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BEAUTIES OF CHURCH MUSIC.

MASONS' SACRED HARP

VOLUME I.

NEW COLLECTION OF CHURCH MUSIC

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1840.

BEAUTIES OF CHURCH MUSIC.

No 25
1

Alex. Vanmire 18-B. Eldred



ELEMENTS OF VOCAL MUSIC

Note.—Having practised the foregoing, the teacher will require the school to beat quadruple time, and sing one la to each beat as before; after which he will remark—

§ 26. Sounds of different lengths are represented by characters of different shapes. The following characters represent the sounds we have just sung they are called notes—notes of different shapes represent sounds of different lengths; made in the above form they are called Quarter notes, or Quarters. (Crotchets.)

Note.—The names crotchets, minims, &c. are given here, although it is strongly recommended to adhere to the more significant terms, Quarters, Halves, &c.

§ 27. The teacher will now require the pupils to sing quarter notes and direct their attention to the character.

§ 28. The teacher will sing notes which shall occupy the time of two beats, (still using the same syllable) while the class beat and describe: he will then require the class to sing the same, and remark.

§ 29. A sound that continues as long as two quarters is called a half sound.

The notes representing a half sound are made thus and are called half notes. (Minims.)

§ 30. Class will sing exercises in half notes and quarter notes by dictation of the teacher.

Note.—The teacher will now pursue the same course as in § 28, and obtain a whole sound, and remark—

(It is repeated once for all, that in every exercise the teacher should himself first give the example, the pupils beating the time, and afterwards require the pupils to imitate, or do the same thing.)

§ 31. A sound that continues as long as four quarters is a whole sound. The note representing a whole sound is made thus, and is called a whole note. (Semibreve.) Class will exercise as in § 30.

Note.—Teacher will pursue the same course as in § 28, and sing to each part of the measure, or to each beat two sounds.

§ 32. We now sing *eighths*, the note representing an *eighth* sound is

made thus and is called an eighth note. (Quaver.) Class will exercise as in § 30.

Note.—Teacher will pursue the same course as in § 28.

§ 33. And sing to each part of the measure, four sounds. We now sing Sixteenths; the note representing a *sixteenth* is made thus and is called a

Sixteenth. (Semiquaver.) Class will exercise as in § 30.

§ 34. We have now obtained five different kinds of notes as follows:

One whole note equal in duration to

two half		notes or	
four quarter		notes or	
eight eighth		notes or	
sixteen sixteenth		notes.	

§ 35. Sometimes a sound is required to be made of the length of three half notes, or three quarters, or three eighths, or sixteenths; when this is the case, a dot, or point is placed after the note thus a dot after any note therefore, adds to it, one half its original length—thus, a dot or pointed is equal to three a pointed is equal to three &c.

§ 36. There are thirtysecond notes (Demisemiquavers) made thus, which are half as long as Sixteenths, but it is not necessary to exercise upon them at present.

§ 37. Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done the figure 3 is placed over or under them thus, and they are called triplets.

Note.—The class will exercise in pointed notes and triplets by dictation from the teacher

ELEMENTS OF VOCAL MUSIC.

QUESTIONS.

How do we represent sounds of different lengths? (See § 26.) What are the characters called? How many kinds of notes are there in common use? Ans. Five. What kind of a note is this \circ ?—this \circ ?—this \bullet ?—this \bullet ?—this \bullet ?—this \bullet ?—this \circ ?—this \bullet ?—

How much longer is this note \circ ?—than this \circ ?—or this \bullet ?—or this \bullet ?—&c. How many of these notes \bullet are there in this \bullet ?—or this \circ ?—or this \circ ?—&c. How much does a point or dot after a note add to its length? How much longer is this note \circ than this \bullet ? What does a figure three over or under any three notes signify? What are they called? (See § 37.)

CHAPTER V.

VARIETIES OF MEASURE.

§ 38. There are different varieties of Double, Triple, Quadruple and Sextuple time, obtained by the use of different notes on each part of the measure.

§ 39. In quadruple time we may sing one quarter note to each beat, in which case we shall have four quarter notes in a measure thus $|\bullet\bullet\bullet\bullet|$

§ 40. We might also in quadruple time sing one half note to each beat, and thus have four half notes in a measure, thus $|\circ\circ\circ\circ|$

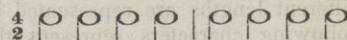
§ 41. To designate the kind of time therefore in which a piece of music is to be performed, figures expressive of the contents of a measure, are placed at the beginning.

§ 42. If the parts of a quadruple measure are expressed by *quarters*, the measure is called **FOUR-FOUR** measure, and is thus marked:



Note.—The characters C or C are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

§ 43. If the parts of quadruple measure are expressed by *halves*, the measure is called **FOUR-TWO** measure, and is thus marked:



§ 44. The upper figure designates the number of *parts* into which a measure is divided by *beats*.

§ 45. The lower figure designates the kind of note, *one* of which will occupy the time of *one* beat in singing, viz: 2 stands for a half note—4 a quarter note—8 an eighth note.

Note.—The teacher will now explain all the varieties of measure in common use, as in the following examples:



QUESTIONS.

How are different varieties of measure obtained? (See § 38.) By what do we designate the different varieties of measure? (See § 41.) What does the upper figure placed at the beginning of a piece of music designate? (See § 44.) What the lower figure? (See § 45.)

§ 46. Different kinds of notes may occur in the same measure, always preserving their relative length, as in the following example in $\frac{4}{4}$ time: the first beat of the first measure has one note (\bullet) the second beat two notes ($\bullet\bullet$) the third four ($\bullet\bullet\bullet\bullet$) the fourth one (\bullet). The second measure has one note

to the first two beats (\circ) two notes to the third beat ($\bullet\bullet$) and two to the fourth ($\bullet\bullet$). The third measure has one note to the three first beats ($\circ\bullet$) and one note to the last beat (\bullet). And the fourth measure one note for the whole four beats (\circ).

§ 79. The teacher gives out similar exercises to the following:
 5 8 7 8,—3 8 7 8,—1 8 7 8,—1 3 8 7,—3 5 8 7,—1 5 8 7,—1 8 7,—
 3 8 7,—5 8 7, &c. also 1 7,—3 7,—5 7,—1 8 5 7,—1 5 7 5,—1 3 7 5,—
 1 8 7 5, &c.

Practise lessons in appendix 1. 3. 5. 8. 7, from No. 55 to No. 58.

§ 80. Four. Sing the scale and dwell on 4. Four naturally leads to 3, as 7 does to 8. Three, therefore, is the guide to 4. We must think of the sound of three when we wish to sing four separately.

§ 81. The teacher gives out: 1 3 4,—5 3 4,—8 3 4,—7 3 4,—&c. also 1 4,—5 4,—8 4,—7 4,—1 3 4 7,—1 4 8 4,—1 4 7 4, &c.

Practise lessons in appendix 1. 3. 5. 8. 7. 4, from No. 59 to No. 64.

§ 82. Two. In order to sing two correctly and separately from the rest, we must think of the sound of one or three. Teacher gives out 1 2 3,—1 2 5,—1 2 8,—1 2 7,—1 2 4,—1 2,—3 2,—4 2,—1 4,—8 5 4 2,—7 5 2 4, &c.

Practise lessons in appendix 1. 3. 5. 8. 7. 4. 2, from No. 65 to No. 68.

§ 83. Six. In order to sing six correctly and separately from the rest, we must think of the sound of five. Sing the scale and dwell on six. Teacher gives out 1, 5, 6,—3, 5, 6,—8, 5, 6,—7, 5, 6,—4, 5, 6,—1, 6,—3, 6,—8, 6,—7, 6, &c.

Practise lessons in appendix 1. 3. 5. 8. 7. 4. 2. 6, from No. 69 to No. 74.

Note.—The teacher will spend more or less time upon the foregoing chapter according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired.

QUESTIONS.

When we have learnt the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connection with One? Ans. Three. Sing One Sing Three. What sound do we take after One and Three? Ans. Five. Sing One. Sing Three. Sing Five. What sound do we take next? Ans. Eight. (Sing as before.) What sound do we take after Eight? Ans. Seven. What is the distance from Seven to Eight? To what does seven naturally lead—or what does the ear naturally expect after Seven? Ans. Eight. If we would sing Seven correctly, what must we think of as a guide to it? Ans. Eight. (Practise.) After 1, 3, 5, 8, and 7, what sound do we take? Ans. Four. To what does Four naturally lead? Ans. Three. What is the distance from Three to Four? What is

the guide to Four? (Practise.) After Four what sound do we take? Ans. Two. (Practise.) After Two what sound, &c. Ans. Six. (Practise.)

Note.—The teacher is referred to the "Manual of Instruction" for a much more particular detail of the subject of this chapter.

CHAPTER XII.

EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

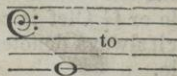
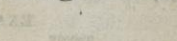
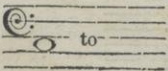
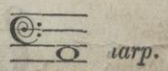
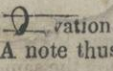
§ 84. We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing these eight sounds only, i. e. they can sing sounds which are higher than *eight*, and lower than *one*.

Note.—The pupils will sing the scale as far as eight. The teacher will commence at eight and sing alone as far as five of the scale above, and again descends as far as one; he then goes down from this to five of the scale below, and ascending again, closes with one.

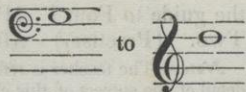
§ 85. When we sing above Eight, we consider Eight as One of a new scale, above; and when we sing below One, we consider One as Eight of a new scale, below, and *from* them repeat, both up and down, the same succession of syllables, numerals, and letters, as before used.

Note.—The teacher will now commence at the sound that has heretofore been known as *eight*, call it *one* and sing several times five notes of the upper scale, (Do, Re, Mi, Fa, Sol.) The pupils sing the same. The teacher will commence at the sound that has heretofore been known as *one*, call it *eight* and sing several times down to five of the lower scale, (Do, Si, La, Sol.) The pupils sing the same. Turn to the extended scale No. 75, in appendix, and sing until all can sing the sounds of the upper and lower scales correctly.

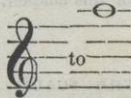
§ 86. The teacher will now classify the voices as follows:

The lowest male voices or base from  to  The highest male voices or tenor, from  or what is the same, from  *arp.* A note thus  variation.

The lowest female voices—second treble or alto, from

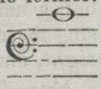


The highest female voices, first treble, from



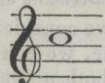
The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former.

In order to prove this, let him give out the middle C, as a pitch, viz:



and require the female voices to imitate him. They will, in almost all cases,

sing an octave higher, viz:



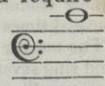
unless they have been already taught

to distinguish between the two. To make it evident to them, that they do sing an octave higher, the teacher should require them to dwell upon the

sound



while, he beginning with



sings the whole scale,

ascending. When he has done this, they will perceive that he now sings the same sound with them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

§ 87. The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.

EXAMPLE.

TENOR.



TREBLE.



is, however, used.

The same sound, or unison, viz: middle C, is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.

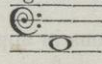
QUESTIONS.

When we sing higher than the middle scale, what do we consider Eight? When we sing lower than the middle scale, what do we consider One? What letter is applied to One of the upper scale? To Two? &c. What syllable? So also question with respect to the lower scale.

Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto. When the Treble Clef is used for Tenor, does it signify G an octave higher or lower, than when used for Treble? What is the natural difference, or interval, between male and female voices?

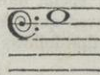
The class will now turn to the extended scale as in the appendix, No. 76, which exhibits the whole compass of the human voice. The teacher will point out the difference between the Base, Tenor, Alto and Treble, separate the pupils, so that each part may be by itself, and sing the scale as follows:

The Base commence with G, the lowest sound; at



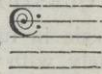
they are joined

by the Tenor, and both proceed together to



Here the Alto unite,

and the three parts sing together to

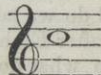


On this note the Base stops

and the Treble begins. The Treble, Alto and Tenor go on to



when the Tenor stops: the Treble and Alto go on to



Here the

Alto stops, and the Treble goes on alone. In descending, let the several parts unite on the note on which they stopped in ascending, and stop on that note on which they commenced in ascending. Practise until all the parts commence and sing in their proper place, promptly and correctly.

§ 88. Sounds of the upper scale in connection with five of the middle scale.

The pupils having now become somewhat familiar with the extended scale in regular succession, must practise exercises, in which the upper scale is connected with particular sounds of the middle scale, as follows: Teacher sings one of the upper scale; pupils sing five of the middle scale—Teacher sings two of the upper scale; pupils sing five of the middle scale; continue the exercise until the teacher has sung as far as five of the upper scale, the pupils singing five of the middle scale between the sounds of the upper.—Reverse the exercise.—The pupils sing the first five sounds of the upper scale, while the teacher sings five of the middle scale, after every sound of the upper; continue the exercise until the sounds of the upper scale are sung readily and with correct intonation. After which practise exercises in appendix, from No. 77 to No. 84.

§ 89. Sounds of the upper scale in connection with five and seven of the middle scale.—Proceed as in § 88, until the pupils sing readily five and seven of the middle scale in connection with the upper scale. After which practise exercises in appendix, from No. 85 to No. 90. When the scholars have practised the two sounds, five and seven, of the middle scale, in connection with those of the upper, it will not be difficult for them to sing also all the others.

§ 90. Exercises on the sounds of the lower scale, in connection with those of the middle.—The sounds which connect the two scales here also, are seven and five of the lower scale; the teacher will pursue the same course with five and seven of the lower scale in connection with the middle scale, as was pursued with the middle and upper scales in § 88. After which practise exercises in appendix, from No. 91 to No. 98. When the scholars have practised these exercises sufficiently, it will not be difficult for them to sing all the other sounds.

Note.—In the extended scale the fundamental sounds, as One, Three, Five, Eight, will guide us to all the others, as they do in the middle scale; the teacher will therefore frequently call to memory this fact.

CHAPTER XIII.

CHROMATIC SCALE.

Note.—The pupils should carefully review Chapter VII. giving particular attention to the situation of the whole and half tones. The questions, (or similar ones) at the end of Chapter VII. should be asked again, and special attention given that the pupils understand where the half tones naturally fall, viz: between Three and Four, and Seven and Eight.

§ 91. The scale we have hitherto used, which contains *five tones* and *two semitones*, is called the *natural* or DIATONIC SCALE. But there is another called the *artificial* or CHROMATIC SCALE, which is composed entirely of Semitones.

§ 92. Between any two sounds, a tone distant from each other, as from 1 to 2, &c. another sound may be sung. Thus all the whole tones may be divided by semitones.

§ 93. The pupils will sing one, two, (first and second sounds of the scale) several times firmly; after which they will sing one (Do), two (Re), and make a pause, during which the teacher will sing # one or C #, with the syllable Di, (pronounced Dee). Repeat this exercise until the scholars have a clear idea of the semitone between one and two, or until it is fully fixed in the ear. Then reverse the exercise. The teacher sings the whole tones, and the scholars sing the semitone rather softly between. This is repeated until the scholars sing the semitone distinctly and firmly.

§ 94. All the semitones in the ascending scale must now be formed in the ear, and practised in the same manner as in § 93, changing the termination of the syllables as follows: Do to Dee, Ra to Ree, Fa to Fee, &c.

Note.—If this does not succeed, the teacher can select the more skilful scholars and let them try. To these the rest may afterwards be gradually added. It will greatly aid the scholars in obtaining the true pitch of the semitones, if they are previously given on some instrument. Great care must be taken that the intonation be perfectly correct.

§ 95. The teacher will pursue the same course in the chromatic scale, descending as was pursued in § 93. Pupils will sing Eight, Seven, Six, Seven, Six, Seven, Six. Teacher will sing the semitone between (b Seven or B b, with the syllable Sa, a as in fate). Repeat the exercise until a clear perception is obtained of the semitone.—Reverse the exercise.—All the semitones in the descending scale must now be found in the same way as above, changing the termination of all the syllables to the sound of a, as in fate.

§ 96. The semitone between any two sounds, a whole tone distant, may be obtained, either by elevating the lower of the two, or by depressing the upper.

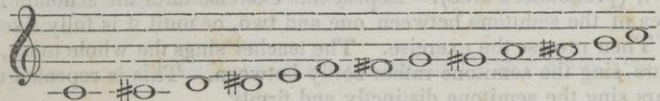
§ 97. In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus #, and is called a *sharp*. A note thus elevated is said to be *sharped*.

§ 98. In speaking of the altered (or sharped) notes by numerals, we say, sharp One, sharp Two, sharp Four, &c. But in speaking of the letters which are altered (or sharped) we say, C sharp, D sharp, G sharp, F sharp, &c.

§ 99. The scholars are now led to investigate the scale: and to determine what notes can be sharped; what they are called, as # One or C#, &c., and what syllable is applied to them, as *Di*, &c.

The pupils may now practise the chromatic scale, in the following manner: Sing One—Two—# One—Two—Three—# Two—Three—Four—Five—# Four—Five—Six—# Five—Six—Seven—# Six—Seven—Eight.

EXAMPLE.

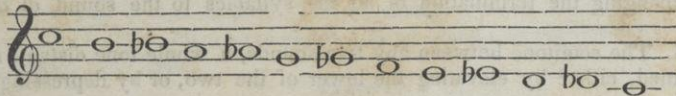


§ 100. In descending, the semitones are usually obtained by depression. The sign of depression is made thus *b*, and is called a *flat*. A note thus depressed is said to be *flatted*.

§ 101. In speaking of flatted notes by numerals, we say, flat Three, flat Six, flat Seven, &c. But in speaking of the letters which are flatted, we say, B flat, A flat, G flat, E flat, &c.

§ 102. The scholars will now investigate the scale as in § 99, and determine what notes can be flatted, what they are called, what syllable is applied to them, and sing the chromatic scale descending in the following manner: Sing Eight—Seven—Six—*b* Seven—Six—Five—*b* Six—Five—Four—*b* Five—Four—Three—Two—*b* Three—Two—One—*b* Two—One.

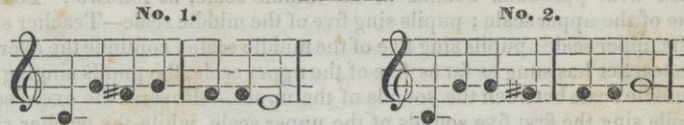
EXAMPLE.



§ 103. The influence of a sharp or flat extends to all the succeeding notes in the same measure, (although it is inserted but once,) which occur upon the same degree of the staff as the flat or sharp, and when the *last* note

of a measure is altered by a flat or sharp, and the *first* note in the succeeding measure is upon the same degree, then the note in the succeeding measure is considered altered also but not otherwise.

EXAMPLE.



In example No. 1, in consequence of the intervening note on G, the sharp on F in the first measure does not have any effect upon the two notes which occur on F in the second measure. But in the example No. 2, all the notes on F in both measures are sharped.

§ 104. When a sharped or flatted note is to be restored to its natural sound, the following character *n*, called a *natural*, is placed before it. *natural* takes away the force of a flat or sharp.

EXAMPLE.



§ 105. A natural (*n*) sometimes raises and sometimes lowers a note. When it restores a note which had been previously flatted, it raises it. When it restores a note which had been previously sharped, it lowers it.

§ 106. A sharped note naturally leads upwards, or after a sharped note the ear naturally expects the next note above it, hence, the note above is always the guide to a sharped note.

§ 107. A flatted note naturally leads downwards: hence, the note below is always the guide to a flatted note.

§ 108. In order to sing an altered note, or semitone correctly, we must have in the ear (or think of) the sound to which it leads.

To sing a sharped semitone correctly, think of the next note above.

To sing a flatted semitone correctly, think of the next note below.

The scholars will now practise the lessons in the appendix, containing altered notes, from No. 99 to No. 112.

§ 109. If the teacher has been faithful and thorough in the foregoing exercises, the scholars can now commence singing plain tunes in the Key of C, from a knowledge of the elementary principles of music, see Henry, page 91,—Lynn, page 60,—Moorfield, page 129,—Dort, page 194, &c. In doing this, let them at first all sing in unison, a single part, say the Base, and then the Tenor and Alto, each, separately; afterwards these three parts may be united, and sung together, all the female voices singing Alto. It is highly important that all the female voices should be exercised much on the Alto; that they may have this practice, it is recommended that in the early exercise of the school, the Treble be altogether omitted. When the three parts go well together, a part of the female voices may be required to sing the Treble. It is a very good plan to divide the Treble into two classes, and sometimes require one and sometimes the other, to sing the Alto. Experience proves that if the *low tones* of female voices are cultivated and brought out, there is no difficulty in the exercise of the *higher tones* afterwards. The best female singers always like to sing Second or Alto. The careless and indolent, are usually unwilling to sing this part.

§ 110. It is of vast importance that the scholars should now sing without the aid of the teacher, that is, without his voice to lead them on. Let the school sing, and while *they* sing, let him always beat and describe the time. If a difficult passage occurs, let the pupils beat and describe the time, while the teacher sings the passage as it ought to be sung, over and over again if necessary; but when they sing it, let it be without a teacher's voice to lean upon. If they cannot do this, they have not been properly taught, and must begin again if they ever hope to be set right.

QUESTIONS.

Which of the intervals of the natural scale (Diatonic) may be divided? Ans. The whole tones. What is that scale called which is formed wholly of Semitones? In how many ways may the semitones be obtained? In ascending how do we obtain the semitones? What is the sign of elevation called? In descending how are the semitones obtained? What is the sign of depression called? How far does the influence of the sharp or flat extend? Does the influence of the sharp or flat ever extend beyond the measure in which it is placed? When? When a sharped or flatted note is to be restored, what character is used? What is the use of a natural? When does a natural raise a note? When does it lower a note? Does a sharped note

lead upwards or downwards? What note is the guide to a sharped note? What is the guide to sharp Four? sharp Two? &c. Does a flatted note lead upwards or downwards? What note is the guide to a flatted note? What is the guide to flat Six? flat Three? &c. When a note is sharped, with what vowel sound does the syllable applied to it terminate? What syllable is applied to sharp Four? sharp Six? &c. When a note is flatted, with what vowel sound does the syllable applied to it terminate? What syllable is applied to flat Three? flat Seven? &c.

If the teacher has brought before the school the subject contained in the latter part of § 109, in relation to the lower and higher tones of the female voices, he may find it useful to question as follows:

Which tones of the female voice should be first cultivated? Which part are the best female singers always willing or desirous to sing? Ans. Alto. Who are they who are unwilling to sing this part?

CHAPTER XIV.

DIATONIC INTERVALS.

§ 111. We have heretofore spoken of the intervals of a tone and semitone; and of the various notes of the scale, as one, two, three, four, five, &c., all counted upwards from one. We now come to a description of those intervals which are reckoned from the other degrees of the scale; or from two, three, &c. Whenever we say simply the fourth, the fifth, or four, five, &c., we mean the interval above one of the given scale; but when we count from any other note than one, we always say a third from D, a third from E, a fourth from F, &c. To describe an interval below, we always say below; as a fourth below, a fifth below, &c., thus: D is a second *above* C, and B is a second *below* C; E is a second *above* D, D a second *below* E; A is a second *below* B; C is a second *above* B, &c. Every sound, therefore, has its second *above* and its second *below*.

§ 112. Every sound has its third *above*, and its third *below*, thus: E is a third above C; F is a third above D; G a third below B, &c.

§ 113. Every sound has its fourth *above*, and its fourth *below*. F is a fourth above C; D is a fourth below G, &c.

§ 114. Every sound has its fifth *above*, and its fifth *below*. E is a fifth above A; G is a fifth below D. &c.

§ 115. Every sound has its sixth *above*, and its sixth *below*. Its seventh *above*, and its seventh *below*. Its eighth (or octave) *above*, and its eighth (or octave) *below*.

QUESTIONS.

What is the interval from one to two called? From two to three? &c. From one to three? &c. From one to four? From eight to five? From six to two? From seven to three? From eight to seven? &c.

Practise lessons in appendix, in seconds, thirds, fourths, &c., from No. 113 to No. 120.

CHAPTER XV.

MAJOR AND MINOR INTERVALS.

§ 116. It will be found upon examination that the seconds, thirds, fourths, &c., are not all equally great, i. e. some contain a semitone more than the others, thus: from C to D is a second, and is a whole tone. From E to F is a second also and contains only a half tone. From F to A is a third and includes two whole tones. From A to C is a third also, but it includes only a tone and a semitone.

Note.—The pupils should examine all the intervals of the scale, and ascertain which are greater and which lesser.

§ 117. SECONDS. A second including a *semitone* is called a MINOR second; a second including a whole *tone* is called a MAJOR second.

§ 118. THIRDS. An interval including a *tone* and a *semitone* is called a MINOR third; one including *two tones* is called a MAJOR third.

§ 119. FOURTHS. An interval including *two tones* and a *semitone*, is called a PERFECT fourth; one including *three tones*, a SHARP fourth.

§ 120. FIFTHS. An interval including *two tones* and *two semitones*, is called a FLAT fifth; one including *three tones* and a *semitone*, a PERFECT fifth.

§ 121. SIXTHS. An interval of *three tones* and *two semitones*, is called a MINOR sixth; one of *four tones* and a *semitone*, a MAJOR sixth.

§ 122. SEVENTHS. An interval of *four tones* and *two semitones*, is called a FLAT or MINOR seventh; one of *five tones* and a *semitone*, a SHARP or MAJOR seventh.

§ 123. OCTAVES. All the octaves are equal; including *five tones* and *two semitones*.

QUESTIONS.

What is the second from C to D, major or minor? From D to E? E to F? F to G? &c. What is the third from C to E, major or minor? From D to F? From G to B? &c. What is the fourth from C to F, perfect or sharp? From D to G? From F to B? &c. What is the fifth from F to C, perfect or flat? From D to A? From B to F? &c. What is the sixth from C to A, major or minor? From E to C? F to D? &c. What is the seventh from D to C, flat or sharp? From F to E? C to B? &c.

How many whole tones are there in an octave? How many semitones?

§ 124. If the lower note of any *minor* interval be depressed, or the upper one elevated, the interval becomes *major*.

§ 125. If the lower note of any *major* interval be elevated, or the upper one depressed, the interval becomes *minor*.

§ 126. If the lower note of any *major* interval be depressed, or the upper note elevated, there arises a SUPERFLUOUS or EXTREME SHARP interval.

§ 127. If the lower note of any *minor* interval be elevated, or the upper note depressed, there arises a DIMINISHED, or EXTREME FLAT interval.

EXAMPLES.

Minor Intervals made Major—§ 124.

SECONDS. or or

Minor; major, major. Minor; major, major.

THIRDS. or or

Minor; major, major. Minor; major, major.

FOURTHS. or FIFTHS. or

Perfect; sharp, sharp. Perfect; sharp, sharp.

SIXTHS. OF SEVENTHS. OR

Minor; major, major. Minor; major, major. Minor; major, major.

Major Intervals made Minor—§ 125.

SECONDS. OF THIRDS. OR

Major; minor, minor. Major; minor, minor. Major; minor, minor.

FOURTHS. OF FIFTHS. OR

Sharp; perfect, perfect. Perfect; flat, flat. Perfect; flat, flat.

SIXTHS. OF SEVENTHS. OR

Major; minor, minor. Major; minor, minor. Major; minor, minor.

Extreme Sharp Intervals—§ 126.

SECONDS. FIFTHS. SIXTHS.

Major; extreme sharp, extreme sharp. Perfect; extreme sharp, extreme sharp. Major; extreme sharp, extreme sharp.

Extreme Flat Intervals—§ 127.

THIRDS. FOURTHS. SEVENTHS.

Minor; diminished, diminished. Perfect; diminished, diminished. Minor; diminished, diminished.

QUESTIONS.

How can a minor interval be made major? How can a major interval be made minor? If we depress the lower note of a major second, what interval arises? If we elevate the upper note of a perfect fifth, what interval arises? If we elevate the lower note of a minor third, what interval arises? If we depress the upper note of a minor seventh, what interval arises? &c.

CHAPTER XVI.

TRANSPOSITION OF THE SCALE.

§ 128. In all our exercises, hitherto, we have taken C as One of the scale, or as the key note, or tonic. When C is thus taken as One, the scale is said to be in its natural position, the natural key being that of C. But C is not always the first sound of the scale or the key note. Any other letter, or any sound in the whole chromatic scale, may be taken as One, or the key. For example, we may take D as One, then E will become Two—F Three, &c. We may take A as One, then B will become Two—C Three, &c., or we may take B b as One, then C will become Two—D Three, &c.

§ 129. When the scale commences on any other letter than C, it is said to be transposed. Thus: if D be taken as One, the scale is said to be transposed to D, or to be in the key of D; if E be taken as One, the scale is said to be in E, or in the key of E. If B b be taken as One, the scale is transposed to the Key of B b, &c.

§ 130. In the transposition of the scale, care must be taken to preserve the relative order of the tones and semitones; i. e. from three to four, and from seven to eight, must always be semitones, and all the other intervals whole tones.

§ 131. In the key of C, we find the semitones fall between the letters E and F, and B and C, and as the letters represent, *fixed* and *definite* sounds, i. e. always represent a sound of the *same* pitch or tone of voice, it follows, that it is *always* a semitone between E F and B C. The numerals and syllables do not designate any particular sound, unless used in connection with the scale or key of which we are speaking. Thus: if we wish to designate a sound by the numeral, we should say, One in the key of C; or Five in the key of F; or, Three in the key of G. But by the letters, we always designate a particular sound, whatever scale or key we may be in, i. e.

C is the same sound whether it is in the key of C, or in the key of G or F. G is the same sound whether it is in the key of D, or in the key of F or B b. E, therefore, is always a semitone below F, and C is always a semitone above B. F is always a semitone above E, and B is always a semitone below C.

KEY OF G: FIRST TRANSPOSITION BY SHARPS.

§ 132. We will now transpose the scale to G, or take *five* of the scale of C as *One* of a new scale. We must examine the scale of G, and see, if the semitones (which are fixed between E and F, and B and C) are in the right place in the key of G, i. e. between Three and Four, and Seven and Eight.

Note.—In order to find out the proper interval from one sound to another in the scale, in any key, we must examine it by numerals, thus: from 1 to 2 must be a whole tone, from 2 to 3 a whole tone, from 3 to 4 a half tone, &c.: but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters, thus: from C to D is a whole tone, D to E a whole tone, E to F a half tone, &c.

EXAMINATION OF THE SCALE OF G.

As we take G for One, A will be Two, B Three, &c.

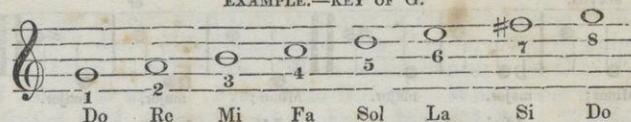
QUESTIONS.

What must be the interval from One to Two? Ans. A tone. What is the interval from G to A? Ans. A tone. Thus we see the first interval is right. What must the interval be from 2 to 3? Ans. A tone. What is the interval from A to B? Ans. A tone. What must the interval be from 3 to 4? Ans. A semitone. What is the interval from B to C? Ans. A semitone. What must the interval be, from 4 to 5? Ans. A tone. What is the interval from C to D? Ans. A tone. What must the interval be, from 5 to 6? Ans. A tone. What is the interval from D to E? Ans. A tone. What must the interval be, from 6 to 7? Ans. A tone. What is the interval from E to F? Ans. A semitone? The interval from 6 to 7 then is wrong, it should be a whole tone, it actually is (from E to F) but a semitone, therefore, as the interval from 6 to 7 must be a tone, and since, from E to F is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G.

Never allow the pupils to say F, for F sharp, or C for C sharp, &c.

What letter is 7 now? Ans. F sharp. What must be the interval from 7 to 8? Ans. A semitone. What is the interval from F# to G? Ans. A semitone.

EXAMPLE.—KEY OF G.



§ 133. In transposing the scale to G, we have found one sharp necessary, viz: before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed once for all, at the commencement of the piece, on the letter altered. (See example.) It is then called the SIGNATURE of the key. Thus one sharp, or F# is the signature of the key of G. When there is neither flat or sharp in the signature, it is said to be natural.

EXAMPLE IN THE KEY OF C.

EXAMPLE IN THE KEY OF G.



§ 134. A sharp or flat in the signature, affects all the notes on the *letter* on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ 135. The scale being now transposed, the numerals and syllables applied to it, have all changed their places; but the letters remain as before, with the exception of the substitution of F# for F.

§ 136. In the transposition of the scale from C to G, it is carried a *fifth higher*, or a *fourth lower*. Thus, a *fifth above* is the same thing as a *fourth below*.

QUESTIONS.

When the scale is in its natural position, what letter is One? When any other letter than C is taken as One, what is said of the scale? Ans. It is transposed. In transposing the scale, of what must we be particularly careful? Ans. The relative order of the tones and semitones. In transposing the scale to G, what sound is it necessary to alter? Ans. Four. What must we do to it? Ans. Sharp it. What does the sharp Fourth become in the new key? Ans. Seven. What letter is altered? What is the signature to the key of G? Ans. F#. Why is F# necessary in the key of G? Ans. To preserve

the relative order of the intervals. What is the signature to the key of C? Ans. Natural. How much *higher* is the key of G than that of C? How much *lower* is the key of G than that of C?

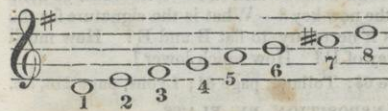
Note.—Tunes in the key of G, in which the rhythmical construction is not too difficult, may now be introduced and practised as at § 109, § 110; see Medway, page 54; Darien, page 56; Ferry, page 97; Woodstock, page 95; Louisville, page 224; Yarmouth, page 201, &c.

KEY OF D; SECOND TRANSPOSITION BY SHARPS.

§ 137. The key of D must be examined in connection with the key of G, in the same minute and particular manner as was the key of G with the key of C in § 132. A new sharp will be found necessary on the letter C.

§ 138. To preserve the relative order of the intervals in the key of D, herefore, we must have two sharps, one on F, and one on C, which must be placed at the beginning, called the signature.

EXAMPLE.



EXAMPLE WITH THE ADDITIONAL SHARP IN THE SIGNATURE.



Note.—The first transposition is so minutely detailed that it is not supposed to be necessary to be particular here; the teacher will immediately be able to proceed in this case as in that. He cannot be too careful to have every thing thoroughly understood.

QUESTIONS.

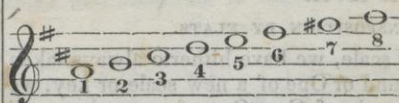
In transposing the scale from G to D, what sound must we alter? Ans. Four. What must we do with it? Ans. Sharp it. What does the sharp Four become in the new key? Ans. Seven. What is the signature to the key of D? Ans. Two sharps. What letters are sharped? Ans. F and C. Why are these sharps necessary in the key of D? Ans. To preserve the proper order of tones and semitones in the scale. How much higher is the key of D than that of G? How much lower?

Note.—Tunes in the key of D may now be introduced. See Clyde, page 51; Brewer, page 50; Corinth, page 105; Laban, page 122; Oliphant, page 191; Spaulding, page 178, &c.

KEY OF A; THIRD TRANSPOSITION BY SHARPS.

§ 139. Examine the key of A with that of D; and investigate the scale by the same process as was pursued in transposing from the key of C to the key of G, § 132. A new sharp will be found necessary on the letter G.

EXAMPLE.



EXAMPLE WITH THE ADDITIONAL SHARP IN THE SIGNATURE.



QUESTIONS.

In transposing the scale from D to A, what sound must we alter? Ans. Four. What must we do with it? Ans. Sharp it. What does the sharp fourth become in the new key? Ans. Seven. What is the signature to the key of A? Ans. Three sharps. What letters are sharped? Ans. F, C and G. Why are these sharps necessary in the key of A? Ans. To preserve the proper order of tones and semitones in the scale. How much higher is the key of A than that of D? How much lower? To what letter is the sy'at'e 'two applied? On what letters are 1, 3, 5, 8?

Sing tunes in the key of A. See Sterling, page 40; Sherburne, page 44; Rindge, Stow, page 157; Merdin, page 203, &c.

KEY OF E; FOURTH TRANSPOSITION BY SHARPS.

§ 140. The key of E must be examined in the same manner as the fore going. A new sharp will be found necessary on the letter D.

EXAMPLE.



EXAMPLE WITH THE ADDITIONAL SHARP IN THE SIGNATURE.



QUESTIONS.

In transposing the scale from A to E, what sound must be altered? Ans. Four. What must be done with Four? Why must Four be sharped? What does sharp Four of the key of A become in the key of E? What is the signature of the key of E? What letters are sharped? Why are these sharps necessary in the key of E? How much higher is the key of E than the key of A? How much lower? To what letter is Do applied? On what letters are 1, 3, 5, 8?

Sing tunes in the key of E. See Brainard, page 38; Downs, page 116; Southfield, page 113, &c.

§ 141. It will be perceived that if the fifth of any key, natural, or with sharps in the signature, be taken, as one of a new key, a new sharp must be introduced, viz: on the fourth; which sharp fourth becomes the seventh in the new key.

Note.—It is not necessary to proceed further in the transposition of the scale by sharps; as others very seldom occur.

CHAPTER XVII.

KEY OF F; FIRST TRANSPOSITION BY FLATS.

§ 142. In the transposition of the scale, we have hitherto always taken the *fifth* sound of a scale as the first sound or One of a new scale or key, we will now take the *fourth* sound of the scale of C as One of a new key. F is the fourth sound in the key of C. F will therefore be One of the new key.

§ 143.

EXAMINATION.

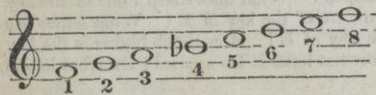
What *must* be the interval from One to Two? *Ans.* A tone. What *is* the interval from F to G? *Ans.* A tone. What *must* be the interval from Two to Three? *Ans.* A tone. What *is* the interval from G to A? *Ans.* A tone. What *must* be the interval from Three to Four? *Ans.* A semitone. What *is* the interval from A to B? *Ans.* A tone.

The interval from Three to Four then is wrong, it should be but a half tone, it actually is (from A to B) a whole tone; therefore, as the interval from Three to Four must be only a semitone, and since from A to B is a whole tone, we must flat B in order to preserve the proper order of the intervals in the scale of F.

