics for this system are: "Joy - ful now my faith to show, I find his ser - vice my re - ward,". The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

Joy - ful now my faith to show, I

The second system of the musical score also consists of four staves. The top two staves are vocal staves in G major (one sharp) with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment staves in C major with a key signature of one flat (B-flat). The lyrics for this system are: "All the work I do be - - low Is light, for such a Lord". The piano accompaniment continues with a similar harmonic style, ending with a double bar line and repeat dots.

Tenor.

2d Treble
or
Alto.

Treble.

Orgn.

Bass.

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

Rise, from transitory things, Tow'rd's heav'n, thy des-tin'd place:

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

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs, also with a key signature of one sharp. The lyrics are: "Sun and moon, and stars de - cay, Time shall soon this earth re - move;"

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

The second system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs, also with a key signature of one sharp. The lyrics are: "Rise, my soul, and haste a - - way To seats pre - - par'd a - - bove."

Tenor.

2d Treble
or
Alto.

Treble.

Bass.

Organ.

The God of Abraham praise, Who reigns enthron'd a - bove; An - cient of e - ver - last - ing days, And God of love:

Je - ho - vah, great I AM, By earth and heaven con - fess'd; I bow, and bless the sa - cred name For e - ver bless'd.

Tenor.

2d Treble or Alto.

Treble.

Bass.

Orgon.

High on the bending willows hung, Is - rael, still sleeps the tune - ful string? still mute re -

The first system of the musical score is for the first four staves. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth for Bass. The organ part is indicated by a bracket on the left and the label 'Orgon.' on the right. The music is in 2/4 time with a key signature of one flat (Bb). The lyrics are: 'High on the bending willows hung, Is - rael, still sleeps the tune - ful string? still mute re -'.

mains the sul - len tongue, And Zi - on's song de - nies to sing, And Zi - on's song de - nies to sing?

The second system of the musical score continues the music from the first system. It consists of four staves: Tenor, 2d Treble or Alto, Treble, and Bass. The organ part continues with the label 'ORG.' on the right. The lyrics are: 'mains the sul - len tongue, And Zi - on's song de - nies to sing, And Zi - on's song de - nies to sing?'.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Guide me, O thou great Je - - ho - vah, Pil - grim through this bar - - ren land;

I am weak, but thou art migh - ty, Hold me with thy pow'r - ful hand.

2d Treble or Tenor.

Treble or Tenor.

Bass.

Organo.

FOR.

FOR.

1. Hark! the he - rald an - gels sing, Hark! the he rald an - gels sing Glo - ry to the new born King,

Detailed description: This system contains the first line of the hymn. It features three vocal staves (2d Treble or Tenor, Treble or Tenor, and Bass) and an organ part. The key signature is B-flat major and the time signature is common time (C). The organ part is marked 'Organo.' and the vocal parts are marked 'FOR.' (Forcello). The lyrics are: '1. Hark! the he - rald an - gels sing, Hark! the he rald an - gels sing Glo - ry to the new born King,'.

PIA.

Glo - ry to the new born King, Peace on earth, and mer - cy mild, God and sin - ners

5. Ris'n with heal - ing in his wings, Light and life to

PIA.

Detailed description: This system contains the second line of the hymn. It features three vocal staves and an organ part. The key signature is B-flat major and the time signature is common time. The organ part is marked 'PIA.' (Piano). The lyrics are: 'Glo - ry to the new born King, Peace on earth, and mer - cy mild, God and sin - ners' and '5. Ris'n with heal - ing in his wings, Light and life to'.

HERALD ANGELS, CONTINUED.

re - con - cil'd! God and sin - ners re - con - cil'd! 2. Joy - full all ye na - tions rise, Join the triumphs

all he brings Light and life to all he brings; Hail the Sun of righteous - ness, Hail the heaven-born

CRES. *PIA.*

Detailed description: This system contains the first three staves of music. The top staff is a vocal line in G major (one flat) with lyrics. The middle staff is a piano accompaniment in G major. The bottom staff is a bass line in G major. Dynamics include 'CRES.' and 'PIA.'.

of the skies; With the an - ge - lic hosts pro - claim, Christ is born in Beth - le - hem!

Prince of peace Hail the Sun of righ - teous - ness, Hail the heaven-born Prince of peace.

CRES. *PIA.*

Detailed description: This system contains the next three staves of music. The top staff is a vocal line in G major with lyrics. The middle staff is a piano accompaniment in G major. The bottom staff is a bass line in G major. Dynamics include 'CRES.' and 'PIA.'.

HERALD ANGELS, CONTINUED.

CHORUS.*TUTTI FOR.*

Hark! the he - rald an - gels sing Hark! the he - rald an - gels sing Glo - ry to the new - born King!

*TUTTI FOR.**FINIS.*

Glo - - ry to the new - born King! Glo - ry to the new - born King!

FINIS.

HERALD ANGELS, *CONTINUED.*

3. Christ by high-est heav'n a - dor'd, Christ by high-est heav'n a - dor'd, Christ the ev - er - - last - ing Lord,

PIA.

Christ, the ev - er - - last - ing Lord, Late in time be - - hold him come, off - spring

PIA.

HERALD ANGELS, *CONTINUED.*

of the vir - gin's womb! Off - spring of the vir - gin's womb, 4. Veil'd in flesh the

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics: "of the vir - gin's womb! Off - spring of the vir - gin's womb, 4. Veil'd in flesh the". The middle and bottom staves are piano accompaniment, with the middle staff using a grand staff (treble and bass clefs) and the bottom staff using a bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

God - - head see! Hail, hail th'in - car - nate De - i - ty, Hail th'in - car - nate De - i - ty,

The second system of the musical score also consists of three staves. The top staff is a vocal line with lyrics: "God - - head see! Hail, hail th'in - car - nate De - i - ty, Hail th'in - car - nate De - i - ty,". The middle and bottom staves are piano accompaniment, continuing the style of the first system. The lyrics are spread across the vocal line, with some words appearing below the staff.

HERALD ANGELS, CONTINUED.

PIA. FOR.
 Pleas'd, as man, with man to dwell, Je - sus, now E - man - u - - el! Je - sus,

PIA. FOR.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics. It starts with a 'PIA.' (Piano) marking and a slur over the first four notes, followed by a 'FOR.' (Forte) marking. The bottom staff is a piano accompaniment in G major, also starting with a 'PIA.' marking. The music is in 4/4 time.

now E - man - u - - el! Je - sus, now E - man - u - el! Je - sus now E - man - u - el!

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with the lyrics. The bottom staff continues the piano accompaniment. The music concludes with a double bar line and repeat dots. The piano part features a series of chords in the right hand and a simple bass line in the left hand.

Repeat from the first page, "Ris'n with healing," and end with CHORUS.

REPEAT FORTE.

2d Treble.
or
Tenor.

Treble.
or
Tenor.

Organ.

Bass.

Shout the glad tidings, ex - ult - ing - ly sing, Je -

ru - sa - lem tri - umphs Mes - si - ah is King; Zi - on the mar - vel - lous sto - ry be tel - ling, The Son of the high - est how

PIA.

PIA.

AVISON, CONTINUED.

low - ly his birth, The bright - est Arch - an - gel, in glo - ry ex - cel - ling, He stoops to re - deem thee, he reigns up - on

CRES. *FOR.*

CRES. *FOR.*

earth. Shout the glad ti - dings ex - ult - ing - ly sing, Je - ru - sa - lem tri - umphs, Mes - si - ah is King.

PIA.

PIA.

FOR

Shout the glad ti - dings, ex - ult - ing - ly sing, Je - ru - sa - lem tri - umphs, Mes - si - ah is King, Mes - si - ah is King, Mes-

FOR.

si - ah is King.

LARGO.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

Vi - tal Spark of heav - en - ly flame, Quit, oh! Quit this mor - tal frame! Trem - bling, hop - ing, ling - ring, fly - ing,

The first system of the musical score is for the first line of the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'LARGO'. The lyrics are: 'Vi - tal Spark of heav - en - ly flame, Quit, oh! Quit this mor - tal frame! Trem - bling, hop - ing, ling - ring, fly - ing,'. The organ part is written in a grand staff (treble and bass clefs).

CRES.

PIA.

O! the pain, the bliss of dy - ing! Cease fond na - ture, cease thy strife, And let me lan - guish in - to life!

CRES.

PIA.

The second system of the musical score is for the second line of the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'LARGO'. The lyrics are: 'O! the pain, the bliss of dy - ing! Cease fond na - ture, cease thy strife, And let me lan - guish in - to life!'. The organ part is written in a grand staff (treble and bass clefs). Dynamics include 'CRES.' (Crescendo) and 'PIA.' (Piano).

DYING CHRISTIAN, CONTINUED.

ALLEGRO.

Hark! Hark! Hark! Hark!

Hark! they whis - per, an - gels say, they whis - per an - gels say, they whis - per, they whisper, angels say -

PIA.

Hark! Hark! Hark! Hark!

FOR. *PIA.*

PIA.

"Sister spirit come a - way!" "Sister spir - it come a - way!" What is this ab - sorbs me quite,

PIA. *FOR.* *PIA.*

DYING CHRISTIAN, *CONTINUED*

Steals my senses, shuts my sight, Drowns my spirits, draws my breath? Tell me my soul, can this be

This system contains the first four staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: "Steals my senses, shuts my sight, Drowns my spirits, draws my breath? Tell me my soul, can this be".

death? Tell me, my soul, can this be death? The world re - cedes, it dis - ap - pears; Heav'n o - pens

This system contains the next four staves of music. It begins with the tempo marking *FOR.* and *PIA.* above the first staff, and *ANDANTE.* above the second staff. A 3/4 time signature is placed between the first and second staves. The lyrics are: "death? Tell me, my soul, can this be death? The world re - cedes, it dis - ap - pears; Heav'n o - pens".

