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THE

PSALMIST,

A
COLLECTION
of

Palm and Hymn Tunes.

Arranged for the

Organ or Piano Forte.



THOMAS LOUD,

Organist of St. Andrew's Church.

PHILADELPHIA, PUBLISHED BY THE AUTHOR.

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1824.

according to Law

IN presenting this work to the public, the Editor is aware of the number of those of a similar character now extant, and of their various merits ; yet supposing a work of this size arranged for the Piano Forte or Organ might be acceptable to a number, he has been induced to offer this in addition to those already published ; and at the request of some of his musical friends, he has added Introductions and Interludes to such Tunes (generally) as the room of the page would admit : They are written in the Organ style, and may be useful to the Amateur Organist.

The selection he hopes will be found useful, and comprising most of the favourite Tunes, his principal endeavour has been to give such an one as might be suited to the solemnity of the service of the Sanctuary.

To the candour of his professional friends, and to the patronage of the lovers of Sacred Music in general, this work is respectfully submitted, by

THE EDITOR.

Memoirs

The first part of the memoirs is devoted to a description of the author's early life and education. He then proceeds to a detailed account of his military career, which began in 1757. He describes the various campaigns he participated in, including the Seven Years' War, and the challenges he faced as a soldier and a leader. The memoirs are written in a clear and concise style, and they provide a valuable insight into the life of a military officer of the 18th century.

The second part of the memoirs is devoted to a description of the author's political and social views. He discusses the state of the British Empire at the time, and the role of the military in maintaining it. He also discusses the importance of education and the role of the government in promoting it. The memoirs are a valuable source of information on the political and social life of the 18th century.

THE Dissonant

OLD HUNDRED, L. M.

M. Luther.

With one consent, let all the earth, To God their cheerful
 With one consent, let all the earth, To God their cheerful

voices raise; Glad homage pay, with aw - ful mirth, And
 voices raise; Glad homage pay, with aw - ful mirth, And

sing be - fore him songs of praise. Convinc'd that he is God alone,
 From whom both we and all proceed;
 We, whom he chooses for his own,
 The flock that he vouchsafes to feed.
 O enter then his temple gate,
 Thence to his courts devoutly press;
 And still your grateful hymns repeat,
 And still his name with praises bless.

Piano introduction in G major, 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

When I can read my ti - tle clear, To man - sions

Vocal line in G major, 4/4 time. The melody is simple and hymn-like, with a final cadence on the word 'sions'.

When I can read my ti - tle clear, To mansions in the skies, To

Piano accompaniment for the first phrase, starting with a piano (*p*) dynamic. The left hand has a steady bass line, and the right hand has chords and moving lines.

I'll bid farewell to ev' - ry fear, I'll bid farewell to

Vocal line for the second phrase, continuing the melody with a slight rise in pitch.

mansions in the skies; I'll bid farewell to ev' - ry fear, I'll bid farewell to

Piano accompaniment for the second phrase, including a repeat sign. The dynamics range from piano (*p*) to forte (*f*).

ev'ry fear, And wipe my weeping eyes.

Vocal line for the third phrase, ending with a final cadence. The melody is more expressive, reflecting the text.

ev'ry fear, And wipe my weeping eyes.

Piano accompaniment for the third phrase, starting with a forte (*f*) dynamic and ending with a 'Fine.' marking. The right hand has more active figures.

MONMOUTH, L.M. or P.M.

3

Andante.

The piano introduction consists of two staves. The right hand is in treble clef with a 2/4 time signature, and the left hand is in bass clef with a 2/4 time signature. The music is in a minor key and features a steady, rhythmic accompaniment.

O God! my gracious God, to thee My morning pray'rs shall be; For thee my thirsty

O God! my gracious God, to thee My morning pray'rs shall be; For thee my thirsty

soul does pant; My fainting flesh implores thy grace, Within this dry and

soul does pant, My fainting flesh implores thy grace, Within this dry and

bar-ren place, Where I refreshing waters want.

bar-ren place, Where I refreshing waters want.

Fine.

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment.

First line of the vocal melody. The lyrics are: "Welcome sweet day of rest That saw the Lord a-rise Welcome to".

Welcome sweet day of rest That saw the Lord a-rise Welcome to

Piano accompaniment for the first line of the hymn, corresponding to the vocal melody above.

Welcome sweet day of rest That saw the Lord a-rise Welcome to

Second line of the vocal melody. The lyrics are: "this re-vi-ving breast And these".

this re-vi-ving breast

And these

Piano accompaniment for the second line of the hymn. It includes dynamic markings: *p* (piano) and *f* (forte). The lyrics are: "this re-vi-ving breast And these re-jo-i-ning eyes And these".

this re-vi-ving breast And these re-jo-i-ning eyes And these

Fine.

Third line of the vocal melody. The lyrics are: "The King himself draws near,".

The King himself draws near,

And feasts his saints to day;

Fourth line of the vocal melody. The lyrics are: "Here we may sit and see him here,".

Here we may sit and see him here,

And love, and praise, and pray.

Piano accompaniment for the third and fourth lines of the hymn. It includes a dynamic marking: *h* (hairpins).

One day amidst the place,

Where my dear Lord hath been;

Is better than ten thousand days

Of pleasurable sin.

PIETY, C. M.

T. Clarke. $\frac{5}{4}$

Moderato.

Happy is he that fears the Lord, And follows his commands, And follows —

Happy is he that fears the Lord, And follows his commands, And follows —

Who lends the poor with - out re - ward.

Who lends the poor with - out re - ward, Who lends the poor without re -

And gives with lib'ral hands.

ward, And gives with lib'ral hands.

Fine.

Maestoso.

h.

Be-fore Je-hovah's awful throne, Ye nations bow with sacred joy;

Be-fore Je-hovah's awful throne, Ye nations bow with sacred joy;

Know that the Lord is God a-lone, He can create and he de-destroy.

Trebles. *Pia:*

Fine.

Know that the Lord is God a-lone, He can create and he de-destroy.

2

His sov'reign power, without our aid,
Made us of clay, and form'd us men:
And when like wand'ring sheep we stray'd,
He brought us to his fold again.

3

We are his people, we his care,
Our souls, and all our mortal frame;
What lasting honours shall we rear,
Almighty Maker, to thy name?

