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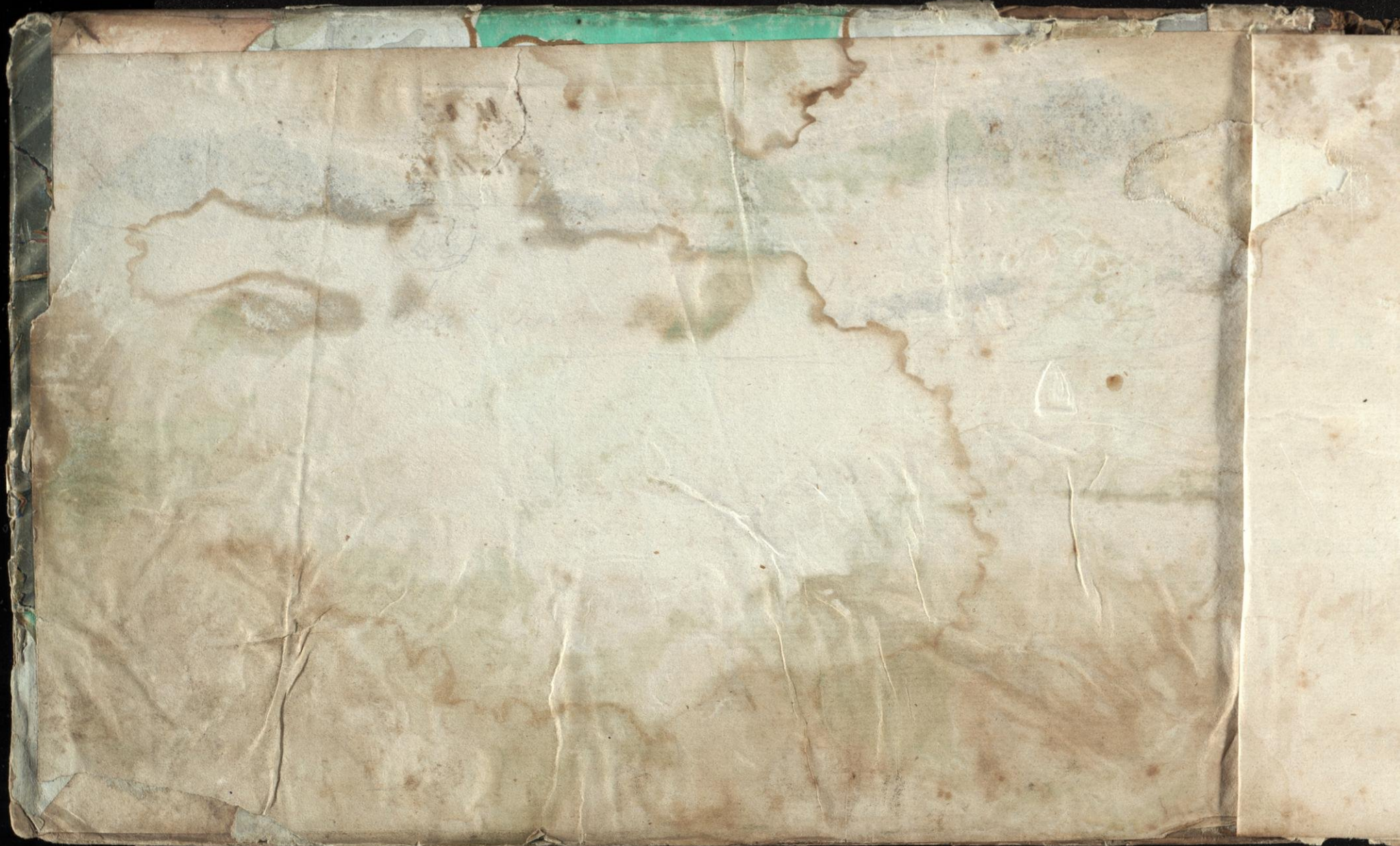
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THE
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of this class.

CONTAINING,
PSALM AND HYMN TUNES, ANTHEMS, SENTENCES,
INCLUDING A NUMBER OF EXTRACTS FROM THE WORKS OF
HANDEL, HAYDN, MOZART, AND BEETHOVEN;

AND ADAPTED TO THE USE OF ALL DENOMINATIONS:

TOGETHER WITH A

MANUEL OF INSTRUCTION IN THE ART OF SINGING, ARRANGED ON A NEW AND IMPROVED PLAN.

=====
BY R. SHAW.
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Baltimore:
PUBLISHED BY JOHN COLE, No. 137, MARKET-STREET.

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PREFACE.

THE principal object which the editor of this work has in view, is to present to Choirs and Congregations a selection of Tunes calculated to please the prevailing taste; and to afford a sufficient variety for the reasonable demands of all denominations. Although there are several excellent works of a similar character before the public, there seems ample room for another; for, in the greater portion of them, there appears to be a superabundant supply of the Common, Long, and Short Metres, and a deficiency of those denominated Peculiar Metres. These are now demanded in greater variety and number than formerly; inasmuch as several of the standard Church Hymn Books, have been lately officially revised, and now contain a greater variety of Psalms and Hymns of this class.

In the choice of Melodies to supply this demand, he has endeavoured to preserve a medium between the exceeding grave and the very gay—at the same time retaining of each class, a sufficient number to satisfy the wishes of their respective advocates.

The harmony of many of the familiar tunes, will be found to vary from that which has been currently received,—the progress of the science demanded this at his hands; and as there is yet no acknowledged standard work to govern in this case, he has, in consulting various approved copies, taken that which he thought best; and in some cases has ventured to show his own opinion.

Some new pieces, and several new arrangements and adaptations will be found interspersed through the work; and there are a few pages occupied with extracts from the German Choral Books—perfect models of the purest melody, and the richest harmony.

It will readily be perceived, that some few of the pieces introduced towards the close of the work, are not intended for public worship; being set to words which are not to be found in any of the standard Hymn Books—these may be introduced to advantage in the social circle, or the singing school; for experience teaches that in the latter, something more than plain psalmody is required, to keep up that necessary excitement which will ensure a regular attendance.

The Numerical indexes will be found very useful to those whose province it is to lead in the vocal department of public worship; and by attending to the directions given, many awkward embarrassments may be avoided. Great pains have been taken to have these Indexes correct: but when it is considered that the various selections, from which they have been arranged, contain from 8 to 10,000 Psalms and Hymns, it can hardly be supposed that they should be entirely free from errors.—Besides, it is found on examination, that many of the Psalms and Hymns have been marked with wrong metres: and, although particular attention has been given, to detect, and rectify all such errors, it is very probable some of them may have escaped notice.

INTRODUCTION.

It cannot be expected that any new theory will be advanced in the Elementary principles of a science that has become well established. But the great object should be, to arrange, and treat them in a way to be the most easily understood. On this account tautology will necessarily abound in many of the explanations: for perspicuity should supersede elegance in every introduction to science.

Many, even elementary works on Music are written in a style so obscure, as to require a musician to comprehend them: this, to those unacquainted with the subject, presents discouraging difficulties. It is believed that the system of instruction laid down in the following treatise, will be found not only adapted to the understanding of beginners, but to the capacity of all *ages*, from the adult down to the infant of four years.

For the sake of simplicity, *names* that have familiar meanings have been substituted for technical terms, in many instances: also, figures instead of words are sometimes used to express numbers.

The various examples can be better explained by writing them on a *Black-board*. The board should be 7 or 8 feet long, and from 2 to 3 feet wide, and exposed to the full view of the class. Two or three music staves may be painted on one side of it.

Some use the Metronome for the purpose of learning time. This instrument may be used to great advantage in learning instrumental music, where the hands are required to manage the instrument: but in singing, it is preferable to beat time with the hand. In doing this, strict uniformity should be observed by all of the class. The hand should move in each beat about six inches—rather quick, and at equal intervals of time. There are three modes of beating time, as may be seen in the first lesson.

In the left and right beats, the hand should move horizontally.

Beginners generally neglect beating time when they sing, if attended with any difficulty—this is wrong. If they can do but one thing at once, it should be beating time in preference to singing, till it becomes a familiar habit; then it can be attended to while singing, without the least inconvenience. *Time* involves one of the great first principles of the science, and must be thoroughly understood to constitute a musician.

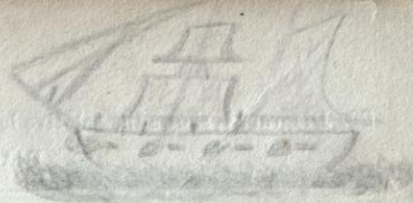
The Teacher should go through the various exercises first by way of example; after which, the class should practice them. Care should be taken that each lesson is well learnt before proceeding to another—this will ensure steady and permanent progression.

Illustrations presented to the eye, are much more readily comprehended than when merely addressed to the ear. On this account, all lessons that admit of ocular demonstration, should be explained upon the black-board.

The mode of communicating instruction by question and answer, has been adopted in many instances.

The Author acknowledges himself under obligation to Mr. E. Ives, Jr. for the syllables, *ma, ro, na*, and for other useful examples and arrangements used in this work.

MANUEL OF INSTRUCTION IN THE ART OF SINGING.



LESSON I.

1. What are you to learn first? To beat time.
2. How is it done? By motions of the hand.
3. How many modes of beating time are there? Three.
4. What constitutes the first mode? Two beats—down and up.
5. What the second? Three beats—down, left and up.
9. What the third? Four beats—down, left, right and up.

Practice the above modes, and name the beats as they are made, down, left, &c. or count them, one, two, &c. according to the different modes.

7. Now make a sound in the most natural and convenient pitch of voice, on the word *ah*, and continue it one full breath. Repeat this sound till all the voices of the class are of one pitch—then proceed as follows: Make the same sound as before, and continue it till four beats are made—down, left, right and up, and call it the whole sound.

8. What is this sound called? The whole sound.

Now divide this into sounds of two beats each.

9. What are these sounds called? Half sounds.

Now into sounds of one beat each.

10. What are these sounds called? Fourths.

Now divide so as to make two sounds to a beat.

11. What are these sounds called? Eighths.

Now divide so as to make four sounds to a beat:

12. What are these sounds called? Sixteenths.

13. We have made five different lengths of sound, and must now have as many different characters to represent them.

14. What are these characters called? Notes.


15. How is the whole note made? Like the letter O.

WHOLE NOTE.

Example 1 O

16. How is the half note made? Like an O with a stem.

HALF NOTES.

Ex. 2 


17. How is the fourth, or quarter note made? Like a black O with a stem.

FOURTH'S.

Ex. 3 

18. How is the eighth made? Like the fourth, with a hook on the stem.

EIGHTH'S.

Ex. 4 

19. How is the sixteenth made? Like the fourth, with two hooks.

SIXTEENTH'S.

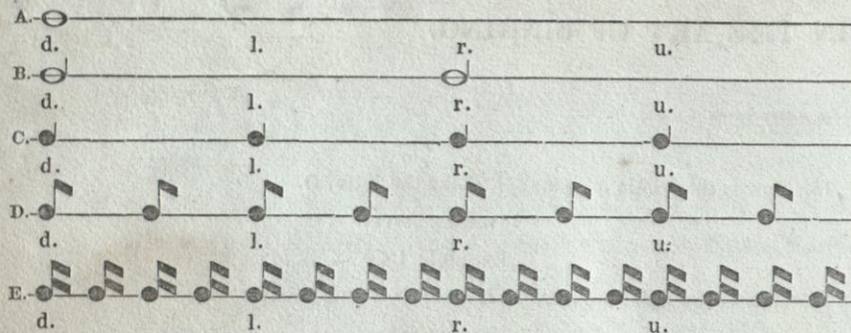
Ex. 5 

20. What is joining notes together by their hooks called? Grouping.

21. What is a note with three hooks called? The thirty-second note.

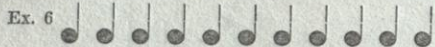
22. Diagram 1, shows the relative lengths of the notes.

DIAGRAM 1.



Now if A, B, C, D, and E, all start together on their respective lines, they will all come out together—for while A takes 1 step, B will take 2—C, 4—D, 8—and E, 16.

Practice this diagram, and beat down, left, right, and up—also, the following example, which has eleven notes all of one length.



23. The words in diagram 2, are divided by lines called bars, into small portions which are called *measures*.*

24. All measures in poetry consists of either two or three syllables. Here the first and second lines have two syllables in a measure, (except the first and last which are not always full,) called simple common measure. The third and fourth lines have three syllables, called simple treble measure.

DIAGRAM 2.

1st. See the | light is | fa - ding | from the | wes-tern | sky.

2d. On | moun-tain | top the | gra - zing | cat - tle | stray-ing.

3d. Fa - ding, still | fa - ding the | last beam is | shin - ing.

4th. Mid | pleas-ures and | pal - ac - es | though we may | roam.

24. In repeating the above lines, what syllables are spoken loudest? The first ter the bars.

* In poetry they are called feet.

25. What is this difference of loudness called? Accent.

26. These are called simple common, and simple treble measure, because they contain only one accent. Now by omitting every other bar, the measures would contain two accents, and would properly be double common, and double treble measure.

27. It is as necessary to accent in singing, as in speaking—and in order to know where to accent, the music should be so divided that the first notes after the bars may correspond with the accent of the words that are to be sung. To this general rule, however, there are exceptions.

28. The notes in example 6 may be so variously divided as to correspond with the divisions of the different lines in diagram 2. The first line begins with an accented syllable, the second one with an unaccented syllable, which requires a change in the positions of the bars. A like difference exists also between the third and fourth lines.

29. Of what use are the bars besides showing the accent? To divide the music into equal portions, called *measures* or *times*.

30. How should the first beat after the bar be made? Down, always.

Write and sing the notes in the following example—call them *la*, and beat the time.

EXAMPLE 7.

* What mode of beating time is this? Does the line commence with an accented or unaccented note?

LESSON II.

1. We now come to treat of the different pitch of sounds.
2. Pitch means the difference between sounds, when some are higher than others.
3. Let the teacher make two sounds, one above the other, and the question, "Which is pitched the highest?" will readily be answered.
4. Musical sounds, when made according to their different degrees of pitch, arrange one above another, like the steps of a ladder. This arrangement is called a *Scale*—which signifies ladder, or stairs.
5. Now it is necessary that each sound of the scale should have a *name*. What is the first sound called? Fa.—The second? Sol.—The third? La.—The fourth? Ma.
If the teacher prefers he may use—do, re, mi, fa—or, fa, sol, la, fa.
6. Now name and make the first four sounds of the *scale*; and practice them up, and down, till both names and sounds are perfectly familiar.
7. How are the different pitches of sound represented on paper? By *tines* and *spaces*. Write the following:—

EXAMPLE 8.

1	2	3	4	4	3	2	1
fa,	sol,	la,	ma,	ma,	la,	sol,	fa.
or,	do,	re,	me,	fa,	fa,	me,	re,
or,	fa,	sol,	la,	fa,	fa,	la,	sol,

8. What is a scale of four sounds called? A tetrachord.
9. The first sound of the scale governs the pitch of all the rest. What is it called? The *Key*. Name and sing the notes in the following examples:—

EXAMPLE 9. *Skips of 3ds, and 4ths.*

A	B		
C	D	E	F

EXAMPLE 10. *Sounds of different lengths.*

10. We now have a tune confined to the first four sounds of the scale—and the same length of notes of example 10.

EXAMPLE 11.

See the light is fad-ing from the western sky;
Day thou art de-part-ing, night is drawing nigh. Evening winds are breathing

through the forest green, Crimson clouds are wreathing in the sky se - rene:

* The dots • signify a repeat. † Double bar | shows the end of a line of poetry.

EXAMPLE 12.

Sweet is the day of sacred rest, No mortal care shall seize my breast;

O may my heart in tune be found, Like David's harp of solemn sound.

‡ Hold ♯ means to prolong the time of a note or rest.

LESSON III.

1. We will now extend the scale upwards, by adding the second tetrachord.—What are the names of the sounds in this tetrachord? ro, na, mi, fa. (See the different names in example 13.)

2. The two tetrachords make a scale of eight sounds, and called an *octachord*, or *octave*.

3. The 1st, 3d, 5th and 8th sounds of the scale are called the *common chord*. (See example 13, b)

EXAMPLE 13.

1st tetrachord. 2d tetrachord. (b.) common chord.

fa, sol, la, ma, ro, na, mi, fa, fa, mi, na, ro, ma, la, sol, fa.
do, re, me, fa, sol, la, si, do, do, si, la, sol, fa, mi, re, do.
fa, sol, la, fa, sol, la, mi, fa, fa, mi, la, sol, fa, la, sol, fa.

4. In the above syllables—*a*, has the sound that it has in *ah—o*, as in *old—i*, the sound of *ee—e* in *re* the sound of *a*.

5. This octachord contains all the natural pitch of the voice, and is called the *Natural Scale*.

6. When one sound is higher than another, there is an *interval* between them, as there is between two steps of a *ladder*.

7. Now between the eight sounds of the scale, there are seven intervals:—five of them are called *tones*—the other two, which are only half as large, are called *semitones*.

8. DIAGRAM 3—shews the order of the tones and semitones in the scale. Here from fa to sol is a *tone*, (T)—sol to la a *tone*, (T)—la to ma a *semitone*, (S T) &c. &c. So that there are first two tones, then a semitone, then three tones, then a semitone.

Fa,	8	do, fa,
Me,	S T	si, mi.
Na,	7	la, la.
Ro,	T	sol, sol.
Ma,	6	fa, fa.
La,	T	mi, la.
Sol,	5	re, sol.
Fa,	T	do, fa.
	4	
	S T	
	3	
	T	
	2	
	T	
	1	

9. How many sounds in the natural scale? Eight.

10. How many intervals of a tone? Five.

11. How many of a semitone? Two.

12. Between what sounds of the scale are the semitones?—The 3d and 4th, and the 7th and 8th, ascending.

This diagram should be thoroughly explained and impressed on the memory. All the different sets of names are applied to it.

13. Name and sing the notes in the following examples.

EXAMPLE 13. 2ds and 3ds. EXAMPLE 14. 3ds and 4ths.

Lessons marked with should be practised backwards as well as forwards.

14. The following lessons are progressive, and should be thoroughly practised. Fa is on the first line.

EXAMPLE 15. 1sts, 2ds, 3ds, 4ths, and 5ths.

EXAMPLE 16.

Now the summer days are past, Pleasant fruit and paint-ed flowers;
D.C. Silent is the in - sect hum, Now the win - t'ry time has come.

Hear the cold and chear-less blast, Whist-ling through the leaf - less bowers.

15. * or a *tie*—all the notes connected by it should be sung to one syllable.

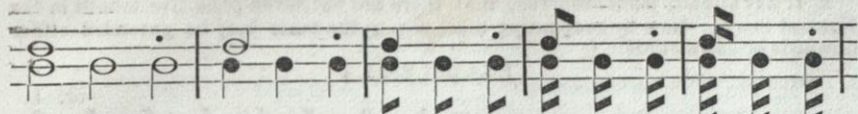
16. † D. C. or Da Capo, means to conclude with the first part of the tune.

LESSON IV.

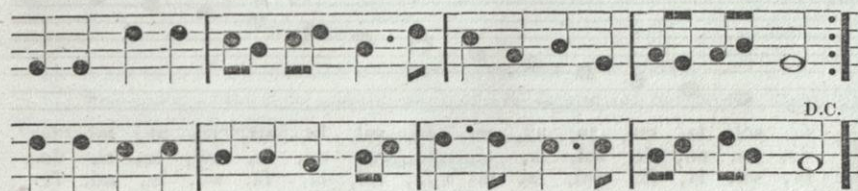
1. How much longer should a note be sung when there is a dot (•) after it? Half as long again.

2. Well then, a dotted whole note is as long as three half notes—a dotted half note as long as three fourth notes, &c.

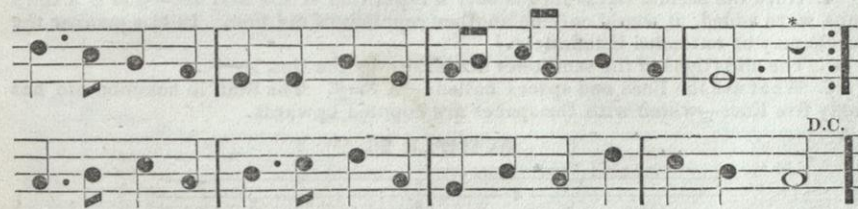
EXAMPLE 17.



EXAMPLE 18.



EXAMPLE 19.

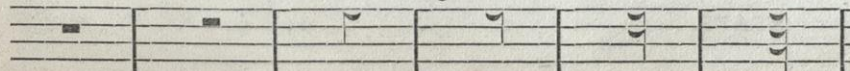


3. * fourth rest.

4. Every note has a corresponding *rest*; which requires the same length of silence that the note does of sound. (See the following diagram.)

DIAGRAM 4.

Whole Rest. Half Rest. Fourth Rest. Eighth Rest. Sixteenth Rest. 32d Rest.



Under the line. Above the line. Hook to the right. Hook to the left. Two Hooks. Three Hooks.

EXAMPLE 20. *Notes and Rests.*

A
d. l. r. u. d. l. r. u. d. l. r. u. d. l. r. u. d. l. r. u.

B
d. l. u. d. l. u. d. l. u. d. l. u. d. l. u. d. l. u.

C
d. l. u. d. l. u. d. l. u. d. l. u. d. l. u. d. l. u.

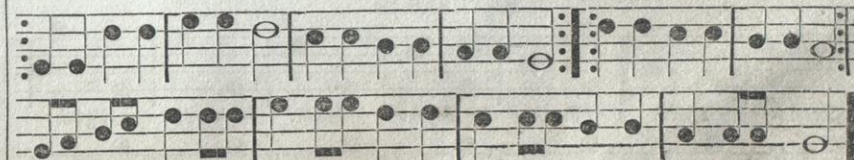
D
d. l. r. u. d. l. r. u. d. l. r. u. d. l. r. u. d. l. r. u.

5. * A figure 3—means that three notes should be sung in the time that two, of the same kind would be, without the figure.

Other similar examples may be written and practised.

EXAMPLE 21. *From the 1st to the 6th sound of the Scale.*

EXAMPLE 22.



This example has two repeats.

6. The following examples contain all the various intervals, and skips, in the natural scale.

7. Each measure should be thoroughly practised—first, by singing both the large and small notes—then, by skipping the small notes and singing the large ones only. Practise in this way till all the sounds and skips are perfectly made, then tie and sing all the notes in each measure to the word *ah*.

EXAMPLE 23.

Seconds. *Thirds.* *Fourths.*

fa, sol, sol, fa. fa, la, la, fa. fa, ma, ma, fa.
 [do] [re] [re] [do] [do] [mi] [mi] [do] [do] [fa] [fa] [do]

fa, sol, sol, fa. fa, la, la, fa. fa, ma, ma, fa.
 ah, ah, ah.

Fifths. *Sixths.*

fa, ro, ro, fa. fa, na, na, fa.
 [do] [sol] [sol] [do] [do] [la] [la] [do]

fa, sol, sol, fa. fa, la, la, fa.
 ah, ah.

Sevenths. *Eighths, or Octaves.*

fa, mi, mi, fa. fa, fa, fa, fa.
 [do] [si] [si] [do] [do] [do] [do] [do]

fa, mi, mi, fa. fa, fa, fa, fa.
 ah, ah.

8. The various skips, ascending and descending.

EXAMPLE 24.

Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth.

LESSON V.

1. It has already been observed, that there are but seven primitive sounds in the Natural Scale. Now by repeating these seven, the scale may be extended either upwards or downwards.

EXAMPLE 25.

1 2 3 4 5 6 or, 1 2 3 4 5 6 or, 1
 7 8 9 10 11 12 13 14 15

fa, sol, la, ma, ro, na, mi, fa, sol, la, ma, ro, na, mi, fa.
 do, re, mi, fa, sol, la, si, do, re, mi, fa, sol, la, si, do.
 fa, sol, la, fa, sol, la, mi, fa, sol, la, fa, sol, la, mi, fa.

First Octachord.

Second Octachord.

4. Here the second Octachord is only a repetition of the first one—and if a third one were added, it would only be another repetition of the first. In this manner the scale may be extended indefinitely.

5. The situations of the semitones are shown by the ties, —.

6. What are the lines and spaces called? A *Staff*. The *Staff* in common use has only five lines—which with the spaces are counted upwards.

EXAMPLE 26.

1 2 3 4 5

7. When notes extend beyond the staff, the spaces above and below it are used—then short additional lines, called *Leger Lines*.

EXAMPLE 27.

Leger Lines above, 2 3
 1 2 Spaces above.

STAFF.

Leger Lines below, 1 1
 2 2 Spaces below.

8. What are the lines and spaces called? A, B, C, D, E, F, G—after the first seven letters of the *Alphabet*.

9. What is the sign called, that determines the order of the letters upon the staff? The *G Cleff*.

EXAMPLE 28.

G Cleff. Lines. Leger Lines. Spaces—above. Leger Lines. below.

10. What part in music does the G Cleff represent? The *treble*.

11. The names of the lines and spaces should be committed to memory, and practised till perfectly familiar.

LESSON VI.

1. Where is the natural place for *fa* (do)? On *C*.

EXAMPLE 29.

2. Various examples, commencing on *ro*, (*sol*), which should be practised as directed in Lesson IV, section 7.

EXAMPLE 30.

3. Various skips, ascending and descending.

EXAMPLE 31.

4. Octaves, from *fa* to *ro*, to be practised like the preceding examples.

EXAMPLE 32.

LESSON VII.

1. It has been already observed, that the Natural Scale has five tones and two semitones—it is called the *Diatonic Scale*. Now by dividing the *tones* of this scale, we shall have one consisting entirely of *semitones*—it is called the *Semitonic*, or *Chromatic Scale*.

2. When a sound is intended to be raised, or lowered from its natural pitch, a sign is put before it. The signs are—

a *Sharp*—signifies that a sound should be raised a semitone.

b a *Flat*—signifies that a sound should be lowered a semitone.

♮ a *Natural*—signifies that a sound should be restored to its natural pitch.

3. The names of notes with sharps before them should be so changed as to end with *ee*: and those with flats, so as to end with *ay*.

EXAMPLE 33. *Semitonic Scale.*

fa fee sol see la ma mee ro ree na nee mi fa
do dee re see mi fa fee sol see la lee si do
fa fee sol see la fa fee sol see la lee mi fa

fa mi may na nay ro ray ma la lay sol say fa
do si say la lay sol say fa mi may re ray do
fa mi may la lay sol say fa la lay sol say fa

4. The following example should be thoroughly and carefully practised by the syllables, and by singing each measure to *ah*.

EXAMPLE 34.

fa sol fee sol fa fee sol sol la see la sol see la la ma ro mee ro
do re dee re do dee re re mi ree mi re ree mi mi fa sol see sol
fa sol fee sol fa fee sol sol la see la sol see la la fa sol fee sol

la ma mee ro ro na ree na ro ree na na mi nee mi na n ee mi fa mi fa
mi fa fee sol sol la see la sol see la la si lee si la lee si do si do
la fa fee sol sol la see la sol see la la mi lee mi la lee mi fa mi fa

fa mi na may na fa mi may na na ro nay ro na nay ro ro ma ray ma ro
do si la say la do si say la la sol lay sol la lay sol sol fa say fa sol
fa mi la may la fa mi may la la sol lay sol la lay sol sol fa say fa sol

ray ma ma la sol lay sol ma la lay sol sol fa say fa sol say fa mi fa
say fa fa mi re may re fa mi may re re do ray do re ray do si do
say fa fa la so lay sol fa la lay sol sol fa say fa sol say fa mi fa

5. Let the scholar draw a pencil across the syllables not used, to prevent confusion.

LESSON VIII.

1. Notwithstanding C is the natural place for *fa*, (*do*), it is often moved to some other letter above or below it, in order to have a proper pitch for the tune. When this is the case, the place is designated by sharps or flats at the beginning of the tune, which are called the signature of the Key—or, of *fa*, (*do*).

2. The natural place for *fa*, (*do*), is C.

EX. 35.

But if the signature has 1 Sharp (F), *fa* (*do*) is on G.

EX. 36.

If 2 Sharps, (F & C,) *fa (do)* is on D.

or

EX. 37.

If 3 Sharps, (F, C & G,) *fa (do)* is on A.

EX. 38.

If 4 Sharps, (F, C, G & D,) *fa (do)* is on E.

EX. 39.

If 1 Flat, (B,) *fa (do)* is on F.

EX. 40.

If 2 Flats, (B & E,) *fa (do)* is on B.

or

EX. 41.

If 3 Flats, (B, E & A,) *fa (do)* is on E.

EX. 42.

If 4 Flats, (B, E, A & D,) *fa (do)* is on A.

EX. 43.

3. It will be seen, that the order of the syllables from *fa, (do),* is the same in every signature.

4. These signatures should be committed to memory.

LESSON IX.

1. When the signature has no Sharps or Flats, where is *fa, (do)*? On C.—EXAMPLE 44.

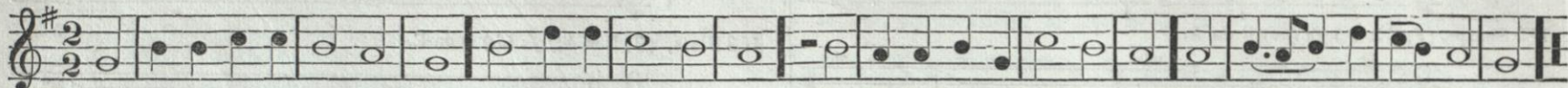
2. Figures at the beginning, signify the number, and the kind of notes required to fill a measure. $\frac{2}{4}$ means two fourths— $\frac{2}{2}$ two halves— $\frac{3}{4}$ three fourths— $\frac{4}{4}$ four

3. Write down and practice the above, and one or two other tunes in the same signature. Practice also the airs of the following tunes—Nos. 9, 34, 38, 50, 72, 106, 107—and any others that may be thought proper. It will be found necessary sometimes to vary the pitch, when only one part is sung, in order to bring the tune within the compass of all the voices of a class. Sing the notes only at present. Observe strict attention to beating the time—and not to hurry over the tunes too hastily.

LESSON X.

1. We will now proceed with the other signatures:—When the signature has 1 Sharp, (F,) where is fa, (do)? On G,

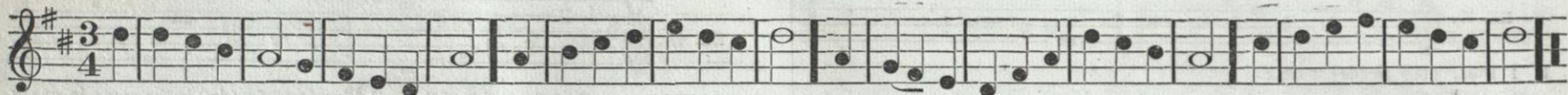
EXAMPLE 45.



2. Proceed as with Lesson IX. Practice Nos. 3, 7, 12, 58, 60, 76, 155, &c.

LESSON XI.

1. When the signature has 2 Sharps, (F & C,) where is fa, (do)? On D. EXAMPLE 46.



2. Proceed with this, and the following Lessons, according to observations under Ex. 44. Practice also Nos. 8, 36, 97, 98, 128, 146, 209, &c.

LESSON XII.

1. When the signature has 3 Sharps, (F, C & G,) where is fa, (do)? On A. EXAMPLE 47.



2. Practice Nos. 33, 49, 53, 96, 111, 164, 165, &c.—Fa is also on A in 4 Flats.

LESSON XIII.

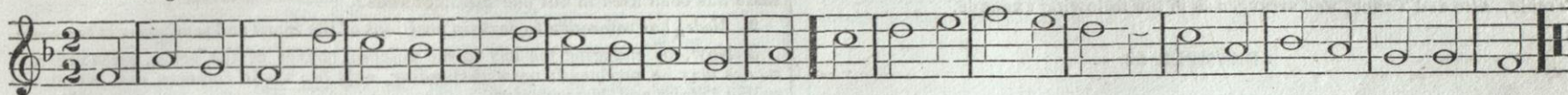
1. When the signature has 4 Sharps, (F, C, G & D,) where is fa, (do)? On E. EXAMPLE 48.



2. Practice Nos. 117, 124, 144, &c.—Also, in 3 Flats, Nos. 22, 23, 24, 37, &c.—for fa, in 3 Flats, is on the same letter that it is in 4 Sharps.

LESSON XIV.

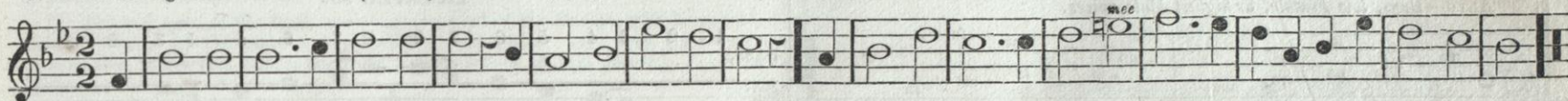
1. When the signature has 1 Flat, (B,) where is *fa*, (do)? On F. EXAMPLE 49.



2. Practice Nos. 27, 42—two kinds of time, 47, 64, 126, 132, 160, &c.

LESSON XV.

1. When the signature has 2 Flats, (B & E,) where is *fa*, (do)? On B. EXAMPLE 50.



2. Practice Nos. 25, 35, 67, 69, 71, 77, 81, &c.

LESSON XVI.

1. When the signature has 3 Flats, (B, E & A,) where is *fa*, (do)? On E. See reference to tunes in this signature in Lesson XIII.
 2. When the signature has 4 Flats, (B, E, A & D,) where is *fa*, (do)? On A. Any tune in this signature may be sung as if written in 3 Sharps—for *fa*, in 4 Flats, is on the same letter that it is in 3 Sharps.

LESSON XVII.

1. Besides the G Clef, already explained, there is another which is called the F Clef. It represents the Bass, and is on the 4th line of the Staff.

EXAMPLE 51.

F, or Bass Clef. Lines. above. —E—2 —C—1 —A—5 —F—4 —D—3 —B—2 —G—1

Spaces. above. —D—2 —B—1 —G—4 —E—3 —C—2 —A—1

below. —E—1 —C—2 below. —F—1 —D—2

2. The lines and spaces of the Bass staff should be committed to memory. The letters here are two degrees lower than in the Treble staff.
3. The signatures of *fa*, in the Bass, are the same as those in the Treble.
4. There will be no difficulty in reading the notes in the Bass, if the different signatures of the Treble are well understood. For in the Treble staff, *fa* has been transposed to *all* the different lines and spaces.
5. A succession of pleasing sounds is called a *Melody*.
6. Two or more different melodies, played or sung at the same time, produce, if properly arranged, an agreeable combination of sounds, called *Harmony*.
7. There is one melody, more musical than the rest. It gives the principle style to musical composition, and is called the *Air*, or *Treble*.

8. The several melodies, or parts, in harmony are connected by a *Brace*, and called a *Score*.

9. Most of the tunes in this book are in harmonized score of four parts, viz: Bass, Treble, Alto and Tenor, and arranged as in the following example.

EXAMPLE 52.

TENOR—High Male voices. or

ALTO—Bays, low Female, or highest Male voices.

TREBLE—Highest Female voices.

BASS—Lowest Male voices.

BRACE.

10. It will be seen that the Treble, Alto and Tenor Staves are all represented by the G Clef. Consequently their lines and spaces are all named alike, and have the same signatures for fa.

11. The class may now practice the Bass of the various tunes to which reference is made in the preceding lessons, and proceed according to observations in Lesson IX, relative to pitch, beating time, &c. The Alto and Tenor of the same tunes may also be practiced separately.

12. It is far the best way, with a class of beginners, to sing only one part at a time. By this method their voices are cultivated to greater advantage, and all acquire a knowledge of the various parts, which, otherwise is seldom the case.

LESSON XVIII.

1. In all the Lessons thus far, *fa*, has been considered the *Key Note*, so that the scale has been used in but one form, or *mode*.

2. *Mode*, has reference to certain positions of the tones and semitones in the scale.

3. Now, by changing the key to the different sounds of the scale, *seven* different modes may be produced; notwithstanding, only *two* are in common use, which are called, *Major* and *Minor* modes.

4. Which is the *Key Note* in the *Major* mode? Fa. (do)

5. Between what degrees of the scale are the semitones in this mode? The 3d and 4th, and the 7th and 8th, ascending.

EXAMPLE 53.

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

BASS,

fa, sol, la, ma, ro, na, mi, fa. fa, mi, na, ro, ma, la, sol, fa.

6. Which is the *Key Note* in the *Minor* mode? Na. (la)

7. Between what degrees of the scale are the semitones in this mode? The 2d and 3d, and the 5th and 6th, ascending.

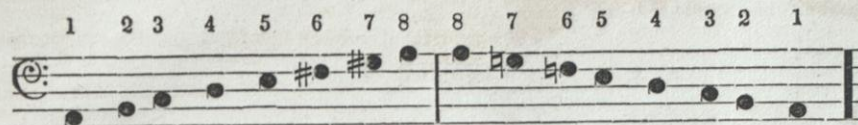
EXAMPLE 54.

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

na, mi, fa, sol, la, ma, ro, na. na, ro, ma, la, sol, fa, me, na.

8. Now, in practice, the ascending and descending minor scales are different.—For in *ascending*, the 6th and 7th are *raised*, which transposes the upper semitone from the 5th and 6th (its natural place) to the 7th and 8th:—But they are *lowered* again in *descending*, which restores the semitone to its natural place.*

* See Kollmann, and other authors on *harmony*, for explanation of this subject.

EXAMPLE 55. *Common Chord.*

na, mi, fa, sol, la, mee, ree, na. na, ro, ma, la, sol, fa, mi, na.

9. What difference is there in the character of the two modes? The Major mode is cheerful and bold—the Minor, plaintive and pathetic.

10. There will be no difficulty in reading the notes in the Minor mode, as the order of the syllables is the same as in the Major mode:—na, being just a 3d below fa, in all the different signatures.

11. The last note of the Bass, and generally that of the Treble, will determine the mode. If it is fa, the mode is *Major*—if na, it is *Minor*. (Or, with the other sets of syllables, if the last note is do, or fa, it is *Major*—if la, it is *Minor*.) Practice the following example.

EXAMPLE 56.

na, ree, na, mi, fa, mi, na, ree, na, mi, fa, la, sol, fa, mi.

na, ree, na, sol, la, la, na, ree, na, fa, ree, na, la.

la, mee, ree, na, na, fa, mi, fa, fa, sol, la, fa, mi, ree, na.

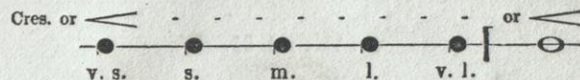
la, ree, la, sol, fa, na, na, ree, na, na, ro, ma, la, na, sol, la, na.

12. When flats, sharps, or naturals occur in the course of a tune, they are called *accidentals*, and affect such notes only as are on the same letter, and in the same measure with them; except, when the accidental affects the last note in a measure, and the next one begins on the same letter; then, the effect of the accidental is continued without reinserting it.

LESSON XIX.

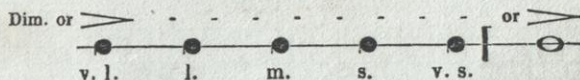
1. A proper expression in singing requires variety—as, soft, loud, distinct, &c.
2. Abbreviations—*v. s.* very soft—*s.* soft—*m.* middling—*l.* loud—*v. l.* very loud—*crescendo*, [*cres.*] or \langle , a gradual increase of sound.

EXAMPLE 57.



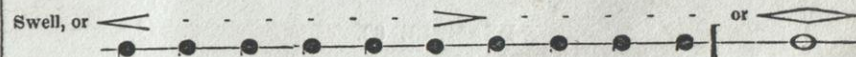
3. Diminuendo, [*dim.*] or \rangle , a gradual diminish of sound.

