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TEMPLI CARMINA.

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SONGS OF THE TEMPLE,

Book OR *Revised*

BRIDGEWATER COLLECTION OF SACRED MUSIC.

.....
"Καὶ ὑμνησαντες ἔηλθον εἰς τὸ ὄρος τῶν ἐλαιῶν." Mark xiv. 26.
.....

Ninth Edition, improved and enlarged.

BOSTON:

PUBLISHED BY RICHARDSON & LORD, NO. 75, CORNHILL.

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

October, 1821.

DISTRICT OF MASSACHUSETTS.

DISTRICT CLERK'S OFFICE.

BE IT REMEMBERED, that on the tenth day of October, A. D. 1820, and in the forty-fourth year of the Independence of the United States of America, RICHARDSON & LORD, of the said District, have deposited in this office, the title of a Book, the right whereof they claim as Proprietors, in the words following, to wit:—

“*Templi Carmina.* Songs of the Temple, or Bridgewater Collection of Sacred Music. “Καὶ ὑμνησαντες ἐξήλθον εἰς τὸ ὄρος τῶν ἱλαίων.” Mark xiv. 26.
“Improved and enlarged.”

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

JOHN W. DAVIS,

Clerk of the District of Massachusetts.



To the Compilers and Publishers of the Bridgewater Collection of Sacred Music.

BOSTON, OCTOBER 31, 1816.

GENTLEMEN,

THE *Trustees of the Handel and Haydn Society* having seen the work entitled “SONGS OF THE TEMPLE, OR BRIDGEWATER COLLECTION OF SACRED MUSIC,” could not refrain from expressing the satisfaction they derived in the examination of its pages. For beauty of style, justness of adaptation, and correctness of harmony, it is equalled by few, and excelled by none of which they have any knowledge.

Much praise is due to the Compilers for their great research and superior taste; and to the Publishers for its handsome execution. The Trustees hope that its circulation may be as extensive as its merits. I am, Gentlemen, with much respect, your obedient servant.

M. S. PARKER, *Secretary.*

By order of the Board of Trustees of the Handel and Haydn Society,

Letter from BENJAMIN ARMITAGE, Esq. *President of the Handel and Haydn Society, New-York, to the Publishers*
—dated *New-York, August 27, 1819.*

GENTLEMEN,

HAVING lately examined a Collection of Sacred Music published by you, entitled “SONGS OF THE TEMPLE, OR BRIDGEWATER COLLECTION OF SACRED MUSIC,” I avail myself of this means of saying, I consider this Collection as being by far the best I have met with published in the United States; and I should be glad to find it generally used in our Churches, as a means of fostering an improved taste for this interesting part of Christian Worship.

I am, respectfully, your humble servant,

BENJAMIN ARMITAGE.

ADVERTISEMENT.

THE public opinion in favour of former editions of this work, has been so fully expressed, by the sale they have met with, that the Proprietors now have it in their power to offer the public the present enlarged and improved edition. They flatter themselves, that it contains a larger collection of approved church or congregational Music, than can be found in any one book extant. Besides a very competent number of short tunes, in all the variety of measures for usual Sunday service, there is added a selection of Anthems and longer Hymn Tunes, for particular occasions. This will render it more suitable and convenient for the practice and improvement of common schools and church choirs. A considerable proportion of the music has never before been published in this country, and will therefore have all the effect of original compositions. The Proprietors and Compilers have omitted no pains or exertions in their power, to render the work as perfect in all respects, as the nature of the subject will admit.

A few variations in the harmony have been made in the present edition; but if the learned musician should still find many deviations from the strict principles of *modern* harmony, he must attribute it principally to a reluctance on the part of the Compilers to change tunes from the form in which they have long been presented to the public. More complaints are made of the frequent changing of the harmony, than of its incorrectness. There may be found some errors of the press, which, however, the eye of a master will readily discover, and which can easily be corrected with the pen. Perfect typography in a work like this is not to be expected, and is indeed impossible. It is hoped, however, and believed, that errors of this kind are few and not very material.

Figuring has been added in this edition, which it is hoped may be of some use to the organist; and as utility has been a leading object, the character of the music, it is believed, will be found suited to every sober, sacred, and religious purpose, and adapted to the use of public worship, among all societies and denominations of Christians.

A DICTIONARY OF MUSICAL CHARACTERS.

ADAGIO, (or *Ado.*) slow.

Affettuoso, or *Con Affetto*, tenderly.

Alla Breve, an Italian term for church music of four minims in a bar, to be performed quick; it is usual however at the present day, to insert a bar after every semibreve or two minims, and the movement is denoted by a bar drawn through the Adagio character.

Allegretto, a little brisk.

Allegro, (or *Allo.*) brisk.

Allegro ma non troppo, brisk, but not too fast.

Alto, or *Altus*, the contra Tenor.

Andante, a little slow, or by gentle steps, as in walking.

Andantino, a light sort of andante.

Amoroso, see *Affettuoso*.

Anthem, a portion of Scripture set to music.

Biz, signifies a repeat.

Canon, a regular and exact fugue, in either the unison, fifth, or eighth. In these pieces one singer begins aloud, and when he comes either to the end of his part, or to a repeat, if written on one staff, a second begins, and then a third in like manner, and so of the rest.

Cadences, are closes in music, similar in effect, to stops in reading.

Canto, or *Contus*, the Treble.

Capella, a chapel or church, as *Alla Capella*, in church style.

Cantabile, in a graceful and melodious style; an extreme cadence made by the principal performer while the rest stop.

Chorus, full, all the voices.

Con, as *Con Spirito*, with spirit.

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

Con Lamento, in a melancholy style.

E, and, as *Moderato e Mastoso*, moderate and majestic.

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

Deconi and Cantoris, the two sides of a choir.

Diminuendo, to diminish the sound.

Dolce, sweet and soft.

Duo, **Duetto**, for two voices or instruments.

Del Segno, (or *D. S.*) from the sign.

Fagotto, the Bassoon part.

Fine, the end of a piece or book.

Forte, (or *For.*) loud.

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

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

Grazioso, gracefully, with taste.

Grave, the slowest time.

Larghetto, pretty slow.

Largo, *Lentamente* or *Lento*, very slow.

Ligature, a slur.

Mastoso, slow, firm, and bold.

Moderato, moderately.

Motetto, a kind of Latin Anthem.

Mezzo, moderately, rather, as

Mezzo Forte, moderately loud.

Mezzo Piano, rather soft.

Organo, the Organ part.

Piano, (or *Pia.*) soft.

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

Piu, prefixed to another word, increases its force.

Poco, the contrary of *Piu*.

Presto, quick.

Prestissimo, very quick.

Primo, the first part.

Pomposo, in a grand or pompous style.

Recitative, kind of musical recitation, between speaking and singing.

Ritornello, see *symphony*.

Secundo, the second part.

Semi Chorus, half the voices.

Siciliano, a slow, graceful movement in Compound Time.

Solo, for a single voice or instrument.

Soprano, the Treble.

Spirituoso, or *Con Spirito*, with spirit.

Staccato, very distinct and pointed.

Stolto Voce, middling strength of voice.

Symphony, a passage for instruments.

Tempo, time; as, *A Tempo*, or *Tempo Giusto*, in true time.

Trio, a piece in three parts.

Tempo di Marcia, martial time.

Tutti, when all join after a solo.

Thorough Base, the instrumental Base, with figures for the Organ.

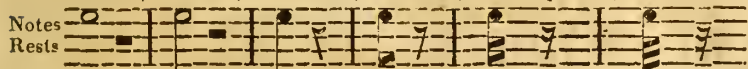
Verse, one voice to a part.

Vivace, with life and spirit.

Volti Subito, turn over quick.

NOTES, RESTS AND OTHER MUSICAL CHARACTERS EXPLAINED.

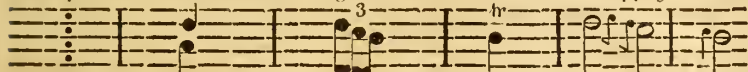
1 Semibreve, 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, 32 Demisemi.



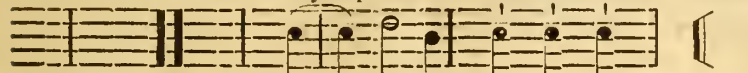
1 Flat. 2 Sharp. 3 Natural. 4 Dot. 5 Slur. 6 Hold.



7 Repeat. 8 Choice Notes. 9 Figure 3. 10 Trill. 11 Appogiatura.



12 Bar. 13 Double Bar. 14 Syncopation. 15 Staccato Marks. 16 Brace.



1. A *Flat*, set before a note, sinks it half a tone.
2. A *Sharp*, set before a note, raises it half a tone.
3. A *Natural*, restores a note made flat or sharp to its original sound.
4. A *Dot*, after a note, adds to it one half of its original length.
5. A *Slur* is drawn over or under those notes which are sung to one syllable.
6. The *Hold* shews that the sound of the note over which it is placed may be continued longer than its usual length.

7. The *Repeat* shews what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.

8. *Choice Notes* give the performer liberty to sing which he pleases.

9. The *Figure 3*, over or under three notes, directs that they be performed in the time of two of the same kind.

10. The *Trill*, shews that the note over which it is placed should be shaken.

11. The *Appoggiaturas* are small notes, which divide the time of the principal note, unless it be followed by a point or rest, and then they take the whole time of the principal note, and that takes the time of the point or rest only.

12. A *Bar* divides the tune into equal parts, according to its measure note.

13. *Double Bars* shew the end of a strain.

14. *Syncopation*, or *Driving Note*, is when a note begins on the weak and ends on the strong part of the measure.

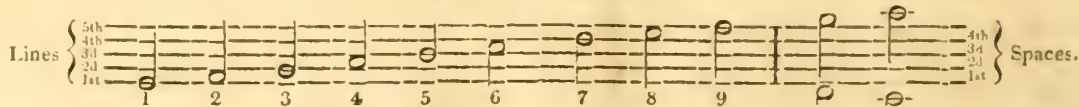
15. Notes having *Staccato Marks*, should be performed distinctly; and when dots are used instead of marks, the performance should be soft and distinct.

16. The *Brace* connects those parts of a tune which move together.


RUDIMENTS OF MUSIC.

MUSIC is written on five parallel lines, and their four intermediate spaces, and are called a *Staff*, making nine *Degrees* or places for the heads of the notes, which are counted upwards. When more degrees are necessary, the spaces above and below the staff, and also short or *Leger* lines are used, and thus the number of degrees may be increased at pleasure.

THE STAFF.



There are but seven original sounds, called the *Scale*, which may be repeated upwards or downwards at pleasure, but every series will be the same as the first, differing only in the pitch, being one eighth more acute or grave, that is, higher or lower. To these sounds the seven first letters of the Alphabet are applied, and also certain syllables, instead of words, to aid the learner in singing them. There is also prefixed to each *Staff* a certain character called a *Clef*, which represents one of the letters of the scale and its corresponding sound, and this shews the application of the scale to the staff. There are but two Clefs used in this work; which are the F and G Clefs. The

F Clef is confined to the Base; and is placed on the fourth line. The G Clef is used in all the upper parts, and is placed on the second line. Another Clef, formed thus,  called the C Clef, was formerly used for the Counter and Tenor parts, and sometimes for all the upper parts, and was moveable at pleasure to any line in the staff; but this Clef is now very generally rejected as unnecessary.—The Counter and Tenor parts are designed for male, and the Treble for female voices. This being understood, different Clefs are unnecessary.

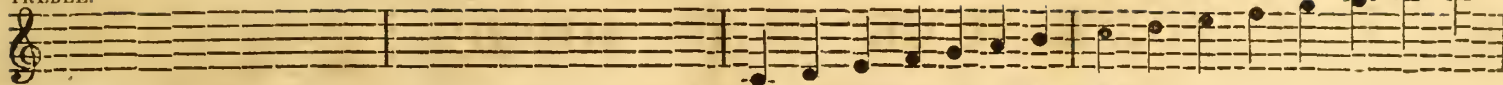
1st Octave.

2d Octave.

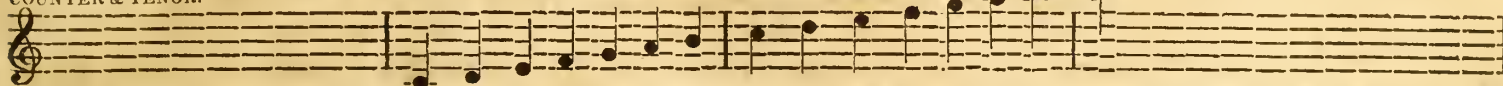
3d Octave.

4th Octave.