DYING CHRISTIAN, CONTINUED.

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CON SPIR.

on my eyes! my ears With sounds se - - raph - - ic ring! Lend, lend your wings! I

mount, I fly, O grave, where is thy vic - - ry? O grave, where is thy vic - - ry? O death, where is thy sting?

The musical score consists of two systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The score is written in a key with one flat (B-flat) and common time (C). The tempo is marked 'CON SPIR.' (Con Spirito).

DYING CHRISTIAN, *CONTINUED.*

O grave, where is thy vic - to - ry? O death, where is thy sting? Lend, lend your wings! I mount, I fly! O

grave, where is thy vic - to - ry? thy vic - to - ry? O grave, where is thy vic - to - ry? thy vic - to - ry? O

DYING CHRISTIAN, CONTINUED

death, where is thy sting? O death, where is thy sting? Lend, lend your wings! I mount, I fly, O

grave, where is thy vic - to - ry? thy vic - to - ry? O death, O death, where is thy sting?

Tenor

2d Treble
or
Alto.

Treble.

Orgen.

Bass.

Ver. 1. All glo - rious what God, what hymns grace of praise, Shall, our souls trans -
3. By him what wond' - rous is shown To souls im -

port - ed voi - ces raise! What ar - dent love and zeal are due, A
poy - rish'd and un - done? He shows, be - yond these zeal mor - tal shores, A
While

stands open to our view!

bright stands o - - pen to our view! Once we were fall'n, and O how
in - - her i - - - tance is ours; Where saints in light our com - ing

heav'n stands o - - pen to our view!

stands o - pen to our view!

low! Just on the brink of end - - - less woe! When Je - - - sus, from the
wait, To share their ho - - ly, hap - - - py state! To Fa - - - ther, Son, and

Detailed description: This is a musical score for a hymn titled 'DENBIGH, CONTINUED.' on page 165. The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is in the key of D major (two sharps) and 4/4 time. The lyrics are: 'stands open to our view! bright stands o - - pen to our view! Once we were fall'n, and O how in - - her i - - - tance is ours; Where saints in light our com - ing heav'n stands o - - pen to our view! stands o - pen to our view! low! Just on the brink of end - - - less woe! When Je - - - sus, from the wait, To share their ho - - ly, hap - - - py state! To Fa - - - ther, Son, and'. The piano part features a steady accompaniment with some triplet figures. The vocal parts have various melodic lines, with some parts having rests.

DENBIGH, *CONTINUED*

realms a - - bove, Borne on the wings of bound - less love, Scatter'd the
 ho - - ly Ghost: The God, whom earth, and heav'n a - - dore; Be glo - ry

shades of death and night, And spread a - - round his heav'n - ly light!
 as it was of old, Is now, and shall be ev - - er more.

Tenor.

2d Treble or Alto

Treble.

Organ.

Bass.

My God per - mit me not to be, A stran - ger to my - self and Thee.

Detailed description: This system contains five staves. The Tenor staff is in G4. The 2d Treble or Alto staff is in G4. The Treble staff is in G4. The Organ staff is in G4. The Bass staff is in G2. The key signature has one flat (Bb) and the time signature is common time (C). The lyrics are: "My God per - mit me not to be, A stran - ger to my - self and Thee."

A - - midst a thous - and thoughts I rove, for - - get - ful of my high - est love.

Detailed description: This system contains three staves. The Treble staff is in G4. The Bass staff is in G2. The Organ staff is in G4. The key signature has one flat (Bb) and the time signature is common time (C). The lyrics are: "A - - midst a thous - and thoughts I rove, for - - get - ful of my high - est love."

Tenor.

2d Treble
or
Alto.

Treble.

Orgen.

Bass.

Sav - iour, when in dust to thee, Low we bow th'a - dor - ing knee, When re -

Detailed description: This system contains the first four staves of the musical score. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth for Bass. The organ part is indicated by a bracket on the left. The music is in G major (one flat) and common time. The lyrics are: 'Sav - iour, when in dust to thee, Low we bow th'a - dor - ing knee, When re -'.

- pent - ant, to the skies, Scarce we lift our streaming eyes; O by all thy

Detailed description: This system contains the next four staves of the musical score. The top staff continues the Tenor line, the second staff continues the 2d Treble or Alto line, the third staff continues the Treble line, and the fourth staff continues the Bass line. The organ part continues in the fourth staff. The lyrics are: '- pent - ant, to the skies, Scarce we lift our streaming eyes; O by all thy'. The word 'ORG.' is written below the organ staff. The music continues in G major and common time.

LITANY, CONTINUED.

The musical score is arranged in two systems. Each system contains four staves: a vocal line (treble clef), a vocal line (treble clef), an organ line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The organ part is marked with 'ORG.' and includes various ornaments and dynamics.

System 1:

Vocal 1: pains and woe, Suff - er'd once for man be - low ; Bending from thy throne on

Vocal 2: (Sings the same lyrics as Vocal 1)

ORG. (Accompaniment for the organ)

System 2:

Vocal 1: high, Hear our sol - emn lit - a - - ny, Hear our sol - emn lit - a - - ny.

Vocal 2: (Sings the same lyrics as Vocal 1)

ORG. (Accompaniment for the organ)

Tenor.

24 Treble
or
Alto.

Treble.

Organ.

Bass.

I wait - ed meek - ly for the Lord, Till he vouch - saf'd a kind re -

- ply, Who did his gra - cious ear af - - ford, And heard from heav'n my hum - ble cry.

UNIS.

He took me from the dis - mal pit, When found - er'd deep in mi - - ry clay;

UNIS.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The second staff is a piano accompaniment in treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The lyrics 'He took me from the dis - mal pit, When found - er'd deep in mi - - ry clay;' are written below the vocal line. The system concludes with a double bar line and a fermata over the final note.

UNIS.

On sol - id ground He plac'd my feet, And suff - er'd not my steps to stray.

UNIS.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The second staff is a piano accompaniment in treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The lyrics 'On sol - id ground He plac'd my feet, And suff - er'd not my steps to stray.' are written below the vocal line. The system concludes with a double bar line and a fermata over the final note.

Tenor.

2d Treble
or
Alto.

Treble.

Orgn.

Bass.

Al - though the vine its fruit de - ny, The bud - ding fig - tree droop and die, No oil the o - live yield,

The first system of the musical score consists of five staves. From top to bottom: a Tenor vocal staff, a 2d Treble or Alto vocal staff, a Treble staff for the Organ, and a Bass staff. The music is in the key of D major (one sharp) and common time (C). The lyrics are: "Al - though the vine its fruit de - ny, The bud - ding fig - tree droop and die, No oil the o - live yield,". The organ part features a rhythmic accompaniment with chords and moving lines.

Yet will I trust me in my God, Yea, bend re - joic - ing to his rod, And by his grace be heal'd.

The second system of the musical score continues the composition with four staves. From top to bottom: a Tenor vocal staff, an Alto vocal staff, a Treble staff for the Organ, and a Bass staff. The lyrics are: "Yet will I trust me in my God, Yea, bend re - joic - ing to his rod, And by his grace be heal'd." The organ part continues with its characteristic accompaniment.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

O all ye peo - ple clap your hands, and with tri - umph - ant voi - ces raise; No

force the migh - - ty pow'r with - stands of God, the u - - ni - - ver - - sal King.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

O Thou to whom all crea - tures bow with - in this earth - ly frame,

Through all the world how great art thou, how glo - rious is thy name.

ST. MATTHEW, CONTINUED.

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MINORE. PIA.

In heav'n thy wond' rous acts are sung, nor ful - - ly reck - - on'd there!

PIA.

MAJORE. FOR.

And yet thou mak'st the in - - fant tongue, thy bound - less praise de - - clare.

FOR.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

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

Detailed description: This system contains the first two staves of the hymn. The top staff is for Tenor, the second for 2d Treble or Alto. The lyrics are 'Christ the Lord is ris'n to - - day, Hal - - - - le - - lu - - jah;'. Below these are the Organ part (treble and bass clefs) and the Bass line. The music is in common time (C) and G major. The organ part features a simple accompaniment with chords and moving lines in both hands.

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

Detailed description: This system contains the next two staves of the hymn. The top staff continues the vocal line with lyrics 'Sons of men and an - - gels say, Hal - - - - le - - lu - - jah;'. The organ and bass parts continue the accompaniment from the first system. The musical notation includes notes, rests, and bar lines, with the organ part showing chordal textures and melodic lines.

EASTER HYMN, CONTINUED.

Musical score for the first system, featuring four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Raise your joys and triumphs high, Hal - - - le - - lu - - jah;"

Musical score for the second system, featuring four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Sing, ye heavens, and earth re - - - ply, Hal - - - le - - lu - - jah."

FUNERAL HYMN, C. M.

Dr. Miller.

Tenor.

2d Treble
or
Alto.

Treble.

Orgn.

Bass.

Few are thy days, and full of wo, O man of wo - man born!

Thy doom is writ - ten, "Dust thou art, To dust thou shalt re - - turn."

Tenor.

2d Treble
or Alto

Treble.

Organ.

Bass.

Come, let our voi - ces join In one glad song of praise, To God, the God of love, Our grate - ful

Detailed description: This system contains the first line of music. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Come, let our voi - ces join In one glad song of praise, To God, the God of love, Our grate - ful". The organ part is indicated by a bracket on the left.

hearts we raise; To God a - lone your praise be - longs, His love de - mands your ear - liest songs.