What letter is Four now? *Ans.* B flat. What *must* be the interval from Four to Five? *Ans.* A tone. What *is* the interval from B flat to C? *Ans.* A tone. What *must* be the interval from Five to Six? *Ans.* A tone. What *is* the interval from C to D? *Ans.* A tone. What *must* be the interval from Six to Seven? *Ans.* A tone. What *is* the interval from D to E? *Ans.* A tone. What *must* be the interval from Seven to Eight? *Ans.* A semitone. What *is* the interval from E to F? *Ans.* A semitone.

§ 144. In transposing the scale to F, we have found one flat necessary, viz: before B. When music is written in the key of F, this flat is placed at the beginning, and is called the SIGNATURE of the key. Thus one flat (Bb) is the signature for the key of F.

EXAMPLE.



EXAMPLE WITH THE ADDITIONAL FLAT IN THE SIGNATURE.



QUESTIONS.

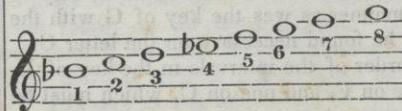
In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with Seven? *Ans.* Flat it. What does the flat seventh become, in the new key? *Ans.* Four. What letter is Seven, in the key of C? *Ans.* B. What letter is Four in the key of F? *Ans.* Bb. What is the signature to the key of F? *Ans.* One flat. What letter is flattened? *Ans.* B. Why is Bb necessary in the key of F? How much higher is the key of F than that of C? How much lower?

Tunes in F may be introduced. See Bernard, page 64; Uxridge, page 63; Blakely, page 85 Sherwood, page 138; Missionary Hymn, page 202, &c.

KEY OF Bb; SECOND TRANSPOSITION BY FLATS.

§ 145. The fourth of the key of F (Bb) is taken as *One* of a new scale, and this new key must now be examined in connection with the key of F, in the same manner as was the key of F with the key of C, § 143. A new flat will be found necessary on the seventh sound of the key of F, viz: E.

EXAMPLE.



EXAMPLE WITH THE ADDITIONAL FLAT IN THE SIGNATURE.



QUESTIONS.

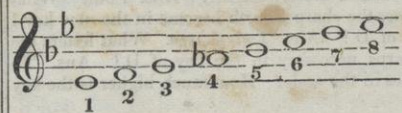
In transposing the scale from F to Bb, what sound must be altered? What must be done with Seven? What does flat Seven become in the new key? What is the signature for the key of Bb? What letters are flattened? Why is it necessary to flat B and E? How much higher does the key of Bb commence than the key of F? How much lower?

Sing tunes in the key of Bb. See Hebron, page 68; Tolland, page 81; Lyons, page 218, &c.

KEY OF Eb; THIRD TRANSPOSITION BY FLATS.

§ 146. The fourth sound of the key of Bb (i. e. Eb) will now be taken as one of a new key, and examined in the same manner as at § 145. A new flat will be found necessary on A, the seventh sound of the key of Bb.

EXAMPLE.



EXAMPLE WITH THE ADDITIONAL FLAT IN THE SIGNATURE.



Question as before.—Sing tunes in Eb. See Farnsworth and Hamburg, page 73; Warwick, page 74; Westford, page 75; Watchman, page 137, &c.

KEY OF Ab; FOURTH TRANSPOSITION BY FLATS.

§ 147. The fourth sound of the key Eb, (i. e. Ab) will now be taken as one of a new key, which must be examined as at § 143. It will be found necessary to flat the seventh as heretofore.

EXAMPLE.



Question as at § 144 and § 145.

§ 148. If the fourth of any key (natural, or with flats in the signature) be taken as One of a new key, a new flat must be introduced, viz: on the seventh; which flat seventh becomes Four in the new key.

Note—Further transposition by flats is unnecessary. Others very seldom occur.

CHAPTER XVIII.

MODULATION INTO RELATIVE KEYS.

§ 149. Preparatory exercises.

1. The scholars sing the scale of C; then assume *Two* (D) as One of another scale, which they also sing through; then *Three*; then *Four*, and so on. A scale is formed upon each, as far as the voice extends.

2. They take *Eight*, *Seven*, *Six*, &c. of the scale of C as *Five* of some other scale, and complete the new scale, ascending and descending.

3. Similar exercises are practised, until the scholars can immediately take any sound of any scale, which is given them, and consider it as any other sound of any other scale, and complete the new scale, upwards or downwards.

§ 150. When, in a piece of music, the scale is transposed, such change is called MODULATION.

FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G.

§ 151. What is the signature to the key of C? What is the signature to the key of G? What is F# in the G scale? *Ans.* Seven. To what does F lead? *Ans.* To G.

§ 152. F# is the NOTE OF MODULATION from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS.

What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

§ 153. When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

C

EXAMPLE WITH THE ADDITIONAL FLAT IN THE SIGNATURE.

§ 154. When a modulation occurs from C to G, C appears no longer as *One*; but, according to the G scale, as *Four*; A as *Two*; D as *Five*, &c.

EXAMPLE.



§ 155. RULE 1. If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on one of them. See the above example.

§ 156. RULE 2. If no two notes, on the same degree, precede the note of modulation, the change should be made on a note somewhat longer than the rest.

EXAMPLE.



§ 157. RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

EXAMPLE.



Note.—The teacher will be able to point out numerous examples, as they occur in almost every piece of music.

SECOND MODULATION, OR FROM C TO F.

§ 158. What is the signature to the key of C? What is the signature to the key of F? What is Bb in the F scale? *Ans.* Four.

§ 159. Bb is the NOTE OF MODULATION from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS.

What is the note of modulation from C to F? From F to Bb? From G to C? &c.

§ 160. See § 153

§ 161. When a modulation occurs from C to F, C appears no longer as One; but, according to the F scale, as Five, D as Six, &c.



§ 162. RULES the same as at § 155—156—157.

§ 163. In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts should adopt the solmization of the new key.

QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? *Ans.* From One to Five. What the next? *Ans.* From One to Four.—When modulations occur, what must be done with the syllables? *Ans.* Changed according to the new key.

Note.—These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the "Manual."

CHAPTER XIX.

MINOR SCALE.

§ 164. Hitherto we have sung *semitones* between Three and Four, and between Seven and Eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural but artificial, in which the semitones are differently placed.



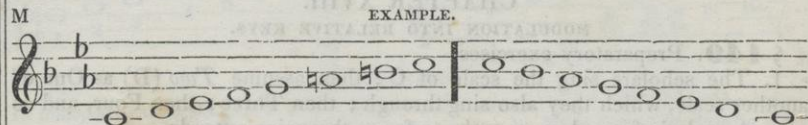
§ 165. The teacher should sing the minor scale, slowly, carefully and repeatedly, until the pupils can tell him what sound he flats in ascending, and what sounds he flats in descending; and where the semitones occur.

§ 166. In ascending (Minor scale) the *third* is flatted; in descending, the *seventh*, *sixth* and *third* are flatted.

§ 167. In ascending, (Minor scale) the semitones occur between Two and Three, and Seven and Eight; in descending, between Six and Five, and Three and Two.

§ 168. This scale is called the **MINOR SCALE**, or **MODE**, (by the Germans *moll*, soft) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the **MAJOR SCALE**, or **MODE**, (by the Germans *Dur*, hard.)

§ 169. Instead of marking the flatted sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signature.



§ 170. As Six and Seven are not flatted in ascending, we are now obliged to alter these two sounds from the signature, by the sign of elevation; in this case a natural.

§ 171. It will be perceived that Eb Major, has the same signature as C Minor, viz: three flats.

§ 172. Every Minor scale has the same signature as the Major scale, which is based on its third. Hence, these two are said to be related. C Minor is the *relative Minor* of Eb Major; and Eb Major is the *relative Major* of C Minor. E Minor is relative to G Major, and G Major is relative to E Minor, &c.

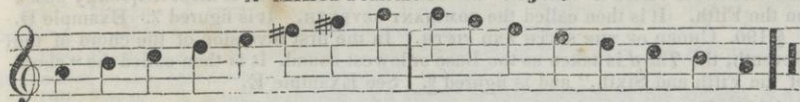
§ 173. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable Do is applied to Eb in both cases, although it is *One* in the Major, and *Three* in the Minor mode.

§ 174. If the signature is three flats, the music may be either in Eb Major, or C Minor. In which of the two it is, however, can only be known by an examination of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

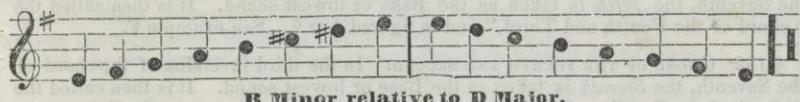
§ 175. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters.

EXAMPLES IN THE MINOR SCALES.

A Minor relative to C Major.



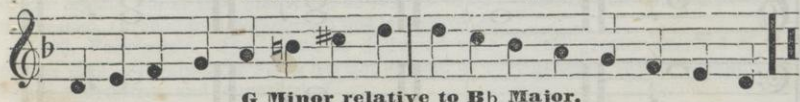
E Minor relative to G Major.



B Minor relative to D Major.



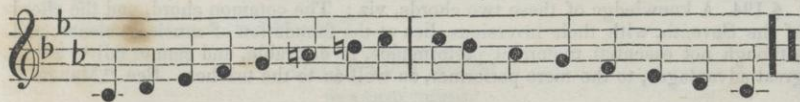
D Minor relative to F Major.



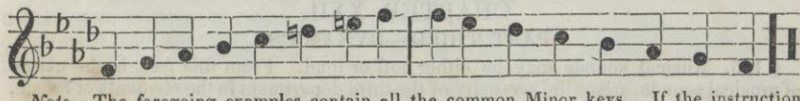
G Minor relative to B \flat Major.



C Minor relative to E \flat Major.



F Minor relative to A \flat Major.



Note.—The foregoing examples contain all the common Minor keys. If the instruction has been thorough, the pupils will now be able to find the relative Minor to any Major key, tell what is its signature, on what letter it begins, what notes are sharpened in the ascending Minor scale, &c.

Question on this chapter.—Practise tunes in the Minor key. See Ashfield, page 61; Sunderland, page 70; Blackburn, page 90; Cedron, page 126; Norwich, page 168, &c.

CHAPTER XX.

PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ 176. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called **PASSING NOTES**.

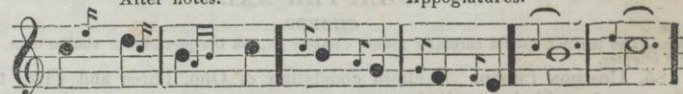
§ 177. When passing notes *follow* the essential notes, they are called **AFTER NOTES**. They take their time from the note which immediately *precedes* them, and always occur on an *unaccented* part of the measure.

§ 178. When passing notes *precede* the essential notes, they are called **APPOGIATURES**. They take their time from the note which immediately *succeeds* them, and always occur on an *accented* part of the measure.

EXAMPLE.

After notes. Appogiatures.

Written.



Performed.



§ 179. *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a **SYNCOPATED NOTE**.

EXAMPLE.



§ 180. *Pause.* When a note is to be prolonged beyond its usual time, a character called a **PAUSE** is placed over or under it. Example

§ 181. *Staccato.* When singing is performed in a short, pointed and articulate manner, it is said to be **STACCATO**.

EXAMPLE.

Written. Performed.



§ 182. *Legato*. When singing is performed in a smooth, gliding manner, it is said to be *LEGATO*.

Note.—The distinction between *Staccato* and *Legato* is very important, and should be well and practically understood.

§ 183. *Tie*. A character called a *TIE* is used to show how many notes are to be sung to one syllable. The same character is often used to denote *Legato* style. Example:

§ 184. *Repeat*. Dots across the staff require the repetition of certain parts of the piece.



Question on this chapter.

CHAPTER XXI.

CHORDS.

Note.—The teacher should carefully review Chapter X., ask the questions or similar ones, at the end of that chapter.

§ 185. *COMMON CHORD*. A chord consisting of One, Three and Five, to which Eight may be added, is called a *COMMON CHORD*, or *DIRECT COMMON CHORD*: if the *third* be *Major*, it is a *MAJOR chord*, if *Minor*, a *MINOR chord*. See example A.

§ 186. *INVERSION OF CHORDS*. When the natural position, or relative situation of the sounds constituting the common chord, is changed so that Three or Five is lower than One, the chord is said to be inverted. See examples B and C.

§ 187. *CHORD OF THE SIXTH*. In the first inversion of the common chord, the *Third* is taken as the *Base*, or as the lowest sound; it is then called the “chord of the *Sixth*.” The *Base* note is figured 6. See example B.

§ 188. *CHORD OF THE SIXTH AND FOURTH*. In the second inversion of the common chord, the *Fifth* is taken as the *Base*, or as the lowest sound; it is then called the “chord of the *Sixth and Fourth*.” The *Base* note is figured $\frac{6}{4}$. See example C.

A		B		C	
DIRECT COMMON CHORD.		FIRST INVERSION.		SECOND INVERSION.	
Major.	Minor.	Major.	Minor.	Major.	Minor.
		6	6	$\frac{6}{4}$	$\frac{6}{4}$

§ 189. *CHORD OF THE SEVENTH*. A chord consisting of a *Base*, its *Third*, *Fifth*, and *Seventh*, is called a “chord of the *Seventh*.” This chord is most frequently based on the *Fifth*. It is then called the *DOMINANT SEVENTH*. It is figured 7. Example D.

§ 190. *CHORD OF THE SIXTH AND FIFTH*. In the first inversion of the chord of the *Seventh*, the *Third* is taken as the *Base* or lowest sound. It is then called the “chord of the *Fifth and Sixth*,” and is figured $\frac{6}{5}$. See Example E.

§ 191. *CHORD OF THE FOURTH AND THIRD*. In the second inversion of the chord of the *Seventh*, the *Fifth* is taken as the *Base* or lowest sound. It is then called the “chord of the *Fourth and Third*,” and is figured $\frac{4}{3}$ or $\frac{6}{4}$. See example F.

§ 192. *CHORD OF THE FOURTH AND SECOND*. In the third inversion of the chord of the *Seventh*, the *Seventh* is taken as the *Base* or lowest sound. It is then called the “chord of the *Fourth and Second*,” and is figured $\frac{4}{2}$ or $\frac{6}{2}$. See example G.

F			
Chord of the Seventh Direct.	First Inversion.	Second Inversion.	Third Inversion.
7	$\frac{6}{5}$	$\frac{4}{3}$	$\frac{4}{2}$ 6

§ 193. The chord of the *Seventh*, is naturally followed by the common chord. See quarter notes in the above example.

§ 194. A knowledge of these two chords, viz: The common chord, and the chord of the *Seventh*, with their inversions, lies at the foundation of musical science, and although not essential to correct performance, is desirable, and cannot fail to afford great advantages, to the mere performer, as well as to the teacher. See “Manual.”

CHAPTER XXII.

PART THIRD.—DYNAMICS.

§ 195. Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called *DYNAMICS*, which treats of the *force* or *strength* of sounds.

§ 196. A sound, be it loud or soft, must still be of a good quality. It must never be so soft, or so loud, as to injure the quality of tone.

DYNAMIC DEGREES.

§ 197 **MEZZO.** A sound produced by the ordinary exertion of the organs, is a *medium* or *middle* sound; it is called **MEZZO**, and is marked *m.*

§ 198. **PIANO.** A sound produced by some restraint of the organs, is a soft sound; it is called **PIANO**, (pronounced *peano*) and is marked *p.*

§ 199. **FORTE.** A sound produced by a strong or full exertion of the organs, is a loud sound; it is called **FORTE**, and is marked *f.*

§ 200. *Mezzo, Piano* and *Forle*, are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

§ 201. Applications of the three principal Dynamic degrees to the scale.

EXAMPLE.



§ 202. **PIANISSIMO.** If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called **PIANISSIMO**, (pronounced *peanissimo*) and is marked *pp.*

§ 203. **FORTISSIMO.** If a sound is delivered with a still greater exertion of the organs than is required for *Forle*, but not so loud as to degenerate into a scream, it is called **FORTISSIMO**, and is marked *ff.*

§ 204. The five Dynamic degrees, applied to the scale:



See further exercises, &c., in "Manual."

CHAPTER XXIII.

DYNAMIC TONES.

§ 205. **ORGAN TONE.** A tone which is commenced, continued and ended with an equal degree of force, is called an **ORGAN TONE**.

Note.—The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired the pupil should not attempt any other Dynamic tone.

§ 206. **CRESCENDO.** A tone commencing soft and increasing to loud, is called a **CRESCENDO TONE**; and is marked *res.* or .

§ 207 **DIMINUENDO.** A tone commencing loud and gradually diminishing to soft, is called a **DIMINUENDO TONE**; and is marked *dim.* or .

§ 208. **SWELL.** A tone consisting of an union of *Crescendo* and *Diminuendo*, is called a **SWELLING TONE**, or a **SWELL**. It is marked .

§ 209. *Crescendo*, *Diminuendo* and *Swell*, are not only applied to individual tones, but also to passages in music.

Sing the scale in Crescendo, Diminuendo and Swelling tones.

§ 210. **PRESSURE TONE.** If a single short sound is sung with a very sudden, forcible *crescendo*, or *swell*, there arises the **PRESSURE TONE**. Marked > or <. It is often applied to syncopated passages.

§ 211. **EXPLOSIVE TONE.** A single short sound which is struck suddenly, with very great force, and instantly diminished, is called an **EXPLOSIVE TONE**. It is marked <, or *fz.* (*forzando*,) or *sf.* (*sforzando*.)

Practise the explosive tone to the syllable *Hah*, as in the following example.



The practice of this tone is calculated to give great power and strength to the voice.

§ 212. **EXPRESSION.** The proper application of Dynamics to music, constitutes essentially that which is usually called **EXPRESSION**. Dynamics should be much practised; no other exercises have such a powerful tendency to bring out, strengthen and improve the voice.

See "Manual," for more particular instructions.

CHAPTER XXIV.

EXPRESSIONS OF WORDS, IN CONNECTION WITH SOUNDS, AND MISCELLANEOUS DIRECTIONS.

§ 213. Besides the dynamic designations of the last chapter, vocal expression depends essentially on Articulation, Accent, Pause and Emphasis.

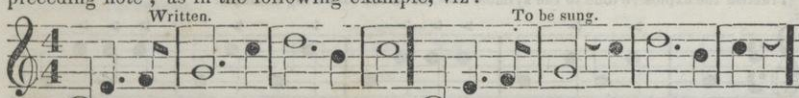
§ 214. **VOWEL SOUNDS.** The vowel sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immoveably fixed from the beginning to the end of a sound; not the least change should be allowed in the position of the lips, teeth, tongue or throat; nor indeed of the head or body.

Note.—It is a very common fault for singers to change the vowel sounds, and dwell not on the *radical* or principal sound, but on the *vanish* or closing sound: thus *a* becomes *e*; *o*, *oo*; &c. In the word "great," for example, instead of dwelling steadily upon the vowel sound *a*, the singer changes it to *e*, and that which should be *grea* t, becomes *grea* t; so also in the syllable applied to *Trce*—let it be *Ra* e, and not *Ra* e

§ 215. **CONSONANTS.** Articulation is almost entirely dependant on the consonants. These should, therefore, receive very particular attention, and be delivered or articulated very quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants, is a principal cause of indistinctness in singing.

§ 216. **ACCENT.** Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ 217. **PAUSE.** Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause in the time, the computation of which should be regularly carried on, but by shortening the preceding note; as in the following example, viz:



Joy to the world—the Lord is come! Joy to the world—the Lord is come!

§ 218. **EMPHASIS.** Emphatic words should be given with a greater or less degree of the explosive tone (*sf.*), without reference to rhythmical accent. In common psalmody its application is often very difficult, from a want of a proper adaptation of the poetry to the music, or appropriateness of one to the other. The effect of emphasis may often be increased by a momentary pause.

§ 219. **OPENING OF THE MOUTH.** The mouth should in general be so far opened as to admit the end of the fore finger freely between the teeth. Singers do not usually open their mouths sufficiently wide to give a free and full passage to the sound.

§ 220. **TAKING BREATH.** (1) In taking breath make as little noise as possible.

(2) Let it be done quickly, and without any change in the position of the mouth.

(3) Never breathe between the different syllables of the same word.

(4) When several notes come together to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun, should not be separated by taking breath.

(6) The practice of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fz.*) will greatly assist in acquiring the art of taking breath.

§ 221. **QUALITY OF TONE.** The most essential qualities of a good tone are, *purity, fullness, firmness, and certainty.*

(1) A tone is **PURE**, or clear, when no extraneous sound mixes with it; **IMPURE**,

when something like a hissing, screaming, or huskiness is heard. Impurity is usually produced by an improper position of the mouth.

(2) A tone is **FULL**, when it is delivered in a free and unconstrained use of the appropriate organ of sound. A tone is **FAINT** when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is **FIRM** and **CERTAIN**, which, being correctly given, is held steadily, without change; and which seems to be perfectly under the control of the performer. Hence the following are faults, viz:

(1) Striking below the proper sound and sliding up to it, as from *Five* to *Eight*, &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immoveable in their proper position until the sound ceases.

§ 222. **TO CORRECT FAULTS.** Whenever the teacher discovers a fault, let him first imitate it himself, and afterwards give the true style of performance; then let him require the pupils to imitate both the bad and the good example. It is not sufficient for the teacher to say that a certain fault exists, he must actually point it out, or exhibit it by his own performance, and this over and over again, until the pupils obtain a clear perception of it, and know both how to produce it, and how to avoid it.

§ 223. In all vocal performance attend to the spirit of the words. Enter into those emotions which are expressed by the poetry. Avoid a dull, heavy, unmeaning, unfeeling, automaton-like style of performance, and cultivate that which comes from the heart, which is energetic, which has some soul, some meaning, and which is appropriate to the circumstances and to the occasion. The composer does but furnish the mere skeleton, and it depends upon the performer to say whether that inanimate form shall live and breathe, and move so as take deep hold of the affections and control the feelings of others, thus producing the effects for which music is designed, and for which it is so admirably adapted.

CONCLUDING REMARKS.

MODE OF INSTRUCTION. It is not considered necessary that the foregoing instructions should be committed to memory and recited by the pupils; they are rather intended as a means of fixing the method of proceeding fully in the mind of the teacher; or as a text for him, the subjects of which, are to be brought before the school in familiar lectures, and stated, explained, and illustrated according to his discretion. Should any teacher, however, prefer the other method, (that of committing to memory) he can easily point out to the pupils those sections which he wishes them to commit, distinguishing them from those which are more particularly intended as mere directions to the teacher, and which will readily be perceived.

FINALLY. It must not be supposed that vocal music can be taught in a few lessons, or in a short time. It is at least as difficult to acquire a practical knowledge of singing, as it is to acquire a practical knowledge of Latin or Greek, or any modern language, and indeed much more so; for, while one depends almost exclusively on intellectual application and exertion, the other depends essentially on the cultivation of taste, and of those faculties which can only be gradually improved by an industrious, patient and persevering course of practice.

APPENDIX TO THE ELEMENTS OF VOCAL MUSIC,

CONTAINING EXERCISES FOR PRACTICE

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

No. 6.

No. 7.

No. 8.

No. 9.

No. 10.

No. 11.

No. 12.

No. 13.

No. 14.

No. 15.

No. 16.

No. 17.

No. 26.

3/8 Musical notation for exercise No. 17, first staff. It begins with a treble clef and a 3/8 time signature. The melody consists of eighth notes and quarter notes, with two triplet markings over groups of three eighth notes.

No. 18.

3/2 Musical notation for exercise No. 18, first staff. It begins with a treble clef and a 3/2 time signature. The melody consists of half notes and quarter notes.

No. 19.

4/4 Musical notation for exercise No. 19, first staff. It begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes and eighth notes.

No. 20.

4/2 Musical notation for exercise No. 20, first staff. It begins with a treble clef and a 4/2 time signature. The melody consists of half notes and quarter notes.

No. 21.

2/4 Musical notation for exercise No. 21, first staff. It begins with a treble clef and a 2/4 time signature. The melody consists of quarter notes and eighth notes.

No. 22.

4/4 Musical notation for exercise No. 22, first staff. It begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes and eighth notes.

No. 23.

6/8 Musical notation for exercise No. 23, first staff. It begins with a treble clef and a 6/8 time signature. The melody consists of eighth notes and quarter notes.

No. 24.

6/4 Musical notation for exercise No. 24, first staff. It begins with a treble clef and a 6/4 time signature. The melody consists of half notes and quarter notes.

No. 25.

4/4 Musical notation for exercise No. 25, first staff. It begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes and eighth notes, with triplet markings over groups of three eighth notes.

2/4 Musical notation for exercise No. 26, first staff. It begins with a treble clef and a 2/4 time signature. The melody consists of eighth notes and quarter notes.

No. 27.

2/4 Musical notation for exercise No. 27, first staff. It begins with a treble clef and a 2/4 time signature. The melody consists of eighth notes and quarter notes.

No. 28.

3/4 Musical notation for exercise No. 28, first staff. It begins with a treble clef and a 3/4 time signature. The melody consists of quarter notes and eighth notes.

No. 29.

4/4 Musical notation for exercise No. 29, first staff. It begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes and eighth notes.

No. 30.

4/4 Musical notation for exercise No. 30, first staff. It begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes and eighth notes, with a triplet marking over three eighth notes.

1-3

No. 31.

3/2 Musical notation for exercise No. 31, first staff. It begins with a treble clef and a 3/2 time signature. The melody consists of half notes and quarter notes.

No. 32.

4/4 Musical notation for exercise No. 32, first staff. It begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes and eighth notes.

No. 33.

4/4 Musical notation for exercise No. 33, first staff. It begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes and eighth notes.

No. 34.

3/4 Musical notation for exercise No. 34, first staff. It begins with a treble clef and a 3/4 time signature. The melody consists of quarter notes and eighth notes.

APPENDIX TO THE ELEMENTS OF VOCAL MUSIC.

No. 35.



No. 36.



No. 37.

1-3-5



No. 38.



No. 39.



No. 40.



No. 41.



No. 42.



No. 43.



No. 44.



No. 45.

1-3-5-8



No. 46.



No. 47.



No. 48.



No. 49.



No. 50.

HARMONY.

Note.—In singing exercises in two parts, let the females sing the upper, and the males the lower notes.



No. 51.



Note.—In singing the following rounds, let the school be divided into as many divisions as the round contains parts. Let the first division commence at 1, when they get as far as 2, let the second division commence at 1, while the first division goes on with 2 at the same time. When the second division get as far as 2, let the third division commence at 1, while the second goes on with 2, and the first with 3. As each division gets through with the last part, let them commence at the beginning again, without losing any time.

No. 52.

Round in Three parts.



No. 53.

Round in Four parts.



No. 54



No. 55.

1-3-5-8-7



No. 56.



No. 57.



No. 58.



No. 59.

1-3-5-8-7-4



No. 60.



No. 61.



No. 62.

No. 63.

No. 64.

No. 65.

1-3-5-8-7-4-2

No. 66.

No. 67.

No. 68.

No. 69.

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

No. 70.

No. 71.

No. 72.

No. 73.

No. 74.

No. 75.

No. 76.

This is called the middle C.

No. 77.



No. 78.



No. 79.



No. 80.

Upper scale, with 5 of the Middle scale.



No. 81.



No. 82.



No. 83.

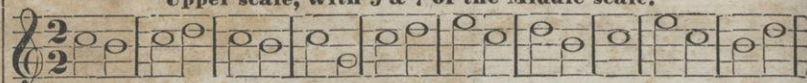


No. 84.



No. 85.

Upper scale, with 5 & 7 of the Middle scale.



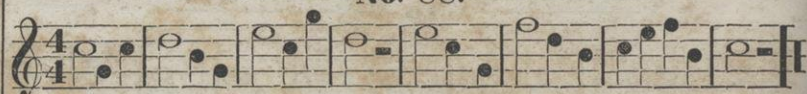
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No. 87.



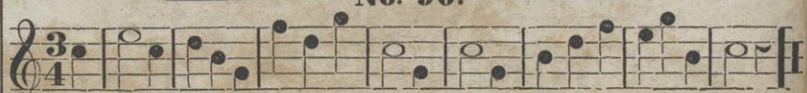
No. 88.



No. 89.



No. 90.



No. 91.

Middle and Lower scales.



APPENDIX TO THE ELEMENTS OF VOCAL MUSIC.

No. 92.



No. 93.



No. 94.



No. 95.



No. 96.

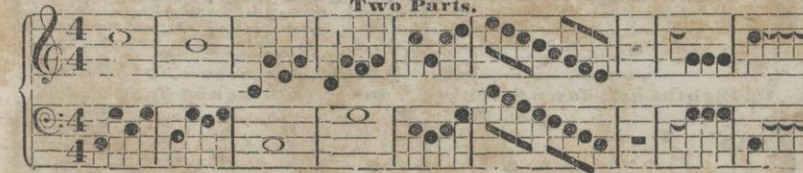


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No. 98.

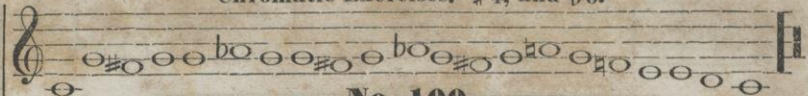
Two Parts.



D

No. 99.

Chromatic Exercises, #4, and b6.



No. 100.



No. 101.



No. 102.



No. 103.



No. 104.

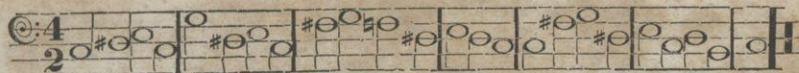
#4, #2, and b6.



No. 105.

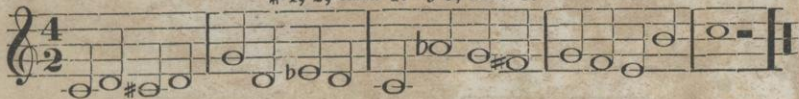


No. 106.



No. 107.

4, 2, and 1. b 6, and 3.

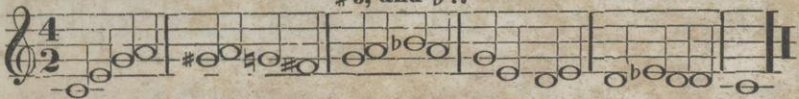


No. 108.



No. 109.

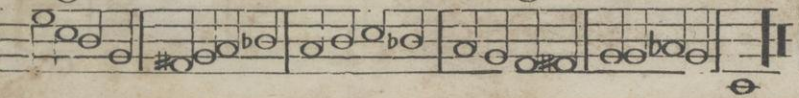
5, and b 7.



No. 110.



No. 111.



No. 112.



No. 113.

Up Seconds.

Down Seconds.



No. 114.

Up Thirds and down Seconds.

Down Thirds and up Seconds.



No. 115.

Up Fourths and down Thirds.

Down Fourths and up Thirds.



No. 116.

Up Fifths and down Fourths.

Down Fifths and up Fourths.



No. 117.

Up Sixths and down Fifths.

Down Sixths and up Fifths.



No. 118.

Up Sevenths and down Sixths.

Down Sevenths and up Sixths.



No. 119.

Up Eighths and down Sevenths.

Down Eighths and up Sevenths.



MASON'S

SACRED HARP.

DANVERS. L. M.

TENOR.



1. Awake, my tongue, thy tribute bring To him who gave thee power to sing; Praise him, who is all praise above, The source of wis - dom and of love.

ALTO.



3. Through each bright world above, behold Ten thousand thousand charms unfold: Earth, air, and mighty seas combine, To speak his wis - dom all divine.

TREBLE.



4. But in redemption, oh what grace! Its wonders, oh what thought can trace! Here wisdom shines forever bright, Praise him, my soul, with sweet delight.

BASE.



7 87 65 43 6 # 6 47 65 6 6 - 43 6 6 6 7

STERLING. L. M. [Chant.]

3. Awake the trumpet's lofty sound, To spread your sacred pleasure round; Awake each voice, and strike each string, And to the solemn organ sing.

4. Let all, whom life and breath inspire, Attend, and join the blissful choir; but chiefly ye, who know his word, Adore, and love, and praise the Lord

5 3 6 6 6 8 7 6 6 5 3

UPTON. L. M.

1. Bless, O my soul, the living God, Call home thy thoughts that rove abroad; Let all the powers within me join, In work and worship so divine.

4. *f* Let every land his power confess, Let all the earth adore his grace: My heart and tongue with rapture join, In work and worship so divine.

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

OLD HUNDRED. L. M.

Martin Luther.

Be thou, O God! ex - alted high; And as thy glory fills the sky, So let it be on earth displayed, Till thou art here as there obeyed.

6 6 7 6 - 8 7

SAUGUS. L. M.

Subject from Costellow.

1. How blest the sacred tie, that binds In sweet communion kin - dred minds! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one!

2. To each, the soul of each how dear! What tender love! what ho - ly fear! How does the generous flame within Re - fine from earth and cleanse from sin!

5. Nor shall the glowing flame expire, When dimly burns frail na - ture's fire: Then shall they meet in realms above, A heaven of joy, a heaven of love.

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

1. Arise! arise! with joy sur-vey The glo-ry of the latter day: Alrea-dy is the dawn be-gun Which marks at hand a rising sun! Which marks at hand a rising sun!

5. Auspicious dawn! thy rising ray With joy we view, and hail the day: Great Sun of Righteousness! arise, And fill the world with glad surprise, And fill the world with glad surprise.

Unison. 3 6576 545 6 6 87

PUTNAM. L. M.

1. In-dulgent Lord, thy goodness reigns Through all the wide, ce-les-tial plains; And thence its streams redundant flow, To cheer th'abodes of men below.

3. Oh! give to eve-ry hu-man heart To taste and feel how good thou art! With grateful love and ho-ly fear, To know how blest thy children are.

Unison. 95 95 6 66 5 65 7 66 5 5 56 7 76 = 7 = 98 46 98 66 5

NOTTAWAY. L. M.

Musical notation for the first staff of 'NOTTAWAY', featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/2 time signature. The melody consists of quarter and eighth notes.

1. Give thanks to God, he reigns above; Kind are his thoughts, his name is love; His mercy ages past have known, And ages long to come shall own, And ages long to come shall own.

Musical notation for the second staff of 'NOTTAWAY', continuing the melody from the first staff.

2. He feeds and clothes us all the way: He guides our footsteps, lest we stray; He guards us with a powerful hand, And brings us to the heavenly land, And brings us to the heavenly land.

Musical notation for the third staff of 'NOTTAWAY', continuing the melody.

3. Oh let the saints with joy record The truth and goodness of the Lord! How great his works! how kind his ways! Let every tongue pronounce his praise, Let every tongue pronounce, &c.

Musical notation for the fourth staff of 'NOTTAWAY', including a bass clef and figured bass notation below the notes.

6 6 65 6 67 7 5 6 7 7 6 5 #6 3 3 3 3 3 3 3 3 3 3 3 3 65 5 6 7 6 6 65

SAMARIA. L. M.

Musical notation for the first staff of 'SAMARIA', featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of quarter and eighth notes.

1. Thine earthly Sabbaths, Lord, we love; But there's a nobler rest above; To that our longing souls aspire, With cheerful hope, and strong desire.

Musical notation for the second staff of 'SAMARIA', continuing the melody.

Musical notation for the third staff of 'SAMARIA', continuing the melody.

2. No more fatigue, no more distress, Nor sin, nor death shall reach the place; No groan shall mingle with the songs, Which warble from immortal tongues.

Musical notation for the fourth staff of 'SAMARIA', including a bass clef and figured bass notation below the notes.

67 6 65 6 4 6 4 5 7 7 43 6 98 # 98 4 7 98 56 # 7 8 7 4 3 =

1. | | Wake, O my soul, and hail the morn, For unto us a Saviour's born; See, how the angels wing their way, To usher in the glorious day! To usher in the glorious day!

2. *p* Hark! what sweet music, what a song, > Sounds from the bright celestial throng! *p* Sweet song, whose melting sounds impart *mf* Joy to each raptured, listening heart, Joy to each, &c.

3. Come, join the angels in the sky, Glory to God, who reigns on high; *p* Let peace and love on earth abound, *f* While time revolves and years roll round, While time revolves and years roll round.

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

SHERBURNE. L. M.

1. To God our voices let us raise, And loudly chant the joyful strain; That rock of strength—oh let us praise, Whence free salvation we obtain.

2. The Lord is great—with glory crowned, O'er all the gods of earth he reigns; His hand supports the deeps profound, His power alone the hills sustains.

3. Let all who now his goodness feel, Come near, and worship at his throne; Before the Lord, their Maker, kneel, And bow in ad-o-ration down.

6 4 87 6 6 6 87 2 6 7 6 6 87

LEYDEN. L. M.

Costellow.

45

1. E - ternal God, ce - lestial King, Ex - alt - ed be thy glo - rious name; Let hosts in heaven thy praises sing,

2. My heart is fixed on thee, my God, I rest my hope on thee a - lone; I'll spread thy sa - cred truth abroad,

And saints on earth thy love proclaim, And saints on earth thy love proclaim. *Lentando.*

3
Awake my tongue—awake, my lyre,
With morning's earliest dawn arise;
To songs of joy my soul inspire,
And swell your music to the skies.

4
With those, who in thy grace abound,
To thee I'll raise my thankful voice;
While every land—the earth around,
Shall hear—and in thy name rejoice.

5
To all mankind thy love make known, To all mankind thy love make known. *Lentando.*

Eternal God, celestial King,
Exalted be thy glorious name;
Let hosts in heaven thy praises sing,
And saints on earth thy love proclaim.
Church Psalmody, Ps. 57, 4th Pt.

Unison.

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

2. Sweet is the day of sacred rest, No mortal care shall seize my breast; Oh may my heart in tune be found, Like David's harp of solemn sound.

8 7 4 5-6 7 7# 6 #6 6 6 4 7 8 54 8 54 54 54 43 76 43 4 7

AUGUSTA. L. M.

1. *mp* "Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

3. *mp* Blest is the man, whose shoulders take My yoke, and bear it with delight; My yoke is easy to the neck, My grace shall make the burden light."

4. *mf* Jesus, we come at thy command; With faith, and hope, and humble zeal, Resign our spirits to thy hand, To mould and guide us at thy will.

7 6 6 6 6 6 7 7 6 6 6 6 6 7

ELLENTHORPE. L. M.

Linley.

1. Say, how may earth and heaven unite? Say, how shall men with angels join? What link harmonious may be found, Natures discordant to combine?

2. Loud let the pealing organ swell! Breathe forth your soul in raptures high! Angels with men in music join; Music's the language of the sky.