GUARDIAN, L. M.

Piano introduction in C major, 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line of quarter notes.

Vocal line for the first system, starting with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

Glo-ry to thee my God this night, For all the blessings of the light; Keep

Vocal line for the second system, continuing the melody from the first system.

Glo-ry to thee my God this night, For all the blessings of the light; Keep

Piano accompaniment for the first system, featuring a steady bass line and chords in the right hand.

Vocal line for the third system, including a dynamic marking of *p* (piano).

me, O keep me, King of kings, Under —

Vocal line for the fourth system, including a dynamic marking of *f* (forte).

me, O keep me, King of kings Under thine own almighty wings Under — Un-

Piano accompaniment for the second system, including a dynamic marking of *f* (forte) and the word "wings" above the right hand.

Vocal line for the fifth system, including a dynamic marking of *p* (piano).

Under —

Vocal line for the sixth system, including a dynamic marking of *p* (piano).

der thine own Almighty wings.

Piano accompaniment for the third system, including a dynamic marking of *p* (piano).

Under —

Fine.

RETIREMENT, C. M. Double.

Placet 9

While thee I seek pro- tecting pow'r, Be my vain wishes still'd; And may this conse-

While thee I seek pro- tecting pow'r, Be my vain wishes still'd; And may this conse-

- crated hour, With bet- ter hopes be fill'd, Thy love the pow'r of ^{thought} bestow'd, To thee my

- crated hour, With bet- ter hopes be fill'd, Thy love the pow'r of ^{thought} bestow'd, To thee my

thoughts would soar, Thy mercy o'er ^{my} life has flow'd, That mercy I adore.

thoughts would soar, Thy mercy o'er ^{my} life has flow'd, That mercy I adore.

f Fine.

Maestoso.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a descending pattern, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Maestoso'.

Grace 'tis a charming sound, Harmonious to the ear; Heav'n with the echo shall

The vocal line begins with a treble clef and a key signature of one flat. The melody is simple and hymn-like, with a final note that is a half note G4.

Grace 'tis a charming sound, Harmonious to the ear; Heav'n with the echo shall

The piano accompaniment continues with the same rhythmic pattern as the introduction, supporting the vocal line.

sound, Heav'n with — And all the earth shall hear.

The vocal line continues with a melisma on 'Heav'n with' and then concludes with 'And all the earth shall hear.' The final note is a half note G4.

Heav'n with — the echo shall resound, sound, Heav'n with — And all —

The piano accompaniment continues, with the right hand playing chords and the left hand playing eighth notes. The tempo remains 'Maestoso'.

Heav'n with — the echo shall resound,

The vocal line continues with a melisma on 'Heav'n with' and then concludes with 'the echo shall resound,'. The final note is a half note G4.

all — And all the earth shall hear.

The vocal line concludes with 'all — And all the earth shall hear.' The final note is a half note G4.

Fine. And all the earth shall hear.

The piano accompaniment concludes with a final chord and a fermata. The tempo remains 'Maestoso'.

SHIRLAND, S.M.

Stanley. 11

Piano introduction in G major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a double bar line.

Vocal line for the first verse, starting with a whole rest followed by the lyrics.

The Lord my shepherd is, I shall be well sup - plied; Since

Piano accompaniment for the first verse, starting with a whole rest followed by the lyrics.

The Lord my shepherd is, I shall be well sup - plied; Since

Piano accompaniment for the second line of the first verse, starting with a whole rest followed by the lyrics.

Vocal line for the second verse, starting with a whole rest followed by the lyrics.

he is mine, and I am his, What can I want be - side?

Piano accompaniment for the second verse, starting with a whole rest followed by the lyrics.

Fine.

Piano accompaniment for the second verse, starting with a whole rest followed by the lyrics.

he is mine, and I am his, What can I want be - side?

Piano accompaniment for the second verse, starting with a whole rest followed by the lyrics.

2

He leads me to the place,
Where heavenly pasture grows;
Where living waters gently pass,
And full salvation flows.

3

If e'er I go astray,
He doth my soul reclaim;
And guides me in his own right way,
For his most holy name.

Piano accompaniment for the second verse, starting with a whole rest followed by the lyrics.

Piano accompaniment for the second verse, starting with a whole rest followed by the lyrics.

Piano accompaniment for the second verse, starting with a whole rest followed by the lyrics.

Piano accompaniment for the second verse, starting with a whole rest followed by the lyrics.

Piano accompaniment for the second verse, starting with a whole rest followed by the lyrics.

SICILIAN MARINERS HYMN, P. M.

This Tune may be sung by 1st and 2d Treble and Bass, or in 4 Parts.

Lord of life, all praise excelling, Thou in glo-ry unconfin'd. Deign'st to

2d Treble.

Lord of life, all praise excelling, Thou in glo-ry unconfin'd, Deign'st to

make thy humble dwelling With the poor of humble mind.

Repeat *f.*

make thy humble dwelling With the poor of humble mind.

Fine.

2

As thy love, through all creation,
Beams like thy diffusive light;
So the scorn'd and humble station
Shrinks before thine equal sight.

3

Thus thy care, for all providing,
Warm'd thy faithful prophet's tongue,
Who, the lot of all deciding,
To thy chosen Israel sung:

4

When thine harvest yields thee pleasure,
Thou the golden sheaf shalt bind,

To the poor belongs the treasure
Of the scatter'd ears behind.
These thy God ordains to bless
The widow and the fatherless.

5

When thine olive plants increasing,
Pour their plenty o'er thy plain,
Grateful thou shalt take the blessing,
But not search the bough again.
These thy God designs to bless
The widow and the fatherless.

Piano introduction in G major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The piece begins with a half rest in the right hand and a quarter rest in the left hand, followed by a series of chords and moving lines.

Sweet is the mem'ry of thy grace, My God, my heavenly King;

Sweet is the mem'ry of thy grace, My God, my heavenly King;

Two systems of music. The first system shows the vocal line (treble clef) and the piano accompaniment (grand staff). The second system repeats the same for the second line of the hymn. Dynamics include *h.* (half note).

In sounds of glory sing.

Fine.

Let age to age thy righteousness In sounds of glory sing.