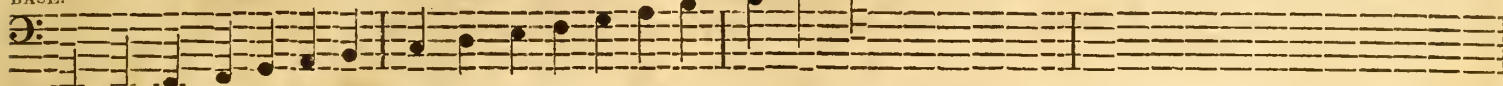
TREBLE.



COUNTER & TENOR.



BASE.



C D E F G A B c d e f g a b C D E F G A B c d e f g a b C&c.
 fâ sol lâ fâ sol lâ mi fâ sol lâ fâ sol lâ mi fâ sol lâ fâ sol lâ mi fâ sol lâ fâ sol lâ mi fâ.

The second octave in the Base, and the first in the Counter and Tenor are in unison; and the third in the Base, the second in the Counter and Tenor, and the first in the Treble, are also in unison; and should all the four octaves, and as many more as could be conceived, be sounded at once, they would be in perfect concord. Although the second line, being the Clef line, in both the upper parts, is G; yet it is to be observed, that the Treble is an octave higher than the Counter and Tenor. The parts here are placed in their natural order; but the Treble, which is the Air or principal melody, is generally written next to the Base, for the accommodation of organists; it being most convenient for them, that the Air and Base should stand together.

In applying syllables to the seven sounds, which is called *Solfeggio*, or *Solmisation*, nations differ. The English use

C. D. E. F. G. A. B.
 fa. sol. la. fa. sol. la. mi.

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

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

others have used da. me. ni. po. tu. la. be.

The sound of *a* in *fa* and *la* is broad, and *i* in *mi* has the sound of *e*. The scale consists of five tones and two half tones or semitones, and when the five tones are divided by sharps or flats, it will consist of twelve semitones.

DIVISION OF THE SCALE INTO SEMITONES.

Ascending by Sharps. Descending by Flats.

Ascending by Flats. Descending by Sharps.

The musical notation shows the following notes and accidentals for each degree:

- Ascending by Sharps:** C, C♯, D, D♯, E, F, F♯, G, G♯, A, A♯, B, C (13)
- Descending by Flats:** B, B♭, A, A♭, G, G♭, F, E, E♭, D, D♭, C
- Ascending by Flats:** C, D♭, E♭, F, G♭, A♭, B♭, C
- Descending by Sharps:** B, A♯, G♯, F♯, E, D♯, C♯

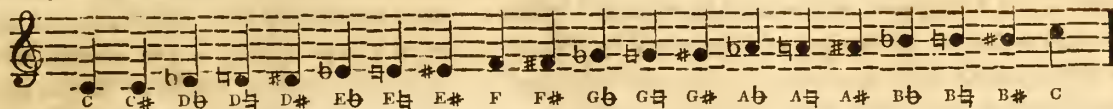
In ascending by flats or descending by sharps it is necessary after every flat or sharp, to insert a *natural*, otherwise the sharp or flat would continue its effect, and the half tone would not be produced. Two of these are called natural semitones, as between E and F and B and C, and all the other ten are called artificial, as being changed by sharps or flats from their *natural* state. The natural semitones are sometimes called diatonic, and the artificial ones chromatic, in reference to the ancient Grecian scales.

It may be proper to observe that any two of the five whole tones, separated by an interval of one degree only, as from C to D—D to E—F to G—G to A and A to B will be brought together, to all practical purposes, either when sung or struck on keyed instruments, if

the upper note of the interval be flatted and the lower one sharpened; that is, C♯ and D♭, for instance, are the same in sound, although they stand on different degrees in the scale; and so it is with the other four.

When one octave is taken by itself, and the first note is repeated, that is, when it extends from C to C inclusive, and each is counted, there will be thirteen semitones or sounds, which has led some writers to say, that the scale consisted of thirteen semitones. This is incorrect, for there are but twelve distinct sounds, or intervals, and each of these may become a tonic, pitch, or key; and there can be no more to any practical purpose.

THE Scale may be theoretically divided into smaller intervals, called quarter tones, thus :—



This is altogether an imaginary division of the scale in modern music, as the quarter tones cannot be struck on keyed instruments ; and it arises from writing one and the same key as the sharp of the key below, or as the flat of the key above, that is, making, for instance, a theoretic difference of *nearly* a quarter tone between G# and Ab, or C# and Db, which to all practical purposes are really the same.—This is called, in reference to the Grecian scales, the *Enharmonic*, as that by semi-tones is called the *Chromatic*, division. These names and distinctions, however, have but little use or applicability in modern music.

There are two modes in Music, the Major, and Minor. In the Major mode the tonic or Key note is the first above mi, and proceeds

upwards with three full tones, as C D E in the above examples which gives a *Major* third, whence its name arises. In the Minor mode the tonic, or Key note, is the first below mi, and proceeds upwards with two tones and a semi-tone, making a *Minor* third, as A B C (from B to C being a semi-tone,) whence also its name arises. In the Base of every tune a perfect close is in one or the other of these tonics, which will determine the mode. If it be the first above mi, that is, fa, it is in the Major; if the first below mi, that is, la, it is in the Minor mode. This is given as a rule for a beginner, but the air of the tune will immediately discover the mode to a proficient. In the Minor mode the sixth and seventh ascending must be sharpened, but not in descending; thus,



This peculiarity, or alteration of the 6th and 7th, from their *natural* state, is the occasion of its having been denominated by some an *artificial* scale. The ancients had no knowledge of (they certainly made no use of) the Major mode. The application of the letters, which was first made by them, shews at least that their scale was in the Minor mode, and all their music was plaintive. The two sharps in ascending was a later refinement.

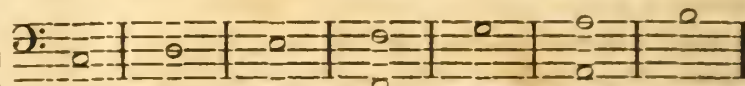
It has already been stated that the Key, pitch, or tonic, may be elevated or depressed by sharps and flats to any of the twelve semi-tones in the scale. This may be done by flats or sharps placed at the beginning of the Tune on such lines or spaces as are necessary to bring the tones and semi-tones into their relative and proper order, required by the alteration intended. For to whatever space or line in the staff the pitch is removed, the seven sounds must retain the same relative order, as in their natural state. These flats or sharps at the beginning of the staff are called, the *Signature*; when there are none placed there, it is a sign or *Signature* of the natural Key, and *mi* is in *B*; but

lf B be Flat	} Mi is in	} E	} lf F be sharp	} Mi is in	} F			
lf B and E						A	lf F and C	C
lf B, E and A						D	lf F, C and G	G
lf B, E, A and D						G	lf F, C, G and D	D

And having thus found *Mi*, the notes above are *fa*, *sol*, *la*, *fa*, *sol*, *la*, and then comes *Mi* again—and below are *la*, *sol*, *fa*, *la*, *sol*, *fa*, and then comes *Mi* again; as the foregoing examples will shew.

Sometimes in the course of a tune the Key or tonic will be changed by flats or sharps occasionally inserted and restored again by naturals. These incidental sharps or flats, as also naturals, when they are intended to remove the effects of sharps or flats in the *Signature*, are always indicative of a change of Key, excepting when sharps or naturals are used on the 6th and 7th of the Minor mode; in which case they are said to be the *sign* of that mode; but incidental flats always produce a change of Key. All these incidental changes from the Key established by the *Signature* are called *Modulation*.

The seven sounds have also distinct names from their situation and effect in the scale. The Key note is called the Tonic, the next above, or its second, the Supertonic,—its third, the Mediant,—its fourth, the Subdominant,—its fifth, the Dominant,—its sixth, the Submediant,—its seventh, the leading note.



Tonic. Supertonic. Mediant. Subdominant. Dominant. Submediant. Leading note.

The *Tonic* is so called from its being the principal *Tone* or pitch of the tune.

The *Supertonic* is so called from its being the next note *above* the *Tonic*.

The *Mediant* is so called from its being in the *middle* way between the *Tonic* and *Dominant*.

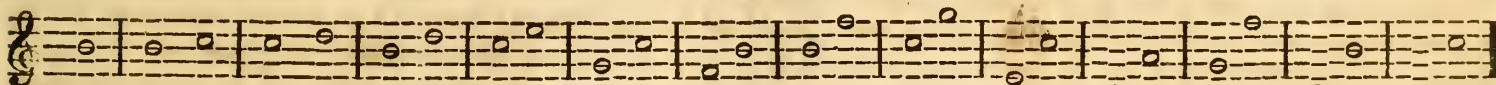
The *Subdominant* is so called from its being the fifth *below* the Tonic, as the *Dominant* is the fifth above.

The *Dominant* is so called from its being a principal note, and requires the Tonic generally to be heard after it, especially at a close, and is therefore said to *govern* it.

The *Submediant* is so called from its being in the *middle* way between the tonic and its fifth *below*.

The *Leading Note* is so called from its *leading* naturally to the Tonic, and is the sharp seventh of the scale, and therefore in the Minor mode is necessarily sharpened in ascending.

There are also fourteen intervals in the scale bearing distinct names; viz. Unison, Minor second, Major second, Minor third, Major third, perfect fourth, sharp fourth, flat fifth, perfect fifth, Minor sixth, Major sixth, Minor seventh, Major seventh, Octave.



Unison. Minor second. Major second. Minor third. Major third. Perfect fourth. Sharp fourth. Flat fifth. Perfect fifth. Minor sixth. Major sixth. Minor seventh. Major seventh. Octave.

As the scale admits of only 12 semitones, so an Octave although by counting the first and last note, which are octaves to each other, and really one and the same sound in effect, it contains 13 sounds, yet it has but 12 intervals; because the Unison cannot properly be called an interval, and the sharp fourth and flat fifth, although necessarily distinguished in harmony, are performed on keyed instruments with the same keys, and make but one interval.

When any one of these intervals is subtracted from 9, or when the lower note is placed an Octave higher, or the upper one an Octave lower, its *inversion* will be produced. Thus unison or one subtracted from 9 leaves 8, its *inversion*; a second from 9, leaves 7, its *inversion*; a third, from 9, leaves a 6th, its *inversion*; and so on. Also place the unison an Octave higher and it will be an 8th—place the lower

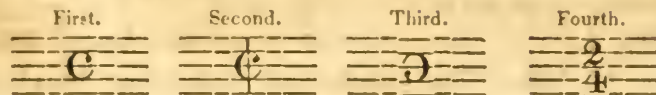
note of the *second* an Octave higher, and it will be a seventh, or place the upper note an Octave lower, and it will be a 7th, and so on.

There are other intervals produced by sharps or flats, or both, which are called *extremes*, namely, the extreme or chromatic semitone, the *extreme sharp* 2d, the *extreme flat* 3d, the *extreme flat* 4th, the *extreme sharp* 5th, the *extreme sharp* 6th, the *extreme flat* 7th, and the *extreme flat* 8th.—These all arise from the five additional intervals made by the semitonic division of the scale. These are principally theoretic distinctions, as on keyed instruments the *extreme sharp* second, is the same as the minor third; and the extreme flat third, the same as a tone, containing only two degrees, and the most of the rest correspond to other *natural* intervals

OF TIME.

There are three kinds of time, viz. *Common*, *Triple*, and *Compound*.

COMMON TIME has four characters.



The first is the slowest, containing four crotchets in a bar. It has four beats, two down, and two up; and is performed in four seconds.

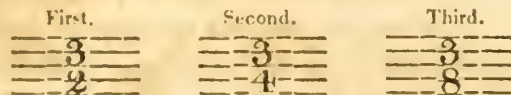
The second is beat as the first, but one fourth faster.

The third has two beats in a bar, one down and one up, and is performed in two seconds.

The fourth is beat as the third, but performed one fourth faster.

In all, the accent falls on the first and third parts of the bar.

TRIPLE TIME has three characters.

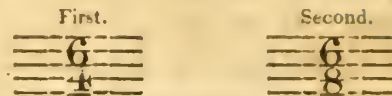


The first has three minims in a bar, each minim sounded in a second of time; and is performed with three beats to a bar, the two first with the hand down, and the last with it up.

The second has three crotchets in a bar; the time measured as in the first, but performed one fourth faster.

The third has three quavers in the bar; the time measured as in the others, but performed one fourth faster than the second. In Triple Time, the accent falls principally on the first, and faintly on the third part of the bar.

COMPOUND TIME has two characters.



The first contains six crotchets in a bar; three sung with the hand down, and three with it up, in the time of two seconds. It is accented on the first part of the bar.

The second has six quavers in a bar; performed like the first, but one fourth faster, and accented in the same manner.

