

THE

Samuel H. Fuller

BOSTON HANDEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC ;

*24 Oct
1822.*

BRING A SELECTION OF THE MOST APPROVED

PSALM AND HYMN TUNES ;

TOGETHER WITH MANY BEAUTIFUL EXTRACTS FROM THE WORKS OF

HAYDN, MOZART, BEETHOVEN, AND OTHER EMINENT MODERN COMPOSERS.

NEVER BEFORE PUBLISHED IN THIS COUNTRY :

THE WHOLE HARMONIZED FOR THREE AND FOUR VOICES, WITH A FIGURED BASE FOR THE ORGAN OR PIANO FORTE.

CALCULATED FOR PUBLIC WORSHIP OR PRIVATE DEVOTION.

BOSTON :

PUBLISHED BY RICHARDSON AND LORD, NO. 75 CORNHILL.

.....
PRINTED BY J. H. A. FROST, CONGRESS-STREET.
1822.

DISTRICT OF MASSACHUSETTS, to wit :

DISTRICT CLERK'S OFFICE.

(L. S.) BE IT REMEMBERED, that on the fifth day of March, A. D. 1822, in the forty-sixth year of the Independence of the United States of America, JOSEPH LEWIS, *Secretary of the Handel and Haydn Society*, of the said District, has deposited in this office the title of a book, the right whereof he claims as proprietor, in the words following, *to wit :*

“The Boston Handel and Haydn Society Collection of Church Music ; being a selection of the most approved Psalm and Hymn Tunes ; together with many beautiful extracts from the works of Haydn, Mozart, Beethoven, and other eminent modern composers, never before published in this country. The whole harmonized for three and four voices, with a figured Base for the organ or piano forte. Calculated for public worship or private devotion.”

In conformity to the Act of the Congress of the United States, entitled, “An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned :” and also to an Act entitled, “An Act supplementary to an Act, entitled, An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies during the times therein mentioned ; and extending the Benefits thereof to the Arts of Designing, Engraving and Etching Historical and other Prints.”

JOHN W. DAVIS,

Clerk of the District of Massachusetts.

promotion of a common benefit. But, while they give that praise which is justly due to these laudable exertions, and acknowledge that much has been done, they are confident that all scientific and disinterested persons will agree with them that much still remains undone. Many respectable teachers of music in various parts of our country have frequently requested the Society to publish a new collection, and the advantages they enjoy for this purpose have seemed to them to render a compliance with this request an act of duty.

Their combination as a Society, and their local situation, have given them an extensive and easy access to the fountains of Music in Europe, and have enabled them to cultivate with advantage an intercourse with gentlemen of taste and science in our own country. As a Society also they are able to sustain an expence beyond the power of individual exertion; and by that division which is so necessary to the perfection of mental as well as bodily efforts, their labours have been rendered more effective.

While there has been in our country a great improvement in the taste for good melody, there has not been a correspondent attention to good harmony. To remedy this defect has been the special object of the Society in the present work.

Many of the oldest and best psalm tunes, as they were originally composed, were simple melodies; and as the practice of singing metre psalms in public worship was only allowed, not enjoined in England, and was confined to the parish churches, it was not much attended to by the principal masters, who were chiefly engaged in the composition of Cathedral Music. When therefore the other parts were added to these simple melodies, metre psalmody being considered of minor importance, the harmonies were mostly added by inferior composers. And even when the harmonies were original parts of the composition, a beautiful air might be composed without any of that science which was necessary to direct with propriety the inferior movements.

Of late years however a great change has taken place in the public sentiment with regard to the importance of psalmody, and this has of course called the attention of the most eminent masters in England to the subject. Several of them have been recently employed in harmonizing anew many of the old standard airs, and also in selecting and adapting movements from the works of Handel, Haydn, Mozart, Beethoven and other great masters, whose mighty talents have been displayed and acknowledged throughout Europe.

These works are among the materials to which the Handel and Haydn Society have had access, and they have exercised their best judgment in making such selections from them as would most enrich the present work. They consider themselves as peculiarly fortunate in having had, for the accomplishment of their purpose, the assistance of Mr. LOWELL MASON, one of their members now resident in Savannah, whose taste and science have well fitted him for the employment, and whose zeal for the improvement of Church Music, has led him to undertake an important part of the labour in selecting, arranging and harmonizing the several compositions. But what has most contributed to the confidence with which they offer the present collection to the public, the whole work has been finally and most

PREFACE.

v

carefully revised by Doctor G. K. JACKSON. The obligations which the Society owe to that gentleman for his gratuitous and unwearied labours, they have endeavoured in some measure to express, by prefixing his name to their work.

The Society are fully aware of the cautious delicacy with which variations should be admitted into tunes that by long use have become familiar, and by the power of association with holy purposes have been in some measure sanctified. They have been careful, therefore to retain in general, the airs of the several tunes unaltered; but as the longest usage cannot reconcile science and correct taste with false harmony, it has been found indispensably necessary to introduce changes into the accompanying parts. The leading part, however, being unaltered the change will not be such as to shock even the most accustomed ear; while the increased richness of the harmony cannot fail to increase the delight of every lover of Sacred Music.

It is obvious that these improvements will create an additional interest in psalmody, both in schools and societies, and in congregations for public worship. If the inferior parts are tame and spiritless, there will be a reluctance in the scholars or members of societies, to take them. The consequence must be that very unsuitable voices will sing upon the principal part, and thus materially injure the effect of the whole. The same remark is equally applicable to congregations for public worship. With regard to private worship, the improvements in harmony which have now been introduced will operate as an incitement to family devotion. Where there are three or more voices to be found in the same family, capable of sustaining the different parts, a much more powerful effect will be produced by a noble and expressive harmony, than if all should be confined to the Air alone.

The Society are far from thinking, that with all their care and advantages, they have produced a perfect work. Imperfection is the characteristic of every human effort; and works of this nature especially will approach the ideal standard, only by a slow and gradual approximation. They invite therefore the critical examination of all lovers of music, and scientific musicians, that even the most trivial errors may be rectified, and another edition, should another be called for, be rendered still more worthy of the public patronage.

To the Trustees of the Boston Handel and Haydn Society.

BOSTON, OCTOBER 5, 1821.

GENTLEMEN,

I have been highly gratified in the examination of the "HANDEL AND HAYDN SOCIETY COLLECTION OF CHURCH MUSIC." The selection of tunes is judicious—it contains all the old approved English melodies, that have long been in use in the church, together with many fine compositions from modern European authors. The whole are harmonized with great accuracy, taste and judgment, according to the acknowledged principles of musical science—while a simplicity has been observed which renders their performance easy. I consider the book as a valuable acquisition to the church, as well as to every lover of devotional music. It is much the best book of the kind I have seen published in this country, and I do not hesitate to give it my most decided approbation.

Very respectfully, Gentlemen,

Your obedient servant,

G. K. JACKSON.



HAVING critically examined the manuscript copy of "THE HANDEL AND HAYDN SOCIETY COLLECTION OF CHURCH MUSIC," I feel a pleasure in saying that the selection of tunes is not only judiciously made, but the parts are properly arranged—the Base is correctly figured, and in no instance are the laws of counterpoint and Thorough Base violated, as is the case in most American Musical Publications.

To all the lovers of sacred music, I cheerfully recommend it as a work in which taste, science and judgment are happily combined.

F. L. ABEL,

Professor of Music.

SAVANNAH.

THE HANDEL AND HAYDN SOCIETY

OF BOSTON,

DEDICATE

Their Collection of Church Music

TO

GEORGE K. JACKSON.

MUS. DOCT.

NOT ONLY

AS A TRIBUTE OF GRATITUDE,

FOR HIS GREAT CARE AND ATTENTION IN REVISING AND CORRECTING THEIR WORK ;

BUT ALSO

AS A TESTIMONY

OF THE HIGH ESTIMATION IN WHICH HE IS HELD

FOR HIS

EXQUISITE TASTE, PROFOUND KNOWLEDGE,

AND

UNRIVALLED SKILL,

IN THE

ART AND SCIENCE OF MUSIC.

Boston, October 12, 1821.

EXPLANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.

Adagio, (or *Ado.*) signifies the slowest time.

Ad libitum, as you please.

Affettuoso, tender and affecting.

Air, the leading part.

Allegretto, a little brisk.

Allegro, (or *Allo.*) brisk.

Alto, (or *Counter Tenor*,) that part which lies between the Treble and Tenor.

Amoroso, in a soft and delicate style.

Andante, rather slow and distinct.

Andantino, somewhat quicker than *Andante*.

Animated, with spirit and boldness.

Anthem, a composition for vocal music, the words of which are generally selected from the Psalms, and used in divine service.

Ardito, bold and energetic.

Assai, generally used with other words, to express an increase, or diminution of the time of any composition; as, *Adagio assai*, more slow; *Allegro assai*, more quick.

Base, the lowest part in a harmony.

Brillante, signifies that the movement is to be performed in a gay, showy and sparkling style.

Canon, a vocal composition, in two or more parts, so constructed as to form a perpetual figure.

Cantabile, in a graceful, elegant and melodious style.

Canto, (or *Cantus*,) the Treble.

Chorus, signifies that all the voices sing on their respective parts.

Con, with; as *con spirito*, with spirit.

Crescendo, (or *Cres.*) to increase the sound.

Da Capo, (or *D. C.*) to return and end with the first strain.

Diminuendo, to diminish the sound.

Dolce, sweet and soft.

Duo, (or *duetto*,) two; as two voices or instruments.

E, and; as *Moderato e Maestoso*, moderate and majestic.

Espressione, an expressive manner.

Espressivo, with expression.

Forte, (or *For.* or *F.*) loud.

Fortissimo, (or *F. F.*) very loud.

Forzando, (or *forz.*) implies that the notes over which it is placed is to be struck with particular force and held on.

Fugue, a piece in which one or more parts lead, and the rest follow in regular intervals.

Giusto, in an equal, steady and just time.

Grave, (or *Gravemente*,) denoting a time slower than *Largo*, but not so slow as *Adagio*.

Gracioso, a smooth, flowing and graceful style.

Largo, somewhat quicker than *Grave*.

Larghetto, not so slow as *Largo*.

Lamentevole, denotes that the movement over which it is placed is to be sung in a melancholy style.

Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.

Lento, very slow.

Maestoso, with majesty.

Moderato, moderately.

Mezzo, half, middle, mean.

Mezzo Forte, moderately loud.

Mezzo Piano, rather soft.

Perdendosi, signifies a gradual decreasing of time to the last note; and a diminishing of tone, till entirely lost.

Piano, (or *Pia.*) soft.

Pianissimo, (or *P. P.*) very soft.

Poco, little; as *Poco piu lento*, a little slower; *Poco piu allegro*, a little quicker.

Quartetto, four voices, or instruments.

Quintetto, five voices, or instruments.

Sempre, always, throughout; as *sempre piano*, soft throughout.

Siciliano, a composition of $\frac{6}{4}$ or $\frac{6}{8}$, to be performed slowly and gracefully.

Solo, for a single voice or instrument.

Soprano, the Treble or higher voice part.

Sostenuto, a word implying that the notes are to be sustained, or held on to the extremity of their lengths.

Spirituoso, (or *Con Spirito*,) with spirit.

Staccato, notes to be staccato, must not be slurred, but performed in a distinct manner.

Symphony, a passage for instruments.

Tasto, no chords.

Tempo, time.

Trio, three voices or instruments.

Tutti, all; a word used in contradistinction to *Solo*.

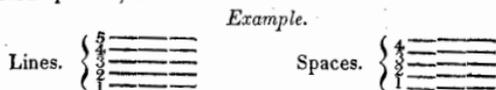
Verse, one voice to a part.

Vivace, in a brisk and animated style.

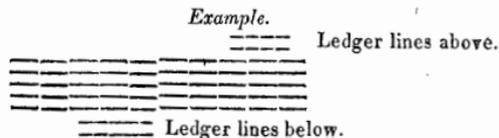
INTRODUCTION TO THE ART OF SINGING.

OF THE STAFF.

MUSIC is written upon five parallel lines, with their intermediate spaces. These lines and spaces are called a Staff, and are counted upwards, from the lowest.



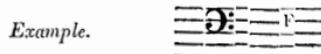
Every line or space, is called a degree: thus the Staff includes nine degrees, viz. five lines and four spaces. When more than nine degrees are wanted, the spaces below and above are used; and if a still greater compass is required, ledger lines are added either below or above the Staff.



There are seven original sounds in Music, and these are named from the first seven letters of the alphabet: viz. A, B, C, D, E, F, G. The application of these letters to the Staff is determined by a character called a Clef.

OF CLEFS.

There are three Clefs: viz. the Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef. The Base Clef always denotes F, is placed upon the fourth line of the Staff, and is used for the lowest voices of men.

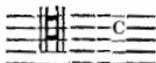


The Tenor Clef always denotes C, and is placed either on the third or fourth line of the Staff.* When placed upon the third line, it is called the Alto, or Counter Tenor Clef, and is used for the highest voices of men.

* This Clef has formerly been used upon the first, second, and fifth, as well as upon the third and fourth line of the Staff.

Example.

When placed upon the fourth line, it is called the Tenor Clef, and is used for the middle voices of men.

Example.

The Treble Clef always denotes G, is placed upon the second line of the Staff, and is used for female voices.

Example.

The following example exhibits at one view the different Clefs with their relative situation ;

TREBLE.

C D E F G A B C D E F G A

ALTO.

F G A B C D E F G A B C

TENOR.

C D E F G A B C D E F G

BASE.

F G A B C D E F G A B C

In many late publications, the C Clef has been omitted, and the F and G Clefs only have been used; the latter being appropriated (though improperly) to the Tenor and Alto as well as to the Treble. This use of the G Clef has been necessarily adopted in the present work. The student will observe, however, that when the G Clef is used for Tenor or Alto, it denotes G an octave, or

eight notes lower than when used in its proper place; viz, for the Treble.*

The following example will exhibit at one view the Clefs used in this work, with their relative situation.

* This will explain some apparently forbidden progressions, as those intervals which appear to be a fifth above, are often in reality a fourth below.

TREBLE.

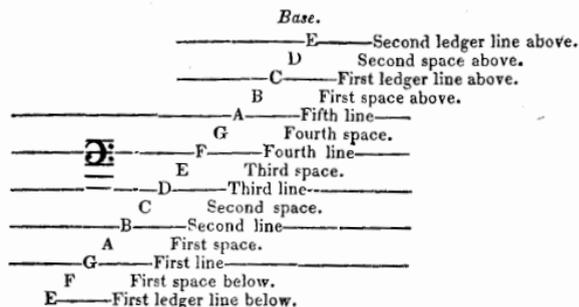
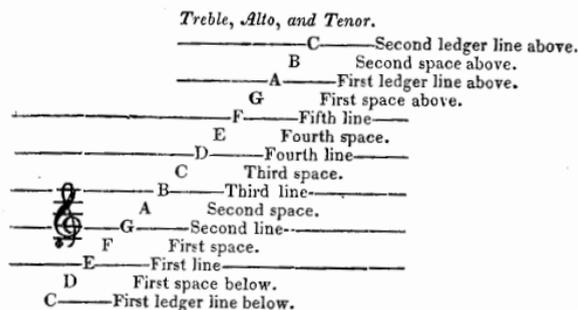
TENOR AND ALTO.

BASE.

The image displays three musical staves illustrating the relative positions of notes across different clefs. The top staff, labeled 'TREBLE', uses a treble clef and shows notes C through A on a single octave. The middle staff, labeled 'TENOR AND ALTO', uses a G-clef (C-clef) and shows notes C through C on a single octave. The bottom staff, labeled 'BASE', uses a bass clef and shows notes F through C on a single octave. The notes are represented by circles on a five-line staff, with their letter names written below them.

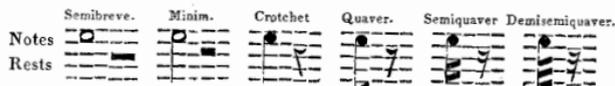
As it is of the greatest importance, that the situation of the letters upon the Staff, should be perfectly known, the student is advised to commit to memory, with great care, the following

GAMUT.



OF NOTES AND RESTS.

Notes are the representatives of sound: Rests are marks of silence; of these there are six kinds of each in modern use, as follows:



The Semibreve is a round white note: its rest is an oblong square, placed under a line.

The Minim is a white note with a stem: its rest is a square, placed above a line.

The Crotchet is a black note with a stem: its rest is a stem and hook turned to the right.

The Quaver is a black note with a stem and hook: its rest is a stem and hook turned to the left.

The Semiquaver is a black note with a stem and two hooks: its rest is a stem and two hooks turned to the left.

The Demisemiquaver is a black note with a stem and three hooks: its rest is a stem with three hooks turned to the left.

The proportion which the different notes bear to each other is exhibited in the following table :

One Semibreve		is equal in duration to
2 Minims		or
4 Crotchets		or
8 Quavers		or
16 Semiquavers		or
32 Demi-semiquavers		

Consequently one Minim is equal in duration to two Crotchets, one Crotchet to two Quavers, one Quaver to two Semiquavers, &c.