Two systems of music. The first system shows the vocal line (treble clef) and the piano accompaniment (grand staff). The second system repeats the same for the fourth line. Dynamics include *f*, *p*, and *h.*

God reigns on high, but ne'er confines
His goodness to the skies;
Thro' the whole earth his bounty shines,
And ev'ry want supplies.

With longing eyes thy creatures wait
On thee for daily food,
Thy lib'ral hand provides their meat,
And fills their mouths with good.

Two systems of music. The first system shows the vocal line (treble clef) and the piano accompaniment (grand staff). The second system repeats the same for the sixth line. Dynamics include *h.*

Andante

Affettuoso.

h.

Thou whom my soul admires above All earth-ly joy all earth-ly love;

Thou whom my soul admires above All earth-ly joy all earth-ly love;

Tell me dear shepherd let me know, Where do thy sweetest pastures grow.

Organ.

Where do thy sweet-est pastures grow.

Fine.

Where do thy sweet-est pastures grow.

Voice.

The first system of the hymn features a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/2 time and G major. The introduction begins with a series of chords in the bass, followed by a melodic line in the treble. The piece concludes with a final chord in the bass and a fermata over a half note in the treble.

The second system contains the first two lines of the hymn. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "Give me the wings of faith to rise, Within the veil and see;". The music is in 3/2 time and G major. The piano part provides a steady accompaniment with chords in the bass and a melodic line in the treble.

The third system contains the next two lines of the hymn. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "The saints a - bove how great their joys, How bright their glories be.". The music is in 3/2 time and G major. The piano part continues with a steady accompaniment.

Fine

The final system of the hymn features piano accompaniment for the last two lines. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/2 time and G major. The piano part provides a steady accompaniment with chords in the bass and a melodic line in the treble.

Once they were mourning here below,
 And wet their couch with tears;
 They wrestled hard, as we do now,
 With sins, and doubts, and fears.

Ask them whence their vict'ry came
 They with united breath
 Ascribe their conquest to the Lamb,
 Their triumph to his death.

Affettuoso.

Jesus, lover of my soul, Let me to thy bosom fly; While the raging billows roll,

Jesus, lover of my soul, Let me to thy bosom fly; While the raging billows roll,

While the tempest still is high; Hide me O my Saviour hide, Till the storm of life is past,

While the tempest still is high; Hide me O my Saviour hide, Till the storm of life is past,

Safe in - to the haven guide, O receive, O receive, O receive my soul at last.

Safe in - to the haven guide, O receive, O receive, O receive my soul at last.

With cheerful notes let all the earth, To heav'n their voi - ces

With cheerful notes let all the earth, To heav'n their voi - ces

raise, Let all in - spir'd with god - ly mirth,

raise, Let all in - spir'd with god - ly mirth, Sing solemn hymns of

Sing sol - emn hymns of praise.

praise, Sing sol - emn hymns of praise.

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines in a 3/2 time signature, while the left hand provides a steady bass accompaniment with quarter notes.

How long shall earth's al - lur - ing toys, De - tain our

The vocal line begins with a whole rest for two measures, followed by a melody of quarter and eighth notes.

How long shall earth's al - lur - ing toys, De - tain our

The piano accompaniment features a treble clef with a 'h.' (half note) marking and a bass clef with a steady accompaniment.

heart and eyes, Re - gardless of im - mor - tal joys, And strangers

The vocal line continues with a melody of quarter and eighth notes.

heart and eyes, Re - gardless of im - mor - tal joys, And strangers

The piano accompaniment continues with a treble clef marked 'h.' and a bass clef.

to the skies.

The vocal line concludes with a melody of quarter notes.

to the skies.

The piano accompaniment concludes with a treble clef and a bass clef, featuring a final flourish in the right hand.

DEVIZES, C. M.

Is. Tucker. 19

Ye humble souls ap-proach your God, With songs of sa-cred praise,

Ye humble souls ap-proach your God, With songs of sa-cred praise,

For he is good, su-preme-ly good - - - ,

For he is good, su-preme-ly good - - - , And kind are all his

And kind are all his ways.

ways. And kind are all his ways.

Piano introduction in G major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a fermata on a G chord.

Vocal line for the first system, starting with the lyrics: "O come loud an - thems let us sing, Loud thanks to our Al -".

O come loud an - thems let us sing, Loud thanks to our Al -

Piano accompaniment for the first system, corresponding to the vocal line above. It features a steady bass line and chords in the right hand.

O come loud an - thems let us sing, Loud thanks to our Al -

Vocal line for the second system, starting with the lyrics: "migh - ty King, For we our voi - ces high should raise,". A piano (*p*) dynamic marking is present.

migh - ty King, For we our voi - ces high should raise,

Piano accompaniment for the second system, corresponding to the vocal line above. It includes a piano (*p*) dynamic marking.

migh - ty King, For we our voi - ces high should raise,

Vocal line for the third system, starting with the lyrics: "When our salva - tions rock we praise." A forte (*f*) dynamic marking is present.

When our salva - tions rock we praise.

Piano accompaniment for the third system, corresponding to the vocal line above. It features a forte (*f*) dynamic marking and a more active bass line.

When our salva - tions rock we praise.

PECKHAM, S. M.

J. Smith 21

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. It features a series of chords and a triplet of eighth notes. The left hand starts with a bass clef and a similar key signature and time signature, playing a steady bass line of quarter notes. Both staves end with a double bar line.

The vocal line is written on a single staff with a treble clef, one flat, and 3/2 time. The lyrics are: "My soul with pa - tience waits, For thee the liv - ing God,". The melody is simple and hymn-like, ending with a double bar line.

The piano accompaniment for the first phrase consists of two staves. The right hand has a treble clef, one flat, and 3/2 time, featuring a triplet of eighth notes. The left hand has a bass clef, one flat, and 3/2 time, playing a steady bass line. The lyrics "My soul with pa - tience waits, For thee the liv - ing God," are written below the staves.

The vocal line is written on a single staff with a treble clef, one flat, and 3/2 time. The lyrics are: "My hopes are on thy prom - ise built, Thy nev - er failing word." The melody continues from the previous phrase, ending with a double bar line.