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

St. PAUL's. L. M.

Dr. Green.

2d ending.

2. The Lord is God—'tis he alone Doth life, and breath and being give: We are his work, and not our own, The sheep that on his pasture live.

4. The Lord is good—the Lord is kind; Great is his grace, his mercy sure; And all the race of man shall find His truth from age to age endure.

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

APPLETON. L. M. [Chant.]

2d ending.

1. ¶ Oh come, loud anthems let us sing, Loud thanks to our almighty King; For we our voices high should raise, When our salvations rock we praise. *For.*

2. Into his presence let us haste, To thank him for his favors past; To him address, in joyful song, Praises which to his name belong.

3. Oh let us to his courts repair, And bow with ad - o - ration there; Down on our knees, devoutly, all - Before the Lord our Maker fall. *For.*

6 6 5#6 6 87 4 6 4 6 4 6 87

TRURO. L. M.

Dr. Burney.

1. ¶ Now to the Lord a noble song! Awake, my soul, awake, my tongue; Hosanna to th'e - ter - nal name, And all his bound - less love proclaim.

3 Grace! 'tis a sweet, a charming theme, My thoughts rejoice at Jesus' name! Ye angels, dwell upon the sound; Ye heavens, reflect it to the ground.

Unison. 6 4 6 6 4 6 4 6 # 5 9 8 6# 4 6 6 6 6 4 87

STONEFIELD. L. M.

Stanley.

2d ending.

1. P O all ye people, shout and sing Hosannas to your heavenly King; Where'er the sun's bright glories shine, Ye nations, praise his name divine.

2. High on his everlasting throne, He reigns almighty and alone; Yet we, on earth, with angels share His kind regard, his tender care.

3. Rejoice ye servants of the Lord, Spread wide Jehovah's name abroad; Oh praise our God, his power adore, From age to age from, shore to shore.

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

BLENDON. L. M.

Giardini.

1. Great is the Lord! what tongue can frame An honor equal to his name? How awful are his glorious ways! The Lord is dreadful in his praise!

2. Vast are thy works, almighty Lord! And nature rests upon thy word; And clouds, and storms, and fire obey Thy wise and all-controlling sway.

3. Thy glory, fearless of decline, Thy glory, Lord, shall ever shine; Thy praise shall still our breath employ, Till we shall rise to endless joy.

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

1. With all my powers of heart and tongue, I'll praise my maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

4. I'll sing thy truth and mercy, Lord; I'll sing the wonders of thy word; Not all the works and names below, So much thy power and glory show.

Unison. 6 6 $\frac{4}{3}$ 6 6 $\frac{4}{3}$ $\frac{6}{4}$ 6 $\frac{6}{4}$ $\frac{5}{\#}$ 6 $\frac{4}{3}$ 6 $\frac{4}{3}$ 6 $\frac{4}{3}$ $\frac{8}{3}$ $\frac{3}{3}$ 6 $\frac{6}{4}$ $\frac{5}{3}$

ARNHEIM. L. M.

Altered from S. Holyoke.

2d ending.

1. The Lord is come—the heavens proclaim His birth—the nations learn his name: An unknown star directs the road Of eastern sages to their God.

2. All ye bright armies of the skies, Go, worship where the Saviour lies: Angels and kings before him bow, Those gods on high, and gods below.

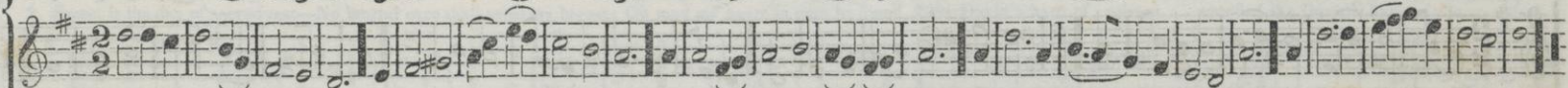
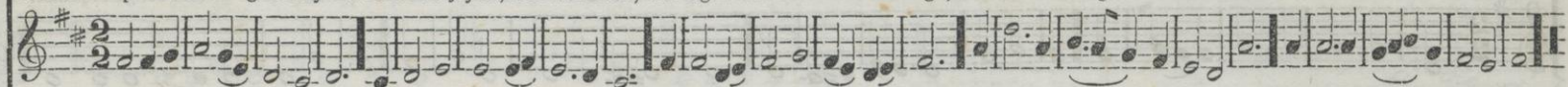
3. Let i - dols totter to the ground, And their own worshippers confound, Zion shall still his glories sing, And earth confess her sovereign king.

6 87 6 $\frac{4}{3}$ $\frac{6}{4}$ $\frac{5}{\#}$ $\frac{4}{3}$ 6

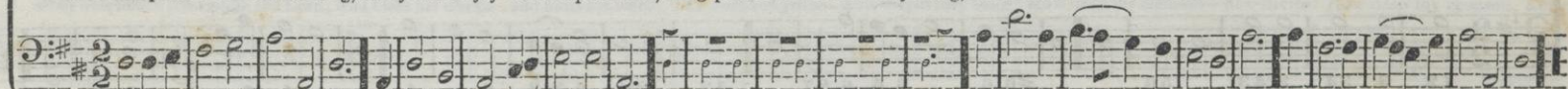
WAYNE. L. M.



2. The trumpet swells along the sky : We hear the joyful, solemn sound ; The righteous God ascends on high, And shouts of gladness echo round.



4. Loud praises to Jehovah sing, In hymns of joy his love proclaim ; Sing praises to the heavenly King, Adore and bless his sacred name.



$\frac{4}{3}$ 6 5 6 $\frac{6}{4}$ 8 7 $\frac{\#6}{3}$ 6 $\frac{6}{4}$ 8 7 Unison. 6 - 6 6 6 $\frac{6}{4}$ $\frac{5}{3}$

CLYDE. L. M. [Chant.]

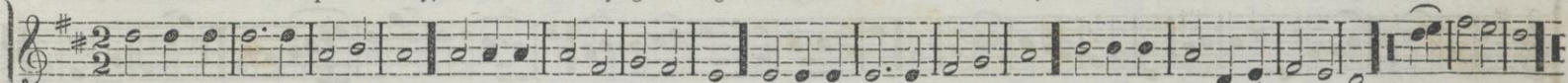
2d ending.



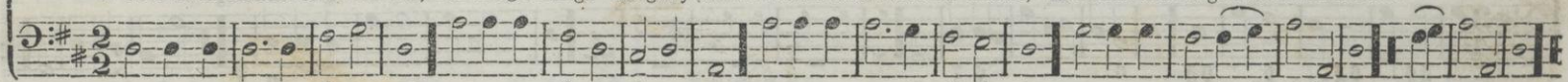
1. Give to our God immortal praise ; Mercy and truth are all his ways ; Wonders of grace to God belong, Repeat his mercies in your song.



2. He built the earth—he spread the sky, He fixed the starry lights on high : His mercies ever shall endure, When suns and moons shall shine no more.



4. Give to the Lord of lords renown ; The King of kings with glory crown : His mercies ever shall endure, When lords and kings are known no more.



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

1. With one consent, let all the earth, To God their cheerful voices raise; Glad homage pay, with awful mirth, And sing before him songs of praise.

4. For he's the Lord—supremely good, His mercy is for - ev - er sure; His truth, which always firmly stood, To endless a - ges shall endure.

12 3 34 3 43 56 #6 6 6 6 4 87 34 3#6 6 3 3 6 4 3 6 6 4 7

EFFINGHAM. L. M.

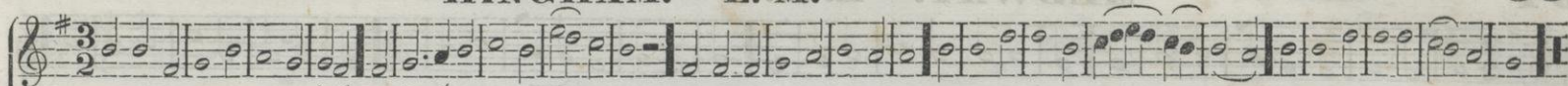
2. The Lord proclaims his power aloud Through every ocean, every land; His voice divides the watery cloud, And lightnings blaze at his command.

3. The Lord sits sovereign on the flood, O'er earth he reigns forever king; But makes his church his blest abode, Where we his awful glo - ries sing

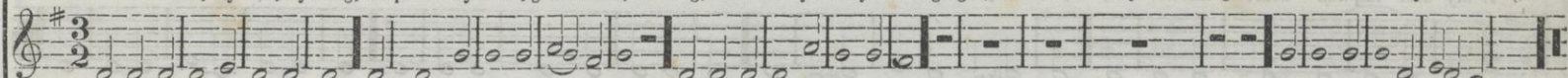
56 43 6 43 6 4 7 6 7

2d ending.

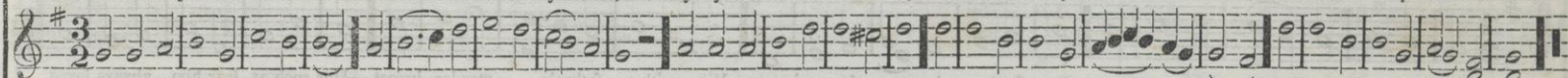
HINGHAM. L. M.



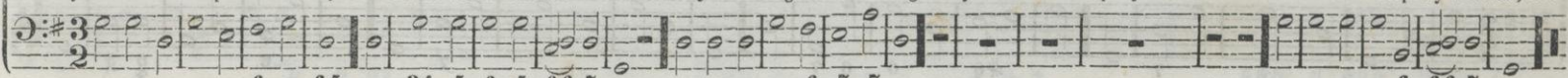
1. *mp* Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To show thy love by morning light, And talk of all thy truth at night, And talk of all thy truth at night.



2. Sweet is the day of sacred rest—No mortal care shall seize my breast; Oh may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.



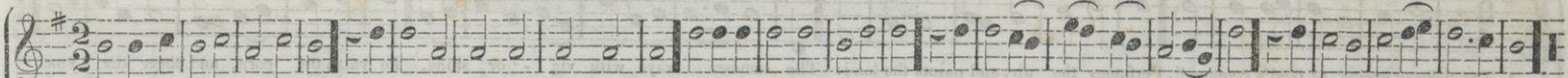
3. *mp* My heart shall triumph in the Lord, And bless his works—and bless his word: Thy works of grace—how bright they shine! How deep thy counsels—how divine! How deep thy counsels, &c.



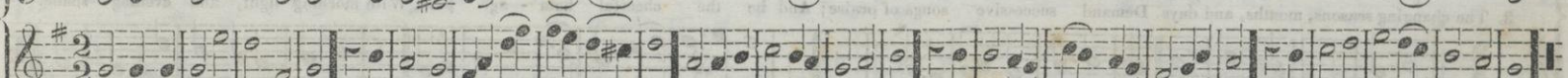
6 6 6 3 3 4 5 6 5 6 6 7 6 7 7 6 6 7

POMFRET. L. M.

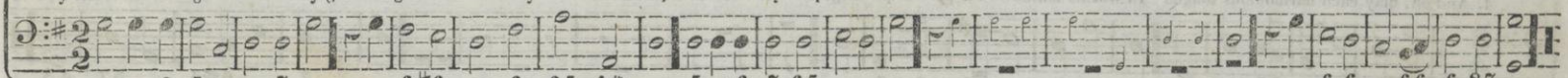
Altered from Cecil.



1. *mf* Happy the church, thou sacred place, The seat of thy creator's grace; Thine holy courts are his abode, Thou earthly palace of our God, Thou earthly palace of our God.



2. Thy walls are strength—and at thy gates A guard of heavenly warriors waits; Nor shall thy deep foundation move, Fixed on his counsels and his love, Fixed on his counsels and his love.



E 2 6 4 5 7 6# 6 6 6 5 4# 5 - 6 7 6 5 6 6 6 4 8 7

MEDWAY. L. M.

Arranged from a "Stabat Mater."

1. My soul inspired with sacred love, God's holy name for - ever bless; Of all his favors mindful prove, And still thy grateful thanks express.

3. As far as 'tis from east to west, So far has he our sins removed, - Who, with a father's ptender breast, - Has such as fear him always loved.

7 $\#6/4$ 6 $6/4$ $7/\#$ 7 6 $6/4$ 5

SEASONS. L. M.

Subject from Pleyel.

1. The flowery spring, at God's command, Perfumes the air, and paints the land: The summer rays with vig - or shine, To raise the corn, and cheer the vine.

3. The changing seasons, months, and days Demand successive songs of praise; And be the cheerful hom - age paid, With morning light, and evening shade.

4. And oh, may each harmonious tongue In worlds unknown the praise prolong, And in those brighter courts a - dore, Where days and years revolve no more.

7 6 $6/4$ 7 $6/4$ 7 66 $6/4$ 5 7 66 $6/4$ 5 7 6#6 57 43

PILESGROVE. L. M.

N. Mitchell.

1. Oh render thanks to God above, The fountain of e - ter - nal love; Whose mercy firm, through ages past, Has stood, and shall for - ever last.

2. Who can his mighty deeds express, Not only vast but numberless? What mor - tal eloquence can raise His tribute of immortal praise.

The musical score for 'PILESGROVE' consists of two staves of treble clef music and one staff of bass clef music. The key signature is one sharp (F#) and the time signature is 3/4. The first staff contains the melody for the first verse, and the second staff contains the melody for the second verse. The bass line is written in a style similar to lute tablature, with numbers 6, 4, 5, 7, 6, 4, 3, 6, 4, 3, 5, 5, 8, 5, 4, 5, 6, 4, 7 placed below the notes.

ROCKINGHAM. L. M.

3. Thy praise, O God, shall tune the lyre, Thy love our joyful song inspire; To thee our cordial thanks be paid, Our sure defence—our constant aid.

4. Why, then, cast down—and why distressed? And whence the grief, that fills our breast? In God we'll hope, to God we'll raise Our songs of gratitude and praise.

The musical score for 'ROCKINGHAM' consists of two staves of treble clef music and one staff of bass clef music. The key signature is one sharp (F#) and the time signature is 3/2. The first staff contains the melody for the first verse, and the second staff contains the melody for the second verse. The bass line is written in a style similar to lute tablature, with numbers 7, 6, 7, 7, 6, #, 6, 7 placed below the notes.

LINDON. L. M.

Arranged from a tune called Hague.
2d ending.

1. With one consent, let all the earth, To God their cheerful voices raise; Glad homage pay, with awful mirth, And sing before him songs of praise.

4. For he's the Lord—supremely good, His mercy is for ever sure; His truth, which always firmly stood, To endless ages shall endure.

6 6 6 6 4 5 6 # 6 7

DARIEN. L. M.

2d ending.

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

2. Sweet is the day of sacred rest—No mortal care shall seize my breast; Oh may my heart in tune be found, Like David's harp of solemn sound

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

ADMAH. L. M.

1. † Bless, O my soul, the living God, Call home my thoughts that rove a - broad; Let all the powers within me join,

2. Bless, O my soul, the God of grace: His favors claim thy highest praise: Let not the wonders he hath wrought

4. ♪ Let every land his power con - fess, Let all the earth a - dore his grace: My heart and tongue with rapture join,

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

In work and worship so divine, Let all the powers with - in me join, In work and wor - ship so divine.

Be lost in silence and forgot, Let not the wonders he hath wrought Be lost in si - lence and forgot.

In work and worship so divine, My heart and tongue with rap - ture join, In work and wor - ship so divine.

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

SHELBURNE. L. M. HAWKA

1. My God, how endless is thy love! Thy gifts are every evening new; And morning mercies from above, Gently distil like early dew.

2. Thou spread'st the curtains of the night, Great Guardian of my sleeping hours; Thy sovereign word restores the light, And quickens all my drowsy powers.

3. I yield my powers to thy command, To thee I consecrate my days; Perpetual blessings from thine hand Demand perpetual songs of praise.

Figures: 7 5 6 6 7 8 7 7 5 6 5 6 7 4 3 6 3 4 5 6 6 6 4 8 7

WINDHAM. L. M.

Read.

Broad is the road that leads to death, And thousands walk together there; But wisdom shows a narrow path, With here and there a traveller.

Figures: # 6 6 7 # 6 # # # 6 5 6 4 7

TATNALL. L. M.

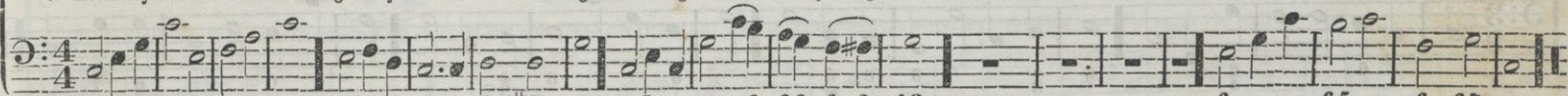
Altered from Orland.



1. Jesus shall reign where'er the sun doth his successive journeys run; His kingdom stretch from shore to shore, Till moon shall wax and wane no more, Till moon shall wax and wane no more



5. Let every creature rise and bring Glory and honor to our King: While angels strike their lyres again, Earth shall respond the joyful strain—Earth shall respond the joyful strain.



Unison.

6

6

6

3

6

#7

5

6

6

6

6

43

6

6

5

6

7

MENDON. L. M.



1. Oh praise the Lord in that blest place, From whence his goodness largely flows; Praise him in heaven—where he his face Unveiled in perfect glory shows.



3

6

6

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6

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6

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6

6

WALTON. L. M.

1. O come, loud anthems let us sing, Loud thanks to our almighty King! For we our voices high should raise, When our salvation's rock we praise.

2. Into his presence let us haste, To thank him for his favors past; To him adress, in joyful song, Praises which to his name belong.

LYNN. L. M.

L. Mason.

2d ending.

1. Lord, thou hast searched and seen me through Thine eye commands with piercing view, My rising and my resting hours, My heart and flesh with all their powers.

3. Within thy circling power I stand, On every side I find thy hand: Awake—asleep—at home—abroad, I am surrounded still with God.

5. Oh may these thoughts possess my breast, Where'er I rove—where'er I rest; Nor let my weaker passions dare consent to sin - - - - - for God is there.

WINCHESTER. L. M.

Dr Croft.

61

2d ending.

1. *f* My soul, thy great Creator praise; When clothed in his celestial rays, He in full majesty appears, And like a robe his glory wears.

2. How strange thy works! how great thy skill, While every land thy riches fill: Thy wisdom round the world we see—This spacious earth is full of thee.

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

ASHFIELD. L. M.

2d ending.

1. *4th* Deep in our hearts let us record, The deeper sorrows of our Lord; Behold the rising billows roll, To overwhelm his holy soul.

2. *m^f* Yet gracious God, thy power and love Have made the curse a blessing prove; Those dreadful sufferings of thy Son atoned for crimes which we had done.

3. *4th* Oh for his sake our guilt forgive— And let the mourning sinner live;—The Lord will hear us in his name, *m^f* Nor shall our hope be turned to shame.

F 6 # # 6 6 # # 6 # #

WAKEFIELD. L. M.

2d ending.



1. Come, weary souls, with sin oppressed, Oh come! accept the promised rest: The Saviour's gracious call obey, And cast your gloomy fears away.



3. Here mercy's boundless ocean flows, To cleanse your guilt—and heal your woes; Here's pardon, life, and endless peace—How rich the gift!—how free the grace!



6̣ ̣ 6̣ ̣ 6̣ ̣

WELLS.* L. M.

Holdrad.

Slow.



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



2. Life is the hour that God hath given T' escape from hell and fly to heaven: The day of grace—and mortals may Secure the blessings of the day.



6

7

7

6

7

6

4

7

6

6

6

7

* The air of this tune is found in the old Choral Books as far back as the time of Luther; it was originally written in notes of equal length.

UXBRIDGE. L. M.

L. Mason.

1. The heavens declare thy glory Lord, In every star thy wisdom shines; But when our eyes behold thy word, We read thy name in fair - er lines.

5. —Great Sun of Righteousness arise! Oh bless the world with heavenly light! Thy gospel makes the simple wise: Thy laws are pure—thy judgments right.

6 6 4 3 6 6 4 3 6 6 4 6 6 4 87

CLINTON. L. M.

1. || Salvation is for - ever nigh The souls who fear and trust the Lord; And grace, descending from on high, Fresh hopes of glory shall afford.

3. His righteousness is gone before, To give us free access to God; Our wandering feet shall stray no more, But mark his steps and keep the road.

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

BERNARD. L. M. [Chant.]

1. Zion, awake! thy strength renew, Put on thy robes of beauteous hue! Church of our God, arise and shine, Bright with the beams of truth divine.

2. Soon shall thy radiance stream afar, Wide as the heathen nations are; Gentiles and kings thy light shall view: All shall admire and love thee too.

87 6 6 6 6 87

Detailed description: This musical score is for the hymn 'BERNARD. L. M. [Chant.]'. It consists of two systems of music. The first system contains two staves: a vocal line in treble clef and a bass line in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The lyrics are: '1. Zion, awake! thy strength renew, Put on thy robes of beauteous hue! Church of our God, arise and shine, Bright with the beams of truth divine.' The second system also has two staves (vocal and bass) with the lyrics: '2. Soon shall thy radiance stream afar, Wide as the heathen nations are; Gentiles and kings thy light shall view: All shall admire and love thee too.' Below the bass line of the second system, there are numerical figures: 87, 6, 6, 6, 6, 87.

LYMAN. L. M.

1. Jesus demands the voice of joy, Loud through the land let triumph ring; His honors should your songs employ, Let glorious praises hail the King.

4. Oh bless our God, ye nations round; People and lands, rehearse his name: Let shouts of joy through earth resound, Let every tongue his praise proclaim.

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

Detailed description: This musical score is for the hymn 'LYMAN. L. M.'. It consists of two systems of music. The first system contains two staves: a vocal line in treble clef and a bass line in bass clef. The key signature has one flat (B-flat) and the time signature is 2/2. The lyrics are: '1. Jesus demands the voice of joy, Loud through the land let triumph ring; His honors should your songs employ, Let glorious praises hail the King.' The second system also has two staves (vocal and bass) with the lyrics: '4. Oh bless our God, ye nations round; People and lands, rehearse his name: Let shouts of joy through earth resound, Let every tongue his praise proclaim.' Below the bass line of the second system, there are numerical figures: 6, 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 4, 7.

DUKE STREET. L. M.

J. Hatton.

65

1. Lord, when thou didst ascend on high, Ten thousand angels filled the sky; Those heavenly guards around thee wait, Like chariots, that attend thy state.

4. Raised by his Father to the throne, He sent his promised Spirit down, With gifts and grace for rebel men, That God might dwell on earth again.

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

ALLERTON. L. M.

W. Beastall.

1. Bless, O my soul, the living God, Call home thy thoughts that rove abroad; Let all the powers within me join, In work and worship so divine

4. Let every land his power confess, Let all the earth adore his grace: My heart and tongue with rapture join, In work and worship so divine

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

BRENTFORD. L. M.

2d ending.

1. Lord, when my thoughts delighted rove Amid the wonders of thy love, Sweet hope revives my droop - ing heart, And bids intruding fears depart.

2d Treble. *Alto.*

3. Be all my heart, and all my days Devoted to my Saviour's praise; And let my glad o - bedience prove How much I owe—how much I love.

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

ROTHWELL. L. M.

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

3. Awake the trumpet's lofty sound, To spread your sacred pleasures round; Awake each voice, and strike each string, And to the solemn organ sing, And to the solemn organ sing

4. Let all, whom life and breath inspire, Attend, and join the blissful choir; But chiefly ye, who know his word, Adore, and love, and praise the Lord! Adore, and love, and praise the Lord.

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

SHOEL. L. M.

Altered from Shoel.

67

2d Treble.

Now shall the trembling mourner come, And bind his sheaves, and bear them home; The voice, long broke with sighs, shall sing, Till heav'n with hal - lelujahs ring.

ORFORD. L. M.

2. Oh! warm my heart with ho - ly fire, And kindle there a pure desire: Come, sacred Spirit, from above, And fill my soul with heavenly love.

Adagio Sostenuto e Piano.

Softly the shade of evening falls Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres.

HELAM. L. M.

1. My opening eyes with rapture see The dawn of thy returning day; My thoughts, O God, ascend to thee, While thus my early vows I pay.

2. Oh bid this trifling world retire, And drive each carnal thought away; Nor let me feel one vain desire— One sinful thought—through all the day.

4. Then, to thy courts when I repair, My soul shall rise on joyful wing, The wonders of thy love declare, And join the strains which angels sing.

HEBRON. L. M.



1. Thus far the Lord hath led me on, Thus far his power prolongs my days; And every evening shall make known, Some fresh memorial of his grace.



3. I lay my body down to sleep; Peace is the pillow for my head; While well appointed angels keep Their watchful stations round my bed.



4. Thus, when the night of death shall come, My flesh shall rest beneath the ground, And wait thy voice to break my tomb, With sweet salvation in the sound.



WARD. L. M.

Legato e Piano.

2d ending.



3. There is a stream whose gentle flow Supplies the city of our God! Life, love, and joy still gliding through, And watering our divine abode.



4. —That sacred stream—thine holy word, Supports our faith—our fear controls: Sweet peace thy promises afford, And give new strength to fainting souls.



HANOVER. L. M.

1. ⁴Show pity, Lord—O Lord, forgive, Let a repenting rebel live; Are not thy mercies large and free? May not a sinner trust in thee?

2. My crimes are great—but can't surpass The power and glory of thy grace: Great God, thy nature hath no bound, So let thy pardoning love be found.

4. My lips, with shame, my sins confess, Against thy law—against thy grace: Lord, should thy judgement grow severe, I am condemned—but thou art clear.

SUNDERLAND. L. M.

Altered from Babylon.

1. ⁴Oh turn, great Ruler of the skies, Turn from my sin thy searching eyes, Nor let th' offences of my hand Within thy book recorded stand.

2. Give me a will to thine subdued; A conscience pure—a soul renewed; Nor let me, wrapt in endless gloom, An outcast from thy presence, roam.

3. Oh let thy Spirit to my heart Once more his quickening aid impart; My mind from every fear release, And soothe my troubled thoughts to peace.

SURREY. L. M.

Costello.

71

1. Thine earthly Sabbaths, Lord, we love, But there's a nobler rest above ; To that our longing souls aspire, With cheerful hope—and strong desire.

6 6 87 4 6 43 7 6 6 87 7 6 7 5 6 4 3

2d ending.

For.

With cheerful hope and strong desire.

For.

5 4 - 3 6 6 7

2
No more fatigue—no more distress,
Nor sin, nor death shall reach the place;
No groans shall mingle with the songs,
Which warble from immortal tongues.

3
No rude alarms of raging foes,
No cares to break the long repose ;
No midnight shade—no clouded sun—
But sacred, high, eternal noon.

4
Thine earthly Sabbaths, Lord, we love ;
But there's a nobler rest above ;
To that our longing souls aspire,
With cheerful hope, and strong desire.

Church Psalmody, Hy. 454.

Who is this stranger in distress, That travels through this wilderness? Oppressed with sorrow and with sin On her beloved Lord she leans, On her beloved Lord she leans.

Fingerings and other annotations for the piano accompaniment:
 4 6 4 6 4 5 6 3 4 3 6 6 5 4 3 6 4 6 3 6 4 3 7 7 4 6 6 4 5

CABOT. L. M.

2d ending.

4. While life prolongs its precious light, Mercy is found—and peace is given; But soon—ah soon! approaching night Shall blot out every hope of heaven.

5. —Now God invites—how blessed the day! How sweet the gospel's charming sound! Come, sinners, haste—oh, haste away, While yet a pardoning God is found.

Fingerings and other annotations for the piano accompaniment:
 6 6 4 6 4 3 3 4 6 4 6 3 4 6 4 6 3 4 6 4 6 6 6 4

FARNSWORTH. L. M.

1. Give thanks to God—he reigns above; Kind are his thoughts—his name is love; His mercy ages past have known, And ages long to come shall own.

Oh let the saints with joy record The truth and goodness of the Lord! How great his works! how kind his ways, Let every tongue pronounce his praise.

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

HAMBURG. L. M.

Arranged from a Gregorian Chant.
2d ending.

1. Kingdoms and thrones to God belong; Crown him, ye nations, in your song: His wondrous name and power rehearse; His honors shall enrich your verse. *Slow and soft.*

2. He rides and thunders through the sky, His name, Jehovah, sounds on high: Praise him aloud ye sons of grace; Ye saints, rejoice before his face.

3. God is our shield—our joy—our rest; God is our King—proclaim him blest: When terrors rise—when nations faint, He is the strength of every saint. *Slow and soft.*

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

G [M. S. H.—10]

DOUGLASS. C. M.

1. To thee, my righteous King and Lord, My grateful soul I'll raise; From day to day thy works re - cord, And ev - er sing thy praise.

6. Throughout all a ges shall endure Thine everlasting reign; Thine high do - min - ion, firm and sure, For - ev - er shall remain.

6 6 6 7 6 6 6 7 8 7 6 8 7

WARWICK. C. M.

Stanley. 2d ending.

1. Lord, in the morning thou shalt hear, My voice ascend - ing high; To thee will I direct my prayer, To thee lift up mine eye.

3. Thou art a God, before whose sight The wicked shall not stand; Sinners shall ne'er be thy delight, Nor dwell at thy right hand.

4. But to thy house will I resort, To taste thy mercies there; I will frequent thine holy court, And worship in thy fear

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

WESTFORD. C. M.

L. Mason.

75

1. Come let us join our cheerful songs, With angels round the throne, Ten thousand, thousand are their tongues, But all their joys are one, But all their joys are one.

3. Jesus is worthy to receive Hon - or and power divine; And blessings, more than we can give, Be, Lord, forever thine, Be, Lord, forever thine.

5. The whole creation join in one To bless the sacred name Of him who sits upon the throne, And to adore the Lamb, And to adore the Lamb.

Voice or Organ.

Figured bass notation: 6 65 6 63 6 5#6 3 76 65 6 4 6 98 6 87

CANTON. C. M.

2d ending.

1. Behold thy waiting servant, Lord, Devoted to thy fear; Remember and confirm thy word, For all my hopes are there.

4. Didst thou not raise my faith, O Lord? Then let thy truth appear: Saints shall rejoice in my reward, And trust as well as fear.

Figured bass notation: 6 # 6 # 6 6 # - 6 # - 6 #

CLIFFORD. C. M.

1. Sing to the Lord in joy - ful strains, Let earth his praise re - sound; ∴ Let all the cheer - ful na - tions

2. Thou ci - ty of the Lord! be - gin The u - ni - versal song, And let the scat - tered vil - la -

3. Till midst the strains of dis - tant lands, The is - lands sound his praise; And all, combined, with one ac -

6 6 6 345 545 45

join— Let all the cheer - ful na - tions join To spread his glo - ry round— To spread his glo - ry round.

ges And let the scattered vil - la - ges The cheer - ful notes prolong;— The cheer - ful notes pro - long;—

cord— And all, combined, with one ac - cord, Je - ho - vah's glories raise— Je - ho - vah's glo - ries raise.

6 6 56 45

NEWTON. C. M.

1. I'll bless the Lord from day to day; How good are all his ways! Ye humble souls that use to pray, Come help my lips to praise.

5. O love the Lord, ye saints of his; His eye regards the just; How greatly blest their portion is, Who make the Lord their trust!

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

NOTTINGHAM. C. M.

2d ending.

1. To God, our strength, your voice, aloud, In strains of glory raise; The great Je - hovah - Jacobs God, Exalt in notes of praise.

2. Now let the gospel trumpet blow, On each appointed feast, And teach his waiting church to know - The Sabbath's sacred rest.

4. With psalms of honor, and of joy, Let all his temples ring; Your various instruments employ, And songs of triumph sing.

G 2 6 6 6 6 7 # 6 4 7 6 4 7

PATMOS. C. M.

Arranged froma Gregorian Chant.

1. Shine, mighty God, on Zion shine. With beams of heavenly grace; Reveal thy power through every land, And show thy smiling face.

2. When shall thy name, from shore to shore Sound through the earth abroad, And distant nations know and love Their Saviour and their God.

3. Sing to the Lord, ye distant lands, Sing loud with solemn voice; Let every tongue ex - alt his praise, And every heart rejoice.

6 7 6 4 57 # 6 6

BROOMSGROVE. C. M.

1. Oh render thanks, and bless the Lord, Invoke his sacred name; Acquaint the nations with his deeds, His matchless deeds proclaim, His matchless deeds proclaim.

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

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

SWANWICK. C. M.

Lucas.

79

1. Arise, ye people, and adore, Exulting strike the chord; Let all the earth—from shore to shore, Confess th' almighty Lord—Confess th' almighty Lord.

2. Glad shouts aloud—wide echoing round, Th' ascending God proclaim; Th' angelic choir respond the sound, And shake creation's frame—And shake creation's frame.

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

CHESTER. C. M.

T. Hastings.

1. How oft, alas! this wretched heart Has wandered from the Lord! How oft my roving thoughts depart, Forgetful of his word! Forgetful of his word.

2. Yet sovereign mercy calls—'Return.' Dear Lord, and may I come? My vile ingratitude I mourn: Oh, take the wanderer home, Oh take the wanderer home.

5. —Thy pardoning love—so free—so sweet!—Dear Saviour, I adore; Oh keep me at thy sacred feet, And let me rove no more. And let me rove no more.

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

BLAKE. C. M.

1. I love to steal awhile away From every cumbering care, And spend the hours of setting day, In humble grateful prayer—And spend, &c. In humble, &c.

2. I love to think on mercies past, And future good implore : And all my cares and sorrows cast, On him whom I adore—And all my cares, &c. On him, &c.

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

HOLYOKE. C. M.

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

2. *Len* And while I rest my weary head, —From care and business free, 'Tis sweet conversing on my bed With my own heart and thee.

3. *m* I pay this evening sacri - fice ; And when my work is done, Great God, my faith, my hope relies Upon thy grace a - lone.

6 5 # 6 # 6 # 6 # 6 # 6 # 6 #

TOLLAND. C. M.

Reginald Spofforth.

I sing the mighty power of God, That made the mountains rise, That spread the flowing seas abroad, And built the lofty skies.

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

I sing the wisdom that ordained The sun to rule the day, The moon shines full at his command, And all the stars obey.

8 = 7 = 6 = 5 T. S. 7 6 5 6 7 6 6 7

St. JOHN'S. C. M.

1. Now shall my solemn vows be paid To that al-mighty power, who heard the long re-quest I made In my dis-tressful hour.

2. My lips and cheerful heart prepare To make his mercies known; Come, ye who fear my God, and hear The wonders he has done.

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

SAVOY. C. M. [Chant.]

1. *p* With reverence let the saints appear, And bow before the Lord, His high commands with reverence hear, And tremble at his word.

2. *m* Great God, how high thy glories rise! How bright thine armies shine! Where is the power with thee that vies Or truth, compared with thine?

3. *m* Justice and judgment are thy throne, *m* Yet wondrous is thy grace! While truth and mercy, joined in one, Invite us near thy face.

7 - 4 6 6 4 6 6 5

PAXTON. C. M.

2d ending.

1. Joy to the world—the Lord is come! Let earth receive her King; Let every heart prepare him room, And heaven and nature sing.

2. Joy to the world—the Saviour reigns, Let men their songs employ; While fields and floods—rocks hills and plains, Repeat the sounding joy.

4. Let all the earth his love proclaim, With all her different tongues, And spread the honors of his name, In melody and songs.

7 565 6 6 87 65 6 87 Unison. 3 3 6 6 5 6 4 3

WINTER. C. M.

Read.

1. *Ad* Oh that the Lord would guide my ways, To keep his statutes still; Oh! that my God would grant me grace, To know and do his will.

2. Oh send thy Spirit down to write Thy law upon my heart; Nor let my tongue indulge deceit, Nor act the liar's part.

6. Make me to walk in thy commands—*mf* 'Tis a delightful road; Nor let my head, nor heart, nor hands Offend against my God.

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

DUNDEE.* C. M.

2d ending.

1. Let not despair nor fell revenge, Be to my bosom known, Oh give me tears for others' woes, And patience for my own.

4. Feed me, O Lord, with needful food: I ask not wealth, or fame; But give me eyes to view thy works, A heart to praise thy name.

5. Oh may my days obscurely pass, Without remorse or care; And let me for my parting hour From day to day prepare.

6 * "Perhaps *Dundee's* wild warbling measures rise."—BURNS. 6 7

LONDON. C. M.

Dr. Croft.

O praise the Lord with one consent, And mag-ni-fy his name; Let all the servants of the Lord His worthy praise proclaim.

6 6 6 6 6 6 6 6 6 7

LITCHFIELD. C. M.

1. Eternal Source of joys divine, To thee my soul aspires; Oh! could I say, "the Lord is mine!" 'Tis all my soul desires.

2. My hope, my trust, my life, my Lord, Assure me of thy love; Oh! speak the kind, transporting word, And bid my fears remove.—

3. Then shall my thankful powers rejoice, And triumph in my God: Till heavenly rapture tune my voice To spread thy praise abroad.

Figured Bass: $\frac{8}{3} \frac{3}{3}$ 6 $\frac{6}{5}$ 7 6 $\frac{6}{4}$ $\frac{8}{5}$ 7 $\frac{8}{3}$ $\frac{3}{3}$ 6 6 $\frac{6}{3}$ $\frac{5}{4}$ 3 $\frac{8}{3}$ 8 6 $\frac{6}{4}$ 8 7

BLAKELY. C. M.

1. Come humble souls—ye mourners come, And wipe away your tears: Adieu to all your sad complaints, Your sorrows and your fears.

2. Come, shout aloud the Father's grace, And sing the Saviour's love: Soon shall you join the glorious theme In loftier strains above.

6. Transporting hope!—still on my soul With radiant glories shine, Till thou thyself art lost in joys, Immortal and divine.

Figured Bass: H 7 $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{4}{6}$ $\frac{3}{8}$ $\frac{9}{8}$ $\frac{9}{8}$ $\frac{4}{6}$ $\frac{3}{8}$ $\frac{9}{8}$ $\frac{9}{8}$ $\frac{4}{6}$ $\frac{3}{8}$ $\frac{9}{8}$ $\frac{9}{8}$ 8 7 6 $\frac{6}{8}$ $\frac{9}{8}$

CLARENDON. C. M.

L. Tucker.

4. How happy all thy servants are! How great thy grace to me! My life, which thou hast made thy care, Lord, I de - - vote to thee.

6. Here, in thy courts, I leave my vow, And thy rich grace record; Witness, ye saints, who hear me now, If I for - - sake he Lord.