The Rests are equal in duration to their corresponding notes ; thus a Semibreve rest is equal to a Semibreve, a Minim rest is equal to a Minim, &c.

A Semibreve rest is used to fill a measure in all kinds of time.

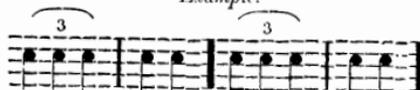
A Dot after a note or rest adds one half to its original length : thus a dotted Semibreve is equal in duration to three Minims, a dotted Minim to three Crotchets, &c.

Example.



The figure 3 placed over or under three notes of the same kind, signifies that they are to be performed in the time of two notes of the same kind without the figure ; thus, three Crotchets with the figure 3 over them, are to be performed in the time of two Crotchets without the figure, &c.

Example.



The figure 6 placed over or under any six notes of the same kind, signifies that they are to be performed in the time of four notes of the same kind without the figure.

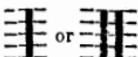
OF VARIOUS OTHER CHARACTERS USED IN MUSIC.

A Flat  lowers a note half a tone.

A Sharp  raises a note half a tone.

A Natural  restores a note made flat or sharp to its original sound.

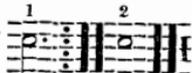
A Bar  is used to divide the notes into equal measures.

A Double Bar  or  denote the end of a strain or movement, or of a line of the poetry.

A Brace  shows how many parts belong to a score, or are to be performed together.

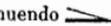
A Slur, or Tie,  is drawn over or under so many notes as are to be sung to one syllable.

A Repeat  or  shows what part of a tune is to be sung twice.

The Double Ending  signifies that before re-

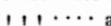
peating, the note under figure 1 is to be sung, and at repeating the note under figure 2, omitting the first, but when united by a tie, both are to be sung at repeating.

The Crescendo  signifies a gradual increase of sound.

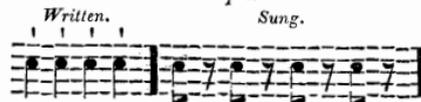
The Diminuendo  signifies a gradual decrease of sound.

The Swell  signifies a gradual increase and decrease of sound.

A Direct  is employed at the end of a staff to show upon what degree the first note of the following staff is placed.

Staccato Marks  are placed over such notes as are to be performed in a very short and distinct manner.

Example.



The Shake  is of all graces the most brilliant and elegant. It consists of a quick alternate repetition of the note above with that over which the character is placed, and usually ends with a turn from the note below.

Example.



The Appoggiatura is a small note placed before a large one, from which it borrows its time. It is of the same value in duration of time with a large note of the same kind, and bears the same proportion to large notes as they do to each other, excepting when placed before a dotted note; then it takes the whole

value of the note itself, and the note takes the time of the dot only. It always occurs on an accented part of a measure.

Written. *Example.*



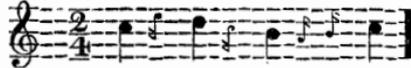
Sung.



The After Note is a small note following a large one, from which it borrows its time. It always occurs on an unaccented part of a measure.

Example.

Written.



Sung.



The Pause \curvearrowright leaves the time of a note or rest to be sustained at the pleasure of the performer.*

* It will add much to the effect of the Pause if a gradual swell and diminish is observed upon the note over which it is placed.

Syncopated, or Driving Notes, are those which commence on an unaccented, and are continued on an accented part of a measure.

Example.



OF SOLMIZATION, OR THE APPLICATION OF SYLLABLES TO THE NOTES.

In applying syllables to the different sounds, several different methods have been adopted.

The French use ut, re, mi, fa, sol, la, si.

The Italians use do, re, mi, fa, sol, la, si.

The English use fa, sol, la, fa, sol, la, mi.

This last is the method usually adopted in this country.

The mi, upon which (according to this system) the other syllables depend, is itself dependent on the pitch of the octave, or key note, and changes with every modulation or change of key.

To find the mi, observe the following rule—

The natural place for mi is on B—

If B be flat mi is on E | If F be sharp mi is on F#

If B and E be flat mi is on A | If F and C be sharp mi is on C#

If B, E and A be flat mi is on D | If F, C & G be sharp mi is on G#

If B, E, A & D be flat mi is on G | If F, C, G & D be sharp mi is on D#

Having found the mi, above it are fa, sol, la, fa, sol, la—below it are la, sol, fa, la, sol, fa, and then mi occurs again either way.

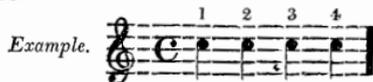
From mi to fa and from la to fa are semitones, the rest are whole tones.

OF TIME.

By time in music is meant the duration and regularity of sound. There are two kinds of time: viz. Common or equal, and Triple or unequal.

Simple Common Time has three signs:—

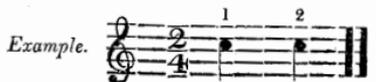
The first, $\overline{\text{C}}$ contains one semibreve, or its equal in other notes or rests in a measure.—It has four beats, or motions, and is accented on the first and third parts of a measure.



The second, $\overline{\text{C}}$ contains one semibreve, or its equal in other notes or rests in a measure.—It has two beats, or motions, and is generally accented on the first part of a measure.



The third, $\frac{2}{4}$ (which is also called half time) contains one measure.—It is beat and accented as the former.



Simple Triple Time has three signs:—

The first, $\frac{3}{8}$ contains three minims, or their equal in other notes or rests in a measure.—It has three beats, or motions, and is accented principally on the first, and slightly on the third parts of a measure.



The second, $\frac{3}{4}$ contains three crotchets, or their equal in other notes or rests in a measure.—It is beat and accented as the former.



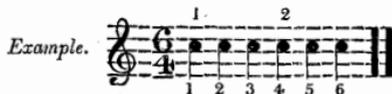
The third, $\frac{3}{8}$ contains three quavers, or their equal in other notes or rests in a measure.—It is beat and accented as the former.



Compound Common Time has two signs:—

The first, $\overline{\text{C}}$ contains six crotchets, or their equal in other notes or rests in a measure. It has two beats,

or motions, and is accented on the first and fourth parts of a measure.



The second, $\frac{6}{8}$ contains six quavers, or their equal in other notes or rests in a measure. It is beat and accented as the former.



Compound Triple Time has three signs: viz. $\frac{3}{4}$, $\frac{3}{8}$ and $\frac{9}{8}$.

They are found in the works of CORRELLI, HANDEL and others; but seldom occur in modern music.

The Semibreve (being now the longest note in common use) is made the general standard of reckoning, therefore when figures are employed as signs of time, those figures express the fractional parts of a semibreve contained in each measure; as $\frac{3}{4}$, three crotchets; $\frac{3}{8}$, three quavers, &c.

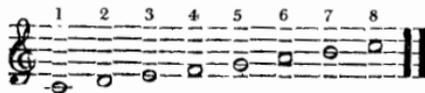
On the subject of beating time Dr. ARNOLD makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot, or head, when a per-

former once begins to play with any degree of exactness; but, at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the pupil what the pendulum is to the clock, which is to keep it regular and in exact motion."

The natural scale of music is called Diatonic, and is a gradual succession of eight regular sounds, including five whole tones and two semitones. The whole doctrine of melody or tune, depends on rightly understanding the application of the two semitones and their places in the scale. These vary according to the mode.

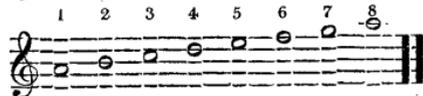
There are two modes, Major and Minor. In the Major, the semitones are always found (ascending from the Tonic or Key note) between the third and fourth, and between the seventh and eighth intervals. The only natural series of this mode is that which commences with C.

Example of the Diatonic Scale in the Major Mode of C.



In the Minor, the semitones are found between the second and third, and between the fifth and sixth intervals. The only natural series of this mode is that which commences with A.

Example of the Diatonic Scale in the Minor Mode of A.



In the Minor Mode, the ascending scale and the descending scale, differ.

In the ascending scale, the seventh is raised a semitone as the proper Leading Note to the Octave. This leaves the interval,

between the sixth and seventh, a tone and a half; but as the Diatonic scale must consist of tones and semitones, the sixth is also sharpened, and the harsh interval of the extreme sharp second, avoided. Thus the ascending scale of the minor mode is artificial, and is formed with two notes altered from the Signature.

But in the descending scale the Seventh or Leading Note, is depressed a semitone to accommodate the sixth, and the natural scale of the signature remains unaltered.

Examples of the Ascending and Descending Scale in the Minor Mode.



The seven notes (for the eighth is but a repetition of the first) which form the Diatonic Scale of any Key in either Mode, have each a peculiar character and situation.

The first or Key Note is called the Tonic, because it regulates the time of the Octave, and upon it all the other notes depend.

The second (always counting upwards from the tonic) is called the Supertonic, from its being the next above.

The third is called the Mediant; from its being the middle way between the Tonic and the Dominant. It varies according to the mode, being the great third in the Major, and the little third in the Minor. It is much the most important interval in the Diatonic Scale, since upon it depends the nature of the Mode; the Major being always accompanied with the great third, consisting of five semitones; and the Minor being always accompanied with the little third, consisting of four semitones.

The fourth is called the Subdominante; from its being a fifth below the Tonic.

The fifth is called the Dominante, from its importance in the Scale, and its immediate connexion with the Tonic.

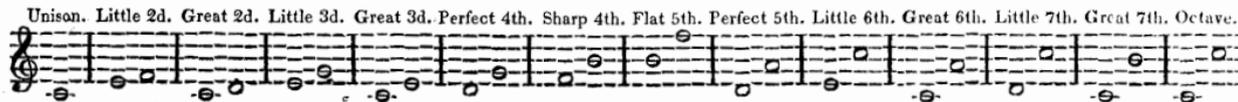
The sixth is called the Submediante, from its being the middle way between the Tonic and Subdominante descending. Like the Mediante it varies with the Mode, being the great sixth in the Major, and the little sixth in the Minor.

The seventh is called the Sensible, or Leading Note, because upon hearing it the ear naturally anticipates the Tonic.

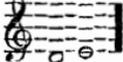
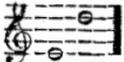
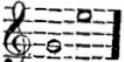
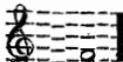
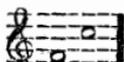
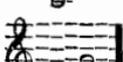
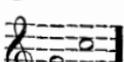
The last note in the Base is always the Tonic—if it be the first above the *Mi*, it is the Major Mode; if it be the first below the *Mi*, it is the Minor Mode. The Major Tonic is always the note above the last sharp, or the fourth note below the last flat—The Minor Tonic is always the note below the last sharp, or the third note above the last flat.

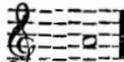
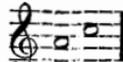
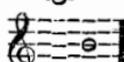
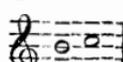
In consequence of the unequal division of the Diatonic Scale (consisting of tones and semitones) fourteen intervals are formed:—viz.—Unison, Little Second, Great Second, Little Third, Great Third, Perfect Fourth, Sharp Fourth, or Tritone, Flat Fifth, Perfect Fifth, Little Sixth, Great Sixth, Little Seventh, Great Seventh, and Octave.

Example of the Fourteen Diatonic Intervals.



When the lowest note of an interval is placed an octave higher, or when the highest note of an interval is placed an octave lower, such change is called Inversion. Thus by inversion a

Second		becomes a Seventh		a
Third		becomes a Sixth		a
Fourth		becomes a Fifth		a
Fifth		becomes a Fourth		a

Sixth		becomes a Third		and a
Seventh		becomes a Second		

The Diatonic Intervals are also consonant or dissonant. The octave, fifth, fourth, thirds, and sixths, being agreeable to the ear, are called consonant; and the seconds, sevenths, and sharp fourth, being less pleasing, are called dissonant.

By a division of the Diatonic scale, ascending by sharps, and descending by flats, a scale is formed of semitones only, which is called Chromatic.

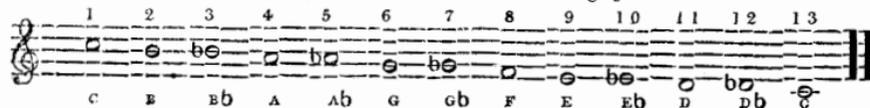
Example of the Chromatic Scale ascending by Sharps.



1 2 3 4 5 6 7 8 9 10 11 12 13

C C# C# D D# E F F# G G# A A# B C

Example of the Chromatic Scale descending by Flats.



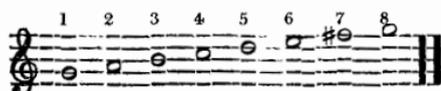
1 2 3 4 5 6 7 8 9 10 11 12 13

C B Bb A Ab G Gb F E Eb D Db C

In this scale we have twelve distinct sounds, from each of which as a tonic, we may form the natural diatonic scale in either mode.

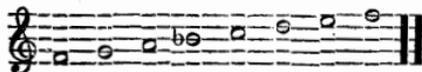
Here the utility of flats and sharps will appear evident to the student. Let him, for instance, take G as a tonic, and from it form the Diatonic scale in the major mode. He will find that in order to bring the semitone between the seventh and eighth notes, the seventh or F will require to be raised by a sharp one semitone.

Example of the Diatonic Scale in the Key of G major.



Or let him take F as a tonic, and from it form the Diatonic Scale in the major mode; he will find a flat required before the fourth, or B, that the semitone may be between the third and fourth.

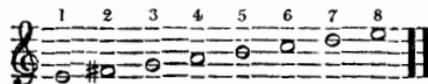
Example of the Diatonic Scale in the Key of F.



Or let him take E as a tonic, and from it form the Diatonic Scale in the minor mode; he will find a sharp before the second

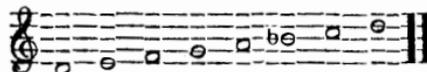
or F, necessary, that the semitone may be between the second and third.

Example of the Diatonic Scale in the Key of E minor.



Or let him take D as a tonic, and from it form the Diatonic Scale in the minor mode; he will find a flat required before B, that the semitone may be between the fifth and sixth.

Example of the Diatonic Scale in the Key of D minor.



Every major key has its relative minor, and every minor key has its relative major.

The relative minor to any major key is its sixth above, or its third below; and the relative major to any minor key is its third above or its sixth below.

When, in the course of a melody or tune, the tonic is changed by the introduction of a flat or sharp, such change is called Modulation.

The most natural and easy modulations are the following, viz.

1st. From any tonic to its dominant. This is done by the introduction of a new sharp upon the subdominant of the key, which becomes a leading note; the supertonic becomes the dominant, and the tonic itself becomes the dominant seventh, to the new key.

Example of a modulation from the key of C to its dominant.



2d. From any tonic to its subdominant. This is done by the introduction of a new flat upon the leading note of the key, which becomes a dominant seventh; the tonic itself becomes the dominant, and the mediant becomes the leading note, to the new key.

Example of a modulation from the key of C to its subdominant.



These changes are in constant use, and occur in almost every psalm tune.

The observations that have been made upon the Diatonic and Chromatic scales, the major and minor mode, modulation, &c. perhaps rather more properly belong to musical science than to the mere art of learning to sing. To such as wish to become acquainted with the theory of music, Callcott's Musical Grammar, and Kollman's Essay on Musical Harmony, are recommended as the best works that have been published in this country.

LESSONS FOR THE EXERCISE OF THE VOICE.

G Major ascending and descending.

G Minor ascending and descending.

fa, sol, la, fa, sol, la, mi, fa, fa, mi, la, sol, fa, la, sol, fa. la, mi, fa, sol, la, fa, sol, la, la, sol, fa, la, sol, fa, mi, la.

The first system of music consists of two staves. The top staff is in G Major (one sharp) and the bottom staff is in G Minor (two flats). Both are in common time (C). The top staff shows an ascending scale from G4 to G5 and a descending scale from G5 to G4. The bottom staff shows an ascending scale from G3 to G4 and a descending scale from G4 to G3. The lyrics are placed below the notes.

The second system of music consists of two staves in G Major (one sharp) and common time (C). The top staff features a melodic line with various intervals and rests, while the bottom staff provides a harmonic accompaniment with chords and moving lines.

The third system of music consists of two staves in G Major (one sharp) and common time (C). Similar to the second system, it features a melodic line on the top staff and a harmonic accompaniment on the bottom staff.

Page

ERRATA.

32. The last note on F, third measure in the Air, should be on G.
71. First staff of the Air, first measure, the last note on C, should be on A.
83. Second Alto staff, second measure, the last note on D, should be on C.
99. The sign of the time should be $\frac{3}{2}$.
117. First Tenor staff, third measure, the last quaver but one on B, should be on C.
176. Lower Base staff, fifth measure, the minim on C, should be on E.
217. First Brace, the movement should have been signed $\frac{2}{4}$.
260. Lower Treble staff, fifth measure, the crotchet on C, should be on D.

THE

BOSTON HANDEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC.

OLD HUNDRED. L. M.

Martin Luther.

Maestoso.

Tenor.

Alto.

Treble
or
Air.