The piano accompaniment for the second phrase consists of two staves. The right hand has a treble clef, one flat, and 3/2 time, with a more active melodic line. The left hand has a bass clef, one flat, and 3/2 time, playing a steady bass line. The lyrics "My hopes are on thy prom - ise built, Thy nev - er failing word," are written below the staves.

An empty vocal staff with a treble clef, one flat, and 3/2 time signature, ending with a double bar line.

An empty piano staff with a bass clef, one flat, and 3/2 time signature, ending with a double bar line.

The piano conclusion consists of two staves. The right hand has a treble clef, one flat, and 3/2 time, featuring a series of chords and a triplet of eighth notes. The left hand has a bass clef, one flat, and 3/2 time, playing a steady bass line. The piece ends with a double bar line.

The piano introduction consists of two staves in 3/4 time. The right hand features a melodic line with grace notes and a final flourish marked with an *h.* The left hand provides a steady accompaniment of eighth notes.

He reigns, the Lord the, Sav- iour reigns, Praise him in e- van-

The vocal line is written on a single staff in treble clef, corresponding to the lyrics above. It features a simple, hymn-like melody with a final note that has a fermata.

He reigns, the Lord the Sav- iour reigns, Praise him in e- van-

The piano accompaniment for the first phrase, consisting of two staves in treble and bass clefs. It provides harmonic support for the vocal line with chords and moving lines.

gel- ic strains, Let the whole earth in songs re- joice, And distant

The vocal line continues with the lyrics above. It includes a double bar line and a fermata on the final note of the phrase.

gel- ic strains, Let the whole earth in songs re- joice, And distant

The piano accompaniment for the second phrase, consisting of two staves in treble and bass clefs. It continues the harmonic accompaniment for the vocal line.

isl- ands join their voice .

The vocal line concludes with the lyrics above. It features a final note with a fermata and a double bar line.

isl- ands join their voice .

The piano accompaniment for the third phrase, consisting of two staves in treble and bass clefs. It concludes with a final flourish in the right hand marked with an *h.*

ST STEPHENS, L.M.

T. Loud 23

Piano introduction in 3/2 time, G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The Lord my pasture shall prepare, And feed me with a shepherd's care,

The Lord my pasture shall prepare, And feed me with a shepherd's care.

His presence shall my wants supply,

His presence shall my wants supply, And guard me with a watchful

And guard me with a watchful eye.

eye, And guard me with a watchful eye.

Piano introduction for the first system of the hymn 'Shoreham'.

He dies! the friend of sinners dies, Lo!

He dies! the friend of sinners dies, Lo!

Sa - lems daugh - ters weep a - round, A sudden dark - ness

Sa - lems daugh - ters weep a - round, A sudden dark - ness

veils the skies, A sud - den trembling shakes the ground.

veils the skies, A sud - den trembling shakes the ground.

Con Spirito.

The piano introduction consists of two staves in 2/4 time, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and begins with a forte dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Ye boundless realms of joy, Ex - alt your Ma - kers fame, His

Ye boundless realms of joy, Ex - alt your Ma - kers fame, His

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Ye boundless realms of joy, Ex - alt your Ma - kers fame, His". The music is in 2/4 time and features a treble and bass clef. The piano accompaniment continues with a similar pattern to the introduction.

praise your song employ, A - bove the starry frame, Your voi - ces

praise your song employ, A - bove the starry frame, Your voi - ces

The second system of the vocal and piano accompaniment. The lyrics are: "praise your song employ, A - bove the starry frame, Your voi - ces". The piano accompaniment includes a *p* (piano) dynamic marking. The music continues in 2/4 time.

raise, Ye Cher - u - bim, And Ser - aphim to sing his praise.

raise, Ye Cher - u - bim, And Ser - aphim to sing his praise.

The third system of the vocal and piano accompaniment. The lyrics are: "raise, Ye Cher - u - bim, And Ser - aphim to sing his praise.". The piano accompaniment includes a *f* (forte) dynamic marking. The music concludes with a double bar line and repeat dots.

Second Treble.

Mezza Voce.

h.
As pants the hart for cooling streams: When heated

Tenor.

in the chase, So longs my soul, O God for thee, And thy re-freshing

h.

So longs my soul O God, for thee, And thy re-freshing grace.

Tutti f
grace. So longs my soul, O God, for thee, And thy re-freshing grace.

4 21

All glorious God what hymns of praise, Shall our transpor - ted

All glorious God what hymns of praise, Shall our transpor - ted

voices raise, What ardent love and praise are due,

voices raise, What ardent love and praise are due, While heav'n stands

open, While heav'n - While heav'n stands open to our view,

open, While heav'n - While heav'n stands open to our view,

abroad,
Come sound his praise And hymns of glory sing, Je-hovah is the

abroad,
Come sound his praise And hymns of glory sing, Je-hovah is the

sovereign God, The universal King. Praise ye the Lord, Hallelujah!

p Chorus. *f*
sovereign God, The universal King. Praise ye the Lord, Hallelujah!

f
Praise ye the Lord, Hallelujah! Praise ye the Lord!

p *h.* *f* Adagio.
Hallelujah! Praise ye the Lord!

Praise ye the Lord,

Joy to the world, the Lord is come, Let earth re-ceive her

King, Let earth re-ceive her King, Let ev'ry heart pre-pare him

2. Trebles.

room, And heav'n and na-ture sing. And heav'n and na-ture

sing. And heav'n and nature sing.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

O 'twas a joyful sound to hear,

O 'twas a joyful sound to hear,

Our tribes devout - ly say Up Is - rael to the temple haste

Our tribes devout - ly say Up Is - rael to the temple haste

And keep the fes - - tal day.

And keep the fes - - tal day, And keep the fes - - tal day.

The Lord him-self, the migh - ty Lord, Vouchsafes to

The Lord him-self, the migh - ty Lord, Vouchsafes to

be my guide, The shep-herd by whose con-stant care, My

be my guide, The shep-herd by whose con-stant care, My

wants are all sup-plied, My wants are all sup-plied.

wants are all sup-plied, My wants are all sup-plied.

Piano introduction for the first system of the hymn 'Warwick, C. M.' in G major, 4/4 time. The right hand features a melodic line with a grace note (h.) on the first measure, while the left hand provides a simple harmonic accompaniment.