65 68 6 4 65 43 43 45 64 64 56 3453 87 65
43 46 1231 65 43

BOLTON. C. M.

3. Great God, to thy almighty love What honors shall we raise! Not all the raptured songs above Can render equal praise, Can ren - der equal praise.

7 87 4543 65 7 6 4 56 6 87

MILBURN. C. M.

1. Come, let our hearts, and voices join, And strains of triumph raise : Sing to the Lord in songs divine, Our Rock, the Saviour praise, Our Rock, the Saviour praise.

2. Come, where his glory he displays, Your lips in thanks employ ; Come, speak the wonders of his grace, In holy songs of joy, In holy songs of joy.

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

MERIDEN. C. M.

Th. Clark.

1. O all ye lands, rejoice in God, Sing praises to his name ; Let all the earth, with one accord, His wondrous acts proclaim, His wondrous acts proclaim ; His, &c.

2. And let his faithful servants tell How, by redeeming love. Their souls are saved from death and hell, To share the joys above. To share the joys above. To share, &c

4. Oh, then, rejoice. and shout for joy, Ye ransomed of the Lord ; Be grateful praise your sweet employ, His presence your reward, His presence your reward, His presence, &c

7 87 6 6 4 7 6 87 6 66 87

1. When God revealed his gracious name, And changed my mournful state, My rapture seemed a pleasing dream, The grace appeared so great.

3. Great is the work! my neighbors cried, And owned thy power di - vine; Great is the work! my heart replied, And be the glo - ry thine.

4
3

6 6 6 7

8 8 8 8 8 7 6 5 4 3

6 6 6 4 6 4 6 4 6 7

2. The world beheld the glorious change, And did thy hand confess; My tongue broke out in unknown strains. And sung surprising grace.

4. — The Lord can clear the darkest skies, Can give us day for night; Make drops of sacred sorrow rise To rivers of delight.

1st time. 2d time.

76 87 65 43

65 56 4 7

76 4 65 4 43 43 67 6 87

1. O praise the Lord with one consent, And mag-ni-fy his name; Let all the servants of the Lord His wor-thy praise proclaim.

2. For this our joy and triumph is, Glad hymns of praise to sing; And with loud songs to bless the name, Of our most glo-rious King.

Instrument. *Voice.*

CHORUS.

2d ending.

Let all the ser-vants of the Lord, His wor-thy praise proclaim.

And with loud songs to bless the name, Of our most glorious King.

6 3 6 4 7

EASTPORT. C. M. [Chant.]

How long wilt thou forget me, Lord? Must I for - ever mourn? How long wilt thou withdraw from me, Oh! never to return— Oh! never to return.

6 # 6 6 # 6 # 6 6 6 # 6 6 7

BLACKBURN. C. M.

2d ending.

1. Behold thy waiting servant, Lord, De - voted to thy fear; Remember and confirm thy word, For all my hopes are there.

2. Hast thou not sent salvation down, And promised quickening grace? Doth not my heart address thy throne? = And yet thy love delays.

3. — Mine eyes for thy salvation fail; Oh! bear thy servant up; Nor let the scoffing lips prevail, Who dare reproach my hope.

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

MEDFORD. C. M.

2d ending.

1. Gird on thy sword, victorious Prince, Ride with majestic sway; Thy terror shall strike through thy foes, And make the world obey.

2. Thy throne, O God, for ever stands, Thy word of grace shall prove A peaceful sceptre in thy hands, To rule thy saints by love.

HENRY. C. M.

S. B. Pond.

1. Again the Lord of life and light Awakes the kindling ray; Dispels the darkness of the night, And pours in-creasing day.

3. This day be grateful homage paid, And loud hosanna sung; Let gladness dwell in every heart. And praise on every tongue.

4. Ten thousand thousand lips shall join To hail this welcome morn, Which scatters blessings from its wings To nations yet unborn

LANESBORO'. C. M.

2d ending.

1. Early, my God, without delay, I haste to seek thy face, My thirsty spirit faints a - way—My thirs - ty spirit faints a - way, Without thy cheering grace. *P. Slow.*

2. So pilgrims on the scorching sand, Beneath a burning sky, Long for a cooling stream at hand—Long for a cooling stream at hand, And they must drink— - or die. *P. Slow.*

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

BEREA. C. M.

1. We love thy ho - ly tem - ple, Lord, For there thou deign'st to dwell, And there the heralds of thy word, Of all thy mercies tell—Of all thy mercies tell. *mp dol* *mf cres* *f* *dim* *p*

3. *mf* Around thine al - tar will we kneel In penitence sincere, *mf* A Saviour's mercy deeply feel, —And words of pardon hear, And words of pardon hear. *p*

4. *mp dol* Or, mingling with the choral throng, *mf cres* Our joyful voices raise, *f* And pour the full, melodious song, *dim* In notes of grateful praise, In notes of grateful praise. *p*

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

GRAFTON. C. M.

1. How oft, a - las! this wretched heart, Has wandered from the Lord! How oft my roving thoughts depart, For - getful of his word.

2. Yet sovereign mercy calls—' Return.' Dear Lord, and may I come? My vile in - grat - i - tude I mourn: Oh, take the wanderer home.

5. —Thy pardoning love—so free—so sweet! Dear Saviour, I adore; Oh keep me at thy sacred feet And let me rove no more.

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

LEBANON. C. M.

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

2. Oh! what is feeble dy - ing man, Or all his sinful race, That God should make it his concern To vis - it him with grace.

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

BURFORD. C. M.

1. *mp* Lord, thou hast scourged our guilty land; Behold thy people mourn; Shall vengeance ever guide thy hand, And mercy ne'er re - turn?

2. Our Zion trembles at thy stroke, And dreads thy lifted hand; *Alto* Oh heal the people thou hast broke, And spare our guilt - ty land.

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

CHESTERFIELD. C. M.

1. Oh, could our thoughts and wishes fly, Above these gloomy shades, To those bright worlds beyond the sky, Which sorrow ne'er invades!

2. There, joys unseen by mortal eyes, Or reason's feeble ray, In ev - er bloom - ing prospect rise, Exposed to no decay.

4. Oh then, on faith's sublimest wing, <Our ardent souls shall rise, To those bright scenes, where pleasures spring, Im - mor - tal in the skies.

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

WOODSTOCK. C. M.

D. Dutton, Jr.

Slow.

1. I love to steal awhile away, From every cumbering care, And spend the hours of setting day, In humble grateful prayer.

2. I love to think on mercies past, And future good im - plore: And all my cares and sorrows cast, On him whom I a - dore.

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

SPENCER. C. M.

2d ending.

1. *p* With reverence let the saints appear, And bow before the Lord; His high commands with reverence hear, And tremble at his word.

2. *mf* Great God, how high thy glories rise! How bright thine armies shine! Where is the power with thee that vies, Or truth, compared with thine?

6. *mp* Justice and judgement are thy throne, *mf* Yet wondrous is thy grace! While truth and mercy, joined in one, > Invite us near thy face.

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

MEDFIELD. C. M.

Wm. Mather.

1. To heaven I lift my waiting eyes, There all my hopes are laid; The Lord, who built the earth and skies, Is my per-petual aid.

2. Their steadfast feet shall never fall, Whom he designs to keep; His ear attends their humble call, His eyes can never sleep.

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

BALTIC. C. M.

Arranged from a Gregorian Chant.

1. O all ye lands, in God rejoice, To him your thanks belong; In strains of gladness, raise your voice, In loud and joyful song.

2. Oh, enter ye his courts with praise, His love to all proclaim; To God the song of triumph raise, And magnify his name.

3. For he is gracious, just and good; His mercy ever sure, Through ages past has ever stood, And ever shall endure.

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

NICHOLS. C. M.

1. Sing, all ye ransomed of the Lord, Your great Deliverer sing: Ye pilgrims, now for Zi - on bound, Be joyful in your King— Be joyful in your King.

2. His hand di - vine shall lead you on, Through all the blissful road: Till to the sacred mount you rise, And see your gracious God, And see your gracious God.

3. Bright garlands of immor - tal joy Shall bloom on every head; > While sorrow, sighing, and distress, —Like shadows, all are fled, Like shadows, all are fled.

4. *March on, in your Redeemer's strength, Pursue his footsteps still; With joyful hopes still fix your eyes On Zion's heavenly hill, On Zion's heavenly hill.*

Figured bass notation: 43 43 6 4 6 4 43 8876 43 *Tasto.* 5 6 6 7

FERRY. C. M.

1. *Oh that the Lord would guide my ways To keep his statutes still! Oh that my God would grant me grace To know and do his will!*

2. Oh send thy Spirit down, to write The law upon my heart; Nor let thy tongue indulge deceit, Nor act the liar's part.

6. Make me to walk in thy commands, 'Tis a delightful road; Nor let my head, nor heart, nor hands Of - fend against my God.

Figured bass notation: I 4g [M. S. H.—13] 7 6 6 4g 87 6 57

LAURENS. C. M.

1. Lo! at thy feet e - - ternal King! Thy power and grace we own; Let all the earth their offerings bring, And bow before thy throne.

2. Where'er, through all his works, we send Our roving eyes abroad, The various objects all conspire To lead our souls to God;—

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The piano part includes figured bass notation: 7, 7, 6, #, 7, 5.

MEAR. C. M.

1. Oh 'twas a joyful sound to hear Our tribes devout - ly say, 'Up, Israel, to the temple haste, And keep your festal day!'

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The piano part includes figured bass notation: 6, 6, #, 7.

MARLOW. C. M. [Major.]

2d ending.

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

4. Oh come, behold the works of God; And then with me you'll own, That he, to all the sons of men, Has wondrous judgments shown.

6 4

MARLOW. C. M. [Minor.]

2d ending.

2. ♩ And let them say—How dreadful, Lord, In all thy works art thou! To thy great power thy stubborn foes Shall all be forced to bow.

3. — Through all the earth, the nations round Shall thee their God, confess; And, with glad hymns, their awful dread Of thy great name express.

#

Not too fast.

1. O Lord, an - other day is flown, And we a lonely band, Are met once more be - fore thy throne, To bless thy fostering hand.

2. And Jesus, thou thy smile wilt deign, As we before thee pray; For thou didst bless the infant train, And we are weak as they.

3. Thus chastened, cleansed, entirely thine, A flock by Jesus led; The sun of ho - li - ness shall shine in glory on our head.

6 6 6 6 6 6 6 7 #

And wilt thou lend a listening ear, To praises low as ours? Thou wilt! for thou dost love to hear The song which meekness pours.

O let thy grace perform its part, And let conten - tion cease; And shed abroad in every heart, Thine ev - er - lasting peace.

And thou wilt turn our wandering feet, And thou wilt bless our way; Till worlds shall fail, and faith shall greet The dawn of lasting day.

7 - 5 6 6 4 6 6 4 5

St. MARTIN's. C. M.

Tansur.

O thou, to whom all creatures bow, Within this earthly frame, Through all the world how great art thou, How glorious is thy name!

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

ARLINGTON. C. M.

Dr. Arne.

2d ending.

1. This is the day the Lord hath made, He calls the hours his own; Let heaven rejoice, let earth be glad, And praise surround his throne.

2. To-day he rose, and left the dead, And Satan's empire fell; To-day the saints his triumph spread, And all his wonders tell.

3. Ho - sanna to the anointed King, To David's holy Son; P Help us, O Lord, descend and bring - Salvation from thy throne.

1 2 7 6 4 6 5 7 6 5 6 6 4 5

PETERBOROUGH. C. M.

1. Once more, my soul, the rising day Salutes thy waking eyes: Once more, my voice, thy trib - ute pay To him who rules the skies.

2. Night unto night his name repeats; The day renews the sound, Wide as the heavens on which he sits To turn the seasons round.

5. Great God, let all my hours be thine, While I enjoy the light; Then shall my sun in smiles de - cliné, And bring a peace - ful night.

6 7 56 6 87 57

WILMINGTON. C. M.

See! Israel's gentle Shepherd stands, With all en - gaging charms; Hark; how he calls the ten - der lambs, And folds them in his arms.

6 6 4 87 5 7 6 5 36 56 65 87

PUTNEY. C. M.

1. Soon as I heard my Father say, "Ye children, seek my grace;" My heart replied without de-lay, "I'll seek my Father's face."

2. Let not thy face be hid from me, Nor frown my soul a-way; < God of my life, I fly to thee, > In each distress-ing day.

3. —Should friends and kindred, near and dear, > Leave me to want, or die, —My God will make my life his care, And all my need supply.

3 1 4 5 6 6 7 7

CORWEN. C. M.

1. Behold thy waiting servant, Lord, De-voted to thy fear; Re-remember and confirm thy word, For all my hopes are there.

3. —Mine eyes for thy sal-va-tion fail; Oh! bear thy servant up; Nor let the scoffing lips prevail, Who dare reproach my hope.

4. Didst thou not raise my faith, O Lord? Then let thy truth appear: *mf* Saints shall rejoice in my reward, And trust as well as fear.

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

1. On Jordan's stormy banks I stand, And cast a wishful eye, To Canaan's fair and happy land, Where my possessions lie.

3. O'er all those wide ex - tended plains, Shines one e - ternal day; There, God the Son for - ever reigns, And scatters night away.

2. Oh! joyful and transporting scene, That rises to my sight! Sweet fields arrayed in living green, And rivers of de - light.

5. — When shall I reach that happy place, And be for - ever blest? When shall I see my Father's face, And in his bosom rest?

ELGIN.* C. M.

1. ⁴That awful day will surely come, Th'ap - pointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

4. Oh! tell me that my worthless name Is graven on thy hands; Show me some promise in thy book, Where my salva - tion stands.

* "Or noble *Elgin* beats the heav'nward flame,
The sweetest far of *Scotia's* holy lays."—BURNS.

CORINTH. C. M.

1. I love to steal awhile away, From every cumbering care, And spend the hours of setting day, In humble grateful prayer.

2. I love to think on mercies past, And future good im - plore: And all my cares and sorrows cast, On him whom I a - dore.

HOWARD. C. M.

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

2. Thou, in the morn, my voice shalt hear, And with the dawning day, To thee de - vout - ly I'll look up, To thee de - vout - ly pray.

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

WESTMORELAND. C. M. [Double.]

Moravian Tune. D. C. :S:

I'm not ashamed to own my Lord, Or to defend his cause,

Maintain the honor of his word, The glory of his cross. Jesus, my God! I know his name, His name is all my trust; Nor

will he put my soul to shame, Nor let my hope be lost.

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

FITCHBURG. C. M.

Leach.

1. This is the day the Lord hath made, He calls the hours his own; Let heaven rejoice—let earth be glad, And praise surround his throne.

2. To-day he rose, and left the dead, And Sa-tan's empire fell; To-day the saints his triumph spread, And all his wonders tell.

5. Hosanna in the highest strains, The church on earth can raise; The highest heavens, in which he reigns, Shall give him nobler praise.

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

St. ANN'S. C. M.

Dr. Croft.

Now let Je-ho-vah be adored, On whom our hopes depend; For who except the mighty Lord, His peo-ple can de-fend?

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

CONWAY. C. M.

1. Come, let us lift our joyful eyes Up to the courts above, And smile to see our Father there, And smile to see our Father there Upon a throne of love.

3. The peaceful gates of heavenly bliss Are opened by the Son ; High let us raise our notes of praise, High let us raise our notes of praise, And reach th' almighty throne

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

BAHAMA. C. M.

G. J. Webb.

1. Thee will I bless, O Lord, my God, To thee my voice I'll raise, For - ever spread thy fame abroad, And daily sing thy praise.

2. My soul shall glory in the Lord, His wondrous acts proclaim ; Oh let us now his love record, And mag - ni - fy his name.

4. Oh taste and see the Lord is good, Ye, who on him re - ly ; He shall your souls with heavenly food And strengthening aid supply.

Unison. 4 5 7 4 7 4 7 4 5 5 4 5 6 4 4 7

ALBANY. C. M.

1. Sweet was the time, when first I felt The Saviour's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

2. Soon as the morn the light revealed, His praises tuned my tongue; And when the evening shades prevailed, His love was all my song.

6 6 6 6 6 7 6 6 7 7

DEVIZES. C. M.

Tucker.

1. Come let us join our cheerful songs, With angels round the throne; Ten thousand, thousand are their tongues, But all their joys are one—But all their joys are one.

3. Jesus is worthy to receive Honor and power divine; And blessings, more than we can give, Be, Lord, forev - er thine— Be, Lord, forev - er thine.

4. Let all that dwell above the sky, And air, and earth, and seas, Conspire to lift thy glories high, And speak thy endless praise—And speak thy endless praise.

6 45 43 3 6 4 6 6 6 65 43 6 6 87 65 4 4

CORONATION.* C. M.

G. Holden.

1. All hail, the great Immanuel's name! Let angels prostrate fall: Bring forth the royal diadem, And crown him Lord of all—Bring forth the royal diadem, And crown him Lord of all.

5. Let every kindred—every tribe, On this terrestrial ball, To him all majesty ascribe, And crown him Lord of all—To him all majesty ascribe, And crown him Lord of all.

6. Oh! that with yonder sacred throng, We at his feet may fall; And join the everlasting song, And crown him Lord of all—And join the everlasting song, And crown him Lord of all

5 4 5 6 5 6 7 *Tasto.* 6 6 5 6 5 4 5 6 5 6 6 5 5

* This tune was a great favorite with the late Dr. Dwight. It was often sung by the College Choir, while he "catching as it were the inspiration of the heavenly world would join them, and lead them" with the most ardent devotion. Incidents in the life of President Dwight, p. 26.

EDINBURG. C. M.

1. Oh praise the Lord—for he is good, In him we rest obtain; His mercy has through ages stood, And ever shall remain.

2. Let all the people of the Lord His praises spread around; Let them his grace and love record, Who have sal - va - tion found.

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

DEDHAM. C. M.

1. Sweet was the time, when first I felt The Saviour's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

1. Soon as the morn the light revealed, His praises tuned my tongue; And when the evening shades prevailed, His love was all my song.

6 4/3 6 6 6 87 6#6 65 63 4/2 6 6 6 87

ARUNDEL. C. M.

O all ye lands, rejoice in God, Sing praise, and bless his name; Let all the earth, with one accord, His wondrous works proclaim.

6 6 6 7 #6/4 6 6 7 # 86 6 7

PORTER. C. M.

Altered from Stanley.

While golden harps and angel tongues Resound immortal lays, Great God, permit our humble songs To rise and speak thy praise, To rise and speak thy praise.

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

ARMENIA. C. M.

G. J. Webb.

2d ending.

1. Lift up to God the voice of praise, Whose breath our souls inspired; Loud and more loud the anthems raise, With grateful ardor fired.

2. Lift up to God the voice of praise, Whose goodness, passing thought, Loads every moment as it flies, With benefits unsought!

4. Lift up to God the voice of praise, For hope's transporting ray, Which lights through darkest shades of death To realms of endless day.

Unison. K 2 6 [M. S. H. - 15] 6 7 = 6 7 8 7 6 7 8 7 Unison. 7

1. There is a land of pure delight, Where saints immortal reign; E - ternal day excludes the night, And pleasures banish pain.

5. Oh, could we make our doubts remove, Those gloomy doubts that rise, And see the Canaan that we love With un - beclouded eyes; -

3. * Sweet fields, be - yond the swelling flood, Stand dressed in living green: So to the Jews fair Canaan stood, While Jordan rolled between.

6. *mf* Could we but climb where Mo - ses stood, And view the landscape o'er, Not Jordan's stream, nor death's cold flood, Should fright us from the shore.

* This passage may be sung by Trebles, or Tenors, or both in octaves.

DOYLSTON. C. M.

2d ending.

1. *mp* I waited meekly for the Lord, He bowed to hear my cry; He saw me resting on his word, And brought salvation nigh.

2. *f* Firm on a rock he made me stand, And taught my cheerful tongue To praise the wonders of his hand, In new and thankful song.

3. I'll spread his works of grace abroad, The saints with joy shall hear, And sinners learn to make my God Their only hope and fear.

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

DRAYTON. C. M.

2d ending

1. *f* High let us swell our tuneful notes, And join th' angelic throng; For angels no such love have known, To wake the cheerful song.

2. Good-will to sinful men is shown, *p* And peace on earth is given; *f* For lo! th' incarnate Saviour comes With messages from heaven.

4. Glory to God! in highest strains, In highest worlds be paid; His glory by our lips proclaimed, And by our lives displayed.

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

1. *mp* Thou art my portion, O my God; Soon as I know thy way, My heart makes haste ' obey thy word, And suffers no delay.

2. I choose the path of heavenly truth, And glory in my choice; Not all the riches of the earth Could make me so rejoice.

4. *mp* If once I wander from thy path, I think upon my ways; — Then turn my feet to thy commands, — And trust thy pardoning grace.

Figured Bass: 4 3 6 7 6 6 6 7 # 8 7 6 3 6 3 6 6 8 7 6

CRAWFORD. C. M.

1. There is a house not made with hands, E - ternal, and on high; And here my spirit waiting stands, Till God shall bid it fly, Till God shall bid it fly.

4. We walk by faith of joys to come; Faith lives upon his word; But while the body is our home, We're absent from the Lord, We're absent from the Lord.

5. 'Tis pleasant to believe thy grace, But we had rather see; We would be absent from the flesh, And present, Lord, with thee, And present, Lord, with thee.

Figured Bass: 6 7 6 5 6 3 3 6 6 4 3 4 3 4 3 6 5 4 3 6 5 6 3 6 4 3 6 6 6 6 4 8 7

HARTFORD. C. M.

1. *mp* As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God, for thee, *m* And thy refresh - ing grace.

2. —For thee, my God, the living God, >My thirsty soul doth pine; *m* Oh, when shall I behold thy face, Thou Majes - ty di - vine!

4. Why restless—why cast down, my soul? Hope still—and thou shalt sing / The praise of him, who is thy God, And heaven's eter - nal King.

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

LATHROP. S. M.

Arranged from a Gregorian Chant.

1. How gentle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his constant care.

2. His bounty will provide, His saints secure - ly dwell; That hand which bears cre - ation up, Shall guard his children well.

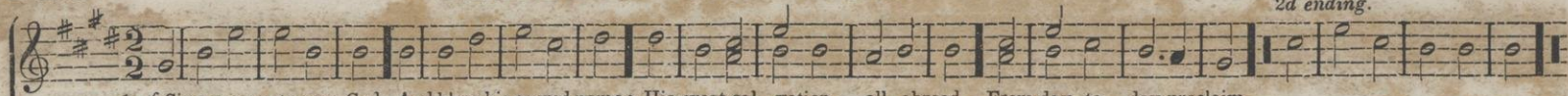
3. Why should this anxious load Press down your weary mind? Oh, seek your heavenly Father's throne, And peace and comfort find.

3. His goodness stands approved, Unchanged from day to day; I'll drop my burden at his feet, And bear a song a - way.

6 5 6 6 5 6 5 6 5 6 5

PADDINGTON. S. M.

2d ending.



1. *f* Sing praises to our God, And bless his sacred name: His great sal - vation all abroad, From day to day proclaim.



2. Midst heathen nations place The glories of his throne; And let the wonders of his grace Through all the earth be known.



SOUTHFIELD. S. M.

2d ending.



1. *f* Thy name, almighty Lord, Shall sound through distant lands; Great is thy grace, and sure thy word; Thy truth forever stands.



2. Far be thine honor spread, And long thy praise endure, Till morning light, and evening shade Shall be exchanged no more.



THATCHER. S. M.

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

4. *mf* His mercy, and his truth, The righteous Lord displays, In bringing wandering sinners home, And teaching them his ways.

The musical score for 'THATCHER' consists of four staves. The top staff is the vocal line in treble clef, the second and third staves are the piano accompaniment in treble clef, and the bottom staff is the figured bass in bass clef. The key signature is two sharps (D major) and the time signature is 3/4. The lyrics are written below the vocal line. The figured bass includes numbers such as 7, 65, 6, 7, 65, 65, 76, 6, 6, 6, 7, and 4.

HAVERHILL. S. M.

1. How gentle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his constant care.

2. His bounty will provide, His saints securely dwell; That hand which bears creation up, Shall guard his children well.

4. —His goodness stands approved, Unchanged from day to day; *mf* I'll drop my burden at his feet, And bear a song away.

The musical score for 'HAVERHILL' consists of four staves. The top staff is the vocal line in treble clef, the second and third staves are the piano accompaniment in treble clef, and the bottom staff is the figured bass in bass clef. The key signature is two sharps (D major) and the time signature is 3/2. The lyrics are written below the vocal line. The figured bass includes numbers such as 6, 6, 5, 6, 5, 6, 6, 7, and 4.

1. The Lord, the sovereign King, Hath fixed his throne on high, O'er all the heavenly world he rules, And all beneath the sky.

2. Ye angels, great in might, And swift to do his will, Bless ye the Lord, whose voice ye hear, Whose pleasure ye fulfil.

3. Ye heavenly hosts, who wait The orders of your King, Who guard his churches when they pray, Oh join the praise we sing.

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

PENTONVILLE. S. M.

Linley.

2d ending.

1. To bless thy chosen race, In mercy, Lord, incline; And cause the brightness of thy face On all thy saints to shine;

2. That so thy wondrous way May through the world be known; While distant lands their homage pay, And thy salvation own.

4. Let differing nations join To celebrate thy fame; Let all the world, O Lord, combine To praise thy glorious name.

6 6 6 4 87 6 6 6 4 87

OLMUTZ. S. M.

Arranged from a Gregorian Chant.

2d ending.

1. Your harps, ye trembling saints, Down from the willows take; Loud to the praise of love divine, Bid every string awake.

4. When we in darkness walk, Nor feel the heavenly flame; Then will we trust our gracious God, And rest upon his name.

5. Soon shall our doubts and fears Subside at his control; His loving kindness shall break through The midnight of the soul.

Figured bass: 4 3 7 #6 6 5 # 8 7 6 4 3 7 7 6

LINSTEAD. S. M.

2d ending.

1. Mine eyes and my desire Are ev - er to the Lord; I love to plead his promised grace, And rest upon his word.

3. When shall the sovereign grace Of my forgiving God Re - store me from those dangerous ways, My wandering feet have trod?

4. ⁴Keep my soul from death, Nor put my hope to shame, <For I have placed my on - ly trust In my Redeemer's name.

Figured bass: L 3 6 6 8 7 6 6 7 3 6 8 7 8 7 5 6 6 5 5 6 6 7

[M. S. H. - 16] #

1. My soul, be on thy guard, Ten thousand foes arise; The hosts of sin are pressing hard To draw thee from the skies.

2. Oh watch, and fight, and pray; The battle ne'er give o'er; Re - new it boldly every day, And help divine implore.

3. Ne'er think the victory won, Nor lay thine armor down: Thy arduous work will not be done Till thou obtain thy crown.

4. Fight on, my soul, till death Shall bring thee to thy God; He'll take thee, at thy parting breath, Up to his blest abode.

CALMAR. S. M.

Arranged from a Gregorian Chant.
2d ending.

Great is the Lord our God, And let his praise be great; He makes the churches his abode, His most delightful seat.

EASTBURN. S. M.

2d ending.

1. The Saviour's glorious name Forever shall endure, Long as the sun, his matchless fame Shall ever stand secure.

2. Wonders of grace and power To thee alone belong; Thy church those wonders shall adore, In ever - last - ing song.

4. Je - hovah, God most high! We spread thy praise abroad; Through all the world thy fame shall fly, O God, thine Israel's God!

Figured bass line: 526 5-42 53 53 5 4 3 34 6 76 4# 65 65 4 3 6 - 65 43 4 2 6 66 6 4 87 4 2 6 6 6 4 87

SHAWMUT. S. M. [Chant.]

2d ending.

1. Thy name, almighty Lord, Shall sound through distant lands; Great is thy grace, and sure thy word; Thy truth forever stands.

2. Far be thine honor spread, And long thy praise endure, Till morning light, and evening shade Shall be exchanged no more.

Figured bass line: 6 4 5 # 7 7 6 #

SHIRLAND. S. M.

Stanley.

2d ending.

1. Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey.

2. But where the gospel comes, It spreads di - vin - er light, It calls dead sinners from their tombs, And gives the blind their sight.

4. ⁴My gracious, God, how plain Are thy direc - tions given! Oh! may I never read in vain, ^mBut find the path to heaven.

56 57 6 56 65
4#

6 6 6 7 6 6 6 7

HARLEM. S. M.

1. My Maker and my King! To thee my all I owe; Thy sovereign bounty is the spring, Whence all my blessings flow.

2. Thou ever good and kind! A thousand reasons move, A thousand ob - li - ga - tions bind My heart to grateful love.

6. Oh let thy grace inspire My soul with strength divine; Let all my powers to thee aspire, And all my days be thine.

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

LOCKPORT. S. M.

1. Come, we that love the Lord, And let our joys be known; Join in a song with sweet ac - cord, And thus surround the throne.

3. The hill of Zion yields A thousand sacred sweets, Be - fore we reach the heavenly fields, Or walk the golden streets.

4. Then let our songs abound, And every tear be dry; We're marching thro' Im - manuel's ground, To fair - er worlds on high.

6 87 6 6 6 6 5 6 5 5 4 3 6 4 87

CODA. To be sung or omitted at pleasure.

Join in a song with sweet accord, And thus surround the throne— And thus sur - round the throne.

Be - fore we reach the heavenly fields, Or walk the golden streets— Or walk the golden streets.

We're marching thro' Im - manuel's ground, To fair - er worlds on high— To fair - er worlds on high.

L 2 4 3 2 8 6 6 5 7 5 6 6 4 87

Slow.

1. Oh for the death of those Who slumber in the Lord! Oh be like theirs my last repose, Like theirs my last reward.

3. Their ransomed spirits soar On wings of faith and love, To meet the Saviour they adore, And reign with him above.

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

CEDRON. S. M.

2d ending.

1. Have mercy, Lord, on me, As thou wert ever kind; Let me, oppressed with loads of guilt, Thy wonted mercy find.

4. Withdraw not thou thy help, Nor cast me from thy sight, Nor let thy Holy Spirit take Its ever-lasting flight.

4. The joy thy favor gives, Let me again obtain; And thy free Spirit's firm support My fainting soul sustain.

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

AYLESBURY. S. M.

Dr. Green.

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1. ⁴From lowest depths of wo, To God I send my cry; Lord, hear my sup - pli - cat - ing voice, And gracious - ly re - ply!

2. Shouldst thou severely judge, Who can the tri - al bear? Forgive, O Lord, lest we despond, And quite renounce thy fear.

3. My soul with patience waits For thee, the living Lord; My hopes are on thy promise built, Thy never - failing word.

6 6 6 4 5 # 6 6 4 5 6 # - 7 4 # = 6 6 4 5 #

BOYLSTON. S. M.

L. Mason.

2d ending.

1. The pi - ty of the Lord To those that fear his name, Is such as tender parents feel— He knows our feeble frame.

3. Our days are as the grass, Or like the morning flower! When blasting winds sweep o'er the field, It withers in an hour.

4. ^mBut thy compassions Lord, To endless years endure; And children's children ev - er find Thy words of promise sure.

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

SILVER STREET. S. M.

I. Smith.
2d beginning

1. Come—sound his praise abroad, And hymns of glory sing: Je-hovah is the sovereign God, The u-ni-ver-sal King.

2. *mp* Come—worship at his throne, Come—bow before the Lord;—We are his work, and not our own; He formed us by his word.

3. To-day attend his voice, Nor dare provoke his rod; Come—like the people of his choice, And own your gracious God.

Tasto. 6 88 4# 656 6 34 6 6 4 87

LOUDON. S. M.

T. Olmsted.

O Lord, our heavenly King, Thy name is all divine; Thy glories round the earth are spread, And o'er the heavens they shine.

6 6 6 6 67 6 56 6 6 6 87

MOORFIELD. S. M.

Church Psalmody, Ps. 148, 2d. Pt.

1. Let every creature join To praise th'eter - nal God; Ye heavenly host, the song begin, And sound his name abroad—And sound his name abroad.

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

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

4. By all his works above, His honors be expressed; But saints, who taste his saving love, Should sing his praises best, Should sing his praises best.

Unison.

INVERNESS. S. M.

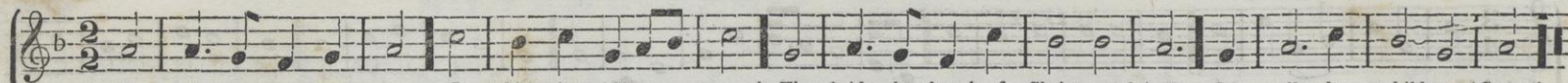
Church Psalmody, Hy. 248. L. Mason.

1. Oh! cease, my wandering soul, On restless wing to roam; All this wide world, to either pole, Has not for thee a home.

2. Behold the ark of God! Be - hold the open door Oh! haste to gain that dear a - bode, And rove, my soul, no more.

3. There, safe thou shalt a - bide, There, sweet shall be thy rest, And every longing sat - is - fied, With [full sal - va - tion blest.

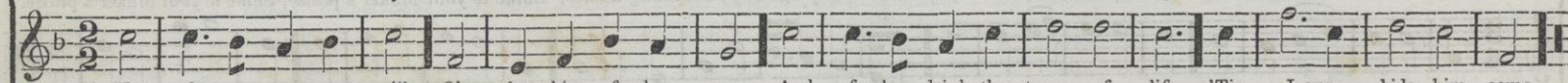
[M. S. H.—17]



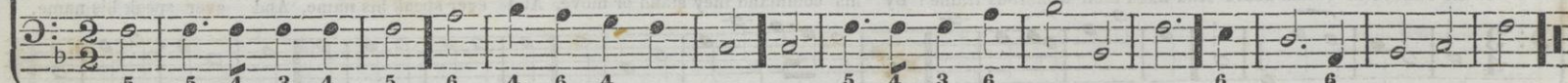
1. The Spirit in our hearts, Is whispering, 'Sinner, come;' The bride, the church of Christ, proclaims, To all her children, 'Come!'



2. Let him that heareth say To all about him, 'Come!' Let him that thirsts for righteousness, To Christ, the fountain, come!



3. Yes, who-so-ev-er will, Oh let him freely come, And freely drink the stream of life; 'Tis Jesus bids him come.



4. Lo! Jesus, who invites, Declares, 'I quickly come:' Lord, even so! we wait thy hour; O blest Redeem-er, come!

DOVER. S. M.

2d ending.



1. Great is the Lord, our God, And let his praise be great; He makes the churches his abode, His most delight-ful seat.



2. In Zi-on God is known, A refuge in distress; How bright has his sal-vation shone! How fair his heavenly grace!



BLADENBURG. S. M.

131

*2d ending.**

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

4. *f* Exalt the Lord our God, Whose grace is still the same; Still he's a God of ho-li-ness, And jealous for his name.

* Not to be used as a final close.

STONINGTON. S. M.

Church Psalmody, Hy. 298. L. Mason.

1. Ye trembling captives, hear! The gospel trumpet sounds; No music more can charm the ear, Or heal your heart-felt wounds.

2. 'Tis not the trump of war, Nor Sinai's awful roar; Sal-vation's news it spreads afar, And vengeance is no more.

3. For-giveness, love, and peace, Glad heaven aloud proclaims; And earth the Ju-bi-lee's release, With eager rapture, claims.

Your harps, ye trembling saints, Down from the willows take: Loud to the praise of love divine, Bid every string awake, Bid every string awake, Bid every string awake.

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

WENTWORTH. S. M.

The Lord in Zion reigns, Let earth his praise proclaim, And celebrate in loudest strains, His great and holy name.

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

2d ending.

COMPTON. S. M.

E. K. Prouty.

1. The pity of the Lord To those that fear his name, Is such as tender parents feel, He knows our feeble frame.

2. He knows we are but dust, Scattered with every breath; His an - ger, like a rising wind, Can send us swift to death.

6 6 6 4 6 6 6 6 7

SUNBURY. S. M. [Chant.]

Morley.

1. When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.

2. Oh! lead me to the rock, That's high above my head, And make the covert of thy wings, My shelter and my shade.

3. With - in thy presence, Lord, For - ev - er I'll a - bide; Thou art the tow'r of my defence, The refuge where I hide.

M 6 4 5 6 5 #

BEVERLY. S. M.

2d ending.

1. Let songs of endless praise From every nation rise; Let all the lands their tribute raise, To God who rules the skies.

2. His mercy and his love < Are boundless as his name; And all e - ter - ni - ty shall prove His truth remains the same.

6 6 6 7

LISBON. S. M.

2d ending. *

1. Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviv - ing breast, And these rejoic - ing eyes.

3. One day, amid the place Where God my Saviour's been, Is sweeter than ten thousand days Of pleasure and of sin.

4. Good is the Lord our God; His truth and mercy sure; And while e - ter - ni - ty shall last, His promises endure.

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

* Not to be used as a final close.

HUDSON. S. M.

R Harrison.

2d ending.

1. Let songs of endless praise From every nation rise; Let all the lands their tribute raise, To God, who rules the skies.

2. His mercy and his love Are boundless as his name; And all e - terni - ty shall prove His truth remains the same.

6 6 4 3 6 6 4 7 6

UTICA. S. M.

2d ending.

1. Behold, the lofty sky Declares its maker God; And all the starry works on high Proclaim his power abroad.

2. The darkness and the light Still keep their course the same; While night to day, and day to night, Di - vinely teach his name.

3. In every different land Their general voice is known; They show the wonders of his hand, And orders of his throne.

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

BOXFORD. S. M.

2d ending.

1. Is this the kind return? Are these the thanks we owe? Thus to abuse e - ternal love, Whence all our blessings flow!

2. To what a stubborn frame Has sin reduced our mind! What strange, rebellious wretches we! And God as strangely kind!

4. Let past in - grat - i - tude Provoke our weeping eyes; And hourly, as new mercies fall, Let hourly thanks arise.

Chord symbols: # 6 # # 6 6 5 #

DUNBAR. S. M.

Corelli.

2d ending.

1. When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.

2. *Ad* Oh! lead me to the rock That's high above my head, And make the covert of thy wings My shelter and my shade.

3. Within thy presence, Lord, For - ev - er I'll a - bide; *f* Thou art the tower of my defence, The refuge where I hide.

Chord symbols: 4# 43 4# 6 6 5 b7 6 7

WATCHMAN. S. M.

Leach.