EXAMPLE 58.



4. Now *Cres.* and *Dim.* combined, are called a *Swell*, \diamond .

EXAMPLE 59.



- A gradual *cres.* on the 5 first, then a gradual *dim.* to the end.

5. *Cres.*—*dim.*—or *swell*,—have a fine effect, when properly done. Particular care is necessary, that the sound be increased, or diminished, rapidly, or slowly, in proportion to its length. Therefore, a long *swell* must be increased and diminished much slower than a short one, and *vice versa*.

6. A good effect is sometimes produced by singing certain notes short and distinct; making rests between them. Notes to be sung in this manner, have *marks* placed over them, called *Staccato Marks*. (| | | | |)

EXAMPLE 60.

AS WRITTEN

AS SUNG

7. Small notes, when inserted, borrow their time from the large notes nearest to them. They should be sung as though they were large notes, and the length of the large ones from which they borrow should be reduced accordingly.

8. Small notes, placed immediately before large ones, are called *Appoggiaturas*, and should be accented.

EXAMPLE 61.

AS WRITTEN

AS SUNG

9. An *Appoggiature*, when placed before a *dotted* note, may take all the time of the note, and the note receive the time of the *dot* only.

EXAMPLE 62.

AS WRITTEN

OR THUS

AS SUNG

10. Small notes, when placed immediately after large ones, are called *after notes*, and are unaccented.

EXAMPLE 63.

WRITTEN

SUNG

11. What is *Syncopation*? It is when a note begins on an *unaccented*, and ends on an accented part of the measure—or, when the last note of a measure is connected with the first one in the next measure, &c.

EXAMPLE 64.

12. Sometimes a repeat concludes with notes different from those that are sung the first time—when this is the case, the note or notes of the first ending are marked with 1—those of the second with 2.—The notes under 1 are omitted in repeating. Called a *Double Ending*.

EXAMPLE 65.


LESSON XX.


1. There are three kinds of time in Church music, viz:—Common, Triple, and Compound.


2. The upper figure at the beginning of the staff shows the number, and the lower one, the kind of notes required to fill a measure:—Thus, $\frac{2}{2}$ means two halves— $\frac{2}{4}$ two fourths— $\frac{6}{8}$ six eighths, &c.

3. Common time has three signs.

EXAMPLE 66.

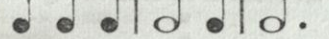
1 $\frac{2}{2}$  and 2 beats—d. u.

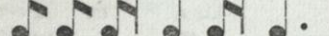
2 $\frac{2}{4}$  and 2 beats—d. u.

3 $\frac{4}{4}$  and 4 beats—d. l. r. u.

Triple time has two signs.


EXAMPLE 67.


1 $\frac{3}{4}$  and 3 beats—d. l. u.

2 $\frac{3}{8}$  and 3 beats—d. l. u.

Compound time has two signs.

EXAMPLE 68.

1 $\frac{6}{4}$  and 2 beats, d. u.—if slow $\frac{6}{8}$, twice d. l. u.

2 $\frac{6}{8}$  and 2 beats—d. u.

[In some books, this sign C is used instead of $\frac{2}{2}$ —and this C instead of $\frac{4}{4}$ —but in order to have a uniformity in the signs, they have been rejected in this work.]

4. Many other varieties of measure may be found expressed by figures in different kinds of music.

5. The slowness or rapidity of a movement in music, should not be governed by the figures, as is sometimes supposed; but principally by the subject, or the marks of expression.* The figures merely represent the value of notes, or rests in a measure, that the performer may give to each its due proportion of time.

* For marks of expression, see page 24.

LESSON XXI.

1. ARTICULATION.—This is a subject of primary importance in singing, as well as in speaking. Argument to prove this assertion is wholly unnecessary.

2. Good articulation is *very uncommon*, even in public speaking or reading; and in singing, the language is very seldom rendered intelligible. Although much labour has been spent on this subject—generally, to very little or no purpose—it does not follow that language cannot be articulated as distinctly in song as in speech.

3. The whole secret of success in learning the art of articulation, consists in attending to *one thing at once*. Failures may ever be expected while it is attempted in the gross. The usual method of endeavouring to enforce articulation; or of attending to the pronunciation of particular words, or the sounds of certain vowels; or the mere, but common injunction, of “speak the words plain;” can never be attended with but partial success.

4. In order to understand any science, we must first become acquainted with its elementary, or constituent principles. It is found from analysis that the English language may be reduced to *thirty-nine* primitive or *elementary* sounds.* Now if we first learn to utter these simple elements of speech separately; then to combine them properly in the pronunciation of syllables and words, it is perfectly plain, that we shall have a clear, distinct, and forcible articulation.

5. The nature of this work will allow but a very limited discussion of this subject; but it is believed that the *general principles*, and the *course of practice* here laid down, if properly attended to, will be found sufficient to the attainment of this important object.

6. A good articulation consists in a clear and distinct utterance of all the *elements*, as well as syllables and words of a language. This depends upon certain definite positions and movements of the organs of speech; rendering it an affair altogether mechanical, and by a systematic course, of easy and sure attainment.

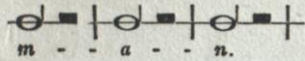
7. The course proper to adopt and pursue is, to exercise the *articulating organs* on a series of tables, comprising all the elementary sounds of speech, and their various combinations. This method, if pursued with care, will establish not only a clear and distinct, but a full and impressive articulation.

8. *Elements* of speech are sounds reduced to their simplest forms, and produced by a single position of the articulating organs. The sounds of many words, which seem at first incapable of division, and to fall upon the ear with a single impulse, are found, by analysis, to comprise several distinct *elementary* sounds, and to require as many different positions of the organs of speech. Pronounce, for instance, the word *man*, according to the following example:—

* Dr. Rush, has supposed only thirty-six, elementary sounds. Dr. Barber, forty-six.

† The articulating organs are the tongue, teeth and lips, which form vocal sounds into words.

EXAMPLE 69.



Here in the 1st element (*m*) the lips are closed, and a nasal sound, somewhat like the lowing of an ox is heard.—In the 2d, (*a*), the mouth is open, and the sound of *a* is heard, as pronounced in *a-n*. In the 3d, (*n*), the mouth is open—the tongue held in contact with the roof of the mouth, sufficiently forcible to prevent the breath from escaping, except through the nose; and a nasal sound is again heard, somewhat similar to the one on *m*.—So we see that the word *man* has three distinct elements of speech. Other words may be analysed in the same way. In sounding the different elements of a word, particular notice should be taken of the various positions and changes of the articulating organs.

9. The English Language contains several more elementary sounds than there are letters in the Alphabet; consequently, some of the letters, in different words, stand for several distinct sounds; for instance, the letter *a* has four, as heard in the words *a-le—a-l—a-rm—a-n*. Now to sound the *a* as actually heard in these words, (and not as it is heard in the alphabet,) will require four distinct positions of the articulating organs, as any one may discover by sounding them.—So that the characters called letters, represent two things—the sound by which they are themselves named; and also the real elementary sounds which enter into the vocal utterance of syllables. This distinction ought to be carefully attended to, because the sound of the alphabetic name of a letter is frequently different from its elementary sound. The letter *a*, as shown above, has four different sounds; the first, (*a-le*), is like the sound of its alphabetic name, but the other three are altogether different.

[Some may imagine, after hearing one or two lectures on the subject, and taking as many lessons, that they have acquired a perfect theoretical knowledge of the art, and can put it into practice whenever requisite. Nothing can be more fallacious.—The only way to derive any real advantage, is, by practice, *persevering practice*; and this to be continued, till the articulating organs have become so perfectly pliant and managable, that all the different elements can be uttered clearly and distinctly, and the various combinations made with rapidity and precision.]

10. We shall now divide the primitive elements of the English Language into three classes:—The first will comprise the vowel sounds, called Tonic elements—they are fifteen in number. The other two, comprise consonant sounds, and called Subtonics, and Atonics.

TABLE OF THE TONIC ELEMENTS.

1	a as heard in	a-le.	9	o as heard in	o-ld.
2	a	a-ll.	10	u	u-n.
3	a	a-rt.	11	u	p-u-ll.
4	a	a-n.	12	oi	oi-l.
5	e or ee	ee-l.	13	ou	ou-r.
6	e	e-nd.	14	oo	oo-ze.
7	i	i-sle.	15	ew	p-ew.
8	i	i-t.			

11. In practising the above table, sound, simply, the tonic elements, as actually heard in the words opposite to them—first, in the most convenient pitch of voice, then in the different sounds of the common chord, &c.

12. The tonic elements are divided into *diphthongs* and *monothongs*. Diphthongs are those which commence and terminate with different sounds. Nevertheless, they are vocal elements, because the unavoidable action of the organs of speech is such, that the sounds cannot be disjoined or divided, by the voice in pronouncing them. Monothongs are those which begin and terminate with the same sort of sound—as in *ee-l*, *oo-ze*, &c.

13. Prolong the pronunciation of element 1, (*a*), with a gradual diminish of voice, and the sound glides and terminates in *e*—presenting the sounds of *ae* in *conjunction*. A in *a-ll*, glides into the short sound *u*, as heard in *u-n*. O in *o-ld*, into *oo*, as in *oo-ze*, &c. Now the first, or opening movement of the voice heard in the pronunciation of these elements, is called the *radical* sound; and the second, or final one, the *vanishing* sound. One of the most important things to be attended to in the practice of the tonic elements, is to designate, and display properly the *radical*, and *vanish* movement of the voice.

14. TABLE showing the Radical and Vanish of the Tonic elements. The *diphthongs* are inserted first, and numbered as in the table of Tonic elements. They are 10 in number.

1	a as heard in	ale,	vanishes into the sound of	ee,	as in	eel—a-ee-le.
2	a*	all,		u,	un	a-u-ll.
3	a*	ar,		u,		a-u-rt.
4	a	an,		e,	en	a-e-n.
7	i	isle,		ee,		is-ee-le.
9	o	old,		oo,	ooze	o-oo-ld.
11	u	pull,		oo,		pu-oo-ll.
12	oi, short,	oil,		i,	it	o-i-l.
	oi, long,	„		ee,		oi-ee-l.
13	ou	our,		oo,		ou-oo-r.
15	ew	pew,		oo,		peu-oo.

The five *monothongs*, *ee-l*, *e-nd*, *i-t*, *u-n*, *oo-ze*, have one sort of sound for both the radical and vanish movement. So it will be seen in the above table, that the *diphthongs* vanish into *monothongs*; and the *monothongs* into themselves.

15. The proper *radical* of element 7, (*i*), is *a*, as sounded in *ah*; making the word *isle* sound as if written *ah-ieele—I*, as *ah-ie—my*, *mah-ie*, &c. The radical of element 13, (*ou*), is also *a*, as heard in *ah*, so that *our* should be sounded as if written *ah-o-oor—thou*, as if *thah-o-oo—now*, *nah-o-oo*. In these two movements all the force, and nearly all the duration of sound, should be given to the radical, while the vanish should be a slender, diminishing sound, of short duration.

* Some writers make the 2d and 3d sounds of *a*, as heard in *all* and *art*, vanish into the sound of *e*, as heard in *e-rr*. The propriety of this is questionable, unless they intend *e* to have the short sound of *u*.

16. The *radical* movement is the opening sound on the *tonic* which governs the pronunciation of a word or syllable; which should be continued with force, without any change, till almost the instant of termination; then with a very short and slender sound close with the vanish. In the right-hand column of words in the preceding table, the first letter, *only*, belongs to the *radical*, while all the others, belong to the vanish movement.

☞ We will now describe a highly important exercise, called—*exploding the voice*. It consists in throwing out the voice with a sudden effort, so as to produce a short, full, and abrupt sound, like the report of fire-arms. The effort necessary to this explosion of the voice, is similar to that which a person would make to produce a loud and sudden *hah*, in a room where he expected an *echo*. In this exercise, let the class proceed as follows:—as the teacher raises his hand all should take breath, (which should be done without apparent effort,) then as he lowers it again, with a quick motion, suddenly expel the air from the lungs, and pronounce *hah*. several times in “the voice of whisper;” then in an audible voice. At first the sound will be light and imperfect. But it should be repeated over and over, from time to time, till all can make a sudden, clear, and forcible sound. In this practice, enlarge, as much as possible, the cavity of the mouth and throat; and keep the teeth sufficiently apart to admit two fingers edgewise. After sufficient exercise on the word *hah*, explode the different tonic elements, in all the sounds of the common chord. This exercise, if persevered in, is a *sure way to acquire great power and command of voice*. Even feeble voices may be rendered forcible and impressive by this mode of practice. It will be found severe exercise for beginners; therefore, it should be continued but a short time at each lesson. ☞

LESSON XXII.

1. The second class of elements are called Subtonics. The first eight have an un-mixed vocality; but in the other six there is an aspiration joined with their vocality. Opposite most of the elements, one syllable is employed, to show the subtonic at the beginning, and another to show the same element at the termination.

TABLE OF SUBTONIC ELEMENTS.

UNMIXED VOCALITY, (EIGHT.)			VOCALITY AND ASPIRATION JOINED, (SIX.)		
1	b	as heard in b-a, or a-b.	9	v	as heard in v-a, or a-v.
2	d	d-a, a-d.	10	z	z-a, a-z.
3	g	g-a, a-g.	11	y	y-ea.
4	ng	si-ng.	12	w	w-ay.
5	l	l-a, a-l.	13	th	th-ou, brea-the.
6	m	m-a, a-m.	14	zh	a-z-ure.
7	n	n-a, a-n.			
8	r	r-a, a-r.			

2 In practising this table, sound first, simply the subtonic elements *alone*. They are distinguished from the rest of the word, by being in *italics*. Then practice them in the form of syllables, by sounding them in conjunction with the other elements before and after them. Dr. Barber's directions for practising the elementary tables, is as follows:—“Let each syllable by which the elementary sound is illustrated in the tables, be pronounced in a very slow, drawling manner. During its pronunciation let special notice be taken of the ‘articulating organs,’ and of the *particular* sound produced, as the element, which is the immediate subject of description, issues from the mouth. This slow drawling pronunciation is to be repeated over and over again, until the element to be illustrated is clearly distinguished by the ear from the others, in the syllable, and the position of organs by which it is formed can be adopted at pleasure. It is then to be pronounced *alone*. In this manner, all the vocal elements are to be sounded; and to be sounded with such a degree of energy as to come with a marked degree of distinctness and fullness to the ear.”

3. The third class of elements have no vocality, but are mere *aspirations*; produced by a current of whispering breath. They are ten in number, and called *Atonics*.

TABLE OF THE ATONIC ELEMENTS.

1	f	as heard in f-a, or a-f.	6	t*	as heard in t-en, or ha-t.
2	h	h-a, a-h.	7	sh	sh-ow, a-sh.
3	k*	k-a, a-k.	8	th	th-in, brea-the.
4	p*	p-a, a-p.	9	wh	wh-en.
5	s	s-ay, hi-ss.	10	ch†	ch-ur-ch.

* H, p, and t, are *mutes*. They are not susceptible of any utterance until united with some other element. They cannot, therefore, be sounded *alone*.

† *Ch*, is also mute at the beginning of words; but at the termination, partakes somewhat of the character of an *aspirate*.

4. The Atonics *k*, *p*, *f*, and the Subtonics *b*, *d*, *g*, have in a high degree an explosive character; the breath bursting out with suddenness and great power, after a complete occlusion.

[Some writers have supposed more elementary sounds than are included in the foregoing tables:—But *o*, in *or* sounds like *a* in *all*; and in *oats*, the same as in *old*. *X*, has the sound of *gs*, or *ks*, as in *exact*—*vex*. *J*, has the sound of *g* soft, as in *gentle*. *Q*, has the sound of *k*, as in *quill*—*k-w-ill*.]

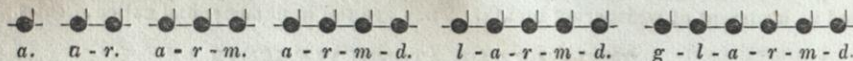
[Let it be again repeated, that the *groundwork* of good articulation consists in a distinct utterance of the *elements* of the language. This can be acquired only by careful and persevering practice of the foregoing tables; particularly contemplating the position of the articulating organs in forming the different elements, and the degree of force exerted in pronouncing them.]

LESSON XXIII.

1. After the analysis and brief exposition of the *elements* of speech made in the preceding lesson, we will consider their various combinations into syllables and words. Some syllables consist of only one element; but more frequently, they are composed of several, in such close connexion, as to display in their utterance but one *radical*, and one *vanish* movement.

2. By way of illustration, let the elements in the word "*glarmd*," be sounded in a slow drawing manner, as follows:—First pronounce *a*, as heard in *ah*; then add or prefix the other elements, one at a time, and sound them in conjunction; dwelling sometime on each one, and noticing particularly the different positions of the articulating organs, and their various changes as the voice passes from one element to another, thus:—

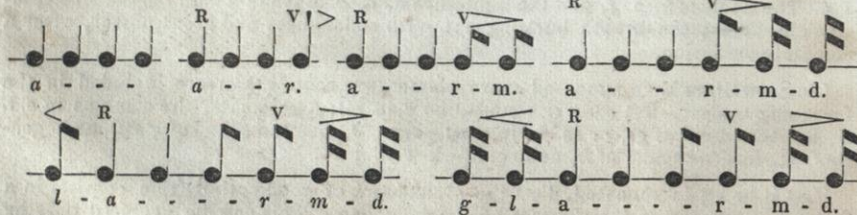
EXAMPLE 70.



Dwell on each element one *beat*, and make the changes from one to another in a continued, unbroken stream of sound. Practice in this way till the different positions, and various changes of the articulating organs, can be made with precision, ease, and facility; and all the elements distinctly articulated.

3. Now practice the same elements according to *notation* in the following example, which allows to each its due proportion of time; and displays the *radical* and *vanish* movement. The radical commences at R, and continues without any variation of sound to V; then the voice with a vanishing sound, passes through the remaining elements to a close. Care must be taken to utter the elements distinctly in the *vanish* movement.

EXAMPLE 72.



Other syllables and words may be analysed and practised in the same way.

3. All the *tonic* elements have the *radical*, and *vanish* movement; though some, in a greater degree of distinctness than others. The diphthongs are more perfect in this

particular than the monothongs. The *tonics*,—*a*, as heard in *ale*—*i*, as in *isle*—*o*, as in *old*—*oi*, as in *voice*—and *ou*, as in *our*, are the most perfect, and show the two movements with great clearness. Sound the words in Example 73, according to the notation over them; taking care to sound the *tonics*, (which are in italics,) *full*, and to pass over the other elements, lightly, with a distinct articulation.

EXAMPLE 73.

WRITTEN.	PRONOUNCED.				
		<i>F</i>	<i>R</i>	<i>V</i>	
name,	n	<i>a</i>	<i>a</i>	<i>a</i>	ee me.
day,	d	<i>a</i>	<i>a</i>	<i>a</i>	ee —.
grace,	gr	<i>a</i>	<i>a</i>	<i>a</i>	ee ce.
isle,	ah	<i>a</i>	<i>a</i>	<i>i</i>	ee le.
thy,	th	<i>a</i>	<i>a</i>	<i>y</i>	ee —.
old,	o	<i>o</i>	<i>o</i>	<i>o</i>	oo ld.
more,	m	<i>o</i>	<i>o</i>	<i>o</i>	oo r.
voice,	v	<i>o</i>	<i>o</i>	<i>i</i>	ee ce.
boy,	b	<i>o</i>	<i>o</i>	<i>y</i>	ee —.
now,	nah	<i>a</i>	<i>a</i>	<i>o</i>	oo —.
our,	ah	<i>a</i>	<i>a</i>	<i>o</i>	oo r.

According to the notation in this example, the *radical* movement is *long*, while the *vanish* is *short*. Now reverse this order, and make a *short radical*, and *long vanish*.

EXAMPLE 74.

	<i>R</i>	<i>V</i>		
n	<i>a</i>	ee	—	me.
gr	<i>a</i>	ee	—	ce.
ah	<i>i</i>	ee	—	le.
th	<i>ay</i>	ee	—	—.
	<i>o</i>	oo	—	ld.
v	<i>oi</i>	ee	—	ce.
b	<i>oy</i>	ee	—	—.
ah	<i>oo</i>	oo	—	r.

Of these two styles of pronunciation, the first is altogether the best and most agreeable, as will appear by repeating them several times in contrast. This arises from the *tonics* possessing a greater degree of *vocality*; rendering them purer agents of intonation.

4. From the foregoing illustrations and remarks, the following rules are deduced: First, *dwell* with *force*, on the *radical* part of the *tonic*, and make the *vanish*, a *slender*, *diminishing* sound; *always* of *short* duration. Second, utter the *subtonics* and *atonic*s in a moderate tone of voice; *rapidly*, and *distinctly*.

LESSON XXIV.

1. We shall now arrange classes of syllables for the purpose of practice. These classes, although few and short, are sufficient for those, possessing genius or perseverance, to acquire a perfect articulation of all the syllables in the English language.

2. Syllables are more or less difficult of utterance, according to the qualities of the elements of which they are composed. In practising these syllables, carefully observe the rules already laid down.

CLASS I.—Consists of Tonics, a, e, i, &c.—See table of Tonic Elements.

CLASS II.—Tonics and Subtonics.

Arm	glow	thou	blaz'd	own'd
barn	elm	world	bulb'd	roar'd
brand	love	yawl	grag'd	realm'd
drave	none	zeal	mir'd	volv'd
dwelt	urge	zhure	long'd	view'd

CLASS III.—Tonics and Atonics.

Casks	flash	plot'st	sitst	tempts
chaff	hiss	sashes	spots	thick
church	hat	short	states	tithes
cloak	hasps	speak'st	step'st	thwart
fix	kick	sists	tact	wharf

CLASS IV.—Tonics, Subtonics and Atonics.

Art	crampt	fright	nymph	springs
barb'd	crash	flow'rs	planks	splash'd
breath'd	did'st	holds	prais'd	strengths
breadths	depths	lov'd'st	search'd	want'st
cluck'st	found'st	mixt	smiles	wreath'd

CLASS V.—This class consists of the terminations represented by italics in the following words:—*ca-ble—un-cle—can-dle—ri-ple—bu-gle—truc-kle—peo-ple—lit-tle—muz-zle*.

The common fault in pronouncing some of these, is putting the *e* before the *l*; making *ca-bel—peo-pel—lit-tel*, &c.; instead of *ca-bl—peo-pl—lit-tl*; leaving *e* as it should be, perfectly silent.

CLASS VI.—Consists of the termination *en*, as in *hark-en—heav-en—smit-ten*.—This termination should be simply the sound of *n*—as if expressed *heav'n—hark'n—smit'tn*, &c. Also, *vel* at the end of words, as in *travel, shovel*; and *vil* in *evil*, are in effect only *vl*—as *trav'l—shov'l—and ev'l*.

3. Words that rhyme with *cheer—fear*; or with *your—tour*; or *fire—tire*, &c.—should be pronounced with a long radical, and short vanish:—thus,

				} instead of (as is generally the case) as if written—chur —yur—fur, &c.
chee	oo	i	r,	
you	oo	i	r,	

4. The article *the*, has the sound of *thah*, before a consonant; and of *thee*, before a vowel—as *thah main—thee earth*.

LESSON XXV.

1. Having acquired a thorough, *practical knowledge* of the *elements*, and their various combinations, the next exercise will be to form syllables into words and sentences. The most prominent and general faults of singers in this particular, consist—in not articulating many of the letters:—substituting one element for another—as *v* for *f*—*z* for *s*, &c.—joining different words together, by carrying the last element, or termination, of one word to the beginning of the next:—stopping to take breath between the syllables of the same word; destroying their proper connexion. Some of these faults are shown in the following lines as sung.—The apostrophe shows the omission of letters, and the hyphen the improper joining of words.

WRITTEN.

SUNG.

'How sweet and awful is the place.'	How swee-tan-dawfu-li-szthe place.
'Thine arm of mercy held me up.'	Thy-nar-mof mercy-yel' me yup.
'Since he is mine and I am his.'	Sin-se-yi-smi-nan-ni ya-mis.
'Call home thy thoughts that rove abroad.'	Ca'-l'o-mthy tho''sztha-tro-vabroa'.
'Will I for help repair.'	Wil-li fo-rel-prepair.

2. Some have a careless habit of prefixing *n* or *d*, to many of their words—as *n-and*, or *d-and*, for *and*. Others go still further—beginning to speak or sing with their mouths closed; putting *m* before most of their words—as *m-n-and*, for *and*—*m-yes*, for *yes*. Many have a lazy drawling way of pronouncing—as *nee-o*, for *no*.

[Without articulation, language is void of expression, or meaning. How totally defeated then is the object of song, by thus chewing, and mumbling, and drawling of words; rendering them perfectly unintelligible.]

3. Now the proper and only way of correcting these, and many other defects in pronunciation, is to articulate each word of a sentence separately.

4. The different syllables of a word should be uttered distinctly, but in close, unbroken connexion. Practice the following lines; articulating each word separately; and repeat them over and over till they can be uttered rapidly, with ease and distinctness.

'A-wake, ye saints, a-wake, And hail this sacred day;
In lof-tiest songs of praise, Your great-ful hom-age pay.'
'Let the floods clap their hands, and let the hills be joy-ful to-ge-ther.'
'I lift my heart and voice, O let me not be put to shame.'

5. ACCENT is not only necessary to a distinct and expressive articulation, but is otherwise of great importance in music. It affords great relief to the singer; allowing a large portion of the notes to be sung soft. It has great influence over the time; giving strong periodical impulses that are felt throughout a choir or orchestra. The general rules are, to accent in singing as in speaking—sounding the unaccented notes very soft.

6. EMPHASIS, judiciously introduced, gives great force to expression. In the following lines the small italics show the poetical accent, and the capitals the emphatic words.

'O how shall WORDS with e-qual WARMTH
The *grat-i-tude* de-CLARE,
That GLOWS with-in my *rav-ished* HEART!
But THOU canst read it THERE.'

[To assist in acquiring a clear, full and accurate tone of voice, (which constitutes

the great foundation of good singing,) observe the following general rules:—Position of the body, erect—the back inclined inward—the head and shoulders thrown a little back—the chin somewhat elevated. Enlarge the cavity of the mouth and throat, by seeming to lower the back part of the under jaw, as in pronouncing ALL.—The teeth sufficiently apart on the middle and low sounds, to admit two fingers edgewise.

Taking breath.—Open the mouth, (which do with the same sensation as a deep gasp,) and by a sudden effort inflate the lungs sufficiently to sustain the sound you intend to make.

Take breath when it can be done without destroying the sense of the words, or the connexion of syllables in a word.

Some have the ridiculous habit of aspirating every note in slurred, or running passages; which sounds more like barking, or laughing, than singing. The proper way of performing such passages, is to carry the voice through all the different sounds, in a smooth, even tone—and to execute all the changes, from one note to another, wholly by the action of the throat.]

EXPLANATION OF MUSICAL TERMS.

Different movements of time, arranged progressively from the slowest.

<i>Adagio,</i>	⊖	_____
<i>Grave,</i>	⊖	_____
<i>Largo,</i>	⊖	_____
<i>Larghetto,</i>	⊖	_____
<i>Andantino,</i>	⊖	_____
<i>Andante,</i>	⊖	_____ distinct—exact.
<i>Allegretto,</i>	⊖	_____
<i>Allegro,</i>	⊖	_____ brisk—sprightly.

Other terms, of less definite relations are also used.

A tempo, in time.
Ad libitum, at pleasure.
Lento, lentamente, rather slow.
Moderato, moderate degree of quickness.
Presto, quick.
Prestissimo, very quick.
Subito, quick.
Tardo, slow.
Veloce, quick.
Vivace, brisk, lively.

KINDS OF MUSIC.

Anthem, music adapted to sacred poetry or prose.
Cantabile, a melodious air.
Canto, song—in chorals, the leading air.
Chorus, music for a full choir.
Dirge, do. funeral occasions.
Duo or Duetto, music for two voices or instruments.
Interlude, an instrumental passage.
Opera, a musical drama, with scenic decorations, &c.
Oratorio, a species of musical drama, adapted to sacred subjects.
Overture, an instrumental introduction to an oratorio, opera, &c.
Quartett, music for four voices, or instruments.
Quintett, do. five do. do.
Symphony, a composition for instruments.
Solo, music for one voice or instrument.
Trio, do. three voices, do.
Tutti, all—all together.
Verse, one voice to a part.

EXPRESSION.

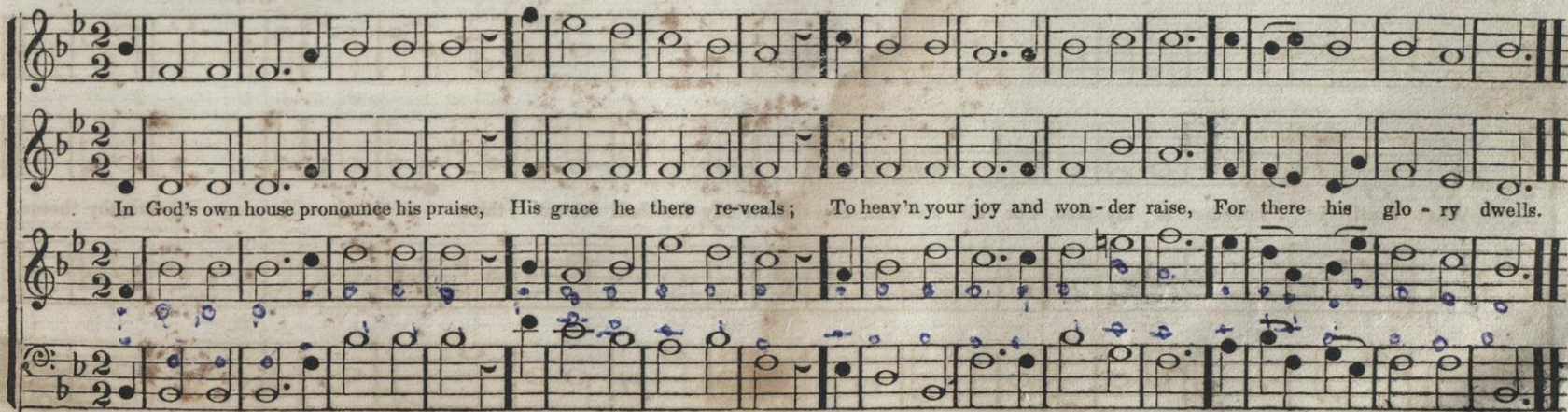
Affettuoso, tenderness, deep emotion.
Amoroso, gentle, delicate.
Brillante, gay, brilliant.
Con-furia, bold.
Crescendo, Cres. or \langle , gradual increase of sound.
Diminuendo, Dim. or \rangle , gradual decrease of sound.
Forte, For. or *F.* loud.
Fortissimo, Fortiss. or *FF.* very loud.
Grave, Gravemente, solemn.
Grazioso, gentle, graceful.
Legato, notes performed close, smooth and gliding.
Muertos, majesty.
Mezzo, Mez. or *M.*, midling—as *Mezzo For.* moderately loud, &c.
Pastoral, soothing, tender, delicate.
Piano, Pia. or *P.*, soft.
Pianissimo, Pianiss. or *PP.*, very soft.
Pomposo, grand, dignified.
Sostinato, every note to have its full length.
Staccato, notes performed short and distinct.
Siciliano, slow, deliberate, graceful.
Spiritoso, spirit, animation.
Vigoroso, energy.

THE
BALTIMORE COLLECTION
OF
CHURCH MUSIC.

No. 1.

SYDENHAM. C. M.

J. Smith.



In God's own house pronounce his praise, His grace he there re-veals; To heav'n your joy and won-der raise, For there his glo-ry dwells.

No. 2.

PETERBOROUGH. C. M.

Once more my soul, thy ris - ing day, Sa-lutes my wak-ing eyes; Once more my voice, thy tri - bute pay, To him who rules the skies.

The musical score for "Peterborough, C. M." consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the vocal staves.

No. 3.

NORWICH. C. M.

What shall I ren - der to my God, For all his kind-ness shown? My feet shall vi - sit thine a - bode, My songs ad-dress thy throne.

The musical score for "Norwich, C. M." consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the vocal staves.

No. 4.

ST. STEPHEN'S. C. M.

Rev. Wm. Jones.

Let all the just to God with joy, Their cheer-ful voi-ces raise; For well the righteous it be-comes To sing glad songs of praise.

No. 5.

DEDHAM. C. M.

The Lord him - self the migh-ty Lord, Vouchsafes to be my guide; The shep-herd by whose con-stant care, My wants are all sup - ply'd.

No. 6.

DANVILLE. C. M.

W. Dixon.

PIA. FOR. For these

Fa - ther of mer - cies in thy word, What end - less glo - ry shines; For o - ver be thy name a - dor'd, For these celestial lines, For these celestial lines.

PIA. FOR. For these celestial lines.

No. 7.

BRAY. C. M.

From a German Air, composed by Nicholas Herman—1540.

PIA. FOR

Let all the lands with shouts of joy, To God their voices raise; Sing psalms in honour of his name, And spread his glorious praise, And spread his glorious praise.

PIA. FOR

No. 8.

BETHEL. C. M.

Leach.

At ear-ly dawn, with-out de-lay, I haste to seek thy face; My thira-ty spi-rit faints a-way, With-out thy cheer-ing grace.

The musical score for 'Bethel' consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef. The bottom staff is the piano accompaniment in bass clef. The lyrics are: 'At ear-ly dawn, with-out de-lay, I haste to seek thy face; My thira-ty spi-rit faints a-way, With-out thy cheer-ing grace.'

No. 9.

FULHAM. C. M.

Jos. Baildon.

A-las what hour-ly dan-gers rise! What snares be-set my way! To heav'n O let me lift my eyes, And hour-ly watch and pray.

The musical score for 'Fulham' consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef. The bottom staff is the piano accompaniment in bass clef. The lyrics are: 'A-las what hour-ly dan-gers rise! What snares be-set my way! To heav'n O let me lift my eyes, And hour-ly watch and pray.'

No. 10.

EASTON. C. M.

Mozart.

Ye humble souls, approach your God, With songs of sa-cred praise; For he is good, su-preme-ly good, And kind are all his ways.

No. 11.

ROCHESTER. C. M.

A-wake 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.

No. 12.

ALEXANDRIA. C. M.

O, for a clo - ser walk with God, A calm and heav'n-ly frame; A light to shine up - on the road, That leads me to the Lamb.

No. 13.

BETHLEHEM. C. M.

Rev. Mr. Twining.

Shep - herds re-joice, lift up your eyes, And send your fears a - way; News from the re - gion of the skies, The Sa - viour's born to - day.

No. 14.

IRISH. C. M.

*Isaac Smith died about
AD. 1800*

Musical score for No. 14, 'IRISH. C. M.'. It consists of four staves. The first two staves are vocal parts in treble clef, 3/4 time, with a key signature of one flat (B-flat). The third staff is a vocal part in treble clef, 3/4 time, with a key signature of one flat. The fourth staff is a bass line in bass clef, 3/4 time, with a key signature of one flat. The lyrics are: 'This is the day the Lord hath made, He calls the hours his own; Let heav'n re-joice, let earth be glad, And praise sur-round the throne.' The word 'PIA' is written above the second staff, and 'FOR' is written above the third staff.

No. 15.

COLCHESTER. C. M.

From Sacred Harmony 1760

Musical score for No. 15, 'COLCHESTER. C. M.'. It consists of four staves. The first two staves are vocal parts in treble clef, 3/4 time, with a key signature of one sharp (F#). The third staff is a vocal part in treble clef, 3/4 time, with a key signature of one sharp. The fourth staff is a bass line in bass clef, 3/4 time, with a key signature of one sharp. The lyrics are: 'Sweet is the mem-ry of thy grace, My God, my heav'n-ly king; Let age to age, thy righ-teous-ness In songs of glo-ry sing.'

No. 16.

Condescension.

CLARENDON. C. M.

Tucker.

The hosts of God en-camp a-round, The dwell-ings of the just; De-liv-rance he af-fords to all, Who on his suc-cour trust.

No. 17.

EUSTIS. C. M.

Lord Mornington.

As pants the Hart for cool-ing streams, When heat-ed in the chase; So longs my soul, O God for thee, And thy re-fresh-ing grace.

No. 18.

WARWICK. C. M.

Stanley.

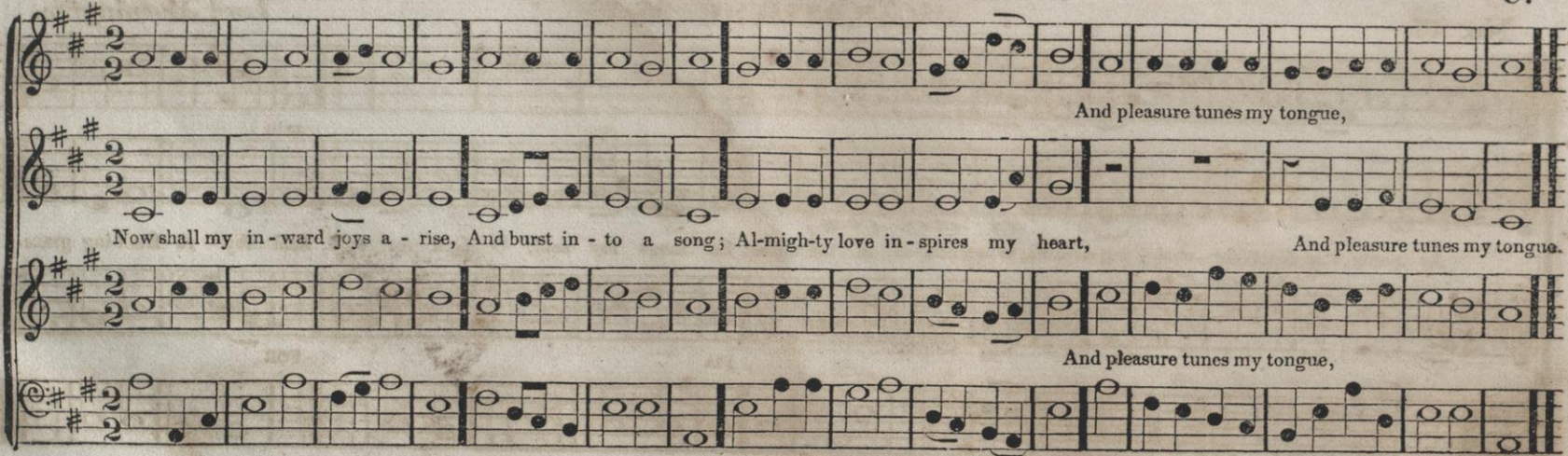


Sing to the Lord ye dis-tant lands, Ye tribes of ev-'ry tongue; His new dis-cov-er'd grace de-mands, A new and no-bler song.

No. 19.

NEW CAMBRIDGE. C. M.

C.



And pleasure tunes my tongue,
Now shall my in-ward joys a-rise, And burst in-to a song; Al-migh-ty love in-spires my heart, And pleasure tunes my tongue.
And pleasure tunes my tongue.

No. 20.

ST. MARTIN'S. C. M.

Tansur.

O thou to whom all crea - tures bow, With - in this earth - ly frame; Thro' all the world how great art thou, How glo - rious is thy name.

No. 21.

KENDALL. C. M.

T. Clark.

Blest is the man whose soft - ning heart Feels all a - noth - er's pain; To whom the sup - pli - cat - ing eye Was ne - ver rais'd in vain.

No. 22.

LIVERPOOL. C. M.

Dr. John Wainwright.

Lord, when my raptur'd thought surveys, Cre - a - tion's beau - ties o'er; All na - ture joins to teach thy praise, And bid my soul a - dore.