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

Vocal and piano staves for the first line of lyrics. The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with a steady harmonic accompaniment.

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

Vocal and piano staves for the second line of lyrics. The vocal line continues with the lyrics. The piano accompaniment continues with a steady harmonic accompaniment.

vice to walk; Nor stands in sinners ways, nor sits,

Vocal and piano staves for the third line of lyrics. The vocal line continues with the lyrics. The piano accompaniment continues with a steady harmonic accompaniment.

vice to walk; Nor stands in sinners ways, nor sits,

Vocal and piano staves for the fourth line of lyrics. The vocal line continues with the lyrics. The piano accompaniment continues with a steady harmonic accompaniment, marked with a piano (p) dynamic.

Where men pro-fanely talk.

Vocal and piano staves for the fifth line of lyrics. The vocal line continues with the lyrics. The piano accompaniment continues with a steady harmonic accompaniment, marked with a forte (f) dynamic.

Where men pro-fanely talk.

Vocal and piano staves for the sixth line of lyrics. The vocal line continues with the lyrics. The piano accompaniment continues with a steady harmonic accompaniment, marked with a forte (f) dynamic and ending with a grace note (h.) on the final measure.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The key signature has one flat (B-flat) and the time signature is common time (C).

How good and pleasant must it be, To

The vocal melody for the first line is written on a single staff. It begins with a whole rest, followed by a half note G, a quarter note A, a quarter note B-flat, a half note C, and a whole note D.

How good and pleasant must it be, To

The piano accompaniment for the first line consists of two staves. The right hand plays chords and the left hand plays a simple bass line.

thank the Lord most high, And with re - peat - ed

The vocal melody for the second line is written on a single staff. It begins with a whole rest, followed by a half note G, a quarter note A, a quarter note B-flat, a half note C, and a whole note D.

thank the Lord most high, And with re - peat - ed

The piano accompaniment for the second line consists of two staves. The right hand plays chords and the left hand plays a simple bass line.

hymns of praise, His name to glo - ri - fy.

The vocal melody for the third line is written on a single staff. It begins with a whole rest, followed by a half note G, a quarter note A, a quarter note B-flat, a half note C, and a whole note D.

hymns of praise, His name to glo - ri - fy.

The piano accompaniment for the third line consists of two staves. The right hand plays chords and the left hand plays a simple bass line.

h.

h.

Should na - tures charms to please the eye, In sweet as - sem - bly

h.

Should na - tures charms to please the eye, In sweet as - sem - bly

join, All na - tures charms would droop and die, Je - sus compar'd

h. p

join, All na - tures charms would droop and die, Je - sus compar'd with

f

thine, Je - sus com - par'd with thine.

f

thine, Je - sus com - par'd with thine.

Piano introduction in 3/4 time, featuring a treble and bass staff with a key signature of one flat (B-flat). The music consists of a series of chords and moving lines in both hands.

Vocal line 1, treble clef, 3/4 time. The melody begins with a whole rest followed by a series of quarter notes.

Hap - py the church thou sa - cred place, The seat of thy Cre -

Piano accompaniment 1, treble and bass clefs, 3/4 time. It provides harmonic support for the first vocal line.

Hap - py the church thou sa - cred place, The seat of thy Cre -

Vocal line 2, treble clef, 3/4 time. The melody continues with quarter and eighth notes.

a - tors grace, Thy ho - ly courts are his a - bode, Thou earthly

Piano accompaniment 2, treble and bass clefs, 3/4 time. It continues the harmonic support for the second vocal line.

a - tors grace, Thy ho - ly courts are his a - bode, Thou earthly

Vocal line 3, treble clef, 3/4 time. The melody concludes with a final note and a double bar line.

palace of our God.

Piano accompaniment 3, treble and bass clefs, 3/4 time. It concludes with a final chord and a double bar line.

palace of our God.

Piano introduction consisting of two staves of music in G major, 4/4 time. The right hand features chords and moving lines, while the left hand provides a steady accompaniment.

Raise your tri - um - phant songs, To an im - mor - tal tune;

A single vocal staff with a treble clef and a key signature of one sharp (F#). The melody is simple and hymn-like.

Raise your tri - um - phant songs, To an im - mor - tal tune;

Piano accompaniment for the first phrase, consisting of two staves of music.

Let the whole earth re - sound the deeds, Ce - les - tial

A single vocal staff with a treble clef and a key signature of one sharp (F#). The melody continues from the previous phrase.

Let the whole earth re - sound the deeds, Ce - les - tial

Piano accompaniment for the second phrase, consisting of two staves of music.

grace hath done.

A single vocal staff with a treble clef and a key signature of one sharp (F#). The melody concludes with a final note.

grace hath done.

Piano accompaniment for the final phrase, consisting of two staves of music.

grace hath done.

Piano accompaniment for the final phrase, consisting of two staves of music.

Piano introduction in C major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

How help-less guil-ty na-ture lies, Un-

How help-less guil-ty na-ture lies, Un-

con-cious of its load, The heart un-chang'd can nev-er rise, To

con-cious of its load, The heart un-chang'd can nev-er rise, To

hap-pi-ness and God.

hap-pi-ness and God.

Christians see the orient morning, Break along the heathen sky,

Lo! the ex pected day is dawning, Glorious day-spring from on high.

Al - le - lui - a; Al - le - lui - a! Hail! the day-spring from on high.

f 2
 Heathens at the sight are singing,
 Morning wakes their grateful lays;
 Precious offerings they are bringing,
 First-fruits of more perfect praise.
 Alleluia, &c.

3
 Zion's Sun, salvation beaming,
 Gilding now the distant hills,
 Rise and shine, till brighter gleaming,
 All the world thy glory fills.
 Alleluia, &c.

4
 Lord of every tribe and nation
 Spread thy truth from pole to pole;
 Speed the light of thy salvation
 Till it shine on every soul.
 Alleluia, &c.

The piano introduction consists of two staves. The right hand (treble clef) begins with a series of chords and eighth notes, while the left hand (bass clef) provides a steady accompaniment of chords and eighth notes. The key signature has one sharp (F#) and the time signature is common time (C).