Where figures are employed as characters to express the Time, they are to be understood as denoting the fractional parts of a semi-breve that are contained in each bar; as three halves, is three minims; three fourths, is three crotchets; three eighths, is three quavers; six fourths, is six crotchets; six eighths, is six quavers, the upper figure denoting the number, and the lower one the kind, of notes, which are necessary to fill the bar. Other similar characters, as $\frac{9}{8}$, $\frac{5}{4}$, $\frac{12}{8}$, &c. are sometimes used; but generally in instrumental music.

The proportions here given to the different species of time are not to be found in many of the best European treatises; but are such as have been generally observed in this country, and are well enough for general regulations. But all the species in each kind of time are really the same, and may, and ought to be, performed, slower or faster, according to the sentiment to be expressed.

LESSONS FOR THE EXERCISE OF THE VOICE.

G Major ascending and descending.

G Minor ascending and descending.

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

The first system of music consists of two staves. The top staff is in G Major (one sharp) and common time (C). It contains two phrases: an ascending scale (G-A-B-C-D-E-F-G) and a descending scale (G-F-E-D-C-B-A-G). The bottom staff is in G Minor (two flats) and common time (C). It also contains two phrases: an ascending scale (G-A-B-C-D-E-F-G) and a descending scale (G-F-E-D-C-B-A-G). Below the staves, the syllables 'fa, sol, la, mi' are written under the notes of the scales.

The second system of music consists of two staves in G Major (one sharp) and common time (C). Both the top and bottom staves contain a single melodic line with eighth and sixteenth notes, featuring various rhythmic patterns and rests.

The third system of music consists of two staves in G Major (one sharp) and common time (C). Both the top and bottom staves contain a single melodic line with eighth and sixteenth notes, featuring various rhythmic patterns and rests.

GENERAL OBSERVATIONS.

THE early Christians had a propensity to singing Psalms, Hymns, and Spiritual Songs, as the New Testament teaches us; and Lucien, and Pliny the younger, bear their testimony to the same fact. It does not appear, however, what their music was. They were probably compelled to adopt the music of the times, and perhaps pagan hymns. Origen said, "we sing hymns to none but the Supreme Being, and to his only Son, in the same manner as the pagans sing to the sun, moon, stars, and all the heavenly hosts." Christianity became the established religion in the year 312, and in the time of Constantine, chants were first established. That of Ambrose, called the *Ambrosian chant*, was first introduced, by which the Psalms were chanted after the Eastern manner, till about the year 600, when St. Gregory reformed it, and established, what was afterwards called the *Gregorian chant*. This plain chant, or *canto fermo*, adapted to prose only, was distinguished from the *canto figurato*, or florid song, to which verse and rhymes were sung, and which was banished from the church, as being too lively and paganish: hence Psalmody degenerated into plain monotonous song, or chant. This was a single part, in which most of the notes were on one and the same line or degree, in which all the voices united; but in time, *diaphonia*, *organum*, *discant*, *counterpoint*, or *faburden*, (all which terms mean the same thing, namely, music in parts, or harmony, in contradistinction to *plain chant*, or single melody,) began to take place. This at first was only singing the plain song a fifth, fourth, or eighth higher or lower. At length they began to vary some of the tones from constant consecutive fourths, fifths, or eighths, to some other concordant tone, as to a third or sixth. Thus they proceeded from one step to another, till at length they built all kinds of *florid counterpoint*, or harmony on these plain songs or chants. These additional parts were at first extemporaneous, and not written; but finally written counterpoint or harmony took place, and gave rise to all the arts of *canon*, *fugue*, *imitation*, *inversion*, *augmentation* and *diminution*. But

while the artists and professors were exercising their skill on these different superadded parts in florid counterpoint, the congregation were singing only the plain chant and well known song. This *holding on* in the plain song, is what has given the name of *Tenor* to the principal melody; which, in modern times, however, is generally called the *Treble*. The mode of performance was generally by way of *question* and *answer*, by different choirs, or different parts of the same choir. This mode of singing, together with such licentious accompaniments, it is easily conceived, would almost totally obscure the plain tune or melody, and lead to the greatest confusion. And hence we are told that it gave great offence to the first reformers. They admitted "the people to join with one voice in a plain tune." but nothing more. In 1586, they prayed Parliament, "that all cathedral churches might be put down, where the service of God was grievously abused by singing, ringing, and trowling of Psalms from one side of the choir to the other." This reproof would but too well apply to the "light, *fuguing*, and *ballad-like*" kind of music, which has heretofore overrun our country, but is now giving way to a better taste, and a more sober and devotional kind of psalmody.

Metrical or Parochial Psalmody in slow notes of equal length had its origin in Germany, and was thence spread by reformers into other parts of Europe. Clement Marot, in France, translated 30 of the Psalms in 1540, into French verse, which were sung to the tunes of the most favorite songs of the times. He soon after fled from persecution to Geneva, where he versified 20 more. The whole 50 were printed at Geneva in 1543, with a preface by Calvin himself. Marot dying the next year, Theodore Beza versified the rest, and the whole 150 were published at Strasburgh in 1545 with single melodies, which are still extant, and in possession of the compilers of this work. These Tunes or melodies, were said to be composed by one William Franc. In all these there are but three tunes, which are now used, namely, Old Hundred, Old 50th, or Laudan, and the 46th Psalm, in

this collection. It is upon these single melodies, that most of the able harmonists have laboured in constructing parts. Claude Le Jeune first harmonized Old 100, which is here inserted, page 267. These Psalms of Marot and Beza began afterwards in 1549, to be translated into English Metre, when Thomas Sternhold's 51 Psalms were published. The entire version by Sternhold and Hopkins, and others, was not published, however, till 1562, with the simple melodies in one part only, which are chiefly German Tunes. These were again published in 1594, and fully harmonized in four parts, by John Dowland, E. Blanks, E. Hooper, J. Farmer, R. Allison, G. Kirby, W. Cobbold, E. Johnson, and G. Farnaby. But the most complete publication of Psalm Tunes in four parts, which perhaps ever appeared in England, was that of Thomas Ravenscroft, now in the possession of the compilers, in small octavo, in 1621, containing a melody for each of the Psalms, many of them by the editor himself. Many of these melodies are still in use. The three added parts were composed by 21 English musicians, among whom were Tullis, Dowland, Morley, Bennet, Stubbs, Farnaby, and John Milton, father of the Poet. Dr. Dowland harmonized Old 100, but Ravenscroft ranks the melody among the old French tunes. This publication informs us who composed the parts to old melodies, and who added new ones, and is therefore in some measure historical. A great number of other smaller publications were made, but all becoming scarce, honest John Playford, about 1560, furnished the lovers of Psalmody with the whole book of Psalms and Hymns in three parts, which being printed in a pocket volume, at a very reasonable price, encouraged and excited a passion for this species of music, throughout Great Britain, equal to that of the Calvinists and other Protestants on the continent. This publication was used nearly 100 years without any alteration; the only two tunes introduced into general use during that time, being St. Michael's and Easter Hymn, and these perhaps by a kind of necessity on account of their peculiar metres. These old Tunes have since,

many of them at least, been a thousand times published in England and this country, and almost as often varied in some particulars, as it respects harmony or the number of parts. The complaints, therefore, which are often made of the alteration of the old Tunes, are unfounded, and only expose the ignorance of those who make them. No one can say, which is the original. Probably the oldest Tunes now in use, like Old 100, were originally composed without parts, and have been harmonized many different ways, as that of Old 100 by Claude Le Jeune will show. When the English books containing these Tunes were first brought to this Country, as Tansur, Williams, Knapp, J. Arnold, &c. who were by no means, musicians of the first class in England, they were evidently, set or harmonized, as Tansur professes, in the most simple manner; containing principally the common chords, without any regard to the modern rules of relation and progression. If any complaint, therefore, of the alteration of these old tunes is well founded, it lies as well against these authors, from whom we first learnt them in this country, as against those, who are endeavouring to render them conformable to the modern rules of harmony.—Late English publications present them with very different harmony from the former ones, and different from each other. Many of them, however, are still retained in this publication with the same dress and accompaniment in which they have been most accustomed to be seen in this country; and although not strictly agreeable, in many instances to the present rules of counterpoint, yet, having become familiar to us, more injury than benefit would probably result from any supposed alterations of them whatever. Plain common chords were exclusively used in ancient church music, and applied, without regard to connexion, to six of the seven different notes in the scale; and it is doubtful if it has gained much by the modern doctrine of relation. Palestrina in his famous *stabat mater*, as well as other celebrated authors, used perfect chords of the same kind diatonically, and every note in the scale except the 7th, as a fundamental base.

And Dr. Burney, from whom most of this account is derived, says, "the modulation was so qualified by the disposition of the parts, that though it looked unscientific and licentious on paper, its effects, of which no idea can be acquired from keyed instruments, were admirable." He further says, that "this disregard of relation, is doubtless the true secret of ancient church music, and the principal cause of its effects so widely different from that of modern compositions; an effect, compounded of solemnity, wildness, and melancholy."

If those, who complain of the alterations of the old Tunes, will take the trouble to examine the latest English Collections of Psalmody, they will find many of their favorite old Tunes, as *St. Martin's*, *Colchester*, *All Saints*, and others, so much changed, not merely in harmony, but sometimes in the melodies themselves, that they will scarcely be able to recognize them. The compilers of this work have not, for reasons already mentioned, adopted these alterations but in a few instances; and those, where the change was not great, and where the good effects were believed to be important.

In the following work, the air or principal melody is universally placed next above the Base, to accommodate those who perform on organs, or other keyed instruments. The natural order is to place the air or Treble at the top, and the other parts in order downwards, as Counter, Tenor and Base. It has however for a long time been customary to place the parts as we have here arranged them, and is perhaps the most convenient, for the reasons above mentioned.— Females should, however, generally sing the air or principal melody,

otherwise the harmony will often be destroyed, or at least it will not have its intended and proper effect. Singers should also be informed, that where a piece is set for one, two or three voices, and contains such directions, only the number of voices prescribed should be employed in the performance. Such directions are generally misunderstood, and instead of one person only on each part, all the singers on the parts mentioned unite, which is altogether wrong in practice, and should be corrected. When three voices, for instance, are directed to perform a piece, three persons are intended, and not three parts; one person only on each part is meant. After such directions, they will generally find the word *Tutti*, or *Chorus*, used, which indicates that the whole choir is again to unite. And generally where *Tutti*, or *Chorus* occurs, it is understood that the previous strain should be performed by one voice on each part, whether such directions are expressly given or not. This rule, however, is not absolute, but is generally proper, and in some instances essential.

The Compilers have thought it unnecessary to enlarge on the Rudiments of Music in a school-book like the present, as a master will be able to supply all that is wanting, and even more than could be well inserted in a collection of music for general use. It is hoped the additional rules in this edition will be found amply sufficient for beginners. Those who wish to perfect themselves in the rules of music, must not expect to find sufficient instruction in a mere collection of music for public worship, but must have recourse to grammars, and other professed works of instruction.

Jesus, with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

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

ARUNDEL. C. M.

All glory be to God on high, And to the earth be peace, Good will henceforth from heav'n to men Begin and nev - er cease.

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

Blest is the man who shuns the place, Where sinners love to meet, Who fears to tread their wicked ways, And hates the scoundrel's seat.

CANTERBURY. C. M.

Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

FUNERAL THOUGHT.

C. M.

Smith.

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

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

St. MARTIN'S.

C. M.

Smith.

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

36 65 5 6 65

Lord, who's the happy man that may, To thy blest courts repair, And while he bows before thy throne, Shall find acceptance there.

6#6 #6 65# 6-# 56# # 6 6 #65# # # # 76#

CHAPEL. C. M.

See, gracious God, before thy throne, Thy mourning people bend, 'Tis on thy sovereign grace alone, Our humble hopes depend, Our humble hopes depend.

6 # 6 # # 7#6 # 6 7 65 6 6 7 65 # 6#6 5 65 # 6 6 6 5

BELMONT. C. M.

SOFT.

Hark, how he

See Israel's gentle Shepherd stands, With all en-gag-ing charms;

6/4 5 6 5 7

LOUD.

calls the ten-der lambs,

And folds them in his arms.

And folds them in his arms.

6/4 5 Org. 6 6 5 Voice. 6/4 7

St. ANNE's. C. M.

Dr. Croft.

My trust is in my heav'nly friend, My hope in thee my God, Rise, and my helpless life defend, From those who seek my blood.

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

St. MARY's. C. M.

Dr. Croft.

Thee we adore Eternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we.

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

When pale with sickness, oft hast thou With health renew'd my face, And when in sin and sorrow sunk, Reviv'd my soul with grace.

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

Thy bounteous hand, with worldly good, Has made my cup run o'er, And in a kind and faithful friend, Has doubled all my store.