No. 23

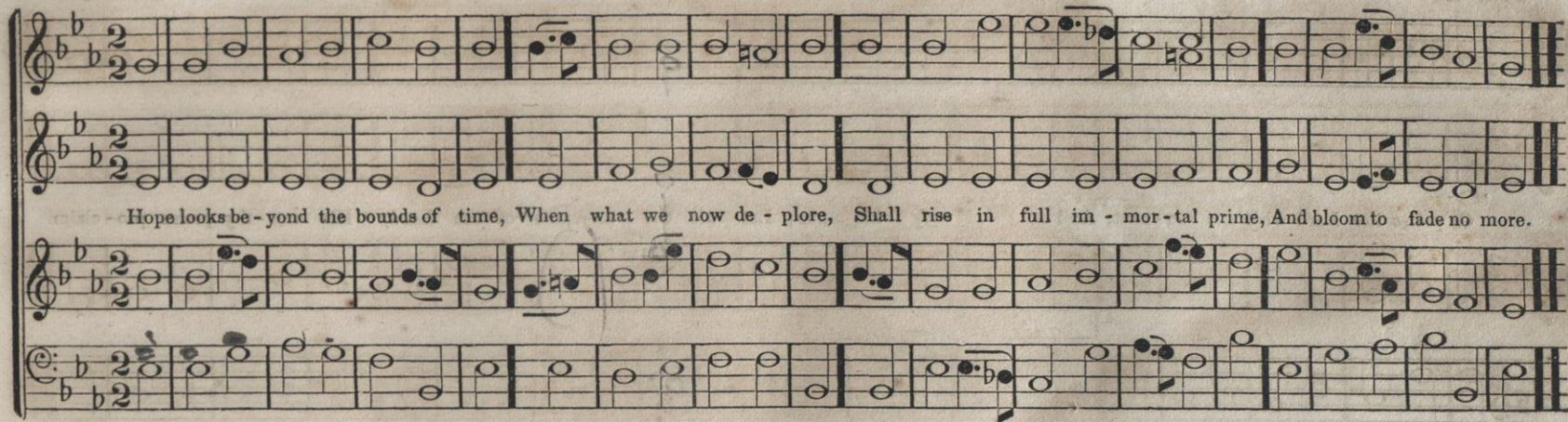
COVINGTON. C. M.

How sweet and aw - ful is the place, With Christ with - in the doors; Whose e - ver - last - ing love dis - plays, The choic - est of his stores.

No. 24.

BLANDFORD. C. M.

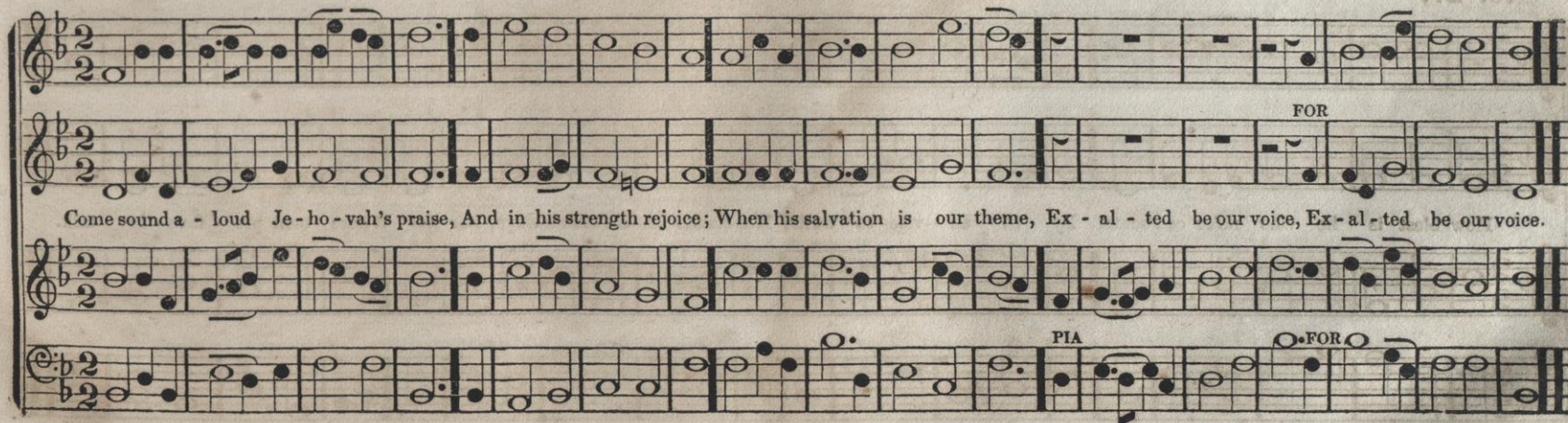
T. Jackson.



Hope looks be - yond the bounds of time, When what we now de - plore, Shall rise in full im - mor - tal prime, And bloom to fade no more.

No. 25.

BROOMSGROVE. C. M.



FOR

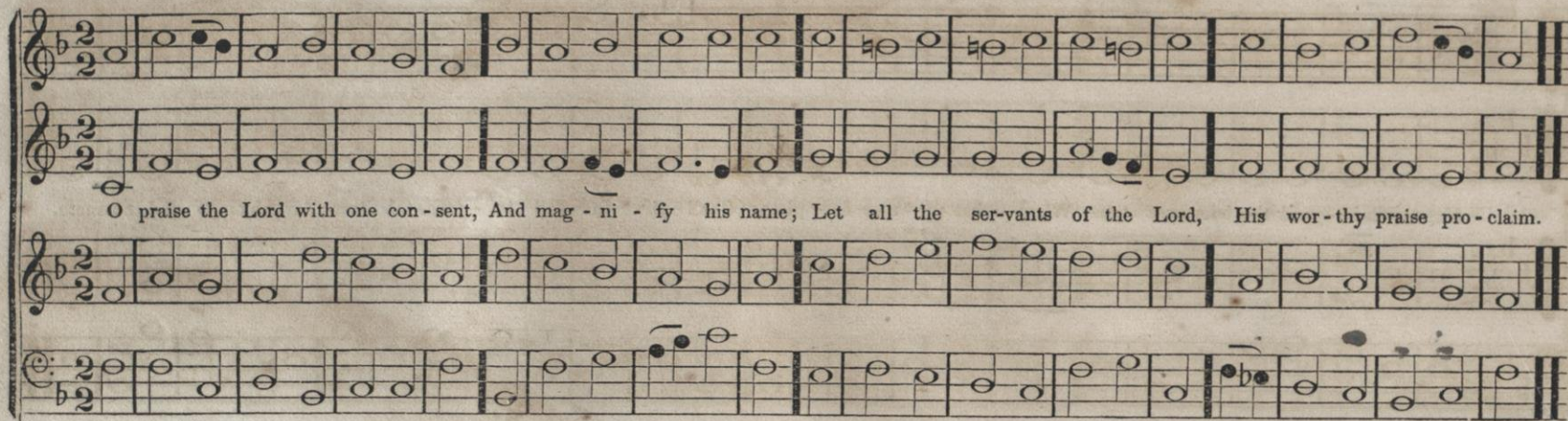
Come sound a - loud Je - ho - vah's praise, And in his strength rejoice; When his salvation is our theme, Ex - al - ted be our voice, Ex - al - ted be our voice.

PIA FOR

No. 26.

FRANKFORT. C. M.

German.

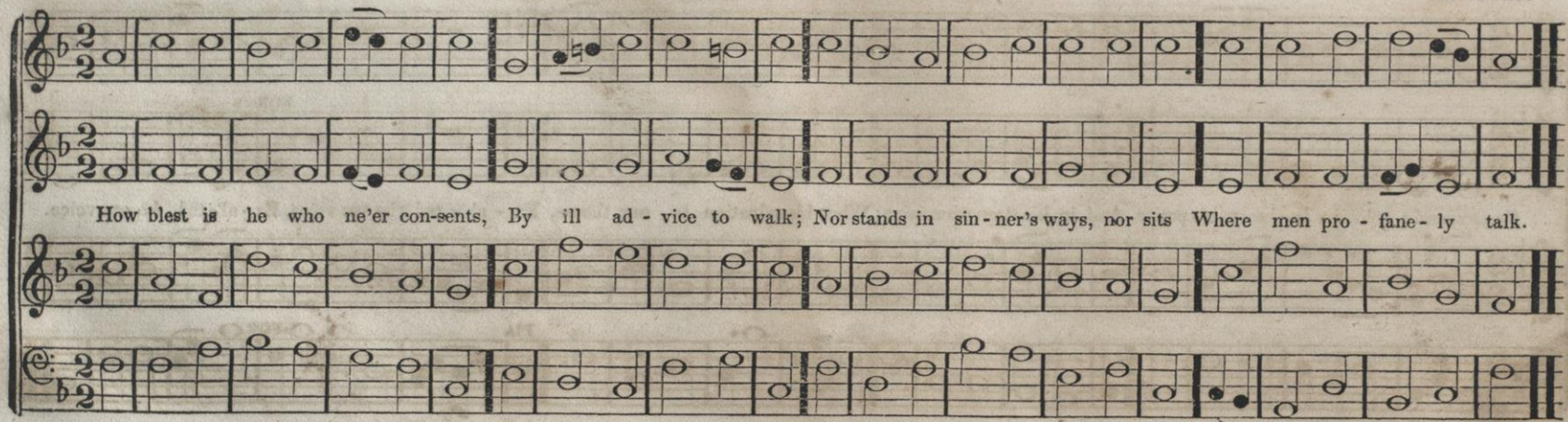


O praise the Lord with one consent, And mag - ni - fy his name; Let all the ser - vants of the Lord, His wor - thy praise pro - claim.

No. 27.

BEDFORD. C. M. ✓

Wheal.



How blest is he who ne'er consents, By ill ad - vice to walk; Nor stands in sin - ner's ways, nor sits Where men pro - fane - ly talk.

No. 28.

KEMP. C. M.

C.

How ho - ly is the Lord, how just, How right-teous all his ways; How nigh to him who with firm trust, For his as - sis - tance prays.

The musical score for No. 28 consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The key signature is one flat (B-flat) and the time signature is 2/2. The melody is written in the first two staves, and the bass line is in the last two staves. The lyrics are printed below the first two staves.

No. 29.

WINTER. C. M.

D. Read.

See how rude win-ter's i - cy hand, Has chang'd the ver-dant ground! But spring will soon re - turn a - gain, And spread new beau-ties round.

The musical score for No. 29 consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The key signature is one flat (B-flat) and the time signature is 2/2. The melody is written in the first two staves, and the bass line is in the last two staves. The lyrics are printed below the first two staves.

No. 30.

MEAR. C. M.

Be-hold the glo - ries of the Lamb, A - midst his Fa-ther's throne; Pre-pare new ho - nours for his name, And songs be - fore un-known.

This musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music is in common meter (C. M.).

No. 31.

CHESTERFIELD. C. M.

Dr. Hawies.

My hid - ing place, my re - fuge tow'r, And shield art thou O Lord; I firm - ly an - chor all my hopes, On thy un - er - ring word.

This musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music is in common meter (C. M.). The piano part includes dynamic markings 'PIA' and 'FOR'.

No. 32.

ST. MARKS. C. M.

Rev. Mr. Twining.

The heav'ns de-clare thy glo-ry Lord, Which that a-lone can fill; The fir-ma-ment and stars ex-press, Their great Creator's skill, Their great Creator's skill.

No. 33.

DEVIZES. C. M.

Tucker.

Great God, with wonder and with praise, On all thy works I look; But still thy wisdom, pow'r & grace, Shine brighter in thy book, Shine brighter in thy book.

High in the shin - ing courts a - bove, God reigns, the sov - 'reign King; And an - gels, round his throne of love, And

PIA

PIA

FOR

an - gels, round his throne of love, Sweet hal - le - lu - jahs sing.

FOR

He sees where youthful hearts unite,
And form a social band;
And Jesus ever takes delight
To guide them with his hand.

Their conversation, and their pray'rs,
Are music in his ears:
His smiles dispel their gloomy cares,
And dissipate their fears.

Oh! did the young around, but know
How great their pleasures are,
They would each golden joy forego,
Such matchless bliss to share.

Lord, when our rap - tur'd thought sur - veys Cre - a - tion's beau - ties o'er, All na - ture joins to teach thy praise,

And bid our souls a - dore, And bid our souls a - dore.

Where'er we turn our gazing eyes,
Thy radiant footsteps shine:
Ten thousand pleasing wonders rise,
And speak their source divine.

The living tribes of countless forms,
In earth, and sea, and air;
The meanest flies, the smallest worms,
Almighty pow'r declare.

Thy wisdom, pow'r, and goodness, Lord,
In all thy works appear,
And oh! let man thy praise record;
Man, thy distinguish'd care.

SPRITOSO

CHORUS

FOR

PIA

FOR

The Lord has thro' th'as-ton - ish'd world, Display'd his sav - ing might; And made his righ-teous acts ap-pear in all the hea-then's sight, And

made his righ-teous acts ap - pear In all the hea - then's sight.

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

With harp and hymn's soft melody,
Into the concert bring
The trumpet and shrill cornet's sound,
Before th' Almighty king.

To welcome down the world's great Judge,
Who does with justice come,
And with impartial equity,
Both to reward and doom.

When all thy mer-cies O my God, Trans - port - ed with the

When all thy mer-cies O my God, My ris - ing soul sur - veys, Trans - port - ed with the

When all thy mer - cies O my God,

When all thy mer-cies O my God, Trans - port - ed with the

view, I'm lost In won - - der, love and praise.

Ten thousand thousand precious gifts
My daily thanks employ;
Nor is the least a cheerful heart,
That tastes those gifts with joy.

Through every period of my life
Thy goodness I'll pursue;
And after death, in distant worlds,
The glorious theme renew.

When nature fails, and day and night
Divide thy works no more;
My ever grateful heart, O Lord,
Thy mercy shall adore.

Through all eternity, to thee,
A joyful song I'll raise;
But oh! eternity's too short
To utter all thy praise.

There is a land of pure de-light, Where saints im-mor-tal reign; E-ter-nal day ex-cludes the night, E-

PIA FOR

PIA FOR

Detailed description: This system contains four staves of music. The top two staves are vocal parts in treble clef, 2/2 time. The bottom two staves are piano accompaniment in bass clef, 2/2 time. The lyrics are written below the first two staves. Performance markings 'PIA' and 'FOR' are placed above the vocal staves.

ter-nal day ex-cludes the night, And plea-sures ba-nish pain.

Detailed description: This system contains four staves of music, continuing from the first system. The top two staves are vocal parts in treble clef, 2/2 time. The bottom two staves are piano accompaniment in bass clef, 2/2 time. The lyrics are written below the first two staves.

There everlasting spring abides,
And never-fading flow'rs;
Death, like a narrow sea, divides
This heav'nly land from ours.

Bright fields beyond the swelling flood
Stand dress'd in living green;
So to the Jews fair Canaan stood,
While Jordan roll'd between.

Could we but climb where Moses stood,
And view the landscape o'er,
Not Jordan's streams, not death's cold flood,
Should fright us from the shore.

No. 39.

OVERTON. C. M.

See 41

T. Clark.

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 2/2 time signature. The second staff is a vocal line in treble clef, also with a key signature of one flat and a 2/2 time signature. The third staff is a vocal line in treble clef with a key signature of one flat and a 2/2 time signature. The bottom staff is a bass line in bass clef with a key signature of one flat and a 2/2 time signature. The lyrics are: "Sweet to re - jice in glo - rious hope, That when my hour shall come; An - gels will ho - ver round my head, And". The word "PIA" is written above the second staff.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 2/2 time signature. The second staff is a vocal line in treble clef with a key signature of one flat and a 2/2 time signature. The third staff is a vocal line in treble clef with a key signature of one flat and a 2/2 time signature. The bottom staff is a bass line in bass clef with a key signature of one flat and a 2/2 time signature. The lyrics are: "waft my spi - rit home. An - gels will ho - ver round my head, And waft my spi - rit home." The word "FOR" is written above the second staff. There are handwritten annotations "d. ." above the top staff.

No. 40.

CLIFFORD. C. M.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The second staff is a vocal line with lyrics: "To Si-on's hill I lift mine eyes, From thence ex - pect - ing aid; From Si - on's hill and Si - - on's". The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The word "PIA" is written above the vocal line and above the bass line.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The second staff is a vocal line with lyrics: "God, From Si - - on's hill and Si - on's God, Who heav'n and earth has made, Who heav'n and earth has made." The word "FOR" is written above the vocal line. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment.

+ Rhythm modernized

FOR PIA

This is the day the Lord hath made, Let young and old re - jice; To him be vows and hom - age paid, To

FOR PIA

FOR

him be vows and hom - age paid, Whose ser - vice is our choice.

FOR

no slurs (as Gungl)

This is the temple of the Lord:
 How dreadful is this place!
 With meekness let us hear his word,
 With rev'rence seek his face.

This is the homage he requires—
 The voice of praise and pray'r,
 The soul's affections, hopes, desires,
 Ourselves and all we are.

While rich and poor for mercy call;
 Propitious from the skies,
 The Lord, the maker of them all,
 Accepts the sacrifice.

When God re - veal'd his gra-cious name, And chang'd my mourn - ful state, My rap-ture seem'd a pleas - ing dream, The grace ap - pear'd so great.

The first system consists of four staves. The top three staves are in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The lyrics are written below the second staff.

The world be-held the glo-rious change, And did thy name con-fess, My tongue broke out in unknown strains, And sung sur-pris-ing grace. sung sur-pris-ing grace.

The second system consists of four staves. The top three staves are in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are written below the second staff. Above the first staff, the numbers '1' and '2' are placed above the first and second measures of the second system, respectively. Below the second staff, the text 'SECOND TIME, FOR' appears twice, once above the first measure and once above the second measure of the second system.

*The whole Psalm, or Hymn, may be sung to the first part of the Tune; and the Doxology, or Gloria Patri, where it is used. to the last part.

No. 43.

COLESHILL. C. M. +

'Tis but a short un-cer-tain space, Al-low'd us here to live; Death un-per-ceiv'd, comes on a-pace, And may no warn-ing give.

No. 44.

OLDENBURG. C. M. ✓

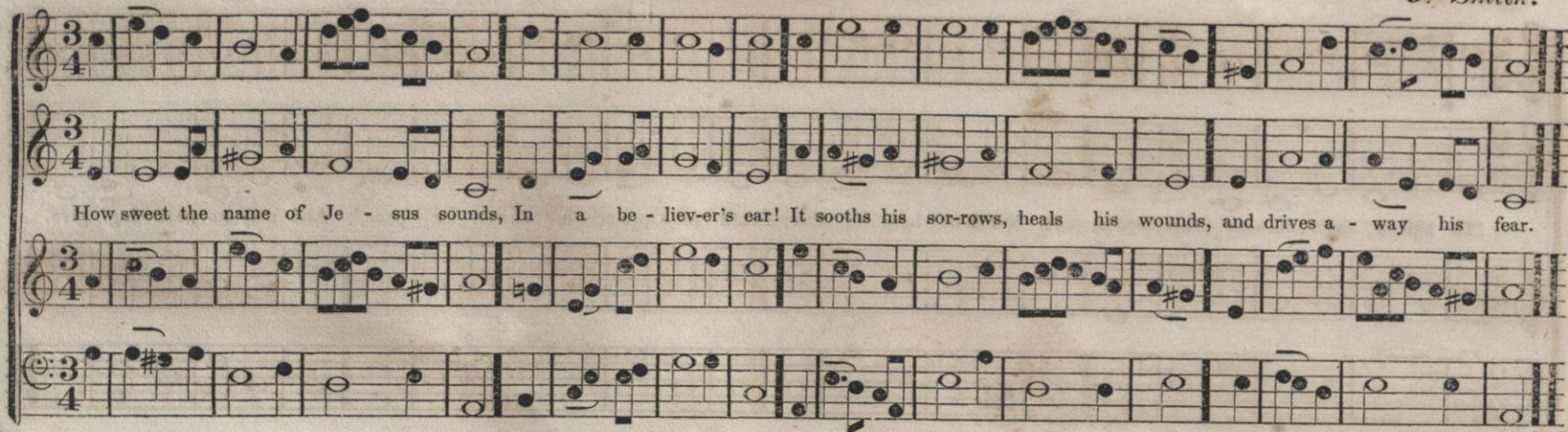
German.

O, shine on this be-night-ed heart; With beams of mer-cy shine; And let thy heal-ing voice im-part A taste of joys di-vine.

No. 45.

CLAIRFIELD. C. M.

J. Smith.

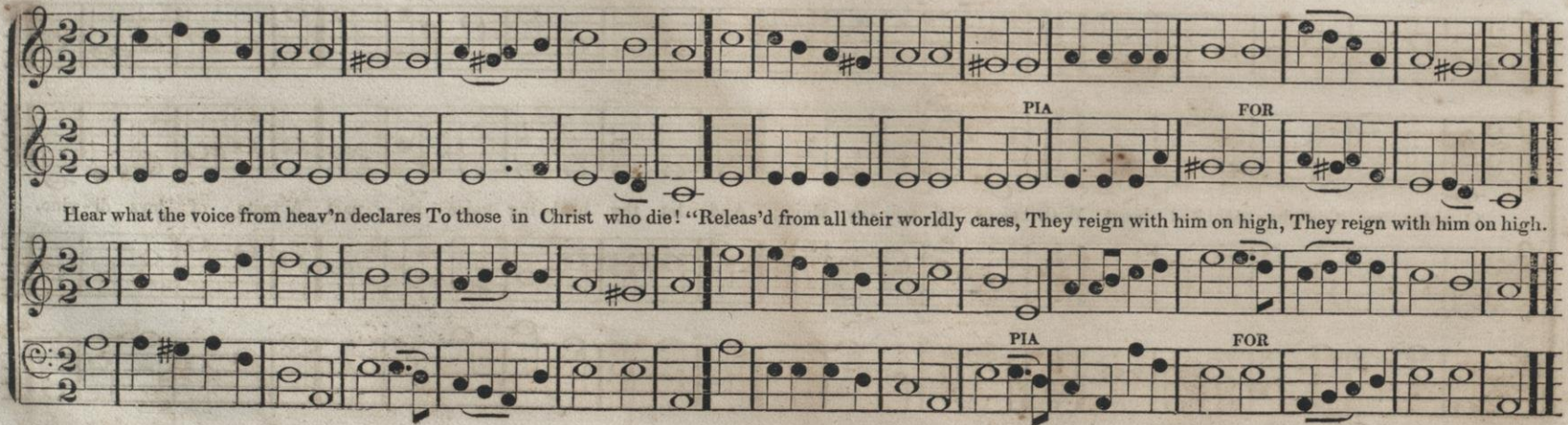


How sweet the name of Je - sus sounds, In a be - liev-er's ear! It sooths his sor-rows, heals his wounds, and drives a - way his fear.

No. 46.

ST. OLAVES. C. M.

Husband.



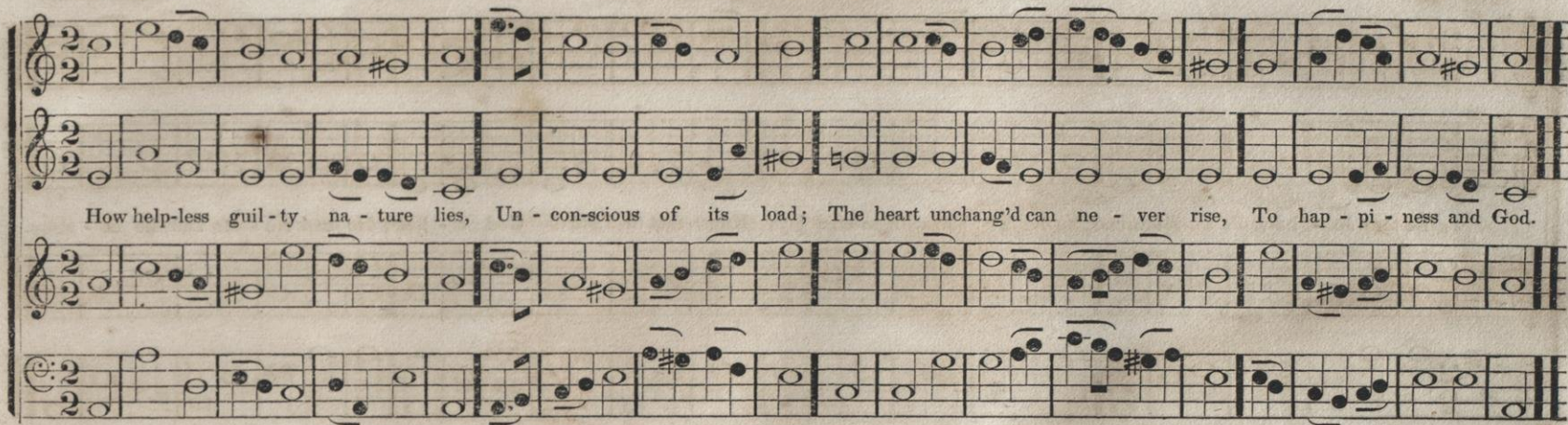
Hear what the voice from heav'n declares To those in Christ who die! "Releas'd from all their worldly cares, They reign with him on high, They reign with him on high."

PIA FOR

PIA FOR

No. 47.

WALSAL. C. M.

Tansur.


How help-less guil-ty na-ture lies, Un-con-scious of its load; The heart unchang'd can ne-ver rise, To hap-pi-ness and God.

No. 48.

BANGOR. C. M.

Tansur.


Teach me the mea-sure of my days, Thou ma-ker of my frame; I would sur-vey life's nar-row space, And learn how frail I am.

No. 49.

X OLD HUNDRED. L. M.

Dr. John Dowland—1560.

Musical score for 'Old Hundred' in G major (one sharp) and 2/2 time. It consists of four staves: two treble clefs and two bass clefs. The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are: 'Be-fore Je - ho-vah's aw-ful throne, Ye na-tions bow with sa-cred joy; Know that the Lord is God a - lone, He can cre - ate and he de - stroy.'

No. 50.

MARYLAND. L. M.

C. Meineke.

Musical score for 'Maryland' in D major (two sharps) and 2/2 time. It consists of four staves: two treble clefs and two bass clefs. The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are: 'O praise the Lord in that best place, From whence his goodness large-ly flows; Praise him in heav'n where he his face, Un-veil'd in per-fect glo-ry shews.'

No. 51.

STONEFIELD. L. M.

Stanley.

My soul in-spir'd with sa-cred love, God's holy name for - e - ver bless; Of all his fa-vours mind-ful prove, And still thy grateful thanks ex-press.

No. 52.

BOWEN. L. M.

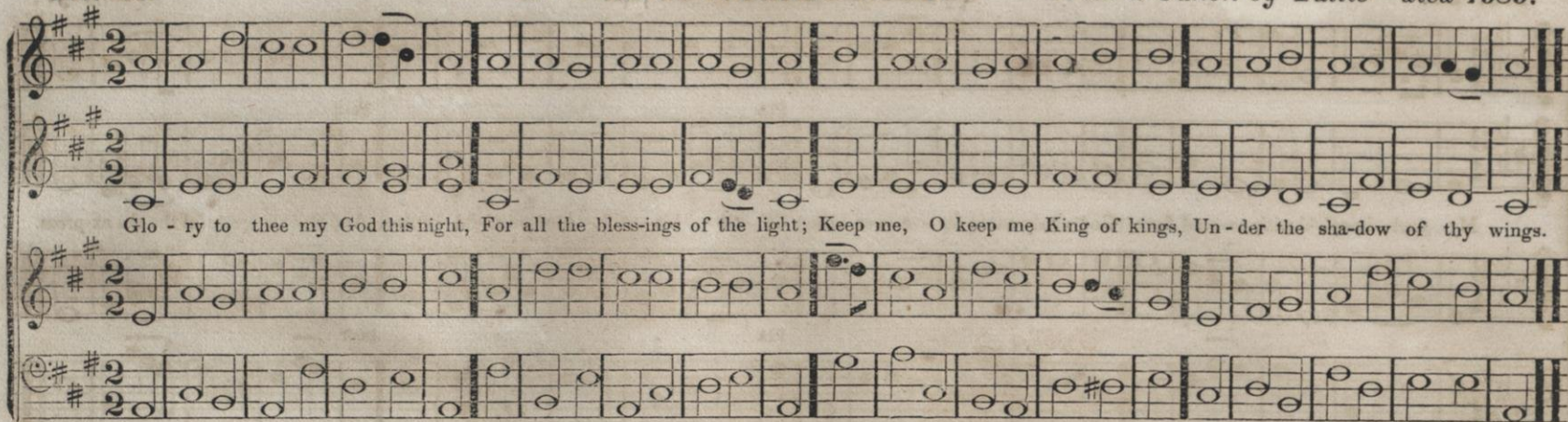
Haydn.

Through ev-'ry age e - ter - nal God, Thou art our rest, our safe a - bode; High was thy throne e'er earth was made, Or earth, thy hum-ble foot-stool, laid.

No. 53.

✓
EVENING HYMN. L. M.

From a Canon by Tallis—died 1585.

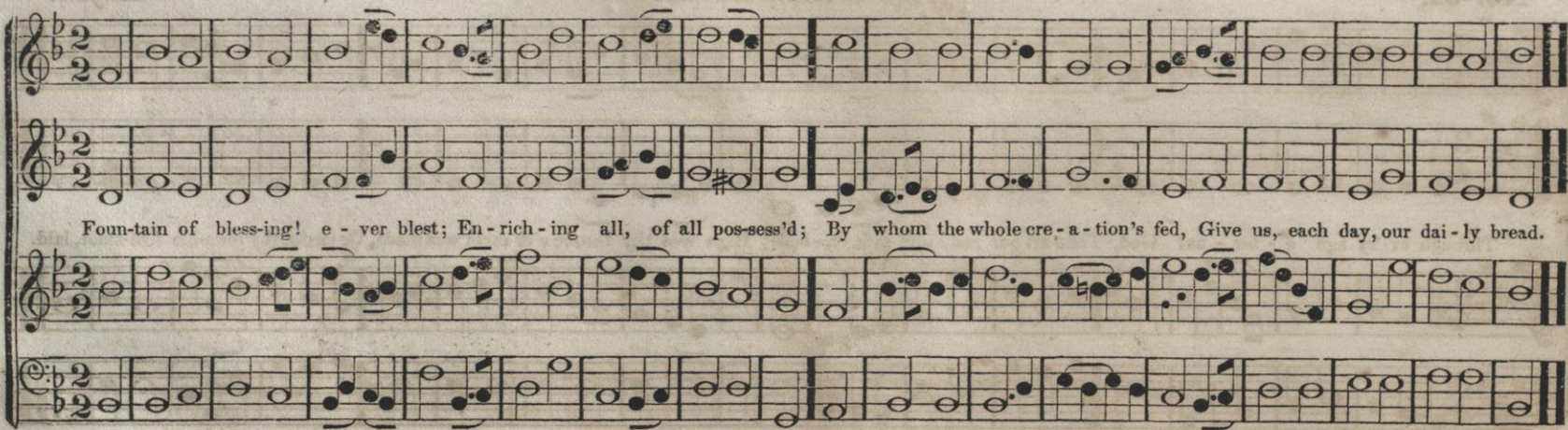


Glo - ry to thee my God this night, For all the bless-ings of the light; Keep me, O keep me King of kings, Un - der the sha-dow of thy wings.

No. 54.

FOUNTAIN. L. M.

Leach.



Foun-tain of bless-ing! e - ver blest; En - rich - ing all, of all pos-sess'd; By whom the whole cre - a - tion's fed, Give us, each day, our dai - ly bread.

No. 55.

DUKE STREET. L. M.

J. Hatton.

Lord when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state.

The musical score for 'DUKE STREET' consists of four staves. The top two staves are vocal parts in G major (one sharp) and 2/2 time. The bottom two staves are piano accompaniment in the same key and time. The lyrics are printed below the vocal staves.

No. 56.

ALFRETON. L. M.

W. Beastall.

They will I bless, my God and King, nor cease thy wondrous acts to sing; From earliest morn to latest eve, Thy praises on my tongue shall live.

The musical score for 'ALFRETON' consists of four staves. The top two staves are vocal parts in G major (one sharp) and 2/2 time. The bottom two staves are piano accompaniment in the same key and time. The lyrics are printed below the vocal staves. The piano part includes dynamic markings 'PIA' and 'FOR'.

No. 57.

SEASONS. L. M.

Pleyel.

The morning flow'rs display their sweets, And gay their silken leaves un-fold; As care-less of the noon-day heats, And fear-less of the ev-'ning cold.

No. 58.

EFFINGHAM. L. M.

My op-'ning eyes with rap-ture see, The dawn of thy re-turn-ing day; My thoughts, O God, as-cend to thee, While thus my ear-ly vows I pay.

No. 59.

PLYMOUTH. L. M.

C.

Tri-um-phant Zi-on lift thy head, From dust and dark-ness and the dead; Though humbled long, awake at length, And gird thee with thy Saviour's strength.

No. 60.

MORNING. L. M.

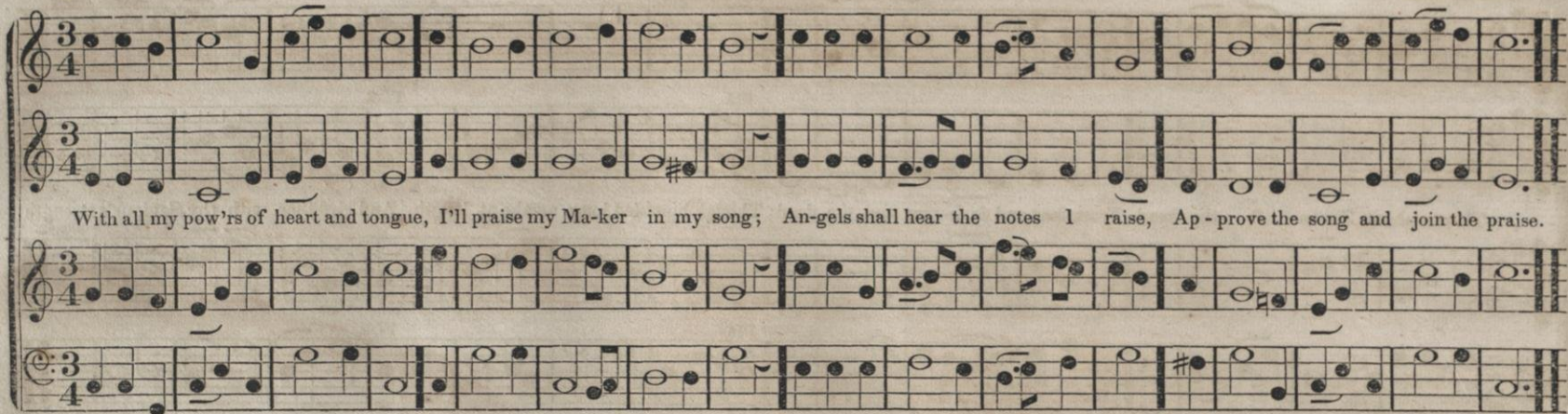
J. Gildon.

God of the morn-ing at whose voice, The cheer-ful sun makes haste to rise; And like a gi - ant doth re - joice, To run his jour-ney thro' the skies.

No. 61.

WARINGTON. L. M. ✕

R. Harrison.

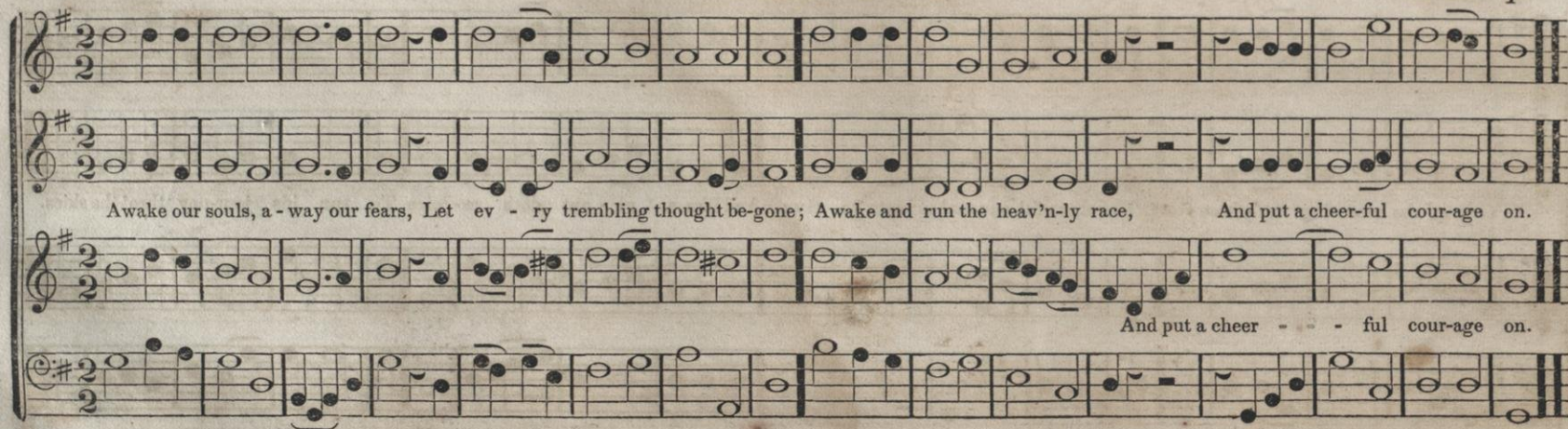


With all my pow'rs of heart and tongue, I'll praise my Ma-ker in my song; An-gels shall hear the notes I raise, Ap - prove the song and join the praise.

No. 62.

BROMLEY. L. M. ✓

J. Broderip.

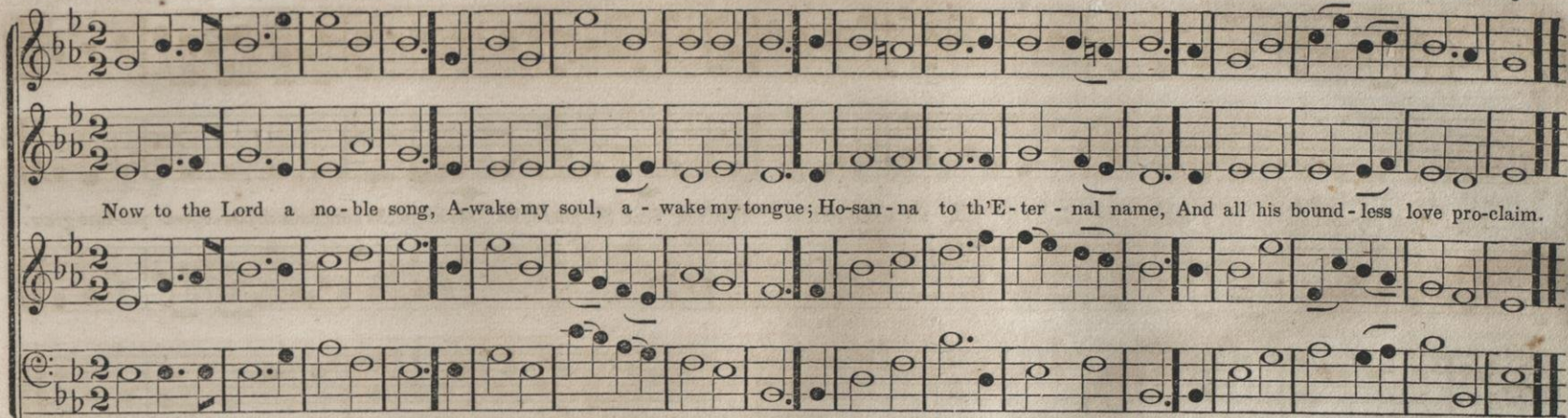


Awake our souls, a - way our fears, Let ev - ry trembling thought be-gone; Awake and run the heav'n-ly race, And put a cheer-ful cour-age on.

And put a cheer - - - ful cour-age on.

No. 63.