Detailed description: This system contains the second line of music. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "hearts we raise; To God a - lone your praise be - longs, His love de - mands your ear - liest songs." The organ part is indicated by a bracket on the left.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Thou art the way, by which a - lone From sin and death we flee; And

Detailed description: This system contains the first four staves of the musical score. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble (Organ), and the fourth for Bass. The music is in G major (one flat) and common time. The lyrics are: "Thou art the way, by which a - lone From sin and death we flee; And".

he who would the Fa - ther seek, Must seek him, Lord, by thee.

Detailed description: This system contains the next four staves of the musical score. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble (Organ), and the fourth for Bass. The music continues from the first system. The lyrics are: "he who would the Fa - ther seek, Must seek him, Lord, by thee." The system ends with a double bar line.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

TWO TREBLES.

To our Re - deem - er's glo - rious name A - wake the sacred song; *PIA.*

O may his love im - mor - tal

FOR.

Treble.

Organ.

Bass.

Tune ev'ry heart and tounge, Tune ev' - ry heart and tounge.

flame! O may his love im - mor - tal flame!

FOR.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Sal - va - tion! O the joy - - ful sound Glad ti - - dings to our ears;

PIA.

FOR.

A sov' - reign balm for ev' - - ry wound, A cor - dial to our fears;

A cor - - dial to our fears;

PIA.

FOR.

CHORUS.

Glo - ry, hon - our, praise and pow - er, be un - to the Lamb for e - ver, Je - sus Christ is

Hal - le - lu - jah, Hal - le - lu - jah,
our Re - deem - er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, praise the Lord.

Tenor.

2d Treble
or
Alto.

Treble.

Organ

Bass.

Sing to the Lord a new made song, Let earth in one as - sem - bly throng,

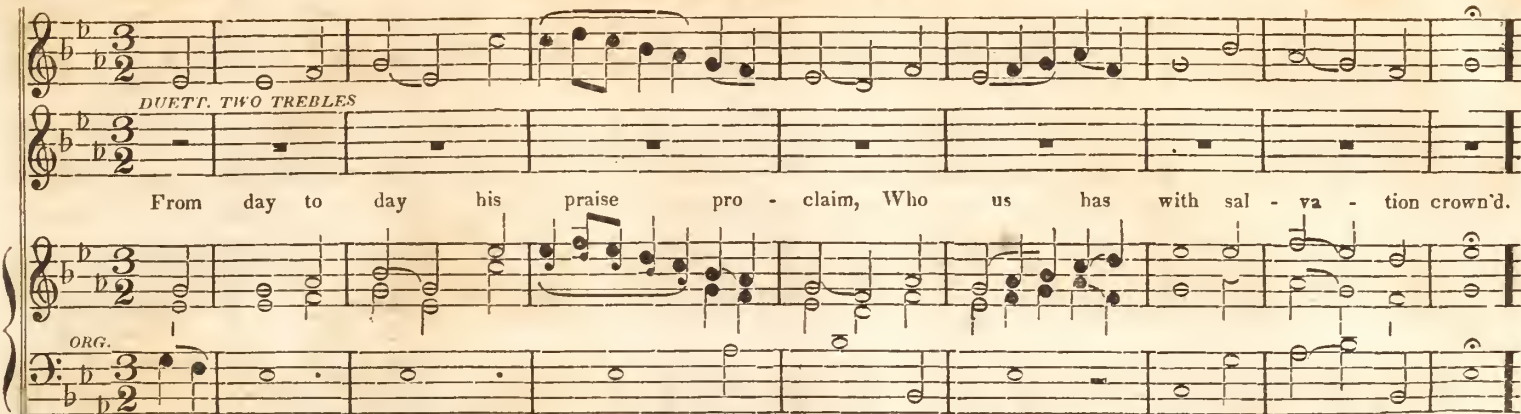
Detailed description: This system contains the first two lines of the musical score. It includes staves for Tenor, 2d Treble or Alto, Treble, and Bass, all with a key signature of one flat (B-flat) and a common time signature (C). The organ part is written in a grand staff (treble and bass clefs). The lyrics are: "Sing to the Lord a new made song, Let earth in one as - sem - bly throng,". The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

Her com - mon pa - - tron's praise re - sound; Sing to the Lord and bless his name,

ORG.

Detailed description: This system contains the second two lines of the musical score. It continues the vocal parts and organ accompaniment from the first system. The lyrics are: "Her com - mon pa - - tron's praise re - sound; Sing to the Lord and bless his name,". The organ part includes a section marked "ORG." at the end. The notation continues with various rhythmic values and rests, maintaining the same key signature and time signature.

DUETT. TWO TREBLES



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

ORG.

CHORUS.



To heathen lands re - hearse,

CHORUS. his fame re - hearse, His wonders to the u - niverse, His won - ders to the u - ni - verse.

To heathen lands his fame re - hearse,

his fame re - hearse,

Tenor. 

 2d Treble or Alto. 

 Treble. 

 Organ. 

 Bass. 

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





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





Tenor.
 2d Treble or Alto.
 Treble.
 Organ.
 Bass.

The first system of the musical score consists of five staves. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth and fifth are grouped as Organ (Bass and Treble). The music is in G major (one sharp) and common time. The lyrics are: "Glo - ry to thee, my God, this night, For all the bless - ings of the light:"

For - give me, Lord, for thy dear Son, The ills that I this day have done ;

The second system of the musical score consists of five staves. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, and the fourth and fifth are grouped as Organ (Bass and Treble). The music continues from the first system. The lyrics are: "Keep me, O keep me, King of kings, Un - - der thy own Al - might - y wing."

☞ In re-arranging the *words* to the Chants, the Publisher has followed the valuable arrangement of Dr. EDWARD HODGES, Conductor of the Music in Trinity Parish, New-York,—except in the phrase, “*World without end, Amen.*” In this he has been governed by the published arrangements of Mr. JAMES STIMPSON, Organist of St. ANDREWS, *Newcastle-upon-Tyne*, and Mr. ROBERT JANES, Organist of *Ely Cathedral*, England. The additional notes for the Amen have been retained in the old Chants, and may be used if preferred.

Since this edition has been worked off the Publisher has discovered several unimportant *errors*. For example : in Cantate Domino No. 4, p. 225, the words, “house of,” should be sung to the notes of the second bar, and the word “Israel,” to the third bar, as in Cantate No. 1, 2 and 3. Also, the paging of the supplement should read 240, &c. instead of 340, &c. ; and there are a few places where the words were so crowded between the bars of the music as to render it impossible to alter the plates and arrange the words as desired. There may be a few other errors which hasty examination has not detected.

J. A. S.

New-York, August 24th, 1842.

Music of the Church.

PART 2.

CONTAINING

C H A N T S .

VENITE, EXULTEMUS DOMINO, NO. 1.

MORNING PRAYER.

Before the portion of Psalms.

Dr. Boyce.

Alto
Tenor.
Treble.
Organ.
Bass.

DOUBLE CHANT.

1. O come, let ussing un-.....to the... Lord,..... let us heartily rejoice in the... strength... ..of.... our.....sal-...vation...2.
 3. For the Lord is a..... great..... God ; and a great..... King a-...bove.....all ... gods ;...4.
 5. The sea is his, and he... made it ; and his handspre-...pared.....the... dry land.6.
 7. For he is the..... Lordour... God ; and we are the people of his } sheep of ... his hand.....8.
 10. Glory be the Father, ... and to.....the... Son,..... and..... pasture and the } to.....the... Ho..... ly..... Ghost ; 11.

Treble.
Organ.
Bass.

DUO.
MILVORE.

9..... For he cometh, For he cometh.....to.....judge.....the.....earth ;....

N. B When the Alto in the Chants is sung as a 2nd Treble, as it may be when requisite, it must

VENITE, EXULTEMUS DOMINO, NO. 1.

Continued.

2. Let us come before his presence with.....thanks giving.....and show ourselves.....glad.....in, himwith.. psalms.....3.
 4. In his hand are all the cornersof.....the... earth.....and the strength of the hillsis his also.....5.
 6. O come, let us worshipand.....fall... down.....and kneel be.....fore.....the.. Lordour.. Maker.....7.
 8. O worship the Lord in the beauty.....of... holiness; let the whole earth.....standin... aweof... him.....9, *Minore*
 11. As it was in the beginning }ev-er | shall be... worldwithoutend. A- men.

..... and with righteousness to judge the world & thepeople...with his... .. Truth... 10.

be sung in its real place on the staff, which is an Octave below where it appears to stand now.

VENITE, EXULTEMUS DOMINO, NO. 2.

MORNING PRAYER.

Before the portion of Psalms.

Dr. Beckwith,

Alto.
Tenor.
Treble.
Organ.
Bass.

DOUBLE CHANT.
UNIS.

1. O come, let ussing.... un-to..... the... Lord,.....let us heartily rejoice in the... strength.....of....our.....sal-...vation...2.
 3. For the Lord is a.....great..... God;....and a great Kinga...bove.....all... gods;...4.
 5. The sea is his,and he...made it; and his hands pre.....paredthe...dry..... land....6.
 7. For he is the.....Lord.....our.... God;.....and we are the people of his } sheep..... of.... his hand....3.
 10. Glory be the Father, ...and to.....the... Son,.....and.....pasture and the } to.....the... Ho.....ly... Ghost; 11.
 H. H. Gear.

Alto.
Tenor.
Treble.
Organ.
Bass.

MINORE.

9..... For he cometh, For he cometh to.....judge.....the..... earth

VENITE, EXULTEMUS DOMINO, NO. 2.

Continued.