137

1. Oh bless the Lord, my soul! His grace to thee proclaim: And all that is within me join To bless his ho - ly name.

2. Oh bless the Lord, my soul; His mercies bear in mind; For - get not all his ben - e - fits: The Lord to thee is kind.

5. Then bless his holy name, Whose grace hath made thee whole; Whose lov - ing kindness crowns thy days; Oh bless the Lord, my soul!

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

LAWRENCE. S. M.

2d ending.

1. With humble heart and tongue, My God, to thee I pray: Oh! bring me now, while I am young, To thee the living way.

4. Oh! let thy word of grace My warmest thoughts employ; Be this, through all my following days, My treasure and my joy.

5. To what thy laws impart Be my whole soul inclined; Come, Saviour, dwell within my heart, And sancti - fy my mind.

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

KAMBIA. S. M.

2d ending.

3. Our days are as the grass, Or like the morning flower! When blasting winds sweep o'er the field, - - - - - It withers in an hour.

4. But thy compassions, Lord, To endless years endure; And children's children ever find Thy words of promise sure.

SHERWOOD. L. M. or L. M. 6 lines.

Adagio Sostenuto.

The Lord my pasture shall prepare, And feed me with a shepherd's care; My noon-day walks he shall attend, And all my midnight hours defend.
His presence shall my wants supply, And guard me with a watchful eye: }

BRIGHTON. L. M. 6 lines.

1. Blest who with generous pi - ty glows, Who learns to feel anoth - er's woes ; Bows to the poor man's wants his ear, And wipes the helpless orphan's tear :—

3 4 5 5 34 7 34 3 37 43 43 43 3 4 3 5 34 7 34 6 6 6 7

In every want—in every wo, Himself thy pi - ty, Lord, shall know.

6 56 6 7

1
 Blest who with generous pity glows,
 Who learns to feel another's woes ;
 Bows to the poor man's wants his ear,
 And wipes the helpless orphan's tear :—
 In every want—in every wo,
 Himself thy pity, Lord, shall know.

2
 Thy love his life shall guard—thy hand
 Give to his lot the chosen land ;
 Nor leave him, in the dreadful day,
 To unrelenting foes a prey.
 In sickness thou shalt raise his head,
Len. And make with tenderest care his bed.

1. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye:

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

My noonday walks he shall attend, And all my midnight hours defend.

6 5 4 3 6 6 6 4 7

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

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

4
—Though in a bare and rugged way,
Through devious lonely wilds I stray,
Thy presence shall my pains beguile:
The barren wilderness shall smile,
With sudden greens and herbage crowned,
And streams shall murmur all around.

GLOUCESTER. L. M. 6 lines.

Milgrove.

Angels of light, e - thereal fires! Arise, and sweep your awful lyres! To you the sacred right belongs, To raise the lay, and lead our songs.

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

SUDBURY. L. M. 6 lines.

The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye.

My noonday walks he shall attend, And all my midnight hours defend.

87 6 87 7 6 4 3

1. Awake, our souls—away, our fears, Let every trembling thought begone; Awake, and run the heavenly race, And put a cheerful courage on—

2. True, 'tis a strait and thorny road, And mortal spirits tire and faint; But they forget the mighty God, Who feeds the strength of every saint.
Sing the small notes to the second stanza.

Awake, and run the heavenly race, And put a cheerful courage on.

But they forget the mighty God, Who feeds the strength of every saint.

3
The mighty God, whose matchless power
Is ever new, and ever young;
And firm endures, while endless years
Their everlasting circles run.

4
From thee, the overflowing spring,
Our souls shall drink a full supply;
While those who trust their native strength
Shall melt away—and droop—and die.

5
Sing the small notes to the fifth stanza.
Swift as an eagle cuts the air,
We'll mount aloft to thine abode;
On wings of love our souls shall fly,
Nor tire amid the heavenly road.

Church Psalmody, Hy. 378.

99—Sing the small notes at the beginning of the tune to the 2d and 5th stanzas.

SALSBURY. L. M. 6 lines.

Subject from Haydn.

143

1. Great God! this sacred day of thine Demands the soul's collect - ed powers; With joy we now to thee resign These solemn, consecrated hours:

7 6 6 7 6 6 7 6 6 6 6 7 6 6 7

Oh may our souls ador - ing own The grace that calls us to thy throne.

7 6 6 5 5 6 7

2
 All-seeing God! thy piercing eye
 Can every secret thought explore;
 May worldly cares our bosom fly,
 And where thou art intrude no more:
 Oh may thy grace our spirit move,
 And fix our minds on things above!

3
 Thy Spirit's powerful aid impart,
 And bid thy word, with life divine,
 Engage the ear—and warm the heart;
 Then shall the day indeed be thine:
 Our souls shall then adoring own
 The grace that calls us to thy throne.

Church Psalmody. Hy

1. I love the volume of thy word; What light and joy those leaves afford To souls benighted and distressed! — Thy precepts guide my doubtful way,

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

Thy fear forbids my feet to stray, Thy promise leads my heart to rest.

4 6 6 6 4 6

2
 Thy threatenings wake my slumbering eyes
 And warn me where my danger lies;
 But 'tis thy blessed gospel, Lord,
 That makes my guilty conscience clean,
 Converts my soul, subdues my sin,
 And gives a free, but large reward.

3
 Who knows the errors of his thoughts?
 My God, forgive my secret faults,
 And from presumptuous sins restrain;
 Accept my poor attempts of praise,
 That I have read thy book of grace,
 And book of nature not in vain

Church Psalmody, Ps. 19, 1st pt.

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

1. Let all the earth their voices raise, To sing a psalm of lofty praise, To sing and bless Je - hovah's name; His glory let the heathen know,

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

His wonders to the nations show, And all his saving works proclaim.

6 4 6 6 7 6 4 6 7

N [N S H - 19]

1
 Let all the earth their voices raise,
 To sing a psalm of lofty praise,
 To sing and bless Jehovah's name;
 His glory let the heathen know,
 His wonders to the nations show,
 And all his saving works proclaim.

2
 Oh! haste the day—the glorious hour,
 When earth shall feel his saving power,
 And barbarous nations fear his name:
 Then shall the race of man confess
 The beauty of his holiness,
 And in his courts his grace proclaim.

Church Psalmody, Ps. 96, 1st pt.

Great God, the heav'ns well ordered frame Declares the glo - ry of thy name; There thy rich works of wonder shine;

6 6 33 6 43 65 43 65 98 6 4 3 3 3 6 4 87

A thousand star - ry beau - ties there, A thousand radiant marks appear, Of boundless power and skill divine.

Voice or Organ. 6 7 6 56 6 87

SEWALL. L. P. M.

1. I love the volume of thy word; What light and joy those leaves afford To souls be-night-ed and distressed!

2. Thy threatenings wake my slumbering eyes, And warn me where my danger lies; But 'tis thy blessed gospel, Lord,

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lyrics are: "1. I love the volume of thy word; What light and joy those leaves afford To souls be-night-ed and distressed!". The second staff is a vocal line in treble clef with the same key signature and time signature. The lyrics are: "2. Thy threatenings wake my slumbering eyes, And warn me where my danger lies; But 'tis thy blessed gospel, Lord,". The third staff is a vocal line in treble clef with the same key signature and time signature. The lyrics are: "That makes my guilty conscience clean, Con-verts my soul, subdues my sin, & And gives a free, but large re-ward." The fourth staff is a piano accompaniment line in bass clef with the same key signature and time signature. Below the piano line are several numbers: 6, 6/4, 5, 4, 6, 6, 6/4, 6, 4, 7.

— Thy precepts guide my doubtful way, Thy fear for-bids my feet to stray, Thy promise leads my heart to rest.

That makes my guilty conscience clean, Con-verts my soul, subdues my sin, & And gives a free, but large re-ward.

The second system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lyrics are: "— Thy precepts guide my doubtful way, Thy fear for-bids my feet to stray, Thy promise leads my heart to rest." The second staff is a vocal line in treble clef with the same key signature and time signature. The lyrics are: "That makes my guilty conscience clean, Con-verts my soul, subdues my sin, & And gives a free, but large re-ward." The third staff is a vocal line in treble clef with the same key signature and time signature. The lyrics are: "That makes my guilty conscience clean, Con-verts my soul, subdues my sin, & And gives a free, but large re-ward." The fourth staff is a piano accompaniment line in bass clef with the same key signature and time signature. Below the piano line are several numbers: 4, 6, 6, 6, 6, 4, 6, 5.

1. Let all the earth their voices raise, To sing a psalm of lofty praise, To sing and bless Je-ho-vah's name, To sing and bless Jehovah's name;
 2. Oh! haste the day, the glorious hour, When earth shall feel his saving power, And barb'rous na-tions fear his name, And barb'rous nations fear his name;

Unison. 6 3 6 7 8 6 3 3 3 6 # 6 7 # 7 # 7 # 6 6 7 #

His glory let the heathen know, His wonders to the nations show, the nations show,
 Then shall the race of man confess The beauty of his ho-li-ness, his ho-li-ness,
 His glory let the heathen know, His wonders to the nations show, And all his saving works proclaim.
 Then shall the race of man confess The beauty of his ho-li-ness, And in his courts his grace proclaim.

Treble repeat 5th line of the stanza.

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

1. Oh, could I speak the matchless worth, Oh could I sound the glories forth, That in my Saviour shine! I'd soar and touch the heavenly strings,

2. I'd sing the precious blood he spilt, My ransom from the dreadful guilt Of sin a' wrath di - vine: I'd sing his glorious righteousness,

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

And vie with Gabriel, while he sings, In notes almost di - vine.

In which all per - fect, heavenly dress My soul shall ev - er shine.

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

3
 I'd sing the characters he bears,
 And all the forms of love he wears,
 Exalted on his throne:
 In loftiest songs of sweetest praise,
 I would to everlasting days
 Make all his glories known.

4
 Well—the delightful day will come,
 When my dear Lord will bring me home,
 And I shall see his face:
 Then with my Saviour, brother, friend,
 A blest eternity I'll spend,
 Triumphant in his grace.

1. O thou that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee? I have no refuge of my own,

2. Slain in the guilty sinner's stead, His spotless righteousness I plead, And his a-vailing blood: That righteousness my robe shall be,

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

But fly to what my God hath done, And suf-fered once for me.

That mer-it shall a-tone for me, And bring me near to God.

3 6 3 4 6 6 8 7 4 5

3
Then save me from eternal death,
The spirit of adoption breathe,
His consolations send:
By him some word of life impart,
And sweetly whisper to my heart,
—'Thy Maker is thy friend

4
mf The king of terrors then would be
A welcome messenger to me,
To bid me come away:
f Unclogged by earth, or earthly things,
I'd mount, I'd fly, with eager wings,
To everlasting day.

Church Psalmody, Hy 303.

NORWAY. C. P. M.

Subject from Mozart.

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

2. Slain in the guilty sinner's stead, His spot - less right - eous - ness I plead, And his a - vail - ing blood:

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

I have no refuge of my own, But fly to what my Lord hath done, And suffered once for me.

That righteous - ness my robe shall be, That mer - it shall a - tone for me, And bring me near to God.

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

1. Oh, could I speak the matchless worth, Oh, could I sound the glories forth, Which in my Saviour shine;

2. I'd sing the precious blood he spilt, My ransom from the dreadful guilt Of sin and wrath di - vine:

I'd soar and touch the heavenly strings, And vie with Gabriel, while he sings, In notes al - most di - vine.

I'd sing his glo - rious righteousness, In which all - per - fect, heavenly dress My soul shall ev - er shine.

AITHLONE. C. P. M.

German Tune.

1. O thou that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee? I have no refuge of my own,

2. Slain in the guilt - ty sinner's stead, His spotless righteousness I plead, And his a - vail - ing blood : That righteousness my robe shall be,

87 34 5 65 5676 7 67 6 87

But fly to what my God hath done, And suffered once for me.

That mer - it shall a - tone for me, And bring me near to God.

34 5 65 5676 7 6 6 6 7

[M. S. H. — 20]

3
Then save me from eternal death,
The spirit of adoption breathe,
His consolations send :
By him some word of life impart,
And sweetly whisper to my heart,
— 'Thy Maker is thy friend.'

4
The king of terrors then would be
A welcome messenger to me,
To bid me come away :
Unlogged by earth, or earthly things,
I'd mount, I'd fly, with eager wings,
To everlasting day.

Church Psalmody, Hy. 303.

1. ♯! Begin, my soul, th' ex - al - ted lay, Let each enrap - tured thought obey, And praise th' Almighty's name: Lo! heaven and earth, and seas and skies,

2. Thou heaven of heaven's his vast abode, Ye clouds, proclaim your Maker God; ♯! Ye thunders, speak his power: —Lo! on the lightning's fiery wing

6 3 4 6 6 4 3 # 6 5 6 6 7 # Unison. 3

In one melodious concert rise, To swell th' inspir - ing theme.

—In triumph walks th' er - nal king:—Th' as - tonished worlds adore.

6 # 6 7 6 6 7

3
—Ye deeps, with roaring billows rise,
To join the thunders of the skies,
f Praise him, who bids you roll;—
p His praise in softer notes declare,
pp Each whispering breeze of yielding air,
And breathe it to the soul.

4
—Wake, all ye soaring throng, and sing
Ye feathered warblers of the spring,
mp Harmonious anthems raise
To him who shaped your finer mould,
Who tipped your glittering wings with gold,
— And tuned your voice to praise.

5
Let man, by nobler passions swayed,
Let man, in God's own image made,
His breath in praise employ;
Spread wide his Maker's name around,
Till heaven shall echo back the sound,
In songs of holy joy.

Church Psalmody, Ps. 148. 3d pt.

PETERS. S. P. M.

1. How pleased and blest was I, To hear the people cry, 'Come, let us seek our God to-day!' Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay

2. Zion—thrice happy place—Adorned with wondrous grace, And walls of strength embrace thee round: In thee our tribes appear To pray, and praise, and hear The sacred gospel's joyful sound.

4. May peace attend thy gate, And joy within thee wait, —To bless the soul of every guest: The man who seeks thy peace, And wishes thine increase, A thousand blessings on him rest!

Unison. 6 3 4 3 6 6 4 5 3 4 5 5 5 6 5 6 7 8 6 4 7

DALSTON. S. P. M.

A. Williams.

1. The Lord Jehovah reigns, And royal state maintains, His head with awful glories crowned; Arrayed in robes of light, Begirt with sovereign might, And rays of majesty around.

2. Upheld by thy commands, The world securely stands, And skies and stars obey thy word; Thy throne was fixed on high Ere stars adorned the sky: Eternal is thy kingdom, Lord,

4. Thy promises are true, Thy grace is ever new; There fixed—thy church shall ne'er remove; Thy saints with holy fear, Shall in thy courts appear, And sing thine everlasting love.

6 6 6 6 7 6 4 5

1. How pleased and blest was I, To hear the people cry, 'Come, let us seek our God to-day!' Yes, with a cheerful zeal, We haste to Zi - on's hill.

2. Zion—thrice happy place—Adorned with wondrous grace, And walls of strength embrace thee round: In thee our tribes appear To pray, and praise, and hear

6 4/3 6 6/4 # Tasto. 8 - 4 5/4 5 7 3 5 - 4 7/8 6 5

*Soli.** And there our vows and hon - ors pay— *Tutti.* And there our vows and honors pay.

The sacred gos - pel's joy - ful sound— The sacred gospel's joyful sound.

* Let this passage be sung alternately by Trebles and Tenors. 6 6/8 7

3
Here David's greater Son
Has fixed his royal throne;
He sits for grace and judgment here:
He bids the saints be glad,
He makes the sinners sad,
And humble souls rejoice with fear.

4
May peace attend thy gate,
And joy within thee wait
—To bless the soul of every guest:
The man who seeks thy peace,
And wishes thine increase,
A thousand blessings on him rest!

5
My tongue repeats her vows,
Peace to this sacred house!
For here my friends and kindred dwell:
And since my glorious God
Makes thee his blest abode,
My soul shall ever love thee well.

Church Psalmody, Ps. 122, 5th pt.

ALLEN. S. P. M.

Tenor or 2d Treble.

Tenor.

How pleased and blest was I, To hear the people cry, 'Come, let us seek our God to-day!' Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

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

STOW. H. M.

2. *f* *mp* Hark, hark, the sounds draw nigh,—The joyful hosts descend; Jesus forsakes the sky, To earth his footsteps bend, He comes to bless our fallen race, He comes with messages of grace.

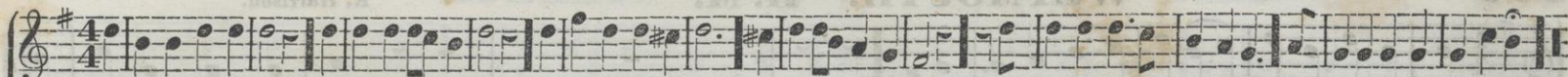
3. *f* Bear, bear the tidings round, Let every mortal know What love in God is found, —What pity he can show, —Ye winds that blow, ye waves that roll, Spreadwide the news from pole to pole.

0 6 6 6 #6 6 6 6 7 # 5 - 6

SHAFTSBURY. H. M.

W Burney.

159



1. To spend one sacred day Where God and saints abide, Affords diviner joy, Than thousand days beside: Where God resorts, I love it more To keep the door, Than shine in courts.



2. God is our sun and shield, Our light, and our defence: With gifts his hand are filled; We draw our blessings thence; He shall bestow On Jacob's race Peculiar grace, And glory too.



3. The Lord his people loves; His hand no good withholds From those his heart approves, From pure and upright souls: Thrice happy he, O God of hosts! Whose spirit trusts Alone in thee.



BETHESDA. H. M.

Dr. Green.



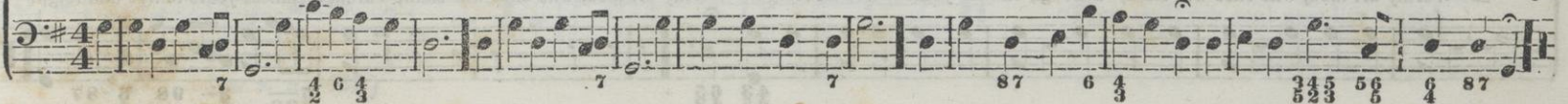
1. Ye tribes of Adam, join With heaven, and earth, and seas, And offer notes divine To your Creator's praise. Ye holy throng Of angels bright, In worlds of light Begin the song.



2. The shining worlds above In glorious order stand, Or in swift courses move By his supreme command. He spake the word, And all their frame From nothing came To praise the Lord.



3. Let all the nations fear The God that rules above; He brings his people near, And makes them taste his love: While earth and sky Attempt his praise, His saints shall rise His honors high.



1. Awake, our drowsy souls, And burst the slothful band; The wonders of this day Our noblest songs demand;

2. At thy approaching dawn, Reluctant death resigned The glorious Prince of life, In dark domains confined;

3. All hail, triumphant Lord! Heaven with hosannas rings; While earth, in humbler strains, Thy praise responsive sings?

63 6 4 6 63 6 7

Auspicious morn! thy blissful rays Bright seraphs hail, in songs of praise, Auspicious morn! thy blissful rays Bright seraphs hail, in songs of praise.

Th' angel - ic host around him bends, And midst their shouts the God ascends, Th' angelic host around him bends, And midst their shouts the God ascends.

"Worthy art thou, who once was slain, Through endless years to live and reign." Worthy art thou, who once was slain, Through endless years to live and reign.

63 63 333 3- 98 4 87

1. Welcome, delight - ful morn! Thou day of sa - cred rest; I hail thy kind re - turn; Lord, make these moments blest :

< From low delights, and mortal toys, I soar to reach im - mor - tal joys.

2
 Now may the King descend,
 And fill his throne of grace;
 Thy ceptre, Lord, extend,
 { Sing small notes.
 While saints address thy face:
 < Let sinners feel thy quickening word,
 And learn to know and fear the Lord.

3
mp { Sing small notes.
 Descend, celestial Dove,
 With all thy quickening powers;
 Disclose a Saviour's love,
 { Sing small notes.
 And bless these sacred hours:
 Then shall my soul new life obtain,
 Nor Sabbaths be indulged in vain.

Church Psalmody, Hy. 442

Slow.

1. O Zion, tune thy voice, And raise thy hands on high! Tell all the earth thy joys, And boast salva-tion nigh: Cheerful in God a -

rise and shine, While rays di-vine Stream all a-broad.

2
 He gilds thy mourning face
 With beams which cannot fade:
 His all-resplendent grace
 He pours around thy head:
 The nations round | With lustre new
 Thy form shall view, | Divinely crowned.

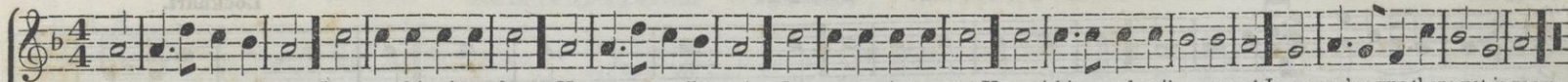
3
 In honor to his name,
 Reflect that sacred light;
 And loud that grace proclaim,
 Which makes thy darkness bright:
 Pursue his praise, | In worlds above,
 Till sovereign love, | The glory raise.

Church Psalmody, Hy. 526.

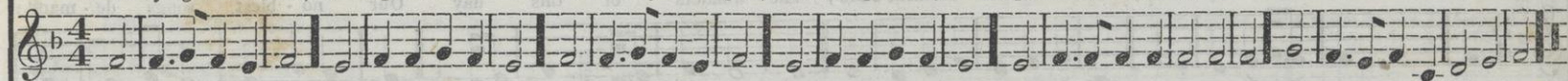
ZEBULON. H. M.

Church Psalmody, Hy. 250.

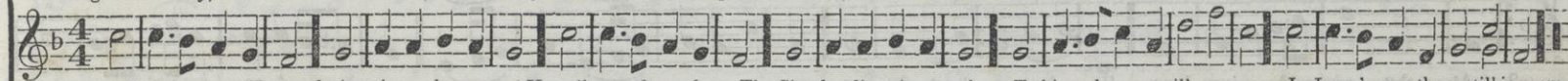
163



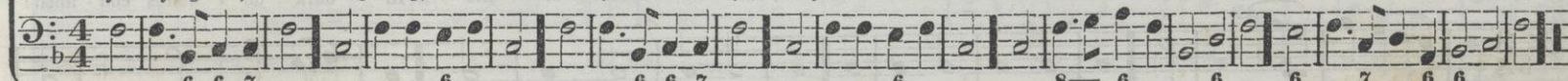
1. Ye dying sons of men, Immersed in sin and wo! Now mercy calls again, Its message is to you! Ye perishing and guilty, come! In mercy's arms there yet is room.



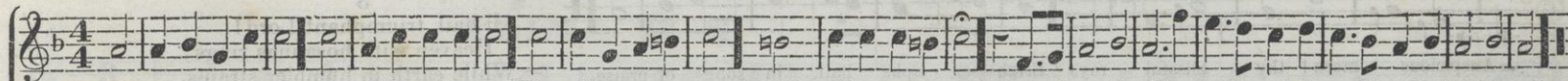
2. No longer now delay, Nor vain excuses frame; Christ bids you come to-day, Tho' poor, and blind, and lame: All things are ready, sinners, come! For every trembling soul there's room.



3. Drawn by his dying love, Ye wandering sheep, draw near! He calls you from above, The Shepherd's voice now hear: To him whoever will may come, In Jesus' arms there still is room.



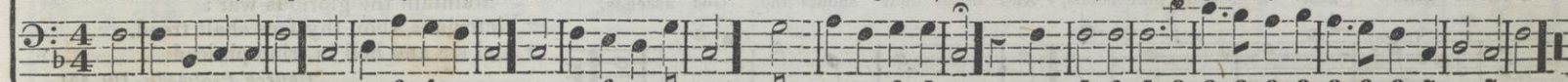
HOPKINTON. H. M.



1. Ye boundless realms of joy, Exalt your Maker's name: His praise your songs employ Above the starry frame: Your voices raise, Ye cherubim, And seraphim, To sing his praise.



2. Let all adore the Lord, And praise his holy name, By whose almighty word They all from nothing came; And all shall last, From changes free; His firm decree Stands ever fast.



1. **A** - wake, our drow - sy souls, And burst the slothful band; The wonders of this day Our no - blest songs de - mand:

2. — At thy approach - ing dawn Re - luctant death resigned / The glorious Prince of life = In dark do - mains con - fined:

5 3 3 6 6 6 7 7 6 5 4 3 2 1 3 6 4 6 4 6 4-6 5 4 5

< Auspicious morn! thy blissful rays / Bright ser - aphs hail, in songs of praise.

< Th' an - gelic host a - round him bends, / And midst their shouts the God ascends.

* The small notes in this line give the tune in the usual way.

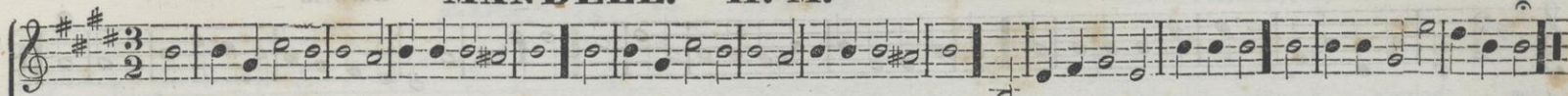
6 7 8 5 6 7 8 6 6 6 7
4 5 6 4 5 6 3

3
All hail, triumphant Lord!
Heaven with hosannas rings;
= While earth in humbler strains,
— Thy praise responsive sings: —
= “ Worthy art thou, who once wast slain,
/ Through endless years to live and reign.”

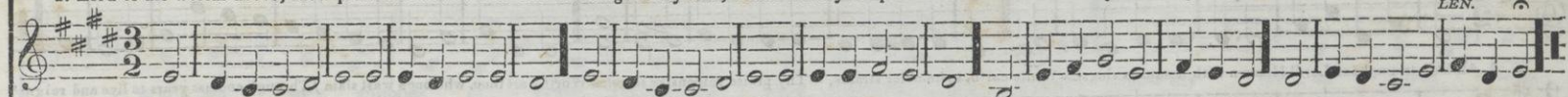
4
— Gird on, great God, thy sword,
Ascend thy conquering car,
While justice, truth, and love,
Maintain the glorious war:
= Victorious, thou thy foes shalt tread,
/ And sin and hell in triumph lead.

Church Psalmody, Hy. 451

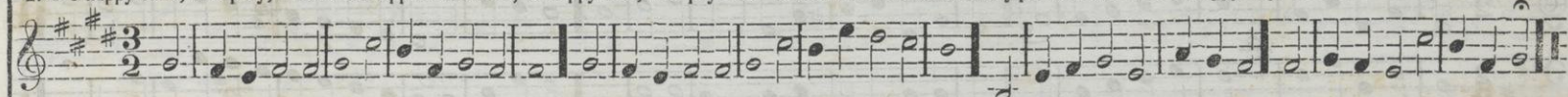
MANDELL. H. M.



1. Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thine earthly temples are: To thine abode My heart aspires, With warm desires, To see my God. LEN.



2. *mp* O happy souls, who pray, Where God appoints to hear; O happy men, who pay Their constant service there! They praise thee still! And happy they, Who love the way To Zion's hill.

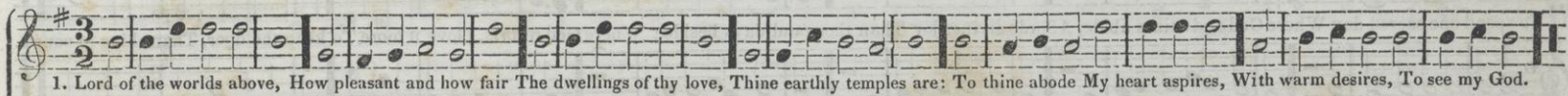


3.—They go from strength to strength, Through this dark vale of tears, Till each arrives at length, Till each in heaven appears: O glorious seat, When God our king Shall thither bring Our willing feet. LEN.



Unison.

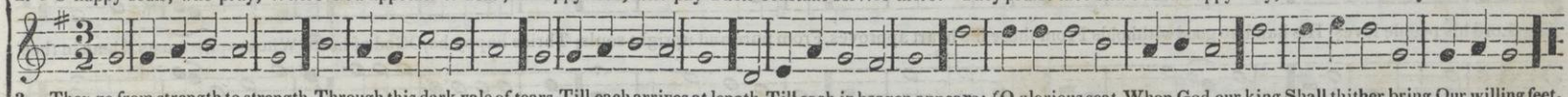
ELIM. H. M.



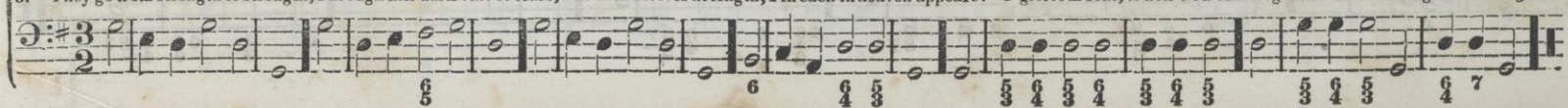
1. Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thine earthly temples are: To thine abode My heart aspires, With warm desires, To see my God.



2. *mp* O happy souls, who pray, Where God appoints to hear; O happy men, who pay Their constant service there! They praise thee still! And happy they, Who love the way To Zion's hill.



3.—They go from strength to strength, Through this dark vale of tears, Till each arrives at length, Till each in heaven appears: O glorious seat, When God our king Shall thither bring Our willing feet.



3. All hail, triumphant Lord! Heaven with hosannas rings;— While earth, in humbler strains, — Thy praise responsive sings:— Worthy art thou, who once wast slain / Through endless years to live and reign!

Unison. 6 6 4 6 5 # 7 # - 7 4 # 6 7 6 4 3 Unison. 6 6 5

ACTON. H. M.

1. To spend one sacred day Where God and saints abide, Affords diviner joy Than thousand days beside; Where God resorts, I love it more To keep the door, Than shine in courts.

2. God is our sun and shield, Our light, and our defence: With gifts his hands are filled; We draw our blessings thence: He shall bestow On Jacob's race Peculiar grace And glory too.

3. The Lord his people loves; His hand no good withholds From those his heart approves, From pure and upright souls; Thrice happy he, O God of hosts! Whose spirit trusts Alone in thee

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

EDGAR. 7s. [6 lines.]

Church Psalmody, Hy. 461.

167

2. Safely through an - oth - er week, God has brought us on our way; Let us now a blessing seek,

2. While we seek supplies of grace, Through the dear Redeem - er's name, Show thy rec - on - ciling face,

4. May the gos - pel's joyful sound Conquer sin - ners, com - fort saints; Make the fruits of grace a - bound,

6 6 7 43 6 6 43 6 6 7 43

2d ending.

Waiting in his courts to - day: Day of all the week the best, Emblem of e - ter - nal rest.

Take a - way our sin and shame; From our worldly cares set free, May we rest this day in thee.

Bring re - lief for all complaints: Thus let all our Sabbaths prove, Till we join the church a - bove.

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

1. Haste, O sinner— now be wise; Stay not for the morrow's sun: Wisdom, if you still despise, Harder is it to be won.

2. Haste, and mercy now implore; Stay not for the morrow's sun; Lest thy season should be o'er, Ere this evening's stage be run.

3. Haste, O sinner— now return; Stay not for the morrow's sun; Lest thy lamp should cease to burn, Ere sal - vation's work is done.

7 6 3 6 5 6 6 6 6 6 3

NORWICH. 7s.

1. Gently glides the stream of life, Oft along the flowery vale; Or impetuous down the cliff, Rushing roars when storms assail.

2. 'Tis an ev - er varied flood, Always rolling to its sea; Slow, or quick, or mild, or rude, Tending to e - ter - ni - ty.

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

EDYFIELD. 7s

Latrobe.

169

1. Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an ever welcome guest, In thy ho-ly place shall rest?

2. He, whose heart thy love has warmed; He, whose will to thine conformed, Bids his life unsull-ied run; He, whose words and thoughts are one;

4. —He, who trusts in Christ alone, Not in aught himself hath done: —He, great God, shall be thy care, *m/*And thy choicest blessings share.

6 5 6 5 87 6 5 86 7 6 6 6 6 87

GRANT. 7s.

Church Psalmody, Hy. 244.

1. Come! said Jesus' sacred voice, Come, and make my paths your choice; I will guide you to your home, Weary pilgrims! hither come.

2. Hither come—for here is found Balm for eve-ry bleeding wound, Peace, which ever shall endure, Rest, e-ter-nal, sacred, sure!

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

P

1. Son of God, thy blessing grant, Still supply my every want; Tree of life, thine influence shed, With thy fruit my spirit feed,

98 54 3 7 6 43 6 5 6 6 45 4 7 4 7 4 5

Tree of life, thine influence shed, With thy fruit my spirit feed.

6 6 6 6 87

1
 Son of God, thy blessing grant,
 Still supply my every want;
 Tree of life, thine influence shed,
 With thy fruit my spirit feed.

2
 Tenderest branch, alas! am I;
 Without thee I droop and die;
 Weaker than a bruised reed,
 Help I every moment need.

3
 All my hopes on thee depend;
 Love me, save me, to the end!
 Give me thy supporting grace,
 Take the everlasting praise.

GRANBY. 7s.

Keep me, Saviour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me, Sweetly draw me, Sweetly draw me by thy love.

7 6 87 65 43 6 7 87 65 43 65 43 56 43 6 5 66 4 7

ANFIELD. 7s.

Arranged from Wranisky.

1. Sweet the time, exceed - ing sweet! When the saints togeth - er meet, When the Saviour is the theme, When they join to sing of him.

2. Sing we then e - ternal love, Such as did the Father move: He beheld the world un - done, Loved the world, and gave his Son.

5. Sweet the place, exceed - ing sweet, Where the saints in glory meet; Where the Saviour's still the theme, Where they see and sing of him.

98 56 65 43 6 6 4 27 98 43 b7 4 6 4 65 6 6 4 76 65 98

WILMOT. 7s.

Arranged from Weber.

1. Heavenly Father, sovereign Lord, Be thy glorious name adored! Lord, thy mercies never fail; Hail, celestial goodness, hail!

2. Though unworthy, Lord, thine ear, Deign our humble songs to hear; Purer praise we hope to bring, When around thy throne we sing.

4. Then with angel harps again, We will wake a nobler strain, There, in joyful songs of praise, Our triumph-ant voices raise.

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

BELLINGHAM. 7s.

2d ending.

God of mercy, God of grace! Hear our sad, repentant songs, Oh, restore thy suppliant race, Thou, to whom our praise belongs.

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

ADULLUM. 7s.

1. Children of the heavenly King As ye journey, sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways, Glorious in his works and ways.

2. Ye are travelling home to God, In the way the fathers trod; They are happy now, and ye Soon their happiness shall see, Soon their happiness shall see.

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

PLEYEL'S HYMN. 7s.

Pleyel.

1. *dol*To thy pastures, fair and large, Heavenly Shepherd, lead thy charge; And my couch, with tenderest care, Midst the springing grass prepare.

2. When I faint, with summer's heat, Thou shalt guide my weary feet To the streams, that, still and slow, Through the verdant meadows flow.

4. Constant, to my latest end, <Thou my footsteps shall attend; *mf*And shalt bid thy hallowed dome Yield me an e - ter - nal home.

6 P 2 6 6 6 8 7 # 6 # 7 6 6 8 7

RUTLAND. 7s. 6 lines.

Subject from Winter.

D. C.

1. Safely through another week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to-day:
 Day of all the week the best, Emblem of eternal rest.

7 56 6 5 6 6 6 6 7 End. 6 5 6 76 65 7 #

ALSEN. 7s.

F. L. Abel.

Slow.

1. Come! said Jesus' sacred voice, Come, and make my paths your choice: I will guide you to your home, Weary pilgrims! hither come.

2. Hither come, for here is found Balm for every bleeding wound, Peace, which ever shall endure, Rest, eternal, sacred, sure!

6 6 65 87 6 6 7 7 65 6 6#6 6 6 57

PILTON. 7s

1. Praise the Lord, his glory bless, Fraise him in his ho - liness; Praise him as the theme inspires, Praise him as his fame requires.

2. Let the trumpet's lof - ty sound Spread its loudest notes around; Let the harp unite in praise, With the sacred minstrel's lays.

4. All who dwell beneath his light, In his praise your hearts unite; While the stream of song is poured, Praise and mag - ni - fy the Lord.

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

NAPLES. 7s.

Subject from Pleyel.

Slow.

1. Oh that men their songs would raise, All his goodness to declare! All Jehovah's wonders praise, Wonders which their children share!

2. Where his holy altars rise, Let his saints adore his name: There present his sacri - fice, There with joy his works proclaim.

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

Larghetto.

1. Safely through another week, God has brought us on our way ; Let us now a blessing seek, Waiting in his courts today ! Day of all the week the best, Emblem

2. 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

Figured bass: 6, 7 6 4 7, 6 5, 6, 5 6 6 7 #

2d ending.

of eternal rest, Day of all the week the best Emblem of eter - nal rest.

rest this day in thee, From our worldly cares set free, May we rest this day in thee.

Figured bass: 7, 6 4, 6 6 7, 6 6 7

3

Here we 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.

4

May the gospel's joyful sound
 Conquer sinners, comfort saints ;
 Make the fruits of grace abound,
 Bring relief for all complaints :
 Thus let all our Sabbath's prove,
 Till we join the church above.

Church Psalmody, Hy. 461

BENSON. 7s.

Slow.

1. Lord, we come before thee now; At thy feet we humbly bow; Oh do not our suit disdain! Shall we seek thee, Lord, in vain?

2. Lord, on thee our souls depend; In compassion now descend; Fill our hearts with thy rich grace; ^mTune our lips to sing thy praise.

6. —Grant that all may seek and find Thee a God supremely kind: Heal the sick, the captive free; ^mLet us all rejoice in thee.

Figured Bass: 4 3 6 4 3 5 7 4 3 #4 6 5 6 4 5 4 6 — 6 5 6 5 4 6 6 5 5 8 7

SOUTHAMPTON. 7s

2d ending.

1. Christ, the Lord, is risen to-day, Sons of men, and angels, say! Raise your songs of triumph high; Sing, ye heavens, and earth, reply!

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

5. Soar we now where Christ hath led, Following our exalted head: Made like him, like him we rise, Ours the cross, the grave, the skies!

Figured Bass: 6 6 6 6 6 4 6 3 4 5 6 5 5 6 6 6 3 4 6 6 7

3. Sinners! see your ransom paid, Peace with God for - ev - er made: With your risen Saviour, rise; Claim with him the purchased skies.