TRURO. L. M.

Dr. Burney.


Now to the Lord a no-ble song, A-wake my soul, a - wake my tongue; Ho-san-na to th'E-ter - nal name, And all his bound-less love pro-claim.

No. 64.

TUSCANY. L. M.

Giardini.


How pleasant, how di-vine - ly fair, O Lord of hosts thy dwellings are; With long de-sires my spi - rit faints, To meet th'as-sem-bles of thy saints.

No. 65.

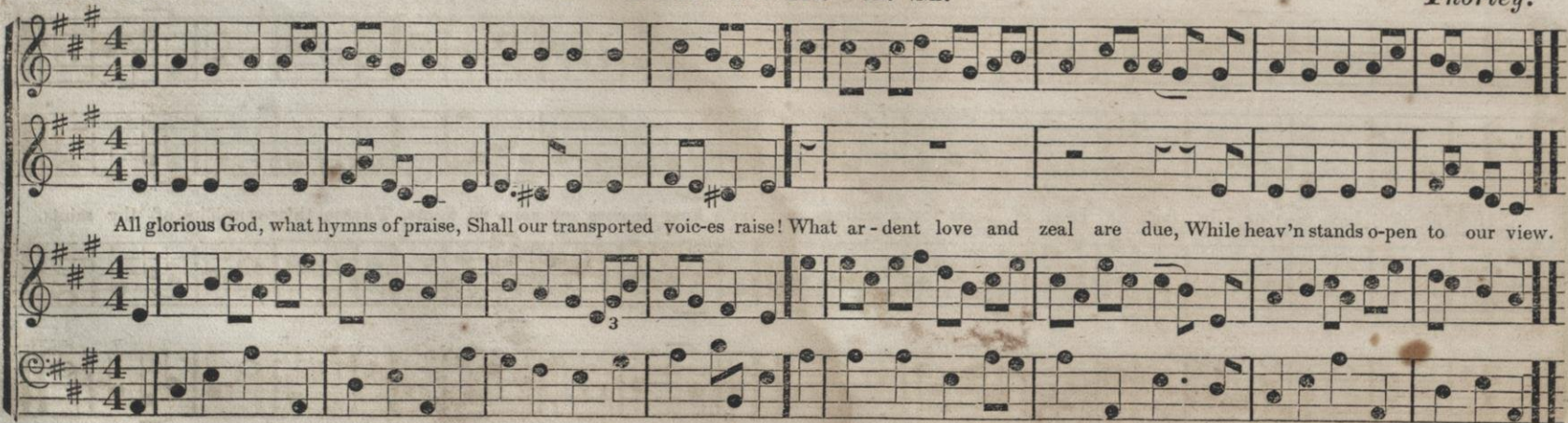
SHOEL. L. M.

T. Shoel.


Thou whom my soul ad-mires, a-bove All earth-ly joy, all earth-ly love! Tell me dear Shepherd, let me know, Where doth thy sweet-est pas-ture grow.

No. 66.

PORTUGAL. L. M.

Thorley.


All glorious God, what hymns of praise, Shall our transported voic-es raise! What ar-dent love and zeal are due, While heav'n stands o-pen to our view.

No. 67.

BEETHOVEN. L. M.

#

Beethoven.

Bless, O my soul, the liv - ing God, Call home my thoughts that rove a - broad; Let all the pow'rs with-in me join, In work and wor-ship so di - vine.

PIA CRES

No. 68.

BROADLAND. L. M.

Martin.

Lord, 'tis a plea-sant thing to stand, In gar-dens plant-ed by thy hand; Let me with - in thy courts be seen, Like a young ce - dar fresh and green.

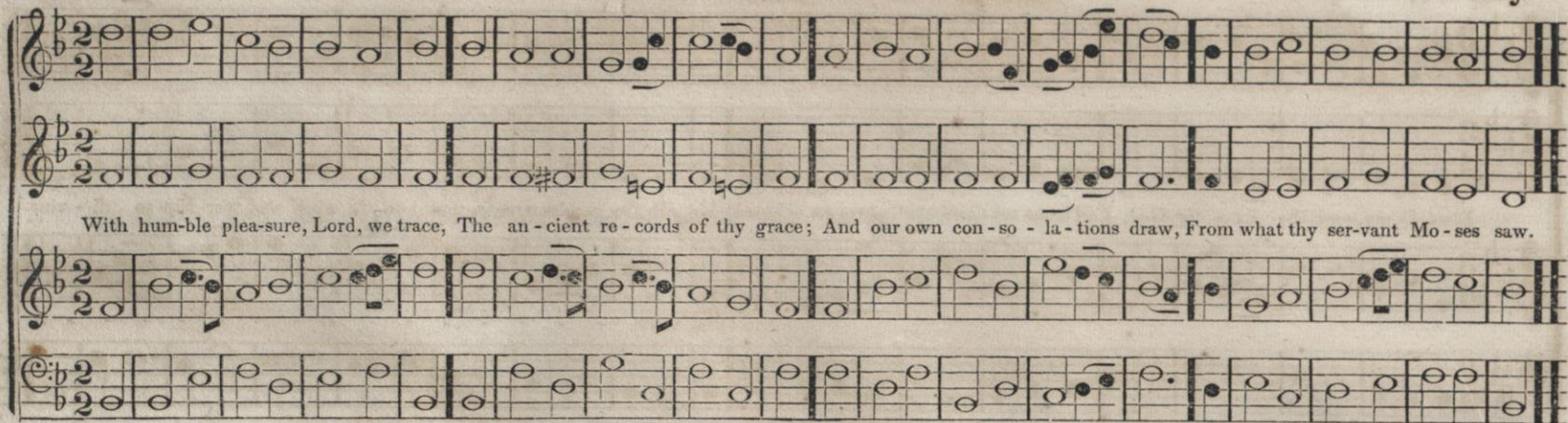
PIA FOR

PIA FOR

No. 69.

ST. PATRICK'S. L. M.

T. A. Geary.

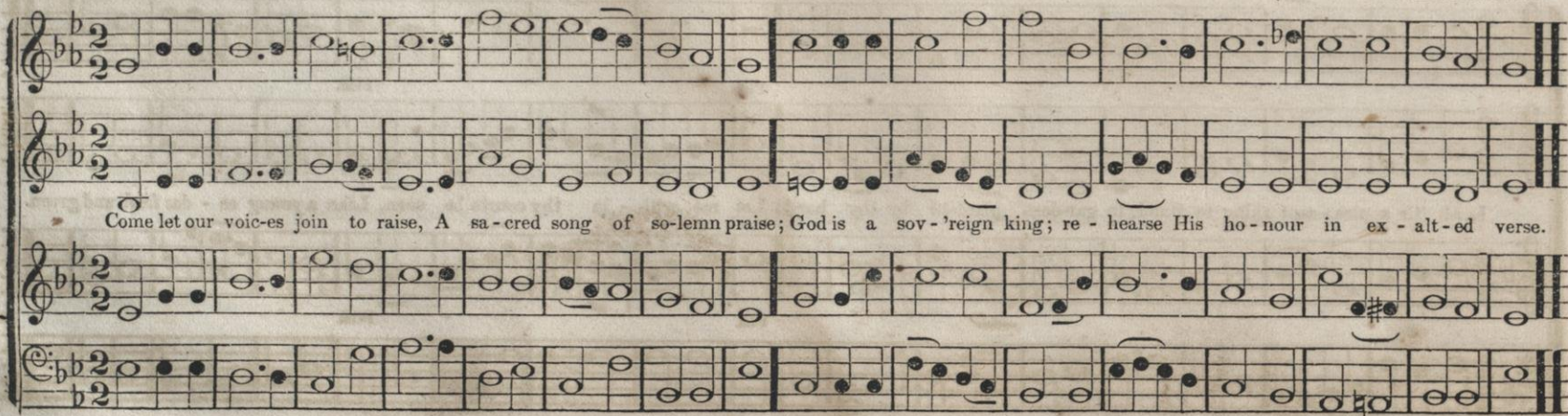


With hum-ble plea-sure, Lord, we trace, The an-cient re-cords of thy grace; And our own con-so-la-tions draw, From what thy ser-vant Mo-ses saw.

No. 70.

HEIDELBURG. L. M.

H. Dielman.



Come let our voic-es join to raise, A sa-cred song of so-lemn praise; God is a sov-'reign king; re-hear-se His ho-nour in ex-alt-ed verse.

No. 71.

ORRAMOOR. L. M.

James Hook.

My God per-mit me not to be A stran-ger to my-self and thee; A-midst a thousand thoughts I rove, For-get-ful of my high-est love.

No. 72.

MARIETTA. L. M.

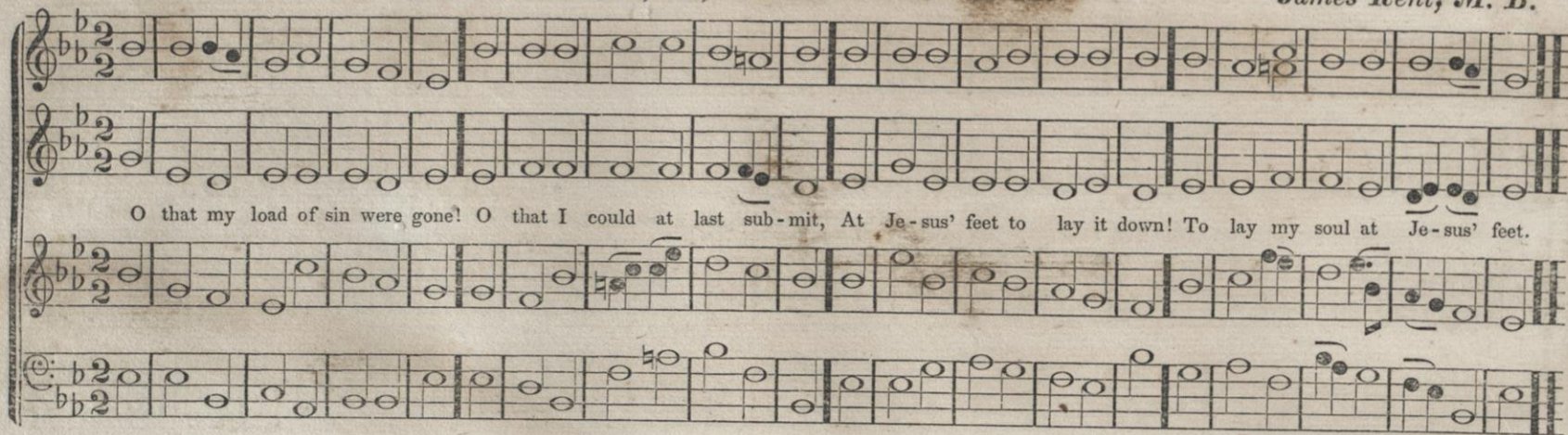
L. Mason.

Happy the church, thou sa-cred place, The seat of thy Cre-a-tor's grace; Thine ho-ly courts are his a-bode, Thou earthly pa-lace of our God.

No. 73.

KENT; OR, ST. PAUL'S. L. M.

James Kent, M. B.

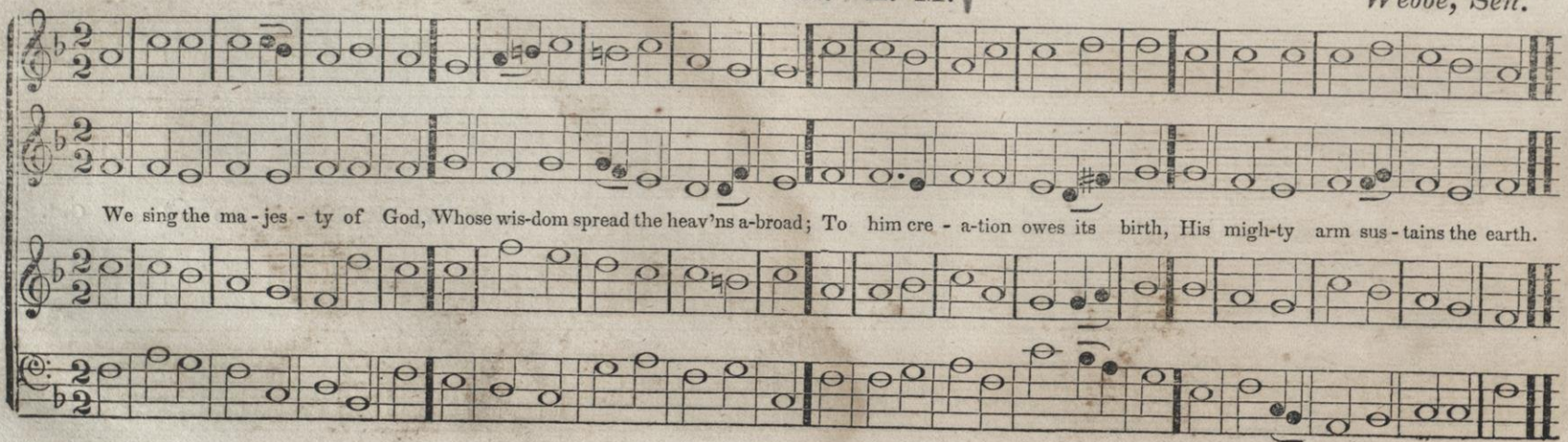


O that my load of sin were gone! O that I could at last sub-mit, At Je-sus' feet to lay it down! To lay my soul at Je-sus' feet.

No. 74.

NAZARETH. L. M.

Webbe, Sen.

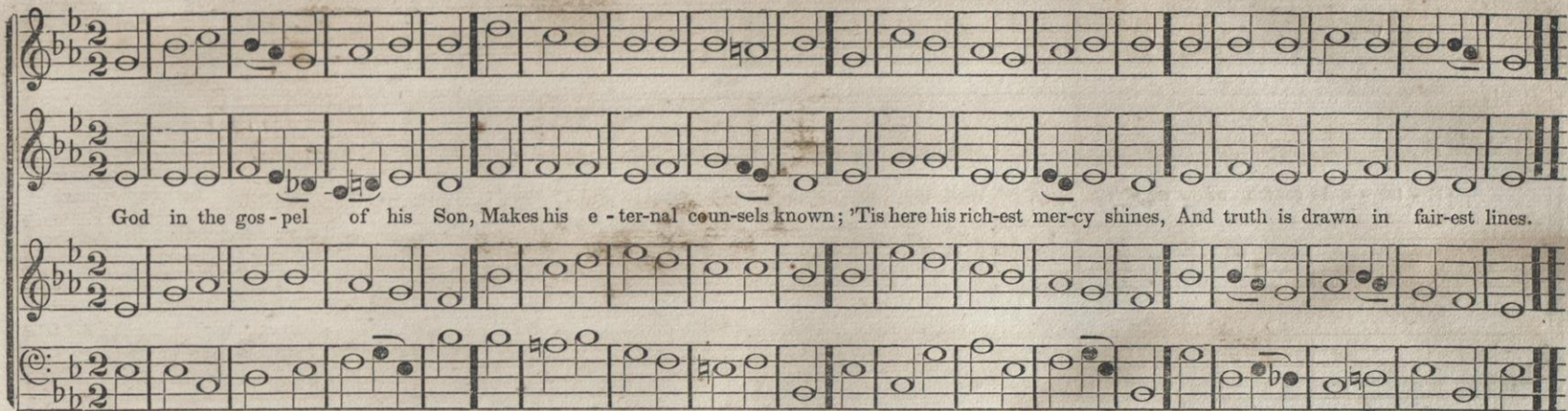


We sing the ma-jes - ty of God, Whose wis-dom spread the heav'ns a-broad; To him cre - a-tion owes its birth, His migh-ty arm sus - tains the earth.

No. 75.

WALDECK. L. M.

J. Herm. Schein, Music Director, Leipsic, 1620.

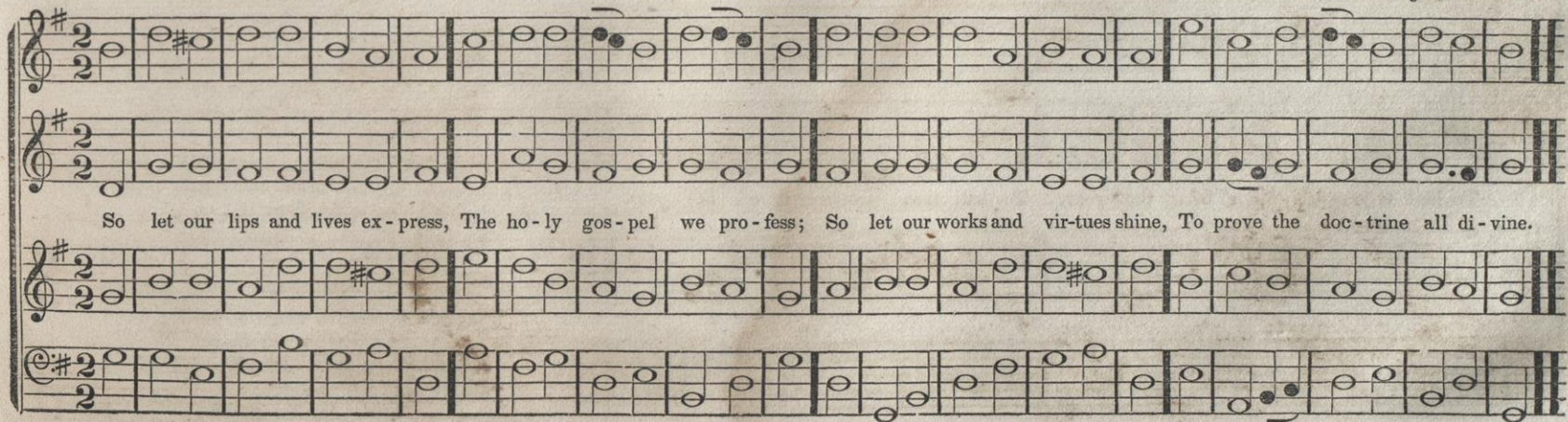


God in the gos-pel of his Son, Makes his e-ter-nal coun-sels known; 'Tis here his rich-est mer-cy shines, And truth is drawn in fair-est lines.

No. 76.

PRAGUE. L. M.

John Huss—Martyr, 1415.



So let our lips and lives ex-press, The ho-ly gos-pel we pro-fess; So let our works and vir-tues shine, To prove the doc-trine all di-vine.

E - ter - nal source of ev - 'ry joy, Well may thy praise our lips em - ploy; While in thy tem - ple we ap - pear,

To hail thee sov - 'reign of the year. To hail thee sov - 'reign of the year.

The flowery spring at thy command
Perfumes the air, adorns the land;
The summer rays with vigour shine,
To raise the corn, and cheer the vine.

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

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

2/2

The heav'ns de-clare thy glo - ry Lord; In ev - - 'ry star thy wis - dom shines; But when our eyes be-

PIA

UNIS

PIA

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a 2/2 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. There are handwritten annotations: a large circle around the first two staves, and red markings on the third and fourth staves. The word 'PIA' appears above the second staff and below the fourth staff. The word 'UNIS' appears below the third staff.

FOR

hold thy word, We read thy name in fair - er lines.

FOR

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef with a 2/2 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 word 'FOR' appears above the second staff and below the fourth staff. There are red markings on the third and fourth staves.

The rolling sun, the changing light,
And nights and days thy power confess;
But the blest volume thou hast writ,
Reveals thy justice and thy grace.

Sun, moon, and stars convey thy praise
Round the whole earth and never stand;
So when thy truth began its race,
It touched and glanced on every land.

Nor shall thy spreading gospel rest,
Till through the world thy truth has run;
Till Christ has all the nations blest,
That see the light, or feel the sun.

O God my heart is fix'd, 'tis bent, Its thank-ful tri-bute to pre-sent; And, with my heart, my voice I'll raise To

To thee my God &c.
 thee my God in songs of praise. To thee my God in songs of praise.

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

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

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.

With - in thy house, O Lord our God, In glo - rious ma - jes - ty ap - pear; Make this a place of thine a - bode, And

PIA

PIA

f

shed thy choic - est bless - ings here. And shed thy choic - est bless - ings here.

FOR

FOR

When we thy mercy-seat surround,
Thy Spirit, Lord, to us impart;
And let thy Gospel's joyful sound,
With power divine reach every heart.

Here let the blind their sight obtain,
Here give the broken spirit rest;
Let Jesus here triumphant reign,
Enthroned in every yielding breast.

Here let the voice of sacred joy
And humble supplication rise,
Till higher strains our tongues employ,
In realms of bliss beyond the skies.

O praise the Lord in that best place, From whence his good-ness large-ly flows; Praise him in heav'n, where he his face Un-

PIA

FOR

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

FOR

Praise him for all the mighty acts
Which he in our behalf has done;
His kindness this return exacts,
With which our praise should equal run.

Let the shrill trumpet's warlike voice
Make rocks and hills his praise rebound:
Praise him with harp's melodious noise,
And gentle psaltery's silver sound.

Let them who joyful hymns compose,
To cymbals set their songs of praise;
To well-tun'd cymbals, and to those
That loudly sound on solemn days.

Let all that vital breath enjoy,
The breath he does to them afford,
In just returns of praise employ:
Let every creature praise the Lord.

No. 82.

WILTSHIRE. L. M.

OR TENOR

O God of grace and righ-teous-ness, Hear thou my voice when I complain; Thou hast re - liev'd me in dis - tress, Bow down thy gracious ear a - gain.

The musical score for No. 82 consists of four staves. The top staff is a vocal line in treble clef with a 3/4 time signature. The second staff is labeled 'OR TENOR' and is also in treble clef with a 3/4 time signature. The third staff is a vocal line in treble clef with a 3/4 time signature. The bottom staff is a basso continuo line in bass clef with a 3/4 time signature. The key signature has one sharp (F#).

No. 83.

MUNICH. L. M.

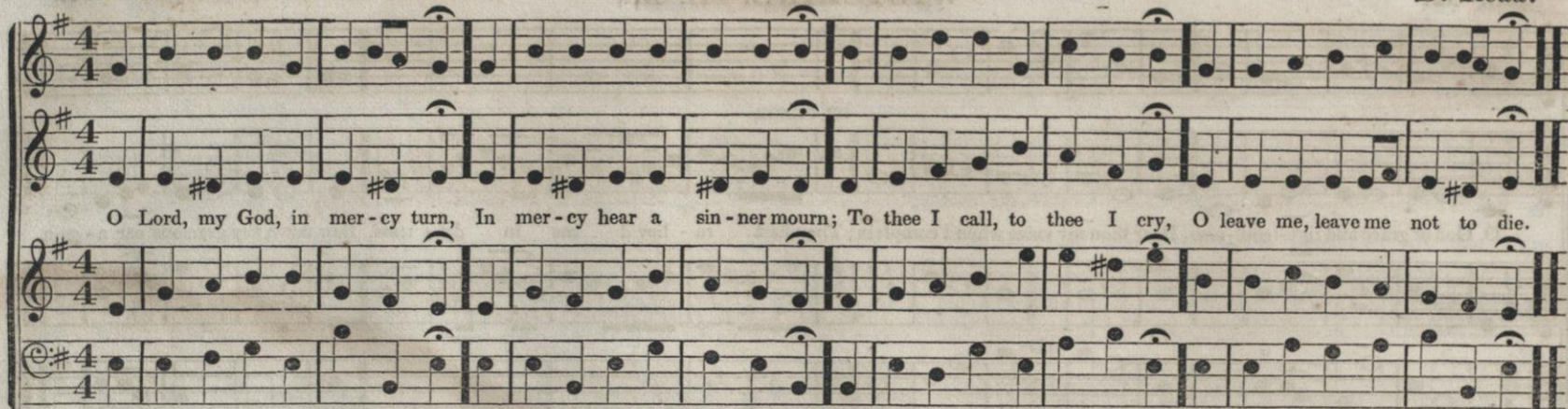
German.

Shew pi - ty Lord, O Lord for-give, Let a re - pent-ing re - bel live; Are not thy mer-cies large and free? May not a sin-ner trust in thee?

The musical score for No. 83 consists of four staves. The top staff is a vocal line in treble clef with a 2/2 time signature. The second staff is a vocal line in treble clef with a 2/2 time signature. The third staff is a vocal line in treble clef with a 2/2 time signature. The bottom staff is a basso continuo line in bass clef with a 2/2 time signature. The key signature has one sharp (F#).

No. 84.

WINDHAM. L. M. IN EQUAL NOTES.*

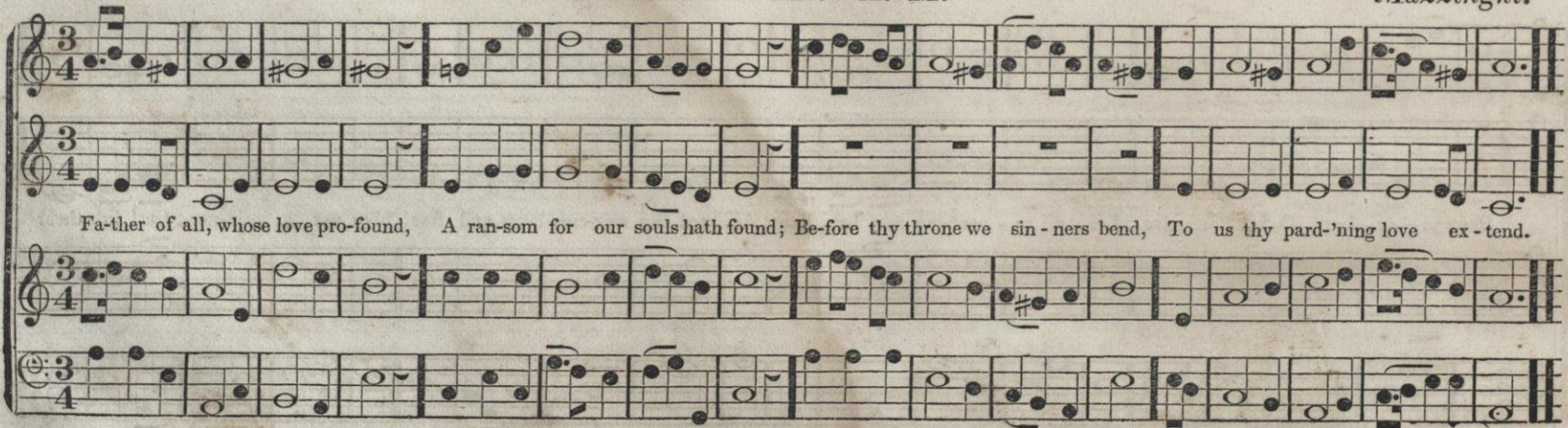
D. Read.


O Lord, my God, in mer-cy turn, In mer-cy hear a sin-ner mourn; To thee I call, to thee I cry, O leave me, leave me not to die.

* Those who prefer the old mode of singing this tune, may do it to the same harmony.

No. 85.

INCLEDON. L. M.

Mazzinghi.


Fa-ther of all, whose love pro-found, A ran-som for our souls hath found; Be-fore thy throne we sin-ners bend, To us thy pard-'ning love ex-tend.

No. 86.

BREMEN. L. M.

Johannes Schop—Hamburg, 1640.

Musical score for No. 86, Bremen, L. M. by Johannes Schop. The score is written in two systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/2. The music consists of a series of chords and intervals, primarily using half notes and quarter notes. The first system ends with a repeat sign, and the second system concludes with a double bar line.

No. 87.

NUREMBERG. L. M.

Laz. Spengler—Nuremberg, 1520.

Musical score for No. 87, Nuremberg, L. M. by Laz. Spengler. The score is written in two systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/2. The word "DORIAN MODE" is written above the first staff of the first system. The music consists of a series of chords and intervals, primarily using half notes and quarter notes. The first system ends with a repeat sign, and the second system concludes with a double bar line.

No. 88.

WATCHMAN. S. M.

Leach.

Ah! when shall I a - wake, From sin's soft, sooth-ing pow'r? The slum - ber from my spir - it shake, And rise to fall no more?

No. 89.

SHIRLAND. S. M.

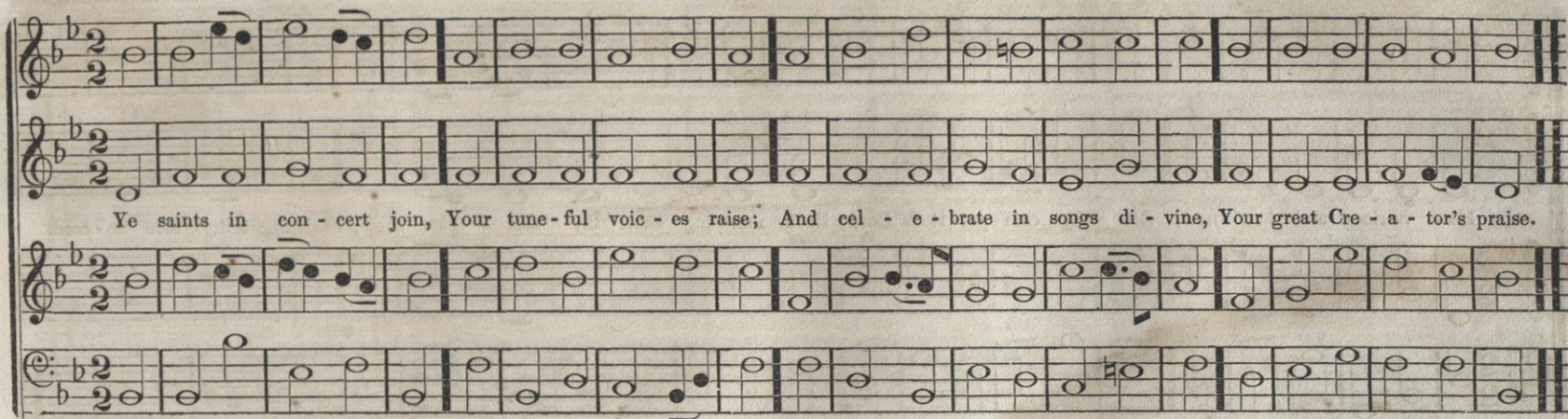
Stanley

Let ev-ry crea-ture join, To praise th'e-ter-nal God; Ye heav'n-ly hosts the song be - giu, And sound his name a-broad.

No. 90.

HUDSON. S. M.

Harrison.

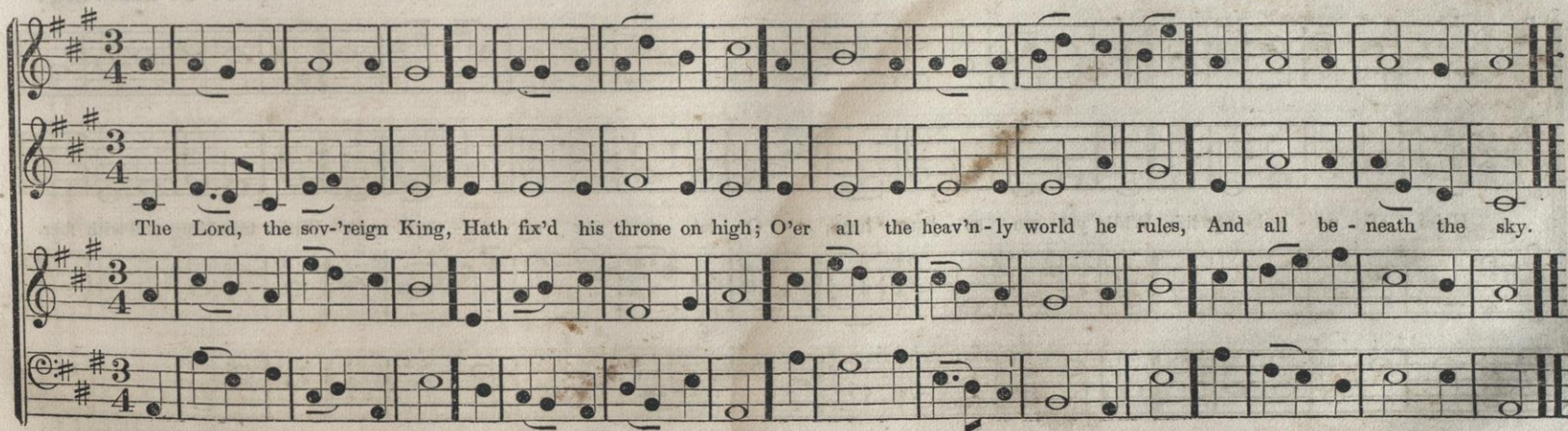


Ye saints in con - cert join, Your tune - ful voic - es raise; And cel - e - brate in songs di - vine, Your great Cre - a - tor's praise.

No. 91.

GERMANY. S. M.

Handel.

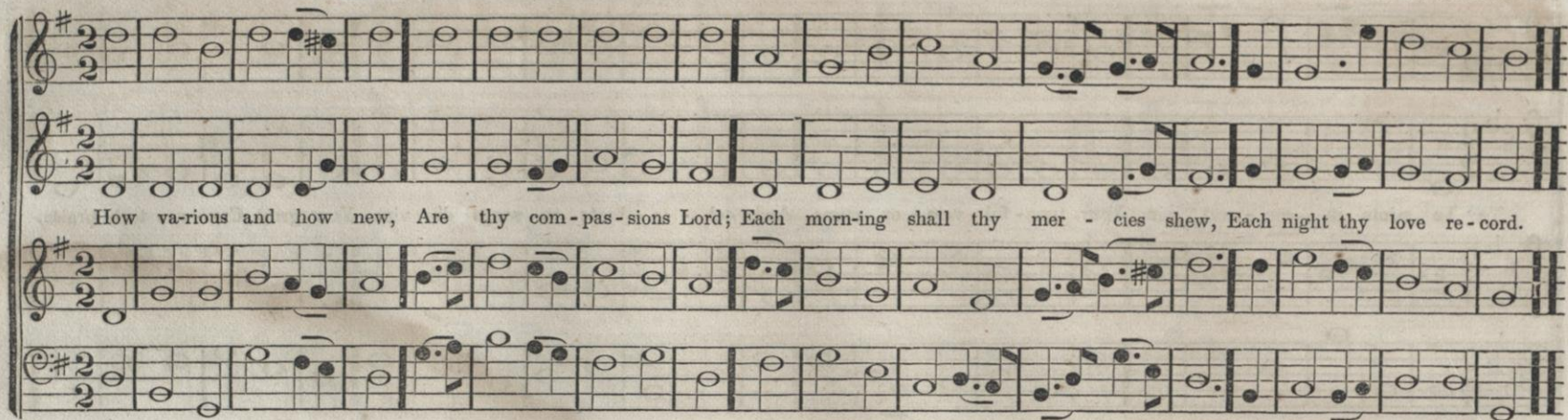


The Lord, the sov'-reign King, Hath fix'd his throne on high; O'er all the heav'n - ly world he rules, And all be - neath the sky.

No. 92.

ST. THOMAS'S. S. M.

A. Williams.



How va-rious and how new, Are thy com-pas-sions Lord; Each morn-ing shall thy mer-cies shew, Each night thy love re-cord.

No. 93.

BOLTON. S. M.

J. C. Herring.



Heirs of un-end-ing life, While yet we so-journ here; O let us our sal-va-tion work With trembling and with fear.

No. 94.

X SILVERSTREET. S. M. Falcon St 33 book J. Smith.

Let diff-ring na-tions join, To cel-e-brate thy fame; Let all the world, O Lord com-bine, To praise thy glo-rious name.

UNISONS

No. 95.

CHESTER. S. M.

Molineux.

How beau-teous are their feet, Who stand on Zi-on's hill; Who bring sal-va-tion on their tongues, And words of peace re-veal.

No. 96.

ADELPHI. S. M.

Hen. Dielman.

Come sound his praise a-broad, And hymns of glo-ry sing; Je-ho-vah is the migh-ty God, The u-ni-ver-sal King.

Come sound his praise a-broad, And hymns of glo-ry sing; Je-ho-vah is the migh-ty God, The u-ni-ver-sal King.

Je-ho-vah is the migh-ty God,

No. 97.

EASTBURN. S. M.

Harwood.

My soul re-peat His praise, Whose mer-cies are so great; Whose an-ger is so slow to rise, So rea-dy to a-bate.

My soul re-peat His praise, Whose mer-cies are so great; Whose an-ger is so slow to rise, So rea-dy to a-bate.

My soul re-peat His praise, Whose mer-cies are so great; Whose an-ger is so slow to rise, So rea-dy to a-bate.

No. 98.

PECKHAM. S. M.

J. Smith.

Musical score for 'PECKHAM. S. M.' in G major (one sharp) and 3/4 time. The score consists of four staves: two treble clefs and two bass clefs. The lyrics are: Sol-diers of Christ a - rise, And put your ar - mour on; Strong in the strength which God sup - plies, Through his e - ter - nal Son.

No. 99.

FAIRFIELD. S. M.

Harrison.

Musical score for 'FAIRFIELD. S. M.' in G major (one sharp) and 3/4 time. The score consists of four staves: two treble clefs and two bass clefs. The lyrics are: Wel-come sweet day of rest, That saw the Lord a - rise; Wel-come to this re - viv - ing breast, And these re - joic - ing eyes.

No. 100.

MARGATE. S. M.

T. Clark.

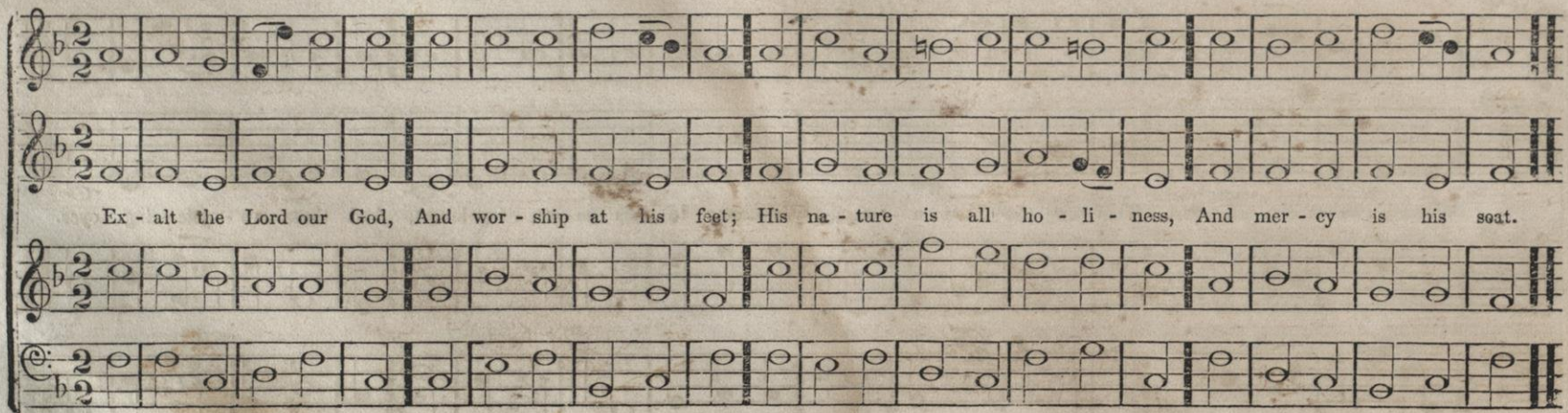


How charm-ing is the place, Where my Re-deem-er, God, Un - veils the beau-ties of his face, And sheds his love a - broad.

No. 101.

BRANDENBERG. S. M.

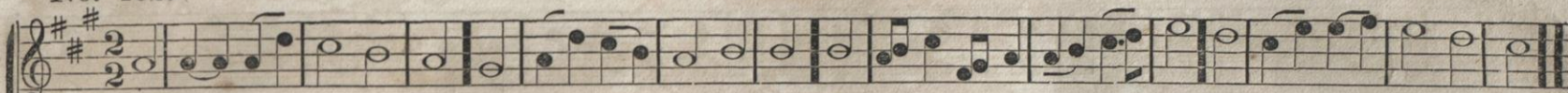
C.