Base.

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

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

Sostenuto Adagio.

Lord, when my thoughts de - light - ed rove, Amidst the won - ders of thy love, Sweet hope re - vives my droop - ing heart, And

fz

6 6 9 8 6 6 8 7 7 = 7 =

3 7 6

bids my fears and doubts de - part. Lord, so my thoughts de - light - ed rove, Amidst the won - ders of thy love.

6 6 6 7 6 7 5 6 6 b7 #6 6 7

3 4 4 4

MORNING HYMN. L. M. 6 lines.

Costellow. 27

Andante.

Soon as the morn sa - lutes your eyes, And, from sweet sleep, re - fresh'd you rise, Think on the Au - thor of the light,

7 6 6 6 6 3 3 6 6 9 8 6 7

3 3 6 6 7 6 4

And praise him for the glo - rious sight! His mer - cy in - fi - nite a - dore, His good - ness in - fi - nite im - plore.

6 6 6 6 6 6 6 7

6 6 7 4 6 6 4 6 6 7

ANGELS' HYMN. L. M.

Tansur.

Moderato.

High in the heav'ns, eternal God, Thy goodness in full glo - ry shines; Thy truth shall break thro' ev'ry cloud, That veils and darkens thy designs.

Moderato.

VIENNA. L. M. Beethoven.

The rising morn, the closing day, Repeat thy praise with grateful voice; In both their turns thy pow'r display, And, laden with thy gifts, rejoice.

PORTUGAL. L. M.

Thorley. 29

Moderato.

First system of musical notation. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "O could I soar to worlds a - bove, The blest a - bode of peace and love,". The bottom staff contains figured bass notation: 6, 6, 8 7, 5, 6, #6, 4, 3, 6, 8 7, 5, 7, #.

Second system of musical notation. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "How glad - ly would I mount and fly, On an - gels' wings, To worlds on high!". The bottom staff contains figured bass notation: 6, 6 - 6 3, 6, 6, 6 5, 3, 6, 6, 8 7, 5, 7.

Moderato.

To God the great, the ev - er blest, Let songs of hon - our be ad - - drest ;

His mer - cy firm for - ev - er stands, Give him the thanks his love de - - mands.

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

P. F.

P. F.

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

4 3 3 3 4 3

ISLINGTON. L. M.

Moderato.

This life's a dream, an emp - ty show, But the bright world to which I go,

Hath joys sub - stan - tial and sin - cere, When shall I wake, When shall I wake, and find me there.

Figured bass notation: 7, 6/4/3, 6, 6/4/3, 6, 6/4/3, 5/4/3, 6, 6/4, 7/5#

Dynamics: P., F., P., F.

STERLING. L. M.

An Ancient Chant. 33

Brillante.

O come, loud anthems let us sing, Loud thanks to our Al-migh - ty King ! For we our voices high should raise, When our salvation's Rock we praise.

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

Sostenuto Adagio. GARDNER. L. M. Viotti.

How pleas-ant, how di-vine-ly fair, O Lord of hosts, thy dwellings are ! With long de-sire my spirit faints, 'To meet th'as-sem-bles of thy saints.

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

BATH. L. M.

Moderato.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sin - ner may return.

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

SEASONS. L. M.

Pleyel.

Dolce.

Thy goodness, Lord, doth crown the year, Thy paths drop fatness all around; And barren wilds thy praise declare, And vo-cal hills re-turn the sound.

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

CUMBERLAND. L. M.

Carey. 35

Moderato.

My soul, in - spir'd with sac - red love, God's ho - ly name for - ev - er bless;

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

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

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

Maestoso.

O God, my strength, my soul's de - sire, To thee my heart and voice as - pire; For thou art good, as well as great,

And mer - cy is thy judg - ment seat. O God, my King, with ho - ly fire, My heart and voice to thee as - pire.

GLOUCESTER. L. M. 6 lines.

Milgrove. 87

Con. Spirito.

Angels of light, e - the - real fires! A - rise and sweep your aw - ful lyres! To you the sac - red right be - longs,

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

To raise the lay, and lead our songs. Ye in his courts of glo - ry dwell, And best his pow'r and grace can tell.

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

MONMOUTH. L. M.

Martin Luther. 39

Grave.

In robes of judg - ment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him

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

burns de - vor - ing fire, The moun-tains melt, the seas re - tire. The moun-tains melt, the seas re - tire.

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

PORTSMOUTH. L. M.

Gelineck.

Andante.

Indulgent still to my request, How free thy tender mercies are! With full consent my thoughts attest, My gracious God, thy faithful eare.

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

ROTHWELL. L. M.

Moderato.

Praise ye the Lord, let praise employ, In his own courts, your songs of joy! The spacious firmament around, Shall echo back, Shall echo back the joyful sound.

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

LUTON. L. M.

With all my pow'rs of heart and tongue, I praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.

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

Maestoso.

TRURO. L. M.

Dr. Charles Burney.

Now to the Lord a noble song, Awake my soul, awake my tongue! Hosanna to th'Eternal name, And all his boundless love proclaim.

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

MILTON. L. M. 6 lines.

Haydn. 43

Dolce é legato.

There is a stream, whose gentle course Surrounds the cit - y of our God. There is a stream, whose gentle course

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

Surrounds the cit - y of our God—A sac - red riv - er, from whose fount, The liv - ing wa - ters flow abroad.

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

CASTLE-STREET. L. M.

Allegretto.

First system of the musical score. It consists of four staves. The top staff is the vocal line in treble clef with a key signature of one flat and a 3/4 time signature. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The bottom staff is the bass line in bass clef with a key signature of one flat and a 3/4 time signature. The lyrics for the first system are: "Lord, in thy great, thy glorious name, I place my hope, my on - ly trust: Save me from sorrow,". The bottom staff includes figured bass notation: 6 3, 6, 6, 6 3, b5, 6, 6, 7, 6, 6.

Second system of the musical score. It consists of four staves. The top staff is the vocal line in treble clef with a key signature of one flat and a 3/4 time signature. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The bottom staff is the bass line in bass clef with a key signature of one flat and a 3/4 time signature. The lyrics for the second system are: "guilt and shame, Thou ev - er gra - cious, ev - er just. Thou ev - er gracious, ev - er just." The bottom staff includes figured bass notation: 6 3, 6 5, b5, 6, 8 b 7 3, 6 7 3.

MEDWAY. L. M.

Pergolesi. 47

Largo.

My God, permit me not to be, A stranger to myself and thee! Amidst ten thousand thro'ts I rove, Forgetful of my highest love.

7 6#6 6 6 7 7 6 6 7

ELLENTHORPE. L. M.

Linley.

Moderato.

Say, how may earth and heav'n unite? And how shall man with angels join? What link harmonious may be found, Discordant natures to combine.

Loud swell the pealing organs notes! Breathe forth your souls in raptures high! In praises men with angels join;—Music's the language of the sky.

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

ZION. L. M. 6 lines.

Pleyel. 40

Moderato.

How sweet thy dwellings, Lord, how fair, What peace, what bliss, inhabit there. With ardent hope, with strong desire,

6 7 7 6 6 5 7 6 5 6 7

My heart, my flesh to thee aspire; I burn to tread thy courts, and thee, My God, the living God, to see.

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

Andantino.

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near,

7 7 6 5 6 3 7 - - 7 5 6 5 6 # 6

To dis - si - pate the ling'ring mist; And while his mantling splendors dart, Their radiance o'er the kindling skies,

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

PARK STREET. L. M.

Venua.

Cantabile.

Hark! how the choral song of heav'n, Swells full of peace and joy, a - bove! Hark! how they strike their

golden harps, And raise the tuneful notes of love! And raise the tuneful notes of love.

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

7 6 4 7 6 6 4 7 5 3

fz *fz* *fz*

WALTHAM. L. M. 6 lines.

Beethoven. 53

Cantabile é Sostenuto.

With ho-ly fear and hum-ble song, The dread-ful God, our souls a - dore; Rev'-rence and awe be - come the tongue That

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

speaks the ter-rors of his pow'r. Rev'-rence and awe be - come the tongue That speaks the ter-rors of his pow'r.

6 7 6 6 = 6 3 6 6 5#6 5 4 3 7 6 4 6 6 9 8 6 5

Maestoso.

Great Source of life, our souls confess, The various riches of thy grace; Crown'd with thy mercy, we rejoice, And in thy praise exalt our voice.

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

Maestoso.

CHARLESTON. L. M.

R. Cook.

From vocal air and concave skies, Let wafted hal - le - lu - jah's sound; And let the sacred triumphs rise, Till vaulted heav'n the notes rebound.

6 6 6 6 3 6 3 3 3 6 # 6 6 6 7 6 6 7 6 7 4 3 6 b 7 6 7

SALSBURY. L. M. 6 lines.

Haydn. 55

Alto. Dolce.

Lord, thou hast known my inmost mind, Thou dost my path and bed inclose; My wak - ing soul on thee relies,

On thee my sleeping thoughts repose: Where from thy presence can I fly, - - - Lord, ever present ever night?

WESTVILLE. L. M. 6 lines.

Klose.

Moderato.

My God, in thee are all the springs, In which my comfort can arise; I seek the shadow of thy wings,

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

When gath'ring clouds obscure the skies. I seek the shadow of thy wings, When gath'ring clouds obscure the skies.

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

NEWARK.

Stanley. 57

Alto. Fuge. Allegro.

Treble. We bless the Lord, the Lord, the just, the good, Who fills our hearts with joy and food;

Base. We bless the Lord, we bless the Lord, the just, the good, Who fills our hearts with joy and food;

We bless the Lord, &c. 7 7 3 6 7 6- 7 6- 7 3

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

Who pours his blessings from the skies, And loads our days with rich sup - - plies.

Who pours his bles - - sings from the skies, And loads our days with rich sup - - plies.

Who pours, &c. 5 3 6 7 6 6 6 5 4 5 7

6 6 3

Allegretto.

Second Treble.

A - wake our souls, a - way our fears, Let ev'ry trembling thought be gone! A - wake, and run the heav'nly race,

Alto.

And put a cheerful courage on! A - wake, and run the heav'nly race, And put a cheerful courage on!

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

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

Detailed description: This is a musical score for a hymn. It consists of two systems of music. The first system has four staves: two vocal staves (Second Treble and Alto) and two piano accompaniment staves. The second system also has four staves: two vocal staves and two piano accompaniment staves. The music is in the key of D major (two sharps) and common time (C). The tempo is marked 'Allegretto'. The lyrics are: 'A - wake our souls, a - way our fears, Let ev'ry trembling thought be gone! A - wake, and run the heav'nly race, And put a cheerful courage on! A - wake, and run the heav'nly race, And put a cheerful courage on!'. The piano accompaniment includes various fingering numbers and some dynamic markings like 'P.' and 'F.'.

SOUTH STREET. L. M.

Haydn. 59

Amoroso.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's

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

voice to slum - ber calls, And silence reigns a - mid the spheres - a - mid the spheres.

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

WATSON'S. L. M.

Moderato.

First system of musical notation for 'Watson's L.M.' in G major, 3/4 time. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: "O Thou, to whose all-searching sight, The dark-ness shin-eth as the light; --". The piano accompaniment includes figured bass notation below the bottom staff.

Figured Bass: 6 4/3, 6, 4/2, 6, 4/3, 6, 6, 4/3, 6, 6 5/4 3

Second system of musical notation for 'Watson's L.M.' in G major, 3/4 time. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: "Search, prove my heart, it pants for thee, P. O burst these bonds, and F. set me free." The piano accompaniment includes figured bass notation below the bottom staff. The system is divided into two parts: "Second Treble." and "F. Alto.".

Figured Bass: 6, #6/3, 6, 7, 3, 5, 6, 7, 5, 8/7, 6/5, 7

Moderato.

How blest the man whose conscious grief, From thee, great God, has found relief; Whose guilt thy boundless love has veil'd, His fears compos'd, his weakness heal'd!

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

LINTON. L. M.

Dr. G. K. Jackson.

Moderato.

No change of time shall ever shock My firm affection, Lord, to thee, For thou hast always been a rock, A fortress and defence to me.

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

SURRY. L. M.

Costellow.

No more fa - tigue, no more dis - tress, Nor sin nor death shall reach the place; No groans shall mingle

7 6 6 5 6 6 3 7 7

with the songs, Which war - ble from im - mor - tal tongues. Which war - ble from im - mor - tal tongues.

P. P.

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

BOSTOCK. L. M.

Vogler. 65

Moderato.

The hope of sin - ners lies be - low, 'Tis all the hap - pi - ness they know ;

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

'Tis all they seek ; they take their shares, And leave the rest— And leave the rest a - mong their heirs.

Tasto. F.

6 7 3 7 6 7 6 3 3 6 7 6 6 7 6 6 7 3

RICHMOND. L. M. 2 verses.

De La Main.

Moderato.

When we, our wearied limbs to rest, Sat down by proud Eu - phra - tes' stream; We wept, with doleful

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

thoughts op - prest, And Si - on was our mourn - ful theme. Our harps, that, when with joy we sung, Were wont their

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

tune - ful parts to bear, With si - lent strings ne - glect - ed hung, On wil - low trees that wither'd there.

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

NORFOLK. L. M.

J. Ashton.

Moderato.

Amidst these various scenes of ills, Each stroke some kind design fulfils; And shall I murmur at my lot, When sov'reign love directs the rod?

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

ZION HILL. L. M. 2 verses.

The first six bars are by STERKEL; the remainder by I. WHITAKER, author of The Seraph, &c.

Andante é mezzo forte.

Jesus, where'er thy people meet, There they behold thy mercy seat; Where'er they seek thee thou art found, And

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

ev'ry place is hallow'd ground; For thou, within no walls confin'd, In - hab - i - test the hum - ble mind; Such

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

PROCTOR. L. M.

Moderato.

Thus saith the high and lof-ty One, I sit up-on my ho-ly throne, My name is God, I

dwell on high, Dwell in mine own e-ter-ni-ty. Dwell in mine own e-ter-ni-ty.

6 6 6 3 6 $\frac{6}{3}$ 3 $\frac{6}{3}$ 6 6 $\frac{7}{4}$ 8 7 5— $\frac{4}{2}$ 6

P. F. P. F.

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

GEORGETOWN. L. M.

Haydn. 73

Alto. *Con Spirito.*

Treble.

To thee, O God, with - out *fc* de - lay, Will I my morning hom - age pay; For thee I

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

long, for thee I look, So *fc* pil - grims *fc* seek the cool - ing brook. So pil - grims *fc* seek the cool - ing brook.

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

FRAMINGHAM. L. M. 6 lines.

Pleyel.

Dolce.

First system of the musical score, consisting of 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 3/4. The tempo/mood is marked 'Dolce'.

Father of mer - cies, God of love! Oh! hear a hum - ble suppliant's cry; Bend from thy

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

Second system of the musical score, consisting of 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 3/4.

lof - ty seat a - bove, Thy throne of glorious maj - es - ty! Oh! deign to lis - ten

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

to my voice, And bid this drooping heart re-joice! And bid this droop-ing heart re-joice!

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

Moderato.

GREEN'S HUNDREDDTH. L. M.

Dr. Green.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To shew thy love by morning light, And talk of all thy truth at night.

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

AUGUSTA. L. M. 2 verses.

Gluck.

Maestoso.

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

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

From ev'ry land, by ev'ry tongue! E - ter - nal are thy mercies, Lord, E - ter - nal truth at - tends thy word;

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

Thy praise shall sound from shore to shore, Till suns shall set and rise no more. Till suns shall set and rise no more.

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

Moderato. CHAPEL-STREET. L. M. Mather.

E - ter - nal Source of ev'ry joy, Well may thy praise our lips employ ; While in thy temple we appear, Thy goodness crowns the circling year.

Second Treble. P. Alto. F. P. F.

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

PERGOLESÌ. L. M.

Pergolesi.

Moderato.

Bless, O my soul, the liv - - ing God! Call home my thoughts that rove a - broad;

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

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staff. The bass line includes a series of numbers: 6, 5, 6, 6, 7, 6, 5, 3, 6, 6, 6, 3, 3, 7, 6, 5, 4, 3.

Let all the pow'rs with - in me join, In work and wor - ship so di - vine.

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

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staff. The bass line includes a series of numbers: #6, 6, 6, 6, 3, 3, 3, 3, 3, 6, 6, 5, 3.

ANTIGUA. L. M.

Allegretto.

The King of saints, how fair his face, A - dorn'd with maj - es - ty and grace!

Unison.

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

Detailed description: This system contains the first two stanzas of the hymn. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in common time (C) and begins with a treble clef. The lyrics are written below the vocal staves. The piano part includes figured bass notation below the left-hand staff. The first stanza ends with a repeat sign.

He comes with bles - sings from a - bove, And wins the na - tions to his love.

6 5 4 3 4 2 6 6 6 6 6 6 6 8 7 4 3 5 3 1

Detailed description: This system contains the second two stanzas of the hymn. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music continues from the first system. The piano part includes figured bass notation below the left-hand staff. The second stanza ends with a repeat sign.