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

BRAINTREE. C. M.

While Shepherds watch'd their flocks by night, All seated on the ground, The an - gel of the Lord came down, And glory shone around.

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

Detailed description: This is a four-staff musical score for the hymn 'Braintree'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music features various ornaments such as trills and triplets. The lyrics are written below the vocal staves. At the bottom of the piano part, there are figured bass notations: 6, 6, 6, 6, 5, 7, #, 6, 5, #, 6, 6, 6, 5, 6, 5, 6, 6, 6, 6, 5.

WINDSOR. C. M.

Kirby.

My God, how many are my fears! How fast my foes increase! Their number, how it multiplies! How fatal to my peace!

Detailed description: This is a four-staff musical score for the hymn 'Windsor' by Kirby. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by a simple, hymn-like melody with many whole and half notes. The lyrics are written below the vocal staves. At the bottom of the piano part, there are figured bass notations: #, 6, #, #.

BROOMSGROVE. C. M.

Dr. Green.

My God, I cry with ev'ry breath, For some kind power to save, To break the yoke of sin and death, And thus redeem the slave.

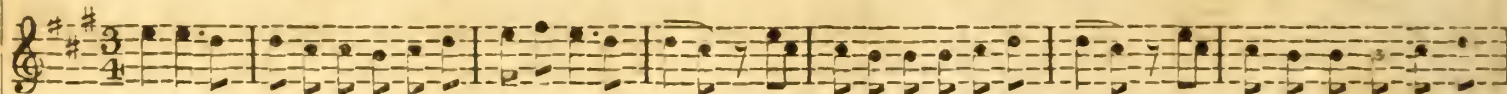
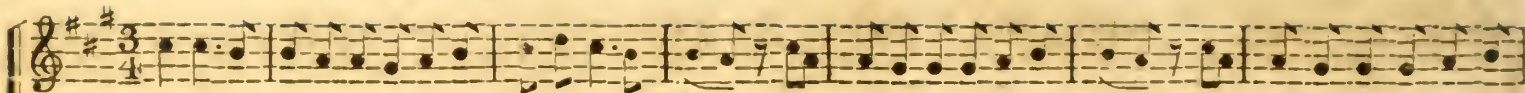
5 6 # 6 7 # # 7 5 6 4 6 # 5 5 6 # # 6 7 #

PLYMOUTH. C. M.

Now let our lips, with holy fear, And mournful pleasure, sing The sufferings of our great High Priest, The sorrows of our King.

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

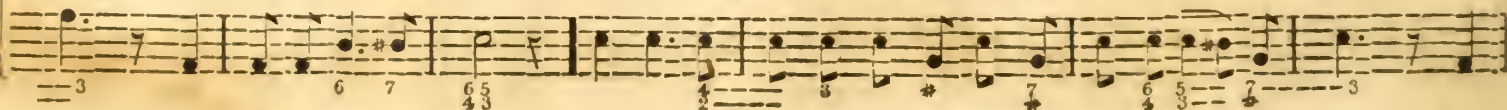
4



Behold the glories of the Lamb, Amidst his Father's throne! Prepare new honours for his name, Prepare new honours for his



name, And songs before un-known. Let elders worship at his feet, The church adore a-round, With



vials full of odours sweet, With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound.

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

BEDFORD. C. M.

Wheal.

The heav'ns declare thy glory, Lord, Which that alone can fill: The firmament and stars express Their great Creator's skill.

6 6 6 5 6 5 6 6 6 6 7

There is a fountain, fill'd with blood, Drawn from Inmanuel's veins, And sinners, plung'd beneath that flood, And

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

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) 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. Below the bass staff are numerical figures: 6 5 4 3, 7, -5-, 6 5 4 3.

sinners, plung'd beneath that flood, Lose all their guilty stains, Lose all their guilty stains.

6 5 4 3 T S. 4 5 6 6 5 4 3

Detailed description: This system contains the next four staves of the musical score. The top staff continues the melody. The second staff continues the vocal line with lyrics. The third staff continues the treble accompaniment. The fourth staff continues the bass accompaniment. Below the bass staff are numerical figures: 6 5 4 3, T S., 4 5, 6, 6 5 4 3.

GREENWALK. C. M.

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

6 5 6 # # # # 6 # 5 #

Detailed description: This block contains the musical score for 'GREENWALK. C. M.'. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are placed between the second and third staves. Below the bass staff, there are fingering numbers: 6, 5, 6, #, #, #, #, 6, #, 5, #.

DUNDEE. C. M.

Let not despair nor fell revenge Be to my bosom known; O give me tears for other's woe, And patience for my own.

#6 5 #7 5 6 6 # 5 7

Detailed description: This block contains the musical score for 'DUNDEE. C. M.'. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are placed between the second and third staves. Below the bass staff, there are fingering numbers: #6, 5, #7, 5, 6, 6, #, 5, 7.

Let heaven arise, Let earth appear, Said the Almighty Lord, The heavens arose, the earth appear'd, At his creating word.

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

Thick darkness brooded o'er the deep; God said, let there be light; The light shone round with smiling ray, And scatter'd ancient night.

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

Nor eye hath seen, nor ear hath heard, Nor sense nor reason known, What joys the Father hath prepar'd, For those who seek his Son. Pure are the

7 5 6 6 6 7 -5- 6 6 6 6 5 -5- 7 6 6 6 6 6 7 5 Base Viol.

joys above the sky, And all the region peace, No wanton lip, nor envious eye, Can see or taste the bliss.

6 5 6 5 6 5 6 5

The righteous souls that take their flight, Far from this world of pain, In God's paternal bosom blest, For - ev - er shall remain.

♯6 6 6 ♯ 6 5 6 ♯ 6 5 6 5 ♯ ♯ 6 6 5 4 5

WORKSOP. C. M.

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

6 6 ♯ 6 6 ♯ 5 ♯ 6 6 ♯

Hear, gracious God, my humble moan, To thee I breathe my sighs: When will the tedious night be gone, And when the dawn arise!

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

My God, O could I make the claim, My Father and my Friend, And call thee mine by every name, On which thy saints depend.

6 6 * 3 4 6 * 6 6 #6 * 4 3 * * 6 #6 6 5 4 #

5

Now let our drooping hearts re - vive, And ev' - ry tear be dry:

5 6 6 5 4 3

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

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

BUCKINGHAM. C. M.

Help, Lord, for men of virtue fail, Religion loses ground, The sons of wickedness prevail, And treacheries abound.

9 # # # # 6 7 # ♯

KENDALL. C. M.

Clark.

Lord, when together here we meet, And taste thy heavenly grace, Thy smiles are so di - vine - ly sweet, We're loth to leave the place.

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

More gaily smiles the blooming spring, When wintry storms are o'er; Retreating sorrow thus may bring Delight un-known before.

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

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

Then, Christian, send thy fears away, Nor sink in gloomy care; Though clouds o'erspread the scene to-day, To-mor-row may be fair.

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

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

MARTYRS. C. M.

The year rolls round and steals away, The breath that first it gave; Whate'er we do, whate'er we be, We're hast'ning to the grave.

6 ♯ 6 ♯ 6 ♯ ♯6 6 ♯ ♯6 6 4 ♯

Detailed description: This is a four-staff musical score for the hymn 'Martyrs'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The lyrics are printed below the vocal staves. The piano part includes a series of numbers and symbols: 6 ♯, 6 ♯, 6 ♯, ♯6, 6 ♯, ♯6, 6, 4, ♯.

LINCOLN. C. M.

Coombs.

Blest be the dear u - - nit - ing love, That will not let us part; Our bodies may far off remove; We still are one in heart.

6 6 6 6 7 6 6 6 5 ♯ 6 6 6 6 -3- 6 6 6 6 7

Detailed description: This is a four-staff musical score for the hymn 'Lincoln'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F-sharp) and the time signature is 3/4. The lyrics are printed below the vocal staves. The piano part includes a series of numbers and symbols: 6, 6, 6, 6, 7, 6, 6, 6, 5, ♯, 6, 6, 6, 6, -3-, 6, 6, 6, 6, 7.

Musical score for the first system of "VENI CREATOR". It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "Come, Holy Ghost, Cre - a - tor come, In - spire the souls of thine, In - spire the souls of thine,". The bass line includes the following fingering numbers: 5, 6, 6, 6, 7, 6, 6, 5, 7, tr, 6, 4, tr, 5.

Musical score for the second system of "VENI CREATOR". It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "Till every heart which thou hast made, Is fill'd with grace divine. Is fill'd with grace divine." The bass line includes the following fingering numbers: 6, 6, 7, 6, 6, 7, 5, 6, 6, 6, 7, 4, 5.

Soft. Loud.

How long shall death the tyrant reign, And triumph o'er the just, While the rich blood of martyrs slain Lies mingled, Lies mingled with the dust.

Organ. 6 6 Voice. 6 6 5

Lo faith beholds the scatter'd shades, The dawn of heaven appears, and the bright morning gently spreads Its blushes, Its blushes, Its blushes round the spheres.

Organ. 6 6 Voice. 6 6 5

How large the promise, how divine, To Abr'ham and his seed; I'll be a God to thee and thine,

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

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in treble clef with a key signature of one sharp (F#). The second staff is the vocal line with lyrics. The third staff is the vocal line. The bottom staff is the bass line in bass clef with a key signature of one sharp. Fingering numbers are placed below the bass line.

Sup - ply - ing all their need. I'll be a God to thee and thine, Sup - ply - ing all their need.

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

Detailed description: This system contains the second four staves of the musical score. The top staff is the vocal line. The second staff is the vocal line with lyrics. The third staff is the vocal line. The bottom staff is the bass line. Fingering numbers are placed below the bass line.

Induigent Father, how divine, How bright thy glories are! Thro' nature's ample round they shine, Thy goodness to declare.

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

4 4 4

LONDON. C. M.

Dr. Croft.

O holy, holy, holy Lord, Whom heavenly hests obey, The world is with thy glory fill'd, Of thy majestic sway.

5 6 5 7 5 5 6 7

4 4 4 4

Jesus, the friend of sinners, calls. With pity in his eyes; And warns them of the dang'rous foes, That all around them rise.

6 6 6 # 5 6 6 6 5 3

WANTAGE. C. M.

Our days run thoughtlessly along, Without a moment's stay; Just like a story or a song, We pass our lives away.

6 6 6 5 # # 6 #6 #

God of my life, look gently down, Behold the pains I feel: But I am dumb before thy throne, Nor dare dispute thy will.

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

2 4 4 3 3# 4 5 4# 4 4 #

ROCHESTER. C. M.

God my supporter and my hope, My help for - ever near, Thine arm of mercy held me up, When sinking in despair.

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

4

MESSIAH. C. M.

Handel.

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

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

COLLINGHAM. C. M.

T. Jackson.

The dear delights we here en - joy, And call our own in vain, Are but short favours borrow'd now, To be repaid again.

tr 2 6 6 5 6 6 6 5 6 5 6 6 6 5 6 5 6 6 6 5

The Lamb shall lead his heav'nly flock, Where living fountains rise; And love divine shall wipe away, The sorrows of their eyes.

56 6 5 6 6 5 6 6 6 6 6 6 6 5 67
 34 4 4 4 4 4 4 4 4 4 4 4 4 4 45

St. JAMES'. C. M.

Courteville.

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

6 6 6 7 5 87 5 6 6 5 7

PETERBOROUGH. C. M.

Once more, my soul, the rising day, Salutes my waking eyes; Once more, my voice, the tribute pay, To him that rolls the skies.

COLCHESTER. C. M.

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

BANGOR. C. M.

Return, O God of love, return, Earth is a tiresome place, How long shall we, thy children, mourn Our absence from thy face.

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

MEAR. C. M.

Sing to the Lord ye distant lands, Ye tribes of ev'ry tongue: His new discover'd grace demands A new and nobler song.

5 6 6 * 5 5

Arise, O King of grace, arise, And enter to thy rest; Lo! thy church waits with longing eyes, Thus to be own'd and blest.

6 5 6 6 6 5 6

BURFORD. C. M.

Purcell.

How shall the young secure their hearts, And guard their lives from sin; Thy word the choicest rules imparts, To keep the conscience clean.

♯ 6 ♯ ♯— ♯ 6 ♯ 6 6 ♯ ♯— 6 6 6 5 ♯

Thy words the raging winds control, And rule the boisterous deep, And rule the boisterous deep;

6 6 5 # # 6 4 5 3

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one flat (B-flat). 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 lyrics are: "Thy words the raging winds control, And rule the boisterous deep, And rule the boisterous deep;". Below the bass staff, there are fingering numbers: 6, 6, 5, #, #, 6, 4, 5, 3.