Ex - alt the Lord our God, And wor - ship at his feet; His na - ture is all ho - li - ness, And mer - cy is his seat.

No. 102.

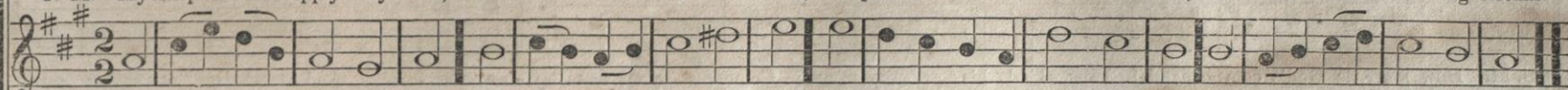
UPTON. S. M.*



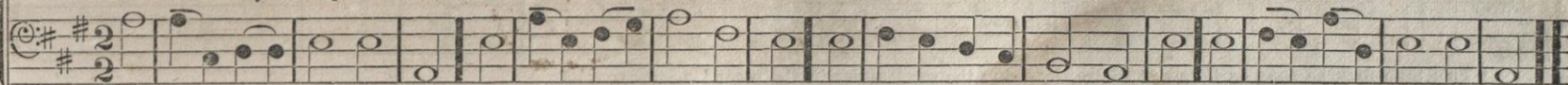
L. M. My Shepherd is the liv - ing Lord; Now shall my wants be well sup-plied; His pro - vi - dence and ho - ly word Be - come my safe - ty and my guide.



C. M. My Shepherd will supply my need, Je - ho - vah is his name; In pas - tures fresh he makes me feed, Be - side the liv - ing stream.



S. M. The Lord my Shep - herd is, I shall be well sup - plied; Since he is mine, and I am his, What can I want be - side?



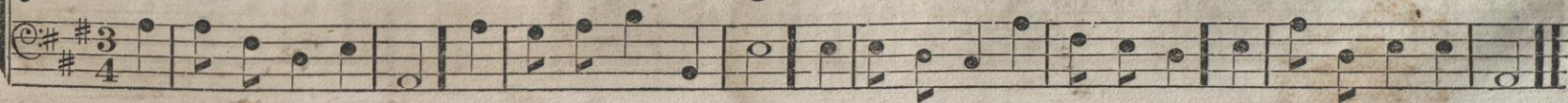
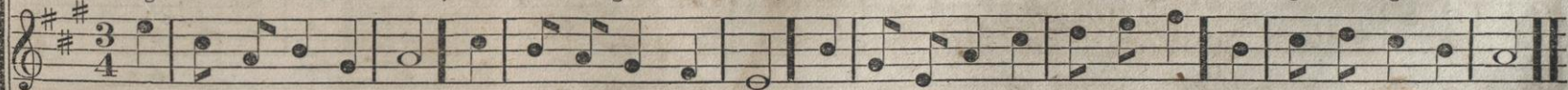
*This tune may be sung as Common or Long Metre, by using or omitting the ties...see the different verses.

No. 103.

PENTONVILLE. S. M.

F. Linley.

High as the heav'ns are rais'd, A - bove the ground we tread, So far the rich - es of thy grace, Our high - est thoughts ex - ceed.



No. 104.

ARLINGTON. S. M.*

Dr. Arne.

C. M. The various months thy goodness crowns; How beau-teous are thy ways! The beat-ing flocks spread o'er the downs, And shep-herd's sing thy praise.

S. M. How gen-tle God's com-mands! How kind his pre-cepts are; Come cast your fears up-on the Lord, And trust his con-stant care.

*This tune may be sung as Common Metre, by using the small notes in the second measure.

No. 105.

DOVER. S. M.

A. Williams.

Your harps, ye tremb-ling saints, Down from the wil-lows take; Loud to the praise of love di-vine, Bid ev-'ry string a-wake.

No. 106.

HOOKER. S. M.

Ives's Manual.

FIRST TREBLE



A - wake and sing the song, Of Mo - ses and the Lamb; Wake ev - 'ry heart and ev - ry tongue, To praise the Saviour's name.

SECOND TREBLE



Of Mo - ses and the Lamb; Wake ev - 'ry heart and ev - - - 'ry tongue, To praise the Saviour's name.



Wake ev - 'ry heart and ev - - - 'ry tongue, To praise the Saviour's name.

Sing of his dying love,
Sing of his rising power,
Sing how he intercedes above,
For those whose sins he bore.

Sing on your heavenly way,
Ye ransomed sinners, sing;
Sing on, rejoicing every day
In Christ the eternal King.


Soon shall we hear him say,
"Ye blessed children, come!"
Soon will he call us hence away,
And take his wanderers home.

No. 107

ORIENT. S. M.


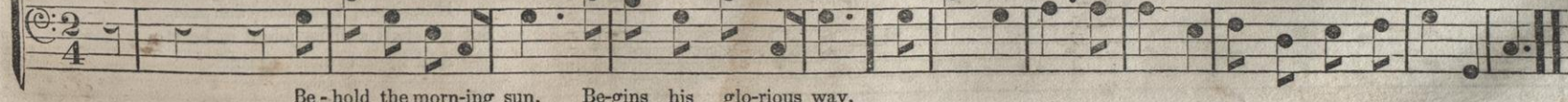
C. G. Karl.

FIRST TREBLE



Be - hold the morn - ing sun, Be - gins his glo - rious way; His beams through all the na - tions run, And life and light con - vey.

SECOND TREBLE

Be - hold the morn - ing sun, Be - gins his glo - rious way,

Blest is the tie that binds Our hearts in Chris-tian love; The fel - low - ship of kin-dred minds, Is like to that a - bove.

PIA

The fel - low - ship of Chris - tian minds, Is like to that a - bove.

Before our Father's throne
We pour united pray'rs;
Our fears, our hopes, our aims are one,
Our comforts and our cares.

We share our mutual woes,
Our mutual burdens bear;
And often for each other flows
The sympathizing tear.

When we at death must part,
How keen, how deep the pain.
But we shall still be join'd in heart,
And hope to meet again.

Let ev - 'ry crea - ture join To praise th'e - ter - nal God; Ye heav'n - ly hosts, the song be - gin,

And sound his name a - broad, And sound his name a - - broad.

Thou sun with golden beams,
And moon with paler rays,
Ye starry lights, ye twinkling flames,
Shine to your Maker's praise.

He built those worlds above,
And fixed their wondrous frame;
By his command they stand or move,
And ever speak his name.

By all his works above
His honours be express'd;
But saints, that taste his saving love,
Should sing his praises best.

Je - sus, my strength, my hope, On thee I cast my care, With hum - ble con - fi - dence look up, And know thou hear'st my pray'r:

Give me on thee to wait, Till I can all things do; On thee, Al - migh - ty to cre - ate, Al - migh - ty to re - new.

No. 113.

AYLESBURY. S. M.

Chetham.



A charge to keep I have, A God to glo - ri - fy; A ne - ver dy - ing soul to save, And fit it for the sky.

No. 114.

LITTLE MARLBOROUGH. S. M.



Je - sus my truth my way, My sure un - er - ring light; On thee my fee - ble steps I stay, Which thou wilt guide a - right.

No. 115.

ROMNEY. S. M.

C.

And must this bo - dy die, This mor - tal frame de - cay! And must these ac - tive limbs of mine, Lie moul - dring in the clay.

No. 116.

GRAFTON. S. M.

Have mer - cy Lord on me, As thou wert ev - er kind; Let me op - press'd with loads of guilt, Thy wont - ed mer - cy find.

A - noth - er six day's work is done, A - noth - er Lord's day has be - gun; Re - turn, my soul, en - joy thy rest, Im -

PIA

PIA

This system consists of four staves of music. The top staff is the vocal line, followed by a piano accompaniment staff, and then two more staves for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staff. The word 'PIA' is written above the second and fourth staves.

prove the hours thy God hath blest. Re - turn, my soul, en - joy thy rest, Im - prove the hours thy God hath blest.

FOR

FOR

This system also consists of four staves of music, continuing the piece. The key signature and time signature remain the same. The lyrics are written below the vocal staff. The word 'FOR' is written above the second and fourth staves.

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

The first system of the musical score consists of four staves. The top staff is a treble clef with a 2/2 time signature. The second staff is a treble clef with a 2/2 time signature. The third staff is a treble clef with a 2/2 time signature. The bottom staff is a bass clef with a 2/2 time signature. The music is written in G major (one sharp) and 2/2 time. The lyrics are printed below the second staff.

pe-rienc'd ev-'ry hu-man pain; He feels my grief, he sees my fears, And counts and trea-sures up my tears.

The second system of the musical score consists of four staves. The top staff is a treble clef with a 2/2 time signature. The second staff is a treble clef with a 2/2 time signature. The third staff is a treble clef with a 2/2 time signature. The bottom staff is a bass clef with a 2/2 time signature. The music is written in G major (one sharp) and 2/2 time. The lyrics are printed below the second staff.

As pant-ing in the sul - try beam, The Hart de - sires the cool - ing stream; So to thy pre - sence, Lord, I flee,

So longs my soul, O God, for thee: A - thirst to taste thy liv - ing grace, And see thy glo - ry, face to face.

My soul, thy great Cre - a - tor praise; When cloth'd in his ce - les - tial rays, He in full ma - jes - ty ap - pears, And

PIA

PIA

Detailed description: This system contains the first four staves of music. The top staff is a treble clef with a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is another treble clef. The bottom staff is a bass clef. The word 'PIA' is written above the second and third staves.

like a robe his glo - ry wears. "Great is the Lord! what tongue can frame An e - qual ho - nour to his name."

FOR

FOR

Detailed description: This system contains the next four staves of music. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a vocal line with lyrics. The third staff is another treble clef. The bottom staff is a bass clef. The word 'FOR' is written above the second and third staves.

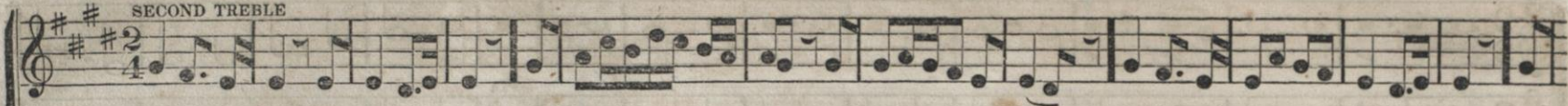
No. 121.

CARDIFF +

PALESTINE. L. M. SIX LINES.

Mazzinghi.

SECOND TREBLE



1 Peace, troubled soul, whose plaintive moan Hath taught each scene the note of wo, Cease thy com-plaint, sup-press thy groan, And



2 Come, free-ly come, by sin op-press, On Je - - - sus cast thy weigh - ty load; In him thy re - fuge find, thy rest, Safe



MEZZA FORTE



let thy tears for - get to flow: Be - hold the pre - cious balm is foud, To lull thy pain, and heal thy wound.



TENOR

In the mer - cy of thy God: Thy God's thy Sa - viour! glo - rious word! O hear, be - lieve, and bless the Lord!

E - ter - nal Spi - rit, source of light, En - liv - 'ning, con - se - crat - ing fire, De - scend, and, with ce - les - tial heat, Our

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music consists of a series of notes and rests, with some slurs and phrasing marks.

dull, our fro - zen hearts in - spire; Our souls, re - fine, our dross con - sume! Come, con - de - scend - ing Spi - rit, come!

Detailed description: This system contains the second four staves of the musical score. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music continues with a similar melodic and harmonic structure to the first system, ending with a double bar line.

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

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

God's tem - ple crowns the ho - ly mount, The Lord there con - de - scends to dwell; His Si - on's gates, in his ac - - count,

Our Is - rael's fair - est tents ex - cel: Yea, glo - rious things of thee we sing, O ci - ty of th'al - migh - ty King!

He dies, the friend of sin - ners dies, Lo! Sa - lem's daughters weep a - round;
 A so - lemn dark - ness veils the skies, A sud - den trembling shakes the ground. Come saints and drop a tear or two, For


him who groan'd be - neath your load; He shed a thou - sand drops for you, A thou - sand drops of rich - er blood.

Ye that de-light to serve the Lord, The ho-nours of his name re-cord, His sa-cred name for e-ver bless.

Where'er the cir-cling sun dis-plays His ris-ing beams or set-ting rays, Let lands and seas his pow'r con-fess.

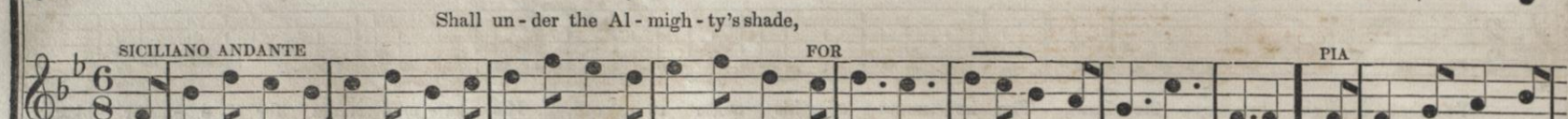
PIA FOR

SECOND TREBLE

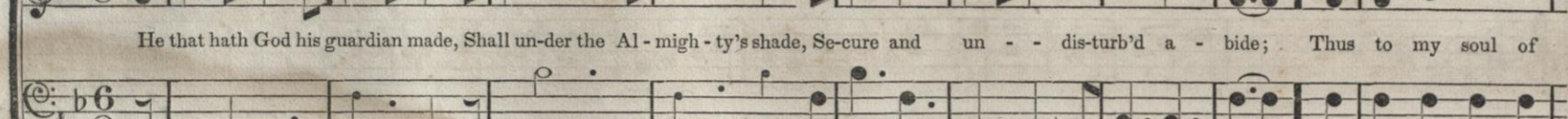


Shall un-der the Al-migh-ty's shade,

SICILIANO ANDANTE FOR PIA



He that hath God his guardian made, Shall un-der the Al-migh-ty's shade, Se-cure and un - - dis-turb'd a - bide; Thus to my soul of



Se-cure and un - dis-turb'd a - bide;



MEZZA FORTE FOR



him I'll say, He is my for-tress and my stay; My God, in whom I will con-fide. My God, in whom I will con - fide.




The good man's way is God's de-light, He or-ders all the steps a-right Of him that moves by God's com-mand;

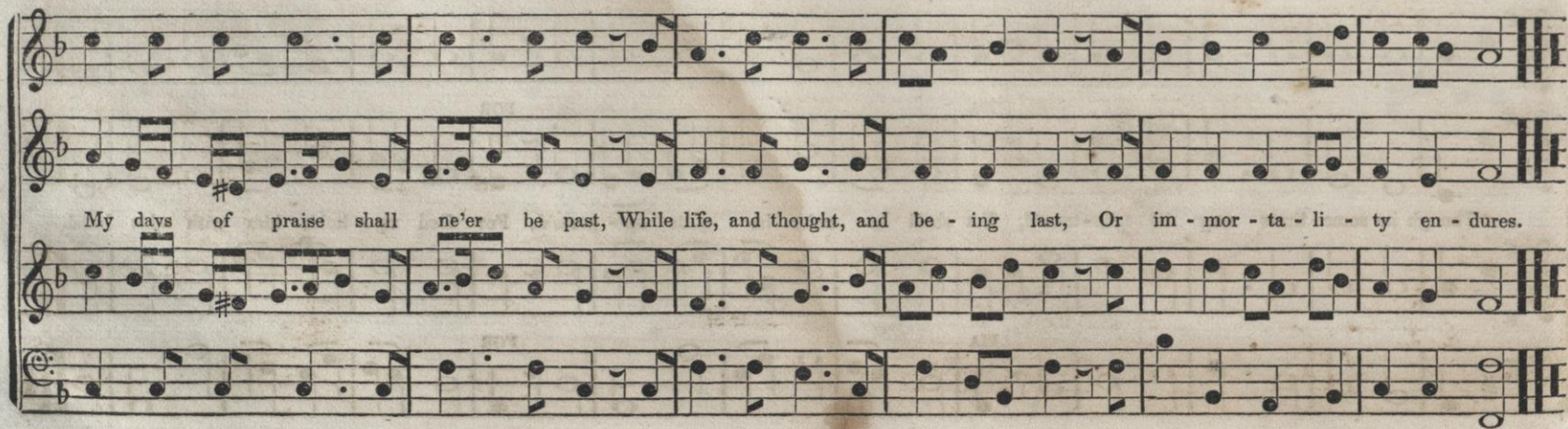
PIA FOR

Though he some-times may be dis-tress'd, Yet shall he ne'er be quite op-press'd, For God up-holds him with his hand.

PIA FOR



I'll praise my Ma - ker with my breath; And when my voice is lost in death, Praise shall em - ploy my no - bler pow'rs.



My days of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - ta - li - ty en - dures.

The Lord hath spoke, The migh - ty God Hath sent his sum - mons all a - broad; From dawn - ing light till day de - clines;

FOR Where beauty in perfection shines, Where beauty in per - fec - tion shines.

The list - 'ning earth his voice hath heard, And he from Zi - on hath ap - pear'd, Where beau - ty in per - fec - tion shines.

PIA FOR

Where beauty in - - - - per - fec - tion shines.

Ye saints and ser - vants of the Lord, The tri - umphs of his name re - cord, His sa - cred name for e - ver bless; Where

e'er the cir - cling sun dis - plays His ris - ing beams or set - ting rays, Due praise to his great name ad - dres.

The Lord hath eyes to give the blind; The Lord sup - ports the sink - ing mind; He sends the lab - 'ring conscience peace!

PIA FOR

He helps the stran - ger in dis - tress, The wi - dow and the fath - er - less, And grants the pris - 'ner sweet re - lease.

PIA

Think migh - ty God, on fee - ble man, How few his hours, how short his span! Short from the cra - dle to the grave;

Who can se - cure his vi - tal breath, A - gainst the bold de - mands of death, With skill to fly or pow'r to save.

Be - gin my soul th'ex - alt - ed lay, Let each en - rap - tur'd thought o - bey, And praise th'Al-migh-ty's name: Let heav'n and earth, and

seas and skies, In one me - lo - dious con - cert rise, To swell th'in - spir - ing theme, To swell th'in - spir - ing theme.

PIA CRES

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

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

O thou that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts it - self on thee?

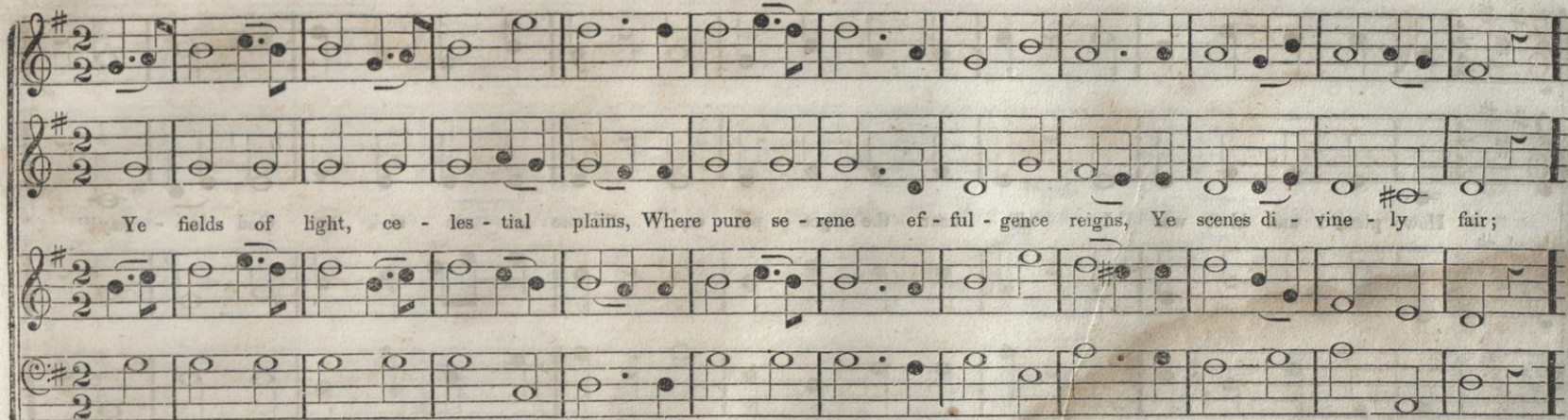
I have no re - fuge of my own, But fly to what my Lord hath done And suf - fer'd once for me.

With joy shall I be - hold the day That calls my will - ing soul a - way, To dwell a - mong the just;

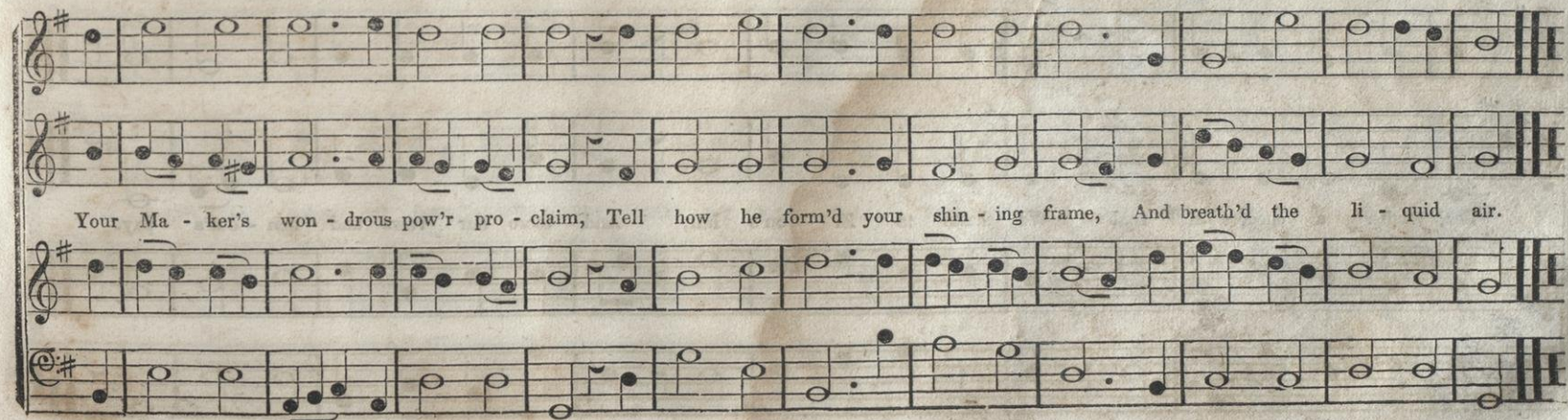
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in common time (C) with a key signature of one flat (B-flat).

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

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The second staff is a vocal line with lyrics and dynamic markings: PIA, CRES, and MEZ. PIA. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in common time (C) with a key signature of one flat (B-flat).



Ye fields of light, ce - les - tial plains, Where pure se - rene ef - ful - gence reigns, Ye scenes di - vine - ly fair;



Your Ma - ker's won - drous pow'r pro - claim, Tell how he form'd your shin - ing frame, And breath'd the li - quid air.

How pleas'd and blest was I, To hear the peo - ple cry, "Come let us seek our God to - day!"

Yes, with a cheer - ful zeal We haste to Zi - on's hill, And there our vows and hon - our's pay.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written below the second staff.

The Lord Je - ho - vah reigns, And roy - al state main - tains, His head with aw - ful glo - ries crown'd;

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written below the second staff.

A - ray'd in robes of light, Be - girt with sov - 'reign might, And rays of ma - jes - ty a - round.

Blow ye the trum - pet, blow; The glad - ly so - lemn sound, Let all the na - tions know, To earth's re - mot - est bound;

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 time signature is 2/2. The music is written in a simple, homophonic style with quarter and half notes. A checkmark is visible above the first staff.

The year of Ju - bi - lee is come! The year of Ju - bi - lee is come! Re - turn, ye ran - som'd sin - ners, home.

The second system of the musical score also consists of four staves (two treble, two bass). The time signature is 2/2. The music continues with the same homophonic style. The lyrics are printed below the second and third staves.

Re - joice the Lord is king, Your God and king a - dore; Mor - tals give thanks and sing and tri - umph e - ver - more;

Lift up the heart, Lift up the voice, Re - joice a - loud, ye saints re - joice.

Je - sus my great High Priest, Of - fer'd his blood and died; My guil - ty con - science seeks No sa - cri -

The first system of the musical score consists of four staves. The top staff is a treble clef with a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in the key of D major and consists of 16 measures.

fice be - side. His pow'r - ful blood did once a - tone; And now it pleads be - fore the throne.

The second system of the musical score consists of four staves. The top staff is a treble clef with a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in the key of D major and consists of 16 measures.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The music is in 2/2 time with a key signature of two sharps (F# and C#). The lyrics are: "To God, the might - ty Lord, Your joy - ful thanks re - peat: To him due praise af - ford, As

The second system of the musical score consists of four staves, continuing the composition from the first system. The lyrics are: "good as he is great: For God does prove our con - stant friend, His bound - less love shall ne - ver end." The system concludes with a double bar line.

We give im - mor - tal praise To God the Fa - ther's love, For all our com - forts here, And bet - ter hopes a - bove: He

This system consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a melody with various note values and rests, accompanied by a bass line.

sent his own e - ter - nal Son, To die for sins that man, that man had done.

This system also consists of four staves of music, continuing the piece. It features a change in time signature to 3/4 in the final measure of the system. The notation includes treble and bass clefs, a key signature of two sharps, and various musical notations such as notes, rests, and bar lines.

In loud ex - alt - ed strains, The King of glo - ry praise; O'er heav'n and earth he reigns, Through e - ver - last - ing days:

But Zi - on, with his pre - sence blest, Is his de - light, his cho - sen rest.

O King of glory! come,
 And with thy favour crown
 This temple as thy home,
 This people as thy own.
 Beneath this roof vouchsafe to show
 How God can dwell with men below.

Now let thine ear attend
 Our supplicating cries;
 Now let our praise ascend,
 Accepted to the skies;
 Now let thy gospel's joyful sound
 Spread its celestial influence round.

Here, may the list'ning throng,
 Imbibe thy truth and love;
 Here Christians join the song
 Of Seraphim above:
 Till all who humbly seek thy face,
 Rejoice in thy abounding grace.

No. 147.

TRUMPET. H. M.

Handel.

Ye bound-less realms of joy, Ex-alt your Ma-ker's fame; His praise your songs em-ploy, His praise your songs em-

ploy, A-bove the star-ry frame, A-bove the star-ry frame: Your voi-ces raise, Ye Che-ru-bim, And

TRUMPET—Continued.



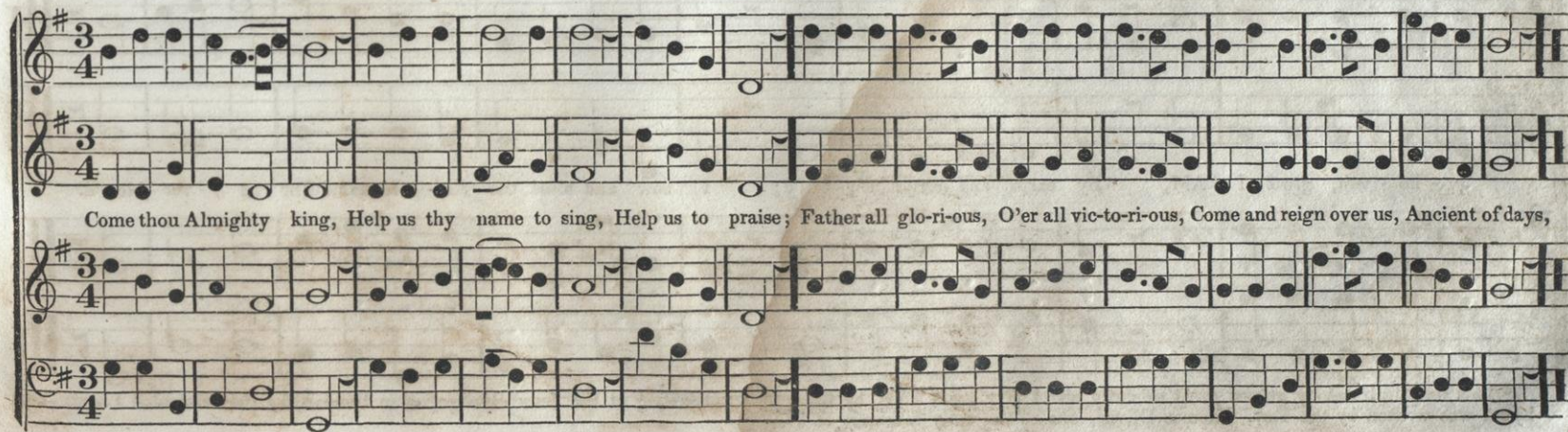
Se - ra - phim to sing his praise. Your voi - ces raise, Ye Che - ru - bim, And Se - ra - phim, to sing his praise.

PIA FOR

No. 148.

TRINITY. 6. 6. 4.

Giardini.



Come thou Almighty king, Help us thy name to sing, Help us to praise; Father all glo-ri-ous, O'er all vic-to-ri-ous, Come and reign over us, Ancient of days,

The God of Abr'ham praise, Who reigns en-thron'd a - bove, An - cient of e - ver - last - ing days, And God of love;

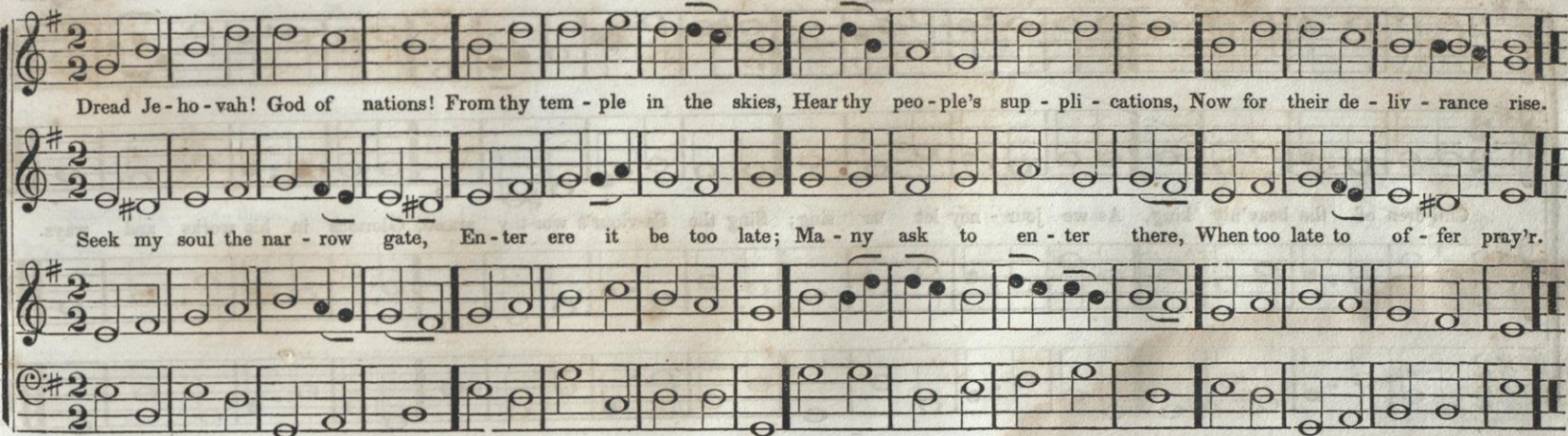
Je - ho - vah, great I AM, By earth and heav'n con - fess'd; I bow and bless the Sa - cred name For e - ver bless'd.

* This beautiful melody gained great celebrity about fifty years since, by being frequently sung at the Jews' Synagogue in London, by the celebrated Leoni. The hymn was written by the Rev. Thomas Oliver; one of the early followers of Wesley.

No. 150.

FREDERICK. 7s—or, 8s and 7s.

C.




Dread Je-ho-vah! God of nations! From thy tem-ple in the skies, Hearthy peo-ple's sup-pli-cations, Now for their de-liv-rance rise.

Seek my soul the nar-row gate, En-ter ere it be too late; Ma-nny ask to en-ter there, When too late to of-fer pray'r.

No. 151.

LEIPSIC. 7s.

Latrobe's Coll.

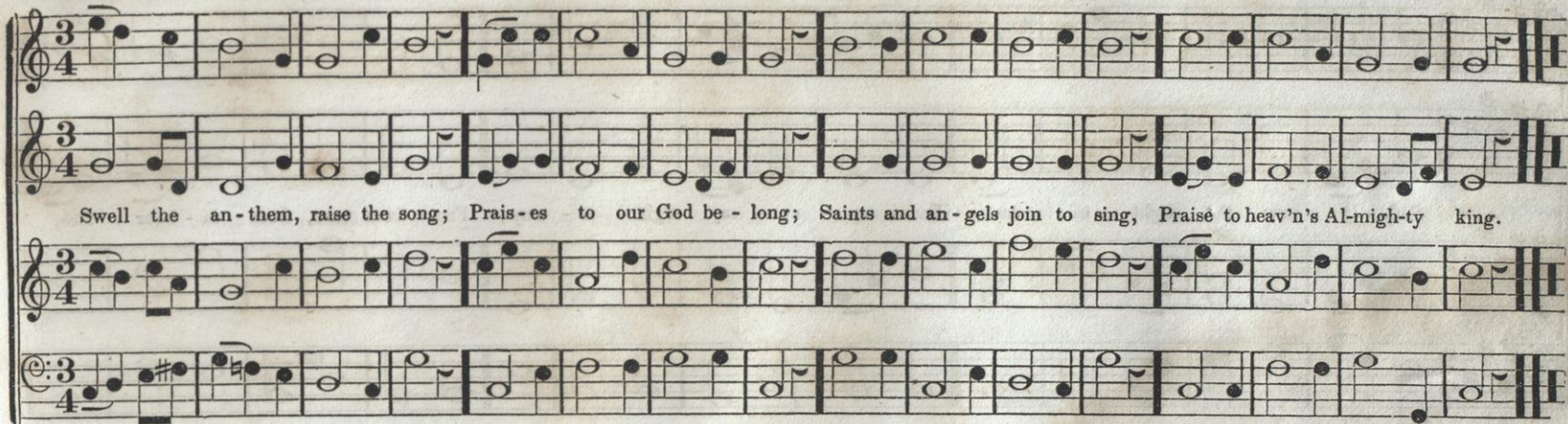


Lord of hosts, how love-ly fair, E'en on earth thy tem-ples are; Here thy wait-ing peo-ple see, Much of heav'n and much of thee.

No. 154.

RADNOR. 7s.

German.

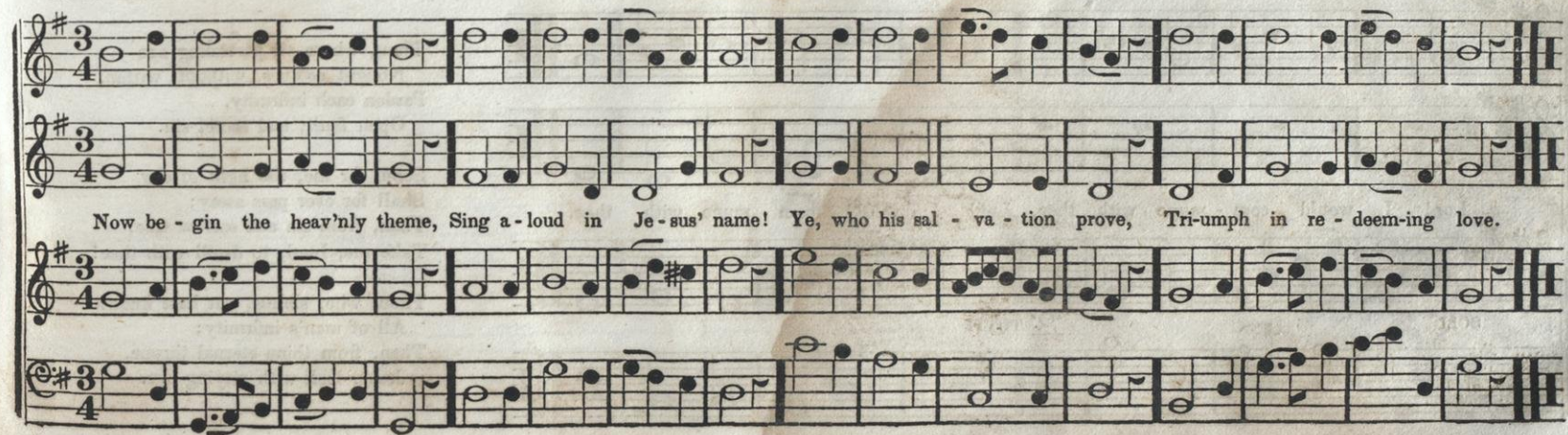


Swell the an-them, raise the song; Prais-es to our God be-long; Saints and an-gels join to sing, Praise to heav'n's Al-migh-ty king.

No. 155.

PILTON. 7s.

Weldon.

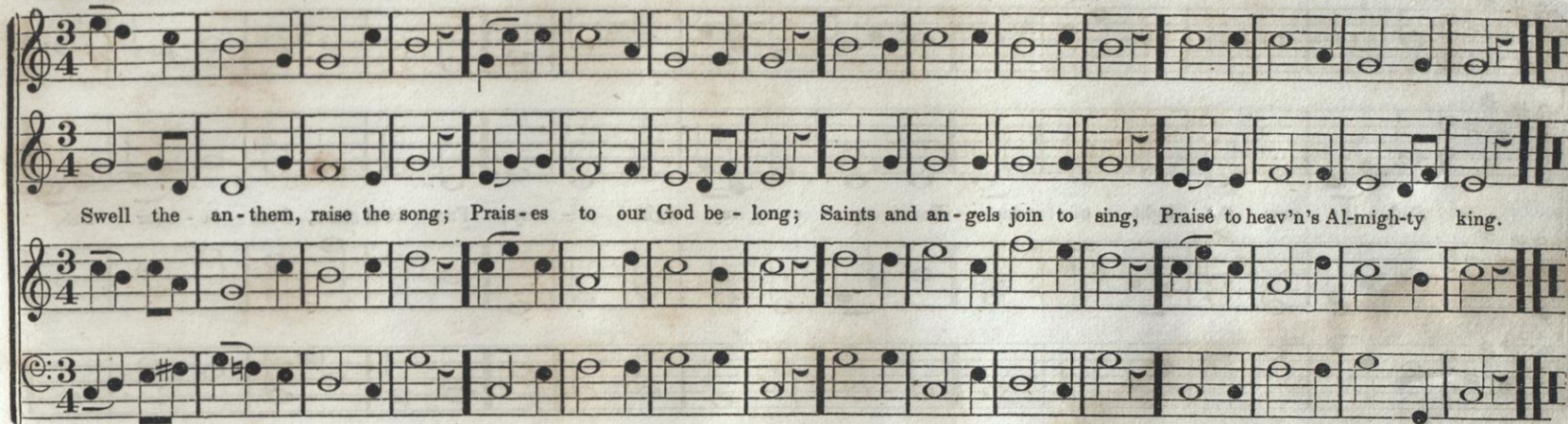


Now be-gin the heav'nly theme, Sing a-loud in Je-sus' name! Ye, who his sal-va-tion prove, Tri-umph in re-deem-ing love.

No. 154.

RADNOR. 7s.

German.