4. Christ, the Lord, is risen to-day, Our tri - umphant holy day: Loud the song of victory raise; Shout the great Re - deemer's praise

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

WATERBURY. 7s.

1. Let us, with a joyful mind, Praise the Lord, for he is kind; For his mercies shall endure, Ever faithful, ever sure.

2. He, with all-commanding might, Filled the new-made world with light: For his mercies shall endure, Ever faithful, ever sure.

3. All things living he doth feed: His full hand supplies their need: For his mercies shall endure, Ever faithful, ever sure.

12 34 6 6 34 6 34 6 6 87 65 6 56 6 87

NUREMBURG. 7s.

Slow.

1. Praise to God! im - mortal praise, For the love that crowns our days: Bounteous source of every joy, Let thy praise our tongues employ.

2. All that spring, with bounteous hand, Scatters o'er the smiling land; All that liberal autumn pours From her rich, o'erflowing stores,

3. These, to that dear source we owe Whence our sweetest comforts flow; These, through all my happy days, Claim my cheerful songs of praise.

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

MARSH. 7s.

1. Praise to God! immor - tal praise, For the love that crowns our days: Bounteous source of every joy, Let thy praise our tongues employ.

2. All that spring, with bounteous hand, Scatters o'er the smiling land; All that liberal autumn pours From her rich, o'erflow - ing stores,

3. These, to that dear source we owe Whence our sweetest comforts flow; These, through all my happy days, Claim my cheerful songs of praise.

87 87 6 87 # 6 87 6 87 43 6 6 7

NORTHWOOD. 7s.

1. Softly now the light of day Fades upon my sight away ; Free from care, from labor free, Lord, I would commune with thee, Lord, I would commune with thee.

2d Treble. *Alto.*

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

The musical score for 'NORTHWOOD' consists of four staves. The first two staves are for the vocal parts (2d Treble and Alto), and the last two are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piano part includes figured bass notation: 7, .6 6, 7, 9 8 6 4 8 7, 6 8 7, 5 #4 5 3, 7.

HEREFORD. 7s.

Dr. John Clarke Whitfield,
Organist of Hereford Cathedral, and Prof. Mus. Camb.

1. On thy church, O Power divine, Cause thy glorious face to shine ; Till the nations from afar Hail her as their guiding star.

2. Then shall God, with lavish hand, Scatter blessings o'er the land ; And the world's remotest bound With the voice of praise resound.

The musical score for 'HEREFORD' consists of four staves. The first two staves are for the vocal parts (2d Treble and Alto), and the last two are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part includes figured bass notation: 6 4, 6 6 5, 6 5 #6, 7 6 4 5, 5 4 7, 6 4 7 6 #4, 6 - 4 3, 6 4 3.

MOUNT VERNON. Ss. & 7s.*

L. Mason.

181

The Tenor, or the Tenor and Base may be omitted.

1. Sister, thou wast mild and lovely, Gentle as the summer breeze, Pleasant as the air of evening When it floats among the trees.

2. Peaceful be thy silent slumber, Peaceful, in the grave so low; Thou no more wilt join our number, Thou no more our songs shalt know.

3. Dearest sister, thou has left us, Here thy loss we deeply feel, But 'tis God that hath bereft us, He can all our sorrow heal.

4. Yet again we hope to meet thee, When the day of life is fled, Then, in heaven, with joy to greet thee, Where no farewell tear is shed.

* Originally written on the occasion of the death of a young Lady, a member of Mount Vernon School, Boston.

WORTHING. Ss. & 7s.

Schelz.

1. Glorious things of thee are spoken, Zion, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode.

3. On the rock of ages founded, What can shake her sure repose? With salva-tion's wall surrounded, She can smile at all her foes.

7 36 58 98 38 78 98 87 65 65 6 6 4 5 6 6 4 57 42

GREENVILLE. Ss & 7s. [Double.]

Rosseau.

D. C.

Far from mortal cares retreat - ing, Sordid hopes and vain desires, }
 Here, our willing footsteps meeting, Every heart to heaven aspires. } From the Fount of glory beaming, Light ce - lestial cheers our eyes;
 Mercy from above proclaiming, Peace and pardon from the skies.

D. C. D. C. D. C.

7 - 6 6

SICILY. Ss & 7s, or S, 7s & 4.

Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us, each thy love - possessing, Triumph in redeeming grace.
 Oh refresh us, Oh refresh us, Travellers through this wilderness.

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

SMYRNA. Ss & 7s.

Mozart.

1. Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise

3. Thou didst seek me when a stranger, Wandering from the fold of God; Thou, to save my soul from danger, Didst redeem me with thy blood.

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

2. Teach me some melo - dious measure, Sung by raptured saints above; Fill my soul with sacred pleasure, While I sing redeeming love.

4. By thy hand restored, defend - ed, Safe through life, thus far, I'm come! Safe, O Lord, when life is ended, Bring me to my heavenly home.

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

1. Glorious things of thee are spoken, Zion, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode.

3. On the rock of ages founded, What can shake her sure repose? With sal - vation's wall surrounded, She can smile at all her foes.

6 5 6 5 6 6 6 6 343 6 363 7 6 6 - 56 6 87

2. Lord, thy church is still thy dwelling, Still is precious in thy sight; Judah's temple far excell - ing, Beaming with the gospel's light.

4. Glorious things of thee are spoken, Zion, ci - ty of our God; He, whose word can ne'er be broken, Chose thee for his own abode.

6 6.5 6 - 7

1. Praise the Lord! ye heavens, adore him; Praise him, angels in the height; Sun and moon, rejoice before him; Praise him, all ye stars of light!

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

Q 2 [M. S. H. -- 24]

2
Praise the Lord, for he hath spoken;
Worlds his mighty voice obeyed;
Laws which never can be broken,
For their guidance he hath made.

3 Hallelujah, Amen.
Praise the Lord, for he is glorious;
Never shall his promise fail:
God hath made his saints victorious,
Sin and death shall not prevail.

4 Hallelujah, Amen.
Praise the God of our salvation,
Hosts on high his power proclaim;
Heaven and earth and all creation,
Praise and magnify his name:

Hallelujah, Amen.
Church Psalmody, Ps. 148, 6th pt.

Light of those whose dreary dwelling, Borders on the shades of death! Rise on us, thyself reveal - ing, Rise, and chase the clouds beneath.

34 56 6 6 56 65 43 65 6 87 6 87 3 5 333 6 6 87

Slow.

Thou, of life and light Cre - a - tor! In our deepest darkness rise; Scatter all the night of nature, Pour the day upon our eyes.

6 6 4 5 34 56 3 5 333 6 6 87

TAMWORTH. 8s, 7s & 4.

Lockhart.

187

2d ending.

1. Songs anew of honor framing, Sing ye to the Lord alone;
 All his wondrous works proclaiming, Jesus wondrous works hath done! Glorious victory, Glorious victory, His right hand and arm have won.

3 = Unison. 6 6 7 6 6 7 6 5

FLEMING. 8s, 7s & 4.

Come, ye sinners, poor and wretched, Come in mercy's gracious hour! Jesus ready stands to save you, Full of pity, love and power! He is able, He is willing, doubt no more.

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

1. Lord, dismiss us with thy blessing; Fill our hearts with joy and peace! Let us, each thy love possess - ing, Triumph in redeem - ing grace:

6 87 6 6 5 6 87 4 6 87 4 6 6 7

2d ending.

Oh refresh us, Oh refresh us, Travelling through this wilderness.

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

2

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

3

Then, whene'er the signal's given,
 Us from earth to call away,
 Borne on angels' wings to heaven,
 Glad the summons to obey,
mp May we ever
mf Reign with Christ in endless day!

Church Psalmody, Hy. 478.

KENDALL. 8s, 7s & 4.

1. Who, but thou, almighty Spirit, Can the heathen world reclaim? Men may preach, but till thou favour,
 2. Thou hast promised, by the prophets, Glorious light in latter days: Come, and bless bewildered nations,
 3. All our hopes, and prayers, and labors Must be vain without thine aid: But thou wilt not disappoint us,

87 6 6 5 67 45 98 7 3 6 67

Heathens will be still the same: Mighty Spirit! Mighty Spirit! Witness to the Saviour's name.
 Change our prayers and tears to praise: Promised Spirit! Promised Spirit! Round the world diffuse thy rays.
 All is true that thou hast said: Faithful Spirit! Faithful Spirit! O'er the world thine influence shed.

6 4 5 6 6 5 5 67 45 98 7 3 6 67

1. O'er the gloomy hills of darkness, Look, my soul, be still, and gaze; } Blessed jubilee! Blessed jubilee! Let thy glorious morning dawn!
 See the promises advancing To a glorious day of grace!

4. Fly abroad, thou mighty gospel; Win and conquer, never cease! } Sway thy sceptre, sway thy sceptre, Saviour, all the world around!
 May thy lasting, wide dominions Multi-ply and still increase:

Figured Bass: 37 43 6 = 6 43 45 34 34 76 5 34 34 34 3 6 3 3

CARLOW. Ss, 7s & 4.

2d ending.

Yes! we trust the day is breaking, Joyful times are near at hand; } When he chooses, Darkness flies at his command.
 God, the mighty God, is speaking, By his word in every land;

Figured Bass: 6 5 5 6 7 6 5 Unison. 5 6 6 6 6

OLIPHANT. 8s, 7s & 4.

1. Guide me, O thou great Je - hovah, Pivnam through this barren land: I am weak, but thou art mighty; Hold me with thy powerful hand;

2. Open now the crystal fountain, Where the healing streams do flow; Let the fiery cloudy pillar Lead me all my journey through;

3. When I tread the verge of Jordan, Bid my anxious fears subside: Bear me through the swelling current, Land me safe on Canaan's side;

56 34 56 34 6 6 4 3 65 56 56 34 56 34 6 6 4 5#

SOLO. Bread of heaven, Bread of heaven, **TUTTI.** Feed me till I want no more, Feed me till I want no more. **2d ending.**

SOLO. Strong De - liverer, Strong De - liverer, **TUTTI.** Be thou still my strength and shield, Be thou still my strength and shield.

SOLO. Songs of praises, Songs of praises, **TUTTI.** I will ev - er give to thee, I will ev - er give to thee.

56 6 4 5

p *f* *p*

Lord, dismiss us with thy blessing; Fill our hearts with joy and peace! Let us, each, thy love possess - ing,

p *f* *p*

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

f *p*

Triumph in redeem - ing grace: Oh refresh us, Oh refresh us, Travelling through this wilderness.

f *p*

6 6/4 6 6/4 6 7

SIBERIA. 8s, 7s & 4.

S.B.Pond.

Words by M. S. H.

1. O'er the gloomy hills of darkness, Look, my soul, be still, and gaze; See the prom - ises advancing To a glorious day of grace!

2. —Let the dark, benighted pagan, Let the rude barbarian, see That divine and glorious conquest Once obtained on Cal - va - ry:

Slow.

Blessed Jubilee, Blessed Jubilee! Let thy glorious morning dawn!

Let the gospel, Let the gospel Loud resound, from pole to pole.

3
Kingdoms wide, that sit in darkness
Grant them, Lord, the glorious light;
Now, from eastern coast to western,
May the morning chase the night;
Let redemption
Freely purchased, win the day!

4
Fly abroad, thou mighty gospel,
Win and conquer, never cease!
May thy lasting, wide dominions
Multiply, and still increase:
Sway thy sceptre,
Saviour, all the world around!

Church Psalmody, Hg. 493.

1. My country! 'tis of thee, Sweet land of liberty, Of thee I sing; Land, where my fathers died; Land of the pilgrim's pride; From every mountain-side, Let freedom ring.

2. My native country! thee, Land of the noble free, Thy name I love: I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that above.

3. Let music swell the breeze, And ring from all the trees Sweet freedom's song: Let mortal tongues awake, Let all that breathe partake, Let rocks their silence break, The sound prolong.

4. Our father's God! to thee, Author of liberty! To thee we sing; Long may our land be bright, With freedom's holy light, Protect us by thy might, Great God, our King!

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

DORT. 6s & 4s.

Church Fs. Ps. 150, 4th Pt.

1. Praise ye Jehovah's name, Praise thro' his courts proclaim, Rise and adore: High o'er the heavens above, Sound his great acts of love, While his rich grace we prove, Vast as his power.

2. Now let the trumpet raise Sounds of triumphant praise, Wide as his fame; There let the harp be found; Organs, with solemn sound, Roll your deep notes around, Filled with his name.

3. While his high praise ye sing, Shake every sounding string; Sweet the accord! He vital breath bestows; Let every breath that flows, His noblest fame disclose, Praise ye the Lord.

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

OLIVET. 6s & 4s.

Words by Ray Palmer.

L. Mason.

1. My faith looks up to thee, Thou Lamb of Calvary; Saviour divine! Now hear me when I pray; Take all my guilt away; Oh let me from this day, Be wholly thine.

2. May thy rich grace impart Strength to my fainting heart, My zeal inspire; As thou hast died for me, Oh may my love to thee, Pure, warm, and changeless be, A burning fire.

3. While life's dark maze I tread, And griefs around me spread, Be thou my guide; Bid darkness turn to day, Wipe sorrow's tears away, Nor let me ever stray, From thee aside.

4. When ends life's transient dream, When death's cold, sullen stream, Shall o'er me roll, Blest Saviour, then in love, Fear and distress remove; Oh! bear me safe above, A ransomed soul.

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

ITALIAN HYMN. 6s & 4s.

Giardini.

1. Let us awake our joys, Strike up with cheerful voice, Each creature sing, Angels, begin the song, Mortals, the strain prolong, In accents sweet and strong, "Jesus is King."

2. Proclaim abroad his name, Tell of his matchless fame: What wonders done! Shout through hell's dark profound; Let all the earth resound, 'Till heaven's high arch rebound, 'Victory is won.

4. All hail the glorious day, When through the heavenly way Lo, he shall come! While they who pierced him wail, — His promise shall not fail; — Saints, see your King prevail: Great Saviour, come!

6 6 4 5 6 Unison. 5 6 7 5 6 7 Unison. 5 6 6 6 7

SWANTON. 6s & 4s.

Church Psalmody, Hy. 165.

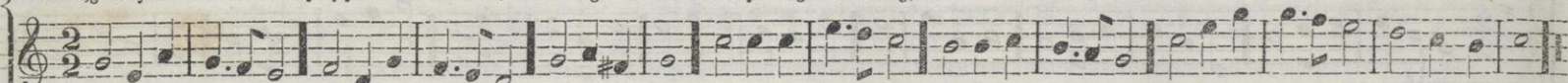
L. Mason.



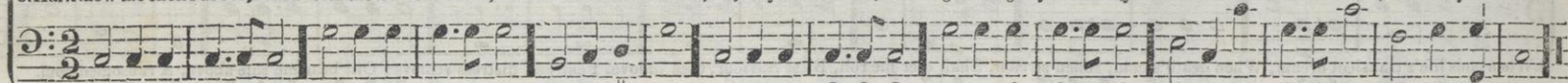
1. Come, all ye saints of God! Wide through the earth abroad, Spread Jesus' fame: Tell what his love hath done; Trust in his name alone: Shout to his lofty throne, "Worthy the Lamb."



2. Hence, gloomy doubts and fears! Dry up your mournful tears; Swell the glad theme: Praise ye our gracious King, Strike each melodious string, Join heart and voice to sing, "Worthy the Lamb."



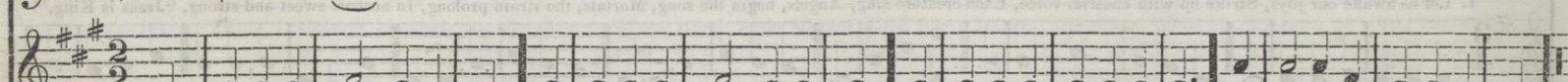
3. Hark! how the choirs above, Filled with the Saviour's love, Dwell on his name! There, too, may we be found, With light and glory crowned, While all the heavens resound, "Worthy the Lamb."



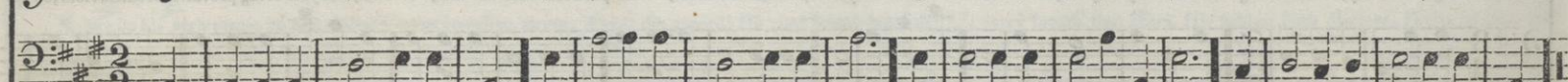
6 5 4 3 7 8 7 6 5 6 6 # 3 2 3 4 6 3 2 3 6 8 7 6 4 3

BERKLEY. 8s.

Geo. W. Lucas.



My gracious Redeem - er I love! His praises a - loud I'll proclaim, And join with the armies above, To shout his a - dorable name.



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

Slow.

1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

3. Awake, then, my harp and my lute! Sweet organs your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell!

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

2. Shall ev - e - ry creature around, Their voices in concert unite, And I, the most favored, be found, In praising to take less delight?

4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirits abode, My joy, as my duty, to sing.

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

AUBURN. 8s.

Hail blessed delights of the ground, How lovely the charms I survey, The hills and the meadows around, Their riches and grandeur display :

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

The woods where the nightingale sing, The vale where the streams gently move, All gratefully hasten to bring Their tribute of earliest love.

6 6 6 6 6 7 6 6 6 6 7 6

Thou Shepherd of Israel and mine, The joy and desire of my heart; For closer communion I pine, I long to reside where thou art.

6 6 6 6 6 6 7 6 6 7

The pasture I languish to find, Where all, who their Shepherd obey, Are fed, on thy bosom reclined, And screened from the heat of the day, And screened from the heat of the day.

8 7 6 5 7 6 5 6 6 7

1. When shall the voice of singing Flow joyful - ly along? When hill and valley, ringing With one triumphant song, Proclaim the contest ended.

2. Then from the craggy mountains The sacred shout shall fly; And shady vales and fountains Shall echo the reply. High tower and lowly dwelling

And him who once was slain, A - gain to earth descended, Again to earth descended, Again to earth descended, In righteousness to reign?

Shall send the chorus round, All halle - lujah swelling, All halle - lujah swelling, All hallelujah swelling, In one eternal sound!

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

2. What though the spicy breezes Blow soft o'er Ceylon's isle, Though every prospect pleases, And only man is vile? In vain, with lavish

6 4 6 4 6 5 6 6 6 4 5 6 4

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

kindness, the gifts of God are strown; The heathen in his blindness, Bows down to wood and stone.

6 4 6 5 6 5 6 6 6 7

3
 Shall we, whose souls are lighted
 By wisdom from on high,
 Shall we to man benighted
 The lamp of life deny?
 Salvation! oh, salvation!
 The joyful sound proclaim,
 Till earth's remotest nation
 Has learnt Messiah's name.

4
 Waft, waft, ye winds, his story;
 And you, ye waters, roll,
 Till, like a sea of glory,
 It spreads from pole to pole;
 Till o'er our ransomed nature,
 The Lamb for sinners slain,
 Redeemer, King, Creator,
 Returns in bliss to reign.

RICHMOND. 7s & 6s.

L. Mason.

203

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 time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4, containing the lyrics: "To the hills, I lift my eyes, The ev - er - last - ing hills; Streaming thence in fresh supplies, My soul the spirit feels:". The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4, with the number "6" written below it at the end of each measure.

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 time signature of 2/4, with an asterisk (*) above the eighth measure. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4, containing the lyrics: "Will he not his help af - ford? Help, while yet I ask, is given; God comes down: the God and Lord That made both earth and heaven." The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4, with the numbers "7", "6", "4", and "5" written below it at the end of the measures.

*By singing the small notes in this measure, the metre will be 7s, 6s and 8.

Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from tran-si-to-ry things, To heaven thy native place.

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

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

6 6 6 7

* By singing the small notes in this measure, the metre will be 7s, 6s & 8.

SUMNER. 7s & 6s.

Words from "Manual of Christian Psalmody"

1. Re - member thy Cre - a - tor, While youth's fair spring is bright: Before thy cares are greater, Before comes age's night;

2. Re - member thy Cre - a - tor, Before the dust returns To earth, for 'tis its nature, And life's last ember burns;

While yet the sun shines o'er thee, While stars the darkness cheer; While life is all before thee, Thy great Cre - a - tor fear.

Before, with God who gave it, The spirit shall appear, He cries, who died to save it, Thy great Cre - a - tor fear.

S

* A new selection of Psalms and Hymns designed particularly for Baptist Churches.

1. Praise the Lord, who reigns above, And keep his courts below; Praise him for his boundless love, And all his greatness show.

2. Praise him for his noble deeds; Praise him for his matchless power; Him, from whom all good proceeds, Let heaven and earth adore.

* By singing the small notes in this measure, the metre will be 7s, 6s & 8—Same as Siloam.

SILOAM. 7s, 6s & 8.

Words from Methodist Hymn book.

1. Lord, and is thine anger gone, And art thou pac - i - fied? After all that I have done, Dost thou no longer chide?

3. As the apple of thine eye, Thy weakest servant keep; Help me at thy feet to lie, And there for - ev - er weep:

Let thy love my heart constrain, And all my restless passions sway: Keep me, lest I turn again, From out the narrow way.

Tears of joy mine eyes o'erflow, That I have any hope of heaven; Much of love I ought to know, For I have much forgiven.

*By singing the minim in this measure, the metre will be 7s & 6s—Same as Suffield, Weldon, Richmond and Amsterdam.
 †By changing the Signature to one Sharp, this tune may be sung in the Major Mode.

1. Burst, ye em'rald gates, and bring, To my raptured vision, All th'ecstatic joys that spring Round the bright Elys - ian:

4. Hark! the thrilling symphonies, Seem, methinks, to seize us; Join we too the holy lays, Sing of him who saves us;

6 6 5 6 6 5

Lo! we lift our long - ing eyes, Break ye in - ter - ven - ing skies, Sons of righteousness arise, Ope the gates of par - adise.

Sweetest sound in seraph's song, Sweetest sound on mortal's tongue, Sweetest carol ever sung, Let its echos flow along.

6 6 4 6 6 7

PISGAH.

1. Head of the church triumphant, We joyful - ly adore thee: Till thou appear, thy members here, Shall sing like those in glory.

2. While in afflic - tion's furnace, And passing through the fire, Thy love we praise, that knows our days, And ever brings us nigher.

3. Thou dost conduct thy people Through torrents of temptation; Nor will we fear, while thou art near, The fire of trib - u - la - tion.

4. Faith now beholds the glory, To which thou wilt restore us, And earth despise, for that high prize, Which thou hast set before us.

We lift our hearts and voices, In blest an - tic - i - pation; And cry a - loud, and give to God, The praise of our sal - va - tion.

We lift our hands, exult - ing In thine almight - ty favor; The love divine, that made us thine, Shall keep us thine for - ev - er.

The world, with sin and Satan, In vain our march opposes; By thee we will break through them all, And sing the song of Mo - es.

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.

Again we lift our voice, And shout our solemn joys! Cause of highest raptures this, Raptures that shall never fail; See a soul escaped to bliss, Keep the christian Festival.

And shall we mourn to see Our fellow prisoner free, Free from doubts, and grief, and fears, In the haven of the skies! Can we weep to see the tears Wiped forever from his eyes!

No, dear companion, no, We gladly let thee go, From a suffering church beneath, To a reigning church above; Thou through Christ hast conquered death; Thou art crowned with life and love.

'Ere I sleep, for every favor.' 8s, 3 & 6.

1. Ere I sleep, for every favor, This day showed By my God, I do bless my Saviour.

2. Leave me not, but ever love me; Let thy peace Be my bliss, Till thou hence remove me.

3. Thou, my rock, my guard, my tower, Safely keep, While I sleep Me, with all thy power.

4. And, whene'er in death I slumber, Let me rise With the wise, Counted in their number.

SYRIA.* 5s & 10s.

First system of musical notation for 'SYRIA'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature has one flat (B-flat) and the time signature is 2/2. The lyrics are: "No war nor battle's sound Was heard, the earth a - round, No hos - tile chiefs to furious combat run."

Second system of musical notation for 'SYRIA'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature has one flat (B-flat) and the time signature is 2/2. The lyrics are: "But peaceful was the night, In which the Prince of light, His reign of peace upon the earth began."

* By omitting the ties, this tune will answer for the hymn "The God of Abraham praise." Methodist Hymn Book, Hy. 295.

1. Hark, how the gospel trumpet sounds, Through all the world the echo bounds! And Je - sus by re -

2. Fight on, ye conquering souls, fight on, And when the conquest you have won, Then palms of victory

3. There we shall in full chorus join, With saints and angels all combine, To sing of his re -

48

deeming blood, Is bringing sinners back to God, And guides them safely by his word, To endless day.

you shall bear, And in his kingdom have a share, And crowns of glory ever wear, In endless day.

deeming love, When rolling years shall cease to move, And this shall be our theme above, In endless day.

45

48

#6
4

WAYLAND. Ss & 4s.

1. Hark, hark! the gospel trumpet sounds, Through earth and heaven the echo bounds; Pardon and peace by Jesus' blood! Sinners are reconciled to God, By grace divine.

2. Come, sinners, hear the joyful news, No longer dare the grace refuse; Mercy and justice here combine, Goodness and truth harmonious join, T'invite you near.

3. Ye saints in glory, strike the lyre: Ye mortals, catch the sacred fire; Let both the Saviour's love proclaim, For - ever worthy is the Lamb Of endless praise.

6 6 7⁶ 5 - 7 7⁶ 5 - 7 6

PALESTINE. Ss & 4s.

1. Create, O God my powers anew, Make my whole heart sincere and true; Oh cast me not in wrath away, Nor let thy soul-enlivening ray Still cease to shine.

2. Restore thy favor, bliss divine! Those heavenly joys that once were mine; Let thy good Spirit, kind and free, Uphold and guide my steps to thee, Thou God of love.

6 7 # 6 6 4 1

Slow.

From Jesse's root, behold a branch arise Whose sacred flow'r with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

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

WHITBY. 10s.

1. Hail happy day! thou day of holy rest, What heavenly peace and transport fill our breast! When Christ, the God of grace, in love descends, And kindly holds communion with his friends.

2. Let earth and all its vanities be gone, Move from my sight and leave my soul alone; Its flattering, fading glories I despise, And to immortal beauties turn my eyes.

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

A - gain the day returns of holy rest, Which, when he made the world, Je - hovah blest; When, like his own, he

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

bade our labors cease, And all be pi - e - ty, and all be peace, And all be pi - e - ty, and all be peace.

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

House of our God, with cheerful anthems ring While all our lips and hearts his glory sing; The opening year his graces shall proclaim,

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

And all its days be vocal with his name: The Lord is good, his mercy never ending; His blessings in perpetual showers descending.

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

Not to our names, thou only just and true, Not to our worthless names is glory due; Thy power and grace, thy truth and justice, claim.

Immortal honors to thy sov'reign name; Shine thro' the earth, from heaven thy blest abode, Nor let the heathen say, "Where is your God."

T

[M. S. H.—28]

O praise ye the Lord! prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

Unison. 6 7 6 6 6 6 5 4 6 - 6 6

LYONS. 10s & 11s.

Haydn.

Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices united, the anthem prolong, And show forth his praises in music divine.

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

PORTUGUESE HYMN. 11s.

The Lord is our shepherd, our guardian and guide, What - ever we want, he will kindly provide; To sheep of his

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

pasture his mercies abound, His care and pro - tection, His care and protection, His care and pro - tection his flock will surround.

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

3. I would not live alway: I ask not to stay, Where storm after storm rises o'er the dark way: The few lurid

56 64 6 5 34 56 5 43 6 6 7 34 5 56 74

mornings that dawn on us here, Are enough for life's woes, full enough for its cheer.

5 3 45 56 4 33 63 34 56 5 43 6 6 7

2
I would not live alway, no—welcome the tomb,
Since Jesus has 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.

3
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 noon-tide of glory eternally reigns:

4
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.

Episcopal Coll

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

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

To sheep of his pasture his mercies abound, His care and pro - tection his flock will surround.

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

1. Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid, Star of the east, the ho-

76 7 8 9 8 6 8 4 5 65 6 #7 65 7

ri - zon a - dornig, Guide where our infant Redeem - er is laid.

76 7 8 4 3 39 38 7 65 7 76 8 7

2
Cold on his cradle the dew-drops are shining,
Low lies his head with the beast of the stall,
Angels adore him in slumber reclining,
Maker, and Monarch, and Saviour of all.

3
Say, shall we yield him, in costly devotion,
Odors of Edom, and offerings divine?
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, or gold from the mine?

4
Vainly we offer each ample oblation;
Vainly with gifts would his favors secure!
Richer by far is the heart's adoration:
Dearer to God are the prayers of the poor.

Bishop Heber.

DUREN. [CONTINUED.]

Musical score for 'DUREN' [CONTINUED.], 2d ending. The score is written in bass clef with a key signature of one flat (B-flat). It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (bass clef). The lyrics are: 'Halle - lujah, to the Lamb, who has bought us a pardon, We'll praise him again, When we pass over Jordan, We'll praise him again, When we pass over Jordan.' The piano part includes figured bass notation: 6/4 = 7, 6, 6/4 5, 6.

Halle - lujah, to the Lamb, who has bought us a pardon, We'll praise him again, When we pass over Jordan, We'll praise him again, When we pass over Jordan.

LOUISVILLE. S. M.

Musical score for 'LOUISVILLE. S. M.', in 4/4 time and G major. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (bass clef). The lyrics are: 'Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey, And life and light convey. The darkness and the light Still keep their course the same; While night to day, and day to night, Divinely teach his name, Divine - ly teach his name.'

Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey, And life and light convey.

The darkness and the light Still keep their course the same; While night to day, and day to night, Divinely teach his name, Divine - ly teach his name.

1. Come, let us anew, Our journey pursue, Roll round with the year, And never stand still, till the master appear, His a - dorable

2. Our life is a dream, Our time as a stream, Glides swiftly away! And the fu - gitive moment re - fuses to stay. The arrow is

3. O that each in the day Of his coming may say, 'I have fought my way through, I have finished the work thou didst give me to do.' O that each from his

will, Let us gladly fulfil, And our talents improve, By the patience of hope, and the labor of love. Second Treble. By the patience of hope, and the labor of love. Alto.

flown, The moment is gone; The moment is gone; The mil - len - nial year Rushes on to my view, And e - ternity's here, And eternity's here.

Lord, May receive the glad word, 'Well and faithfully done, Enter in - to my joy, and sit down on my throne, Enter into my joy, and sit down on my throne.'

1. Thee, Father, we praise, In harmonious lays, For all thy rich grace; O give us the knowledge of pardon and peace.

2. On thee we rely, All our wants to supply; O keep us each hour, From snares and temptations, by might and by power.

3. O may we improve, In knowledge and love Of Jesus our king; Till to glory we're brought, his praises to sing.

O give us the knowledge of par - don and peace.

From snares and temp - tations, by might and by power.

Till to glo - ry we're brought, his prais - es to sing.

* The ties in this and similar tunes, show that the tied notes are to be sung sometimes to one syllable and at others to two.

4
While below, if we stray,
From the source of true joy,
Let thy merciful hand
Return, and incline us to obey thy command.

5
Our friends, may they share
Thy blessings while here,
And crown them above,
Where joys will increase, from the fountain of love.

6
May we shortly there meet,
Around thy bless'd seat;
Thy love to adore,
Where pleasure and praise will abound evermore

TAPPAN. 11s, or 5s & 6s.

227

1. Our Fa - ther in heaven, We hal - low thy name! May thy king - dom holy On earth be the same!

2. For - give our transgressions, And teach us to know That humble compassion, Which pardons each foe:

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 flats and a 3/4 time signature. The second and third staves are piano accompaniment in treble clef. The bottom staff is a bass line in bass clef. The lyrics are written below the vocal staff.

O give to us dai - ly, Our por - tion of bread; It is from thy bounty, That all must be fed.

Keep us from tempta - tion, From weakness and sin, And thine be the glo - ry, For - ev - er. amen.

The second system of the musical score also consists of four staves, following the same instrumental arrangement as the first system. The lyrics are written below the vocal staff.

1. Come a - way to the skies, My be - lov - ed, a - rise, And re - joice in the day thou wast born: On this fes - ti - val day,

3. With singing we praise The o - ri - gi - nal grace, By our heav - en - ly Father bestowed, Our being receive

7. Halle - lu - jah we sing, Unto Je - sus our King, In the praise of his won - der - ful love: To the Lamb that was slain,

Come ex - ult - ing a - way, And with singing to Zi - on re - turn. And with singing to Zi - on re - turn.

From his bounty and live, To the hon - or and glory of God. To the hon - or and glo - ry of God.

Halle - lu - jah, a - gain, Till with an - gels we praise him a - bove. Till with an - gels we praise him above,

1. A way with our fears! The glad morning appears, When an heir of sal - va - tion is born! From Je - ho - vah I

2. In a rapture of joy, My life I employ, The God of my life to proclaim; 'Tis worth liv - ing for

3. My remnant of days, I spend in his praise, Who died the whole world to redeem: Be they ma - ny or

f
came, For his glory I am, And to him I with singing re - turn. And to him I with singing re - turn.

p
this, To ad - min - is - ter bliss, And sal - va - tion in Je - sus's name. And sal - va - tion in Je - sus's name.

p *f*
few, My days are his due And they all are de - voted to him. And they all are de - voted to him.

U

1. Sing hal - le - lujah; praise the Lord! Sing with a cheerful voice; Ex - alt our God with one accord, And in his name rejoice:

2. There we to all e - ter - ni - ty Shall join th' angel - ic lays, And sing in perfect harmo - ny To God our Saviour's praise;

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

Ne'er cease to sing, thou ransomed host, To Father, Son, and Holy Ghost, Till in the realms of endless light, Your praises shall u - nite.

He hath redeemed us by his blood, And made us kings and priests to God; For us, for us the Lamb was slain, Praise ye the Lord! *Amen.*
Slow.

4 3 3 4 3 Unison. 3 = 7 6 6 4 3

WELTON. 11s, 4s & 7s.

1. If life's pleasures charm thee, give them not thy heart, Lest the gift ensnare thee, from thy God to part; His favor seek, His praises speak,

4. Dangers may approach thee, let them not alarm, Christ will ever watch thee, and protect from harm; He near thee stands, With mighty hands,

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

Fix here thy hope's foundation: Serve him and he, Will ever be, The Rock of thy salvation.

To ward off each temptation; To Jesus fly, He's ever nigh, The Rock of thy salvation.

6 56 6 5 6 6 6 6 56

1. Soldiers of Christ, arise, Now put your armour on, Strong in the strength which God supplies, Through his eternal Son;

2. Stand then in his great might, With all his strength endued; Take ye, to arm you for the fight, The panno - ply of God;

3. Stand them against your foes, In close and firm array; Legions of wily fiends oppose, Throughout the evil day:

4. Leave no unguard - ed place, No weakness of the soul; Take every virtue, every grace, And for - ti - fy the whole:

6 3 6 4 7 8 5 4 3

Strong in the Lord of Hosts, And in his mighty power; He who in his Redeemer trusts, Is more than conqueror.

Then when your work is done, And all your conflicts past, Ye shall o'ercome, through Christ alone, And stand entire at last.

But meet the sons of night, Oppose their vain design; Armed in the arms of heavenly light, Of righteousness divine.

Ev - er togeth - er joined, To battle all proceed: Arm ye yourselves with all the mind That was in Christ your Head.

6 7 8 5 6 4 7

THANKSGIVING HYMN.

L. Mason.

233

1. Be joyful in God, all ye lands of the earth, O serve him with gladness and fear; Exult in his presence with music and mirth, With love and devotion draw near. 2. The Lord he is

3. Oh enter his gates with thanksgiving and song, Your vows in his temple proclaim; His praise with melodious accordance prolong, And bless his adorable name. 4. For good is the

Unison. $\frac{5}{3}$ *Unison.* $\frac{3}{3}$ 6 - 8 2 $\frac{3}{2}$ $\frac{5}{4}$ $\frac{6}{5}$ *Unison.* $\frac{6}{4}$ $\frac{3}{3}$

God, and Je - hovah alone, Creator, and ruler o'er all; And we are his people, his sceptre we own: His sheep, and we follow his call, We follow his call, We follow his call.

Lord, inex - pressibly good, And we are the work of his hand: His mercy and truth from eternity stood, And shall to eternity stand, To eternity stand, To eternity stand.

[M. S. H.—30] # 6 $\frac{6}{4}$ - $\frac{5}{3}$ 6 The small notes for the last stanza.

U 2

Not too fast.

2d ending.

1. There is a fountain, filled with blood Drawn from Immanuel's veins; And sinners, plunged beneath that flood, Lose all their guilty stains, Lose, &c.

3. Thou dying Lamb! thy precious blood Shall never lose its power, Till all the ransomed church of God Are saved, to sin no more, Are saved, to sin no more, Are, &c.

5. And when this feeble, stammering tongue Lies silent in the grave; Then, in a nobler, sweeter song, I'll sing thy power to save. [omit - - - -] I'll sing thy power to save.

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

'The Lord is great.' [HYMN.]

Words by D. Dutton, Jr. Church Psalmody, Hy. 736.

1. The Lord is great! ye hosts of heaven, adore him, And ye who tread this earthly ball; In holy songs rejoice aloud before him, And shout his praise who made you all.

2. The Lord is great, his majesty how glorious! Resound his praise from shore to shore; O'er sin, and death, and hell, now made victorious, He rules and reigns forevermore.

3. The Lord is great, his mercy how abounding! Ye angels, strike your golden chords! Oh praise our God! with voice and harp resounding, The King of kings, and Lord of lords.

Unison. 6 4 6 4 6 5 # 7 # 7 6 4 6 Unison. 4 6

SCOTLAND. 12s & 11s.

1. Thou art gone to the grave, but we will not deplore thee; Though sorrow and darkness encom - pass the tomb, The Saviour has passed through its

2. Thou art gone to the grave, we no longer deplore thee, Nor tread the rough path of the world by thy side; But the wide arms of mercy are

3. Thou art gone to the grave, and its mansions for - saking, Perhaps thy tried spirit in doubt lingered long; But the sunshine of heav-en beamed

4. Thou art gone to the grave, but 'twere wrong to deplore thee, When God was thy ransom, thy guardian and guide; He gave thee, and took thee, and

portals before thee, And the lamp of his love is thy guide through the gloom, And the lamp of his love is thy guide through the gloom.

spread to enfold thee, And sinners may hope, since the Saviour hath died, And sinners may hope, since the Saviour hath died.

bright on thy waking, And the song that thou heardest, was the seraphim's song, And the song that thou heardest, was the seraphim's song.

soon will restore thee, Where death hath no sting, since the Saviour hath died, Where death hath no sting, since the Saviour hath died.