2. Let us come before his presence . with.....thanks- givingand show ourselves..... glad.....in... himwith... psalms.....3.
 4. In his hand are all the corners of..... the... earth..... and the strength of the... hillsis... his also..... 5.
 6. O come, let us worship and..... fall... down..... and kneel be..... fore..... the... Lord our... Maker..... 7.
 8. O worship the Lord in the beauty of... holiness; let the whole earth stand in... awe of... him..... 9, *Minore*
 11. As it was in the beginning, is now & ev..... er shall be... world without..... end. A-men.

..... and with righteousness to judge the world and the..... peo- ple..... with..... his..... truth. 10.

VENITE, EXULTEMUS DOMINO, NO. 3.

MORNING PRAYER.

Before the portion of Psalms.

Mornington.

Alto.
Tenor.
Treble.
Organ.
Bass.

DOUBLE CHANT.

1. O come, let ussing.... un-|to the... Lord,..... let us heartily rejoice in the.... strength.....of.... our.....sal-|vation...2.
 3. For the Lord is a..... great..... God ;..... and a great..... King a... bove.....all... gods ;... 4.
 5. The sea is his, and he... made it ;. and his hands pre-... pared.....the... dry. land.....6.
 7. For he is the..... Lordour... God ;..... and we are the people of his } sheep of... his... hand.....8.
 10. Glory be the Father, and tothe.... Son,..... and.....pasture and the } to.....the... Ho.....ly.... Ghost ; 11

Alto.
Tenor.
Treble.
Organ.
Bass.

PIA.

MINORE.

9..... For he cometh, For he cometh to.....judge.....the.....earth.

VENITE, EXULTEMUS DOMINO, NO. 3.

Continued.

2. Let us come before his presence. with.....thanks giving.....and show ourselves.....glad.....in ... himwith... psalms.....3.
 4. In his hand are all the corners of.....the... earth.....and the strength of the hillsis ... his also.....5.
 6. O come, let us worshipand.....fall... down.....and kneel be-.....fore.....the... Lordour... Maker.....7.
 8. O worship the Lord in the beautyof... holiness ; let the whole earth.....standin ... aweof... him.....9, *Minore*
 11. As it was in the beginning, is now & ev-.....er shall be ; worldwithout..... end. A- men.

..... and with righteousness to judge the world & the..... peo..... ple..... ..withhis.. truth. 10.

VENITE, EXULTEMUS DOMINO, NO. 4.

MORNING PRAYER. FOR LENT.

Before the portion of Psalms.

Dr. Boyce.

Alto
Tenor.

DOUBLE CHANT.

Treble.

Organ.

Bass.

1. O come, let ussing.... un-to the... Lord,..... let us heartily rejoice in the ... strength.....of....our.....sal- vation...2.
 3. For the Lord is a..... great..... God ;..... and a great King a- bove..... all ... gods ;... 4.
 5. The sea is his, and he... made it ; and his hands pre- pared the... dry land..... 6.
 7. For he is the..... Lord our... God ;..... and we are the people of his } sheep of... his } hand..... 8
 10. Glory be the Father, ... and to the... Son,..... and..... pasture and the } to the... Ho..... ly... Ghost ; 11.

A. M. D.

Alto.

Tenor.

PIA.

Treble.

Organ.

MINORE.

Bass.

9..... For he cometh, For he cometh to..... judge..... the..... earth

VENITE, EXULTEMUS DOMINO, NO. 4.

Continued.

2. Let us come before his presence with..... thanks-giving ... and show ourselves..... glad in... him with... psalms.....3.
 4. In his hand are all the corners of..... the... earth..... and the strength of the... hills is... his also 5.
 6. O come, let us worship and..... fall... down..... and kneel be-..... fore..... the... Lord our... Maker.....7.
 8. O worship the Lord in the beauty..... of... holiness; let the whole earth..... stand in... awe of... him.....9, *Minore*
 11. As it was in the beginning, is now & lev- er shall be, world without..... end. A-men.

..... and with righteousness to judge the world and the..... peo- ple..... with..... his..... truth. 10.

GLORIA PATRI, NO. 1.

MORNING PRAYER.

After the portion of Psalms.

H. Purcell.

Alto

Tenor

Treble

Bass.

Organ.

SINGLE CHANT.

1. Glory be to the Father, } and to..... the... Son,..... }and } to..... the Ho.....ly... } Ghost,..... }
2. As it was in the beginning, } ev-..... er shall be, } world }without.... } end. A-men.
- is now, and }

GLORIA PATRI, NO. 2.

MORNING PRAYER.

After the portion of Psalms.

Dr. Croft.

Alto.

Tenor.

Treble.

Bass.

Organ.

SINGLE CHANT.

1. Glory be to the Father, } and to..... the... Son,..... }and } to..... the Ho.....ly... } Ghost,..... }
2. As it was in the beginning, } ev-..... er shall be, } world }without.... } end. A-men. }
- is now, and }

GLORIA PATRI, NO. 3.

MORNING PRAYER.

After the portion of Psalms.

J. Craberg.

Alto
Tenor
Treble.
Organ.
Bass.

SINGLE CHANT.

1. Glory be to the Father, } and to the... Son,..... } and } to.....the Ho.....ly... Ghost,.....
 2. As it was in the beginning, } ev-.....er shall be,.....world } without.... } end. A-men.
 is now, and }

GLORIA PATRI, NO. 4.

After the portion of Psalms.

Battishill.

Alto.
Tenor.
Treble.
Organ.
Bass.

SINGLE CHANT.

1. Glory be to the Father, } and to the... Son,..... } and } to.....the Ho.....ly... Ghost,.....
 2. As it was in the beginning, } ev-.....er shall be,.....world } without } end. A-men.
 is now, and }

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Glo - ry be to the Fath - er, and to the Son, and to the

Ho - ly Ho - ly Ghost; As it was in the be - gin - ning, is

GLORIA PATRI, CONTINUED.

world with - out end - - -

now, and ev - er shall be, world with - - out end, world

world with - out end, - - -

with - - out end, world with - out end, A - men, A - - - men.

GLORIA IN EXCELSIS, NO. 1.

MORNING PRAYER.

After the portion of Psalms.

Alto
Tenor
Treble.
Organ.
Bass.

TRIPLE CHANT

1. Glory be to..... God..... on... high,..... and on earth,..... peace..... good.. will..... towards men..... 2.
2. We praise thee, we bless thee, we wor-..... ship, thee,..... we glorify thee, we give thanks to thee for... thy..... great.. glory..... 3.

3. O Lord God,..... Heaven..... ly..... King, God the..... Fa-..... ther. Al-..... mighty... 4.
4. O Lord the only begotten Son, ... Je-..... sus, ... Christ, ... O Lord God, Lamb of God, Son. of the... Father... 5

GLORIA IN EXCELSIS, NO. 1.

Continued.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a treble clef. The piano accompaniment is on two staves below, with a grand staff (treble and bass clefs) and a key signature of one sharp. The music is in a common time signature and features a mix of quarter and eighth notes, with some rests and dynamic markings.

5. That takest away the.....sins.....of the world.....have mercy.....up.....on... us.....6.
 6. Thou that takest away the.....sins.....of the world.....have mercy.....up.....ou... us.....7.
 7. Thou that takest away the.....sins.....of the world.....re.....ceive.....our... prayer.....8.
 8. Thou that sittest at the right hand of God.....the Father.....have mercy.....up.....on... us.....9.

The second system of the musical score continues the vocal and piano parts. It features the same three-staff layout as the first system. The vocal line continues with various note values and rests. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The system concludes with a double bar line and repeat signs.

9. For thou only.....art.....Ho- ly,.....[thou.....on.....ly..art.....the.. Lord.....10.
 10. Thou only, O Christ, with the....Ho- ly.. Ghost,...art most high in the.....glory.....of..God.....the... Father..... A - men.

GLORIA IN EXCELSIS, NO. 2.

MORNING PRAYER

After the portion of Psalms.

Alto.
Tenor.
Soprano.
Bass.

1. Glory be to..... God..... on high,..... and on earth..... peace,.... good- will..... towards men..... 2.
 2. We praise thee, we bless thee, we wor-..... ship thee,.... } O Lord God, Heaven- } Fa- ther... Al..... migh- ty..... 3. *Minore.*
 we glorify thee, we give thanks to thee for thy..... great glory,.... } ly King, God the } on-..... ly... art..... the... Lord... 9.
 8 For thou..... only..... art..... holy,..... (thou ly... art..... the... Lord... 9.
 9. Thou only, O Christ, with the... Ho..... ly... Ghost,.... art most high in the.... glory..... of.. God..... the... Father..... A - men.

MINORE.

3. O Lord the only begotten Son, ... Je-..... sus... Christ,.... O Lord God, Lamb of God,.... Son..... Christ..... of the... Father... 4.
 5. Thou that takest away the sins..... of the world,.... have..... mer- cy... up..... on... us..... 6.

GLORIA IN EXCELSIS, NO. 2.

Continued.

4. That takest away the..... sins.....of the world.....havecy...up.....on...us.....5.
 6. Thou that takest away the sins of the world, } receive.....our...prayer..... Thou that sittest at the right } mer.....cy...up.....on...us.....7.
 world, } hand of God the Father, have }

GLORIA IN EXCELSIS, NO. 3.

MORNING PRAYER,

After the portion of Psalms.

Dr. Clarke.

1. Glory be to..... God.....on...high,.....and on earth,.....peace....good- will.....towards men..... 2.
 2. We praise thee we bless thee, we wor-.....ship. thee,... } O Lord God, Heaven- } Fa-.....ther Al-.....might- y.....3. *Minore.*
 we glorify thee, we give thanks to thee for thy.great. glory,.. } ly King, God the } on-ly, art. . . . the... o d.....8.
 8. For thou only.....art.....Ho-ly.....thou.....ly, Ghost.....art most high in the.....glory..... of. God!..... the... Father.....A men
 9. Thou only, O Christ, with the.. Ho.....ly.....