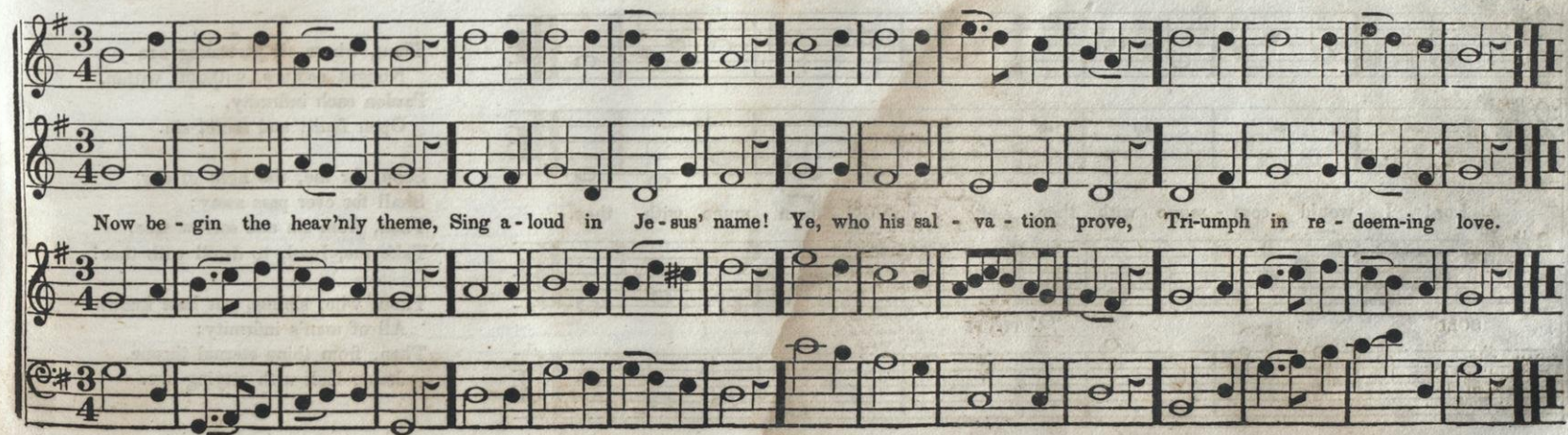


Swell the an-tem, raise the song; Prais-es to our God be-long; Saints and an-gels join to sing, Praise to heav'n's Al-migh-ty king.

No. 155.

PILTON. 7s.

Weldon.



Now be-gin the heav'nly theme, Sing a-loud in Je-sus' name! Ye, who his sal-va-tion prove, Tri-umph in re-deem-ing love.

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

Lord I would com - mune with thee, Lord I would com - mune with thee.

SOLI TUTTI

Thou, whose all pervading eye
Nought escapes, without, within,
Pardon each infirmity,
Open fault, and secret sin.

Soon, for me, the light of day
Shall for ever pass away;
Then, from sin and sorrow free,
Take me, Lord, to dwell with thee!

Thou, who, sinless, yet hast known
All of man's infirmity;
Then, from thine eternal throne,
Jesus, look with pitying eye.

Hark! the he - rald an - gels sing, Glo - ry to the new born king, Peace on earth and mer - cy mild,

OR THUS

God and sin - ners re - con - cil'd, God and sin - ners re - con - cil'd. God and sin - ners re - con - cil'd.

* This may be sung as L. M. by using three syllables to the first measure of each line

Songs of praise the an - gels sang; Heav'n with hal - le - lu - jah's rang, When Je - ho - vah's work be - gun,

8

When he spake, When he spake and it was done.

When he spake,

Songs of praise awoke the morn,
When the prince of peace was born;
Songs of praise arose, when he
Captive led captivity.

Heaven and earth must pass away;
Songs of praise must crown that day:
God will make new heavens and earth:
Songs of praise shall hail their birth.

And shall man alone be dumb
Till that glorious kingdom come?
No;...the church delights to raise
Psalms and hymns and songs of praise.

Peo-ple of the liv-ing God, I have sought the world a-round; Paths of sin and sor-row trod, Peace and com-fort no where found: Now to you my

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one sharp and a 4/4 time signature. The lyrics are written below the second and third staves.

spi-rit turns, Turns a fu-gi-tive un-blest; Brethren where your al-tar burns, O re-ceive me in-to rest, O re-ceive me in-to rest.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one sharp and a 4/4 time signature. The lyrics are written below the second and third staves.

While with cease-less course the sun Hast - ed through the for - mer year, Ma - ny souls their race have run, Ne - ver more to meet us here :

Fix'd in their e - ter - nal state, They have done with all be - low! We a lit - tle lon - ger wait, But how lit - tle none can know .

Je - sus, Saviour of my soul, Let me to thy bo - som fly, While the waves of trou - ble roll, While the tem - pest still is high: Hide me, O my

PIA FOR PIA

MEZ FOR PIA

PIA FOR PIA

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in G major (one flat) and 4/4 time. The second staff is the vocal line in F major (two flats) and 4/4 time. The third staff is the vocal line in G major (one flat) and 4/4 time. The bottom staff is the bass line in F major (two flats) and 4/4 time. The lyrics are written below the second and third staves. Performance markings 'PIA' and 'FOR' are placed above the vocal staves at specific intervals.

Sa - viour, hide, Till the storm of life is past; Safe in - to the ha - ven guide; O, re - ceive, O, re - ceive, O, re - ceive my soul at last.

MEZ FOR PIA FOR

MEZ FOR PIA FOR

Detailed description: This system contains the last four staves of the musical score. The top staff is the vocal line in G major (one flat) and 4/4 time. The second staff is the vocal line in F major (two flats) and 4/4 time. The third staff is the vocal line in G major (one flat) and 4/4 time. The bottom staff is the bass line in F major (two flats) and 4/4 time. The lyrics are written below the second and third staves. Performance markings 'MEZ FOR', 'PIA', and 'FOR' are placed above the vocal staves at specific intervals.

Sin - ners, turn, why will ye die, God your Ma - ker asks you why? God, who did your be - ing give, Made you with him - self to live;

He the fa - tal cause de - mands, Asks the work of his own hands; Why ye thank - less crea - tures, why Will ye cross his love and die?

When gath-'ring clouds a - round I view, And days are dark, and friends are few, On him I lean, who, not in vain, Ex-pe-rienc'd ev-'ry hu - man pain;

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

He sees my wants, al - lays my fears, And counts and trea - sures up my tears.

Be of sin the dou - ble cure, Save from wrath and make me pure.

Should my tears for ever flow,
Should my zeal no langour know,
This for sin could not atone,
Thou must save, and thou alone;
In my hand no price I bring,
Simply to thy cross I cling.

While I draw this fleeting breath,
When mine eye-lids close in death,
When I rise to worlds unknown,
And behold thee on thy throne,
Rock of ages! cleft for me,
Let me hide myself in thee!

* This tune may be sung to six lines L. M. by commencing each line with a Minim and two Crotchets. see the words under the Tenor.

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 em - ploy:

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

All the blessings of the fields,
 All the stores the garden yields,
 Flocks that whiten all the plain,
 Yellow sheaves of ripen'd grain;
 Lord, for these our souls shall raise
 Grateful vows and solemn praise.

Clouds that drop their fatt'ning dews,
 Suns that genial warmth diffuse,
 All the plenty summer pours,
 Autumn's rich o'erflowing stores;
 Lord, for these our souls shall raise
 Grateful vows and solemn praise.

Safe - ly through a - noth - er week, God has brought us on our way; Let us now a bless - ing seek, Wait - ing in his courts to - day;

Day of all the week the best, Em - blem of e - ter - nal rest.

While we seek supplies of grace,
Through the dear Redeemer's name,
Show thy reconciling face,
Take away our sin and shame:
From our worldly cares set free,
May we rest this day in thee.

Here we've come thy name to praise;
Let us feel thy presence near;
May thy glory meet our eyes,
While we in thy house appear;
Here afford us, Lord, a taste
Of our everlasting feast.

SECONDO

PRIMO

1. 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 em-ploy.

2. All the blessings of the fields, All the stores the gar-den yields, Flocks that whit-en all the plain, Yellow sheaves of rip-en'd grain;
 3. Clouds that drop their fatt'ning dews, Suns that ge-nial warmth dif-fuse, All the plen-ty summer pours, Autumn's rich o'er-flow-ing stores;
 4. Peace, pros-pe-ri-ty, and health, Pri-vate bliss and pub-lic wealth, Knowledge, with its gladd'ning streams, Pure re-li-gion's ho-lier beams;

CHORUS ANDANTINO

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

CHORUS to the other verses: Lord, for these our souls shall raise, Grateful vows and solemn praise.

Go to dark Geth - se - ma - ne, Ye that feel the tempter's pow'r; Your Re-deem-er's con-flict see, Watch with him one bit - ter hour;

Turn not from his griefs a - - way; Learn of Je - sus Christ to die.

Follow to the judgment-hall,
View the Lord of life arraign'd,
O the wormwood and the gall!
O the pangs his soul sustain'd!
Shun not suffering, shame, or loss,
Learn of him to fear the cross.

Calvary's mournful mountain climb;
There, adoring at his feet,
Mark that miracle of time,
God's own sacrifice complete:
"It is finish'd!" hear the cry;
Learn of Jesus Christ to die.

Early hasten to the tomb,
Where they laid his breathless clay,
All is solitude and gloom,
Who hath taken him away!
Christ is ris'n!...he meets our eyes!
Saviour, teach us so to rise.

No. 168.

READING. 8s & 7s. Four lines.

TENOR, OR SECOND TREBLE

Musical score for No. 168, Tenor or Second Treble part. The score consists of four staves. The first three staves are in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are: "Hap-py soul, thy days are end-ed, All thy mourn-ing days be - low; Go, by an - gel bands at-tend-ed, To the bless - ed Je - sus go."

No. 169.

X SICILIAN HYMN. 8s & 7s. Four lines.

Musical score for No. 169, Sicilian Hymn. The score consists of four staves. The first three staves are in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are: "Lord of ev - ry land and na-tion, An-cient of e - ter-nal days! Sound-ed thro' the wide cre - a - tion, Be thy just and law-ful praise."

No. 170.

MAGNUS. 8s & 7s. Four lines.

Bishop.

Dread Je - ho - vah! God of na - tions, From thy tem - ple in the skies, Hear thy peo - ple's sup - pli - ca - tions, Now for their de - liv - 'rance rise

No. 171.

KEITH. 8s & 7s. Four lines.

Kelly.

Saviour, source of ev - 'ry blessing, Tune my heart to grateful lays; Streams of mer - cy ne - ver ceas - ing, Call for cease - less songs of praise.

Lord with glowing heart I'd praise thee, For the bliss thy love be - stows;
For the pard'ning grace that saves me, And the peace that from it flows; Help, O God, my weak en-dea-vour; This dull soul to rap-ture raise;

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

MEZ FOR

Praise, my soul, the God that sought thee,
Wretched wand'rer, far astray;
Found thee lost, and kindly brought thee
From the paths of death away:
Praise, with love's devoutest feeling,
Him who saw thy guilt-born fear,
And, the light of hope revealing,
Bade the blood-stain'd cross appear.

Lord, this bosom's ardent feeling
Vainly would my lips express:
Low before thy footstool kneeling,
Deign thy suppliant's pray'r to bless:
Let thy grace, my soul's chief treasure,
Love's pure flame within me raise;
And, since words can never measure,
Let my life show forth thy praise.

No. 173.

WELCH. 8s & 7s. Eight lines.

D. C. Visit us, &c. DA CAPO

Love di - vine, all loves ex - cell - ing, Joy of heav'n to earth come down;
 Fix in us thy humble dwelling, All thy faith - ful mer - cies crown; Je - sus thou art all com - pas - sion, Pure un - bound - ed love thou art;

D. C. Vi - sit us with thy sal - va - tion, En - ter ev - 'ry long - ing heart. DA CAPO

No. 174.

LATOURE. 8s & 7s. Eight lines.

Latour

D. C. Sound his praise, &c. PIA DA CAPO

Praise to thee, thou great Cre - a - tor, Praise be thine from ev - 'ry tongue;
 Join my soul with ev - 'ry creature, Join the u - ni - ver - sal song, For ten thousand blessings giv - en, For the richest gifts be - stow'd;

D. C. Sound his praise thro' earth and heav'n, Sound Je - ho - vah's praise abroad. PIA DA CAPO

No. 175.

GREENVILLE. 8s & 7s. Eight lines.

Rousseau.

Come thou fount of ev-'ry blessing, Tune my heart to sing thy grace;
 Streams of mer-cy nev-er ceasing, Call for songs of loudest praise; Teach me some me-lo-dious son-net, Sung by flaming tongues a-bove;

D. C. Praise the mount, O fix me on it, Mount of God's un-chang-ing love.

No. 176.

BAVARIA. 8s & 7s. Eight lines.

German.

Glorious things of thee are spo-ken, Zi-on, ci-ty of our God;
 He whose word can-not be bro-ken, Form'd thee for his own a-bode; On the Rock of a-ges found-ed, What can shake thy sure re- pose?

D. C. With salvation's walls surrounded, Thou may'st smile at all thy foes.



God, my king, thy might con-fess-ing, E-ver will I bless thy name; Day by day thy throne ad-dress-ing, Still will I thy praise proclaim;

Honour great our God be-fit-teth; Who his ma-jes-ty can reach? Age to age his works trans-mit-teth, Age to age his pow'r can teach.

Who is this that comes from Edom, All his raiment stain'd with blood, To the captive speaking freedom, Bringing and be-stow-ing good;

PIA

Glorious in the garb he wears, Glo - rious in the spoil he bears?

PIA REPEAT FOR

'Tis the Saviour, now victorious,
 Trav'ling onward in his might;
 'Tis the Saviour, O how glorious
 To his people is the sight!
 Satan conquer'd, and the grave,
 Jesus now is strong to save.

Why that blood his raiment staining?
 'Tis the blood of many slain;
 Of his foes there's none remaining,
 None, the contest to maintain:
 Fall'n they are, no more to rise,
 All their glory prostrate lies.

Mighty Victor, reign for ever,
 Wear the crown so dearly won!
 Never shall thy people, never,
 Cease to sing what thou hast done!
 Thou hast fought thy people's foes;
 Thou hast heal'd thy people's woes!

Hark, the so-lemn trum-pet sounding, Loud proclaims the Ju-bi - lee; 'Tis the voice of grace a - bound - ing, Grace to sin - ners, rich and free :

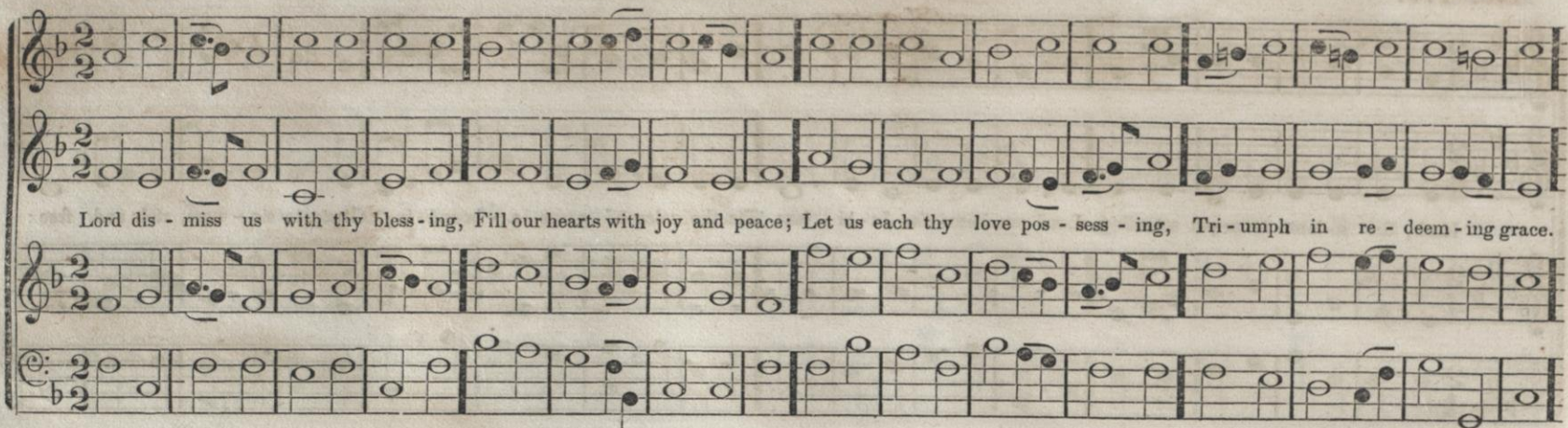
PIA FOR

Ye who know the joy - ful sound, Pub - lish it to all a - round.

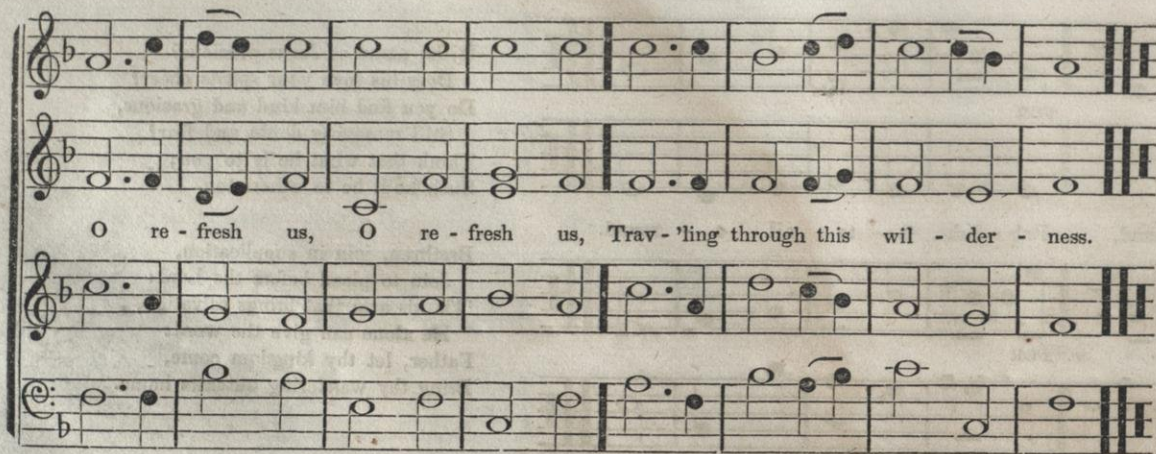
PIA FOR

Is the name of Jesus precious?
Does his love your spirits cheer?
Do you find him kind and gracious,
Still removing doubt and fear?
Think that what he is to you;
Such he'll be to others too.

Brethren, join in supplication,
Join to plead before the Lord:
'Tis his arm that brings salvation,
He alone can give the word:
Father, let thy kingdom come,
Bring thy wandering outcasts home.



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



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

Thanks we give, and adoration,
 For the gospel's joyful sound;
 May the fruits of thy salvation
 In our hearts and lives abound:
 May thy presence
 With us evermore be found!

Hark! the voice of love and mer-cy Sounds a-loud from Cal-va-ry; See, it rends the rocks a-sun-der, Shakes the earth, and veils the sky!

PIA FOR
 "It is fin-ish'd!" "It is fin-ish'd!" Hear the Sa-viour, dy-ing, cry.

PIA FOR

It is finish'd....Oh! what pleasure
 Do these precious words afford!
 Heav'nly blessings without measure,
 Flow to us from Christ, the Lord:
 It is finish'd!....
 Saints, the dying words record.

Finis'd....all the types and shadows
 Of the ceremonial law;
 Finish'd....all that God had promis'd;
 Death and hell no more shall awe:
 It is finish'd!....
 Saints, from hence your comforts draw.

Gulde me, O thou great Je - ho - vah, Pil - grim thro' this bar - ren land; I am weak but thou art migh - ty, Hold me with thy pow'rful hand:

Bread of hea - ven, Bread of hea - ven, Feed me, till I want no more.

Open now the chrystal fountain,
Whence the healing streams do flow;
Let the fiery cloudy pillar
Lead me all my journey through;
Strong deliverer,
Be thou still my strength and shield.

When I tread the verge of Jordan,
Bid my anxious fears subside:
Death of death and hell's destruction,
Land me safe on Canaan's side:
Songs of praises
I will ever give to thee.

+ c

Sa - viour vi - sit thy plan - ta - tion: Grant us, Lord, a gra - cious rain! All will come to de - so - la - tion, Un - less thou re - turn a - gain.

Lord, re - vive us; Lord, re - vive us; All our help must come from thee.

Keep no longer at a distance;
Shine upon us from on high,
Lest, for want of thine assistance,
Ev'ry plant should droop and die.
Lord, revive us;
All our help must come from thee.

Let our mutual love be fervent,
Make us prevalent in pray'rs;
Let each one esteem'd thy servant,
Shun the world's bewitching snares.
Lord, revive us;
All our help must come from thee

No. 184.

KERSHAW. 8. 7. 4.

Lift your heads ye friends of Je - sus, Partners of his patience here;
 Christ to all be - liev-ers pre-cious, Lord of lords, shall soon ap - pear. Mark the tokens, mark the tokens, mark the to - kens, Of his heav'n - ly kingdom near.

No. 185.

HELMSLEY. 8. 7. 4.

From a Scotch air by Oswald.

Lo! He comes with clouds de-scend-ing, Once for fa-vour'd sin-ners slain!
 Thousand thou-sand saints at - tend-ing, Swell the triumph of his train: Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Jesus comes & comes to reign.

Lord dis-miss us hence with glad-ness, Be thy peo-ple's lot our choice; Tis thy foes have cause of sad-ness, But thy peo-ple may re-joice.

PIA FOR

Who shall harm them, Who shall harm them, While they hear & know thy voice. While they hear & know thy voice.

PIA FOR

From thy word with food provided,
 May we feed thereon and grow;
 And by thee, our Saviour, guided,
 Through the pathless desert go;
 While the gospel
 Charms our hearts from all below.

Saviour, keep all evil from us,
 Go before us in the way;
 Till we reach the land of promise,
 Be thy word our guide and stay:
 Joy and triumph
 Shall be ours in that bright day.

*Altered
alla
Brevi*

No. 187.

SHERWOOD. 7s & 6s.

x

Martin.

Meet and right it is to sing, In ev-'ry time and place; Glo-ry to our heav'nly king, The God of truth and grace: Join we then with sweet accord,

ANDANTE MODERATO

TASTO

PIA FOR

All in one thanksgiving join, Holy, ho - ly, ho - ly Lord, Holy, ho - ly, ho - ly Lord, Holy, ho - ly, ho - ly Lord, E - ternal praise be thine.

PIA FOR

Praise the Lord, who reigns above, And keeps his courts be - low; Praise the ho - ly God of love, And all his greatness shew: Praise him for his no - ble deeds,

SLOW AND DISTINCT

Praise him for his matchless pow'r; Him from whom all good proceeds, Let earth and heav'n a - dore.

Publish, spread to all around
 The great Immanuel's name;
 Let the trumpet's martial sound,
 Him, "Lord of hosts," proclaim:
 Praise him, ev'ry tuneful string,
 All the reach of heav'nly art;
 All the pow'rs of music bring,....
 The music of the heart.

Him, in whom they move and live
 Let ev'ry creature sing;
 Glory to their Maker give,
 And homage to their king:
 Hallow'd be his name beneath,
 As in heav'n, on earth ador'd;
 Praise the Lord in ev'ry breath,
 Let all things praise the Lord.

Rise my soul and stretch thy wings, Thy bet - ter por - tion trace;
Rise from tran - si - to - ry things, T'wards heav'n thy na-tive place; Sun and moon and stars de - cay, Time shall soon this earth re - move;

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

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

Cease ye pilgrims, cease to mourn;
Press onward to the prize;
Soon our Saviour will return,
Triumphant in the skies.
Yet a season, and, you know,
Happy entrance will be given;
All our sorrows left below,
And earth exchanged for heaven.

Rise my soul and stretch thy wings; Thy bet - ter por - tion trace; Rise from tran - si - to - ry things, T'wards heav'n thy des - tin'd place:
Since I've known a Sa - viour's name, And sin's strong fet - ters broke; Care - ful with - out care I am, Nor feel my ea - sy yoke:

Sun and moon and stars de - cay, Time shall soon this earth re - move; Rise my soul and haste a - way, To seats pre - par'd a - bove.
Joy - ful now my faith to shew, I find his ser - vice my re - ward, All the work I do be - low, Is light for such a Lord.

* See the two sets of words.

Je - sus thou hast bid us pray, Pray al - ways, and not faint;
 With the word a pow'r con-vey, To ut - ter our com - plaint; Qui - et shalt thou ne - ver know, Till we from sin are ful - ly freed:

O a - venge us of our foe, And bruise the ser - pent's head!

We have now begun to cry,
 And we will never end,
 Till we find salvation nigh,
 And grasp the sinner's Friend:
 Day and night we'll speak our wo,
 With thee importunately plead;
 O avenge us of our foe,
 And bruise the serpent's head!

Speak the word, and we shall be
 From all our bands releas'd;
 Only thou canst set us free,
 By Satan long opprest:
 Now thy power almighty show,
 Arise the woman's conqu'ring Seed:
 O avenge us of our foe,
 And bruise the serpent's head!

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is a hymn tune with a melody in the upper staves and accompaniment in the lower staves. The lyrics are written below the second staff.

To the ha-ven of thy breast, O Son of Man I fly; Be my re-fuge and my rest, For O the storm is nigh: Save me from the fu-rious

The second system of the musical score consists of four staves, continuing from the first system. It features the same instrumental parts and key signature. The lyrics continue below the second staff. The word 'PIA' is written below the second staff, and 'FOR' is written below the third staff, indicating a change in dynamics or phrasing.

PIA FOR

blast, A co-vert from the tem-pest be; Hide me Je-sus, 'till o'er-past, Hide me Je-sus, 'till o'er-past, The storm of life I see.

PIA FOR

Je - sus, let thy pi - tying eye, Call back a wan - d'ring sheep;
False to thee, like Pe - ter, I Would fain like Pe - ter weep; Let me be by grace re - stor'd,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with a 2/2 time signature. The third staff is a treble clef with a 2/2 time signature. The bottom staff is a bass clef with a 2/2 time signature. The lyrics are written below the second staff.

On me be all its free - ness shown; Turn and look up - on me, Lord, And break my heart of stone.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with a 2/2 time signature. The third staff is a treble clef with a 2/2 time signature. The bottom staff is a bass clef with a 2/2 time signature. The lyrics are written below the second staff.

Musical score for the first system of 'Mendon'. It consists of four staves: two treble clefs and two bass clefs. The music is in 2/2 time and features a melody with various intervals and accidentals (sharps and naturals). The lyrics are written below the second staff.

Lamb of God for sin-ners slain, To thee I hum-bly pray; Heal me of my grief and pain, O take my sins a - way. From this bondage, Lord, re-

Musical score for the second system of 'Mendon'. It consists of four staves: two treble clefs and two bass clefs. The music continues from the first system. The lyrics are written below the second staff.

lease, No lon-ger let me be op-press; Je-sus, Mas-ter, seal my peace, And take me to thy breast.

Wilt thou cast a sinner out,
 Who humbly comes to thee?
 No, my God, I cannot doubt
 Thy mercy is for me:
 Let me then obtain the grace,
 And be of paradise possess:
 Jesus, Master, seal my peace,
 And take me to thy breast!

Worldly good I do not want:
 Be that to others given:
 Only for thy love I pant;
 My all in earth or heaven;
 This the crown I fain would seize,
 The good wherewith I would be blest:
 Jesus, Master, seal my peace,
 And take me to thy breast!

ANDANTE

SECOND TREBLE

From Greenland's i - cy moun - tains, From In - dia's co - ral strand, Where A - fric's sun - ny foun - tains Roll down their gol - den sand;

From Greenland's i - cy moun - tains, From In - dia's co - ral strand, Where A - fric's sun - ny foun - tains Roll down their gol - den sand;

From many an an - cient ri - ver, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.

From many an an - cient ri - ver, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.

2 What though the spicy breezes
Blow soft o'er Ceylon's Isle;
Though ev'ry prospect pleases,
And only man is vile:

In vain with lavish kindness
The gifts of God are strewn;
The heathen in his blindness
Bows down to wood and stone.

3 Shall we whose souls are lighted
With wisdom from on high,
Shall we, to men benighted
The lamp of life deny?

Salvation! oh, Salvation!
The joyful sound proclaim
Till each remotest nation
Has learnt Messiah's name!

ANDANTE

To thee my God and Sa-viour; My heart ex-ult-ing sings; Re-joic-ing in thy fa-vour, Al-migh-ty King of kings. I'll ce-le-brate thy

glo-ry, With all thy saints a - bove, And tell the joy-ful sto-ry, of thy re-deem-ing love.

Soon as the morn with roses
 Bedecks the dewy east,
 And when the sun reposes
 Upon the ocean's breast:
 My voice in supplication,
 Well pleased thou shalt hear,
 O grant me thy salvation,
 And to my soul draw near.

By thee through life supported
 I pass the dangerous road,
 With heavenly hosts escorted
 Up to their bright abode.
 There cast my crown before thee,
 Now all my conflicts o'er,
 And day and night adore thee,
 What can an angel more.

Roll on, thou migh-ty o - cean, And as thy bil-lows flow, Bear mes - sengers of mer - cy To every land be - low. A - rise ye gales! And

waft them safe to the des-tin'd shore; That man may sit in darkness And death's black shade no more.

O thou Eternal Ruler!
 Who holdest in thine arm
 The tempests of the ocean,
 Protect them from all harm!
 Thy presence e'er be with them,
 Wherever they may be,
 Though far from us who love them
 Still let them be with Thee!

How weak the thoughts and vain, Of self de - lud - ed men! Men, who, fix'd to earth a - lone, Think their hous - es shall en - dure;

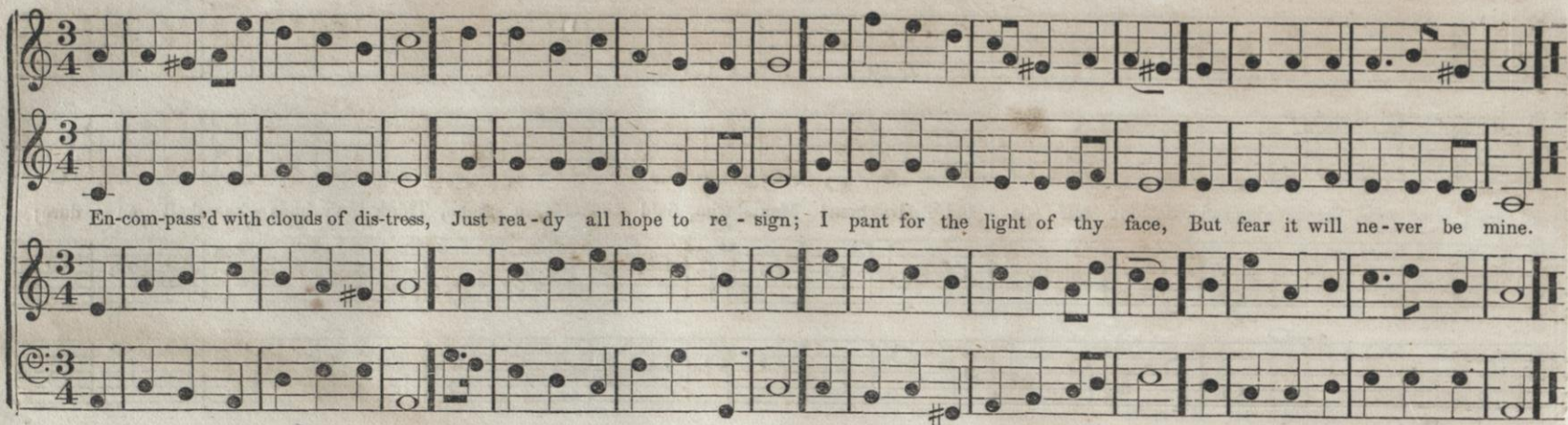
Fond - ly call their lands their own, To their dis - tant heirs se - cure.

How happy then are we,
 Who build, O Lord, on thee!
 What can our foundation shock?
 Though the shattered earth remove,
 Stands our city on a rock,
 On the rock of heavenly love.

A house we call our own,
 Which cannot be o'erthrown:
 In the general ruin sure,
 Storms and earthquakes it defies;
 Built immovably secure;
 Built eternal in the skies.

No. 199.

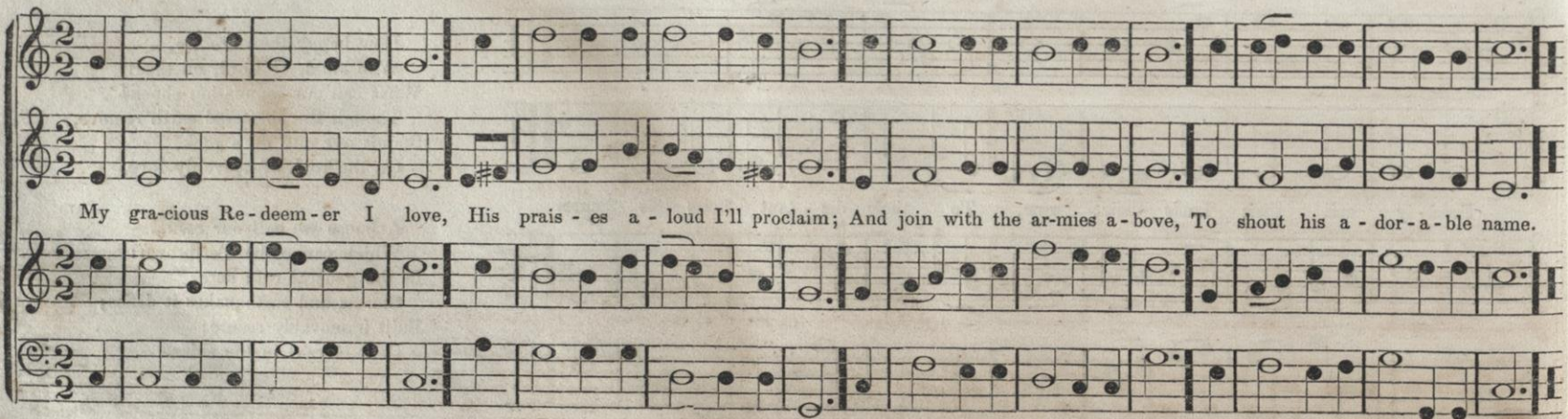
ROCKBRIDGE. 8s. Four lines



En-com-pass'd with clouds of dis-tress, Just rea-dy all hope to re-sign; I pant for the light of thy face, But fear it will ne-ver be mine.

No. 200.

NEWPORT. 8s. Four lines.



My gra-cious Re-deem-er I love, His prais-es a-loud I'll proclaim; And join with the ar-mies a-bove, To shout his a-dor-a-ble name.

No. 201.

GOSHEN. 8s. Four lines.

In-spir-er and hear-er of pray'r, Thou Shepherd and Guardian of thine; My all to thy co-ve-nant care, I sleep-ing or wak-ing re-sign.

No. 202.

SPRING. 8s. Four lines.

T. Clarke.

How cheerful a-long the gay mead, The dai-sy and cowslip ap-pear; The flocks as they care-less-ly feed, Re-joice in the spring of the year.

How tedious and tasteless the hours, When Jesus no long-er I see; Sweet prospects, sweet birds & sweet flow'rs, Have all lost their sweetness with me:

The mid-sum-mer sun shines but dim, The fields strive in vain to look gay; But when I am hap-py in him, De-cem-ber's as plea-sant as May.

Ye angels who stand round the throne, And view my Im-ma-nu-el's face, In rap-tur-ous songs make him known; Tune, tune your soft harps to his praise.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature.

He form'd you the spi-rits you are, So hap-py, so no-ble, so good; While oth-ers sunk down to des-pair, Confirm'd by his pow-er ye stood.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature.

No. 205.

ATLANTIC. 10. 10. 11. 11.*—or, Four lines 11s.

G. Oates.

Come, O my soul, in sacred lays, Attempt thy great Cre-a-tor's praise: But oh! what tongue can speak his fame, What mor-tal man can reach the theme.

O what shall I do my Saviour to praise! So faithful and true, so plenteous in grace; So strong to deliver, so good to redeem, The weak-est believer that hangs upon him.

*This, and many other Tunes of this class, may be sung to Long Metre, by tying together the two first divisions of each measure....see the verse under the Tenor.

No. 206.

SUSSEX. 10. 10. 11. 11.

Dr. Madan.

TENOR

Though friends should all fail, and foes all unite; The scriptures assure us, the Lord will provide.

Though troubles as-sail, and dangers affright; Yet one thing secures us, whatever betide,

No. 207.

HANOVER. 10. 10. 11. 11.

Handel.

O praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing: In our great Cre-a-tor, let Israel re-joice; And children of Si-on be glad in their king.

No. 208.

LYONS. 10. 10. 11. 11.

Haydn.

PIA CRES

The name of our God in Is-rael is known; His man-sion below'd is Si-on alone: There break he the arrows the enemy hurl'd, And honour'd his mountain above all the world.

PIA CRES



How firm a foun-da-tion, ye saints of the Lord, Is laid for your faith in his ex-cel-lent word; What more can he say, than to
Ye ser-vants of God, your Mas-ter pro-claim, And pub-lish a-broad his won-der-ful name; The name all vic-to-rious of

you he hath said, You, who un-to Je-sus for re-fuge have fled.
Je-sus ex-tol; His king-dom is glo-rious, and rules o-ver all.

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

Salvation to God who sits on the throne....
Let all cry aloud and honor the Son:
Our Jesus's praises the angels proclaim;
Fall down on their faces and worship the Lamb.

Then let us adore, and give him his right;
All glory and power, and wisdom and might:
All honor and blessing, with angels above;
And thanks never ceasing, and infinite love,

* See the words under the Tenor.

It answered
Houghton
Merrymere
Hid in the

*O hea - ven - ly king, look down from a - bove; as - sist us to sing thy mer - cy and love:

My God I am thine, what a com - fort di - vine, What a bless - ing to know that my Je - sus is mine!

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The bottom three staves are for piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both sharing the 3/4 time signature and two-sharp key signature. The lyrics are written below the vocal staff.

So sweetly o'er - flowing, so plenteous the store, Thou still art be - stow - ing and giv - ing us more.

In the hea - ven - ly Lamb, thrice hap - py I am; And my heart doth re - joice at the sound of his name.

The second system of the musical score also consists of four staves, following the same format as the first system. It includes a vocal line and piano accompaniment with the same key signature and time signature. The lyrics are written below the vocal staff.

Be - gone, un - be - lief! my Saviour is near, And for my re - lief, will sure - ly ap - pear: By pray'r let me wres - tle, and

How firm a foun - da - tion, ye saints of the Lord, Is laid for your faith in his ex - cel - lent word; What more could he say, than to

PIA

he will per - form; With Christ in the ves - sel, I smile at the storm.

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

FOR

"Fear not, I am with thee, O be not dismay'd,
I, I am thy God, and will still give thee aid;
I'll strengthen thee, help thee, and cause thee to stand,
Upheld by my righteous, omnipotent hand.

"When through the deep waters I call thee to go,
The rivers of wo shall not thee overflow;
For I will be with thee thy troubles to bless,
And sanctify to thee thy deepest distress.

"When through fiery trials thy pathway shall lie,
My grace, all-sufficient, shall be thy supply;
The flame shall not hurt thee, I only design
Thy dross to consume, and thy gold to refine."

*This may be sung to 10s & 11s, by tying the first two notes of the second and sixth measure;...see the Tenor. It may also be sung as Long Metre by tying the first two divisions of each measure.

I would not live al-way: I ask not to stay Where storm af - ter storm ris - es dark o'er the way; The few lu - rid mornings that

dawn on us here, Are e-nough for life's woes, full e - nough for its cheer.

I would not live alway, no...welcome the tomb,
 Since Jesus hath lain there, I dread not its gloom;
 There, sweet be my rest, till he bid me arise
 To hail him in triumph descending the skies.

Who, who would live alway, away from his God;
 Away from yon heaven, that blissful abode,
 Where the rivers of pleasure flow o'er the bright plains,
 And the noontide of glory eternally reigns:

Where the saints of all ages in harmony meet,
 Their Saviour and brethren, transported to greet;
 While the anthems of rapture unceasingly roll,
 And the smile of the Lord is the feast of the soul!

The Lord is my shep-herd, no want shall I know; I feed in green pas-tures, safe fold-ed I rest; He lead-eth my soul where the

still wa-ters flow, Re-stores me when wand'ring, re-deems when op-prest.