1. Haste, O sin - ner, now be wise, Stay not, stay not for the morrow's sun : Wisdom, if you still despise, Harder is it to be won.

3. Haste, O sinner, now return, Stay not, stay not for the morrow's sun ; Lest thy lamp should cease to burn, Ere salvation's work is done.

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

GETHSEMANE. 8s & 6s.

Words from Manual of Christian Psalmody.

1. Beyond where Cedron's waters flow, Behold the suffering Saviour go, To sad Gethsema - ne; His countenance is all divine, Yet grief appears in every line.

2. He bows beneath the sins of men, He cries to God, and cries again, In sad Gethsema - ne; He lifts his mournful eyes above, 'My Father, can this cup remove?'

3. With gentle resig - nation still, He yielded to his Father's will, In sad Gethsema - ne; 'Behold me here, thy only Son, And Father, let thy will be done!'

4. The Father heard, and angels there, Sustained the Son of God in prayer, In sad Gethsemane; He drank the dreadful cup of pain, Then rose to life and joy again.

5. When storms of sorrow round us sweep, And scenes of anguish make us weep; To sad Gethsemane; We'll look and see the Saviour there, And humbly bow, like him in prayer.

5 6 7 7 6 4 5 6 6 6 7

HERMON. 4s, 6s & 8s.

1. Oh how cheating, Oh how fleeting, Is our earthly being! 'Tis a mist in wintry weather, Gathered in an

6 5 6 5 6 4 3 6 5 #

hour togeth - er, And as soon dis - persed for - ev - er.

6

2
Oh how cheating, oh how fleeting,
Are our days departing!
Like a deep and headlong river,
Flowing onward, flowing ever,
Tarrying not, and stopping never.

3
Oh how cheating, oh how fleeting,
Are the world's enjoyments;
All the hues of change they borrow,
Bright to-day and dark to-morrow,
Mingled lot of joy and sorrow.

4
Oh how cheating, oh how fleeting,
Is all earthly beauty!
Like a summer flow'ret flowing,
Scattered by the breezes, blowing,
O'er the bed on which 'twas growing.

5
Oh how cheating, oh how fleeting,
All, yes! all that's earthly!
Every thing is fading, flying,
Man is mortal, earth is dying,
Christian! live, on Heaven relying.

Grace! 'tis a charming sound, Har - mo - nious to the ear; Heaven with the echo shall resound,

Heaven with the echo shall re

Grace! 'tis a charming sound, Har - mo - nious to the ear; Heaven with the echo shall re - sound

Heaven with the echo shall re-

Heaven with the echo shall resound; And all the earth shall hear. And all the earth shall hear.

sound, with the e - cho shall resound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear

Heaven with the echo shall resound, And all the earth shall hear.

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

'How heavy is the night.'

Hy. 98, Book 1, Dr. Watts.

Solo. *Tutti.*

1. How heavy is the night, That hangs upon our eyes; Till Christ with his re-viv-ing light, O-ver our souls a-rise.

2. Our guilty spirits dread To meet the wrath of heaven; But in his righteousness arrayed, We see our sins forgiven.

3. Un-holy and impure, Are all our thoughts and ways; His hands in-fected nature cure, With sanc-ti-fy-ing grace.

Instrument. *Vocal base.*

Unison. # - 7 # 5 6 # *Unison.* 6 4 43 6 56 6 57

4. The powers of hell agree, To hold our souls in vain: He sets the sons of bondage free, And breaks th'ac-cursed chain.

For. *Pia.* *Tutti.* *Soli.*

5. Lord, we adore thy ways To bring us near to God; Thy sovereign power, thy healing grace, And thine avenging blood, And thine avenging blood.

For. *Pia.*

6 6 87 6 66 6 87 *Unison* 6 4 4 6 6 6 87

God that madest earth and heaven, Darkness and light! Who the day for toil hath given For rest the night! May thine angel

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

guards defend us, Slumber sweet thy mercy send us, Holy dreams and hopes attend us, This livelong night, This livelong night.

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

Slow.

Slow.

PARMA. C. M. [Double.]

1. Behold the glories of the Lamb, Amid his Father's throne; Prepare new honors for his name, Prepare new honors for his name, And songs before unknown.

3. Those are the prayers of all the saints, And these the hymns they raise; Jesus is kind to our complaints, Jesus is kind to our complaints, He loves to hear our praise.

5. Now to the Lamb that once was slain, Be endless blessings paid; [Omit.]

Figured bass: 5 3 - 4 5 - 3, 6 4 7 4 3 8, 6 5 6 4 5

2. Let elders worship at his feet; The church adore around, With vials full of odors sweet, With vials full of odors sweet, And harps of sweeter sound, And harps of sweeter sound.

4. Thou hast redeemed our souls with blood, Hast set the prisoners free, Hast made us kings and priests to God, Hast made us, &c. And we shall reign with thee, And we shall reign, &c.

Salvation, glory, joy, remain, Salvation, glory, joy, remain, Forever on his head, Fore - er on his head.

Figured bass: 5 3 - 4 5 - 5 #, 6 4 8 7 #, 6 9 8 6 8 7 3 2 3 4 2 3 5 3 9 8 6 7

*Andante. Treble Voice.**Tenor Voice.*

Watchman! tell us of the night, What its signs of promise are; Trav'ler! o'er yon mountain's height, See that glory beaming star!
 Watchman! tell us of the night, Higher yet the star ascends: Trav'ler! bless-ed-ness and light, Peace and truth its course portends!
 Watchman! tell us of the night, For the morning seems to dawn; Trav'ler! darkness takes its flight, Doubt and terror are withdrawn.

*Treble Voice.**Tenor Voice.*

Watchman! does its beauteous ray Aught of hope or joy foretell? Trav'ler! yes! it brings the day, Promised day of Is-ra-el!
 Watchman! will its beams a-lone Gild the spot that gave them birth? Trav'ler! a-ges are its own, See, it bursts o'er all the earth.
 Watchman! let thy wand'rings cease; Hie thee to thy quiet home; Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come.

*Chorus to 1st and 2d stanzas. 1st and 2d Treble and Base.**Chorus to 3d stanzas.*

Trav'ler! yes; it brings the day, Promis'd day of Isra-el! Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come!
 Trav'ler! a-ges are its own, See! it bursts o'er all the earth.

'When the spark of life is waning.' [HYMN.]

Welch Air.

2. When the spark of life is waning, Weep not for me, When the languid eye is streaming, Weep not for me.

2. When the pangs of death assail me, Weep not for me, Christ is mine, he cannot fail me, Weep not for me.

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

When the feeble pulse is ceasing, Start not at its swift decreasing, 'Tis the fettered soul's releas - ing; Weep not for me.

Yes, though sin and doubt endeavor, From his love my soul to sever, Jesus is my strength forev - er! Weep not for me.

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

Great God! what do I see and hear! The end of things cre - at - ed! The Judge of mankind doth appear, On clouds of

6 6 6 87 6

glory seat - ed! The trumpet sounds! the graves restore The dead which they contained before! Prepare, my soul, to meet him.

6 6 87 4 3 6- 87 5#6 6 6 4 6 6 6 87

BRATTLE STREET. C. M. [Double.]

Playel.

245

1 While thee I seek, protect - ing Power! Be my vain wishes stilled; And may this conse - crated hour With better hopes be filled.

3. In each event of life, how clear Thy ruling hand I see! Each blessing to my soul most dear, Because conferred by thee.

5. When gladness wangs my favored hour, Thy love my thoughts shall fill; Resigned, when storms of sorrow lower, My soul shall meet thy will.

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

2. Thy love the power of thought bestowed; To thee my thoughts would soar; Thy mercy o'er my life has flowed; That mercy I a - dore.

4. In every joy that crowns my days, In every pain I bear, My heart shall find de - light in praise, Or seek re - lief in prayer.

6. My lifted eye, without a tear, The gathering storm shall see; My steadfast heart shall know no fear; That heart will rest on thee.

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

BETHLEHEM. 5s, & 8s

1. Behold how the Lord Has girt on his sword; From conquest to conquest proceeds! From conquest, &c. How happy are they Who live in this day, And witness his wonderful deeds, And, &c.

2. His word he sends forth, From south to the north; From east and from west it is heard: From east, &c. The rebel is charmed; The foe is disarmed; No day like this day has appeared, No, &c.

3. To Jesus alone, Who sits on the throne, Salvation and glory belong: Salvation and glory belong All hail blessed name, Forever the same, Our joy, and the theme of our song! Our joy, &c.

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

BURLINGTON. 12s, 11 & 8.

Words by F. S. Smith.

1. The Prince of salvation in triumph is riding, And glory attends him along his bright way, The news of his grace on the breezes are gliding, And nations are owning his sway.

2. Ride on in thy greatness, thou conquering Saviour; Let thousands of thousands submit to thy reign; Acknowledge thy goodness, entreat for thy favor, And follow thy glorious train.

3. Then loud shall ascend from each sanctified nation, The voice of thanksgiving, the chorus of praise; And heav'n shall re-echo the song of salvation, In rich and melodious lays.

Unison. 3 7 7 3 6 7 Unison. 3 4 5 8 3 4 2 Unison. 3 = 7

'When shall we meet again.' [HYMN.]

Alto, or Second Treble.

1. When shall we meet again? Meet ne'er to sever? When will peace wreath her chain Round us for - ev - er?

Our hearts will ne'er re - pose Safe from each blast that blows In this dark vale of woes, Never, no, never!

2
 When shall love freely flow,
 Pure as life's river;
 When shall sweet friendship glow,
 Changeless forever?
 Where joys celestial thrill,
 Where bliss each heart shall fill,
 And fears of parting chill.
 Never, no, never!

3
 Up to that world of light
 Take us, dear Saviour;
 May we all there unite,
 Happy forever!
 Where kindred spirits dwell,
 There may our music swell,
 And time our joys dispel,
 Never, no, never.

4
 Soon, shall we meet again,
 Meet ne'er to sever;
 Soon will peace wreath her chain,
 Round us forever;
 Our hearts will then repose,
 Secure from worldly woes;
 Our songs of praise shall close.
 Never, no never.

Let the congre - gation of the saints praise him, Let the congre - gation of the saints,

Let the congre - gation of the saints praise him, Let the congre - gation of the saints,

O sing unto the Lord the Lord a new song, O sing unto the Lord a new song.

praise him. O sing, O sing

O sing unto the Lord, the Lord a new song, O sing unto the Lord a new song,

praise him. O sing unto the Lord, O sing unto the Lord, unto the Lord a new song.

'O sing unto the Lord.' [CONCLUDED.]

Let the congre - gation of the saints praise him, Let the congregation of the saints praise him,
 Praise him,
 Let the congre - gation of the saints praise him, Let the congregation of the saints praise him,
Instrument *Voice*

Let the congre - gation of the saints praise him, Let the congre - gation of the saints praise him, the saints praise him, the saints praise him.
 Praise him, Let the congre - gation of the saints praise him, the saints praise him, the saints praise him.
 him, praise him.

Peace, troubled soul.

Mazzinghi.

2d Treble.



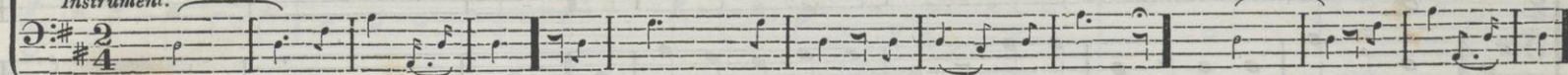
1. Peace, troubled soul, whose plaintive moan Hath taught these rocks the notes of wo; Cease thy complaint, suppress thy groan,

2d Treble.

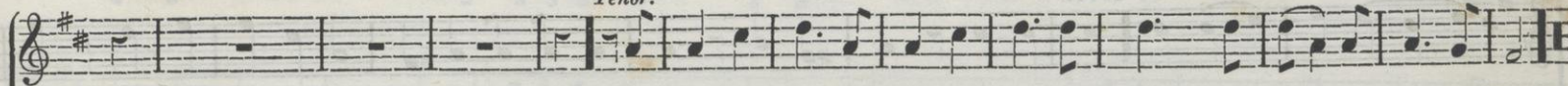


2. Come, freely come, by sin oppressed, Un - bur - then here thy weighty load, Here find thy refuge and thy rest.

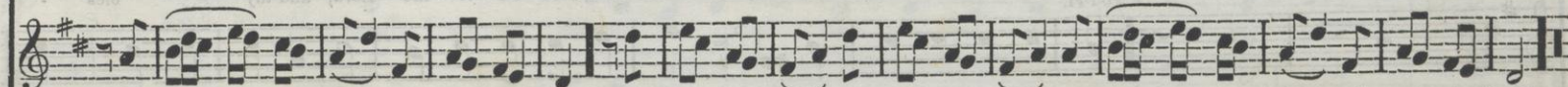
Instrument.



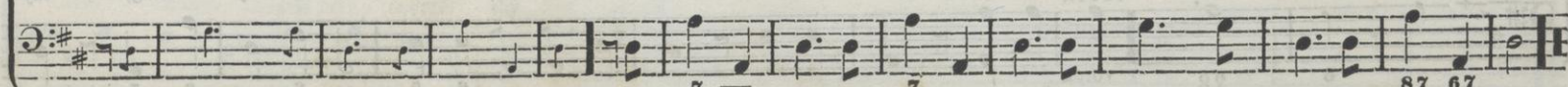
Tenor.



And let thy tears forget to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.



And trust the mercy of thy God; Thy God's thy Saviour, glorious word! For - ev - er love and praise the Lord.



'Salvation belongeth unto the Lord.'

[CHORUS.]

Kent.

SOLO.

2d TREBLE.

SOLO.

Sal - va - tion be - long - eth be - longeth un - to the Lord, And thy blessing, and thy blessing is a

6

ORGAN.

TUTTI.

TUTTI.

TUTTI.

TUTTI.

and thy blessing and

mong thy peo - ple, Sal - va - tion be - long - eth, be - long - eth un - to the Lord, and thy bles -

and thy blessing, thy

6

6 5

VOICE

6 4 5 6 4 3

'Salvation belongeth unto the Lord.' [CONTINUED.]

blessing, and thy
 ing, thy blessing is a - - mong thy people, And thy blessing, and thy blessing, and thy
 blessing, And thy bless - - - - - ing, thy
 6 5 6 4 3 3 3 6 4 5 and thy

bless - ing, and thy blessing, and thy
 bless - - - ing, and thy blessing is among thy peo - ple, is among thy peo - - - ple.
 blessing, and thy blessing, thy
 W 6 4 6 4 4 6 4 5 5-4 5

'Come ye disconsolate.'

Webbe.

1. Come, ye dis - con - so - late, where'er you languish, Come, at the shrine of God, fer - vent - ly kneel,
2. Joy of the comfortless, light of the straying, Hope, when all oth - ers die, fadeless and pure,

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

Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heaven cannot heal.
Here speaks the Comfort - er in God's name saying, "Earth has no sorrow that Heaven cannot cure."

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

Trio—or Semi-Chorus.

1. Here bring your wounded hearts, here tell your anguish; Earth has no sor - row that Heaven cannot heal.
2. Here speaks the Comforter, in God's name, saying, "Earth has no sorrow that Heaven cannot cure."

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

'Hark! the song of Jubilee.' [HYMN.]

From 'Lyra Sacra' by permission.

Allegro Spiritoso.

mp *ff*

Hark! the song of Ju - bi - lee, Loud as mighty thunders roar; Or the fulness of the sea, When it breaks up - on the shore.

mp *ff*

6 6 7 #

Ad. Lib. *p* *f* *Tempo Primo.*

See Je - ho - vah's banners furled! Sheathed his sword; he speaks, 'tis done! Now the kingdoms of this world, Are the kingdoms

mp *Ad. Lib.* *p* *f* *Tempo Primo.*

34 3 4 5 6 3 6 6

of his Son, Are the kingdoms of his Son. He shall reign from

6 4 3 6 6 6 4 3 6 6 6 4 3

pole to pole, With supreme unbound - ed sway : He shall reign, when like a scroll, Yonder heavens have passed away ! He shall reign, when like a scroll,

6 7 # 6 7 6 3 5 6 4 7

'Hark, the song of Jubilee.' [CONTINUED.]

257

p Len *Tempo Primo. For.*

Yonder heavens have passed a - way! have passed away; have passed a - way! Halle - lujah! for the Lord

6 7 6 6 6 6

God omnip - o - tent shall reign; Hal - le - lu - jah! let the word Echo round the earth and main, the earth and main.

6 7 # 6 7 6 6

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Let the word E - cho, Echo, Echo round the earth and main,

Hal - le - lu - jah! Hal - le - lu - jah! E - cho round the earth and main,

6 4 3

Round the earth and main, round the earth and main.

Round the earth and main, round the earth and main.

Echo, Echo, round the earth and main.

Round the earth and main, Round the earth and main.

6 3 4 3

'Praise God from whom all blessings flow.'

[DOXOLOGY.]

Musical score for the first system, featuring four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: "Praise God from whom all bless - sings flow, Praise him all crea - tures here be - low, Praise him all crea - tures here be - low;"

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

Musical score for the second system, featuring four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: "Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heav'nly host, Praise him a - bove, Praise him above, Praise him a - bove, Praise him above, ye heav'nly host, Praise him a - bove, Praise him a - bove, Praise him above, Praise him a - bove, ye heav'n - ly host, Praise him a - bove,"

3 3 3 3 3 3 3 3 6 6 5

'Praise God from whom all blessings flow.' [CONTINUED.]

Praise him a - bove, Praise Fa - ther, Son, and Ho - ly Ghost, praise
 Praise him a - bove, Praise him a - bove, ye heav'n - ly host, Praise Father, Son, and Holy Ghost, praise
 Praise him a - bove, Praise Fa - ther, Son, and Ho - ly Ghost, Praise

6/4 5/3 4/2 5/3 6/4 Praise 6 and 6/4 6/4

Fa - ther, Son, and Ho - ly Ghost, Praise Fa - ther, Son, and Ho - ly Ghost. Hal - le - lujah, Halle -

6 3 3 3 3 6 6 3 3 3 3 6 6 4 3 3 3 3 6 6 4 87 6 6 6

1. How beau - teous are their feet, Who stand on Zion's hill; Who bring salvation on their tongues, And words of peace reveal! 2. How charming is their voice! How

3. How happy are our ears, That hear this joyful sound! Which kings and prophets waited for, And sought but never found! 4. How blessed are our eyes, That

6. The watchmen join their voice, And tuneful notes employ; Jerusalem breaks forth in songs, And deserts learn the joy. 6. The Lord makes bare his arm, Thro'

sweet the tidings are! Zion, behold thy Savior, King, He reigns and triumphs here, He reigns, He reigns and triumphs here!

see this heav'nly light! Prophets and kings desir'd it long, But [] died, But died without the sight.

all the earth a - broad, Let ev'ry na - tion now behold Their Savior and their God, behold Their Sa - vior and their God.

The first two lines of the 3d and 4th stanzas should be sung as a Duet by Treble voices. In the 4th stanza omit the two measures between the brackets, [*] so as to avoid a repetition of the line "But died without the sight;" and let this line be sung slow and soft

HYMN. 'Daughter of Zion.'

263

1. Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more; Bright o'er thy hills, dawns the day-star of gladness,

2. Strong were thy foes, but the arm that subdued them, And scattered their legions, was mightier far; They fled like the chaff from the scourge that pursued them;

3. Daughter of Zion, the power that hath saved thee Extolled with the harp and the timbrel should be, Shout! for the foe is destroyed that enslaved thee,

Arise! for the night of thy sorrow is o'er. Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more.

Vain were their steeds and their chariots of war. Daughter of Zion, a - wake from thy sadness! Awake! for thy foes shall oppress thee no more.

Th'oppressor is vanquished, and Zion is free. Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more.

*This passage may be sung as a Duet by two Trebles or by Tenor and Base, or all the four parts may sing together.

1. O praise ye the Lord! prepare your glad voice, His praise in the great assem - bly to sing; In their great Creator let all men rejoice, And heirs of sal -

3. With glory adorned, his people shall sing, To God, who defence and plenty supplies; Their loud acclamations to him, their great King, Through earth shall be

6 43 46 4 6 76 6 = 43 6 65 46 4

First and Second Tenor. Soli.

2. Let them his great name devoutly adore; In loud swelling

vation be glad in their king.

Sym

sounded, and reach to the skies. [For the fourth stanza, see page 266, "Ye angels above, &c."]

SOLO.

In loud swelling

6 4 3 76 6 7 4 6 4 6 6 6 7

THANKSGIVING. [CONTINUED.]

Chorus.

Solo.

4. Ye angels above, his glories who've sung, In loftiest notes, now publish his praise: We mortals, delighted, would borrow your tongue, Would join in your numbers, and chant to your lays.

1st and 2d Treble. Soli.

6 6 5 4 6 4 3 7 6 4 7

We mortals, delighted, would borrow your tongue; Would join in your numbers, Would join in your numbers, and chant to your lays.

7 3 7 3

THANKSGIVING. [CONCLUDED.]

We mortals, delighted, delighted, Would join in your numbers, and chant, We mortals, delighted, would bor - - - row your

We mortals, delighted, would borrow your tongue; Would join in your numbers, and chant to your lays. We mortals, de - lighted, de-

We mortals, delighted, would borrow your

Figured Bass: $\frac{4}{2}$ 6 $\frac{4}{3}$ $\frac{4}{2}$ 6 $\frac{4}{b}$ $\frac{\#6}{3}$ 6 6 $\frac{4}{4}$ = 7 8 $\frac{4}{2}$

tongue; Would join in your numbers, and

lighted, Would join in your numbers, and chant to your lays, chant to your lays, and chant to your lays, and chant to your lays.

tongue; Would join in your numbers, and

Figured Bass: 6 $\frac{\#6}{b}$ $\frac{b4}{4}$ 6 5 6 6

'Salvation! Oh, the joyful sound.' [HYMN.]

For. Pia. For.

Salvation! Sal - vation! Oh the joyful sound! 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our fears.

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

Slow and Soft. a tempo primo. mp

Buried in sorrow and in sin At hells dark door we lay; But we arise by grace divine, To see a heavenly day,

Slow and Soft. a tempo primo. mp

Unison.

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

'Salvation! Oh, the joyful sound.' [CONCLUDED.]

Sym.

But we arise by grace divine, To see a heavenly day. Salvation! Salvation! Let the echo fly,

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

The spacious earth around; While all the armies of the sky, Conspire to raise the sound, Conspire to raise the sound.

Unison. 5 6 4 8 7 X 2 4 5 4 5 8 7

First system of the musical score. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The time signature is 3/2. The lyrics are: "O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give". The word "TUTTI" is written above the second vocal staff, and "SOLI." is written above the third vocal staff. The bass staff contains figured bass notation: 6 6 6 7 87 6 6 4 #.

Second system of the musical score. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The lyrics are: "thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord,". The word "TUTTI." is written above the first vocal staff, and "SOLI." is written above the second vocal staff. The bass staff contains figured bass notation: 4 4 6 6 6 54 5 3 = 6 6 4 5.

O give thanks unto the Lord.' [CONCLUDED.]

SOLI.

TUTTI.

SOLI.

for he is good, for he is good, is good, for his mercy endureth for ever, his mercy endureth, his

4 6 4 4 4 2 6 7 6 3

mercy endureth for ever, his mercy endureth for ever, A men, A men.

4 6 7 6 7 9

'How lovely are thy dwellings.' [ANTHEM.]

Largo. First Treble. Duet.

How lovely are thy dwellings, how lovely are thy dwellings, How lovely are thy dwellings, O Lord of hosts;

Second Treble.
How lovely are thy dwellings, how lovely are thy dwellings, How lovely are thy dwellings, O Lord of hosts;

Instrument.

My soul doth long, my soul doth long to enter thy courts.

My soul doth long, my soul doth long, my soul doth long to enter thy courts. Blessed are they

'How lovely are thy dwellings.' [CONTINUED.]

Blessed are they - are they who dwell in thy house, for they shall always praise thee, they shall always praise thee.

Blessed are they who dwell - - who dwell in thy house, for they shall always praise thee, they shall always praise thee.

Ad Lib.

Chorus. Tenor. Duct. Tutti.

Alto. Second Treble. Alto.

How lovely are thy dwellings, how lovely are thy dwellings, how love-ly are thy dwellings, O Lord of Hosts.

Treble. Base.

6 6 6 7

Blessed are they who
 My soul doth long, my soul doth long, my soul doth long to enter thy courts. Blessed are they who
 Blessed are they, Blessed are they
 Blessed are they who

7 - 6 $\frac{6}{4}$ - $\frac{\sharp}{7}$ $\frac{8}{3}$ $\frac{2}{4}$ $\frac{4}{2}$ 6 - -

dwell who dwell in thy house. *Pia.*
 dwell in thy house, For they shall always praise thee, they shall always praise thee. A - men, A - men.
 are they who dwell in thy house. *Pia.*

dwell in thy house. $\frac{3}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ 87 $b7$ - $\frac{5}{7}$ -

1 53 3 2 3 4 7

'O praise God in his holiness.' [ANTHEM.]

Ps. 150.

275

O praise God in his holi - ness, Praise him in the firmament, in the firmament of his power; Praise him in his noble acts, Praise him in his noble acts

6 6 3

Praise him upon the lute and harp

Praise him according to his excellent greatness; Praise him in the sound of the trumpet, in the sound of the trumpet, Praise him upon the lute, upon the lute and harp;

Unison.

3 6 - 6 3 5 3 4 7

Praise him upon the lute and harp;

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let every thing that hath breath, Let every thing that hath breath, Let every thing that hath breath, Let every thing that hath breath

Unison.

Let

Let every thing that hath breath praise the Lord, that hath breath praise the Lord.

every thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord, PRAISE THE LORD, PRAISE THE LORD.

that hath breath praise the Lord, that hath breath praise the Lord.

every thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord.

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

DISMISSION.

277

Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure seraph - ic love increase ;

6 6 3 6 6 4 6 6 4 87 33 33 6 3 6 6

Fill each breast with con - so - la - tion, Up to thee our voices raise ; When we reach that blissful station, Then we'll give thee nobler praise

Y 9 6 87 6 6 6 6 6 45 6 6 3 6 7 45

Pia.

Then we'll give thee nobler praise, And we'll sing Hallelujah, Amen, Hallelujah, And we'll sing Hallelujah, Amen, Hallelujah, To God and the Lamb.

Solo Pia *Tutti For* *Solo Pia* *Tutti For* Hallelujah for-

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

Hallelujah For - ev - er, Hallelujah for - ev - er, for - ever and ever, Amen.

Halle - lujah, Amen, Amen, Amen.

ev - er, Hallelujah for ev - er, Halle - lujah, for - ever and ever, Amen.

Solo Pia *Tutti For* *Solo Pia* *Tutti For*

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

'I will arise, and go to my Father.' [SENTENCE.]

Larghetto

Tutti.

mf

P Express.

mf

SOLO.

I will a - rise, I will arise, will a - rise, and go to my Fa - ther; and will say unto him, Father, Father, I have

SOLO.

Sym. Pia.

6 5 4 8 7 3 4 6 5 4 3

Ad lib. pp Tempo. mf *Lento Pia.*

sinned, have sinned, I have sinned against heav'n and before thee, before thee, and am no more worthy to be called thy son, and am no more worthy to be called thy son.

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

'The Lord is in his holy temple.'

L. Mason.

Moderato. *Pia.* Cres. Fz. Sym. Soli. *Pia.*

The Lord is in his holy temple; The Lord is in his holy temple; Let all the earth, let all the earth keep silence, keep silence,

5 3 1 2 3 4 = = 3
 # 4 5 5 5 4 3

Tutti *P.* Soli. Tutti *F.* *Pia.* Dim.

keep silence before him, Let all the earth, Let all the earth keep silence, keep silence, Let all the earth keep silence, keep silence before him. Be - fore . . . him

6 5 4 # 5
 Tasto. 6 4 3 3 4 3

'Hark! the Vesper Hymn is stealing.' [VESPER HYMN.]

SOLO.

Ju - bi - la - te, A - men, A - men.

2d Treble.

Ju - bi - la - te, A - men, A - men.

SOLO.

1. Hark! the vesper hymn is stealing, O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts upon the ear.

SOLO.

2. Now, like moonlight waves retreating, To the shore it dies along; Now like angry surges meeting, Breaks the mingled tide of song.

Ju - bi - la - te, A - men. A - men

TUTTI. F

SOLO. P P

Ju - bi - la - te, A - men, A - men.

TUTTI.

SOLO.

Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men. Farther now, now farther stealing, Soft it fades up - on the ear.

TUTTI.

SOLO.

Hush! again, like waves retreat - ing, To the shore it dies along.

TUTTI.

SOLO.

Ju - bi - la - te A - men, A - men.

Allegro Moderato.

1. Our Lord is risen from the dead, Our Jesus is gone up on high: The powers of hell are captive led, Dragged to the portals of the sky,

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

Dragged to the portals of the sky

2. There his triumphal chariot waits, And angels chant the solemn lay:

5. Lo! his triumphal chariot waits, And angels chant the solemn lay:

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

Unison.

Lift up your heads, ye heavenly gates! Ye ev - erlasting doors give way, Lift up your heads, ye heavenly gates! Ye ever - lasting doors, give way

Lift up your heads, ye heavenly gates! Ye ev - erlasting doors; give way, Lift up your heads, ye heavenly gates! Ye ever - lasting doors give way.

[For 6th stanza see page 287.]

Unison.

Second Treble. Andante. Trio.

3. Loose all your bars of massy light, un - fold th' e - the - real scene; He claims these mansions as his right, Receive the King of

First Treble.

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

Base.

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

4 56 5 66 5 6 65 7 6 6 7 65 56 656

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

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

glo - ry in. Receive the King of glo - ry in.

6 4 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Allegro Maestoso.

4. Who is the King of glory, who? who? Who is the King of glory—who?

Who is the King of glory? The Lord, that all his foes o'ercome, That sin, and death, and hell o'erthrow; and

Who is the King of glory, who? who? Who is the King of glory—who?

43 47 8 34 53 43 47 8 34 53

'Our Lord is risen from the dead.' [CONTINUED.]

[For 5th stanza see page 284.]

Jesus is the conqueror's name, And Jesus is the conqueror's name. [For 5th stanza see page 284.] 6. 'Who is the King of glory? who? who? Who is the King of

[For 5th stanza see page 284.]

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

glory, who? 'The Lord, of boundless power possessed, The King of saints and angels too, God over all, forever blest, God over all for - ever blest, for - ev - er blest.

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

'Look up, ye saints.' [MOTETTE.]

Schwindell.

Moderato. Tutti. *Soli.*

Look up, ye saints, direct your eyes, direct your eyes, To him who dwells above the skies: With your glad notes his praise rehearse, Who

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

Tutti. *Soli.*

formed the mighty u - ni - verse. Look up, ye saints, direct your eyes, To him who dwells above the skies. He spake, and from the gloom of

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

'Look up ye saints.' [CONTINUED.]

Tutti.

night, At once sprang up the cheering light At once sprang up the cheering light; Him discord heard, him discord heard, and at his word,

Unison. f

6 5 4 3 #4 6 5 #6

Soli.

Tutti.

Beauty awoke, Beauty a - woke and spoke the God and spoke the God Look up, ye saints, direct your eyes, To him who dwells above the skies.

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

Maestoso.

1. Before Jehovah's awful throne, Ye nations, bow with sacred joy: Know that the Lord is God alone; He can create, and he destroy, He can create, and he destroy.

Trio. Andante.

2. His sovereign power, without our aid, made us of clay, and formed us men; And when like wandering sheep, we strayed, He brought us to his fold again, He brought us to his fold again.

Before Jehovah's awful throne.' [CONTINUED.]

Con Spirito

4. We'll crowd thy gates, with thank - ful songs, High as the heaven, our voic - es raise ; And earth, And earth, with her ten thousand, thousand tongues,

f *ff* *m*

6 4 43 6 4 43 *Unison.* 3 482 4 354 3 543 4 8

Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise.

f

Unison. 3 *Unison.* 6 6 4 6 87

f *p* *f*

Wide, wide as the world, is thy command, Vast, as eternity, eternity, thy love; Firm, as a rock, thy truth shall stand, When rolling years shall

f *p* *f*

Unison. $\frac{6}{4}$ $\frac{3}{3}$ Unison. Unison. $\frac{3}{3}$ $\frac{8}{5}$ $\frac{6}{4}$ $\frac{5}{\#}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$

p *m* *f*

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

p *m* *f*

$\frac{8}{5}$ $\frac{6}{4}$ $\frac{5}{\#}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{5}{6}$ $\frac{6}{4}$ $\frac{7}{7}$ $\frac{5}{6}$ $\frac{8}{5}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{10}{9}$ $\frac{8}{7}$ $\frac{3}{3}$ $\frac{5}{4}$ $\frac{8}{7}$ $\frac{6}{4}$ $\frac{7}{7}$ $\frac{4}{3}$ $\frac{6}{6}$ $\frac{8}{5}$ $\frac{7}{6}$ $\frac{5}{\#}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{8}{7}$

*Cres.**f**Dim.**Pia.**For.**Pia.*

grave, where is thy victo - ry? thy victo - ry? O grave, where is thy victo - ry? thy victory? O death, where is thy sting, O death, O death, where, &c.

9 6 6 6 6 3 6 6 5

*For.**For.**Adagio.*

Lend, lend your wings; I mount, I fly, O grave, where is thy victory? thy vic - tory? O death, O death, where is thy sting?

4 5 6 b6 6 6 87

'Praise the Lord,' 'Sons of Zion.'

[CHORUS.]

Nauman.

Alla Marcia

ff

Sons of
Praise ye the Lord, Glorify him for - ev - er;

Voice.
Sons of

7 #4 7 5 3 3 3 6 6 7

Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp. lo! he's seated,

come before him, bring the harp, bring the cymbal, bring the harp. High in glory lo! he's seated, see the

Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp. lo! he's seated,

Sym.

7 6 5 6 5 #

ne sits in state, See the King he sits in state.

King he sits in state, see the King he sits in state. Sons of Zion come before him, sound the lute and strike the harp, sound the

See the King, he sits in state, *Sym.* *Voice.* *Tasto.*

3 3 3 6 6 5 #

lute, strike the harp. *Sym.* Sons of Zi - on come before him, Sound the

Sym. *Voice.* *Voice.*

5 7

'Praise the Lord,' 'Sons of Zion.' [CONCLUDED.]

lute and strike the harp, sound the lute and strike the harp, Sound the lute and strike the harp. Sons of Zion come before him, sound the

Sound the lute and harp, Sound the lute and harp.

7 66 6 4 87 66 6 87 6

Sound the lute and harp.

lute and strike the harp, sound the lute and strike the harp, strike the harp, strike the harp, strike the harp.

Sound the lute and harp.

Sym - Voice.

333 4 87

First system of musical notation. It consists of four staves. The top two staves are treble clefs with a key signature of one flat (B-flat) and a time signature of 4/4. The bottom two staves are bass clefs with the same key signature and time signature. The first two staves contain rests. The third staff contains a melodic line with various ornaments and slurs. The fourth staff contains a bass line with figured bass notation (6, 6, 3 3, 4 2, 6 3 3, 6, 6, 6, 4 2, 6 4 3, 6 5) and the instruction *Tasto.* at the end.

Second system of musical notation. It consists of four staves. The top two staves are treble clefs with a key signature of one flat (B-flat) and a time signature of 4/4. The bottom two staves are bass clefs with the same key signature and time signature. The first two staves contain a vocal melody with lyrics underneath. The lyrics are: Hal - le - lujah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, To the God of Israel, The third staff contains a vocal line with slurs. The fourth staff contains a bass line with figured bass notation (6 6, 3 2, 4 6 3 3, 5 5, 6 4 6 4, 6 5).

Hal - le - lujah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, To the God of Israel,

'Hallelujah to the God of Israel.' [CONTINUED.]

We will praise him, we will praise him ever, ever - more *p*

We will praise him ever - more, will praise him ever ev - er - more. *Sym.* Halle - lujah, the Lord is our de- *Voice.*

We will praise him ever - more, we will praise him evermore. *Sym.* *Voice.* *Tasto.* \sharp 6 7 6 5 4 3 7 6 8 7 5 4 3 2

f

fender, he will save us, he will save with his mighty arm. *Sym.* God is great in battle, for he is the Lord of hosts. *Voice.*

Sym. *Voice.* *Tasto.* 6 4 5 # 2 A 7 6 5 6 6 3 6 6 5 4 # 1 6 6 4 6 6 6

Halle - lujah, He is our refuge, We will praise him forev - er, ever - more. Hal - le - lujah,

Tasto. $b7$ $\frac{4}{2}$ $6 \flat 4 3$ $\frac{5}{4}$ 3 $\frac{6}{4}$ \flat

We will praise him, will praise him, ever - more, will praise him, will praise him will praise him for - ev - er, for - ev - er, for - ev - er, for -

Voca. *Sym. Voice* $b7$ $b7$ 6 $\frac{6}{4}$ 7 $\frac{9}{7}$ $\frac{8}{6}$ 6

'Hallelujah to the God of Israel.' [CONCLUDED.]

for - ev - er, for - ev - er, ev - er, ev - er - more, for - ev - er, for - ev - er, for - ev - er, ev - er, ev - er - more,
 for - ev - er, for - ev - er, ev - er, ev - er - more, for - ev - er, for - ev - er, for - ev - er, ev - er, ev - er - more,
 ever, for - ev - er, for - ever, ever - more, for - ev - er, for - ever, for - ever, for - ev - er, ever - more,
 for - ev - er, for - ev - er, ever, ever - more, for - ev - er, for - ev - er, for - ev - er, ever, ever - more, *Tasto.*

will praise him, will praise him for - ever, ever - more, will praise him, will praise him forever, ever - more. *Sym.*

6 6 5 *Tasto.* 6 6 5

Ad libitum.

Lord of all pow'r - - and might, Lord of all pow'r and might,

43 6 7 94 5 6 98 6 7 98

4 4 3 3 3 4 6 4 3

Soli Pio.

Thou that art the author Thou that art the author, thou that art the giv - er of all - - - good things,

5 6 5 6 -5 - 6 3 65

4 4 3 4 -3 - 5 3 45

Lord of all pow'r and might,

[CONTINUED.]