BENEDICITE.

MORNING PRAYER.

Dr. Randall.

1. O all ye works of the Lord,..... bless..... ye the... Lord;..... praise him, and magnify him..... for... ever..... 2.
 3. O ye heavens, &c. &c.
 26. O ye Children of Men,..... bless..... ye the... Lord;..... praise him, and magnify him..... for... ever..... 27.
 28. O ye priests of the Lord,..... bless..... ye the... Lord;..... praise him, and magnify him..... for... ever..... 29.
 30. O ye Spirits and Souls of the righteous, bless..... ye the... Lord;..... praise him, and magnify him..... for... ever..... 31.

2. O ye angels of the Lord,..... bless..... ye the... Lord;..... praise him, and..... magni..... fy... him..... for... ever..... 3.
 4. O ye waters &c. &c.
 27. O let Israel..... bless..... the... Lord;..... praise him, and..... magni..... fy... him..... for... ever..... 28.
 29. O ye Servants of the Lord..... bless..... ye the... Lord;..... praise him, and..... magni..... fy... him..... for... ever..... 30.
 31. O ye Holy and humble Men of heart,.... bless..... ye the... Lord;..... praise him, and..... magni..... fy... him..... for... ever.

TE DEUM, NO. 1.

MORNING PRAYER.

Dr. Randall.

Alto.

Tenor.

Treble.

Orgen.

Bass.

1. We praise thee, O God ; we } acknowledge thee to } 4. Heaven and earth are full of } the majesty } 6. The holy Church throughout } all the world, doth ac- } 14. O Lord save thy people, and... } 16. Vouchsafe, O Lord, to keep } us this }	be..... the... } of..... thy... } know..... ledge } bless thine } day..... without }	Lord..... } Glory..... } thee,..... } heritage.. } sin..... }	All the earth doth worship } thee, the } The glorious company of the A } the Father of an } Govern them, and..... } O Lord, have mercy upon us, }	Fa- ther... } pos- tles... } infi- nite.. } lift..... them.. } mer- cy... }	e- ver- } praise } ma- jes- } up for- } up- on.. }	lasting.....2. } thee.....5 } ty ;7. } ever..... 15. } us.....17. }
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Dr. Gear.

3. Holy,.....Holy,.....Ho-ly,.....

TE DEUM, NO. 1.

Continued.

2. To thee all angels cry aloud; the } heavens and all the }	powers.....there- in.....	To thee, Cherubim and Ser- } aphim con- }	tin-ual-... ly.....do... cry.3.
5. The goodly fellowship of the prophets,	praise..... thee.....	The noble army of	mar-.....tyrs... praise..... thee;....6.
7. Thine adorable, true and.....	on-.....ly... Son;.....	also the Holy.....	Ghost,.....the... com-.....fort... er.8. <i>Minor</i> <i>next page.</i> 16.
15. Day by day, we	magni-.....fy.. thee;.....	and we worship thy	name .....ever, world .....without end .....16.
17. O Lord, let thy mercy be upon us, } as our }	trust .....is in thee.....	O Lord, in thee have I trust- } ed; let me }	nev- .....er... be .....con- founded.

.....Lord.....GodofSa-ba-.....oth....4

TE DEUM, NO. 1. CONTINUED.

MINORE.

8. Thou art the King of..... glory,O.. Christ... Thou art the ever- last..... ing.. Son of the Father. 9.
 10. Wheu thou hadst overcome the..... sharpness ... of.. death,.. thou didst open the kingdom of.. heaven to .. all be- lievers. 11.
 12. We therefore pray thee,..... help..... thy.. servants.. whom thou hast redcemed with..... thy.. pre- cious blood. . 13.

TE DEUM, NO. 2.

MORNING PRAYER.

1. We praise thee, O God ; we } be..... the... Lord..... All the earth doth worship } Fa- ther... e ver- } lasting.....2.
 acknowledge thee to } thee, the }
 4. Heaven and earth are full of } of..... thy... Glory. The glorious company of the A- pos-..... tles... praise thee.....5.
 the majesty }
 6. The holy Church throughout } know-..... ledge thee, The Father of an... infi- nite.. ma-..... jes- ty ;7.
 all the world, doth ac- }
 14. O Lord save thy people, and... } bless thine heritage.. Govern them, and..... lift..... them. up..... for- ever..... 15
 16. Vouchsafe, O Lord, to keep } day..... without sin O Lord, have mercy upon us, } mer- cy... up on .. us..... 17
 us this } have }

9. When thou tookest upon thee to de-	liv-.....er..	man,.....	thou didst humble thy....	self.....to be	born.....of a	Virgin... 10.
11. Thou sittest at the right hand of	of.....the.	Father.....	We believe that thou shalt	come.....to.	be.....our.	judge... 12.
God, in the glory						
13. Make them to be numbered.....	with.....thy	saints.....	in.....	glo.....ry	e.....ver	lasting.. 14.

TE DEUM, NO. 2.

Continued.

Return to Majore

2. To thee all angels cry aloud; the } heavens and all the }	powers....there-	in.....	To thee Cherubim and } Seraphim con }	tin.....ual	ly.....do..	cry..... 3. next page.
5. The goodly fellowship of the prophets	praise.....	thee.....	The noble army of.....	mar.....tyrs	praise.....	thee;.... 6.
7. Thine adorable, true and.....	on-.....ly	Son;.....	also the Holy.....	Ghost.....the.	com.....fort-	er.8...Minor next page
15. Day by day, we.....	magni.....fy	thee;.....	and we worship thy.....	name.....ever	world.....without	end.....16.
17. O Lord, let thy mercy be upon us, } as our }	trust.....is in	thee;.....	O Lord, in thee have I } trusted; let me }	nev.....er	be.....con-	founded.

TE DEUM, NO. 2.

Continued.

♩. ♩. Gear.

3. Holy,.....Holy,.....Ho-.....ly,.....

8. Thou art the King of glory, O . . . Christ . . . | Thou art the ever- last- ing . . . Son of the Father. 9.
 10. When thou hadst overcome the sharpness of . . . death, . . . | thou didst open the kingdom of . . . heaven to . . . all be- | lievers. 11.
 12. We therefore pray thee, help thy . . . servants . . . | whom thou hast redeemed with thy . . . pre- cious blood. . . 13.

TE DEUM, NO. 2.

Continued.

.....Lord.....God.....of.....Sa-.....ba-.....oth....4.

9. When thou tookest upon thee to de- liv-..... er... man, ... thou didst humble thy- self..... to be born of a Virgin.. 10
 11. Thou sittest at the right hand of God, in the glory of the.. Father... We believe that thou shalt come..... to.. be..... our.. judge... 12
 13. Make them to be numbered..... with..... thy... saints... in..... glo-..... ry.. e-..... ver- lasting.. 14
Return to Major

JUBILATE DEO, NO. 1.

MORNING PRAYER. PSALM C.

After the Second Lesson.

Dine.

Alto.
Tenor.
Treble.
Organ.
Bass.

1. O be joyful in the Lord, all.....ye.. lands;... serve the Lord with gladness }
 3. O go your way into his gates with } and come before his } pre-.....sence | wi h..... a... song... 2.
 thanksgiving, and into his } courts.....with.. praise;.. be thankful unto him and.... speak good | of..... his.. name... 1.
 5. Glory be to the Father, and to.....the.. Son,.... and to.....the.. Ho.....ly.. Ghost... 6.

2. Be ye sure that the Lord. he..... is... God;... it is he that hath made }
 4. For the Lord is gracious, his mercy is... ev-.....er.. lasting;.. us, and not we our- }
 selves; we are his } people and the sheep... of his.. pasture... 3.
 6. As it was in the beginning, is now, and ev-.....er } shall be.. world without. ...end. A-men.
 and his truth endureth } ation . to..... gener-ation... ..5.
 from gener- }

JUBILATE DEO, NO. 2.

MORNING PRAYER. PSALM C.

After the Second Lesson.

Battisbill and Jackson.

Alto.
Tenor
Treb'le.
Organ
Bass.

1. O be joyful in the Lord, all..... ye.. lands;... serve the Lord with gladness }
 3. O go your way into his gates with } and come before his } pre-..... sence with..... a... song . . 2.
 thanksgiving, and into his } courts..... with.. praise;.. be thankful unto him and.... speak good of..... his.. name.. .4.
 5. Glory be to the Father, and to the.. Son,..... and to the.. Ho..... ly.. Ghost.. 6.

2. Be ye sure that the Lord. he is... God;... it is he that hath made }
 us, and not we our- } people and the sheep... of his.. pasure... 3.
 selves; we are his }
 4. For the Lord is gracious, his mercy is... ev- er.. lasting;.. and his truth endureth } a - tion to..... gener-ation..... 5.
 from gener- }
 6. As it was in the beginning, is now, and ev- er shall be, world without . . . end. A-men.

JUBILATE DEO, NO. 3.

MORNING PRAYER. PSALM C.

After the Second Lesson.

Edon.

Alto
Tenor
Treble
Organ.
Bass.

1. O be joyful in the Lord, all ye .. lands ; .. serve the Lord with gladness, } pre- sence with a .. song .. 2.
 3. O go your way into his gates with } all ye .. lands ; .. and come before his }
 thanksgiving, and into his } courts with .. praise ; .. be thankful unto him and. speak good of his .. name .. 4.
 5. Glory be to the Father, and to the .. Son, and to the .. Ho- ly .. Ghost .. 6.