Thro' the valley and shadow of death tho' I stray,
 Since Thou art my guardian no evil I fear;
 Thy rod shall defend me, thy staff be my stay,
 No harm can befall, with my Comforter near.

In the midst of affliction my table is spread;
 With blessings unmeasured my cup runneth o'er;
 With perfume and oil Thou anointest my head;
 O what shall I ask of thy providence more?

Let goodness and mercy, my bountiful God,
 Still follow my steps till I meet thee above;
 I seek...by the path which my forefathers trod
 Thro' the land of their sojourn...thy kingdom of love.

* See note to No. 211.

Be joy-ful in God, all ye lands of the earth, O serve him with glad-ness and fear; Ex-ult in his pre-sence with mu-sic and mirth,
The va-rious months thy good-ness crowns, How beau-teous are thy ways; The bleat-ing flocks o'er-spread the downs,

Ex-ult in his pre-sence with mu-sic and mirth, With love and de-vo-tion draw near.
The bleat-ing flocks o'er-spread the downs, And shep-herds shout thy praise.

For Jehovah is God,...and Jehovah alone,
Creator and ruler o'er all;
And we are his people, his sceptre we own;
His sheep, and we follow his call.

O enter his gates with thanksgiving and song,
Your vows in his temple proclaim;
His praise with melodious accordance prolong,
And bless his adorable name.

For good is the Lord, inexpressibly good,
And we are the work of his hand;
His mercy and truth from eternity stood,
And shall to eternity stand.

+

No. 215.

BANQUET. 11. 9.

C.

First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

PIA

PIA

Come let us as-cend, My com - pa-nion and friend, To a taste of the ban-quet a - bove; If thy heart be as mine, If for Je - sus it pine, Come up

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

FOR

FOR

in - to the cha-riot of love. If thy heart be as mine, If for Je - sus it pine, Come up in - to the cha - riot of love.

MS. A. 11. 9.

Come, let us a - new, our jour - ney pur - sue, Roll round with the year, Roll round with the year, And ne - ver stand

still till our Mas - ter ap - pear, And ne - ver stand still till our Mas - ter ap - pear.

His adorable will, let us gladly fulfil,
And our talents improve
By the patience of hope and the labour of love.

Our life as a dream, our time as a stream,
Glides swiftly away;
And the fugitive moment refuses to stay.

The arrow is flown, the moment is gone:
The millennial year
Rushes on to our view, and eternity's here.

* It is sometimes requisite to sing two syllables to the first note of the line.

A - gain the day re-turs, of sa - cred rest, Which, when he made the world, Je - ho - vah blest: When, like his own, he bade our

la - bours cease, And all be pi - e - ty and all be peace.

Let us devote this consecrated day,
To learn his will, and all we learn obey:
So shall he hear, when fervently we raise
Our supplications, and our songs of praise.

So shall the God of mercy, pleas'd, receive
That only tribute, man has pow'r to give;
So shall he hear, while fervently we raise,
Our choral harmony in hymns of praise.

Father, of heaven, in whom our hopes confide,
Whose power defends us, and whose precepts guide,
In life our guardian, and in death our friend;
Glory supreme be thine, till time shall end.

Soon will the ev'ning star with sil-ver ray, Shed its mild lus-tre on this sa-cred day; Re-sume we then, ere

sleep and si-lence reign, The rites That ho-li-ness and heaven or-dain.

Still let each awful truth our thoughts engage,
That shines reveal'd on inspiration's page,
Nor those blest hours in vain amusements waste,
Which all who lavish, shall lament at last.

Here, humbly, let us hope our Maker's smile
Will crown with meet success our weekly toil;
And here, on each returning sabbath, join
In pray'r, in penitence, in praise divine.

Father of heav'n, in whom our hopes confide,
Whose pow'r defends us and whose precepts guide,
In life our guardian, and in death our friend,
Glory supreme be thine, till time shall end.

Rise, crown'd with light, im-pe-rial Sa - lem rise! Ex - alt thy tow'ring head and lift thine eyes! See heav'n its sparkling por - tals wide dis - play,

And break up - on thee, And break up - on thee, And break up - on thee in a flood of day.

See a long race thy spacious courts adorn,
See future sons and daughters yet unborn,
In crowding ranks on every side arise,
Demanding life, :: impatient for the skies

See barb'rous nations at thy gates attend,
Walk in thy light, and in thy temple bend!
See thy bright altars throng'd with prostrate kings,
While every land :: its joyous tribute brings!

The seas shall waste, the skies to smoke decay,
Rocks fall to dust, and mountains melt away;
But fix'd his word, his saving power remains....
Thy realm shall last :: thy own Messiah reigns.

The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west the sov'reign order spread, Thro' distant worlds & regions

Christians a-wake! sa-lute the happy morn, Whereon the Saviour of mankind was born; Rise to a-dore the mys-te-ry of love, Which hosts of angels chanted

of the dead: The trumpet sounds, hell trembles heav'n rejoices, Lift up your heads ye saints with cheerful voices.

from a-bove: With them the joyful tidings first be-gun, Of God incarnate and the vir-gin's son.

The praises of redeeming love they sang,
 And heaven's whole orb with hallelujahs rang,
 God's highest glory was their anthem still,
 Peace upon earth and mutual good-will.
 To David's city straight the shepherds ran,
 To see the wonders God had wrought for man.

They to their flocks still praising God return,
 And their glad hearts, within their bosoms burn:
 Let us like these good shepherds thus employ,
 Our grateful voices to proclaim our joy,
 Like Mary let us ponder in our mind,
 God's wond'rous love in saving lost mankind.

* See the verse under the Tenor.

Hark! how the gos - pel trum - pet sounds! Thro' all the earth the e - - cho bounds; And Je - sus by re - deem - ing blood, Is

bringing sinners back to God, And guides them safe - ly by his word, To end - less day.

Hail! all-victorious, conqu'ring Lord!
 Be thou by all thy works ador'd,
 Who undertook for sinful man,
 And brought salvation through thy name,
 That we with thee may ever reign
 In endless day.

Fight on, ye conqu'ring souls, fight on!
 And when the conquest you have won,
 Then palms of victory you shall bear,
 And in his kingdom have a share;
 And crowns of glory ever wear
 In endless day.

Ye sim-ple souls that stray, Far from the path of peace, That un-fre-quent-ed way, To life and hap-pi-ness;

How long will ye your fol-ly love, And thron the downward road; And hate the wis-dom from a-bove. And mock the sons of God.

Great God, what do I see and hear! The end of things cre - at - - ed!
The judge of man I see ap - pear! On clouds of glo - ry seat - ed: The trum - pet sounds; The graves re - store

The dead which they con - tain'd be - fore; Pre - pare my soul to meet him.

The dead in Christ shall first arise,
At the last trumpet's sounding,
Caught up to meet him in the skies,
With joy their Lord surrounding:
No gloomy fears their souls dismay,
His presence sheds eternal day
On those prepar'd to meet him.

But sinners, fill'd with guilty fears,
Behold his wrath prevailing;
For they shall rise, and find their tears
And sighs are unavailing:
The day of grace is past and gone;
Trembling they stand before the throne,
All unprepar'd to meet him

* This may be sung as Long Metre, by omitting the repeat.

Sal - va - tion, O the joy - ful sound! Tis plea - sure to our ears; A sov'-reign balm for ev - 'ry wound, A cor - dial for our fears.

CHORUS

Glory, honour, praise and power, Be un-to the Lamb for e-ver; Jesus Christ is our Redeemer, Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Praise the Lord.

No. 225.

WITH SPIRIT AND ENERGY

EXETER. (Psalm 96, Prayer Book.)

W. Jackson.

Sing to the Lord a new made song; Let earth, in one as - ssembled throng; Her com - mon pa - tron's praise re - sound: Sing to the Lord and

DUO TUTTI
bless his name, From day to day his praise pro-claim, Who us hath with sal - va - tion crown'd. To hea - then lands his fame re - hearse, His

To heathen lands

EXETER—Continued.

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

His wonders to

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

For joy let fertile valleys sing,
The cheerful groves their tribute bring;
And tuneful harmonies awake.
Behold! in truth and justice clad,
God comes to judge the world he made,
And to himself its throne to take:
He's come, to judge the world he's come,
With justice to reward and doom.

No. 226.

MORAVIA. 8. 3. 6.

German.

1. Ere I sleep, for ev - 'ry fa - your This day shew'd, By my God, I do bless my Sa - - viour.

2. Leave me not, but e - ver love me; Let thy peace Be my bliss, Till thou hence re - - move me.
3. Thou, my Rock, my Guard, my Tow - er.... Safe - ly keep, While I sleep, Me with all thy pow - - er.
4. And when-e'er in death I slum - ber, Let me rise With the wise.... Count-ed with the num - - ber.

Let oth - ers boast their an - cient line, In long suc - ces - sion great; In the proud list, let he - roes shine,
Pronounce me, gra - cious God, thy son, Own me an heir di - vine; I'll pi - ty prin - ces on the throne,

And monarchs swell the state; De - scend - ed from the King of kings; Each saint a no - bler ti - tle brings.
When I can call thee mine; Sceptres and crowns un - en - vied rise, And lose their lus - tre in mine eyes.

FOR *

PIA FOR *

*This may be sung to Common Metre, by repeating two syllables of the last line of each verse.

1. The voice of my Be - lov - ed sounds, While o'er the mountain top he bounds; He flies ex - ult - ing o'er the hills, And all my

2. The scatter'd clouds are fled at last, The rain is gone the winter's past, The love-ly vernal flow'rs ap-pear, The warbling

soul with transport fills: *PIA* Gently doth he chide my stay, *MF* "Rise my love and come a - way; Rise my love and come a - way."

choir enchants our ear: *PIA* Now with sweetly pensive moan, *MF* Coos the turtle dove alone, Coos the turtle dove a - lone.

PIA

The voice of free grace cries es - cape to the mountain! For Ad - am's lost race Christ has op - en'd a foun - tain,

PIA

When through the torn sail the wild tem - pest is streaming Where o'er the dark wave the red light - ning is gleam - ing,

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both are in 3/8 time with a key signature of one flat (B-flat). The vocal line begins with a 'PIA' dynamic marking. The lyrics are written below the vocal staff.

For sin and un - clean - ness, and ev - 'ry trans - gres - sion: His blood flows so free - ly, in streams of sal - va - tion....

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

Detailed description: This system contains the second two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics continue from the first system. The piano accompaniment features a steady eighth-note accompaniment.

SCOTLAND—Continued.

His blood flows so free-ly, in streams of sal - va - tion. Hal - le - lu - jah to the Lamb, who has bought us our pardon!

We fly to our Ma - ker: "Save, Lord, or we pe - rish."

Well praise him a - gain when we pass ov - er Jor - dan... We'll praise him a - gain, when we pass ov - er Jor - dan.

THE LORD IS GREAT.

The Lord is great! ye hosts of heav'n a - dore him, And ye who tread this earth - ly ball; In ho - ly songs re - joice a - loud be - fore him,

This musical system consists of four staves. The top two staves are in treble clef with a 2/2 time signature. The bottom two staves are in bass clef with a 2/2 time signature. The melody is written in G major. The lyrics are printed below the second staff.

And shout his praise, who made you all.

This musical system consists of four staves. The top two staves are in treble clef with a 2/2 time signature. The bottom two staves are in bass clef with a 2/2 time signature. The melody continues from the first system. The lyrics are printed below the second staff.

The Lord is great! his majesty how glorious!
 Resound his name from shore to shore;
 O'er sin, and death, and hell, now made victorious!
 He rules and reigns for evermore.

The Lord is great! his mercy how abounding!
 Ye angels strike your golden chords;
 O praise our God! with voice and harp resounding,
 The King of kings, and Lord of lords.

ANDANTE

PIA FOR FIRST TIME PIA

Save me from my foes, Shield me, Lord from harm; Let me safe re-pose, On thy mighty arm: Thou art God a-lone,

PIA FOR FIRST TIME PIA

REPEAT FOR

Those who seek thy heav'nly face, Thou wilt bless, and they shall own Thy match-less grace.

REPEAT FOR

Pleasant is the land,
 Where Jehovah's known;
 Where a pious band
 Bow before his throne.
 Who with loud acclaim,
 Sing his great and wond'rous love,
 Who ere long shall praise his name
 With saints above.

Let my faith and love,
 With my years increase;
 Let me never rove
 From the paths of peace;
 But through life display
 Holy deeds and actions pure,
 That when life has pass'd away,
 May bliss be sure.

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

MODERATO

With the poor of hum - ble mind, With the poor of hum - ble mind.

2 As thy love, through all creation,
Beams like thy diffusive light;
So the high and humble station
Both are equal in thy sight.

3 Thus thy care, for all providing,
Warm'd thy faithful prophet's tongue,
Who, the lot of all deciding,
To thy chosen Israel sung:

For verses 4, 5, and 6, see next page.

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

8 Still the orphan and the stranger,
Still the widow owns thy care,
Screen'd by thee in every danger,
Heard by thee in every prayer.

LORD OF LIFE—Continued.

TREBLE SOLO

4 When thine harvest yields the pleasure, Thou the golden sheaf shalt bind; To the poor be-longs the treasure Of the scatter'd ears behind.

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

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

CHORUS

These thy God or-dains to bless, The wi-dow and the father-less. These thy God or-dains to bless, The widow and the father-less.

A - wake, ye saints a - wake, And hail this sa - cred day; In lof - tiest songs of praise, Your grate - ful hom - age pay:

MODERATO

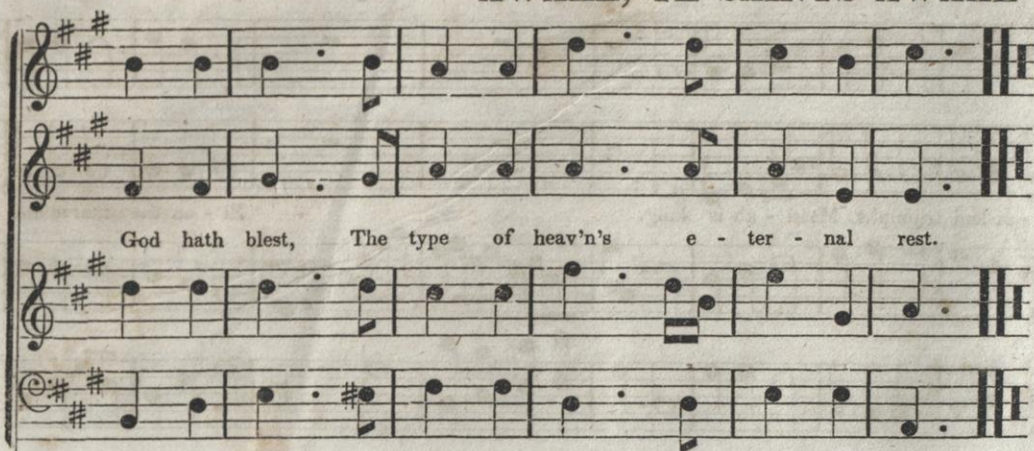
TUTTI

Wel - come the day that

In lof - tiest songs of praise, Your grate - ful hom - age pay, Your grate - ful hom - age pay.

TUTTI

AWAKE, YE SAINTS AWAKE—Continued.



God hath blest, The type of heav'n's e - ter - nal rest.

On this auspicious morn
The Lord of life arose;
He burst the bars of death,
And vanquish'd all our foes:
And now he pleads our cause above,
And reaps the fruits of all his love.

All hail, triumphant Lord!
Heaven with hosannas rings,
And earth, in humbler strains,
Thy praise responsive sings:
Worthy the Lamb that once was slain,
Through endless years to live and reign.

Great King, gird on thy sword,
Ascend thy conq'ring car;
While justice, truth and love,
Maintain thy glorious war:
This day let sinners own thy sway,
And rebels cast their arms away!

CODA.

Webbe.



For e - ver and e - ver A - men. for e - ver and e - ver A - men. A - men.

Hal - le - lu - jah for e - ver A - men. Hal - le - lu - jah for e - ver A - men. A - men.

Hal - le - lu - jah for e - ver and e - ver A - men. Halle - lu - jah for e - ver and e - ver A - men. A - men.

SHOUT THE GLAD TIDINGS.

Arranged for this work from Haydn's Creation.

Shout the glad tidings, ex - ult - ing - ly sing, Je - ru - sa - lem triumphs, Messi - ah is king. Zi - on the marvelous

SEMI CHORUS

The Son of the highest how lowly his birth. The brightest arch - an - gel in glo - ry ex - cel - ling,

sto - ry be telling,

The Son of the highest how lowly his birth, The brightest arch - an - gel in glo - ry ex - celling, He

The Son of the highest how lowly his birth, The brightest arch - an - gel in glo - ry ex - cel - ling, He stoops to, He

SHOUT THE GLAD TIDINGS—Continued.

237

He stoops to redeem thee, he reigns up - on earth. CHORUS
 He reigns up - on earth. FOR
 Shout the glad tidings, ex-
 stoops to re - deem, He stoops to redeem thee, he reigns up - on earth. FOR CHORUS

ult - ing - ly sing, Je - ru - salem triumphs, Mes - si - ah is King, Mes - si - ah is King, Mes - si - ah is King.

Shout the glad tidings, exultingly sing;
 Jerusalem triumphs, Messiah is King.
 Tell how he cometh, from nation to nation,
 The heart-cheering news let the earth echo round;
 How free to the faithful he offers salvation,
 His people with joy everlasting are crown'd.
 Chorus....Shout the glad tidings, exultingly sing;
 Jerusalem triumphs, Messiah is King.
 Shout the glad tidings, exultingly sing;
 Jerusalem triumphs, Messiah is King.
 Mortals! your homage be gratefully bringing,
 And sweet let the gladsome hosanna arise;
 Ye angels! the full hallelujah be singing,
 One chorus resound through the earth and the skies
 Chorus....Shout the glad tidings, exultingly sing;
 Jerusalem triumphs, Messiah is King

No. 238.

O 'T WAS A JOYFUL SOUND.

VOCAL BASS—TO BE SUNG WHEN THERE IS NO INSTRUMENT

Musical score for the first system. It consists of four staves. The top staff is for the vocal bass, with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second and third staves are for vocal parts, with a soprano clef, a key signature of one sharp (F#), and a 4/4 time signature. The bottom staff is for the vocal bass, with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are: "O 'twas a joy-ful sound to hear, Our tribes de-vout-ly say, Up Is-rael to the tem-ple haste, And keep the festal day;"

Musical score for the second system. It consists of four staves. The top staff is for the vocal bass, with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second and third staves are for vocal parts, with a soprano clef, a key signature of one sharp (F#), and a 4/4 time signature. The bottom staff is for the vocal bass, with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are: "At Sa-lem's court we must ap-pear, With our as-sem-bled powers; In strong and beauteous or-der ranged, Like her u-nit-ed

TASTO

O 'T WAS A JOYFUL SOUND—Continued.

TUTTI

Like her u - nit - ed towers.

towers, Like her u - nit - ed towers, Like her u - nit - ed towers.

TUTTI

Like her u - nit - ed towers.

Detailed description: This block contains the musical notation for the second part of the hymn. It features four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The word 'TUTTI' is written above the first staff and below the third staff. The lyrics are placed below the vocal staves.

O, pray we then for Salem's peace,
 For they shall prosperous be,
 Thou holy city of our God,
 Who bear true love to thee.
 May peace within thy sacred walls
 A constant guest be found;
 With plenty and prosperity
 Thy palaces be crown'd.

For my dear brethren's sake, and friends
 No less than brethren dear,
 I'll pray....May peace in Salem's towers
 A constant guest appear.
 But most of all I'll seek thy good,
 And ever wish thee well,
 For Sion and the temple's sake,
 Where God vouchsafes to dwell.

No. 239.

ALL HAIL THE GREAT IMMANUEL'S NAME.

Shrubsole.

CHORUS.... And crown him Lord of all.

All hail the great Immanuel's name, Let an-gels prostrate fall; Bring forth the royal di-a-dem And crown him, crown him, crown him Lord of all.

SOLO **CHORUS**

Detailed description: This block contains the musical notation for the hymn 'ALL HAIL THE GREAT IMMANUEL'S NAME'. It features four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The word 'CHORUS' is written above the second staff, and 'SOLO' and 'CHORUS' are written above the fourth staff. The lyrics are placed below the vocal staves.

2. Let ev-'ry kindred, ev-'ry tribe, On this ter-res - tial ball,
 3. O that with yonder sacred throng, We at his feet may fall,

To him all ma-jes - ty as-cribe,
 We'll join the e-ver - last-ing song,

And crown him Lord of all.
 And crown him Lord of all.

THEY HAVE GONE TO THE LAND.

†

They have gone to the land where the Pa - tri - archs rest, Where the bones of the Prophets are laid; Where the cho - sen of Is - rael, the

pro - mise pos - sess'd, And Je - ho - vah his won - ders dis - play'd; To the land where the Sa - viour of sin - ners once bled, Where he

PIA

PIA

THEY HAVE GONE TO THE LAND—Continued.

241

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The music is in 4/4 time. The lyrics are written below the second and third staves. The dynamic marking 'MF' (Mezzo-Forte) appears on the first and third staves.

la - bour'd and lan - guish'd and died; Where he triumph'd o'er death and as - cend - ed to God, As he cap - tive cap - ti - vi - ty led.

They have gone to the land where the gospel's far sound,
 Sweetly tuned by the angels above,
 Was re-echoed on earth, through the regions around,
 In the accents of heavenly love:
 Where the Spirit descended, in tokens of flame,
 The rich gifts of his grace to reveal;
 Where apostles wrought signs in Immanuel's name,
 The truth of his mission to seal.

They have gone, the glad heralds of mercy have gone,
 To the land where the martyrs once bled,
 Where "the beast and false prophet" have since trodden down
 The fair fabric that Zion had laid:
 Where the churches once planted, and watered, and blest,
 With the dews which the Spirit distill'd,
 Have been smitten, despoil'd, and by heathen possess'd;
 And the places that knew them, defiled.

They have gone....O thou Shepherd of Israel....have gone,
 The glad mission in love to restore;
 Thou wilt not forsake them, nor leave them alone;
 Thy blessing we humbly implore:
 Thy blessing go with them....O be thou their shield
 From the shafts of the fowler that fly;
 O Saviour of sinners, thine arm be reveal'd
 In mercy, in might, from on high.

Now be the gos - pel ban - ner In ev - 'ry land un - furl'd, And be the shout "Ho - san - nah!" Re - e - cho'd thro' the world; Till

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are printed below the vocal line.

ev - 'ry Isle and na - tion, Till ev - 'ry tribe and tongue, Re - ceive the great sal - va - tion, And join the hap - py throng.

The second system of the musical score also consists of four staves, following the same format as the first system. The lyrics are printed below the vocal line.

CHORUS.

The musical score consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat). The fourth staff is in bass clef with a key signature of one flat. The lyrics are written below the second staff.

Now be the gos-pel ban - ner, In ev - 'ry land un - furl'd; And be the shout "Ho - san - nah!" Re - e - cho'd thro' the world.

2 What, though th' embattled legions
Of earth and hell combine?
His arm throughout their regions
Shall soon in terror shine.
Gird on thy sword victorious,
Immanuel, Prince of peace,
Thy triumph shall be glorious
Ere yet the battle cease.

Chorus....Now be the gospel banner, &c.

3 Yes, thou shalt reign for ever,
O Jesus, King of kings;
Thy light, thy love, thy favor,
Each ransomed captive sings.
The isles for thee are waiting;
The deserts learn thy praise;
The hills and valleys, greeting,
The song responsive raise.

Chorus....Now be the gospel banner, &c.

HEAD OF THE CHURCH TRIUMPHANT.

ANDANTINO

Head of the church tri - um-phant, We joy - ful - ly a - dore thee; Till thou ap - pear, thy members here Shall sing like those in glo - ry: We

lift our hearts and voic - es, With blest an - ti - ci - pa - tion, And cry a - loud, and give to God The praise of our sal - va - tion.

In glo - - - ry, glo-ry, In glo - - - ry, glo - ry, In glo - ry, glo-ry glo-ry.

In glo-ry, In glo - ry, glo-ry, In glo - - - ry, glo-ry,

In glo - ry, glo - ry glo-ry, In glo - - - ry, glo-ry, In glo - - - ry, glo-ry, In glo-ry, glo-ry, glo-ry.

In glo - ry, In glo-ry, glo-ry, In glo - ry, glo-ry,

2 While in affliction's furnace,
 And passing through the fire,
 Thy love we praise which knows no days,
 And ever brings us nigher:
 We clap our hands exulting
 In thine almighty favour;
 The love divine, which made us thine,
 Can keep us thine for ever.

3 Thou dost conduct thy people
 Through torrents of temptation,
 Nor will we fear while thou art near,
 The fire of tribulation;
 The world, with sin and Satan,
 In vain our march opposes;
 By thee we shall break through them all,
 And sing the song of Moses.

4 By faith we see the glory,
 To which thou shalt restore us,
 The cross despise for that high prize,
 Which thou hast set before us:
 And if thou count us worthy,
 We each, as dying Stephen,
 Shall see thee stand at God's right-hand,
 To take us up to heaven.

No. 246.

SOAVE E CON ANIMO

OLIVET. 11s.

Presented by Mr. Meineke.

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

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

No. 247.

THE SAME, AS L. M.

He dies, the friend of sinners dies! Lo! Salem's daughters weep a-round! A solemn darkness veils the skies! A sudden trembling shakes the ground.

Tri - umphant Zi-on

Though humbled

Tri - umphant Zi - - on! lift thy head, From dust and dark - ness and the dead! Though hum-bled long, a - wake at length,

FOR

And gird thee with thy Sa - viour's strength.

And gird thee with thy Saviour's strength.

FOR

Put all thy beauteous garments on,
 And let thy excellence be known:
 Deck'd in the robes of righteousness,
 The world thy glories shall confess.

No more shall foes unclean invade,
 And fill thy hallow'd walls with dread;
 No more shall hell's insulting host
 Their vict'ry and thy sorrows boast.

God from on high has heard thy pray'r,
 His hand thy ruins shall repair:
 Nor will thy watchful Monarch cease
 To guard thee in eternal peace.

No. 249.

THOU SOFT FLOWING KEDRON.

Irish Melody, harmonized by Stevenson.

SLOW AND EXPRESSIVE

Thou soft flowing Kedron, by thy sil - ver stream, Our Saviour at midnight, when Cynthia's pale beam Shone bright on the waters, would

fre - quent - ly stray, And lose, in thy murmurs, the toils of the day.

How damp were the vapours that fell on his head!
 How hard was his pillow, how humble his bed!
 The angel's, astonish'd, grew sad at the sight,
 And follow'd their Master with solemn delight.

O garden of Olivet, dear honor'd spot,
 The fame of thy wonders shall ne'er be forgot;
 The theme most transporting to seraphs above;
 The triumph of sorrow, the triumph of love!

THOU SOFT FLOWING KEDRON—Continued.

250

CHORUS LIVELY

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff with two treble clefs, a vocal line with a treble clef, and a bass line with a bass clef. The music is in 2/2 time and the key signature has two sharps (F# and C#). The lyrics for this system are: "* Come saints and a - dore him, come, bow at his feet, O give him the glo-ry, the praise that is meet; Let joy-ful ho - san-nas un-

The second system of the musical score consists of four staves, continuing the arrangement from the first system. The lyrics for this system are: "ceas - ing a - rise, And join the full cho - rus that glad - dens the skies, And join the full cho - rus that glad - dens the skies." The system concludes with a double bar line.

*This verse may be sung to the foregoing music, if preferred.

No. 251.

WHILE SHEPHERDS WATCH'D THEIR FLOCKS BY NIGHT.

TRIO. ANDANTE.

Viola

The Music selected and adapted for this work.

TENORE

Violin

While Shepherds watch'd their flocks by night, All seated on the ground; The an - gel of the Lord came down And glo - ry shone a - round. "Fear

Cello

FOR

not," said he, for migh - ty dread had seiz'd their troubled mind; "Glad tid - ings of great joy I bring, To you and all man - kind."

Mandolin WHILE SHEPHERDS WATCH'D, &c.—Continued.

CHORUS OF ANGELS

Musical notation for the first staff of the chorus, treble clef, 3/4 time, key of B-flat.

Glad tidings, glad tidings, glad tidings, glad tidings of joy, glad tidings of joy, glad tidings of joy.

Musical notation for the second staff of the chorus, treble clef, 3/4 time, key of B-flat.

Glad tidings of joy - - glad tidings of joy, glad tidings of joy - - - - - glad tidings of joy.

Musical notation for the third staff of the chorus, treble clef, 3/4 time, key of B-flat.

Musical notation for the fourth staff of the chorus, bass clef, 3/4 time, key of B-flat.

Glad tidings, glad tidings, glad tidings glad tidings of joy, glad tidings of joy, glad tidings of joy.

TREBLE SOLO

Musical notation for the treble solo, treble clef, 2/4 time, key of B-flat.

"To you in Da-vid's town this day, Is born, of Da-vid's line, The Saviour, who is Christ the Lord, And this shall be the sign
"The heav'nly babe you there shall find, To human view dis-play'd, All meanly wrapt in swath-ing bands, And in a manger laid."

Musical notation for the bass line of the treble solo, bass clef, 2/4 time, key of B-flat.

TENORE SOLO

Musical notation for the tenor solo, treble clef, 2/4 time, key of B-flat.

Thus spake the Seraph, and forthwith, appear'd a shining throng of An-gels prais-ing God; who thus address'd their joy-ful song

Musical notation for the bass line of the tenor solo, bass clef, 2/4 time, key of B-flat.

WHILE SHEPHERDS WATCH'D, &c.—Continued.

CHORUS

“ All glo - ry be to God on high, And to the earth the earth be peace; And to the earth the earth be peace; Good

will henceforth from heav'n to men, Be-gin and ne - ver cease. Good will hence - forth from heav'n to men, Good will hence - forth from

WHILE SHEPHERDS WATCH'D &c.—Continued.

heav'n to men, Be-gin and ne-ver, ne-ver cease, Be-gin and ne-ver cease, Be-gin and ne-ver cease, Be-gin and ne-ver

PIA FOR

PIA FOR

cease, Be-gin and ne-ver cease, Be-gin and ne-ver ne-ver cease, Be-gin and ne-ver ne-ver cease.

PIA FOR

X

No. 255.

SANCTUS.

✕ Sig. Ricci.

LARGO

Ho - ly, Ho - ly, Lord God of Sa - ba - oth, Heav'n and earth are full of thy
 Ho - ly, Ho - ly, God of Sa - ba - oth, Heav'n and earth are full of thy
 Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, Heav'n and earth are full of thy
 Ho - ly, Ho - ly, Ho - ly Lord God of Sa - ba - oth, Heav'n and earth are full of thy

glo - ry; glo-ry to Thee O Lord. Ho - san - na! ho - san - na! ho - san - na in the
 glo - ry; glo-ry to thee O Lord. Ho - san - na! ho - san - na! ho - san-na in the high - - - est.
 ho - san - na! ho - san - na! ho - san-na in the high-est.

SANCTUS—Continued.

SOLI

high - - - est. Blessed is he that cometh in the name of the Lord, in the name of the Lord.
 Blessed is he that cometh in the name of the Lord, in the name - of the Lord.
 in the high - est. in the name of the Lord, in the name of the Lord.
 in the high - est. in the name of the Lord, in the name, in the name of the Lord.

TUTTI

ho - san - na! ho - san - na! ho - san - na in the high - - - est.
 ho - san - na! ho - san - na! ho - san - - - na in the high - est.
 ho - san - na! ho - san - na! ho - san - na in the high - - - - - est, in the high - est.
 ho - san - na! ho - san - na! ho - san - na in the high - est, in the high - est.

No. 257.

JESUS SHALL REIGN

Russell.

Jesus shall reign where'er the sun
ALLEGRO. Jesus shall reign where'er the sun Does his suc-ces-sive journeys run, Does his suc-ces-sive journeys run,
Jesus shall reign where'er the sun

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: "Jesus shall reign where'er the sun". The tempo is marked "ALLEGRO.". The second line of the system contains the lyrics: "Jesus shall reign where'er the sun Does his suc-ces-sive journeys run, Does his suc-ces-sive journeys run,". The bottom staff of the system contains the lyrics: "Jesus shall reign where'er the sun".

Does his suc-ces-sive journeys run; His kingdom spread from shore to shore, His king-dom spread, from

The second system of the musical score consists of four staves. The lyrics are: "Does his suc-ces-sive journeys run; His kingdom spread from shore to shore, His king-dom spread, from".

JESUS SHALL REIGN—Continued.

shore to shore, Till all on earth his pow'r a - dore. His kingdom spread, from shore to shore, Till all on

PIA

PIA

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are written below the vocal staff. The word 'PIA' is written above the vocal staff at two points.

earth his pow'r a - dore, Till all on earth his pow'r a - dore. Hal - le - lu - jah, Hal - le - lu - jah.

FOR

SLOW

FOR

SLOW

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are written below the vocal staff. The words 'FOR' and 'SLOW' are written above the vocal staff at two points. The system ends with a double bar line and repeat dots.

LIFT UP YOUR HEADS O YE GATES.

ALLEGRO

The instrumental introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and a trill (tr) in the final measure of the upper staff.

The vocal and piano accompaniment is presented in four systems. Each system has a vocal line in treble clef and a piano accompaniment line in bass clef. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "Lift up your heads, O ye gates, and be ye lifted up ye e - ver - last - ing doors, ye e - ver - last - ing". The piano accompaniment provides harmonic support with chords and rhythmic patterns.

Lift up your heads, O ye gates, and be ye lifted up ye e - ver - last - ing doors, ye e - ver - last - ing

Lift up your heads, O ye gates, and be ye lift - ed up ye e - ver - last - ing doors,

Lift up your heads, O ye gates and be ye lifted up ye e - ver - last - ing doors, ye e - ver - last - ing

Lift up your heads, O ye gates, and be ye lift - ed up ye e - ver - last - ing doors, ye

LIFT UP YOUR HEADS, &c.—Continued.

doors, and the King, the King of glo - ry shall come in, the King of glo - ry shall come in, shall come in.

and the King, the King of glo - ry shall come in, the King of glo - ry shall come in, shall come in.

doors, and the King, the King of glo - ry shall come in, the King of glo - ry shall come in, shall come in.

e ver - last - ing doors, and the King of glo - ry shall come in, the King of glo - ry shall come in, shall come in.

SOLO....TREBLE.

Who is the King of glo - - - ry? SOLO.

The Lord strong and mighty migh - - ty in bat - tle.

LIFT UP YOUR HEADS, &c.—Continued.

SOLO

Lift up your heads, O ye gates, e - ven lift them up ye e - ver - last - ing doors. Who is the King of

Lift up your heads, O ye gates, e - ven lift them up ye e - ver - last - ing doors.

TUTTI

glo - ry? The Lord of hosts! the Lord of hosts! He is the king of glo - ry, The Lord of hosts! He is the king

TUTTI

The Lord of hosts! the Lord of hosts! He is the king of glo - ry, The Lord of hosts! He is the king

LIFT UP YOUR HEADS, &c.—Continued.

He is the king of glo - ry, He is the king of glo - ry, of glo - ry. A - men. A - men.

He is the king of glo - ry, He is the king of glo - ry, of glo - ry. A - men. A - men.

No. 263.

HALLELUJAH! A Round for three voices.

W. Horsley, M. B.

1 Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

2 Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

3 Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

THE LORD WILL COMFORT ZION.

The Lord will com-fort Zi - on, he will com-fort her waste plac-es, and make her like

ANDANTE. PIA. The Lord will com-fort Zi - on, he will com-fort her waste plac-es, and make her like

and make her like

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, 3/4 time, with lyrics. The bottom staff is a piano accompaniment in bass clef, 3/4 time, with a tempo marking 'ANDANTE. PIA.' and lyrics. The music begins with a key signature change to D major (one sharp) and a common time signature change to 3/4.

E - den, like the gar - den of the Lord. Joy and gladness, joy and gladness shall be found therein; thanks-giv-ing

E - den, like the gar - den of the Lord. Joy and gladness, joy and gladness shall be found there-in; thanks-giv-ing

E - den, like the gar - den of the Lord. thanks-giv-ing

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, 3/4 time, with lyrics. The bottom staff is a piano accompaniment in bass clef, 3/4 time, with lyrics. The music continues with the same key signature and time signature as the first system.

THE LORD WILL COMFORT ZION.—Continued.

265

Musical score for 'The Lord Will Comfort Zion'. It consists of four staves. The top two staves are for the vocal line, with lyrics underneath. The bottom two staves are for the piano accompaniment. The score is divided into two sections: 'FIRST TIME' and 'SECOND TIME'. The lyrics are: 'and the voice of me - lo - dy, thanks-giv - ing, and the voice of me - lo - dy, the voice of me - lo - dy. voice of me - lo - dy.'

No. 266.

TIME FLIES, MAN DIES.

Musical score for 'Time Flies, Man Dies'. It consists of three staves. The top two staves are for the vocal line, with lyrics underneath. The bottom staff is for the piano accompaniment. The score is in 4/4 time and has a key signature of one sharp (F#). The lyrics are: '1. Time flies, Man dies! E - ter - ni - ty's at hand; What's best, my rest Is in Im - ma - nuel's land, My rest is in Im - ma - nuel's land.'

2. Christ died; He rose: Sal - va - tion now ap - pears; Thus blest, we rest From all our sla - vish fears: We rest from all our sla - vish fears.
 3. Let heaven and earth Shout, praising without end, The love, a - bove, What an - gels com - pre - hend: A - bove what an - gels com - pre - hend.
 4. Our hearts, our tongues, Shall join th'immortal song; On earth, in heaven, The an - them we'll pro - long: In heaven the an - them we'll pro - long.

No. 267.

O GIVE THANKS UNTO THE LORD.

J. Smith.

Musical score for the first system, featuring four staves. The top staff is the vocal line, starting with a treble clef and a 3/4 time signature. The second staff is the vocal line with lyrics. The third staff is the vocal line. The bottom staff is the bass line, starting with a bass clef and a 3/4 time signature. The lyrics are: "O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give".

TUTTI

SOLI

O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give

Musical score for the second system, featuring four staves. The top staff is the vocal line, starting with a treble clef and a 3/4 time signature. The second staff is the vocal line with lyrics. The third staff is the vocal line. The bottom staff is the bass line, starting with a bass clef and a 3/4 time signature. The lyrics are: "thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord".

TUTTI

SOLI

thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord.

O GIVE THANKS UNTO THE LORD—Continued.

268

TUTTI

SOLI

for he is gracious, for he is gracious is gracious; and his mer-cy en-dur-eth for e-ver, his mer-cy en-dur-eth his

TUTTI

PIA

FOR

mer-cy en-dur-eth for e-ver, his mer-cy en-dur-eth for e-ver. A - - men. A - - men.

TUTTI

PIA

FOR

HOSANNA, BLESSED IS HE THAT COMES.

Rev. C. Gregor.

DUETT—TREBLE & TENOR

ALLEGRO MOD.

TENOR

TREBLE

Ho - san - na, bless - ed is he that comes, Ho -

Ho - san - na, bless - ed is he that comes, Ho - san - na,

san - na, Ho - san - na, Bless - ed is he that comes, he that

Ho - san - na, Bless - ed is he that comes, he that comes in the name of the

HOSANNA, BLESSED IS HE &c.—Continued.

TENOR
comes in the name of the Lord, TREBLE

TENOR

Lord, Ho - san - na, bless - ed is he that comes Ho - san - na, bless - ed is he that

comes, Ho - san - na, Ho - san - na, in the high - est.

Ho - san - na, Ho - san - na, Ho - san - na in the high - est, in the high - est.

Ho - - san - na, Ho - sanna in the highest, Ho - san - na in the high - - est.