TUTTI F. SOLI. TUTTI. PIA.

Graft in our hearts the love of thy name, the love of thy name. increase in us true re - li - gion.

Figured bass: 3 - - 6 6 7 43 6 6 6 43 6 6 - 4 98 6 4 5 4 3

FOR. TUTTI. SOLI.

Lord of all pow'r and might, nour - ish us, in . . . all good - ness, Lord of all pow'r and might,

Figured bass: 43 4 7 43 4 6 4 #6 34 35 4# 3567 37 4 6 98 6 7 43

'Lord of all pow'r and might.' [CONCLUDED.]

SOLI. TUTTI.

keep us,

and of thy great mer - cy, and of thy great mer - cy Keep us, Keep us in the same,

Keep us, 6 $\frac{3}{4}$ 6#6

SOLI. TUTTI. FF. PP.

Thro' Jesus Christ our Lord, Thro' Je - sus Christ our Lord! A - men! A - men.

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

'Give the Lord the honor due unto his name.'

[ANTHEM.]

Kent.

307

Duet. *Tenor.* Give the Lord the honor due un - to his

Sym. *Ins.*



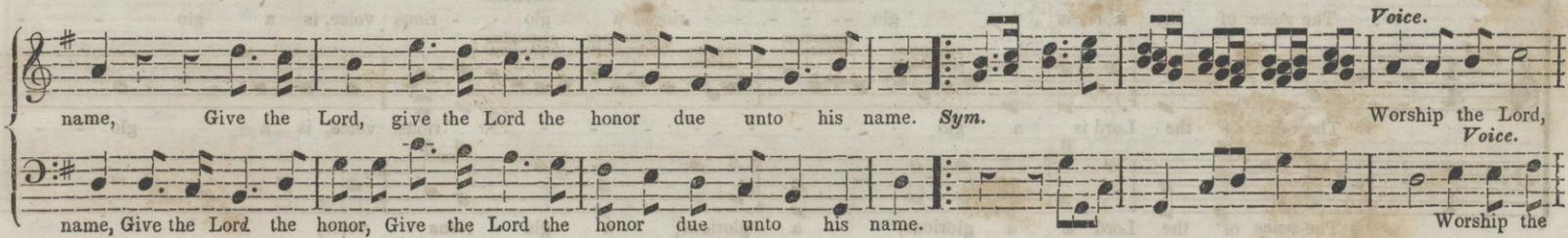
Tenor. name; Give the Lord the honor due unto his name, Give the Lord the honor due, Give the Lord the honor due unto his

Voice. the honor due unto his



Voice. name, Give the Lord, give the Lord the honor due unto his name. *Sym.* Worship the Lord, *Voice.*

name, Give the Lord the honor, Give the Lord the honor due unto his name. Worship the



Worship the Lord with ho - - - - - ly worship, with holy worship.

Lord, Worship the Lord with ho - - - - - ly worship, with holy worship.

Moderato. Chorus.

The voice of the Lord is a glorious, a glorious, glorious voice, a glorious

The voice of the Lord is a glo - - - - - rious, a glo - - - - - rious voice, is a glo - - -

The voice of the Lord is a glo - - - - - rious voice, is a glo - - -

The voice of the Lord is a glorious, a glorious, a glo rious voice,

'Give the Lord the honor due unto his name.'

[CONTINUED.]

a glorious voice, is a glorious voice, is a glorious, a glorious voice.
 - rious voice, a glorious voice, a glo - - - rious, glorious voice.
 rious voice, is a glo - - - rious, glorious voice. *Duet.* *Tenor.*
 a glorious, glorious voice, is a glorious, a glorious, a glo - - - rious, a glorious voice. *Base.* The Lord sitteth a-

- bove the water floods; The Lord sitteth a - bove the water floods; And the

Lord re-maineth a King for - ev - er, for - ev - er, for - ev - er, for

ev - er, the Lord re-maineth a King for - ev - er.

Chorus. Moderato. *Solo.*

The Lord shall give strength unto his people, The Lord shall give strength un - to his people: The Lord shall give his

The Lord shall give strength unto his people, The Lord shall give strength un - to his people: -

The Lord shall give strength unto his people, The Lord shall give strength un - to his people: -

The Lord shall give strength unto his people, The Lord shall give strength un - to his people: *SOLO* The Lord shall give his

Pilgrims, Who of noble birth are proud; Lo the cause, the cause, the cause of temperance calls aloud, the cause, the cause, the cause, the cause of noble birth are proud;

Pilgrims, Who of, &c.

temperance calls aloud, calls aloud, calls a - loud,

2. See! the loathsome drunkard reeling; Hark! the cries of weeping friends;
Hear the mother, children pleading; Heaven relief would quickly send:

LARGHETTO. m

m UNISON. p

'Sons and daughters of the Pilgrims.' [CONTINUED.]

f *p*

f *p*

Cruel tyrant! Cruel tyrant! When will all thy miseries end! When will all thy miseries end!

f *p* UNSON.

- # - 6 6 # 6 6 4 5

MODERATO

mp *Cres* *f* *m* *f* *mp* *m*

mp *Cres* *f* *m* *f* *mp* *m*

3. O thou great and mighty Saviour, Haste thee on the glorious day, When the powerful arch deceiver, Shall no more his wrath display.

mp *Cres* *f* *m* *f* *mp* *m*

6 2 6 4 6 6 6 4 7 4

Allegro Maestoso.

f

f

Then our cause, our cause will gain the universal sway, Then our cause, our cause will gain the universal sway, our cause, our cause, our cause Will gain the universal sway, our

f

ff

f

ff

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

cause, our cause, our cause Will gain the universal sway, the universal sway, our cause Will gain the universal sway, our cause Will gain the universal sway.

f

f

$5 - 4 \quad 3$ $6 - 4 \quad 3$

· Hosanna, blessed is he that comes. ·

Rev. C. Gregor.

317

SYM. ANDANTE.
M. FOR.

DUO. TENOR.
TREBLE.
ACCOM. PIA.

Hosanna, blessed is he that comes, Ho - sanna, Ho - sanna, Blessed is
Ho - sar na, Blessed is he that comes, Ho - sanna, Ho - sanna, Blessed is he that comes,

he that comes, he that comes in the name of the Lord. Ho - sanna, blessed is he that comes, Hosan - na Ho -
He that comes in the name of the Lord, Ho - sanna, blessed is he that comes, Hosanna. Hosanna,

2 B 2

'Hosanna.' [CONTINUED.]

sanna in the highest, Ho - sanna, Hosanna in the highest, Hosan - na in the high - - est. -

Hosanna in the high - est, in the highest, Ho - sanna, Ho - sanna, Ho - sanna in the high - est. -

CHORUS. For. blessed is he that comes. *p*

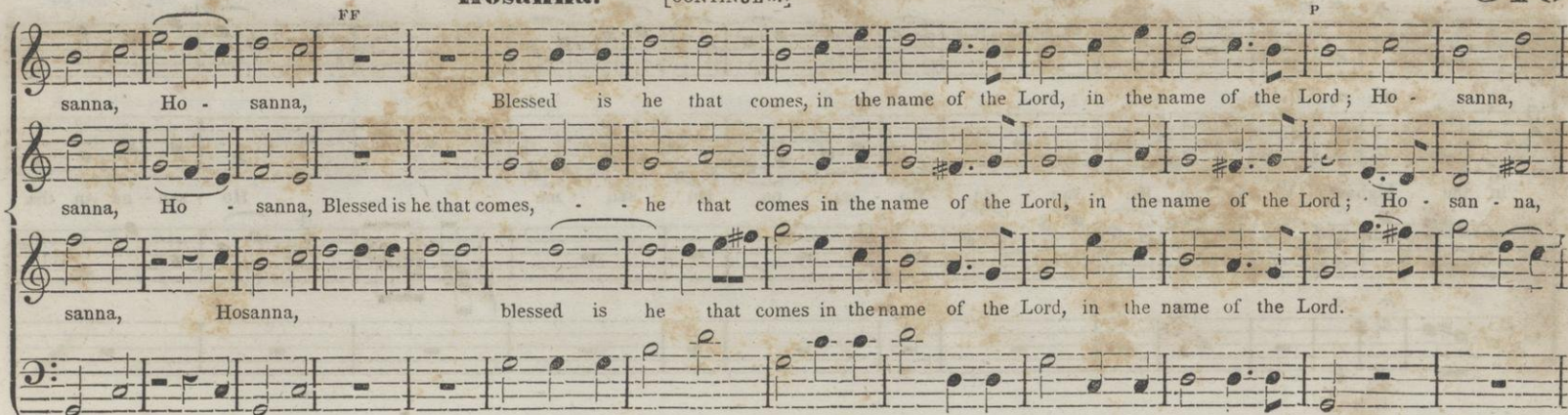
Ho - sanna, blessed, blessed is he that comes, Ho - sanna, blessed, blessed is he that comes, Ho - sanna, Ho - sanna, Ho -

Ho - sanna, bless - ed is he that comes, Ho - sanna, blessed is he that comes, Ho - san - na, Ho - sanna, Ho -

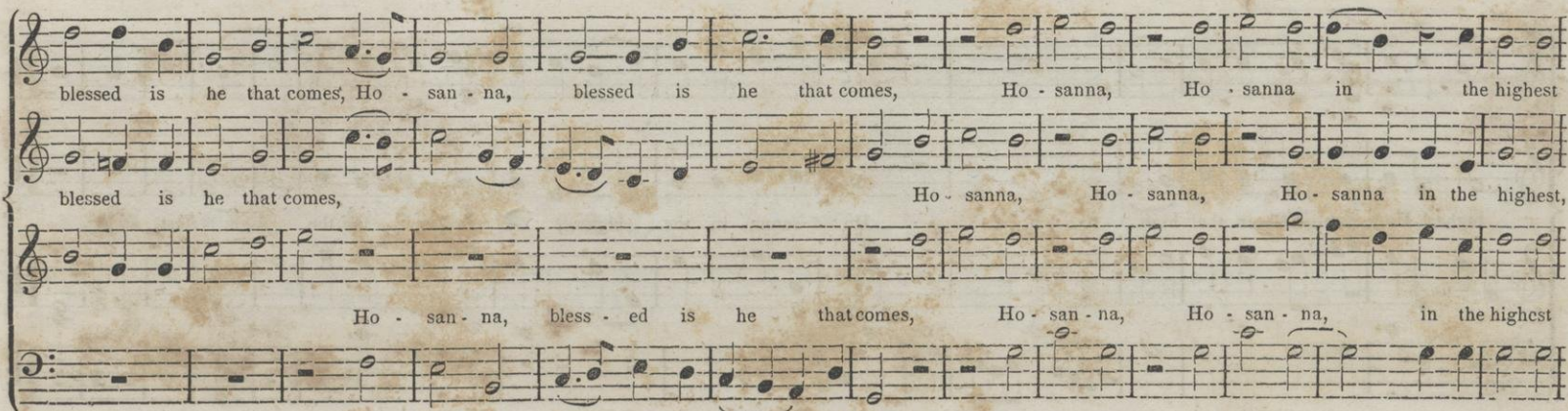
Ho - san - na, blessed, blessed is he that comes, Hosan - na, Ho - sanna, Ho - sanna, Ho -

'Hosanna.' [CONTINUED.]

FF P



sanna, Ho - sanna, Blessed is he that comes, in the name of the Lord, in the name of the Lord; Ho - sanna,
sanna, Ho - sanna, Blessed is he that comes, - - he that comes in the name of the Lord, in the name of the Lord; Ho - san - na,
sanna, Hosanna, blessed is he that comes in the name of the Lord, in the name of the Lord.



blessed is he that comes, Ho - san - na, blessed is he that comes, Ho - sanna, Ho - sanna in the highest
blessed is he that comes, Ho - sanna, Ho - sanna, Ho - sanna in the highest,
Ho - san - na, bless - ed is he that comes, Ho - san - na, Ho - san - na, in the highest

'Hosanna.' [CONCLUDED.]

ff *Pia.*

in the highest, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na. Ho - san - na in the

Pia.

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. Dynamics include *ff* and *Pia.* There are some handwritten annotations in the third staff, possibly indicating fingerings or ornaments.

f *p* *ff*

highest, Ho - san - na in the high est, Ho - sanna in the highest, Ho - sanna in the high - est.

SYM. *SYM.*

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. Dynamics include *f*, *p*, and *ff*. There are some handwritten annotations in the third staff, possibly indicating fingerings or ornaments.

'Fallen is thy throne.' [HYMN.]

Martini.

321

TENOR. SLOW. AFFECCOSO.

1. Fall'n is thy throne, O Is - ra - el, Silence is o'er thy plains. Thy dwellings all lie des - o - late, Thy dwellings all lie des - o - late,

TREBLE.

BASE.

is o'er thy

Thy children weep in chains. Where are the dews that fed thee On Elim's barren shore, . . . O

fed thee, On Elim's barren shore,

'Fallen is thy throne.' [CONCLUDED.]

E - lim's barren shore, That fire from heav'n, That fire from heav'n which led thee, That fire from heav'n which led thee, Now

E - lim's bar - ren shore, heav'n which led thee,

That fire from heav'n which

Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It features a melodic line with lyrics: "E - lim's barren shore, That fire from heav'n, That fire from heav'n which led thee, That fire from heav'n which led thee, Now". The middle staff is a vocal line in treble clef with lyrics: "E - lim's bar - ren shore, heav'n which led thee,". The bottom staff is a bass line in bass clef with lyrics: "That fire from heav'n which".

lights thy path no more, - - Now lights thy path no more, - - Now lights thy path no more.

lights thy path no more, - - Now lights thy path no more, - - Now lights thy path no more.

Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It features a melodic line with lyrics: "lights thy path no more, - - Now lights thy path no more, - - Now lights thy path no more." The middle staff is a vocal line in treble clef with lyrics: "lights thy path no more, - - Now lights thy path no more, - - Now lights thy path no more." The bottom staff is a bass line in bass clef with lyrics: "lights thy path no more, - - Now lights thy path no more, - - Now lights thy path no more." Performance markings include "CRES." (Crescendo) and "PIA." (Piano) above the bass line.

'Sing, O heavens.' [CHORUS.]

Kent.

323

Sing, O heav'ns, and be joy - ful be joy - ful O earth, break forth in - to

Sing, O heav'ns, and be joy - ful, be joy - ful O earth, break forth in - to singing, O mountains break

Sing O heav'ns, and be joy - ful, be joy - ful, O earth, break forth in - to singing, O

Sing O heav'ns, and be joy - ful, be joy - ful, O earth,

sing - ing, O mountains, break forth in - to sing - ing, O mountains: the Lord hath com - fort - ed, hath com - fort - ed his

forth in - to singing, break forth in - to singing, O mountains: the Lord hath com - fort - ed, hath com - fort - ed his

mountains, break forth in - to sing - ing, O moun - - - : tains, the Lord hath com - fort - ed, hath com - fort - ed his

break forth in - to sing - ing, O mountains: the Lord hath com - fort - ed, hath com - fort - ed his

'Sing O heavens.' [CONCLUDED.]

people he will have mer - cy, he will have mer - cy, mercy on his af - flict - ed.

people, he will have mer - cy, he will have mercy on his af - flict - ed. A - mer, A - men.

people, he will have mer - cy he will have mer - cy, mercy on his af - flict - ed.

people, he will have mer - cy, he will have mer - cy on his af - flicted.

Detailed description: This block contains a four-staff musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a common time signature and features a melodic line with some grace notes and a steady accompaniment.

'Our Father who art in heaven.' [LORD'S PRAYER.]

Denman.

SYM. SLOW. PIA.

Detailed description: This block contains a three-staff musical score for the Lord's Prayer. The top staff is a vocal line with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The bottom two staves are piano accompaniment with treble and bass clefs, also in F# and 2/4. The tempo and dynamics are marked 'SYM. SLOW. PIA.'. The music is characterized by a steady, rhythmic accompaniment and a vocal line that is mostly sustained notes.

'Our Father who art in heaven.' [CONTINUED.]

325

Our Father, who art in heav'n, Hallow-ed be thy name, Thy kingdom come, thy will be done, On earth as it is in heav'n,

This system contains the first four staves of the musical score. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The music is in G major and 4/4 time. The lyrics are printed below the vocal staff.

Give us this day our dai - ly bread, And for - give us our trespass - es as we for - give them that trespass a - gainst us :

This system contains the next four staves of the musical score. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The music continues in G major and 4/4 time. The lyrics are printed below the vocal staff. At the end of the system, there is a '2 C' marking on the bass staff.

and lead us not in - to temptation, but de - liv - er us from e - vil, for thine is the KINGDOM, and the POWER, and the GLORY, for

The first system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common 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 a simple, homophonic style.

ev - er, and ev - er, A - - - men.

The second system also consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common 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 concludes with a final cadence.

'I will praise the Lord.' [ANTHEM.]

327

I will praise the Lord, praise the Lord. :||: in the congre - ga - tion, praise the Lord, :||: in the congre - ga - tion. I will praise the Lord, I will

Adagio.

praise the Lord, in the congregation, praise the Lord, praise the Lord, in the congregation ; praise the Lord, praise the Lord, in the congregation ; praise the Lord. Amen.

Vers. Treble and Base.

Andante.

I waited pa-tient-ly, I waited patient-ly for the Lord, for the

ANTHEM. [CONTINUED.]

Lord, and he in - clin - ed un - to me and heard my calling; I waited pa - tient - ly, I waited

patient - ly for the Lord, and he in - clin - ed un - to me and heard my calling;

and he hath put a new song in my mouth, ev'n a thanks - giv - ing,

ev'n a thanksgiv - ing,

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The middle and bottom staves are piano accompaniment lines in bass clef with a key signature of one sharp. The music consists of several measures of music, with some notes beamed together and some rests.

ev'n a thanksgiv - ing un - to our God.

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp. It includes a trill (tr) and first ending (1) markings. The middle and bottom staves are piano accompaniment lines in bass clef with a key signature of one sharp. The music continues from the previous system, ending with a double bar line and repeat signs.

ANTHEM. [CONTINUED.]

Tenor. Chorus. Largo.

Blessed, blessed, blessed blessed is the man, Blessed is the man, Blessed is the man that hath set his

hope his hope in the Lord. Great, great, great, great are the wondrous works which thou hast
 O Lord my God, Great, great, great,
 hope his hope in the Lord. O Lord my God! Great, great, great,
 Great, great, great, great are the wondrous works which thou hast

done, which thou hast done, which thou hast done. Great are the won - drous works,
 Great are the won - drous
 Great are the wondrous works which thou hast done, which thou hast done; Great are the won - drous works
 done, Great are the won - drous

Great are the wondrous works, Great are the wondrous works which thou, which thou hast done.
 works, Great are the won - drous works,
 Great are the wondrous works, great are the wondrous works which thou, which thou hast done.
 works, Great are the wondrous works. Great are the wondrous works

ANTHEM. [CONTINU · D.]

Recit. Tenor

If I should de - clare them and speak of them, they should be more, more, more than I am a - ble to express.

Solo. Bass.

I have not kept back thy loving

mer - cy and truth from the great congre - gation. I have not kept back thy loving

mer - cy and truth, from the great congre - gation, With-

ANTHEM.

[CONTINUED.]

draw not thou thy mer - cy from me, With - draw not thou thy mer - cy from me, O Lord, let thy
 lov - ing kindness and thy truth, - always preserve me.

Chorus. Vivace.

Let all those that seek thee, be joy - ful and glad, be
 Let all those that seek thee, be joy - ful and glad; Let all those that seek thee, be joy - ful and glad, be

Pia. *For.*

ANTHEM. [CONTINUED.]

joy - ful and glad, be joy - ful and glad, be joy - ful, be joy - ful, be joy - - - ful, be
 be joy - ful, be joy - ful, be joyful, be joyful, be joy - - - ful, be
 joy - ful and glad, be joy - ful and glad, be joy - ful, be joy - ful, be joy - - - ful, be
 be joy - ful, be joy - ful, be joy - - - ful, be

Pia. Tenor or 2d Treble.

joyful, be joyful, be joy - - - ful, be joyful and glad, be glad in thee. And let such as love thy sal - va - tion,
 joyful, be joyful be joy - - - ful, be
 joy - - - ful, be joyful and glad, be glad in thee. And let such as love thy sal - va - tion,
 be Joyful, be Joy - - - ful be Joyful and glad, be glad in thee. *Inst.*

ANTHEM. [CONTINUED.]

For.

let such as love thy sal - va - tion, say always, the Lord be prais'd; the Lord be prais'd, let all those that seek thee be

let such as love thy sal - va - tion, say always, the Lord be prais'd; the Lord be prais'd, let all those that seek thee be

Voice.

Adagio.

joy - ful and glad, and let such as love thy sal - va - tion, say always, the Lord be prais'd, the Lord be prais'd, the Lord be prais'd.

joy - ful and glad, and let such as love thy sal - va - tion, say always, the Lord be prais'd, the Lord be prais'd, the Lord be prais'd.

ANTHEM. 'O come let us sing unto the Lord.'

Chorus. *Allegro Assai.*

O come let us sing unto the Lord;

O come, let us sing un-to the Lord; O come, let us sing unto the

O come, let us sing un-to the Lord; O come, let us sing un-to the Lord; let us

O come, let us sing un-to the

Let us hearti-ly re-joice in the

Lord; let us hearti-ly re-joice in the

hearti-ly re-joice in the let us hearti-ly re-joice in the

Lord; let us hearti-ly re-joice, let us in the

strength of our sal - va - tion; let us hearti - ly rejoice

let us hearti - ly re -

strength of our sal - va - tion: let us hearti - ly re - joyce

let us hearti - ly re - joyce

in the strength of our sal - va - tion.

joyce in the strength of our sal - va - tion.

let us hearti - ly re - joyce in the strength of our sal - va - tion.

ANTHEM. [CONTINUED.]

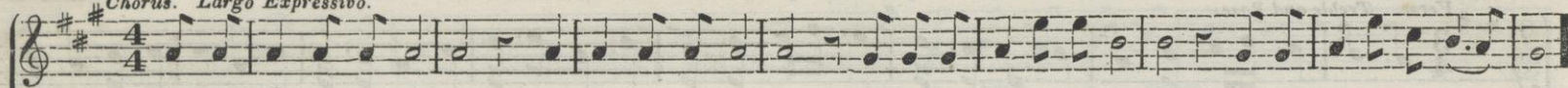
Verse. Treble and Base.

Let us come be - fore his presence, let us come be - fore his presence with thanksgiving, with thanksgiving; come before his

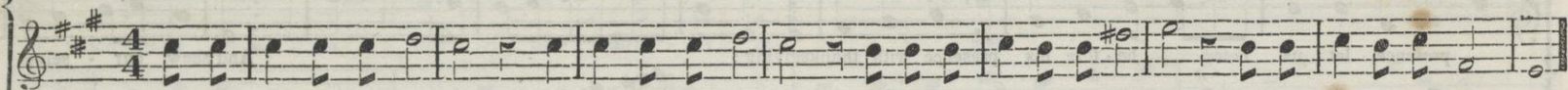
presence, let us come be - fore his presence with thanksgiving; And shew our - selves
tr SYM. tr
And

glad, and shew our - selves glad, and shew our - selves glad
shew our - selves glad, and shew our - selves glad, and shew our - selves glad

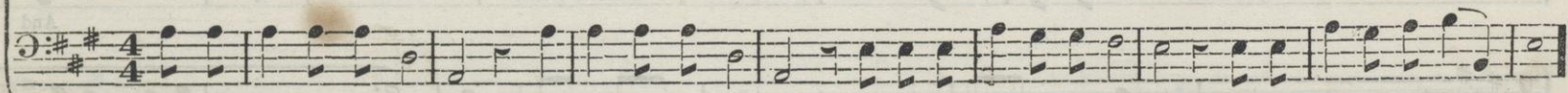
in him with psalms.
tr SYM.
in

Chorus. Largo Expressivo.

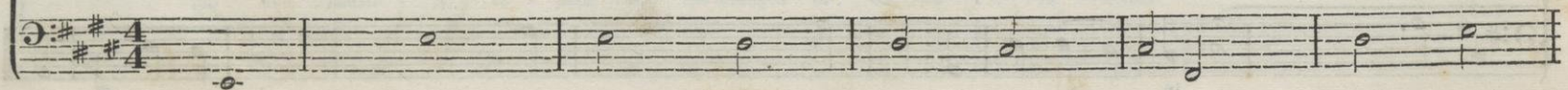
For the Lord is a great God; the Lord is a great God, and a great King above all gods; a great King above all gods.



For the Lord is a great God; the Lord is a great God, and a great King above all gods; a great King above all gods.

*Recit. Base.*

In his hands are all the corners of the earth, and the strength of the hills is his also. The Sea is his and he



ANTHEM. [CONTINUED.]

made it; and his hands pre - par - ed the dry land. O come, let us wor - ship; O come, let us

Duet.

Inst. Base.

The first system of the anthem consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a whole rest for two measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff is a vocal line in bass clef with the same key signature and time signature. It begins with a half note G3, a quarter note A3, and a quarter note B3. The third staff is an instrumental bass line in bass clef with the same key signature and time signature, starting with a whole note G2. A double bar line appears after the first measure of each staff. The word "Duet." is written above the second staff, and "Inst. Base." is written below the third staff.

worship, and fall down, and kneel be - fore the Lord, the Lord our Maker. O come, let us worship; O

Chorus.

come, let us worship; O

Voice.

2 D 2

The second system of the anthem consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps and a 3/4 time signature. It begins with a half note G4, a quarter note A4, and a quarter note B4. The second staff is a vocal line in treble clef with the same key signature and time signature, starting with a whole rest. The third staff is a vocal line in treble clef with the same key signature and time signature, starting with a half note G4, a quarter note A4, and a quarter note B4. The fourth staff is an instrumental bass line in bass clef with the same key signature and time signature, starting with a half note G3, a quarter note A3, and a quarter note B3. A double bar line appears after the first measure of each staff. The word "Chorus." is written above the second staff. The word "Voice." is written below the fourth staff. The number "2 D 2" is written below the first staff.

ANTHEM. [CONTINUED.]

come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our Maker.

come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our Maker.

For he is the Lord, the Lord our God; and we are the peo - ple, we are the peo - ple,

Duet.

Inst. Base.

ANTHEM. [CONCLUDED.]

we are the people of his pasture, and the sheep of his hand. For he is the Lord, the Lord our God.

Chorus.

we are the peo - ple of his pasture, and the sheep of his hand. For he is the Lord, the Lord our God; and we are the

Inst

Adagio.

We are the people, we are the people of his pasture, and the sheep of his hand.

people, we are the people, we are the people of his pasture, and the sheep of his hand.

Voice.

GLORIA IN EXCELSIS. [Chant.]

Glo - ry be to God, to God on high; and on earth peace, peace, Good will to men. We praise thee, we bless thee, we worship thee; we

glo - ri - fy thee, we give thanks to thee for thy great glo - ry. O Lord God, heavenly King, God, the Father Al - mighty.

O Lord, the only begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Fa - ther, that takest away the sin of the world, have mercy up - on us,

Thou that takest away the sin of the world, have mercy up - on us. Thou that takest away the sin of the world, re - ceive - our prayer. Thou that sittest at the right hand of

GLORIA IN EXCELSIS. [CONTINUED.]

God the Father, have mercy up-on-us, For thou on-ly art ho-ly, Thou on-ly art the Lord. Thou only, O

Christ, with the Ho-ly Ghost; art most high in the glo-ry of God the Fa-ther. A-men.

GLORIA PATRI. [No. 2.]

Glory be to the Father, and to the Son, And to the Ho-ly Ghost

As it was in the beginning, is now, and ever shall be, world without end, A-men, A-men.

VENITE, EXULTEMUS DOMINO.

Soprano e Alto.

Musical notation for Soprano and Alto parts, first system. The key signature is one sharp (F#) and the time signature is 2/2. The Soprano part is on a treble clef and the Alto part is on an alto clef. The music consists of several measures of whole notes and rests.

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

Musical notation for Soprano and Alto parts, second system. The key signature is one sharp (F#) and the time signature is 2/2. The Soprano part is on a treble clef and the Alto part is on an alto clef. The music consists of several measures of whole notes and rests.

2. Let us come before his presence with thanks- giving, and show ourselves glad in him with
 4. In his hands are all the corners of the earth, and the strength of the hills is his psalms. 3
 6. For come, let us worship and fall down, and kneel be- fore the Lord our also. 5.
 8. For worship the Lord in the beauty of holiness, let the whole earth stand in awe of him. 7.
 9. For he cometh, for he cometh, to judge the earth, with righteousness shall he judge the world, and the peo- ple with his truth. 9.
 11. As it was in the beginning, is now and ever shall be, world without end, A- men, A- men 10.

GLORIA PATRI. [No. 1.]

Musical notation for the beginning of 'Gloria Patri'. The key signature is one sharp (F#) and the time signature is 2/2. The Soprano part is on a treble clef and the Alto part is on an alto clef. The music consists of several measures of whole notes and rests.

Glory be to the Father, and to the Son, and to the Holy Ghost; | As it was in the beginning, is now, and ever | shall be, | world without end, A- men.

JUBILATE DEO. [No. 1.]



1. O be joyful in the Lord
 3. O, your way into his gates with thanksgiving, and into his
 5. Glory be to the Father, and

all courts
 to

ye with
 the

lands;
 praise;
 Son;

Serve the Lord with gladness, and come before his
 Be thankful unto him, and

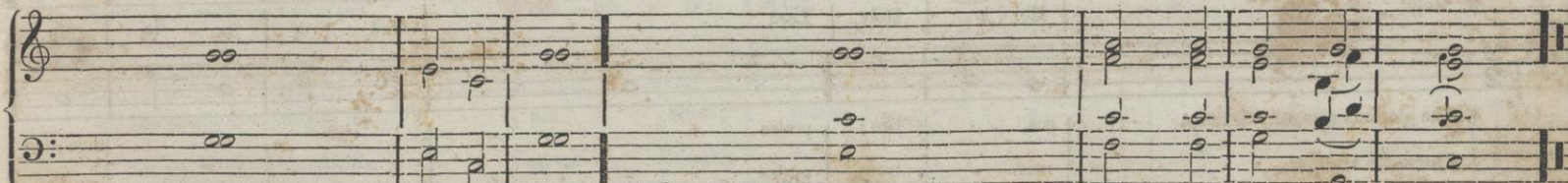
And

pres - ence
 speak
 to

with a
 good
 the

Ho - ly

song. 2.
 name. 4.
 Ghost. 6



2. Be ye sure that the Lord
 4. For the Lord is gracious, his mercy
 6. As it was in the beginning, is now, and

he is God;
 ev - er - lasting;
 ever shall be;

It is he that hath made us, and not we ourselves, we are his
 And his truth en
 World without

people and the sheep of his
 - dureth to all gene - rations. 3.
 end, A - men, A - men. 5. Gloria Patria.

JUBILATE DEO. [No. 2.]



TE DEUM LAUDAMUS

1. We praise thee, O God; we acknowledge thee to be the Lord.

2. To thee all angels cry a - loud; the heav'ns and all the pow'rs there - in.

3. Holy, Ho - ly, Holy, Lord God of Sa - ba - oth.

4. The glorious company of the A - pos - tles; praise thee;
5. The noble army of mar - tyrs; praise thee;
6. The Fa - ther; of an infi - nite ma - jes - ty;
7. Thou art the King of - Glory; O Christ;
8. When thou tookest upon thee to de - liver man; thou didst humble thy self to be - born of a - Virgin;
9. Thou sittest at the right hand of God; in the glory - of the - Father;
10. We therefore pray thee help thy - servants; whom thou hast re - deemed with thy precious blood;
11. O Lord, save thy people; and bless thine - heri - tage;
12. Day, by - day; we mag - ni - fy - thee;
13. Vouch safe, O - Lord; to keep us this day with - out - sin;
14. ☩ **Lord**, let thy mercy be up - on us; as our trust - is in thee.

BENEDICTUS. [No. 1.]

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

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

[No. 2.]

CANTATE DOMINO. [No. 1.]



<p>1. O sing unto the Lord, a 3. The Lord declared 5. Show yourselves joyful unto the Lord, 7. With trumpets 9. Let the floods clap their hands, and let the hills be joyful together, be- 11. Glory be to the Father, and</p>	<p>new his sal- all ye also and fore the to the</p>	<p>song; vation; lands; cornet; Lord; Son;</p>	<p>For he hath His righteousness hath he openly Sing, re O show yourselves joyful be For he And</p>	<p>done showed in the - joyce, re- fore the cometh to to the</p>	<p>marvellous sight of the - joyce and give Lord the judge the Ho - ly</p>	<p>things. 2. heathen. 4 thanks. 6 King. 8. earth. 10. Ghost. 12.</p>
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<p>2. With his own right hand, and with his 4. He hath remembered his mercy and truth toward the 6. Praise the Lord up 8. Let the sea make a noise, and all that 10. With righteousness shall he 12. As it was in the beginning, is now, and</p>	<p>holy house of on the therein judge the ever shall</p>	<p>arm; Israel; harp; is; world; be;</p>	<p>Hath he gotten him And all the ends of the world have seen the sal- Sing to the harp with a The round world, and And the World without</p>	<p>self the va - tion psalm of they that people with end A -</p>	<p>vic - to - ry. 3. of our thanks dwell there e - qui - ty. 11. <i>Gloria Patria</i> men A - men.</p>	<p>God. 5. giving. 7. on. 9. ty. 11. <i>Gloria Patria</i></p>
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CANTATE DOMINO. [No. 2.]





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



- | | | | | | | |
|------------------------------------------------------|------------|----------|---------------------------------------------------|-------------|---------------|-----------------------|
| 2. With his own right hand, and with his | ho - ly | arm ; | Hath he gotten him | self the | vic - to - | ry. 3. |
| 4. He hath remembered his mercy and truth toward the | house of | Israel ; | And all the ends of the world have seen the sal - | va - tion | of our | God. 5. |
| 6. Praise the Lord up | on the | harp ; | Sing to the harp with a | psalm of | thanks - | giving. 7. |
| 8. Let the sea make a noise, and all that | there - in | is ; | The round world, and | they that | dwell there - | on. 9. |
| 10. With righteousness shall he | judge the | world ; | And the | people with | e - qui - | ty. 11. <i>Gloria</i> |
| 12. As it was in the beginning, is now, and | ever shall | be ; | World without | end, A - | men, A - | men. <i>Patria.</i> |

SINGLE CHANT.



BONUM EST CONFITERI. [No. 1.]

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

2. To tell of thy loving kindness early in the morning ; And of thy truth in the night - season. 3.
 4. For thou, Lord, hast made me glad through thy works ; And I will rejoice in giving praise for the operation of thy hands. 4.
 6. As it was in the beginning, is now, and ever shall be ; World without end, A - men, A - men. 6.
Gloria Patri.

BONUM EST CONFITERI. [No. 2.]

[No. 3.]

Sing in unison with Treble—or in parts.

DEUS MISEREATUR.

1. God be merciful unto us, and	bless	us ;	And shew us the light of his countenance, and be	merciful	unto	us.	2
3. Let the people praise	thee, O	God ;	Yea, let	all the people	praise	thee.	4
5. Let the people praise thee	thee, O	God ;	Yea, let	all the people	praise	thee.	6

2. That thy way may be	known upon	earth ;	Thy saving	health a	mong all	nations.	3.
4. O let the nations re-	-joice and be	glad ;	For thou shalt judge the people righteously, and govern the	nations up	- on	earth.	5.
6. Then shall the earth bring	forth her	increase ;	And God, even our	own God shall	give us his	blessing.	7.

7. God	shall	bless	us ;	And all the ends of the	world shall	fear	him.	A	men.
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BENEDIC ANIMA MEA. [No. 1.]

First and third lines may be sung in unison with the Treble.

1. Praise the Lord,	O my soul;	And all that is within me	praise his holy name.	2.
3. Who forgiveth	all thy sin;	And healeth	all thine in - firmi - ties.	4.
5. O praise the Lord, ye angels of his, ye that ex - cel in strength;	cel in strength;	Ye that fulfil his commandment, and hearken unto the	voice, the voice of his word.	6.
7. O speak	good of the Lord;	All ye works of his, in all	places of his do - minion.	8.
8. Glory be to the Father, and	to the Son;	And	to the Holy - Ghost.	10.

2. Praise the Lord,	O my soul;	And forget not	all his bene - fits.	3.
4. Who saveth thy	life from des - truction;	And crowned thee with	mercy and loving - kindness,	5.
6. O praise the Lord, all	ye his hosts;	Ye servants of	his that do his pleasure.	7.
8. Praise	thou the Lord;	Praise thou the	Lord, O my soul.	9.
10. As it was in the beginning, is now, and	ever shall be;	World without	end, A - men, A - men.	

BENEDIC ANIMA MEA. [No. 2.]

GLORIA PATRIA.

Dr. G. K. Jackson.

Glory be to the Father, and to the Son, and to the Holy Ho - ly Ghost; As it was in the be - ginning, is

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 vocal line with lyrics. The third staff is a treble clef accompaniment, and the fourth staff is a bass clef accompaniment. The music is in a simple, hymn-like style.

world without end . . . with - out end, world without end, Amen, Amen.

now and ever shall be, world with - out end, world with - out end, world without end, Amen, Amen.

world

world without end, . . . with - out end, world without end, Amen, Amen.

The second system of the musical score continues the composition. It features four staves. The top staff is a treble clef with lyrics. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment, and the fourth staff is a bass clef accompaniment. The lyrics are repeated and conclude with 'Amen, Amen'.

'Our Father who art in heaven.' [ANTHEM.]

T. B. Mason.
Mezzo.

357

Andante. Mezzo.

Forte.

Our Father who art in heaven; hallowed be thy name; thy kingdom come; thy will be done on earth as it is in heaven; Give us this day our

dai - ly bread; and for - give us our trespass - es, as we forgive them that trespass against us. And lead us not into tempt -

ation, but de - liver us from evil; for thine is the Kingdom, and the power, and the glory, for - ev - er, A - men.

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Ortonville

341

The image shows a handwritten musical score on three staves. The title 'Ortonville' is written at the top center. The music is written in a cursive hand. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/4. The notation includes various note values, rests, and phrasing slurs. The paper is aged and shows signs of wear, including a diagonal crease and some staining.

Boyls
Boxford

1
9
20
27
231
222
223
... 235
8's.
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