ARMLEY. L. M.

Lamentevole.

Now let our mournful songs re - cord, The dy - ing sor - rows of our Lord ;

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

Detailed description: This system contains the first two lines of music. The top staff is a treble clef with a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The key signature has one sharp (F#). The music features various note values, rests, and ornaments. The bottom staff includes figured bass notation: 8 7, 6 5, 4 #, 6, 5, 4 #, 6, 6, 6, 4, 8 7, 6 5, 4 #.

When he com - plain'd in tears and blood, As one for - sak - en of his God.

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

Detailed description: This system contains the second two lines of music. The top staff is a treble clef with a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The key signature has one sharp (F#). The music continues with similar notation to the first system. The bottom staff includes figured bass notation: #, 5 #, 6, 4, 3, 6, 6, 6, 5, 4 #, 6, 6, 5, 4 #, 6, 6, 6, 4, 8 7, 6 5, 4 #.

LEICESTER. L. M. 6 lines.

Moderato.

When 'mid the gloom of night I stray, And heav'n's re - splend - ent arch sur - vey—And mark with rapture and sur-

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

prise, The va - ried glo - ries of the skies, Ah! what is man? thou great Su - preme, That thou should stoop to vis - it him?

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

Grave.

Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities! Welcome, sweet sleep, that driv'et away, The toils and follies of the day!

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

Grave.

AVERNO. L. M. Dr. Hayes.

My humbled soul its crimes shall own, Behold me bow before thy throne; To thee my inmost guilt disclose, And in thy bosom pour my woes.

8 7 # 3 # 6 5 6 4 7 1 6 5 5 6 6 6 6 6 6 6 8 7 4 3 # 4

MUNICH. L. M.

An old German air. 83

Lamentevole.

'Twas on that dark, that doleful night, When pow'rs of earth and hell arose Against the Son of God's delight, And friends betray'd him to his foes.

7 6 # 6 # 6 3 # 6 6 8 7 8 7 # 6 6 - # # 6 6 - # 6 6 # 6 6 8 7 8 7
5 5 3 3 3 2 # 5 6 # 3 2

BABYLON. L. M.

Ravenscroft.

Grave.

Shew pity, Lord! O Lord, forgive! Let a re-pent-ing sinner live! Are not thy mercies large and free? May not a sinner trust in thee?

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

DARWEN. L. M.

Affettuoso.

Who from the shades of gloomy night, When the last tear of hope is shed,

Can bid the soul re - turn to light, And break the slum - ber of the dead?

Figured bass notation (first system): ♯ 6 3 8 7 6 5 | 6 5 4 ♯ | 6 ♯ 6 3 | 6 5 4 ♯ | 6 6 4 5

Figured bass notation (second system): ♯ 6 3 8 7 6 5 | 6 5 4 ♯ | 6 ♯ 6 3 | 6 5 4 ♯ | 6 6 4 5

WESTBURY. L. M.

Prellieur.

Grave.

So fades the love - ly, bloom - ing flow'r, Frail, smil - ing sol - ace of an hour ;

So soon our transient comforts fly, And pleasure on - ly blooms to die.

Chord symbols and fingerings: #6, 6, 6, #6/3, 6/4, 6, 6, 7, 3, 7/3, #, 6, #6/3, 6, 6, 7, 6, 5/7, #, 8/5, #7/3, 6, 5, 6, 8/5, 7/4, 7/4

LIME-HOUSE. L. M.

Grave.

In mem'ry of your dy - ing Lord, Do this, he said, till time shall end,

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

Meet at my ta - ble and re - cord, The love of your de - part - ed Lord.

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

Moderato.

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

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

St. DAVID'S. C. M.

Ravenscroft. 89

Moderato.

To cel-e-brate thy praise, O Lord, I will my heart prepare; To all the list'ning world thy works, Thy wond'rous works declare.

St. JAMES'. C. M.

Courteville.

Moderato.

How shall I praise th'eternal God, That in-fi-nite unknown? Who can ascend his high abode, Or come be-fore his throne?

ARLINGTON. C. M.

Dr. Arne. 91

Adagio. Affettuoso.

Jesus, I love thy charming name, 'Tis music to my ear; Fain would I sound it out so loud, That earth and heav'n should hear.

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

CANTERBURY. C. M.

Ravenscroft.

Moderato.

O thou, from whom all goodness flows, I lift my heart to thee; In all my sorrows, conflicts, woes, Dear Lord, remember me!

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

St. ANNS. C. M.

Dr. Croft.

Moderato.

My God, my portion and my love, My ev-er-last-ing all! I've none but thee in heav'n above, Or on this earthly ball.

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

HOWARDS. C. M.

Mrs. Cuthbert.

Moderato.

Lord, hear the voice of my complaint, Accept my secret pray'r; To thee, alone, my King, my God, Will I for help repair.

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

JORDON. C. M.

Harwood. 93

Moderato.

Shepherds re-joice, lift up your eyes, And send your fears away! News from the region of the skies! Salvation's born to-day!

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

STAMFORD. C. M.

Moderato.

The glorious armies of the sky, To Thee, Almighty King, Har-mo-nious anthems consecrate, And hal-le-lu-jahs sing.

6 8 7 7 3= 6 3= 6 6 3 3= 6 3= 6 6 8 7 7

GREAT MILTON. C M.

Moderato.

Thou art my portion, O my God, Soon as I know thy way, My heart makes haste t'obey thy word, And suffers no de-lay.

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

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music is in a moderate tempo. The lyrics are written between the two staves. The first staff has a 'P.' (piano) dynamic marking above it, and the second staff has an 'F.' (forte) dynamic marking above it. Below the bass staff, there are figured bass notations: 6 6 6 6 8 7 6-4 3 5 6 7 7 6 6 4 2 6 4 3 3- 6 6 6 6 4 3 8 7 4 3.

Solo. P. Solo. P. Tutti. F.

I choose the path of heav'nly truth, And glory in my choice: Not all the riches of the earth, Could make me so rejoice.

Tasto. Solo. P. Tutti. F.

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

Detailed description: This system contains the second two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music continues from the first system. The lyrics are written between the two staves. The first staff has a 'Solo. P.' dynamic marking above it, and the second staff has a 'Tutti. F.' dynamic marking above it. Below the bass staff, there are figured bass notations: 3 6- 6 6 3 2 6 6 6 6 6 6 7 3 4 4 3 3 3 3 3 4 3.

CAMBRIDGE. C. M.

Dr. Randall. 95

Moderato.

Come, Holy Spirit, heav'nly Dove. With all thy quick'ning pow'rs, Come, shed abroad a Saviour's love, And that shall kindle ours. And that, &c. And that, &c.

TALLIS' CHANT. C. M.

Tallis.

Maestoso.

O all ye nations, praise the Lord, Each with a different tongue; In ev'ry language learn his word, And let his name be sung.

NEWTON. C. M.

T. Jackson. 97

Moderato.

Come, happy souls, approach your God With new melodious songs! Come, render to Al - migh - ty grace, The tribute of your tongues.

St. GREGORY'S. C. M.

Dr. Wainwright.

Moderato.

I'm not asham'd to own my Lord, Or to defend his cause, Maintain the honour of his word, The glo - ry of his cross.

BRATTLE-STREET. C. M.

Pleyel.

Affettuoso.

While thee I seek, pro-TECT-ing Pow'r, Be my vain wishes still'd; And may this con-SE-CRAT-ed hour, With better hopes be fill'd!

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flow'd, That mer-cy I adore.

BLANDFORD. C. M.

T. Jackson.

Maestoso.

Awake, my soul, arise my tongue! Prepare a tuneful voice, In God the life of all my joys, Aloud will I rejoice.

6 5, 6, 6 4/3, 8 7, 3 5/2, 6, 6 4, 7 5/4, 8 7, 3, 6, 6 b 5 3, 8 7 3, 6, 5 6, 6 4, 7 3

BRAY. C. M.

Moderato.

To God, our never-failing strength, With loud applauses sing; And jointly make a cheerful noise, To Jacob's awful King! To Jacob's awful King!

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

TEMPEST. C. M. 2 verses.

Haydn. 101

Maestoso,

The Lord, our God, is full of might, The winds obey his will; He speaks, and in his heav'nly height, The rolling sun stands still.

Re - bel ye waves, and o'er the land, With threat'ning aspect war; The Lord uplifts his awful hand, And chains you to the shore.

ST. JOHN'S. C. M.

Moderato.

Now to the Lamb that once was slain, Be end-less hon-ors paid; Sal-va-tion, glo-ry, joy remains, For-ev-er on his head.

Tasto. F.

MESSIAH. C. M.

Handel.

Sostenuto Adagio.

I know that my Re-deem-er lives, And ev-er prays for me; Salvation to his saints he gives, And life and lib-er-ty.

St. MARTIN'S. C. M.

Tansur. 103

Moderato.

The first system of the musical score consists of four staves. The top staff is the treble clef, the second is the vocal line, the third is the treble clef, and the fourth is the bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "O Thou, to whom all crea - tures bow, With - in this 'earth - ly frame,". Below the bass staff, there are figured bass notations: 6, 6, 6, 6, 6, 4, 5 7, and 3.

The second system of the musical score consists of four staves. The top staff is the treble clef, the second is the vocal line, the third is the treble clef, and the fourth is the bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Thro' all the world how great art Thou, How glorious is thy name!". Below the bass staff, there are figured bass notations: 6, 4, 6 5 6, 4 3, 6, 6, 4, 3, 6, 4, 5 7, and 3.

Moderato.

Soon shall the glorious morning dawn, When all thy saints shall rise; And cloth'd in their im-

Solo. P.

Solo. P.

6 6 4 7 6 6 4 7

mor-tal bloom, At-tend thee to the skies. At-tend thee to the skies.

Solo. P.

Tutti. F.

Solo. P.

Tutti. F.

6 7 6 7 6 7 6 6 6 6 7 6 6 6 7 3

HAVANNA. C. M.

Dr. Harrington. 105

Moderato.

How vain are all things here below! How false, and yet how fair! Each pleasure hath its poison too, And ev'ry sweet a snare.

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

NOTTINGHAM. C. M.

I. Clark.

Moderato.

Some seraph lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e-ter-nal King!

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

CHESTERFIELD. C. M.

Dr. Haweis.

Lord, when my raptur'd thought surveys Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul re-joice.

Tasto. F.

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

ABRIDGE. C. M.

I. Smith.

Moderato.

Great God, to thee my grateful tongue, My fervent thanks shall raise; Inspire my heart to raise the song, Which celebrates thy praise!

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

DUNGENESS. C. M.

Mozart. 107

Cantabile.

My God, the steps of pi - ous men, Are order'd by thy will ; Though they should fall, they rise again, Thy hand sup - ports them still.

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

The Lord delights to see their ways, Their virtue he approves ; He'll ne'er deprive them of his grace, Nor leave the man he loves.

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

OXFORD. C. M.

Coombs.

Moderato.

While shepherds watch their flocks by night, All seated on the ground, The angel of the Lord came down, And glo - ry shone a - round.

FERRY. C. M.

Moderato.

In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.

Allegretto.

Salvation, O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.

6 57 6 87 65 7 -6 -5 23 87 87 65 -4 6 65 7 7/3
65 4#

CHORUS.

Glory, honour, praise and power, Be unto the Lamb forever, Jesus Christ is our Redeemer! Hallelujah! Hallelujah! Hallelujah! Praise the Lord!

P. F. F.

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

SALEM. C. M.

Moderato.

The va - rious months thy good - ness crowns: How beau-teous are thy ways!

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

Detailed description: This system contains the first two stanzas of the hymn. It features a four-staff arrangement: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked 'Moderato'. The lyrics are written below the second and third staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: 'The va - rious months thy good - ness crowns: How beau-teous are thy ways!'. Below the fourth staff, there are numerical figures: 6, 6, 6, 6, 6, 4, 3, 7, 6, 6, 3, 6, 6, 7, 4.

The bleat-ing flocks spread o'er the downs, And shepherds shout—And shepherds shout—And shepherds shout thy praise.

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

Detailed description: This system contains the third stanza of the hymn. It features a four-staff arrangement: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked 'Moderato'. The lyrics are written below the second and third staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: 'The bleat-ing flocks spread o'er the downs, And shepherds shout—And shepherds shout—And shepherds shout thy praise.'. Below the fourth staff, there are numerical figures: 6 #6, 6 7, 5, 6 5, 6 5, 6 6, 5 6, 7 3.

DEVIZES. C. M.

Allegretto.

Awake, my soul, a - - rise, my tongue, Pre - pare a tune - ful voice ; In God, the life of

all my joys, - - A - loud will I re - joice. A - loud will I re - joice.

2d Treble. *Alto. F.* *F.*

CLIFFORD. C. M.

Moderato.

2d Treble.

To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi - on

P.

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

3 4 5 4 3

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, followed by a second vocal line labeled '2d Treble'. The third staff is the alto line, and the bottom staff is the bass line. The music is in G major (one flat) and common time. The tempo is marked 'Moderato'. The first measure of the vocal line is marked 'P.'. Below the bass staff, there are two rows of numbers: the first row contains '6 6 6 6 5 6 7 6 5 3 6 5 6 5 7' and the second row contains '3 4 5 4 3'.

God, From Zi - on's hill and Zi - on's God, Who heav'n and earth has made, Who heav'n and earth has made.

F.

F.

6 6 5 6 5 7 4 3

Detailed description: This system contains the next four staves of the musical score. The vocal lines continue with the lyrics 'God, From Zi - on's hill and Zi - on's God, Who heav'n and earth has made, Who heav'n and earth has made.' The music is marked 'F.' (Forte). Below the bass staff, there are two rows of numbers: the first row contains '6 6 5 6 5 7 4 3' and the second row contains '6 5 4 3'.

Animated.

HULL. C. M.

Dr. G. K. Jackson. 115

Musical score for 'HULL' in C major, common time. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: "O thou, to whom all creatures bow, Within this earthly frame, Through all the world how great art thou, How glorious is thy name?"

6 6 3 6 3 8 7 6 3 4 6 6 8 7 3- 6 0 6 3 5 6 3 6 6 6 6 7 4 3 2 3

DEDHAM. C. M.

Musical score for 'DEDHAM' in C major, common time. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: "My Shepherd is the living Lord, No thing therefore I need; In pastures fair near pleasant streams, He setteth me to feed."

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

COLCHESTER. C. M.

Williams.

Maestoso.

Lord, in the morning thou shalt hear My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.

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

Moderato.

ABINGTON. C. M.

Dr. Heighington.

Far from the world, O Lord, I flee, From strife and tumult far; From scenes where sin is waging still, Its most suc - cess-ful war.

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

ORENBURG. C. M.

Haydn. 117

Maestoso.

Be - - gin, my soul, the lof - ty strain, In sol - - emn ac - cent sing,

7 6 / 4 - 6 / 4 3 6 6 6 7 / 5 9 8 / 5 4 3 6 3 4 5 # 6 9 8 / 6 4 # 7

A sacred hymn of grate - ful praise, To heav'n's Al - - migh - ty King!

87 5 * 43 7 6 6 - 6 6 / 5 - 6 7 3 3 3 7 - 6 6 6 / 4 # 7

IRISH. C. M.

A. Williams.

Moderato.

Now shall my inward joys arise, And burst in - to a song; Almighty love in-spires my heart, And pleasure tunes my tongue.

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

Moderato.

MEAR. C. M.

O, 'twas a joyful sound to hear, Our tribes de-vout-ly say, Up, Is'rael, to the tem-ple haste, And keep the festal day!

6/7 6/4 6/4 6 6#6 5/7 6 6/7 6/4 6 5/6 4/2 6 6/7 7/3

MELODY. C. M.

Leach. 119

Moderato.

Come, let us join our cheer - ful songs, With an - gels round the throne ;

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

Ten thou - sand, thou - - sand are their tongues, But all their joys are one.

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

ARUNDEL. C. M.

Ardito.

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

6 6 4 7 3 8 7 3 - # 6 6 6 4 8 7 6 6 4 3 6 6 4 7 3

ROCHESTER. C. M.

Moderato.

God, my sup - port - er and my hope, My help for - ev - er near; Thine arm of mercy held me up, When sinking in de - spair.

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

CHRISTMAS. C. M.

Handel.

A - wake, my soul, stretch ev'ry nerve, And press with vigor on! A heav'n - ly

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

race de - mands thy zeal, And an im - mor - tal crown. And an im - mor - tal crown.

P. F. P. F.

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

YORK. C. M.

Moderato.

Thee we adore, E - ter - nal Name, And humbly own to thee, How feeble is our mortal frame. What dying worms are we!

4/2 6— 6 6 6 6 7 6 6— 6 6 6 6 6 7

BRADFORD.* C. M.

Handel.

Moderato.

* The tune *Messiah*, page 102, was inserted by mistake.

I know that my Re - deem - er lives, And ev - er prays for me; Sal - va - tion to his saints he gives, And life and lib - er - ty.

6/7 5 6 7 7 6 7#6 6 7 7 6 7 5 6 6 6 7 5 6 6 7

BRAINTREE. O. M.