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

6 # 6 6 6 6 6 6 5

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef with a key signature of one flat. 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 lyrics are: "Thou mak'st the sleeping billows roll, The rolling billows sleep, The rolling billows sleep.". Below the bass staff, there are fingering numbers: #, 6, #, 6, 6, 6, 6, 6, 6, 5, #.

Let earth stand trembling on her base, And clouds the heavens deform; Blow, all ye winds, from every place,

T. s. 6 4 5 5 6 6

Blow, all ye winds, from every place, And rush the final storm, And rush the final storm.

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

Soon shall the glorious morning come, When all thy saints shall rise, And cloth'd in

Bassoon. $\frac{8}{8}$ $\frac{7}{5}$ $\frac{6}{4}$

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

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

Musical score for 'PEMBROKE' in common time (C. M.). The score consists of four staves: Treble, Soprano, Treble, and Bass. The lyrics are: "Praise ye the Lord, immortal choir, That fill the realms above, Praise him who form'd you of his fire, Praise him, &c. And feeds you with his love." The score includes various musical notations such as notes, rests, and bar lines. Below the Bass staff, there are figured bass notations: 6/4, 6, 7, 6, 6/4, 5.

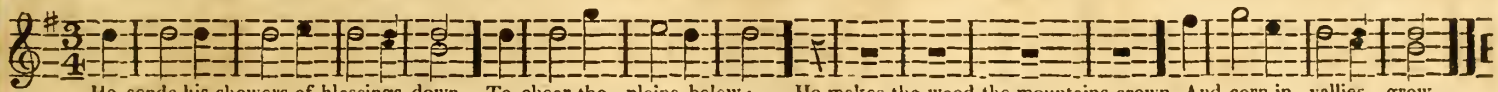
Praise ye the Lord, immortal choir, That fill the realms above, Praise him who form'd you of his fire, Praise him, &c. And feeds you with his love.

T. S.

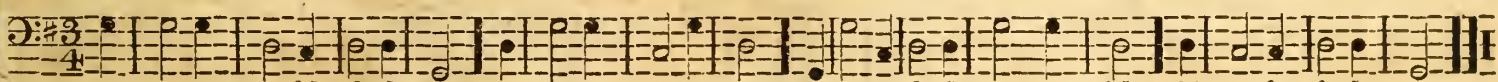
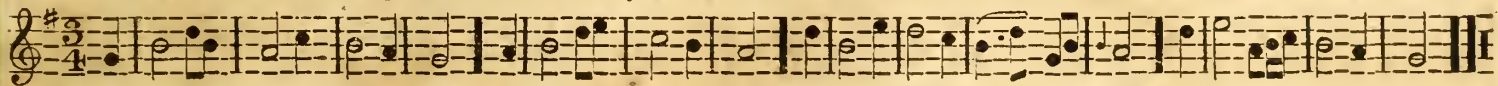
BARBY. C. M.

Musical score for 'BARBY' in common time (C. M.). The score consists of four staves: Treble, Soprano, Treble, and Bass. The key signature has two sharps (F# and C#). The lyrics are: "Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im - mortal prime, And bloom, to fade no more." The score includes various musical notations such as notes, rests, and bar lines. Below the Bass staff, there are figured bass notations: 6, 6, 5 6, 6 5 3.

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



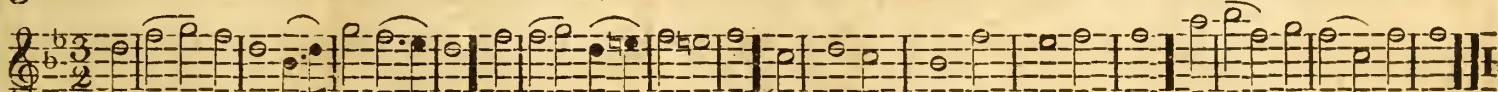
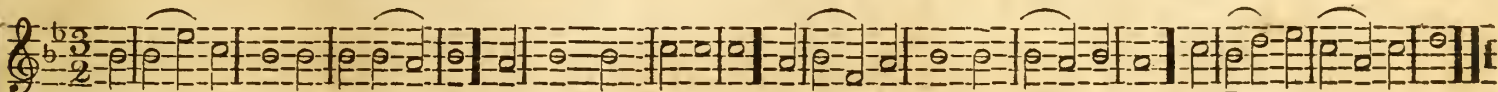
He sends his showers of blessings down, To cheer the plains below; He makes the wood the mountains crown, And corn in vallies grow.



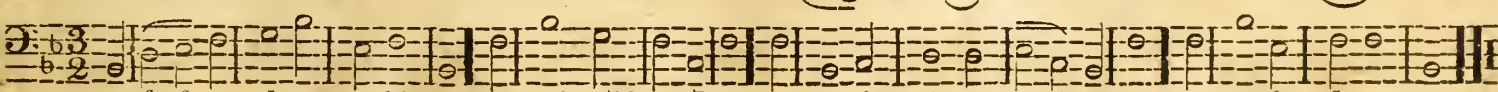
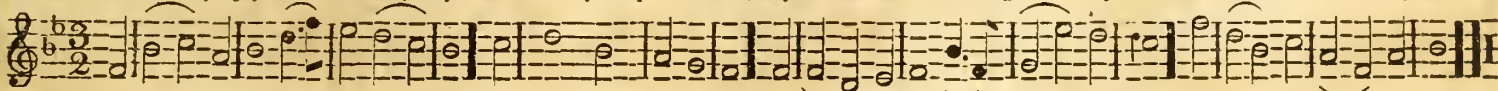
6 5 6 5 4 3 Org. 6 7 6 5 4 3 Voice. 6 6 5 4 3

NEWTON. C. M.

T. Jackson.



In every joy that crowns my days, In every pain I bear, My heart shall find delight in praise, Or seek relief in prayer.



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

To meditate thy precepts, Lord, Shall be my sweet employ, My soul shall ne'er forget thy word, Thy word is all my joy.

BLANDFORD. C. M.

T. Jackson.

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

Tenor.

Alto.

2d Treble.

Air.

Your lofty thoughts are vain, But ye must die like men, But ye must die like men.

Know that his kingdom is supreme, He calls you gods, that awful name,

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

DUNKENFIELD. C. M.

R. Harrison.

Thee we adore, Eternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we.

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

4 4 # 2

Hark! how the feather'd warblers sing, 'Tis nature's cheerful voice, 'Tis nature's cheerful voice, Soft music hails the lovely

6 5 7 6 6 5 7

4 3 4 4 4 4 4

Soft

spring,

music—

Soft music hails the lovely spring, And woods and fields re-joice.

spring, And woods and fields rejoice.

music hails the lovely spring,

5 6 6 6 6 6 6 5

4 4 4 4 4 4 4 4

Hark! the glad sound, the Saviour comes, The Saviour promis'd long; Let ev' - ry

6 5 4 3 6 4 7 5 6

heart a throne prepare, And every voice a song. And every voice a song.

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

When rising from the bed of death, O'erwhelm'd with guilt and fear, I see my Maker face to face, O how shall I appear!

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

43

Detailed description: This system contains the first two lines of the hymn. The top line is the vocal melody in G-flat major (two flats) and 2/4 time. The second line is the piano accompaniment. The lyrics are written below the vocal line. The bottom line shows the bass clef accompaniment with fingerings. A page number '43' is centered below the accompaniment.

If yet while pardon may be found, And mercy may be sought, My heart with inward horror shrinks And trembles at the thought.

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

4 4 4 4

Detailed description: This system contains the second two lines of the hymn. The top line is the vocal melody. The second line is the piano accompaniment. The lyrics are written below the vocal line. The bottom line shows the bass clef accompaniment with fingerings. A page number '4 4 4 4' is centered below the accompaniment.

Hence from my soul, sad thoughts be gone, And leave me to my joys. My tongue shall triumph in my God, And make a joyful noise.

6 6 6 6

Pia. Cres. For. Pia. For.

Darkness and doubts had veil'd my mind, And drown'd my head in tears, Till sovereign grace with shining rays Dispell'd my gloomy fears, Dispell'd my gloomy fears.

6 6 5 6 6 87 67
4 4 3 4 6 65 45
3 3 3

Now to draw near to thee, my God, Shall be my sweet employ; My tongue shall sound thy

67 65 6 5 6 65 7 6
45 43 4 3 6 43

works a - - broad, And tell the world my joy. And tell the world my joy.

-5- 6-5 6 6 6 6 7 6
4-3 1

Now to thy heavenly Father's praise, My heart, thy tribute bring; That goodness which prolongs my days, With grateful pleasure sing.

b7 6 4 5 6 5 6 6 5 6 6 6 4 5

CHRISTMAS. C. M.

Handel.

Awake, my soul, stretch every nerve, And press with vigour on; A heavenly race demands thy zeal, And an immortal crown. And an immortal crown.

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

Trebles.

O God, my Father, I a - dore That all com - mand - ing name: It will my soul to

6 6 6 6 Org.

life re - - store, And kindle all my flame. And kin - - dle all my flame.

6 6 6 5 6 6 6 7 Voice. 6 5 4

The various months thy goodness crowns, How beauteous are thy ways! The bleating

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

4 3

And shepherds shout, And shepherds shout thy praise.

flocks spread o'er the downs, And shepherds shout, And shepherds shout, and shepherds shout thy praise.

6 5 6 6 6 5 4 3 And shepherds shout thy 6 5 7 6 6 6 6 7 4 3 3 2 3 4 3 6 6 6 6 7 4 3

As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God, for thee, And thy re-freshing grace.

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

QUEENBOROUGH. C. M.

Allison.

Thro' all the changing scenes of life, In trouble and in joy; The praises of my God shall still My heart and tongue employ.

6 6 6 ♯ 6 6 6 6 5 7 3

There is a land of pure delight, Where saints im - mor-tal reign ; In - fi - nite day ex - cludes the night, In-

6 6 6 5 6 6 6 5 6 6 5

finite day excludes the night, And pleasures banish pain, And pleasures banish pain, And pleasures, pleasures banish pain.

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

Soft.

Where'er I turn my gazing eyes, Thy radiant footsteps shine; Ten thousand pleasing

Org.

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

Loud.

wonders rise, Ten thousand pleasing wonders rise, And speak the hand di - - vine.

Voice.

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

The Lord sup - plies his peo - ple's need, Je - ho - vah is his name; In pas - tures

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

fresh he makes me feed, Be - side the liv - ing stream. Be - side the liv - ing stream.

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

With pity - ing eyes, the Prince of grace Beheld our helpless grief: He saw, and (O a - maz - ing love')

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

He came to our re - lief. Halle - lujah, Halle - lujah, Halle - lujah, A - men.

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



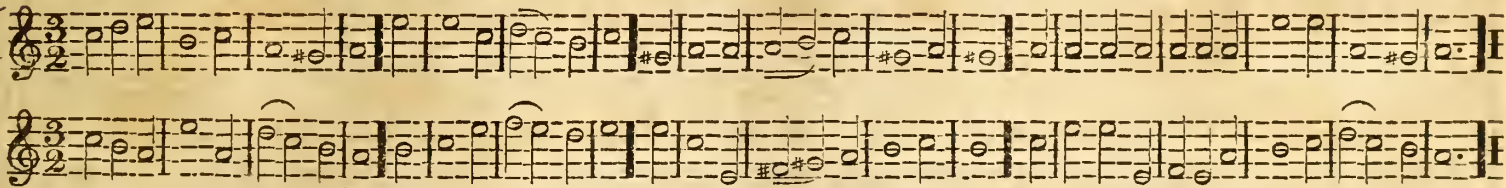
Father, how wide thy glories shine, How high thy wonders rise! Known thro' the earth by thousand signs, By thousands thro' the skies. By thousands, thousands—



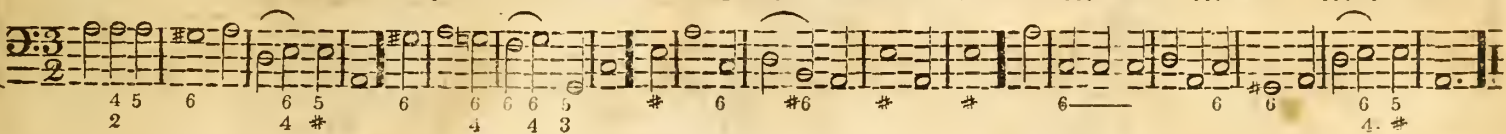
6 6 6 6 5 6 6 5 6 7 6 6 5 6 6 6 5 6 5 By thousands thro' the skies.
 4 4 4 4 3 4 5 4 3 6 6 5 3 6 7 5

ROCKINGHAM. C. M.

Dr. Burney.