2. Be ye sure that the Lord. he is .. God ; .. it is he that hath made } people and the sheep ... of his .. pasture ... 3.
 4. For the Lord is gracious, his mercy is... ev- er- .. lasting ; .. us, and not we our- selves ; we are his } and his truth endureth } a - tion . to gener- ation 5
 from gener-
 6. As it was in the beginning, is now, and ev- er shall be, } world without . .. end. A- men.

JUBILATE DEO, NO. 4.

MORNING PRAYER. PSALM C.

After the Second Lesson.

Mr. Pratt.

Alto.
Tenor.
Treble.
Organ.
Bass.

1. O be joyful in the Lord, all ye .. lands ; .. serve the Lord with gladness } pre- sence with a ... song .. 2.
 3. O go your way into his gates with } courts with .. praise ; .. be thankful unto him and. speak good of his .. name .. 4.
 5. Glory be to the Father, and to the .. Son, and to the .. Ho ly .. Ghost .. 6.

2. Be ye sure that the Lord. he is .. God ; it is he that hath made } people and the sheep ... of his .. pasture. .. 3.
 4. For the Lord is gracious, his mercy is .. ev- er .. lasting ; .. and his truth endureth } a tion. to gener-ation.
 6 As it was in the beginning, is now, and ev- er shall be, .. world without end. .. A-men.

BENEDICTUS, NO. 1.

MORNING PRAYER.

After the Second Lesson.

Dr. G. H. Jackson.

Alto.
Tenor.
Treble.
Organ.
Bass.

1. Blessed be the Lord God of Israel ; for he hath visited and re- deemed his people 2.
 3. As he spake by the mouth of his ho- ly prophets, which have been since the world be- gan 4.
 5. Glory be to the Father, and to the Son, and to the Ho- ly Ghost ; 6.

2. And hath raised up a mighty sal- va- tion, for us in the house of his ser- vant David 3.
 4. That we should be saved from our enemies, and from the hand of all that hate us 5.
 6. As it was in the beginning, is now, and ev- er shall be, world without end A- men.

BENEDICTUS, NO. 2.

MORNING PRAYER.

After the Second Lesson.

Dr. Curney.

Alto.
Tenor.
Treble.
Organ.
Bass.

1. Blessed be the Lord God of ... Israel ; ... for he hath visited and re- deemed his ... people ... 2.
 3. As he spake by the mouth of his ho- ly ... prophets, which have been since the world be- gan 4.
 5. Glory be to the Father, and to the ... Son, and to the ... Ho- ly ... Ghost; ... 6.

2. And hath raised up a mighty sal- va- tion for us in the house ... of his ... ser- vant ... David ... 3
 4. That we should be saved from our enemies, and from the hand of ... all that ... hate us ... 5.
 6. As it was in the beginning, is now, and ... ev- er shall be, ... world without ... end. A- men.

BENEDICTUS, NO. 3.**MORNING PRAYER.**

After the Second Lesson.

Alto.
Tenor.
Treble.
Organ.
Bass.

1. Blessed be the Lord God of Israel; for he hath visited and re-deemed his people. 2.

3. As he spake by the mouth of his holy prophets, which have been since the world began. 4.

5. Glory be to the Father, and to the Son, and to the Holy Ghost; 6.

2. And hath raised up a mighty salvation for us in the house of his servant David. 3.

4. That we should be saved from our enemies, and from the hand of all that hate us. 5.

6. As it was in the beginning, is now, and ever shall be, world without end, Amen.

BENEDICTUS, NO. 4

MORNING PRAYER.

After the Second Lesson.

Dr. COLLIER.

UNIS.

Alto.
Tenor.
Treble.
Organ.
Bass

1. Blessed be the Lord God of ... Israel; for he hath visited and re- deemed his people 2.
 3. As he spake by the mouth of his ho- ly prophets, which have been since the world be- gan 4.
 5. Glory be to the Father, and to the ... Son, and to the ... Ho- ly Ghost; 6.

UNIS.

Treble.
UNIS.
Bass

2. And hath raised up a mighty sal- va- tion for us in the house of his ser- vant Da- vid 3.
 4. That we should be saved from our enemies, and from the hand of all that hate us 5.
 6. As it was in the beginning, is now, and ev- er shall be, world without end, A- men,

CANTATE DOMINO, NO. 1.

EVENING PRAYER. PSALM XCVIII.

After the First Lesson.

Per. Handall.

Alto
Tenor
Treble
Bass

Organo

1. O sing unto the Lord a new song; for he hath done marvelous things.
 3. The Lord declared his salvation; his righteousness hath he openly showed in the sight of the heathen.
 5. Show yourselves joyful unto the Lord, all ye lands, sing, rejoice, and give thanks.
 7. With trumpets and shawms, O show yourselves joyful before the Lord; for he cometh to judge the earth.
 9. Let the floods clap their hands, and let the hills be joyful together before the Lord; and to the Son, and to the Holy Ghost.

2. With his own right hand and with his holy arm, he hath gotten himself the victory.
 4. He hath remembered his mercy and truth towards the house of Israel; and all the ends of the world have seen the salvation of our God.
 6. Praise the Lord upon the harp; sing to the harp with a Psalm of thanks-giving.
 8. Let the sea make a noise and all that there is, in the round world and they that dwell therein.
 10. With righteousness shall he judge the world, and the people with equity.
 12. As it was in the beginning, is now, & ever shall be, world without end. Amen.

CANTATE DOMINO, NO. 2.

EVENING PRAYER. PSALM XCVIII.

After the First Lesson.

Dr. Woodward,

Alto.
Tenor
Trebbe.
Bass.

Organ.

1. O sing unto the Lord a new song; for he hath done marvelous things.
 2. The Lord declared his salvation; his righteousness hath he openly showed in the sight of the heathen.
 3. Show yourselves joyful unto the Lord, all ye lands, sing, rejoice, and give thanks.
 4. With trumpets, and shawms, O show yourselves joyful before the Lord, the King.
 5. Let the floods clap their hands and let the hills be joyful together before the Lord; for he cometh to judge the earth.
 6. Glory be to the Father, and to the Son, and to the Holy Ghost.

7. With his own right hand, and with his holy arm, hath he gotten himself the victory.
 8. He hath remembered his mercy and truth towards the house of Israel; and all the ends of the world have seen the salvation of our God.
 9. Praise the Lord upon the harp; sing to the harp with a Psalm of thanks-giving.
 10. Let the sea make a noise and all that there-in is, the round world and they that dwell therein.
 11. With righteousness shall he judge the world, and the people without equity.
 12. As it was in the beginning, is now, & ever shall be world without end. Amen.

CANTATE DOMINO, NO. 3.

EVENING PRAYER. PSALM XCVIII.

After the First Lesson.

Wm. Hayes.

Musical notation for the first system, featuring vocal parts (Alto, Tenor, Treble, Bass) and an Organ part. The key signature is one flat (B-flat) and the time signature is common time (C). The organ part is indicated by a bracket on the left side of the Treble and Bass staves.

1. O sing unto the..... Lord a.....new song :..... for
 3. The Lord declared..... his.....sal- vation ;..... his righteousness hath he openly showedin the sight.....of the heathen.....4.
 5. Show yourselves joyful unto the Lord,..... all.....ye lands,..... sing, re-.....ousness hath he openly joice..... and give..... thanks.....6.
 7. With trumpets..... also.....and shawms,..... O show yourselves joyful be- fore..... the... Lord..... the... King.....8.
 9. Let the floods clap their hands, and let } fore..... the... Lord ;..... for he..... cometh..... to... judge.....the... earth.....10.
 the hills be joyful together be- }
 11. Glory be to the Father, and to..... the... Son,..... and..... to..... the... Ho-.....ly... Ghost...12.

Musical notation for the second system, featuring vocal parts (Treble, Bass) and an Organ part. The key signature is one flat (B-flat) and the time signature is common time (C). The organ part is indicated by a bracket on the left side of the Treble and Bass staves.

2. With his own right hand, and with his ho.....ly... arm..... hath he gotten.....him- selfthe... victory.....3.
 4. He hath remembered his mercy and } house..... of... Israel ; ... and all the ends of the } va-..... tion... of.....our .. God.....5.
 truth, towards the } world have seen the sal }
 6. Praise the Lord up-..... on.....the... harp;..... sing to the harp with a... Psalm.....of thanks-..... giving.....7.
 8. Let the sea make a noise and all that there..... in... is,..... the round world and..... theythat... dwell.....there- in.....9.
 10. With righteousness shall he..... judge.....the... world..... and the..... and the..... peo-..... ple..... with..... equity11.
 12. As it was in the beginning, is now, & ev-er shall be, world without.... end. A- men.

CANTATE DOMINO, NO. 4.

225

EVENING PRAYER. PSALM XCVIII. After the First Lesson.

Dr. Croft,

1. O sing unto the	Lord a	new	song :.....}	for	he hath done	marvel-.....lous...	things.....2.
3. The Lord declared	his	sal	vation ;.....}	his righteousness hath he openly	showed	in the sight.....of the	heathen...4.
5. Show yourselves joyful unto the Lord,	all	ye	lands,	sing, re-.....	joyce.....and	give.....give...	thanks...6.
7. With trumpets	also	and	shawms,	O show yourselves joyful be-.....	fore.....the	Lord.....the	King.....8.
9. Let the floods clap their hands and let the hills be joyful together be-}	fore	the	Lord ;.....}	for he.....	cometh.....to	judge.....the	earth.....10.
11. Glory be to the Father,	and to	the	Son,.....}	and.....	to.....the	Ho.....ly	Ghost...12.