Con. Spirito.

In God's own house pro - nounce his praise, His grace he there re - veals :

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

To heav'n your joy and won - der raise, For there his glo - ry dwells.

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

BEDFORD. C. M.

Wheall. 125

Moderato.

Lord, thou wilt hear me when I pray, I am for-ev-er thine; I fear before thee all the day, Nor would I dare to sin.

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

Affettuoso.

MEDFIELD. C. M.

Mather.

In early morn, without de-lay, O Lord, I seek thy face; My thirsty spirit faints away Without thy cheering grace.

6 7 8 7 6 6 7 6 6 6 3 6 6 6 6 6 3 2 6 6 6 6 7

DUNDEE. C. M.

Scottish.

Moderato.

Let not despair nor fell re-venge, Be to my bosom known; O give me tears for oth - ers' woes, And patience for my own!

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

Detailed description: This is a four-staff musical score for the hymn 'DUNDEE'. It is in C major, common time, and marked 'Moderato'. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: 'Let not despair nor fell re-venge, Be to my bosom known; O give me tears for oth - ers' woes, And patience for my own!'. Below the piano part, there are numerical figures for the left hand: # 6, 6- 5 7, 8 7 5, 6 7, 7 5# 6, 6, 5 6, 5 7, 6 7, 5 7, 6- 8 7.

BARBY. C. M.

Moderato.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im-mor - tal prime, And bloom to fade no more!

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

Detailed description: This is a four-staff musical score for the hymn 'BARBY'. It is in C major, common time, and marked 'Moderato'. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: 'Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im-mor - tal prime, And bloom to fade no more!'. Below the piano part, there are numerical figures for the left hand: 6, 6- 6, 7, 6, 6, 6, 6, 4, 6, 5, 6, 6, 6, 6, 6, 7.

WINDSOR. C. M.

G. Kirby. 127

Grave.

My God, how many are my fears, How fast my foes increase! Their number how it impl - ti - plies, How fa - tal to my peace!

5#65 7 87 # 6 6 5 7 7 8 7 8 7 # 8 7 5 8 7 5 7

BURFORD. C. M.

Purell.

Lamentevole.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat like drops of blood ran down, In ag - o - ny he pray'd.

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

CROWLE. C. M.

Dr. Green.

Grave.

Life is a span, a fleeting hour, How soon the vapour flies! Man is a tender, transient flow'r, That ev'n in blooming dies.

6 #6 # - 6 6 6 5 7 # 7 6 3 3 6 4 # # 3 5 6 7 3 3 # 9 # # 6 6 # 6 6 6 5 7 3

St. MARY'S. C. M.

An ancient German melody, by Rathiel.

Grave.

Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow light and vain, Still hast'ning to the dust.

8 7 # 7 6 4 3 6 6 5 6 4 8 7 6 # 6 # 6 6 # 6 6 6 8 7 4 5 3 1

BANGOR. C. M.

Ravenscroft. 129

Lamantevole.

Hark! from the tombs, a doleful sound, My ears at - tend the cry; Ye living men, come view the ground, Where you must shortly lie.

FUNERAL HYMN. C. M.

Dr. Miller.

Grave.

The righteous souls that take their flight, Far from this world of pain, In God's pa - ter - nal bosom blest, For - ev - er shall re - main.

PLYMPTON. C. M.

Dr. Arnold. 131

Tenor and Alto.

Now let our drooping hearts re-vive, And every tear be dry!

7 6 5 6 7 6 7 6 5 3

Why should these eyes be drown'd in grief, Which view a Saviour nigh?

7 6 6 5 6 6 5

FORELAND. C. M.

Dr. Callcott.

Moderato.

Thy words the rag - ing winds con - trol, And rule the boisterous deep, And rule the boisterous deep;

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

Thou mak'st the sleeping billows roll, - - - - - The rolling billows sleep, The rolling billows sleep.

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

JERSEY. C. M.

Dr. G. K. Jackson.

Moderato.

How ma - ny, Lord, of late are grown, The troublers of my peace? And as their numbers hourly rise, So does their rage in - crease.

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

WOOD-STREET. C. M.

Dr. G. K. Jackson.

Plaintive.

O Lord, thou art my righteous Judge, To my complaint give ear; Thou still redeem'st me from distress, Have mercy, Lord, and hear.

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

WORKSOP. C. M.

Grave

To calm the sorrows of the mind, Our heav'nly Friend is nigh; To wipe the anxious tear that starts, And trembles in the eye.

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

HASELTON. C. M.

I. Jackson.

Grave.

Help, Lord, for men of virtue fail! Re-li-gion los-es ground; The sons of wickedness pre-vail, And treacheries a-bound.

6- 6# 6 6 6 5 4# 5 6 6 8 7 7 5 6 6 5 6# 6 8 7

Maestoso.

My soul, re - peat his praise, Whose mercies are so great ! Whose anger is so slow to rise, So ready to a - bate.

High as the heav'ns are rais'd, Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.

Unison. F. P. F.

MOUNT EPHRAIM. S. M.

Milgrove.

Moderato.

Your harps, ye trembling saints, Down from the willows take! Loud to the praise of love divine, Bid ev'ry string awake!

7 5 (6) 6 7 3 6 3 8 7 5 6 3 4 7 5 6 6 6 6 6 6 6 7 6 6 3 5 3 6 6 7 3

WESTMINSTER. S. M.

Dr. Boyce.

Maestoso.

Behold the lofty sky, Declares its Maker, God; And all the starry works on high, Pro-claim his pow'r abroad!

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

St. THOMAS. S. M.

A. Williams. 139

Moderato.

High as the heav'ns are rais'd, Above the ground we tread; So f'r the riches of his grace Our highest thoughts exceed.

Moderato.

DOVER. S. M.

Great is the Lord our God, And let his praise be great! He makes the church his blest abode, His most de-light-ful seat.

EASTBURN. S. M.

Harwood.

Moderato.

To God, in whom I trust, I lift my heart and voice; Oh let me not be put to shame, Nor let my foes rejoice!

6 $\frac{6}{4}$ 6 $\frac{3}{3}$ $\frac{6}{3}$ 6— $\frac{9}{8}$ $\frac{8}{8}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ 6— 5— 3 6— 8 7 $\frac{8}{3}$ 6 6 $\frac{6}{4}$ $\frac{7}{3}$

Maestoso.

CLAPTON. S. M.

Jones.

Thy name, Almighty Lord, Shall sound thro' distant lands: Great is thy grace and sure thy word; Thy truth for - ev - er stands.

Tasto. Unison. Tasto. Unison.

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

ELYSIUM. S. M.

Moderato.

He leads me to the hills, Where saints are blest a - bove, Where joy like morning

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

3 4 3 4 3 4 3 4 3 4 3 4 3 4

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "He leads me to the hills, Where saints are blest a - bove, Where joy like morning". The piano part includes fingering numbers (5, 6, 3, 6, 5, 3, 6, 7, 6, 6, 7, 6) and a chord diagram for the first few notes.

dew dis - tils, And all the air is love. And all the air is love.

P. F. P. F.

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

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "dew dis - tils, And all the air is love. And all the air is love.". The piano part includes dynamic markings (P. for piano, F. for forte) and fingering numbers (6, 5, 7, 4, 3, 6, 6, 3, 6, 9, 8, 6, 7, 3). The system concludes with a double bar line.

Andante Grazioso.

Come, we that love the Lord, And let our joys be known; Join in a song with sweet accord, And thus surround the throne!

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

Solo. P. Tutti. F. Solo. P. Tutti. F. F.

The sorrows of the mind, Be banish'd from the place; Religion never was design'd, To make our pleasures less.

Solo. P. Tutti. F. Solo. P. Tutti. F. F.

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

BLANDENBURG. S. M.

German.

Moderato.

Exalt the Lord our God, And worship at his feet; His nature is all ho - li - ness, And mercy is his seat.

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

Moderato.

CROYDON. S. M.

German.

The God Je - ho - vah reigns, Let all the nations fear; Let sinners tremble at his throne, And saints be humble there.

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

WATCHMAN. S. M.

Leach.

Allegretto.

My soul with patience waits, For thee the living God; My hopes are on thy promise built, Thy nev - er failing word.

6 5- 5- 6 5 6 7 9 6 6 6 6 6 6 6 7 3

Grave.

AYLESBURY. S. M.

Dr. Green.

From lowest depths of woe, To God I send my cry: Lord, hear my sup - pli - cat - ing voice, And gra - cious - ly re - ply!

6 6 6 8 7 5 6 6 5 6 6 # 8 3 3 # 6 # 6 6 6 7 1

LITTLE MARLBOROUGH. S. M.

Moderato.

To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes rejoice!

6 #6 6 6 5 7 # #6 6 #6 4 # - - 6 8 7 5 6 # 6 #6 6 6 5 7

Grave.

DUNBAR. S. M.

Corelli.

When overwhelm'd with grief, My heart within me dies, Helpless and far from all re - lief, To heav'n I lift my eyes.

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

Moderato.

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

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

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

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

Moderato.



I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs.

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



My days of praise, shall ne'er be past, While life, and thought, and being last, Or im-mor-tal-i-ty endures.

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

St. HELEN'S. L. P. M.

Jennings. 153

Moderato.

Let all the earth their voices raise, To sing a loft - ty psalm of praise, And bless the great Je - ho - vah's name!

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

His glory let the heath - en know; His wonders to the nations show; And all his works of grace pro - claim!

3 3 6 3 2 6 # 6 8 7 6 5 5 6 6 6 7 8 7 6 5 6 5 6 5 7

KEW. C. P. M.

Dr. Randal. 155

Andante.

The joyful morn, my God, is come, That calls me to thy honor'd dome, Thy presence to adore.

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

My feet the summons shall attend, With willing steps thy courts ascend, And tread the hal - low'd floor.

6 6/3 7 7 6/3 8 7 6 6/3 3 6 6/3 3 6 3 6 4 2 6 6 6/3 6 4 7

AITHLONE. C. P. M.

German Air. 157

Andante.

The first system of the musical score consists of four staves. The top staff is the treble clef melody, the second is the vocal line with lyrics, the third is the treble clef accompaniment, and the fourth is the bass clef accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andante'. The lyrics for this system are: "O Thou that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts it - self on thee?" Below the bass staff, there are figured bass notations: 6, 6 5 / 4 3, 3 6 / 4 3, 6 6 / 3 3, 6 4 / 2, 6 6 / 4, 6 7 / 4 5 3, and 6 3.

The second system of the musical score consists of four staves, continuing from the first system. The top staff is the treble clef melody, the second is the vocal line with lyrics, the third is the treble clef accompaniment, and the fourth is the bass clef accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics for this system are: "I have no refuge of my own, But fly to what my Lord hath done, And suffer'd once for me." Below the bass staff, there are figured bass notations: 6, 6 7 / 4 5 3, 3 6 / 4 3, 6 6 / 3 3, 6 4 / 2, 6 6 / 4, 6, 6 4, and 6 7 / 3 2 1.

DALSTON. S. P. M.

A. Williams.

159

Moderato.

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is in a moderate tempo. The lyrics are written below the second and third staves.

The Lord Je - ho - vah reigns, And royal state maintains, His head with awful glo - ries crown'd ;

6 6 7 6 87 76 6 57
4 3

The second system of the musical score consists of four staves, continuing from the first system. It features the same instrumentation and key signature. The lyrics are written below the second and third staves.

Array'd in robes of light, Be - girt with sov'reign might, And rays of maj - es - ty a - round.

6 7 7 6 6 6 7
4 3

WORSHIP. S. P. M.

Moderato.

How pleas - ant 'tis to see, Kind - red and friends a - gree, Each in their proper sta - tion move,

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

4 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3

Detailed description: This system contains the first four staves of music. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The bottom staff is the piano accompaniment with figured bass notation. The key signature has two flats (Bb, Eb) and the time signature is 3/2. The music is in a moderate tempo.

And each ful - fil their part, With sym - pa - thiz - ing heart, In all the cares of life and love.

6 6 3 6 6 7 87 5 43 6 6 6 7 5

4 4 3 4 3 4 3 4 3 4 3 4 3 4 3

Detailed description: This system contains the next four staves of music. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The bottom staff is the piano accompaniment with figured bass notation. The key signature has two flats (Bb, Eb) and the time signature is 3/2. The music is in a moderate tempo.

TRIUMPH. H. M.

Lockhart.

Maestoso.

Re - jice! the Lord is King! Your God and King adore! Mortals, give thanks and sing, And triumph

ev - er - more! Lift up your hearts, Lift up your voice! Re - jice! a - gain, I say, re - jice!

Tasto.

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

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

SHAFTSBURY. H. M.

W. Burney. 163

Moderato.

Musical score for the first system, featuring a vocal line and a basso continuo line. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Moderato'. The lyrics are: 'A - wake, our drowsy souls, And burst the slothful band; The wonders of this day, Our noblest'.

6 6 6 5 6 6 6 6

Musical score for the second system, continuing the vocal and basso continuo lines. The lyrics are: 'songs de - mand. Au - spi - cious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise.'

6 6 6 6 6 6 6 6 6 6 6 6

Moderato.

Second Treble. Alto.

Jesus, our great High Priest, Hath shed his blood and died: My guilt-y conscience seeks - - - No sa - cri - fice beside,

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

Second Treble. Alto. F.

His precious blood did once atone, And now he pleads before the throne—His precious blood did once atone, And now he pleads before the throne.

F.

6 7 6 7 5 5 6 7

3 4 3 5 4 5

Allegretto.

A - wake! awake! a - rise, And hail the glorious morn! Hark! how the angels sing, "To you a

Tasto.

Saviour's born!" Now let our hearts, In concert move, And ev'ry tongue Be tun'd to love.

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

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

TRUMPET. H. M.

Handel. 167

Moderato.

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise your songs employ, Above the starry frame: A-

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

bove the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, Ye cherubim And seraphim, To sing his praise.

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

P. F.

Moderato, a tempo Giusto.

Let us, with a joyful mind, Praise the Lord, for he is kind; For his mercies

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

shall en - dure, Ever faithful, ev - er sure, Ev - er faithful, ever sure.

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

HOTHAM. Sevens.

Dr. Madan. 169

Moderato.

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high. Hide me, O my

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

Saviour, hide, Till the storm of life is past, Safe into thy haven guide, O receive, O receive, O receive my soul at last.

2d Treble. P. Alto. F. P. F.

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

WALES. Sevens.

Mozart. 171

Dolce, Andantino. 1

Light of life, se - raph - ic fire, Ev' - ry faint - ing soul in - spire! Love divine, thyself impart,

Shine in ev'ry drooping heart! Light of life, se - raph - ic fire, Ev'ry fainting soul inspire!

TURIN. Sevens.

Giardini.

Moderato.

Son of God, thy blessing grant! Still supply my ev'-ry want! Tree of life, thine influence shed,

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

With thy sap my spirit feed! Tree of life, thine influence shed, With thy sap my spirit feed!

P. F. P. F.

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

NAPLES. Sevens.

Pleyel. 178

Affettuoso.

Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear, my ardent cry; Frown not, lest I faint and die!

Moderato.

PILTON. Sevens.

Weldon.

Praise to God, im-mor-tal praise, For the love that crowns our days! Bounteous Source of ev'ry joy, Let thy praise our tongues employ!

ALCESTER. Sevens.

Moderato.

When, my Saviour, shall I be, Per-fect-ly resign'd to thee, Poor and vile in my own eyes, On-ly in thy wisdom wise?

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

Moderato.

SICILIAN HYMN. 7. or 8. 7.

Come, thou Fount of ev'ry blessing, Tune my heart to sing thy grace! Streams of mercy, never ceasing, Call for songs of loudest praise.

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

BENEVENTO. Sevens.

Webbe. 175

Andantino.

While, with ceaseless course, the sun, Hasted through the former year, Many souls their race have run, Never more to meet us here.

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

Fixt in an e - ter - nal state, They have done with all below ; We a little longer wait, But how little none can know.

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

Largo.

Ho - ly Father, God of love, Look with mercy from above! Let thy streams of comfort roll,

7 5 6 6- 7 5 6 6 7 6 6 6 6 6 3 #

Pia.

Let them fill and cheer my soul! Let them fill and cheer my soul!

Let them fill and cheer my soul! Let them fill and cheer my soul!

Let them fill and cheer my soul!

6 #0 3 6 # # 5 6 6 4 3 #6 3

Tutti.

Ho - ly Father, God of love, Look with mercy from a - bove! Look with mercy from above!

Tutti.

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

Animated. **MALDEN. C. M.** **Dr. G. K. Jackson.**

The heav'ns declare thy glo - ry, Lord, Which that alone can fill; The firm - a - ment and stars express, Their great Cre - a - tor's skill.

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

Largo. Affettuoso.

O'er the hills I lift mine eyes, To those hills beyond the skies; Thence my soul her help de - rives,

6 5 6 43 76 65 6 5 6 56 65 6 5 6 43 76 65

There my ho - ly Re - fuge lives. There my ho - ly Re - fuge lives.