He is a God of sovereign love, That promis'd heav'n to me, And taught my soul to soar above, Where happy, where happy, where happy spirits be.



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

ARNOLD's. C. M.

With transport, Lord, we view the page, Where all thy mercies shine, And joy to tell the rising race, What bound - - - less grace is thine.

What, &c.

6 6 6 6 6 6 6 6 What, &c. 6 6 7 5

CHARMOUTH. C. M.

My Saviour, my Al - mighty friend, When I begin thy praise, Where will the growing numbers end, The numbers of thy grace!

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

4 3 4 3 4 3 4 3 4 5

God of our mercy and our praise, Thy glory is our song; We'll speak the honours of thy grace, With a re-joic-ing tongue.

6 65/43 6 6 5/4 3 6 6 5/4 3 7 5 -5- 65/43 6 6 6 6 7/4 5

PALMYRA. C. M.

Buononcini.

That once lov'd form, now cold and dead, Each mournful thought employs, And nature weeps, her comforts dead, And wither'd all her joys.

♯ 6 6#6 6 ♯6 6/5 6 6#6 6 6/4 5/♯

Let Zion and her sons rejoice: Behold the promis'd hour; Her God hath heard her mourning voice, And will exalt his pow'r. And will, &c.

6 5 4 3 6 5 6 6 7 5 6 5 4 3 6 7 6 b7 6 6 5 4 3 6 6 6 6 6 7 5

DANVILLE. C. M.

Dixon.

When I am buried deep in dust, My flesh shall be thy care; These with'ring limbs with thee I trust, To raise them strong and fair. To raise, &c.

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

Slow.

While thee I seek, protecting Pow'r, Be my vain wishes still'd, And may this consecrated hour With better hopes be fill'd.

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

Pia.

For.

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.

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

EDDINGTON. C. M.

Soft.

Shepherds, rejoice, lift up your eyes, And send your fears a - way; News from the region of the skies,

6 5 4 3 6 5

Loud.

Soft.

Loud.

Sal - va - tion's born to - day. News, &c. Sal - va - tion's, &c.

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

DEVIZES. C. M.

Behold the glories of the Lamb, Amid his Father's throne, Prepare new honors

-5- 6 7 6 5 6 6

4 5 4 3

Detailed description: This system contains the first four staves of the piece. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on the top staff, with accompaniment on the lower three staves. The lyrics are placed below the second staff. Fingerings are indicated by numbers 1-5 below the notes. The system concludes with a double bar line.

for his name, And songs be - fore un - known. And songs be - fore un - known.

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

Detailed description: This system contains the next four staves. The lyrics continue from the previous system. The musical notation includes various note values and rests. The system ends with a double bar line. Fingerings are indicated by numbers 1-5 below the notes.

Soft.

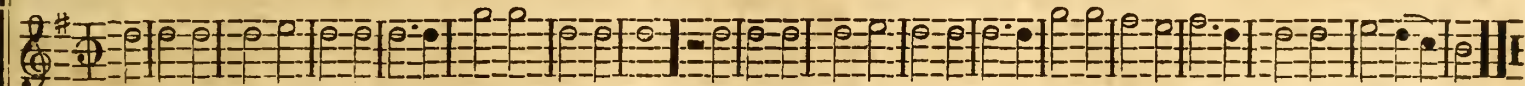
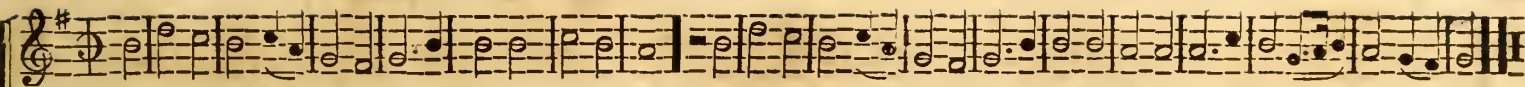
As pants the hart for cool - ing streams, When heated in the chase; So longs my soul, O

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

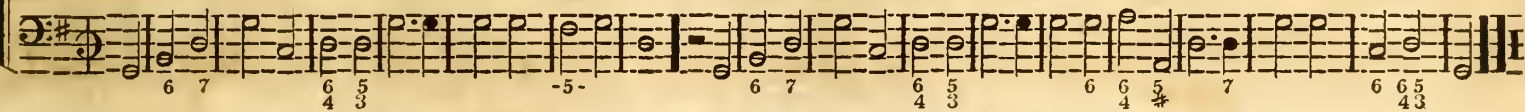
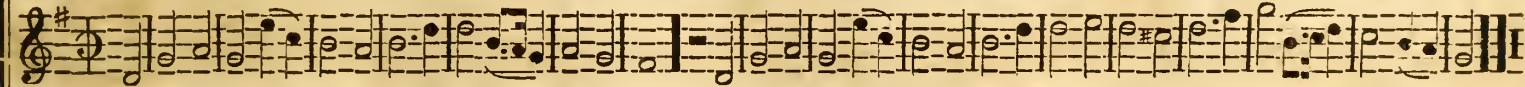
Loud.

God, for thee, And thy re - fresh - ing grace. And thy re - fresh - ing grace.

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

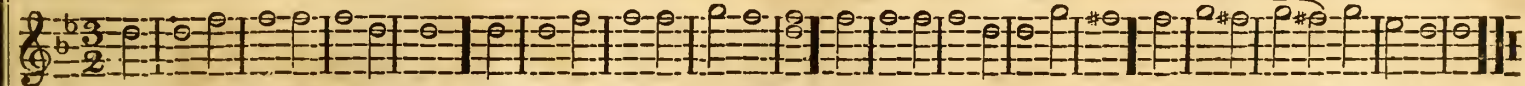
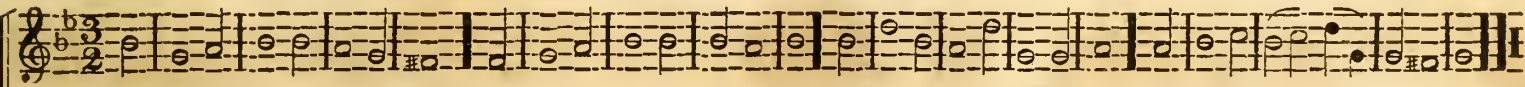


When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great. The grace, &c.

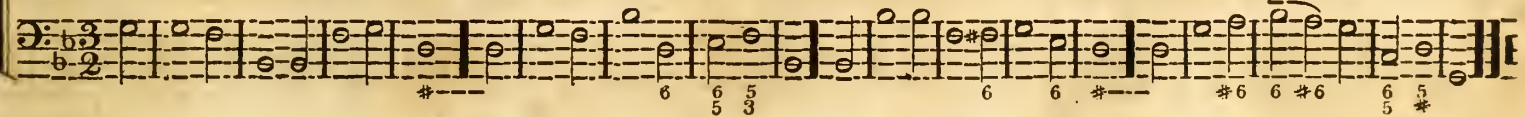
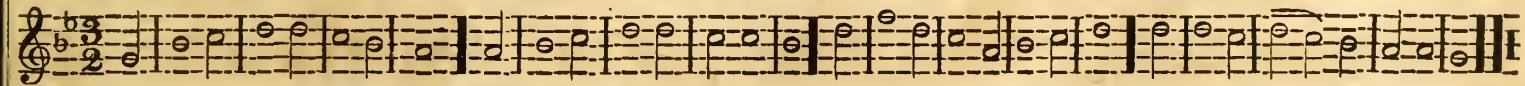


BABYLON. L. M.

Ravenscroft.



Now let our mournful songs record The dying sorrows of our Lord, When he complain'd in tears and blood, As one forsaken of his God.



OLD HUNDRED. L. M.

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

5 6 5 5 5 6 6 5 6 8 7

Detailed description: This block contains the musical score for the hymn 'OLD HUNDRED'. It consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom two staves are a piano accompaniment in bass clef. The lyrics are written below the vocal staves. At the bottom of the piano part, there are numerical figures: 5, 6, 5, 5, 5, 6, 6, 5, 6, 8, 7.

BATH. L. M.

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.

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

Detailed description: This block contains the musical score for the hymn 'BATH'. It consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom two staves are a piano accompaniment in bass clef. The lyrics are written below the vocal staves. At the bottom of the piano part, there are numerical figures: 6, 6, 5, #6, 6, 6, 6, 8, 5, 5, 7.

The heav'ns declare thy glory, Lord, In every star thy wisdom shines; But when our eyes be-

6 6 6 5 6 5 6 5

6 3 4 3 5 6 5 4 5

hold thy word, We read thy name in fairer lines. We read thy name in fairer lines.

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

4 6 5 4 3 4 3 4 3 4 3

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

6 6 5 4 3 T. S. 9 4 8 3

Pia. *For.*

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

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

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

7 6 6 6 6 6 ♯6 7 6 6

Which warble from im - mor - tal tongues. Which war - ble from im - mor - tal tongues.

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

EVENING HYMN. L. M.

Clark.

Sleep, downy sleep, come close my eyes, Tired with beholding vanities, Welcome, sweet sleep, that driv'st away The toils and follies of the day.

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

KENT. L. M.

Dr. Green.

Where shall we go to seek and find A habi - ta - tion for our God! A dwelling for th'Eternal Mind Among the sons of flesh and blood.

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

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.

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

WINCHESTER. L. M.

Dr. Croft.

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 re - turn.

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

ARMLEY. L. M.

Thou, whom my soul ad - mires, a - bove All earth - ly joys, all earth - ly love,

6 8 7 6 5 # 6 6 6 5 #

Detailed description: This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written between the two staves. The music features various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several slurs and accents throughout the piece.

Tell me, dear Shep - herd, let me know, Where do thy sweetest pastures grow.

6 6 # 6 6 6 5 #

Detailed description: This system contains the second two staves of the musical score. The top staff is a treble clef and the bottom staff is a bass clef, both with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written between the two staves. The music continues with similar note values and phrasing as the first system, ending with a double bar line. There are slurs and accents present.

LEYDEN. L. M.

Costellow.

First system of musical notation for 'LEYDEN. L. M.'. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is two sharps (F# and C#), and the time signature is 2/4. The lyrics are: "O let us to his courts re - pair, And bow with ado - ra - tion there. Down on our knees de-".

Second system of musical notation for 'LEYDEN. L. M.'. It consists of four staves: two vocal staves and two piano accompaniment staves. The lyrics are: "voutly all Be - fore the Lord our Maker fall. Be - fore the Lord our Maker fall." The system concludes with a double bar line.

Shew pity, Lord, O Lord, for - give ; Let a re - pent - ing rebel live, Are not thy mercies

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

large and free ? May not a sin - ner trust in thee ? May not a sinner trust in thee ?

6 6 5 5 6 6 5
4 4 4

First system of musical notation, including vocal line and piano accompaniment. The key signature is two flats and the time signature is 2/4. The piano part features a bass line with figures such as 6, 6, 4, 3, 6, 6, 5, 6, 4, 3, 6.

Father of all, omniscient Mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or to its

Second system of musical notation, including vocal line and piano accompaniment. The piano part features a bass line with figures such as 4, 3, 4, 3, 6, 5, 7, 6, 5, 6, 5, 6, 6, 6, 6, 6, 6, 5, 4.

lowest depths descend! Its highest point, what eye can find, Or to its lowest depths descend!

And didst thou, Lord, for sin - ners bleed? And could the sun be - hold the deed? No, he withdrew his sick'ning

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

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

ray, And darkness veil'd the mourning day. No, he withdrew his sick'ning ray, And darkness veil'd the mourning day.

98 2 6 6 5 6 6 7 -5- 6 5 6 5 5 -5- 6 6 5

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

Great God, at whose all pow'ful call, At first arose this beauteous frame, Thy bounty bids the
 Thou mak'st the seasons change, and all The changing seasons speak thy name.

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

infant year From wint'ry storms recover'd rise, When thousand grateful scenes appear, When thousand, &c. Fresh op'ning to our wond'ring eyes.

-5- 6-7 T. S. 6 6 6 6 6 6 6 6 7

Lord in thy great, thy glorious name, I place my hope, my on - ly trust: Save me from sorrow,

5 6 6 5 6

4 4 3

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 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 lyrics are: "Lord in thy great, thy glorious name, I place my hope, my on - ly trust: Save me from sorrow,". Below the bass staff, there are fingering numbers: 5, 6, 6, 5, 6, and 6. Below the third staff, there are fingering numbers: 4, 4, 3.

guilt and shame, Thou ev - er gracious, ev - er just. Thou ever gracious, ev - er just.