Thou turnest man O Lord to dust

Thou turnest man O Lord to dust

Of which he first was made And when thou speak'st the word re - turn

Of which he first was made And when thou speak'st the word re - turn

'Tis in - stant - ly o - bey'd.

'Tis in - stant - ly o - bey'd.

The spacious firm-a-ment on high With all the blue e-

The spa-cious firm-a-ment on high With all the blue e-

the - real sky And spangled heav'ns a shi - ning frame

the - real sky And spangled heav'ns a shi - ning frame Their great o -

Org:

Their great o - rig - in - al pro - claim.

ri - gin - al proclaim Their great o - rig - in - al pro - claim.

Voc:

Sweet is the work my God my King, To praise thy name give

thanks and sing, And talk of
 thanks and sing, *p* To shew thy love by morning light, And talk of
p And

f all thy truth at night. And talk of all thy truth at night.
f all thy truth at night. And talk of all thy truth at night.
 talk of all thy *f*

Great God attend while Zi_on sings, The joy that from thy presence springs,

Great God attend while Zi_on sings, The joy that from thy presence springs,

p To spend one day with thee on earth, Exceeds a thousand days of mirth. *f*

p To spend one day with thee on earth, Exceeds a thousand days of mirth. *f*

spend one day with thee on earth, Exceeds a thousand days of mirth.

spend one day with thee on earth, Exceeds a thousand days of mirth.

Piano introduction in G major, 3/2 time. The music features a flowing melody in the right hand and a rhythmic accompaniment in the left hand, primarily using eighth and sixteenth notes.

The spacious earth is all the Lord's, The Lord's her

Vocal line for the first phrase, starting with a whole rest followed by a half note G, then a quarter note A, and a half note B. The melody continues with quarter notes C, D, E, F, and G.

The spacious earth is all the Lord's, The Lord's her

Piano accompaniment for the first phrase, featuring a steady bass line and chords in the right hand.

fullness is, The world and they that dwell there in, By

Vocal line for the second phrase, starting with a whole rest followed by a half note G, then a quarter note A, and a half note B. The melody continues with quarter notes C, D, E, F, and G.

fullness is, The world and they that dwell there in, By

Piano accompaniment for the second phrase, continuing the harmonic support for the vocal line.

sovereign right are his.

Vocal line for the third phrase, starting with a whole rest followed by a half note G, then a quarter note A, and a half note B. The melody continues with quarter notes C, D, E, F, and G.

sovereign right are his.

Piano accompaniment for the third phrase, concluding with a final cadence in the right hand and a sustained bass note in the left hand.

The musical score is arranged in three systems, each with a vocal line and a keyboard accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The lyrics are printed below the vocal lines.

System 1:
 O praise ye the Lord, pre - pare your glad voice, His
 O, praise ye the Lord, pre - pare your glad voice, His

System 2:
 praise in the great as - sem - bly to sing; In our great Creator let
 praise in the great as - sem - bly to sing; In our great Creator let

System 3:
 Israel re - joice, And children of Zi - on be glad in their King.
 Israel re - joice, And children of Zi - on be glad in their King.

Let them his great name extol in the dance;
 With timbrel and harp his praises express;
 Who always takes pleasure his saints to advance,
 And with his salvation the humble to bless.

WALDGRAVE, C. M.

Jarman. 45

Piano introduction for Waldgrave, C. M. The music is in G major, 4/4 time, and consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

First system of the song. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The lyrics are: "Come let us lift our joyful eyes, Up to the courts a -". The piano part includes dynamic markings like *h* and *ff*.

Second system of the song. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The lyrics are: "bove, Up to the courts above; And smile to see our Father there, Up -". The piano part includes dynamic markings like *h* and *ff*.

Third system of the song. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The lyrics are: "on a throne of love, Up, on a throne of love." The piano part includes dynamic markings like *h* and *ff*.

The Lord my pas - ture shall pre - pare, And feed me

with a shep - herds care, His presence shall my wants sup - ply,

My noon day walks he
And guard me with a watchful eye, My noon day walks he

shall at - tend, And all my mid - night hours de - fend.
shall at - tend, And all my mid - night hours de - fend.

Piano introduction in 3/4 time, G major. The right hand features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The left hand features a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of a series of chords and moving lines in both hands, setting the harmonic and rhythmic foundation for the hymn.

Vocal line for the first phrase of the hymn. The melody is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are: "Praise ye the Lord, our God to praise, My soul her".

Piano accompaniment for the first phrase of the hymn. The music is written on two staves (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "Praise ye the Lord, our God to praise, My soul her".

Vocal line for the second phrase of the hymn. The melody is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are: "utmost pow'rs shall raise, With private friends and in the throng Of".

Piano accompaniment for the second phrase of the hymn. The music is written on two staves (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "utmost pow'rs shall raise, With private friends and in the throng Of".

Vocal line for the third phrase of the hymn. The melody is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are: "saints his praise shall be my song."

Piano accompaniment for the third phrase of the hymn. The music is written on two staves (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "saints his praise shall be my song."

Piano introduction in 3/4 time, G major. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

How sweet the name of Je - sus sounds,

Vocal line in G major, 3/4 time. The melody is simple and hymn-like, with a final note on a half note.

How sweet the name of Je - sus sounds,

Piano accompaniment for the first phrase, matching the introduction's style.

In a be - liev - ers ears, It soothes his sor - rows heals his

Vocal line in G major, 3/4 time. The melody continues with a slight rise and then a fall.

In a be - liev - ers ears, It soothes his sor - rows heals his

Piano accompaniment for the second phrase, including dynamic markings *h.* and *p*.

wounds, And drives away his fears, And drives a - way his fears.

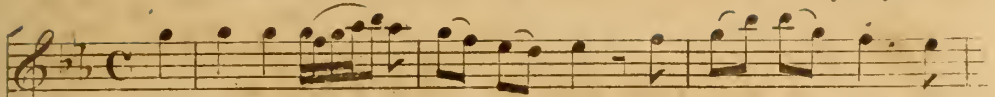
Vocal line in G major, 3/4 time. The melody concludes with a final cadence. Dynamic marking *f* is present.

wounds, And drives away his fears, And drives a - way his fears.