6 6 6 6 56 6 5 6 56 76 76 54 5

BATH ABBEY. 7. or 8 & 7.

Allegretto.

High in yonder realms of light, Far above these lower skies, Fair and ex - quis - ite - ly bright, Heav'n's unfading mansions rise ;

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

Built of pure and massy gold, Strong and du - ra - ble are they ; Deck'd with gems of worth untold, Subjected to no decay.

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

Andante.

Gracious Spirit, Love divine, Let thy light with - in me shine! All my guilty fears remove, Fill me full of heav'n and love

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

Speak thy pard'ning grace to me, Set the burden'd sinner free! Lead me to the Lamb of God, Wash me in his precious blood

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

WESTBOROUGH. 8 & 7. or 8, 7 & 4.

Haydn. 188

Allegretto, Maestoso.

Mighty God, E - ter - nal Father, Now we glo - ri - fy thy name; Lord of all cre - at ed nature,

Thou art ev'ry creature's theme— Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - - men!

HELMSLEY. 8, 7 & 4.

Dr. Madan. 185

Moderato.

Lo! he comes, with clouds de - scend - ing, Once for favour'd sin - ners slain,
 Thousand, thousand saints at - tend - ing, Swell the triumph of his train.—

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

Solo. Tutti. F.
 Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Je - sus now shall over reign.

Solo. Tutti. F.

5 3 5 6 5 6 6 6 7

CALVARY. 8 & 7. or 8, 7 & 4.

Stanley. 187

Moderate.

Hark! the voice of love and mercy, Sounds a - loud from Cal - va - ry! See! it rends the rocks a - sun - der,

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

Shakes the earth and veils the sky! "It is finish'd!" "It is finish'd!" Hear the dying Saviour cry!

Perdendosi. A tempo. Perdendosi. A tempo.

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

Andante.

In the floods of trib - u - la-tion, While the billows o'er me roll, Je - sus whispers con - so - la - tion,

6 3 4 6 6 6 6 7 6 6 3

And sup - ports my fainting soul— Sweet af - fic - tion!—Sweet af - fic - tion—That brings Je - sus to my soul!

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

SMYRNA. 8 & 7. or 8, 7 & 4.

Mozart. 189

Dolce.

Gently, Lord, oh! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

Oh! re-fresh us with thy blessing: Oh! re-fresh us with thy grace—Oh! re-fresh us—Oh! re-fresh us—Oh! re-fresh us with thy grace.

Affettuoso.

Lord, in mer-cy, oh! pro- tect us! Keep, oh! keep us thro' the day! Thou a- lone canst on- ly save us;

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

Un- to Thee we sing and pray. Lord, in mer-cy, oh! pro- tect us! Keep, oh! keep us thro' the day!

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

GREECE. 8 & 7. or 8, 7 & 4.

Moderato.

Lord, dis - miss us with thy blessing, Fill our hearts with joy and peace! Let us, each thy love pos - sess - ing,

Triumph in re - deem - ing grace. Oh! re - fresh us! Oh! re - fresh us, Trav'ling thro' this wil - der - ness!

P. Largo. Cantabile é sostenuto.

See the leaves, around us falling, Dry and wither'd to the ground! Thus to thoughtless mortals calling, In a sad and solemn round.

F.

" Sons of Adam, (once in Eden, " When like us, he blighted fell,) " Hear the lecture we are reading, " 'Tis, a - las! the truth we tell!"

AMSTERDAM. 7 & 6.

Dr. Nares. 198

Moderato.

Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from tran-si-to-ry things, Tow'rds heav'n thy native place.

2d Treble. P. Alto. F.

Sun and moon and stars decay, Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepar'd above.

P. F. P. F.

Andante é dolce.

See from Zion's sacred mountain, Streams of liv - ing water flow! God has open'd there a fountain

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

This sup - plies the plains be - low. They are blessed— They are blessed, Who its sov'reign

Blessed,
Tutti. Solo. Blessed,
Tutti. P. Solo.

P. Solo. Blessed,
Tutti. Solo. Blessed,
Tutti. P. Solo.

Blessed,
7 6 7

Tutti. F.

virtue know. They are blessed,— They are blessed, Who its sov'reign virtue know.

Tutti. F.

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

4 3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4 3

*Expressivo.***EASTABROOK. 8 & 7.****Dr. Boyce.**

Weigh the words of my profession, Lord, in thine in - dulgent scale, Of a Father's prepossession, Let my thoughts themselves avail!

Lord, not e'en an - gel - ic nature, Can sustain thy brightness near; How then can a mortal creature, Dare to meet thy eye severe?

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

4 3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4 3

Andante.

TAMWORTH. 8, 7 & 4.

Lockhart.

Guide me, O thou great Je-ho-vah, Pilgrim thro' this barren land!

I am weak, but thou art mighty, Hold me with thy powerful hand!—Bread of heaven, Bread of heaven, Feed me till I want no more!

Tasto.

6 4 3 2 1 6 7 6 7 6 6 6 7 6 7

Andante.

TREVCCA. Sevens.

The first 3 measures are by MILGROVE, the other 8 by WHITAKER.

Jesse's son awakes the lyre: Listen while the Psalmist sings! His the Spirit's sacred fire, And his theme the King of kings.

F.

6 6 6 6 6 6 7 3 3 3 6 6 7 6 9 7 6

WICKLOW. 8 & 7. or 8, 7 & 4.

Florio.

Largo Expressivo.

Solo. Tutti. Solo.

When the vale of death ap - pears, (Faint and cold this mor - tal clay,) Kind fore-runner sooth my fears

Solo. Tutti. Solo.

7 6 5 7 6 4 8 7 5 4

Tutti. F.

Light me thro' the darksome way! Light me thro' the darksome way! Break the shadows, Break the shadows,

Tutti. F.

6 6

SAVANNAH. Tens.

Pleyel. 201

Moderato.

From Jesse's root, behold a branch a - rise, Whose sacred flow'r with fragrance fills the skies :

6 3 4 6 3 6 87

The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

6 5 6 4 6 3 6 87

Affettuoso.

Encompass'd with clouds of distress, Just ready all hope to resign, I pant for the light of thy face, And fear it will never be mine

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

Dishearten'd with waiting so long, I sink at thy feet with my load; All plaintive I pour out my song, And stretch forth my hands unto God.

6 6 7 6 5 6 6 6 7 6 5 # 6 5 6 6 7 6 5 # 6 - 6 6 - 8 7 4 -

HAMILTON. 10 & 11.

Affettuoso.

The day is far spent, the ev'ning is nigh, When we must lay down the body and die.

Great God we sur - ren - der our dust to thy care ; But, oh ! for the summons our spirit prepare !

HAVRE. 10 & 11.

Beethoven. 207

Adagio é sempre piano.

My Father, my God, I long for thy love, Oh! shed it a - broad; send Christ from a - - bove!

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

My heart ever fainting he only can cheer, And all things are wanting, 'till Je - sus is here.

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

Maestoso.

Oh! praise ye the Lord, pre-pare a new song; And let all his saints in full concert join!

6 6 5 5 6 6 6 3 6 5

With voices u-nit-ed, the anthem pro-long, And shew forth his praises in mu-sic di-vine.

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

St. MICHAEL'S. 10 & 11.

Handel. 209

Maestoso.

Oh! praise ye the Lord, prepare your glad voice, His praise in the great as - sem - bly to sing!

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

In their great Cre - a - tor let all men re - joice, And heirs of sal - va - tion be glad in their King!

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

Moderato.

The God of glory sends his summons forth, Calls the south nations and awakes the north : From east to west his sov'reign orders spread

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

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music consists of several measures of notes, some with slurs. Below the bass staff, there are figured bass notations: 6 # 6 # 6 6 6 8 7 6 6 8 7 7 6 3 #.

Thro' distant worlds and regions of the dead.—The trumpet sounds ; hell trembles, hear'n rejoices ; Lift up your heads, ye saints, with cheerful voices !

7 6 3 # 6 7 # 6 6 # - 5 6 6 7 6 7 6 8 7

Detailed description: This system contains the second two staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues with several measures of notes, some with slurs. Below the bass staff, there are figured bass notations: 7 6 3 # 6 7 # 6 6 # - 5 6 6 7 6 7 6 8 7.

St. DENIS. Elevens.

Irish Air. 211

Maestoso.

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

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

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

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

Allegretto.

Musical score for the first system of "BERMONDSEY. 6 & 4." The score is in G major (one sharp) and 3/4 time. It consists of four staves: two treble clefs and two bass clefs. The tempo is marked "Allegretto." The lyrics are: "Glory to God on high! Let earth and skies reply, Praise ye his name! His love and grace adore, Who all our sorrows bore! Sing aloud, evermore, Worthy the Lamb!— Worthy the Lamb!— Worthy the Lamb!— Sing aloud, evermore, Worthy the Lamb!" The score includes dynamic markings "P." and "Cres." and fingerings such as "Tasto." and "6 7 6 6 7 7 3 6 7 6 5 4 6 6".

Musical score for the second system of "BERMONDSEY. 6 & 4." The score continues from the first system, maintaining the same key signature and time signature. It consists of four staves. The lyrics are: "evermore, Worthy the Lamb!— Worthy the Lamb!— Worthy the Lamb!— Sing aloud, evermore, Worthy the Lamb!" The score includes dynamic markings "F." and "Cres." and fingerings such as "6 5 6 7 5 6 6 3 3 3 3 3 3 4 6 6 6 5 6 7 5".

Maestoso.

ITALIAN HYMN. 6 & 4.

Giardini. 213

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

Tenor. Dolce,

NATIVITY. Sevens.

Dr. G. K. Jackson.

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

Moderato.

The Lord is our shepherd, our guardian, and guide: What - ev - er we want he will kind - ly provide.

To sheep of his pas - ture his mercies a - bound, His care and pro - tec - tion his flock will surround.

7 ——— 6 ——— 6 5 4 3 6 7 ——— 6 6 4 3

7 ——— 7 ——— 5 6 7 4 = 7 ——— 6 6 7 4 3

DENMARK.

Dr. Madan. 215

Maestoso.

Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy! Know that the Lord is

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

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

6 6 #6 3 6 7 P. 4 2 6 6 3 6 6 5 7 4 5 3

Trio.

P. His sov'-reign pow'r, with - out our aid, Made us of clay, and form'd us men; And when, like

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

wand'ring sheep, we stray'd, He brought us to his fold a - gain, He brought us to his fold a - gain.

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

Tutti. F.

We'll crowd thy gates with thank - ful songs, High as the heav'ns our voic - - es raise ; And

Tutti. F.

6

earth, and earth with her ten thousand thousand tongues, Shall fill thy courts with sounding praise, Shall

Unison.

Unis.

28

fill thy courts with sounding praise, Shall fill, Shall fill thy courts with sound - ing praise.

Unison.

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

Wide! Wide as the world is thy com - mand, Vast as e - ter - ni - ty, e - ter - ni - ty thy love;

Unison.

Unison.

6 4 5 5 6 4 3 5 6 4 3

Firm as a rock thy truth shall stand, When roll - ing years shall cease to move, shall cease to

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

move, When roll - - ing years shall cease to move, When roll - - ing years shall cease to move.

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

Larghetto.

The voice of free grace cries escape to the mountain! For all that believe Christ hath open'd a fountain, For sin, and uncleanness, and

ev'ry transgression: His blood flows so freely, in streams of salvation, His blood flows so freely, in streams of salvation.

CHORUS.

Hal - le - lu - jah! to the Lamb who has bought us a pardon! We'll praise him a - gain, when we

pass over Jordon, We'll praise him a - gain, when we pass over Jordon.

The musical score consists of two systems of four staves each. The first system contains the first two lines of the chorus, and the second system contains the last two lines. The vocal parts are on the top two staves of each system, and the piano accompaniment is on the bottom two. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'F.' (Forte). The lyrics are written below the vocal staves.

Lord, E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall

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

Chord symbols for the first system: $\frac{65}{43}$, $\frac{6}{4}$, $\frac{5}{3}$, $\frac{7}{5}$, $\frac{5}{3}$, $\frac{6}{4}$, $\frac{6}{3}$, $\frac{6}{5}$, $\frac{6}{3}$, $\frac{6}{4}$, $\frac{67}{42}$, $\frac{6}{4}$, $\frac{65}{43}$, $\frac{6}{4}$.

Chord symbols for the second system: $\frac{6}{5}$, $\frac{65}{43}$, $\frac{6}{5}$, $\frac{7}{5}$, $\frac{565}{343}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{7}{5}$.

THE DYING CHRISTIAN.

Harwood.

Largo.

Musical score for the first system, consisting of four staves. The top staff is the vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is the piano accompaniment in treble clef, marked *P.* (Piano). The third staff is the vocal line in treble clef with the lyrics: "Vital spark of heav'nly flame, Quit, oh! quit this mortal frame! Trembling, hoping, ling'ring, flying;—". The bottom staff is the piano accompaniment in bass clef, marked *P.* and *Tasto.* (Tasto). Below the bass staff are figured bass notations: 6, ♯4/2, 6, 6/5, 6, 8/7, 6, ♯6/4, 6, 6, 5/4.

Musical score for the second system, consisting of four staves. The top staff is the vocal line in treble clef with a key signature of two flats and a common time signature. The second staff is the piano accompaniment in treble clef. The third staff is the vocal line in treble clef with the lyrics: "Oh! the pain, the bliss of dying! Cease, fond nature, cease thy strife, And let me languish into life!". The bottom staff is the piano accompaniment in bass clef, marked *Tasto.* Below the bass staff are figured bass notations: 3, ♯6/3, 6, 4 3, ♯6/3, ♯, 6/3, ♯6/3, 6, 8/7.

Andante.

Hark! Hark! Hark!

Hark! they whisper, an - gels say, they whisper, an - gels say, they whisper, they whisper, angels say—

Hark! Hark! Hark!

P. 2d Treble. F. Alto. P.

“Sister spirit, come a - way!” “Sister spi - rit, come a - way!” What is this ab - sorbs me quite,

P. F. P.

6 6 6 5 7 7 6 5 4 3

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

6 5 = 6 = 5 = 6 5 4 3 6 5 7 6 = b 6 = 6 5 = 6 = 5 = 6 5 4 3 6 5

Andantino.

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

F. P. P. F. P. P.

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

Allegretto.

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

6 6 6 3 6 6 3 5 7 6

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

7 6 6 3 6 3 6 3 6 3 6 3 6 3 6 3

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

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

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

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

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

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

Adagio.

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

3 6 5 3 5 6 6 5 7/3

Maestoso.

Our Lord is risen from the dead, Our Jesus is gone up on high; The pow'rs of hell are captive led, Dragg'd to the

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

portals of the sky, The pow'rs of hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky.

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

Solo.

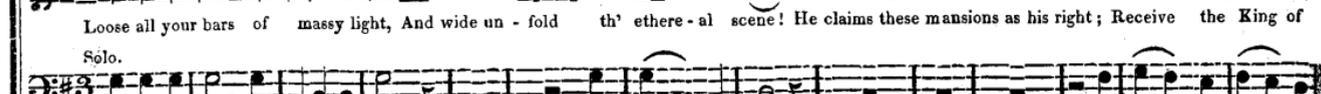


Solo.



Loose all your bars of massy light, And wide un - fold th' ethere - al scene! He claims these mansions as his right; Receive the King of

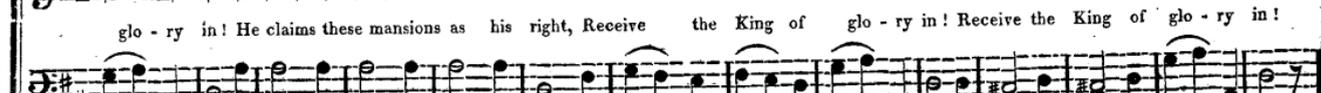
Solo.



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




glo - ry in! He claims these mansions as his right, Receive the King of glo - ry in! Receive the King of glo - ry in!



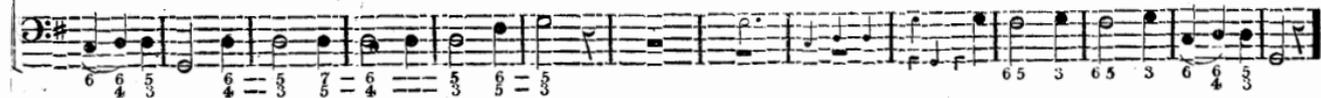
6 6 5 6 5 7 6 5 7 5 5 6 6 #6 6 #6 6 6 5 6 3 6 3 6 6 5



Loose all your bars of massy light, And wide unfold th'e - the - real scene ! He claims these mansions as his right ; Receive the King of



glo - ry in ! He claims these mansions as his right, Re - ceive the King of glo - ry in ! Re - ceive the King of glo - ry in !



Tutti.

“ Who is the King of glory ? who ? Who, who is the King of glory ? who ? ” “ The Lord that all our foes o’ercame, The world, sin

Tutti.