3 3 3

6 5 6 5 6 6 6 5

4 3 4 3

Detailed description: This system contains the next four staves of the musical score. The top staff continues the melody. The second staff continues the vocal line with lyrics: "guilt and shame, Thou ev - er gracious, ev - er just. Thou ever gracious, ev - er just." The third staff continues the treble accompaniment. The fourth staff continues the bass accompaniment. Below the bass staff, there are fingering numbers: 3, 6, 5, 6, 5, 6, 6, 6, 5. Below the third staff, there are fingering numbers: 3, 3, 3, 4, 3, 4, 3.

Deep in our hearts let us re - cord The deeper sorrows of our Lord; Behold the rising

6 4 6 6 6 4 5 6 7 6 4

billows roll, To over - whelm his holy soul. To over - whelm his holy soul.

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

I send the joys of earth a - way, A - way, ye tempt - ers of the mind, False as the smooth de-

* -5- 6 7 6 5 4 *

ceit - ful sea, And empty as the whistling wind. And empty as the whistling wind.

* 6 6 6 5 6 6 5 6 5 6 5 4 *

On ev' - ry side I cast mine eye, But find no friend, no help - er nigh,

6 # 7 # 6 5 6 #

No lenient tongue my grief to cheer, No eye to drop a so - cial tear.

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

His hand will smooth my rug-ged way, And lead me to the realms of day,

87 5 6 6 57 4 3 6 #6 5 4 3 6 6 57 4 #

To milder skies, and brighter plains, Where ev-er-last-ing plea-sure reilgns.

6 34 6 56 65 43 67 5 6 6 57 4 3

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

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

burns de - vour - ing fire, The mountains melt, the seas re - tire. The mountains melt, the seas re - tire.

6 6 3 6 6 87 6 7
4 5 3

O could I soar to worlds a - - bove, The blest a - - bode of peace and love,

87 5
65 3
3

5

7
5
*

How gladly would I mount and fly, On angel's wings to joys on high.

6

6-5-
4
3

65
43

37 5
65 3
3

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

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

BLENDON. L. M.

Giardini.

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

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

Great God, whose universal sway, The known and unknown worlds obey, Extend the kingdom of thy Son, Till every land his laws shall own.

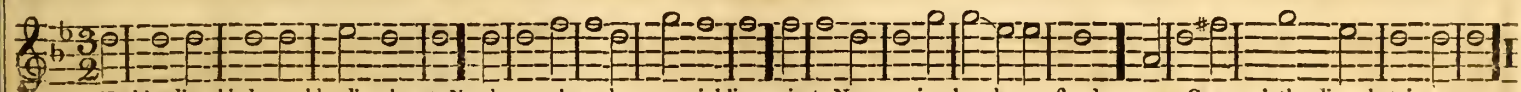
6 6 7 6 5 4 3 6 6 6 7 4 3 6 4 5 6 6 -5- 4 3 5- 6 5 6 7 4

PUTNEY. L. M.

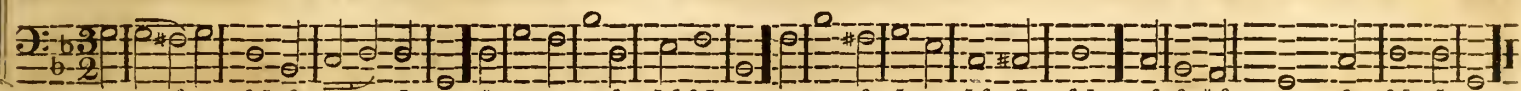
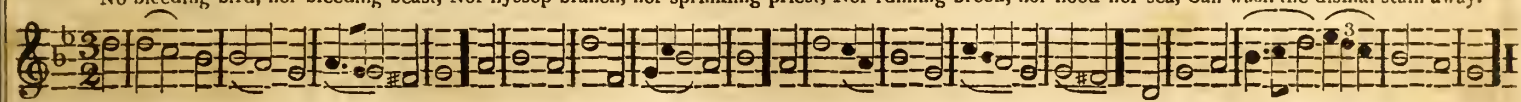
Spare us, O Lord, a - loud we pray, Nor let our sun go down at noon, Thy years are one eternal day, And must thy children die so soon!

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

ANTWORTH. L. M.



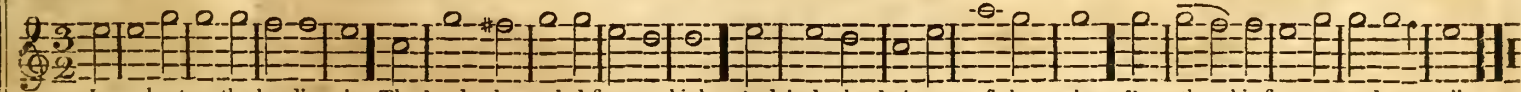
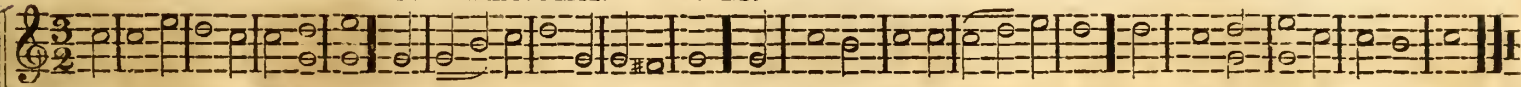
No bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor running brook, nor flood nor sea, Can wash the dismal stain away.



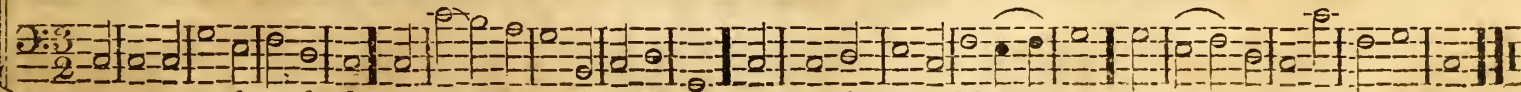
6 5 6 5 4 # 6 6 4 # # 6 5 5 6 7 6 5 4 # # 4 # 6 6 # 6 6 6 5 4 3 6 5 5 6 7 6 5 4 # # 4 # 6 6 # 6 6 6 5 4 3

WINCHELSEA. L. M.

Prelleur.



Incumbent on the bending sky, The Lord descended from on high, And bade the darkness of the pole, Beneath his feet tremendous roll.



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

He comes, he comes, the judge se - vere ; The seventh trumpet speaks him near ; His lightnings flash, his

-5- -5- 7

Pia. *For.*

thunders roll, He's welcome to the faithful soul. He's welcome to the faithful soul.

7 6 -5- 6 5 6 4 7

Buried in shadows of the night, We lie till Christ re - stores the light, Wis - dom de-

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

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

scend to heal the blind, And chase the darkness of the mind. And chase the darkness of the mind.

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

4 2 4 3 4 3 4 4 4 2 4

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

6 6 5 6 7 6 6 6 6 4 5

Can bid the soul re - turn to light, And break the slumber of the dead!

6 6 6 6 7 6 6 6 4 5

Soft. Loud.

He guides our feet, di - rects our way, His morning smiles en - liven day ; And when the

6 6 5 Org. -5-7 7 6 5 Voice. 5

Soft. Loud.

sun with - draws the light, His presence cheers the shades of night. His presence cheers the shades of night.

6 -5- 5 6 7 6 5 Org. 6 -5-7 7 Voice. -5- 6 6 7 4

Soft.

Thou, whom my soul ad - mires a - bove All earthly joys, all earthly love, Tell me, my

Loud.

Shepherd, let me know, Where do thy sweetest pastures grow. Where do thy sweetest pastures grow.

Org. Voice.

Awake, my soul, to hymns of praise, To God the song of triumph raise ; Adorn'd with majesty divine, What pomp, what glory, Lord, are thine!

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

ALL SAINTS. L. M.

Knapp.

God of the sabbath, hear our vows, On this thy day, in this thy house ; And own, as grateful sacrifice, The songs that in thy temple rise.

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

Great God, a - - midst the darksome night, Thy glories dart up - on my sight,

6 6 6 7 7 6 6 5-6 43 7 65 43

While wrapt in wonder, I be - hold The silver moon, and stars of gold.

6 6 -5 6 5 7 6 6 7

God of my life, through all its days, My grateful tongue shall sound thy praise, The song shall wake with dawning light, And warble to the silent night.

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

ROTHWELL. L. M.

Blest be the Father and his love, To whose celestial source we owe Rivers of endless joys above, And rills of comfort, And rills of comfort here below.

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

What sinners value I re-sign, Lord, 'Tis enough that thou art mine; This life's a dream, an empty show, But the bright world to

I shall behold thy blissful face, And stand complete in righteousness.

87 6 6 4 7 87 7 5 6 7

which I go, Hath joys substantial, and sincere, When shall I wake and find me there? When shall I wake and find me there?

7 6 7 87 6 6 6 6 4-6 7 6 5 3 6 6 6 6 6 6 6 7

When I sur - vey the wond'rous cross, On which the Prince of glo - ry died,

#6 43 65 65 43 65 43 5 6 5 4 #

My rich - est gain I count but loss, And pour con - - tempt on all my pride.

65 43 6 6 56 5 3 34 3

Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorn'd with majes-

6 6 0 -6- 6 -5- 6 5 7 6 6

4 3 5 4

ty di - vine, What pomp, what glory, Lord, are thine! What pomp, what glory, Lord, are thine!

6 6 5 6 5

4 4 3

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/4. The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are: "The flocks which graze the mountain's brow, The corn which clothes the plains be - - low,". Below the bass staff, there are fingering numbers: 7, 6, 6, 6, 6, 5, 6, 5, and a sharp sign (#).

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/4. The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are: "To ev'ry heart new transports bring, And hills and vales, And hills and vales re - joice and sing." Below the bass staff, there are fingering numbers: 7, 6, 6, 6, 6, 6, 6, 6, 6, 6.

TRURO. L. M.

Now to the Lord, a noble song, Awake, my soul, awake, my tongue, Hosanna to th'Eter - nal Name, And all his boundless love proclaim.

Fingerings: 6 6 6 6 -5- 6 6 6 5 7 6 5 4 6 6 7 6 7 4

QUERCY. L. M.

With all my pow'rs 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.

Fingerings: 6 6 #6 6 6 5 #6 6 4 #

Musical score for "GREEN'S HUNDREDTH" in G major (one sharp) and 4/4 time. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The lyrics are: "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." The bass staff includes the following fingering: 5, 5 6, 6 #, 6 6 5, 6 5.

KIRKE. L. M.

Musical score for "KIRKE" in C major and common time. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The lyrics are: "O Lord my God, in mercy turn, In mercy hear a sinner mourn: To thee I call, to thee I cry, O leave me, leave me not to die." The bass staff includes the following fingering: #, 6, #, #, 6, #, 7, #, 6, #, 6, #, 6, #, 6, #.

Sing to the Lord, who loud proclaims His various and his saving names; O may they not be heard alone, But by our sure experience known.

NINETY-SEVENTH PSALM.

L. M.

Tuckey.

Darknes and clouds of awful shade His dazzling glory shroud in state, Justice and truth his guards are made, And fix'd by his pavilion, wait.

DRESDEN. L. M.

Finis.

Preserve me, Lord, in time of need For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee. D. C.

6 6 7 6 7

MAYHEW. L. M.

Were I inspir'd to preach and tell All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.

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

Come, gentle patience, smile on pain, Then dying hope revives again, And wipes the tear from sorrow's eye,

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

While faith points upwards to the sky. And wipes the tear from sorrow's eye. While faith points upwards to the sky.

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

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "To whom but thee shall mortals go, To find the true and living way, That leads us".

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "thro' this world of woe, To the bright realms of endless day. To the bright realms of endless day." The piano accompaniment includes numerical figures such as 6, 4/2, 6, 9/6, 8/7, 6, 6, 6, 5, 6, 7, 6, 6, 6, 5, 4, 3, 7, 6, 6, 6, 7.

Un - veil thy bosom, faith - ful tomb, Take this new treasure to thy trust, And give these sacred relics room,

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

To slum - ber in the si - lent dust. And give these sac - red relics room, To slumber in the si - lent dust.

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

Is he a star? he breaks the night, Piercing the shades with dawning light; Piercing the shades with dawning light.

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

Pia. For.

I know his glories from a - far, I know the bright, the morning star. I know the bright, the morning star.

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

Now shall the trembling mourner come, And bind his sheaves, and bear them home;

6 6 7 5 6 6 5 4

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 2/4. The music is divided into two measures by a bar line. The first measure is in 2/4 time, and the second measure is in 7/4 time. The lyrics are written below the vocal staves. Below the piano accompaniment, there are numbers 6, 6, 7, 5, 6, 6, 5, 4, which likely represent fingerings or chord positions.

The voice, long broke with sighs, shall sing, Till heav'n with hal - le - lu - jahs ring.