2. With his own right hand, and with his	ho.....ly	arm.....	hath he	gotten.....	him-;self	the	victory....3.
4. He hath remembered his mercy and } truth towards the house of }	Is.....ra-	el ;.....}	and all the ends of the }	va.....tion...	of.....our...	God.....5.	
6. Praise the Lord up.....	on.....the	harp;.....}	sing to the harp with a	Psalm.....of	.....thanks-	giving.....7.	
8. Let the sea make a noise and all that	there.....in	is,.....}	the round world and.....	they.....that	dwell.....there-	in.....9.	
10. With righteousness shall he	judge.....the	world.....}	and the.....	peo.....ple...	with.....equi-	ty.....11.	
12. As it was in the beginning, is now, &	ev.....er	shall be,...	world	without....	end.....	A-men.	

BONUM EST CONFITERI, NO. 1.

EVENING PRAYER. PSALM XCII.

After the First Lesson.

Alto.
Tenor.
Treble.
Organ.
Bass.

1. It is a good thing to give thanks un- to the Lord,..... and to sing praises unto thy... name,..... O..... Most Highest ; 2
 3 Upon an instrument of ten strings } on..... the... lute ;..... upon a loud instrument..... and..... up... on..... the... harp..... 4
 and up- }
 5. Glory be to the Father, and to..... the... Son,..... and..... to the... Ho..... ly... Ghost ;... 6

2. To tell of thy loving kindness early..... in..... the ... morning, and of thy truth..... in the.. night..... season ;... 3.
 4. For thou Lord hast made me..... glad through,..... thy... works ;... and I will rejoice in gi- } ra- tions... of..... thy... hands ;... 5.
 6. As it was in the beginning is now, and..... ev- er shall be, world without.... end A-men.

BONUM EST CONFITERI, NO. 2.

EVENING PRAYER. PSALM XCII.

After the First Lesson.

Andante

Musical score for the first system, featuring staves for Alto, Tenor, Treble, Bass, and Organ. The music is in G major (one flat) and common time. The organ part consists of chords and single notes.

1. It is a good thing to give thanks unto the Lord,..... and to sing praises unto thy..... name,..... O..... Most..... Highest ;;2
 3 Upon an instrument of ten strings } on.....the... lute ;..... upon a loud instrument..... and.....up... on.....the... harp..... 4
 and up- }
 5. Glory be to the Father, and tothe... Son,..... and.....tothe... Ho.....ly... Ghost ;;6

Musical score for the second system, continuing the vocal and organ parts. It includes a triplet of eighth notes in the final measure of the vocal line.

2. To tell of thy loving kindness early..... in.....the ... morning, and of thy..... truth.....in the... night..... season ;;...3.
 4. For thou Lord hast made me..... glad through...thy... works ;... and I will rejoice in gi- } ra-tions... of.....thy... bands ;;...5.
 ving praise for the ope- }
 6. As it was in the beginning is now, and ev..... er shall be, . world er..... without end. A-men.

BONUM EST CONFITERI, NO. 3.

EVENING PRAYER. PSALM XCII.

After the First Lesson.

Rev. W. Jones.

Alto.

Tenor.

Treble.

Organ.

Bass.

1. It is a good thing to give thanks un- to the Lord, and to sing praises unto thy... name, O Most. Highest ; 2
 3 Upon an instrument of ten strings } on the... lute ; upon a loud instrument and up... on the... harp 4
 and up }
 5. Glory be to the Father, and to the... Son, and to the... Ho- ly... Ghost ; ... 6

2. To tell of thy loving kindness early in the ... morning, and of thy truth in the... night season ; ... 3.
 4. For thou Lord hast made me glad through... thy... works ; ... and I will rejoice in gi- } ra- tions... of thy... hands ; ... 5.
 6. As it was in the beginnang is now, and ev- er shall be, world without end. ... A- men.

BONUM EST CONFITERI, NO. 4.

EVENING PRAYER. PSALM XCII.

After the First Lesson.

Mozley.

1. It is a good thing to give thanks un- to the Lord,..... and to sing praises unto thy... name,,..... O..... Most. Highest ;;2
 3 Upon an instrument of ten strings } on.....the... lute ;;..... upon a loud instrument..... and.....up... on.....the... harp.....4
 and up- }
 5. Glory be to the Father, and tothe... Son,..... and.....tothe... Ho.....ly... Ghost ;;...6

2. To tell of thy loving kindness early..... in.....the ... morning, and of thy..... truth.....in the.. night..... season ;;...3.
 4. For thou Lord hast made me..... glad through...thy... works ;; and I will rejoice in gi- } ra-tions... of.....thy... hands ;;...5.
 ving praise for the ope- }
 6. As it was in the beginning is now, and..... ev-.....er shall be, world without end. A- men.

DEUS MISEREATUR, NO. 2.

EVENING PRAYER. PSALM LXXVII.

After the Second Lesson

A. M. B

Alto.
Tenor
Treble.
Organ.
Bass.

1. God be merciful unto..... us.....and... bless us,.. and show us the light of his } be..... merci- ful..... un- ... to us...2.
 countenance, and }
 3. Let the people..... praise thee..... O God;..... yea, let allthe... people praise thee.
 5. Let the people..... praise thee..... O God;..... yea, let allthe... people praise thee.
 8. Glory be to the Father, and to.....the... Son,.....and.....to.....the... Ho.....ly... Ghost...9.

2. That thy way may be..... known..... upon... earth, ... thy saving health..... a... mong ... all .. nations...3.
 4. O let the nations re..... joice.....and he... glad;... for thou shalt judge the } na-..... tions.. up..... on.. earth....5.
 folk righteously, and }
 govern the }
 6. Then shall the earth bring..... forth..... her... increase; and God even our own.. God..... shall.. give us.. his.. blessing....7. :S:
 7. God..... shall bless us,.. and all the ends of the .. world... shall.. fear..... him.....8.
 9. As it was in the beginning, is now, & ev.....er shall be, world without ... end .. A-men.

DEUS MISEREATUR, NO. 3.

EVENING PRAYER. PSALM LXXVII.

After the Second Lesson.

Hentep.

. God be merciful unto..... us.....and... bless us, and show us the light of his } be.....merci-ful.....un-... to us...2.
 3. Let the people..... praise thee..... O... God;..... yea, let countenance, and } allthe... people..... praise thee.
 5. Let the people..... praise thee..... O... God;..... yea, let all the... people..... praise thee.
 8. Glory be to the Father, and to..... the... Son,..... and..... to..... the... Ho.....ly... Ghost...9.

2. That thy way may be..... known.....upon... earth, ... thy saving..... health..... a... mong... all... nations...3.
 4. O let the nations re..... joyce.....and be... glad;... for thou shalt judge the } na.....tions.. up.....on.. earth... 5.
 6. Then shall the earth bring..... forth..... her... increase; and God even our own.. govern the } God... shall.. give us... his.. blessing...7. :S:
 7. God..... shall..... bless us; and all the ends of the.. world... shall.. fear..... him... ..8.
 9. As it was in the beginning, is now, & ev.....er shall be, world without ... end... A- men.

DEUS MISEREATUR, NO. 4.

EVENING PRAYER. PSALM LKVII.

After the Second Lesson.

Part 2.

Musical score for the first system, featuring Alto, Tenor, Treble, and Bass staves, with an Organ part indicated by a bracket.

1. God be merciful unto..... us.....and..... bless us, and show us the light of his }
 countenance, and } be.....merci-ful.....un-...to us...2.
 3. Let the people..... praise thee..... O... God;..... yea, let allthe... people praise thee.
 5. Let the people..... praise thee..... O... God;..... yea, let allthe... people praise thee.
 8. Glory be to the Father, and tothe... Son and..... to.....the... Ho.....ly..... Ghost...9.

Musical score for the second system, featuring Alto, Tenor, Treble, and Bass staves, with an Organ part indicated by a bracket.

2. That thy way may be..... known.....upon...earth, ... thy saving..... health.....a...mong..all... nations...3.
 4. O let the nations re..... joyce.....and be...glad;... for thou shalt judge the }
 folk righteously, and } na-.....tions..up-.....on.. earth....5.
 govern the }
 6. Then shall the earth bring..... forth.....her...increase; and God even our own.. God....shall.. give us..his.. blessing.....7. S:
 7. God..... shall bless us, and all the ends of the .. world...shall.. fear..... him....8.
 9. As it was in the beginning, is now, & ev-.....er shall be, worldwithoutend .. A-men.

BENEDIC, ANIMA MEA, NO. 2.

EVENING PRAYER, PSALM CIII.

After the Second Lesson.

Rev. G. Heathcoat.

Musical score for the first system, featuring Alto, Tenor, Treble, and Bass staves with organ accompaniment. The organ part is marked 'Organ' and includes a bracketed section for the first two measures.

1. Praise the Lord.	O my soul ; . . .	and all that is within me, . . .	praise his ly name . . . 2.
3. Who forgiveth	all thy sin,	and	heal- eth thine infirmities.
5. O praise the Lord ye angels of his, ye that ex- } cel- in strength	ye that fulfil his command- } ment and hearkened un- } to the	voice of his word . . . 6.	
8. Glory be to the Father, and to the Son, and to the Ho- ly Ghost . . . 9.			

Musical score for the second system, continuing the vocal and organ parts. The organ part continues with a bracketed section for the first two measures.

2. Praise the Lord	O my soul,	and for- get not all his benefits . . . 3.	
4. Who saveth thy	life from des- truction,	and crowneth thee with	mercy and lov- ing kindness . . . 5.
6. O praise the Lord all	ye his hosts;	ye servants of his that do his pleasure . . . 7. :S:	
:S: 7. O speak good of the Lord, all ye works of his in all places of } his do- minion	Praise thou the Lord	O my soul . . . . .	. . . . . 8.
9 As it was in the beginning, is now, & ev- er shall be,	world	with out end	A- men

BENEDIC, ANIMA MEA, NO. 4.