Ho - san - na, Ho - - san - na, Ho - san - na in the high - - est. FOR

HOSANNA, BLESSED IS HE &c.—Continued.

SECOND. TEN. & ALT.
FIRST.
BASS.

Ho - san - na, bless - ed is he that comes, Ho - san - na, bless - ed, blessed is he that comes, Ho - san - na,
 Ho - san - na, bless - ed is he, Ho - san - na, bless - ed is he that comes, Ho - san - na,
 Ho - san - na, bless - ed is he that comes, Ho - san - na, Ho - san - na,

Ho - san - na, bless - ed, bless-ed is he that comes, Ho - san - na, Ho - san - na,

Ho - san - na, Ho - san - na, Ho - san - na, FOR. Bless - ed is he that
 Ho - san - na, Ho - san - na, Ho - san - na, Bless - ed is he that comes, he that
 Ho - san - na, Ho - san - na, Ho - san - na, Bless - ed is he that comes, he that
 Ho - san - na, Ho - san - na, Ho - san - na, Bless - ed is he that

Ho - san - na, Ho - san - na, Ho - san - na, Bless - ed is he that

HOSANNA, BLESSED IS HE &c.—Continued.

comes in the name of the Lord, in the name of the Lord. Ho - san - na, bless - ed is he that comes, He - san - na, blessed is

comes in the name of the Lord, in the name of the Lord. Ho - san - na, blessed is he that comes.

comes in the name of the Lord, in the name of the Lord. Ho - san - na, bless - ed is

he that comes, Ho - san - na, Ho - san - na, in the high - est, in the high - est.

Ho - san - na, Ho - san - na, Ho - san - na in the high - est, in the high - est.

30 he that comes, Ho - san - na, Ho - san - na in the high - est, in the high - est.

HOSANNA, BLESSED IS HE &c.—Continued.

PIA

Ho - san - na, Ho - san - na, Ho - san - na in the

Ho - san - na, Ho - san - na, Ho - san - na in the

FOR Ho - san - na in the

This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are accompaniment. The bottom staff is a bass line. Dynamics include 'PIA' and 'FOR'.

in the high - - - est.

highest, Ho - san - na in the high - est. PIA. FF.

high - est, Ho - san - na in the high - - est, Ho - san - na in the high - est, Ho - san - na in the high - est.

high - est, Ho - san - na in the high - - - est. PIA FF

This system contains the next four staves of music. The top staff continues the vocal line with lyrics. The second and third staves are accompaniment. The bottom staff is a bass line. Dynamics include 'PIA' and 'FF'.

IN FORM I LONG HAD BOWED THE KNEE.

In form I long had bowed the knee; But nought attractive then could see, To win my wayward heart to thee My Sa - viour. Yet oft I trembled when I thought

How I had sold myself for nought: But still against thy love I fought, My Sa - viour.

When self-accused, I trembling stood,
I promised fair, as any could;
But never valued thy dear blood,

My Saviour!

Too soon the promise vain I proved,
That sinners make, while sin is loved:
But still to thee this heart ne'er moved,

My Saviour!

Thou, whom I had so long withstood,
Thou didst redeem my soul with blood,
And thou hast brought me nigh to God,
My Saviour!

And when the voyage of life is o'er,
And I have gained the heavenly shore,
I then shall sing for evermore,

My Saviour!

A - wake! A - wake! A - wake! Put on strength thou arm of the Lord, SOLO

A - wake! A - wake! A - wake! Put on strength thou arm of the Lord, as in the ancient days, as

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat and a 2/2 time signature. It begins with a fermata over the first measure. The lyrics 'A - wake! A - wake! A - wake!' are written below the first three measures, followed by 'Put on strength thou arm of the Lord,'. The word 'SOLO' is written at the end of the staff. The bottom staff is a piano accompaniment in bass clef, also in one flat and 2/2 time, providing harmonic support for the vocal line.

TUTTI

as in the ge - ne - ra - tions of old, as in the ge - ne - ra - tions of old. SOLI.

in the ancient days, as in the ge - ne - ra - tions of old, as in the ge - ne - ra - tions of old. Then the re - deem - ed of the

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, continuing from the previous system. It begins with a fermata over the first measure. The lyrics 'as in the ge - ne - ra - tions of old, as in the ge - ne - ra - tions of old. SOLI.' are written below the first two measures. The word 'TUTTI' is written above the first measure, and 'SOLI.' is written at the end of the staff. The bottom staff is a piano accompaniment in bass clef, continuing from the previous system. The lyrics 'in the ancient days, as in the ge - ne - ra - tions of old, as in the ge - ne - ra - tions of old. Then the re - deem - ed of the' are written below the first two measures.

AWAKE! PUT ON STRENGTH—Continued.

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and come with sing-ing un - to Zi - - on, un - to

Lord shall re - turn, Then the re-deem - ed of the Lbrd shall re - turn, and come with sing-ing un - to

TUTTI

Zi - on; and e - ver - last - ing joy shall be up - on their heads.

TUTTI

Zi - on; and e - ver - last - ing joy shall be up - on their heads. They shall ob - - tain glad-ness and joy; sor-row and

They shall ob - - tain gladness and joy;

AWAKE! PUT ON STRENGTH—Continued.

shall flee a - way. TUTTI

SOLO sor - row and

mourning shall flee a - way, TUTTI

SOLO They shall ob - tain glad - ness and joy, glad - ness and joy, TUTTI

mourning shall flee a - way. They shall ob - tain glad - ness and joy, glad - ness and joy, sor - row and

mourning shall flee a - way, TUTTI

sor - row and mourning shall flee a - way,

mourning shall flee a - way, sor - row and mourning shall flee a - way, sor - row and mourning shall flee a - way,

AWAKE! PUT ON STRENGTH—Continued.

Musical score for 'AWAKE! PUT ON STRENGTH—Continued.' featuring four staves. The top staff is marked 'TUTTI'. The second staff is marked 'SOLI'. The lyrics are: 'sor - row and mourn - ing shall flee a - way, sor - row and mourning shall flee a - way, shall flee a - way.' The score includes treble and bass clefs, a key signature of one flat, and various musical notations such as notes, rests, and bar lines.

No. 279.

ALLHALLOWS. L. M.

From an Anthem by C. Meineke.

Musical score for 'ALLHALLOWS. L. M.' featuring four staves. The key signature is two sharps (D major) and the time signature is 2/2. The lyrics are: 'All glorious God what hymns of praise, Shall our transported voices raise! What ardent love and zeal are due, While heav'n stands open to our view.' The bottom staff is marked 'PIU LENTO'. The score includes treble and bass clefs, various musical notations, and a repeat sign at the end.

FOR

O praise God in his ho - li - ness; praise him in the fir - ma - ment of his pow'r.

FOR

FOR

FOR

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second staff is a treble clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the second and third staves.

PIA

FOR

Praise him in his no - ble acts; Praise him in his no - ble acts; praise him ac - cord - ing to his ex - cel - lent great - ness.

PIA

FOR

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second staff is a treble clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the second and third staves.

O PRAISE GOD IN HIS HOLINESS--Continued.

PIA praise him up - on the Lute and Harp.

Praise him in the sound of the Trumpet, of the Trum-pet; praise him up - on the Lute, up - on the Lute and Harp.

PIA

praise him up - on the Lute and Harp.

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The bottom two staves are a basso continuo line in bass clef. The lyrics are distributed across the vocal staves, with 'PIA' marking the beginning of phrases.

FOR PIA

Praise him in the Cym - bals, in the Cym - bals and dan - ces; praise him up - on the strings and pipe.

FOR PIA

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The bottom two staves are a basso continuo line in bass clef. The lyrics are distributed across the vocal staves, with 'FOR' and 'PIA' marking the beginning of phrases.

O PRAISE GOD IN HIS HOLINESS—Continued.

Let ev - 'ry thing that hath breath, let ev - 'ry thing that hath breath, let ev - 'ry thing that hath breath, that hath
 breath that hath
 Let ev - 'ry thing that hath breath, that hath

FOR

breath praise the Lord, that hath breath praise the Lord. Praise the Lord. Praise the Lord.
 PIA FOR
 PIA FOR

No. 283.

HALLELUJAH.

H. Dielman.

ANDANTE

FOR Hal - - le - - lu - - jah.

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

FOR PIA

PIA FOR

Hal - le - lu - jah! - a - men. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! a - men.

PIA FOR

ALLEGRO.

1. Ho-san-na to the liv-ing Lord! Ho-san-na to th'in-car-nate word! To Christ, Cre-a-tor, Sa-viour, King,
 2. Oh Saviour! with pro-TECT-ing care, Re-turN to this thy house of pray'r; As-sem-bled in thy sa-cred name,

FOR
 Let earth, let heav'n Ho-san-na sing! Ho-san-na, Lord in the high-est! Ho-san-na, Lord in the high-est.
 Where we thy part-ing pro-mise claim! Hosanna, &c.
 FOR

HOSANNA TO THE LIVING LORD!—Continued.

Ho - san - na, Lord, thine an - gels cry; Ho - san - na, Lord, thy saints re - ply; A - bove, be - neath us and a - round, The
But chief - est in our cleans - ed breast, E - ter - nal bid thy Spi - rit rest, And make our se - cret soul to be A

FOR

dead and liv - ing swell the sound; Ho - san - na, Lord, in the high - - est! Ho - san - na, Lord, in the high - - est.
tem - ple pure and wor - thy thee! Hosanna, &c.

FOR

Musical score for the first system, featuring a vocal line and a basso continuo line. The key signature is B-flat major (one flat) and the time signature is 3/4. The vocal line begins with a *SOLI* marking. The lyrics are: "Daughter of Zi - on a - wake from thy sad - ness, A - wake, for thy foes shall op - press thee no more; Bright o'er thy hills dawns the". An asterisk (*) is placed above the final note of the first phrase.

Musical score for the second system, featuring a vocal line and a basso continuo line. The key signature is B-flat major and the time signature is 3/4. The vocal line begins with a *CHORUS* marking. The lyrics are: "day - star of glad - ness, A - rise! for the night of thy sor - row is o'er. Daugh - ter of Zi - on, a - wake from thy".

*The small note to be used for the second verse.

DAUGHTER OF ZION—Continued.

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CODA TO THE LAST VERSE.

sad-ness, A-wake for thy foes shall op-press thee no more. Shall op-press thee no more, no more, no more

Strong were thy foes, but the arm that subdu'd them
 And scatter'd their legions, was mightier far;
 *They fled like the chaff, from the scourge that pursued them;
 How vain were their steeds and their chariots of war.

CHORUS....Daughter of Zion, &c.

Daughter of Zion, the power that hath saved thee
 Extol'd with the Harp and the Timbrel should be
 Shout, for the foe is destroy'd that enslav'd thee,
 Th' oppressor is vanquish'd and Zion is free.

CHORUS....Daughter of Zion, &c

THE GERMAN WATCHMAN'S SONG.

Amongst the Watchmen in Germany, a singular custom prevails, of chanting devotional hymns, as well as songs of a national or amusing character, during the night. Of the former description of pieces, the following is a specimen, the several stanzas being chanted as the hours of the night are successively announced.

The musical score is written on eight staves, organized into two systems of four staves each. Each system begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The melody is written on the top staff of each system, with accompaniment on the three lower staves. The lyrics are printed below the melody line.

Hark! ye neigh - bours and hear me tell, Ten now strikes on the bel - fry bell! Ten are the ho - ly com -

mand - ments giv'n, To man be - low from God in heav'n. Hu - man watch from harm can't ward us, God will watch and

God will guard us; He through his e - ter - nal might, Grant us all a bless - ed night.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are printed below the vocal line.

2. Hark! ye neighbours, and hear me tell...
 Eleven now sounds on the belfry bell!
 Eleven Apostles of holy mind,
 Taught the Gospel to mankind.
 Human watch, &c.

3. Hark! ye neighbours, and hear me tell...
 Twelve resounds from the belfry bell!
 Twelve Disciples to Jesus came,
 Who suffer'd for their Saviour's name.
 Human watch, &c.

6. Hark! ye neighbours, and hear me tell...
 Three now sounds on the belfry bell!
 Threesfold reigns the heavenly Host,
 Father, Son and Holy Ghost!
 Human watch, &c.

4. Hark! ye neighbours, and hear me tell...
 One has pealed on the belfry bell!
 One God above, one Lord indeed,
 Who bears us forth in hour of need.
 Human watch, &c.

5. Hark! ye neighbours, and hear me tell...
 Two resounds from the belfry bell!
 Two paths before mankind are free,
 Neighbour choose the best for thee.
 Human watch, &c.

SECOND TREBLE

ANDANTINO AFFETTUOSO

Weep not, O mo-ther, sounds of la - men - ta - tion, Weep not, O wi-dow, weep not hope - less - ly: Strong is his arm, the

bring - er of sal - va - tion, Strong is the word of God to suc - cour thee, Strong is the word of God to succour thee.

The musical score consists of two systems of three staves each. The top staff is for the Second Treble, the middle for the voice, and the bottom for the bass. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo and mood are marked 'ANDANTINO AFFETTUOSO'. The lyrics are written below the voice staff.

Bring forth the cold corpse, slowly, slowly bear him,
 Hide his pale features with the sable pall;
 Chide not the sad one, wildly weeping near him,
 Widow'd and childless, she has lost her all.

Why pause the mourners? who forbids our weeping?
 Who the dark pomp of sorrow has delayed?
 "Set down the bier...He is not dead, but sleeping;
 "Young man arise"....He spake and was obeyed!


Change then Oh sad one! grief to exultation,
 Worship and fall before Messiah's knee;
 Strong was his arm the bringer of salvation,
 Strong was the word of God to succour thee.

No. 291.


EUPHRATA'S STREAM.

Irish Melody.


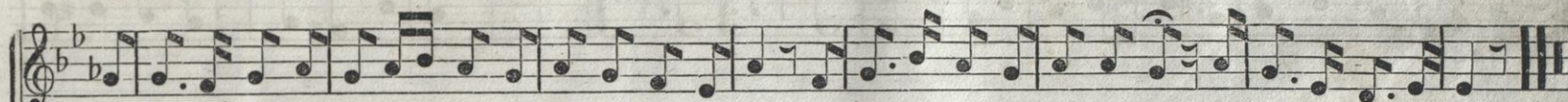
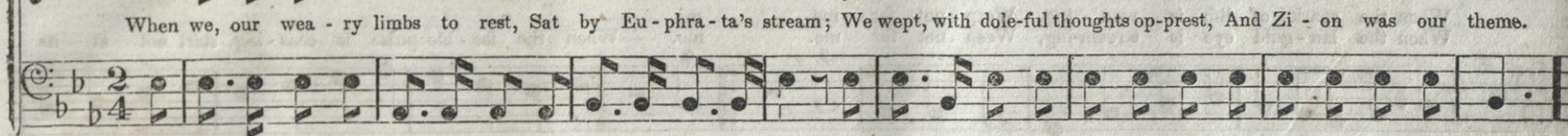
SECOND TREBLE



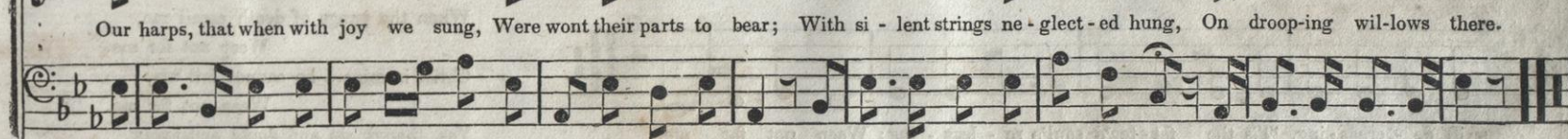
AFFETTUOSO



When we, our wea - ry limbs to rest, Sat by Eu - phra - ta's stream; We wept, with dole - ful thoughts op - prest, And Zi - on was our theme.



Our harps, that when with joy we sung, Were wont their parts to bear; With si - lent strings ne - glect - ed hung, On droop - ing wil - lows there.



Meanwhile our foes, who all conspired
To triumph in our wrongs,
Melodious lays of us required,
"Sing one of Zion's songs"....
How shall we tune our voice to sing,
Or play with skilful hands?
Shall hymns be sung to God our King,
By slaves in foreign lands.

O Salem, our once happy seat!
Should I forgetful prove
Of thee, then let my hands forget,
The trembling strings to move.
If I to mention thee forbear
Let silence be my doom;
Or, if my chiefest joy compare
With thee, my native home.

1 2

1 2

When the spark of life is wan - ing, Weep not for me. me.
 When the lan - guid eye is stream - ing, Weep not for me. me. When the fee - ble pulse is ceas - ing, start not at its

1 2

1 2

Detailed description: This system contains the first four staves of the musical score. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 4/4. The music features a melody with a repeat sign and first/second endings. The lyrics are written below the vocal staves.

swift de - creas - ing, 'Tis the fet - ter'd soul's re - leas - ing; Weep not for me.

Detailed description: This system contains the next four staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics 'swift de - creas - ing, 'Tis the fet - ter'd soul's re - leas - ing; Weep not for me.' are written below the vocal staves. The system concludes with a double bar line.

When the pangs of death assail me,
 Weep not for me.
 Christ is mine....he cannot fail me,
 Weep not for me.
 Yes, though sin and doubt endeavour,
 From his love my soul to sever,
 Jesus is my strength for ever!
 Weep not for me.

'Mid scenes of con-fu-sion and creature complaints, How sweet to my soul is com - mu-nion with saints: To find at the banquet of mer-cy there's room, And

feel in the pre-sence of Je - sus at home. Home, home, sweet, sweet home, pre-pare me, dear Sa-viour, for glo - ry, my home.

I sigh from this body of sin to be free,
Which hinders my joy and communion with thee;
Though now my temptations like billows may foam,
All, all will be peace, when I'm with thee at home.
Home, home, &c.

While here in the valley of conflict I stay,
O give me submission and strength as my day;
In all my afflictions to thee would I come,
Rejoicing in hope of my glorious home.
Home, home, &c.

TENORE

SLOW AND EXPRESSIVE

O thou who driest the mourner's tear, How dark this world would be, If, pierc'd by sins and sor-rows here, We could not fly to thee! The

friends, who in our sun-shine live, When win-ter comes, are flown; And he who has but tears to give, Must weep those tears a - lone.

Oh! who could bear life's stormy doom,
 Did not thy wing of love
 Come brightly wafting through the gloom
 Our peace-branch from above?

Then sorrow touch'd by thee, grows bright,
 With more than rapture's ray;
 As darkness shows us worlds of light,
 We never saw by day.

TENOR

Brightest and best of the sons of the morn-ing! Dawn on our darkness and lend us thine aid!
Star of the East, the ho - ri - zon a - dorn-ing, Guide where our In - fant Re - deem - er is laid. Cold in his cra - dle the dew - drops are shin - ing,

PIA

Low lies his head with the beasts of the stall; An - gels a - dore him in slum - ber re - clin - ing, Ma - ker and Monarch and Sa - viour of all.

M. F.

Say, shall we yield him, in costly devotion,
Odours of Edom and offerings divine?
Gems of the mountain and pearls of the ocean,
Myrrh from the forest or gold from the mine?

Vainly we offer each ampler oblation;
Vainly with gifts would his favour secure:
Richer by far is the heart's adoration;
Dearer to God are the prayers of the poor.

See, in yon - der house of pray'r, Bridal lamps are burn - ing; View the joy - ous par-ty there, Thro' the gate-way turn - ing; See the hap - py bride ap-pear,

Yet her footsteps fal-ter; Wherefore should she shed a tear, at the ho - ly al - tar?

'Tis not that she wishes now
From her love to sever;
'Tis, that should he break his vow,
She is lost forever:
Causeless are thy fears fair bride,
Vain the doubts that grieve thee,
View him kneeling by thy side,
Think not he'll deceive thee.

Binding be his bridal oath,
And his love encreasing;
And may heaven bestow on both,
Pleasures never ceasing.
May that hand protect thee still,
Thine now fondly pressing;
And in ev'ry earthly ill,
Be thy guard and blessing.

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Hark ye neighbours, - - -	288	Sing unto the Lord a new song, - - -	225	Weep not for me, - - -	292
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	No.		No.		No.		No.		No.						
Truro,	63	Pentonville,	103	Milford,	126	7s, 4 LINES.	Latour,	174	Fayetteville,	190	Lyons,	208			
Tuscany,	64	Shirland,	89	Newcourt,	129	Frederick,	150	Smyrna,	177	St. Asaphs,	191	Shenstone,	213		
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Warrington,	61	St. Brides,	112	Strasbourg,	131	Leipsic,	151	Welch,	173	MINOR.					
Waldeck,	75	St. Thomas,	92	MINOR.		Naples,	153	8s & 7s, 6 LINES.			Entreaty,	193	11. 11. 11. 11.*		
Westville,	122	Upton,	102	Augsburg,	133	Pilton,	155	Bethany,	179	Mendon,	194	Atlantic,	205		
MINOR.		Unity,	108	C. P. M. or 3. 8. 6.		Radnor,	154	Nashville,	178	7. 6. PECULIAR.			Devonshire,	209	
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Carthage,	118	MINOR.		Rapture,	137	Quito,	157	8. 7. 8. 7. 8. 8. 7.			Camden,	195	McIlvaine,	212	
Inclendon,	85	Aylesbury,	113	Salop,	138	Vesper,	156	7s, 8 LINES.			Princeton,	197	Shenstone,	213	
Munich,	83	Grafton,	116	St. Judes,	136				Judgment,	223	6. 6. 7. 7. 7. 7.				
Nuremberg,	87	Little Marlboro',	114	Williamsburg,	134	Benevento,	160	8. 7. 4.			Irenius,	198	Bourton,	210	
Rock of Ages,	163	Romney,	115	S. P. M. or 6. 6. 8.		Hotham,	161	Alma,	183	Calvary,	181	8s, 4 LINES.			
Wiltshire,	82	6 LINES L. M.		Dalston,	139	Invitation,	162	Dismission,	186	Goshen,	201	11. 8.			
Windham,	84	Belville,	117	Majesty,	140	Victory,	159	Greece,	180	Newport,	200	11. 9.			
S. M. MAJOR.		Cowley,	123	H. M. or 4-6 & 2-8.		7s, 6 LINES.			Helmsley,	185	Rockbridge,	199	Banquet,	215	
Adelphi,	96	Eaton,	124	Awake ye saints,	234	Gratitude,	166	Westborough,	182	Spring,	202	10. 5. 11.			
Arlington,	104	Gloucester,	120	Darwells,	142	Morley,	167	MINOR.			Kershaw,	184	8s, 8 LINES.		
Bolton,	93	Palestine,	121	Haddam,	146	Newark,	165	Ulm,	164	Amsterdam,	189	Allendale,	203	10. 10. 10. 10.	
Brandenberg,	101	Salisbury,	119	Lenox,	141	Rock of Ages,	163	Keith,	171	Fayetteville,	190	Carmel,	204	Malta,	218
Chester,	95	Westville,	122	Pittsburg,	145	Ulm,	164	Magnus,	170	Sherwood,	187	10. 10. 11. 11.*			
Dover,	105	MINOR.		Scarborough,	143	8s & 7s, 4 LINES.			Reading,	168	St. Asaphs,	191	Portuguese Hy.	219	
Eastburn,	97	Carthage,	118	Trumpet,	147	Warsaw,	144	Keith,	171	Sicilian Hymn,	169	Waterford,	188	Sabbath,	217
Epworth,	110	Rock of Ages,	163	Warsaw,	144	6. 4.		Magnus,	170	8s & 7s, 8 LINES.			Atlantic,	205	
Fairfield,	99	8 LINES L. M.		Trinity,	148	6. 6. 8. 4.			Reading,	168	Bavaria,	176	Devonshire,	209	
Froome,	109	Dresden,	125	L. P. M. MAJOR.		Greenville,	175	Asylum,	192	Gresham College,	211	Hanover,	207	Gresham College,	211
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Hooker,	106	Columbia,	128	Furley,	127	Greenville,	175				Devonshire,	209	Walworth,	220	
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* Tunes of this class may be sung to L. M. by slurring the two first divisions of each measure.

The left columns of figures in the following Indexes contain the Particular Metres in the several Hymn Books specified at the beginning of each Index—the right column refers to a suitable tune; or, if another should be preferred, it will be found either before or after it, under the same class of Metres.

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6	144	84	192	172	191	244	120	294	161	367	120	425	117	514	120	582	191
7	211	85	192	173	191	247	201	297	191	368	119	427	211	516	138	584	138
8	211	86	214	178	138	248	148	299	156	369	191	429	141	518	124	586	173
9	167	87	203	179	144	249	200	304	124	370	124	433	159	520	144	587	173
14	169	92	151	182	124	250	175	307	156	373	120	435	124	521	215	588	192
15	124	93	190	183	136	251	144	308	198	378	191	439	155	530	117	589	190
16	124	95	120	184	118	255	210	310	173	382	152	441	165	533	124	590	120
18	209	96	165	186	198	256	141	312	176	387	211	442	120	536	117	591	120
24	193	99	124	187	118	259	234	313	159	388	123	444	161	537	124	593	198
28	124	100	192	192	209	260	211	315	124	392	137	447	161	538	203	594	244
30	193	101	117	196	194	262	132	316	165	394	124	448	L. M.	540	124	595	190
31	194	102	124	197	118	265	157	319	202	395	192	450	138	541	203	596	157
33	117	106	191	199	118	267	224	320	194	398	213	451	138	543	203	597	120
35	161	107	194	200	191	270	149	321	122	399	120	453	173	544	159	598	192
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38	122	117	210	205	122	273	183	326	191	405	117	473	120	548	138	601	200
39	204	121	157	208	188	275	244	328	124	406	119	474	138	549	203	602	117
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59	122	142	122	223	187	281	176	342	165	413	216	487	215	559	211		
60	118	145	122	225	156	282	211	345	191	414	216	490	159	560	200		
61	136	146	192	226	173	285	120	352	156	416	141	492	216	561	159		
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70	136	151	118	228	192	287	118	360	117	419	157	495	120	569	198		
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33	129	187	180	330	118	451	137	611	138
43	159	196	183	332	144	452	175	623	157
47	132	221	157	336	173	453	152	628	165
48	141	232	136	339	132	455	186	632	155
49	165	238	143	341	164	475	183	636	156
57	137	239	152	342	168	477	119	643	141
76	141	240	*193	344	182	478	173	644	154
79	123	248	136	346	174	481	118	648	161
104	144	256	157	350	154	488	138	651	155
110	234	257	151	352	118	497	157	660	136
113	295	258	150	357	120	498	183	678	201
126	173	265	156	385	168	500	144	684	183
128	144	269	145	374	168	530	159	693	154
139	181	270	170	377	204	533	176	716	160
145	154	279	192	380	204	534	144	720	138
147	154	280	168	382	137	538	183	731	183
149	234	281	156	387	155	539	185	732	181
152	154	282	118	391	157	545	154	735	183
157	141	283	156	397	157	550	183	736	181
164	163	293	138	399	180	555	183	737	181
165	156	294	156	412	203	558	146	748	154
167	161	296	118	413	150	559	138	752	186
169	196	297	163	415	118	571	182	755	201
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*Omit 1st note 6th line.

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53	146	142	154	240	154	377	2p	156	515	155	20
57	141	146	144	250	157	379		167	522	134	21
62	211	149	144	253	204	383		209	533	220	29
64	146	150	211	266	120	385		201	534	132	30
65	184	151	204	270	156	387		148	540	2p	34
66	149	162	174	289	136	389		186	541	182	39
68	122	168	205	290	211	392		168	545	156	41
69	157	174	154	295	171	396		209	549	137	42
71	181	178	120	296	156	397		183	550	2p	47
73	201	182	173	297	138	397	2p	138	551	234	49
74	138	183	157	300	138	406		144	560	205	53
75	176	186	191	301	191	418		176	567	186	59
76	163	190	145	304	141	422		118	575	185	65
85	120	192	117	305	161	422	2p	144	576	186	66
91	227	195	163	306	2p	161	422	3p	219	577	181
94	167	198	213	313	193	427		183	579	136	69
107	211	202	137	318	180	427	3p	211	585	220	70
108	183	205	204	338	234	428		183			71
110	214	206	117	342	157	430		141	<i>Appendix.</i>		72
115	183	206	2p	346	138	431		144	1	145	73
115 2p	180	211	124	347	156	432		176	2	195	75
118	143	214	204	349	234	442		120	3	201	78
119	161	217	138	354	157	444		138	4	196	79
121	136	220	204	358	138	445		173	5	173	80
128	211	221	136	361	120	449		171	6	157	81
130	157	222	203	363	156	468		141	9	161	82

GERMAN REFORMED

PSALMS AND HYMNS.

		118	234	326	138
<i>Psalms.</i>	121	154	327	195	
	123	159	334	144	
54	139	132	144	341	137
58	129	133	144	343	165
84	144	134	148	352	186
88	118	138	156	372	156
96	128	149	212	382	161
121 2p	234	150	168	387	118
136	234	152	183	398	157
146 2p	128	153	186	407	145
148	144	156	234	422	144
150	144	159	159		
	166	144	<i>Doxolog.</i>		
<i>Hymns.</i>	173	121			
	177	168	6	152	
3	137	181	136	7	141
4	234	191	157		
47	211	218	118		
51	154	222	211		
68	155	229	201		
75	141	236	146		
76	181	259	154		
79	171	270	157		
91	171	294	171		
96	236	310	181		
99	295	314	152		
115	171	315	185		
117	157	322	156		

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REV. MR. GREENWOOD'S SELECTION							VILLAGE HYMNS.							PROTESTANT METHODIST HYMNS.									
OF PSALMS AND HYMNS.							BY REV. A. NETTLETON.							J. J. HARROD'S SELECTION.									
5	174	91	196	262	145	510	217	14	148	150	163	312	234	439	175	5	118	141	175	259	136	406	122
6	144	107	120	263	163	513	157	16	209	151	214	314	201	443	183	10	184	142	157	262	175	412	159
9	144	123	132	177	137	523	168	17	171	156	156	326	186	444	234	12	160	143	211	268	121	426	159
12	157	132	144	294	156	527	197	37	143	161	211	328	200	445	195	15	144	145	209	271	186	439	119
18	155	136	141	299	119	530	156	40	152	163	157	331	148	454	144	23	151	151	211	273	137	440	C. M.
31	171	140	234	314	145	538	216	43	*193	178	176	343	143	484	183	30	193	152	210	274	156	441	161
32	157	150	138	844	161	539	219	47	168	180	199	350	162	462	176	60	218	153	159	290	141	446	170
33	171	155	168	349	151	544	160	56	143	181	124	351	157	478	185	65	181	156	228	296	146	460	141
34	168	158	123	352	157	545	160	57	184	186	118	355	168	486	167	68	136	163	137	299	209	461	136
43	156	162	156	353	119	548	170	59	211	189	201	360	183	487	159	69	136	172	138	312	216	462	216
46	120	163	213	361	118	551	128	66	200	200	184	365	168	492	195	71	157	173	138	313	143	464	215
47	159	167	154	379	119	557	165	71	184	210	204	367	138	497	148	84	117	174	117	317	159	467	170
50	155	168	157	380	123	558	218	95	152	212	156	378	152	498	154	89	137	176	122	338	125		
52	292	174	141	384	218	560	152	101	118	228	211	380	171	499	186	93	138	186	221	339	154		
55	156	186	117	385	123			104	154	238	167	384	137	504	171	97	173	187	209	360	118		
59	148	206	209	388	173	<i>Doxologies.</i>		111	118	239	204	387	215	509	156	98	204	194	224	366	194		
61	211	213	171	391	119	IV.	234	113	181	240	174	397	200	514	200	100	192	196	132	368	123		
64	154	216	154	403	167	V.	152	116	162	241	199	400	141	526	216	102	124	199	144	369	119		
67	154	218	154	431	191	VI.	219	117	154	249	167	401	202	559	201	103	203	203	204	370	123		
68	234	223	128	454	212	VII.	211	118	159	255	161	404	138	569	199	105	165	206	159	371	191		
71	137	225	219	458	184			121	145	265	173	405	138	570	201	108	194	209	211	375	136		
73	171	233	152	471	138	<i>Additional</i>		124	141	270	150	415	159	578	199	110	122	214	203	378	176		
74	234	242	167	476	117	<i>Hymns.</i>		126	171	272	196	428	186	580	138	115	183	218	123	379	204		
75	154	247	157	482	138			132	173	276	183	429	186	587	181	116	191	220	144	381	204		
77	152	253	C. M.*	483	152	VI.	214	135	195	277	191	431	144	588	168	117	144	221	215	387	159		
79	157	260	171	484	223	VII.	C. M.	136	170	293	141	432	141	597	201	118	119	222	155	388	159		
82	211	261	173	493	141	IX.	231	140	201	294	183	433	128	598	171	123	176	227	211	397	185		
85	155			501	120	X.	167					298	168	434	200	131	118	228	212	399	191		
87	154		* Repeat 2 syl-	502	183	XII.	229					301	118	436	161	137	159	232	191	403	138		
88	137		lables in last line.	503	195	XIV.	161					305	183	438	173	140	234	253	161	405	216		

* Omit 1st note
6th line.

INDEX OF HYMNS—Continued.

WATTS' PSALMS AND HYMNS.

BY SAMUEL WORCESTER, D. D.

REV. DR. ALEXANDER'S SELECTION.

<i>Psalm.</i>	<i>Book III.</i>	60	184	135	157	2	201	119	201	227	154	316	183	437	173	537	165	654	157		
		62	118	142	141	16	211	120	159	228	154	321	173	438	165	541	174	658	179		
19 <i>p.m.</i>	129	38	141	64	179	144	144	18	216	122	161	230	157	322	156	446	117	542	165	659	118
33 <i>1p</i>	129	59	144	75	141	152	137	25	120	125	203	231	157	334	179	452	157	544	154	660	179
33 <i>2p</i>	131	40	141	80	175	153	212	32	183	127	143	233	165	337	168	456	201	548	144	661	179
50 <i>1p</i>	220	41	141	81	200	154	176	33	183	133	144	235	178	338	156	460	118	549	186	662	154
50 <i>2p</i>	220	45	144	84	161	157	*193	48	*214	143	122	239	165	345	157	472	211	563	157	663	161
58	129			85	141	166	156	56	132	157	119	244	137	352	183	476	138	564	161	664	159
84	144	<i>Selection.</i>		87	156	167	157	60	156	161	156	245	157	353	183	477	138	565	236	672	181
89	133	5	129	91	186	168	168	69	156	163	122	251	168	354	183	480	184	572	193	679	163
93	220	7	145	92	123	173	181	71	179	167	195	253	138	355	138	182	138	574	174	680	146
93 <i>2p</i>	140	8	154	97	167	174	156	72	182	168	163	254	201	358	183	484	196	586	216	685	160
96	128	12	138	98	191	175	144	73	171	172	129	261	196	363	165	490	211	592	133	691	118
112	129	17	163	99	220	177	176	75	295	174	173	267	211	365	186	492	118	598	200	695	150
113	129	21	154	100	165	179	174	81	234	175	193	270	141	372	156	193	143	601	†214	697	229
115	220	22	159	101	200	185	220	82	165	176	172	273	137	376	156	496	163	602	119	698	232
121	141	24	154	102	211	188	171	83	120	177	154	277	137	278	186	500	184	606	†214	699	163
122	139	25	183	104	154	193	232	90	157	182	167	280	137	382	150	501	138	609	138	700	179
133	139	27	148	106	209	197	168	93	216	184	154	281	137	384	184	507	180	610	123	701	138
136	234	28	234	107	148	200	156	95	179	190	179	282	167	391	173	514	211	616	168	707	179
146	132	30	148	109	157	202	201	99	156	191	171	283	145	393	141	515	141	617	211	708	155
148	144	32	171	111	181	204	122	103	209	199	156	285	141	394	163	516	168	620	179	712	129
		33	155	112	156	207	202	106	175	204	137	286	156	396	183	517	173	625	211	717	181
		40	*193	113	171	214	220	107	179	206	223	288	144	397	186	521	144	630	199	725	141
		43	201	119	129	217	138	108	184	215	118	289	156	399	186	524	168	631	157	728	143
		53	199	121	165	218	168	109	141	216	120	290	180	400	173	525	157	632	179	731	209
148	141	54	157	122	144	230	204	110	183	218	159	297	274	403	157	528	165	633	†42	734	144
150	144	55	199	126	156	234	183	112	221	219	144	308	182	410	138	529	179	641	195	737	186
				127	173	235	181	113	118	222	171	309	179	419	200	534	179	645	156	742	171
				127	173	235	181	113	118	222	171	309	179	419	200	534	179	645	156	742	171
				127	173	235	181	113	118	222	171	309	179	419	200	534	179	645	156	742	171
				127	173	235	181	113	118	222	171	309	179	419	200	534	179	645	156	742	171
169	144	* Omit 1st note 6th line.		132	234	237	200	115	184	223	137	311	118	425	211	535	141	651	193		
				132	234	237	200	116	183	224	161	314	146	433	186	536	197	652	174		

* 1st and 4th lines, 2 notes to last syllable—2 syllables to 1st note of the 3d line of verses 1 and 2.
 † As C. M. ‡ 6th line, a syllable to each note.

INDEX OF HYMNS—Continued.

REV. DR. HENSHAW'S SELECTION.

3	167	119	141	180	119	267	223	323	141	365	176
5	137	122	121	183	200	268	150	325	211	367	214
9	171	123	151	184	172	270	137	326	196	368	159
11	152	124	162	185	209	281	201	329	141	369	214
13	146	125	167	196	151	286	176	332	117	371	229
27	144	126	162	204	161	292	120	333	179	376	293
33	144	130	191	205	183	294	138	335	170	377	293
35	185	131	191	209	163	295	118	336	183	381	151
39	141	136	138	212	171	297	171	341	183	402	159
43	141	138	151	220	159	300	179	342	141	403	201
54	159	139	194	222	151	301	141	345	171	407	142
66	194	153	143	226	173	303	141	347	195	426	156
68	173	154	118	231	187	305	169	348	159	428	141
77	176	160	129	234	151	306	157	352	176	434	167
83	189	165	183	236	187	307	219	354	137	436	171
95	143	166	117	240	189	308	171	355	150	438	183
96	151	168	141	247	138	309	229	356	205	439	141
102	194	169	211	257	199	311	141	360	138		
110	176	172	183	261	183	312	195	361	163		
115	118	178	214	262	184	313	160	362	205		
117	184	179	207	265	181	316	216	363	151		

PROTESTANT EPISCOPAL
HYMN BOOK.

5	137	79	142	152	149
6	138	81	170	153	214
9	123	83	166	155	158
11	155	86	168	159	119
16	224	105	138	160	118
18	171	107	195	162	117
22	155	109	205	167	151
28	136	110	141	172	156
30	234	111	152	173	201
34	122	117	232	177	168
35	146	119	229	183	155
38	153	128	162	185	191
40	183	129	150	187	212
42	169	130	121	194	223
45	157	139	163	195	150
46	236	143	161	201	159
53	219	144	211	203	171
54	196	145	189	208	135
56	162	146	152	211	153
61	178	150	172		
69	157	151	150		

METRICAL INDEX;
According to the classification of the
PROTESTANT EPISCOPAL
HYMN BOOK.

<i>Class I.</i>		<i>Class III.</i>	
C. M.	1	III. 1	150
L. M.	49	III. 2	163
S. M.	88	III. 3	168
		III. 4	178
<i>Class II.</i>		III. 5	180
II. 1	134	<i>Class IV.</i>	
II. 2	126	IV. 1	205
II. 3	117	IV. 2	199
II. 4	141	IV. 3	214
II. 5	217	IV. 4	211
II. 6	195	IV. 5	229
II. 7	223		
II. 8	225		

Note—The number in the last column refers to the first tune of that Class.

Hymn