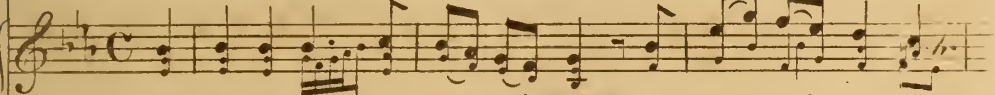
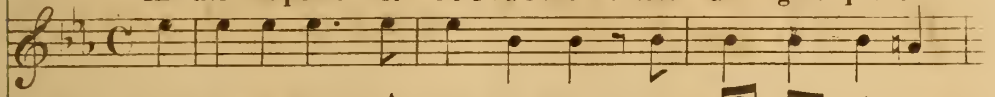
Piano accompaniment for the third phrase, concluding with a final cadence. Dynamic marking *f* is present.

CROWN HIM LORD OF ALL.

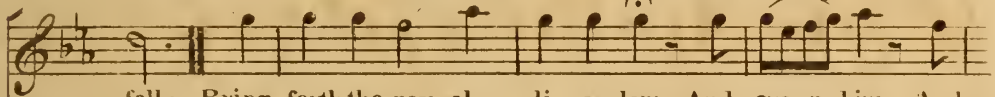
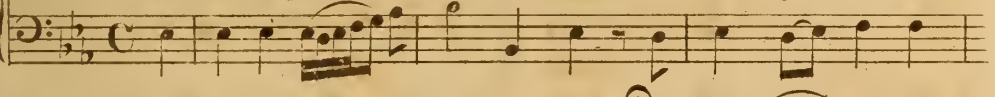
J Aykroyd . 49



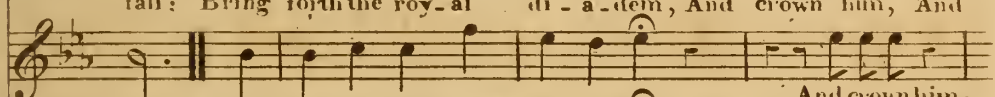
All hail the pow'r of Je - su's name! Let an - gels prostrate



All hail the pow'r of Je - su's name! Let an - gel prostrate



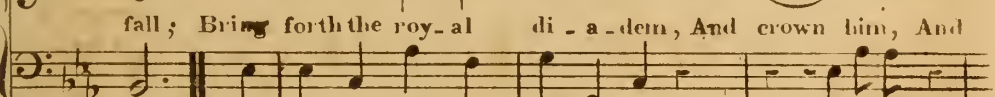
fall; Bring forth the roy - al di - a - dem, And crown him, And



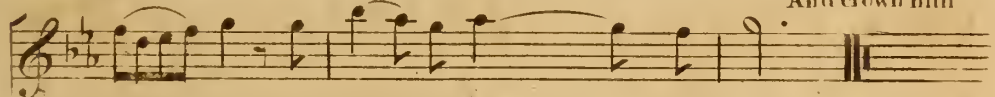
And crown him,



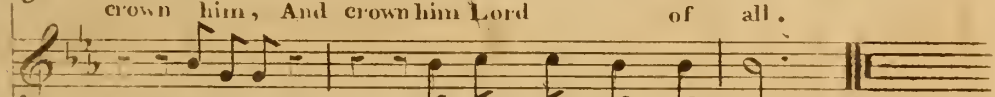
fall; Bring forth the roy - al di - a - dem, And crown him, And



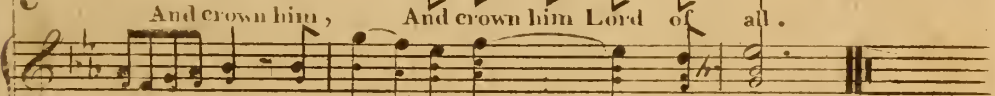
And crown him



crown him, And crown him Lord of all.



And crown him, And crown him Lord of all.



crown him, And crown him Lord of all.



And crown him, And crown him Lord of all.

Let every tribe, and every tongue,
That hear the Saviour's call,
Now shout in universal song,
And crown him Lord of all.

The Lord hath spoke, the mighty God Hath sent his summons

all a-broad, From dawning light, till day declines; The list'ning

earth his voice hath heard, And he from Zi-on hath ap-pear'd,

Where beauty in per-fection shines, Where beauty —

Where beauty in per-fection shines, Where beauty —

2

Our God shall come and keep no more
 Misconstrued silence, as before;
 But wasting flames before him send:
 Around shall tempests fiercely rage,
 Whilst he does heaven and earth engage
 His just tribunal to attend.

3

Assemble all my saints to me,
 (Thus runs the great divine decree)
 That in my lasting covenant live,
 And offerings bring with constant care:
 The heavens his justice shall declare,
 For God himself shall sentence give.

Piano introduction in 3/4 time, featuring a treble and bass staff with a key signature of one flat and a tempo marking of *h.* (Allegretto).

Vocal line 1, treble clef, starting with a whole rest followed by the lyrics: Fa - ther of mer - cies in thy word, What

Piano accompaniment 1, bass clef, corresponding to the first vocal line, with a tempo marking of *h.*

Vocal line 2, treble clef, continuing the lyrics: end - less glo - ry shines For - ev - er be thy name a -

Piano accompaniment 2, bass clef, corresponding to the second vocal line, with a dynamic marking of *p* (piano).

Vocal line 3, treble clef, with a dynamic marking of *f* (forte), lyrics: dor'd, For these ce - les - tial lines.

Piano accompaniment 3, bass clef, corresponding to the third vocal line, with a dynamic marking of *f* and a tempo marking of *h.*

PRAISE THE LORD! P. M.

Haydn.

Andante.

p

Praise the Lord ye heav'ns adore him, Praise him angels in the height, Sun and

Praise the Lord ye heav'ns adore him, Praise him angels in the height, Sun and

p

f

Moon rejoice before him, Praise him all ye stars of night, Halle - lujah! Halle -

Moon rejoice before him, Praise him all ye stars of night, Halle - lujah! Halle -

f

lujah! Halle - lu - jah! A - men!

lujah! Halle - lu - jah! A - men!

Praise the Lord for he has spoken,
 Worlds his mighty voice obey'd;
 Laws which never can be broken,
 For their guidance he hath made.
 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!

Hallelujah! Amen!