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

death, and hell o’erthrew ; And Jesus is the Conq’ror’s name, And Je - sus is the Conq’ror’s name, And Je - sus is the Conq’ror’s name,

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

Lo! his triumphal chariot waits, And an - gels chant the solemn lay, "Lift up your heads, ye heav'nly gates, Ye

Unison.

6 87 43 6 87 65 6 7 5 6 5 7
4 43 43 4 4 3

ev - er - last - ing doors give way! Lift up your heads, ye heav'nly gates, Ye ev - er - last - ing doors give way!"

3 3 3 3 5 6 43 6 7 6 6 5 7 5 3 6 6 43

“ Who is the King of glory ? who ? who ? Who ? who is the King of glory ?

Unison.

who ?” “ The Lord, of boundless pow'r pos - sess'd, The King of saints and an - gels too, God over

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

all, for - ev - er blest; God o - ver all, for - ev - er blest. God o - ver all, for - ev - er

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

Adagio.

blest. God o - ver all, for - ev - er blest - for - ev - er blest.

5 6 6 6 5 4 5 6 5 4 3

THE LAST DAY.

Whitaker.

Larghetto.

P.

That day of wrath, that dread-ful day, When heav'n and earth shall pass a-way,

P.

6 5 6 5 6 4 5 4 3 2

F.

When heav'n and earth shall pass away, What pow'r shall be the sin-ner's stay? How shall he meet that

F.

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

Unis.

Allegretto.

P.

dreadful day, When, shriv'ling like a parched scroll, The flam - ing heav'ns to - geth - er

roll, - - - - to - geth - er roll— The flam - - ing heav'ns to - geth - er roll— The flaming heav'ns to -

5 6 6 3 3 6 6 6

The
 geth-er roll-to - geth - - er roll-to-geth-er roll ; When louder yet, and yet more dread, Swells the high trump

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

The

heav'ns, the heav'ns, the heav'ns together roll ; The heav'ns, the heav'ns, the heav'ns together roll ;

Swell the high trump,

Trumpet.
 heav'ns, the heav'ns, the heav'ns together roll ; The heav'ns, the heav'ns, the heav'ns together roll ;

6
5

Larghetto.

The trump that wakes the dead? Oh!

Trumpet.

5 4 3 4

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The third staff is a trumpet part in treble clef with a key signature of one sharp, featuring triplet markings. The bottom staff is a bass line in bass clef with a key signature of one sharp, including figured bass notation (5, 4, 3, 4) and a fermata over the final measure.

on that day, that wrathful day, When man to judgment wakes from clay, Be thou the trembling

P.

6 5 6 4 5 7 6 3

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp. The third staff is a vocal line in treble clef with a key signature of one sharp. The bottom staff is a bass line in bass clef with a key signature of one sharp, including figured bass notation (6, 5, 6, 4, 5, 7, 6, 3) and a fermata over the final measure. The dynamic marking 'P.' is present in the second and third staves.

sinners stay, Though heav'n and earth shall pass away! Though heav'n and earth shall pass a - way! Be thou the trembling

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

sinners stay, Though heav'n and earth shall pass away! Though heav'n and earth shall pass a - - way!

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

ANTHEM.

Kent.

243

Alto. Moderato.

Alto. Moderato.

Tenor. O Lord,

Base.

Organ.

6 6 6 6 5 7 6 6 6 6

O Lord, O Lord our Governor, O Lord, O Lord our Governor, How excellent is thy

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

name! How excellent is thy name! How excellent! How excellent! How excellent is thy name in all the world.

How excellent! How excellent! How excellent! &c.

excellent is thy name! How excellent! How excellent! How excellent! How excellent, &c.

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

Thou that hast set thy glory, thy glo - - - - - ry, thy glo - - - - - ry, hast set thy glory, thou

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

hast set, hast set thy glo - - ry a - bove the heav'ns! Thou that hast set thy glo - - ry, hast
 that hast set thy glo - - ry, hast set thy glo - - ry a - bove the heav'ns! P.

hast set, hast set thy glo - - ry a - bove the heav'ns! P.

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

set, hast set thy glo - - ry a - bove the heav'ns! F.

set thy glo - - ry, F.

set, hast set thy glo - - ry a - bove the heav'ns!

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

Duet. Trebles.

Organ.

First Treble.

Out of the mouth of ve - - ry babes and sucklings, hast thou or - dain - ed strength, be - cause of thine

2d Treble.

enemies. Out of the mouth of ve - - ry babes and sucklings, hast thou or - dain - - ed strength, be -

cause of thine en - e - mies. *Sym.*

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

6 6 4 3 6 6 3 6 6 6 3 6

6 6 4 3 6 6 3 6

6 6 4 3 6 6 3 6

might'st still the en - e - my, that thou might'st still the en - e - my, might'st still the en - e - my, and

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

the a - veng - er, that thou might'st still the ene - my, and the avenger, that thou might'st still the enemy, and - - the a -

a - veng-er, that thou might'st still - - the en - e - my, that thou might'st still the

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

veng - er, that thou might'st still - - - the en - - e - my, that thou might'st still the en - e - my, and - - - the avenger.

that thou might'st still the enemy and the avenger, that thou might'st still the en - e - my, and the avenger.

3 3 3 7 6 — 3 6 7 6 — 3 6 7 6 — 3 6 7 7 — 3 — 6 6 4 3

Recit. Tenor.

What is man, that thou art mindful of him? and the son of man, that thou vis - it - est him?

b 7 # 6 3

Recit. Base.

Thou madest him lower than the angels, to crown him with glory, with glo - - - - ry, with glo - - - - ry, with glory and worship.

6 3 4 3 4 3

CHORUS.

O Lord, our Governor, O Lord, O Lord, our Governor, how excellent is thy name, how excellent is thy name, in all the world!

O Lord,

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

world! how excellent is thy name, in all the world! How excellent is thy name in all the world!

world! how excellent is thy name, in all the world! how excellent is thy name, in all the world! A - men! A - men!

world! how excellent is thy name, in all the world! How excellent is thy name, in all the world!

6 5 - 6 3 7 6 5 4 6 4 3 6 6 6 6 6 4 3 7 b7 7

in the strength of our sal - va - - tion ; let us hear - ti - ly re -
 in the
 hearti - ly rejoice in the strength of our sal - va - tion ; let us hearti - ly re - - - - - joyce - - -

3 3 3 3 3 in the 6 6 7 6 5 7 let us hearti - ly re-
 4 4 4 3 3 3 3 3 3 3 3 3 8

joyce,
 let us hearti - ly re - - - - - joyce - - - - - in the strength of our sal - - - va - tion.
 let us hearti - ly re - joyce

joyce,
 3 3 3 3 3 3 3 3 6 6 7 6 5 7
 3 2 4 4 4 3 3

Verse. Treble and Base.

Let us come be - fore his presence, let us come be - fore his presence with thanks - giv - ing, with thanks -

Let us 6 6 3 $\frac{6}{3}$ 6 7

giving ; come before his presence, let us come before his presence with thanksgiving ;

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

Sym. tr

And shew ourselves glad, and shew ourselves glad, and shew ourselves glad - -

And shew ourselves glad, and shew ourselves glad, and shew our - selves

6 7 6

in him with psalms.

glad

6 6/4 5 6 6 6 5

CHORUS. *Largo Expressivo.*

For the Lord is a great God; the Lord is a great God, and a great King above all gods; a great King above all gods.

6 - #6 5 6 3 5/4 5

Recit. Base.



In his hands are all the corners of the earth, and the strength of the hills is his also. The sea is his and he made it: and his hands prepared the dry land.



Duet.



O come, let us worship, O come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our maker.



Inst. Base.



CHORUS.

O come, let us worship; O come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our maker.

Voice. 6 7 7 6 6 5 5 # 6 6 5 7
4 3 # 4 #

Duet.

For he is the Lord, the Lord our God; and we are the people, we are the people, we are the people of his pasture, and the sheep of his hand.

Inst. Base.
T. S. 6 7 7 6 5 6 6 7 5 3 3

ANTHEM.

Rev. Mr. Mason.

Maestoso. Chorus.

Lord of all pow'r and might, Lord of all pow'r and might,

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

Solo. P.
Thou that art the author, Thou that art the author, Thou that art the giver of all good things;

Solo. P.

Solo. P.

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

Chorus.

F. Solo. P. F. Chorus. P.

Graft in our hearts the love of thy Name, the love of thy Name, increase in us true re-

Solo. P. F. Chorus.

F. P.

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

Solo.

F. P. Solo.

li-gion. Lord of all pow'r and might, nourish us in all good-ness,

Solo.

F.

9 8 4 3 6 7 9 8 4 3

Chorus F. Solo. Second Treble. Alto.

Lord of all pow'r and might, and of thy great mercy, and of thy great mercy, Keep us, Keep us,

Chorus F. Solo.

6 6 9 8 6 7
7 6 4

F. Chorus. Solo P. Chorus F. F. F.

Keep us in the same, thro' Jesus Christ our Lord, thro' Je - sus Christ our Lord! Amen! A - - men!

F. Chorus. Solo P. Chorus F. F. F.

6 6 3 6 6
4 4 4 4

6 5 6 3 1 6 6 6 6 7
4 3 4 3 4 5 4 3 3

7 3

Recitativo.

FROM THE ORATORIO OF JUDAH.

Gardiner. 261

Who can withstand the pow'r of the Lord? He is a God, a God of judgment.

BLESSED ARE THEY THAT WAIT FOR HIM.

Mozart.

Allegretto.

Blessed are they - - - are they that wait for him. Blessed are they - - - are

6 6 3 6 Unis. 4 6 6 3 6

they that wait for him, they shall find de - light in him, For they shall
 For they shall
 For

3 3 3 3 #6 #6 #7 5 #2 6 3 5 7

they shall find de - light in him, de - light, de - light in him.

find de - light in him, they shall find de - light, de - light in him.

find de - light in him, de - light in him, shall find de - light in him.

they shall find de - light in him, de - light, de - light in him.

7 6 4 5 3 2 1 6 6 3 6 5 3 6 6 3 6 6 3 6 4 f.

For they shall find de - light - - -

For they shall find de - light - - -

For they shall find de - light in him, For they shall find

For they shall find de - light - - -

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

2 4 5 4 2 4 4 3 6

de - light in him,

light - light in him, Blessed are they that wait for him, For

de - light in him, Blessed are they that wait for him, For

F.

7 $6\frac{1}{2}$ 7 6 $\frac{6}{4}$ 7 $\frac{6}{5}$ 6 $\frac{7}{4}$ 6 3

Detailed description: This is a musical score for a hymn, page 266. It features six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics: "de - light in him, light - light in him, Blessed are they that wait for him, For". The next two staves are vocal parts (Tenor and Bass) with lyrics: "de - light in him, Blessed are they that wait for him, For". The bottom two staves are piano accompaniment. The piano part includes a forte dynamic marking "F." and a series of figured bass numbers: 7, 6 1/2, 7, 6, 6/4, 7, 6/5, 6, 7/4, 6, 3. The key signature is one sharp (F#) and the time signature is 3/4.

For they shall find de - - light in him, delight - - -

they shall find delight in him, they shall find de - - light - - -

they shall find de - light in him, de - - -

For they shall find de - light in him, delight - - -

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

- - in him, for they shall find de-
 - - in him, for they shall find de - light de-
 light in him, for they shall find de - light in
 - - in him, for they shall find de-

F.
 4/4 3/4 2/4 1 6/4 3/4 3/4 4/4

in him.

in him, for they shall find de - - light - - in him.

in him.

de - light in him.

de - light in him.

ADVENT.

Dr. Callcott. 271

FUGE. Moderato.

Let Zion and her sons re-joice, Behold the promis'd hour ;

Let Zion and her sons re-joice, Her God hath

Let Zi-on and her sons re-joice, Be hold the promis'd hour ; Her God hath heard her

Let Zion and her sons, her sons re-joice, Behold the promis'd hour, the promis'd hour ;

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

Her God hath heard her mourning voice, Her God hath heard her mourning voice,

heard, hath heard her mourning voice, And will ex-alt his pow'r, And will exalt his pow'r, And will exalt his pow'r.

mourning voice, Her God hath heard her mourning voice,

Her God hath heard her mourning voice, her mourning voice, 6 6 6 5 6 6 7

5 - - - 6 b7 3 - 5 6 3 6 6 5 6 4 3

ANTHEM. Suitable for Funeral occasions.

Rev. Dr. Blake.

Moderato.

I have set God al - ways be - fore me, For he is on my right hand, he is on my right hand.

For he is on my right hand, on my right hand.

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

For he is on my right hand, Therefore I shall not fall, Therefore I shall not fall.

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

For he is on my right hand,

I have set God always, al - ways before me, For he is on my right

I have set God always before me,

I have set God al - ways before me, For he is on my right hand, on my right

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

hand, therefore I shall not fall. He is on my right hand, on my right hand, therefore I shall not fall.

hand, &c.

therefore I shall not, I shall not fall.

6 6 6 4 6 3 7 6 7 # 6 6 6 6 7 6 7 5 4 8 7 3 1

Largo.

My flesh shall rest
 join'd. My flesh al - - so shall rest in hope, My flesh - - - shall rest, shall rest

My flesh al - - so shall rest

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

in hope, My flesh al - - so shall rest in hope, My flesh al - - so shall rest in hope.

5 # 6 6 4 3 6 4 5 #

DUET. Andante. Two Trebles.
2d Treble.

1st Treble.

Thou shalt shew me the path of life; in thy presence is fulness of joy:

Organ.

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

Thou wilt shew me the path of life, in thy presence is

in - - thy presence is fulness of joy.

6 $\frac{6}{5}$ 7 6 $\frac{6}{4}$ $\frac{87}{3}$ 6 $\frac{6}{2}$ 6 $\frac{6}{4}$ $\frac{67}{3}$ 3 3 $\frac{7}{3}$ 6 $\frac{6}{3}$ 6

fulness of joy, In thy presence, thy presence is fulness of joy.

Thou shalt

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

Thou shalt shew me the path of life, shalt shew me the path, the path of life.

shew me the path, the path of life. shalt shew me the path of life.

8 7 6 5 6 7 6 6 6 7 6 = 5 7 6 = 9 8

CHORUS.

Thou shalt shew me the path of life, in thy presence is fulness of joy.

6 6 6 4 6 7 6 7
3 2 5

shalt shew me, shalt shew me the path of life.

Thou shalt shew me the path of life, shalt shew me the path of life.

shalt shew me the path, the path of life.

6 #6 6 6 5 7 6 = 9 8 6 4 3

And at thy right hand there is
 In thy presence, thy presence is fulness of joy, And
 And at thy right hand, at
 pleasure, is pleasure, there is pleasure,
 at thy right hand there is pleasure, And at thy right hand there is pleasure.
 thy right hand there is pleasure,

6 6 5 3 3 3 3 6 3 3 6 6 7 And at $\frac{4}{2}$ $\frac{4}{2}$ right hand, at
 7 6 5 hand there is pleasure,

at thy right hand there is pleasure, there is pleasure, is pleasure for - ev - er - more, is

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

Adagio.

plea - sure for - - ev - er - - more, there is pleasure for - - ev - er - more.

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

THANKSGIVING ANTHEM.

Kent.

Allegretto.

F. O - - - be joy - ful, O be joy - ful in the Lord, all ye lands.

F. O - - - be joy - ful, O be joy - ful in the Lord, all ye lands.

F. O - - - be joy - ful, O be joy - ful in the Lord, all - - - ye lands

6 7#6 4 3

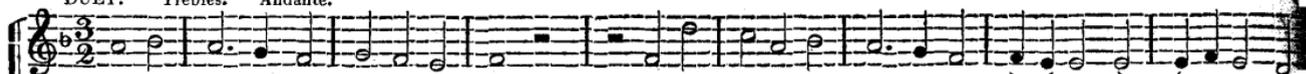
Be joy - ful, O be joyful in

Be joy - ful, O be joyful in

Be joy - ful, O be joyful in

T. S.

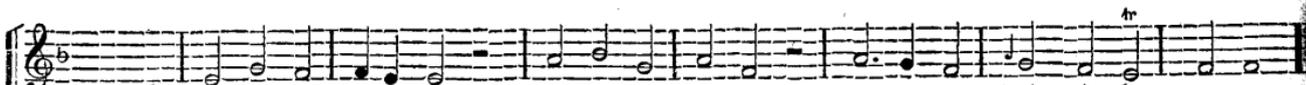
DUET. Trebles. Andante.



Be ye sure that the Lord he is God, it is he, it is he that hath made us, and not we our-



ORGAN.



selves, We are his people, We are his people, and the sheep of his pasture.



Chorus. Allegretto.

Unison.

O go your way, O go your way, O go your way, go your way in - to his

gates with thanks - giv - ing, and in - to his courts, his courts, with praise, be
be thank - ful un-

be thank-ful un-to him, be thankful, be, &c.

thank-ful un-to him, be thank-ful un-to him, be, &c.

to him, and speak good of his name, be thank-ful, be thank-ful un-

6 7 $\frac{3}{3}$ b6 b $\frac{6}{5}$ 5 6 - b3 6 3 6 3 b7

to him and speak good of his name, speak good, speak good of his name.