EVENING PRAYER, PSALM CIII.

After the Second Lesson.

Jones,

Alto,
Tenor,
Treble
Organ
Bass

UNIS.

1. Praise the Lord.....	O.....my soul; ...	and all that is within me, ...	praise..... his ho.....ly name... 2.
3. Who forgiveth.....	all.....thy sin, ...	and	heal..... eth' all.....thine infirmities.
5. O praise the Lord, ye angels of } his, ye that ex- }	cel.....in strength..	ye that fulfil his command- }	voice.....of .. his word... 6.
3. Glory be to the Father, and to..... the Son, and..... to the..... Ho.....ly.. Ghost... 9.			

UNIS.

2. Praise the Lord.....	O.....my.. soul, ...	and for- get not.. all..... his.. benefits.. 3.	
4. Who saveth thy	life from.....des- truction, ..	and crowneth thee with mercy..and.. lov-.....ing.. kindness.. 5.	
6. O praise the Lord all.....	ye.....his.. hosts; ..	ye servants of..... his..that.. do.....his.. pleasure.. 7. 'S:	
'S: 7. O speak good of the Lord, all ye } works of his, in all places of }	his.....do- minion..	Praise thou the..... Lord..... O.....my.. soul..... 8.	
9 As it was in the beginning, is now, & ev-.....er shall be, ..	world	without . ..end. ... A-men.	

LAUDATE DOMINUM.

PSALM CL.

H. Tappin.

Alto,
Tenor,
Treble,
Organ,
Bass

1. O Praise God in his holiness; Praise him in the firma- ment of his power. 2.
 3. Praise him in the sound of ... the trumpet; Praise him up- on the lute and harps... 4.
 5. Praise him upon the well- tun'd cymbals; Praise him up- on the loud cymbal. 6.
 7. Glory be to the Father, and to the Son, and to the Ho- ly Ghost... 8.

2. Praise him in his no- ble acts; ... Praise him according } to his excel- lent greatness. 3.
 4. Praise him in the cymbals and dances; Praise him up- on the strings and pipe 5.
 6. Let every thing that hath breath, .. Praise the Lord 7.
 8. As it was in the beginning, is now, & ev- er shall be, world without . . . end. . . A-men.





VENITE, EXULTEMUS DOMINO.

MORNING PRAYER.

Before the portion of the Psalms.

TALIS.

Musical score for Morning Prayer. It includes staves for Alto, Tenor, Treble, Bass, and Organ. The music is in common time (C) and consists of several measures of accompaniment.

1. O come let us sing un-	to	the	Lord,	let us heartily rejoice in the	strength	of	our	sal-	vation.
2. Let us come before his presence	with	thanks-	giving,	and show ourselves	in	him	with	psalms.	
3. For the Lord is a	great	God;	and a great	King	a-	bove	all	gods;	
4. In his hand are all the corners	of	the	earth,	and the strength of the	hills	is	his	also.	5.
5. The sea is his	and	he	made it,	and his hands pre-	pared	the	dry	land.	6.
6. O come, let us worship	and	fall	down	and kneel be-	fore	the	Lord	our	Maker.
7. For he is the	Lord	our	God;	and we are &c. of his pasture and the	sheep	of	his	hand.	7.
8. O worship the Lord in the	beauty	of	holiness;	let the whole earth	stand	in	awe	of	him.
9. For he cometh, for he cometh to	judge	the	earth,	and with righteousness to judge					9.
				the world, and the	peo-	ple	with	his	truth.
10. Glory be to the Father,	and	to	the	Son,	and				10.
11. As it was in the beginning, is now, and	ev-	er	shall	be,	world	with-	out	end,	A-
									men.

NO. 1.

GLORIAS.

NO. 2.

Before the Holy Gospel.

Musical score for Glorias, featuring Treble and Bass parts. The music is in common time (C) and includes the lyrics: "Glo - ry be to thee, O Lord. Glo - - ry be to thee, O Lord."

BENEDICTUS.

MORNING PRAYER.

After the second Lesson.

LORD MORINGTON.

Alto.
Tenor.
Treble
Organ.
Bass.

1. Blessed be the Lord	God of Israel;	for he hath visited	and	re-deemed his	people.	2.
3. As he spake by the mouth of his	ho - ly prophets,	which have been -	since	the world be-	gan.	4.
5. Glory be to the Father,	and to the Son,	and	to	the Ho - ly	Ghost;	6.

2. And hath raised up a mighty sal	va-	tion	for us	in the	house of his	ser - vaat	David.	3.
4. That we should be saved	from	our	enemies,	and from the	hand of	all that	hate us.	5.
6. As it was in the beginning, is now, and	ev-	er	shall be	world	with-	out	end. A-	men.

TRISAGION.

Treble or Tenor Solo.

R. TAYLOR.

Alto.
Tenor.

Treble.
Organ.
Bass.

There - fore with An - gels and Arch - an - gels and with all the com - pa - ny of heav - en, We

laud, and mag - ni - fy thy glo - . . . rious name; ev - er - more prais - ing thee, and say - ing,

TRISAGION.

Continued.

Chorus.

Ho . . . ly, Ho . . . ly, Ho . . . ly, Lord God of Hosts, Heaven and earth are full

of thy glo - - - ry; Glo - ry be to thee, O Lord most high. A - - - men; A - - - men.

BONUM EST CONFITERI.

EVENING PRAYER, PSALM XCII.

After the first Lesson.

DR. WARREN.

Alto.
Tenor.
Treble.
Organ.
Bass.

1. It is a good thing to give thanks un-	to the Lord	and to sing praises unto thy . .	name . .	O most Highest ; 2.
3. Upon an instrument of ten strings } and up- }	on the lute ;	upon a loud instrument . .	and up- on	. the harp . . 4.
5. Glory be to the Father, }	and to the Son,	and	to the Ho-	ly Ghost ; 6.

2. To tell of thy loving kindness early	in the morning,	and of thy	truth in the night . .	season ; 3.
4. For thou Lord hast made me }	glad through thy works ;	and I will rejoice in giving praise, } for the ope- }	ra- tions of thy hands ;	5.
6. As it was in the beginning, is now and } ev- er shall be	world	with- out end.	A- men.	

DEUS MISEREA TUR.

MORNING PRAYER.

After the Second Lesson.

H. PURCELL *

Alto.

Tenor.

Treble.

Organ.

Bass.

- | | | | | | |
|---|-----------------|-----------|--|-------------------------|--------------|
| 1. God be merciful unto | us, and | bleſs us, | and ſhow us the light of his coun-
tenance, and be } | mer- ci- ful un- to us, | 2. |
| 2. That thy way may be | known upon | earth, | thy ſaving | health a- mong all | nations, 3. |
| 3. Let the people | praiſe thee, O | God; | yea, let all the | peo- ple praiſe , , | thee, 4. |
| 4. O let the nations re- | joice and be | glad; | for thou ſhalt judge the folk right-
eouſly, and govern the } | na- tions up- on | earth, 5. |
| 5. Let the people | praiſe thee, O | God; | yea, let all the | peo- ple praiſe . . . | thee, 6. |
| 6. Then ſhall the earth bring | forth her | increase; | and God, even our own | God, ſhall give us his | bleſſing, 7. |
| 7. God | ſhall | bleſs us; | and all the ends of the | world ſhall fear . . | him, 8. |
| 8. Glory be to the Father, | and to the | Son, | and | to the Ho- ly | Ghost, 9. |
| 9. As it was in the beginning, is now and | ev- er | ſhall be, | world | with- out | end, A- men, |

MINORE.

* These are two distinct Chants, the latter by Purcell, the former not.

BENEDIC, ANIMA MEA.

EVENING PRAYER, PSALM CIII.

After the Second Lesson.

Musical score for the first system, featuring four vocal parts: Alto, Tenor, Treble, and Bass. The Treble and Bass parts are grouped under an 'Organ' bracket. The key signature is one flat (B-flat) and the time signature is common time (C). The music consists of several measures with various note values and rests.

1. Praise the Lord	O my soul,	and all that is within me . . .	praise his ho-ly name. 2.
3. Who forgiveth	all thy sin,	and	heal-eth all thine in-firmities. 4.
5. O praise the Lord, ye angels of } his, ye that ex- }	cel in strength,	ye that fulfil his command- } ment, and hearken un- }	to the voice of his word. 6.
8. Glory be to the Father,	and to the Son,	and	to the Ho-ly Ghost. 9.

Musical score for the second system, featuring Treble and Bass parts. The key signature remains one flat (B-flat) and the time signature is common time (C). The music continues with various note values and rests.

2. Praise the Lord	O my soul,	and for-	get not all his benefits. 3.
4. Who saveth thy life	from de-struction	and crowneth the e- with . . .	mercy and lov-ing kindness. 5.
6. O praise the Lord all	ye his hosts,	ye servants of	his that do his pleasure. 7.
7. O speak good of the Lord all ye } works of his, in all places of }	his do-minion.	Praise thou the	Lord O my soul. 8.
9. As it was in the beginning, is now, and	ev-er shall be,	world	with-out end. A-men. 9.

RESPONSES TO THE DECALOGUE. NO. 1.

T. F. WALMSLEY.

Slow and Soft.

Alto.
Tenor.
Organ.
Bass.

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

After the last Commandment. Slower.

Lord have mer - cy up - on us and write all these thy laws in our hearts, we be - seech thee.









1894

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