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Have mercy Lord on me; As thou art ev-er kind,

The vocal melody for the first line is written on a single staff in treble clef, featuring a mix of quarter and eighth notes.

Have mercy Lord on me; As thou art ev-er kind,

The piano accompaniment for the first line consists of two staves, with the right hand playing chords and the left hand playing a steady bass line.

Let me oppress'd with loads of guilt, Thy won-ter

The vocal melody for the second line continues on a single staff, with a slight increase in note density.

Let me oppress'd with loads of guilt, Thy won-ter

The piano accompaniment for the second line continues with two staves, maintaining the harmonic structure established in the first line.

mercy find.

The vocal melody for the third line is written on a single staff, concluding with a final note.

mercy find.

The piano accompaniment for the third line consists of two staves, ending with a final chord and a melodic flourish in the right hand.

ADOPTION, P. M. or C. M.

J. M. Bird.

Let others boast their an-cient line, In long suc-cess-ion great,

In the proud list let heroes shine, And monarchs swell the state,

Descen-ded from the King of kings, Each saint a nobler ti-tle sings.

Note — For Common Metre omit the last strain. —

O render thanks and bless the Lord; In -

O render thanks and bless the Lord; In - voke his sacred

In -

voke his sacred name, In - voke his sac - red name; 2^d Treble.

name, In - voke his sac - red name; Ac - quaint the na - tions

voke his sacred name, In - voke his

Acquaint the na - tions

Tenor.

with his deeds, His matchless deeds pro - claim. Acquaint the na - tions

with his deeds, His match - - - less

His match - - - less

with his deeds, His match - - - less

His matchless

deeds pro - claim.

deeds pro - claim.

2

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

3

- Rejoice in his Almighty name ,
- Alone to be adored ;
- And let their hearts o'erflow with joy ,
- That humbly seek the Lord .

Andante.

Piano introduction in 3/4 time, marked Andante. The music is in a key with one flat (B-flat major or D minor). It features a flowing melody in the right hand and a supporting bass line in the left hand.

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

Vocal line for the first phrase of the hymn, starting with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4.

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

Piano accompaniment for the first phrase, corresponding to the vocal line above.

go, *p* 2^d Treble. When shall I wake and

Vocal line for the second phrase, starting with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4.

go, Had joys substantial and sin- cere, When shall I wake and

Piano accompaniment for the second phrase, corresponding to the vocal line above.

find me there.

Vocal line for the third phrase, starting with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4.

find me there.

Piano accompaniment for the third phrase, corresponding to the vocal line above.

Piano introduction in C major, 4/4 time. The right hand features a melodic line with grace notes and a key signature change to B-flat major. The left hand provides a simple harmonic accompaniment.

Now let our mourn-ful songs re-cord, The dy-ing

Now let our mourn-ful songs re-cord, The dy-ing

sor-rows of our Lord; When he complain'd in tears and blood, As

sor-rows of our Lord; When he complain'd in tears and blood, As

one for-sa-ken of his God.

one for-sa-ken of his God.

The first system of the piano accompaniment, consisting of a treble and bass clef staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a melodic line in the treble and a harmonic accompaniment in the bass, with some notes marked with an accent (*h.*).

The first system of the vocal line, consisting of a single treble clef staff. The lyrics are: "To bless thy cho - sen race, In mer - cy Lord in -". The melody is simple and follows the natural inflection of the words.

The second system of the piano accompaniment, consisting of a treble and bass clef staff. It continues the harmonic support for the vocal line, with notes marked with an accent (*h.*).

The second system of the vocal line, consisting of a single treble clef staff. The lyrics are: "To bless thy cho - sen race, In mer - cy Lord in -". The melody continues from the previous system.

The third system of the piano accompaniment, consisting of a treble and bass clef staff. It continues the harmonic support for the vocal line, with notes marked with an accent (*h.*).

The third system of the vocal line, consisting of a single treble clef staff. The lyrics are: "cline, And cause the brightness of thy face, On". The melody continues from the previous system.

The fourth system of the piano accompaniment, consisting of a treble and bass clef staff. It continues the harmonic support for the vocal line, with notes marked with an accent (*h.*).

The fourth system of the vocal line, consisting of a single treble clef staff. The lyrics are: "all thy saints to shine." The melody concludes the phrase.

Now for a tune of lo - ty praise, To great Je -

Now for a tune of lo - ty praise, To great Je -

ho - vah's e - qual Son, Awake my voice in heav'nly lays, Tell loud the

ho - vah's e - qual Son, Awake my voice in heav'nly lays, Tell loud the

wonders he hath done .

wonders he hath done .

LUTHER'S HYMN. L. M.

Life is the time to serve the Lord, The time t'ensure the
 Life is the time to serve the Lord, The time t'ensure the
 great re-ward; And while the lâmp holds out to burn The vilest
 great re-ward; And while the lâmp holds out to burn The vilest
 sinner may re - turn, The vilest sin-ner may re - turn.
 sinner may re - turn, The vilest sin-ner may re - turn.

2

Life is the hour that God hath given
 To 'scape from hell, and fly to heaven;
 The day of grace, and mortals may
 Secure the blessings of the day.

Piano introduction in C major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Hear what the voice from heav'n proclaims, For all the pi-ous dead, For

Vocal line in C major, 4/4 time. The melody is simple and hymn-like, starting on a middle C and moving in a stepwise fashion.

Hear what the voice from heav'n proclaims, For all the pi-ous dead, For

Piano accompaniment for the first system, continuing the melody from the introduction.

all the pi-ous dead; Sweet is the savor of their names, And soft their sleeping

Vocal line for the second system, including a dynamic marking of *p* (piano) at the start of the second phrase.

all the pi-ous dead; Sweet is the savor of their names, And soft their sleeping

Piano accompaniment for the second system, including dynamic markings of *h* (hairpins) and *p* (piano).

bed. And soft, And soft their sleeping bed.

Vocal line for the third system, including a dynamic marking of *f* (forte) at the end.

bed. And soft, And soft, And soft their sleeping bed.

Piano accompaniment for the third system, including a dynamic marking of *f* (forte) at the end.

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Rossington No. 1911

It comes from the
of both H. and R.
who gave it to the R.