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

Tenor. Largo. TRIO.

Alto. For the Lord is gra - cious, For, &c. gra - cious, the Lord is gra - cious, his

Base. For the Lord is gra - cious; For the Lord is gra - cious, For the Lord is gra - cious, the Lord is gra - cious,

mer - cy, his mer - cy, his mer - cy, his mer - cy is ever - last - ing, ever - last - ing.

mercy is ever - - last - - - ing, his mer - cy, his mer - cy is ev - er - last - ing.

5 4 5 9 8 4 3 For the Lord 6 5 6 5 7 6 5 his
9 8 9 8 4 3 2 2 4 5 4 6

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

37

And his truth en - - dur - eth, his truth, his truth en - dur - eth from gene -

And his truth en - - dur - eth, his truth en - - dur - eth, his truth en - dur - eth,

And his truth, and his truth, his truth en - dur - eth,
 ♯ - 6 - $\frac{5}{4}$ $\frac{3}{3}$ = 6 $\frac{6}{4}$ $\frac{5}{3}$ = 6 3 6 5 $\frac{6}{4}$ ♯

ra - tion to gen - e - ra - - - - - tion to gen - e -

from gen - e - - ra - tion to gen - e - ra - tion, from gen - e -

from gen - e - ra - tion to gen - e - - ra - tion, from gen - e - - ra - tion to gen - e -
 3 5 6 3 6 - ♯ 6 6 5 6 3 6 5 - 6 5 3 - 7 6 $\frac{gen}{4}$ - - e - $\frac{57}{\text{tr}}$

ra - tion, from gen - e - ra - tion, from gen - e - ration to gen - e - - ration.

ra - tion to gene - - ra - - - - - tion, from gen - e - - ration to gen - e - - ration.

ra - tion, from gene - ra - - - - - tion, from gen - e - - ration to gen - e - - - - - ration.

3 3 6 7 7 7 7 6 6 5 4

Chorus. Allegretto.

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

6 5 6 # 6 # 5 #

As it was in the beginning, is now and ever shall be, now and ever shall be,

As it was in the be - ginning, is now and ever shall be, is now and ever shall be,

As it was in the be - ginning, is now, is now and ever shall be,

As it was in the beginning, is now, &c. 6 7 #6 3

world without end, A - men, A - - - - men, world without

world without end, Amen, A - - - - men, A - - men, world without end, A - - - - men,

world without end, A - - men, A - men, world without end, A - - - - men,

world without end, A - men,

5 6 b 6 6 3 - b 6 6

THE LORD'S PRAYER.

Denman.

Soprano.

Musical staff for Soprano voice. The staff is in G major (one sharp) and 2/4 time. It contains a series of whole notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, 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Our Father, who art in heav'n, hal-low-ed be thy name, Thy kingdom come, thy will be done, on

Our Father, who art in heav'n, hal-low-ed be thy name, Thy kingdom come, thy will be done, on

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

4 4 3 4 3 5 4 3 3 4 3

The musical score consists of six staves. The first two staves are vocal lines in treble clef with a key signature of one sharp (F#). The third staff is a vocal line in treble clef with the same key signature. The fourth staff is a piano accompaniment line in bass clef with the same key signature, featuring a sequence of figured bass numbers: 6, 6, 6, 5, 5, 6, 6, 3, 6, 5, 8, 7, 6, 3, 6, 6, 6, 3. The fifth and sixth staves are piano accompaniment lines in treble and bass clefs, respectively, with the same key signature. The lyrics are printed below the vocal staves.

earth as it is in heav'n; Give us this day our dai - ly bread, and for - give us our tres - pass - es, as

earth as it is in heav'n; Give us this day our dai - ly bread, and for - give us our tres - pass - es, as

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

we for - give them that tres - pass a - gainst us, and lead us not in - to temp - ta - tion, but de - liv - er us from

we for - give them that tres - pass a - gainst us, and lead us not in - to temp - ta - tion, but de - liv - er us from

Figured Bass: $\sharp 4$ — 6 $\frac{4}{2}$ 6 — $\frac{6}{3}$ 3 $\frac{6}{4}$ 3 $\frac{7}{2}$ 7 $\frac{6}{4}$ 3 $\frac{6}{4}$ $\frac{7}{4}$ 3 5 7 3 — 5 —

Musical score for a piece ending with "amen". The score is written for a piano and voice. It consists of six staves. The first two staves are for the voice, and the last four are for the piano. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line and repeat dots.

The first two staves are for the voice. The first staff has the lyrics "a - - - - men." written below it. The second staff has the lyrics "a - - - - men." written below it. The last four staves are for the piano. The piano part features a complex texture with many notes, including some with accidentals and dynamics markings like *p* and *f*.

ANTHEM.

Kent.

Blessed, blessed be thou, Lord God of Is - ra - el, our Fa - ther, Blessed, blessed be thou, Lord

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

God of Is - ra - el, our Father, for ev - er and ev - er, for ev - er and ev - er, blessed, blessed be thou, Lord

Bless - - ed, bless - - ed,

T. S. 6 $\frac{6}{2}$ 6

Tutti.

Thine, O Lord, O Lord, is the greatness, and the pow'r, and the glory, and the victo - ry,

Voice. $\frac{6}{4}$ $\frac{5}{3}$ 6 6 6 b

and the majes - ty, and vic - to - ry and maj - es - ty. Thine, O Lord, thine, O Lord, is the

Voice. Organ. 6— Organ.

greatness and the pow'r, is the greatness and the pow'r, and the glory, and the victory, and the majesty, the majesty, for all that

Organ. 6 T. s. Voice. Organ. Voice. 3 3 6 5

is in the heav'n, in the heav'n and the earth are thine: Thine is the kingdom, thine is the kingdom, O
For all that is in the heav'n,

Organ. 6 5 4 3 Voice. 3 6 6 3 6 5 3 4 3

Lord, and thou art ex - alted as head over all, as head over all, as head, as head over all.

over all,

as head over all.

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

DUET.

Both riches and hon - our come of thee, come of thee, riches and honour come of thee.

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

And thou reignest, thou reignest, thou reignest over all; and in thine hand, in thine hand is
is pow'r,

T. S. $\begin{matrix} 5 & 7 & 5 \\ 3 & 5 & 3 \\ 2 \end{matrix}$ $\begin{matrix} 7 \\ 4 \end{matrix}$ 3 T. S. $\begin{matrix} 6 \\ 9 \\ \sharp \end{matrix}$

And in thine hand it is to make great, and to give strength un - to all.
pow'r and might, and in thine hand it is to make great, to make great, and to give strength un - to all.

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

CHORUS.

we thank thee, we thank thee, O God, and prai - - - -

Now therefore, our God, we thank thee, we thank thee, we thank thee, O God, we thank thee, O God,

we

we thank thee, we thank thee, O God,

- - - - se thy glo - rious name, we thank thee, we thank thee, and

we thank thee, and prai - - - - se thy glo - rious

thank thee, and prai - - - - se thy glo - rious name, we

we thank thee, and prai - - - -

6

prai - - - se thy name, we thank thee, we thank thee and praise thy name, we thank thee and prai - - -

name, we thank thee and praise thy name,

thank thee and praise thy name, and praise thy name, and praise thy name,

3 - - - se thy name, we thank thee, we thank thee, we thank thee, 6 5 we thank thee and
6 - - - 6 6 5 # 4 # 6

- - - se thy name, we thank thee, and

thank thee and praise thy name, - we thank thee, we thank thee, and praise thy glo - rious

we thank thee, we thank thee, and praise thy glo - rious name, we

praise thy name, we thank thee, we thank thee, we

- - - 6 - - -

PONDER MY WORDS. An Anthem for three voices.

Dr. G. K. Jackson.

2d Treble. *Andante Piano.*

1st Treble.

Base.

Ponder my words, O Lord, consid - er, &c.

Ponder my words, O Lord - - - con - sid - er, con - sid - er my med - i - ta - - tion, O

Ponder my words, con - sider, &c.

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

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

Cres. Forte. Pia.

hear - ken un - to the voice of my call - ing, my King and my God, my King and my God, for

Cres. Forte. Pia.

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

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

Forte.

to thee will I, will I make my prayer.

Forte.

un - to Thee will I make my prayer, to Thee, to Thee, will I make my prayer.

Forte.

To thee will I, will I make my prayer.

7 6 6 4 7 6 6 - 7 6 3 6 5 4 3 4 2 - 4 2 6 6 1 will 1 6 5 6 6 4 5 3 prayer.

Vivace. Forte.

Pia.

My voice shalt thou hear, shalt thou hear be - times, O Lord, ear - ly

Pia.

early in the morning,

Fin.

My voice shalt thou hear, 6 - 6 5 4 6 3 7 3 3 3 3 3 3 3 6 4 5

Forte.

ear - ly will I make my pray'r to thee, ear - - ly, ear - - ly,

ear - ly in the morn - ing,

Forte.

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

P.

P. P. P.

ear - ly, ear - ly

ear - ly in the (morn - ing), ear - ly in the (morn - ing) will I (make) (my) pray'r (to)

3 3 3 3 6 3 6 3 3 3 3 3 6 6 6 6 4 3 3 3

Forte.

thee, my pray'r to thee, early in the morning, early in the morning will I make my pray'r to thee, my pray'r to thee, F. ear - ly, early in the morning, early in the morning, will I make my pray'r, to

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

P. **Forte.**

thee, ear - ly, ear - ly, ear - ly, ear - ly will I make my thee, ear - ly, early in the morn - ing, early in the morn - ing will I make my

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

Fortiss. *fr* Andante.

pray'r, to thee will I make my pray'r, to thee. Ponder my words, &c.

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

4 3 3 5 3 4 5

O PRAISE THE LORD.

Canon, four in two.

Wm. Horsley.

Alto. Animato.

Tenor.

Basso Primo.

Basso Secundo.

And let us mag-ni-fy his

O praise the Lord, praise the Lord with

And let us magnify his name, let us magnify his name - - - - - to-

O praise the Lord, praise the Lord with me, - - - - -

It has been thought advisable in two or three instances, to make use of the Alto and Tenor Clefs.

name, let us mag-ni-fy his name to- geth-er, Let us mag-ni-fy his
me, praise the Lord with me,
geth-er, let us imag-ni-fy his name to- geth-er, let us mag-ni-fy his name, his
praise the Lord with me, praise the Lord,
name to- geth-er, let us mag-ni-fy his name, his name to- geth-er.
praise the Lord,
name to- geth-er, And let us mag-ni-fy his name, let us
O praise the Lord, praise the Lord with me.

O LORD MY GOD. Canon, three in one.

Wm. Horsley.

Alto. Cheerfully.

The first system of the musical score consists of three staves. The top staff is for the Alto voice, starting with the tempo instruction 'Alto. Cheerfully.' The middle staff is for the Tenor voice, with lyrics 'F. O Lord my God, I will ex - alt, - - - - I will ex - alt - - - -'. The bottom staff is the bass line. The music is in common time (C) and features a canon structure with overlapping vocal lines.

F. O

The second system of the musical score continues the canon. It consists of three staves. The top staff has lyrics '- - - thee, and I will praise thy name, will praise thy name for - - ev - er, and'. The middle staff has lyrics '- - - I will ex - alt - - - - thee, and I will praise thy name, will praise thy'. The bottom staff has lyrics 'Lord my God, I will ex - alt, - - - - I will ex - alt - - - - thee, and'. The music continues with the same melodic and harmonic patterns as the first system.

ever, for - ever and ever, I will praise thy name, will praise thy name, thy name
 name for - ever and ever, for - ever and ever, I will praise thy name, will praise thy
 I will praise thy name, will praise thy name for - ever and ever, for - ever and

for ev - er, O Lord my God, I will ex - alt, - - - - I will ex - alt - - - -
 name, thy name, for - - ev - er, O Lord my God, I will ex - alt - - - -
 ever, I will praise thy name, will praise thy name, thy name for - - - ever, O

O 'T WAS A JOYFUL SOUND.

Canon for three voices.

Dr. G. K. Jackson.

Animated.

F. :S:

O 'twas a joyful sound to hear our tribes devout - ly say, Up Is - - rael

O 'twas a joyful sound to hear our tribes devout - ly

O 'twas a joyful sound to

Up to the temple haste and keep your festal day; at Salem's

say, Up Is - rael, up to the temple haste, and keep your festal day;

hear our tribes devout - ly say, Up Is - rael, up to the tem - ple haste and keep your festal

courts we must, we must ap - pear with our assem - bled pow'r, In strong and
 at Salem's courts we must, we must ap - pear with our assembled pow'r.
 day, at Sa - lem's courts we must, we must ap - pear with our assembled
 beauteous order rang'd like her u - ni - ted tow'rs. O 'twas, &c. Finis.
 In strong and beauteous order rang'd like her u - ni - ted tow'rs. O 'twas, &c. Finis.
 pow'r, In strong and beauteous order rang'd like her u - ni - ted tow'rs.

N. B. To be sung twice from the repeat, :S: and end at the pause, ∞.

CANON. Three in one.

Dr. G. K. Jackson.

Affettuoso.

Hear my pray'r, O Lord, and give ear unto my call - ing, O my God. Hear my prayer, O Lord, O

Hear my prayer, O Lord, and give ear unto my calling, O my God, Hear my prayer, O

Hear my prayer, O Lord, and give ear unto my calling, O my God. Hear my

Lord, when I mourn, when I mourn, when I mourn, O my God, hear my prayer, O Lord, and give

Lord, O Lord, when I mourn, when I mourn, when I mourn, O my God, Hear my prayer, O

prayer, O Lord, O - - Lord, when I mourn, when I mourn, when I mourn, O my God. Hear my

N. B. To be sung twice from the repeat, *s* and end at the pause, *o*.

Alphabet 271.

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Dungeness	107	Wareham	99	Silver-Street	136	Rapture	156	Amsterdam	193	_____	_____
Ferry	94	York	123	Sutton	142	_____	_____	_____	_____	10's. <i>Major.</i>	_____
Great Milton	94	_____	_____	St. Thomas'	139	S. P. M. <i>Major.</i>	_____	7's. or 8 & 7. <i>Major.</i>	_____	Savannah	201
Hamburg	113	C. M. <i>Minor.</i>	_____	Watchman	148	Dalston	159	Alsen	178	_____	_____
Havana	105	Bangor	129	Westminster	138	Worship	160	Amboyna	182	10's & 11's. <i>Major.</i>	_____
Howard's	92	Bether	130	_____	_____	_____	_____	Austria	180	Havre	207
Hull	115	Burford	127	S. M. <i>Minor.</i>	_____	H. M. <i>Major.</i>	_____	Bath Abbey	151	Montague	206
Hiah	118	Collingham	135	Aylesbury	148	Bethesda	155	Sicilian Hymn	174	St. Michael's	209
Jordan	94	Crowle	128	Dunbar	149	Darwell's	166	Sweden	178	Walworth	205
Liverpool	90	Foreland	132	Little Marlborough	149	Shaftsbury	163	_____	_____	_____	_____
London	120	Funeral Hymn	129	St. Bride's	150	St. Philip's	161	8's. <i>Major.</i>	_____	10's & 11's. <i>Minor.</i>	_____
Malden	177	Haselton	134	Yarmouth	150	Triumph	162	Goshen	199	Hamilton	204
Manchester	113	Jersey	133	_____	_____	Trumpet	167	Spring	200	Landaff	211
Mar	118	Plymton	131	L. M. 6 lines. <i>Major.</i>	_____	Weymouth	164	Wanworth	200	_____	_____
Medfield	125	St. Bride's	150	Eaton	53	_____	_____	_____	_____	11's. <i>Major.</i>	_____
Melody	119	St. Mary's	128	Framingham	74	6's & 4's. <i>Major.</i>	_____	_____	_____	Hinton	214
Newton	97	Walsal	135	Gloucester	37	Bermondsey	212	3's. <i>Minor.</i>	_____	Portuguese Hymn	203
New York	96	Wantage	130	Hamden	70	Italian Hymn	113	Milfield	202	St. Denis	211
Nottingham	105	Windsor	127	Milton	43	_____	_____	_____	_____	_____	_____
Norburg	117	Wood-Street	133	Morning Hymn	27	7's. <i>Major.</i>	_____	8's & 7's. <i>Major.</i>	_____	12's. <i>Major.</i>	_____
Norford	108	Workshop	134	Owens	26	Alcester	184	Athens	194	Scotland	220
Norborough	110	_____	_____	Poland	36	Angola	186	Autumn	192	_____	_____
Norchester	121	S. M. <i>Major.</i>	_____	Salsbury	55	Benevento	175	Reubens	184	_____	_____
Norham	111	Athol	141	Waltham	53	Bernice	170	_____	_____	Fugue. <i>Major.</i>	_____
Norfolk	93	Bereridge	142	Westville	56	Hotham	169	8's & 7's. <i>Minor.</i>	_____	Advent	271
Northampton	90	Blandenburgh	146	Zion	49	Mantua	179	Eastabrook	195	Newark	57