6 6 5 4

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 7/4. The music is divided into two measures by a bar line. The lyrics are written below the vocal staves. Below the piano accompaniment, there are numbers 6, 6, 5, 4, which likely represent fingerings or chord positions.

Lord, I will bless thee all my days, Thy praise shall dwell up - on my tongue,

6 6 6 6 6 5 -5-

My soul shall glory in thy grace, And saints re - joice to hear the song.

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

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are: "In mem'ry of your dy - ing Friend, Do this, he said, till time shall end ;".

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

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are: "Meet at my ta - ble, and re - - cord The love of your de - part - ed Lord.".

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

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

6 6 4 7 T. S.

He comes with blessings from a - - bove, And wins the nations to his love.

6 # 4 3 6 5 6 6 4

O what a - mazing joys they feel, While to their golden harps they sing, And sit on ev' - ry

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

4 3

heav'n - ly hill, And sit on ev' - ry heav'nly hill, And sing the triumphs of their King.

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

4 3

Soft.

My sad complaints in praises end, And tears of grat - i - tude de - scend; I throw my sackcloth

6 6 6 7
4 5 3

6 7
4 5

6 5

Loud.

on the ground, And ease and glad - ness gird me round, And ease and gladness gird me round.

7 6 6 5
4 3

5 6 6 7
4 5 3

Soft.

Lord, when my thoughts de - light - ed rove Amidst the wonders of thy love, Glad hope re-

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

Loud.

vives my drooping heart, And bids in - trud - ing fear de - part. And bids in - trud - ing fear de - part.

-5- 6 5 6 6 5 6 6 5 6 6 5

Pia.

Thou dost the raging sea control, And change the surface of the deep; Thou mak'st the sleeping billows roll,

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

For.

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

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

2d Treble.

How transient is the life of man! At most, a brief contracted span;

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

It blooms, it fades, and serves to show, How vain, how frail, are things below.

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

COSTELLOW. L. M.

Costellow.

Be earth with all her scenes withdrawn, Let noise and van - i - ty be gone; In secret silence of the mind, My heav'n and there my God I find.

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

STERLING. L. M.

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.

6 7 6 6 7 6 6 7

My passions rise and soar above, I'm wing'd with faith and fir'd with love; Fain would I reach eternal things, And learn the

5 6 6 5 5 -5 6 5 5 # 5 6 6

4 3 4 #

notes which Gabriel sings. Soon the kind minute will appear, When we shall leave these bodies here, And mount aloft to worlds on high,

5 6 5 5 6 6 6 6

4 #

To join the songs above the sky. And mount a - loft to worlds on high, To join the songs a - bove the sky.

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

ORLAND. L. M.

Eternal are thy mercies, Lord! Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

6 # 6 6 6 5 6 5 Org. 6 Voice. 6 6 7

We bless the Lord, the just, the good, Who fills our mouths with joy and food;

6 0 7 7 56 6 5 6 6 7
 34 4 5

Who pours his blessings from the skies, And loads us with his rich supplies.

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

CARMEL. L. M.

Handel.

Earth from afar hath learnt thy fame, And men have learn'd to lisp thy name; But the full glories of thy mind, Leave all our soaring thoughts behind.

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

HALIFAX. L. M.

Dr. Madan.

Come, all ye weary fainting souls, Ye heavy laden sinners, come, I'll give you rest from all your toils, And lead you to my heav'nly home.

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

The spacious firmament on high, With all the blue ethereal sky, And spangled heav'ns, a shining frame, Their great Original proclaim.

6 6 7 65 66 66 6 65 6 6 65 66 6 6 5
43 44 43 43 44 4 3

Pia.

For.

Th'unwearied sun, from day to day, Does his Cre - a - tor's pow'r display ; And publishes to ev'ry land, The work of an Almighty hand.

6 #6 6 #6 #6 #6 6 #6 6 6 8 7 6 6 5 66 6 6 6 5
#4 44 4 3

Pia

For.

'Tis fin - ish'd, 'Tis fin - ish'd, so the Saviour cried, And meekly bow'd his

5 # # 6 #

head and died. 'Tis finish'd, yes, the race is run, The battle's fought, the vic - t'ry won.

87 # 6 # 6 # 6 # 87 #

From all that dwell below the skies, Let the Creator's praise arise, Let the Redeemer's name be sung, Thro' ev'ry land, by ev'ry tongue.

6 6 6 6 5 #

MORIAH. L. M.

Heptinstall.

When Isr'el freed from Pharaoh's hand Left the proud tyrant and his land, The tribes with cheerful homage own Their King, and Judah was his throne.

T. S. 6 6 5 6 6 6 6 6 6 6 6 5 3

Soft. Loud.

I hear the voice of woe, I hear a brother's sigh, Then let my heart with pity flow, With tears of love mine eye.

FAIRFIELD. S. M.

Let differing nations join, To celebrate thy fame, And all the world, O Lord, combine, To praise thy glorious name.

Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal word, Deserves it no regard? Deserves it no regard?

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

WARTON. S. M.

T. Jackson.

Behold the lofty sky Declares its Maker God, And all the starry works on high Proclaim his pow'r abroad.

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

Behold, the morning sun Begins his glorious way, His beams through all the na - tions run, And life and light convey.

USTICK. S. M.

O lead me to the rock, That's high above my head, And make the covert of thy wings, My shelter and my shade.

Pia.

My soul repeat his praise, Whose mercies are so great, Whose anger is so slow to rise, So ready to abate. High as the

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

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

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

For. Pia. For.

T. S. 6 6 5 6 6 7

1 1 3 4 4 5

THACHER. S. M.

Handel.

Sing to the Lord aloud, And make a joyful noise, God is our strength, our Saviour God, Let Israel hear his voice.

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

St. BRIDGE'S. S. M.

Dr. Howard.

From lowest depths of woe, To God I send my cry; Lord, hear my supplicating voice, And graciously reply.

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

O thou, whose mercy hears Contrition's humble sigh, Whose hand, in - dulgent, wipes the tears From ev'ry weeping eye.

The score consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes figured bass notation: G5 # # G # G # G # G #.

SUTTON. S. M.

Maker and sovereign Lord Of heav'n and earth and seas, Thy providence con - firms thy word, And answers thy decrees.

The score consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 3/2. The piano part includes figured bass notation: C 5 6 5 6 6 J 6 6 5 6 6 5.

Behold the morning sun Begins his glorious way, His beams through all the nations run, And life and light convey.

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

St. THOMAS. S. M.

A. Williams.

Hark! it is wisdom's voice, That spreads itself around; Come hither, all ye sons of death, And listen to the sound.

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

RUTLAND. S. M.

Grace, 'tis a charming sound, Har - monious to the ear; Heav'n with the echo shall resound,

6 6 6 7 6 -5- 6

And all the earth shall hear. Heav'n with the echo shall re - sound, And all the earth shall hear.

6 6 6 6 4 5 6 5 6 5 6 6 5 6 4 5

Soft.

O! may I ne'er for - get, The mercy of my God! Nor ev - er want a

7 7 - 5 - -5 - 7

Loud.

tongue to spread, His loud - est praise a - broad. His loud - est praise a - broad.

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

On the fair heav'nly hills, The saints are blest a - bove, Where joy like

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

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

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

He leads me to the place Where heav'nly pasture grows, Where living waters gently pass, And full sal - va - tion flows.

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

LUCERN. S. M.

Dixon.

The hill, the lawn, the lake, With thousand beauties shine, The silent grove, and awful shade, Proclaim his pow'r divine.

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

Come, sound his praise abroad, And hymns of glory sing; Jehorah is the sovereign God, The u - ni - versal King.

6 6 5 4* 6 6 6 6 6 6 - 5 - 6 3 4 3

CHORUS.

Slow.

Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.

T. S. T. S. 5 6 6 6 7

Let all our songs a - bound, And all our tears be dry, We're marching

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

6 5- 6

4 3-

through Im - man - uel's ground, To fairer worlds on high, To fairer worlds on high.

6-5 6- 6

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

3

Thou centre of my rest, Look down with pitying eye, While with pro - tracted pain oppress'd, I breathe the plaintive sigh.

6 6 6 5 6 5 6 6 5 6 6 6 6 5 6 6 6 6 6 5

WINTHROP. S. M.

T. Jackson.

Far as thy name is known, The world declares thy praise ; Thy saints, O Lord, before thy throne, Their songs of honour raise.

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

My thirsty fainting soul Thy mercy does implore, Not travellers, in desert lands, Can pant for water more.

6 6 6 6 6 5 6 5 6 4 5 6 4 5

MOUNT EPHRAIM. S. M.

Milgrove.

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

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

If God af - ford me aid, Why should I yield to fear? Tho' I may walk thro' death's dark shade,

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

My Shepherd's with me there. Though I may walk thro' death's dark shade, My Shepherd's with me there.

5 6 6 5 6 G G G G 6 6 7 5

Pia.

O may the church be - low Re - sem - ble that a - bove, Where springs of purest pleasure flow,

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

For.

And ev'ry heart is love. Where springs of purest pleasure flow, And ev'ry heart is love.

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

My soul, with joy at - tend, While Je - sus si - lence breaks:

6 6 6 6 5 4 3 6 5

No an - gel's harp such mu - - sic yields, As what my Shep - herd speaks.

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

With looks serene, he said, Go visit Christ your king: And straight a

6 6 6 6 7 6 5 6 5 6 ♯

4

43

flaming troop appear'd, The shepherds heard them sing. The shepherds heard them sing.

6 6 5 6 — 6 7 6 6 6 7

4 ♯ 45 4 5 4 4 5

3 3

Shall we go on to sin, Because thy grace abounds? Or crucify the Lord again, And open all his wounds?

6 5, #, -3-, 6 5, #, 6, 6, 5, 4, #

FOUNDER'S HALL. S. M.

Walker.

Behold, with awful pomp, The Judge prepares to come, Th'archangel sounds the dreadful trump, And wakes the gen'ral doom. And wakes, &c.

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

Array'd in beauteous green, The hills and vallies shine, And man and beast are fed By Prov - i-

dence di - vine. The harvest bows its golden ears, The copious seed of future years.

Blow ye the trumpet, blow The gladly solemn sound; Let all the nations know,

5 — 6 — 6 6 6 5 — 6 — 6

To earth's re-mot-est bound. The year of Jubilee is come, Return, ye ranson'd sinners, home. Return, Return, ye

6 6 7 6 6 6 5 6 6

ransom'd sinners, home. Re - turn, ye ran - som'd sinners, home. Re - turn, ye ran - som'd sinners, home.

6 N. B. In singing other words, omit what is between the two last double bars. 6 6 6 7 4

GROVE. H. M.

The God who rules above : And makes them taste his love. His saints shall raise his honours high.

Let all the nations fear He brings his people near, While earth and sky Attempt his praise,

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

We give immortal praise To God the Father's love, For all our comforts here, And better hopes above. And better hopes above.

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

He sent his own be - loved Son To die for sins which man had done. To die for sins which man had done.

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

Ye tribes of Adam, join, With heav'n and earth and seas, And offer notes di - vine, To your Cre-

6 5 6 6 6 6 6 6 # 6

ator's praise. Ye holy throng Of angels bright, In worlds of light, Be - gin the song.

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

Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, His

6 5 6 5 6 6 -5- 6 6 5

praise your songs employ Above the starry frame, Above the starry frame. Ye holy throng of

7 6 6 6 5 6

angels bright, In worlds of light, Begin the song. Ye holy throng Of angels bright, In worlds of light, Begin the song.

6 5 6 6 -5- - 6 6 5 3

NORWICH. H. M.

Dr. Green.

To save our souls from death? To keep our mortal breath. Nor fear to die, Thou call us home.

Hast thou not given thy word, And we can trust thee, Lord, We'll go and come, Till from on high,

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

Musical score for the first system of "Carmarthen". It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are: "Loud to the Prince of heav'n Your cheerful voices raise; To him your vows be giv'n, And fill his courts with praise."

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

Musical score for the second system of "Carmarthen". It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The melody continues in the upper staves, and the bass line is in the lower staves. The lyrics are: "With conscious worth, All clad in arms, All bright in charms, He sallies forth, All bright in charms, He sallies forth."

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

Forth in the flowery spring We see thy beauty move; The birds on branches sing Thy ten - der-

6 6 6 # #6 6 6

ness and love. Wide flush the hills; The air is balm; De - vo - tion's calm The bosom fills.

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

Blow ye the trumpet, blow The gladly solemn sound : Let all the nations know To earth's re-

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are: "Blow ye the trumpet, blow The gladly solemn sound : Let all the nations know To earth's re-"

motest bound, The year of Ju - bi - lee is come ; Re - turn, ye ransom'd sinners, home.

The second system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are: "motest bound, The year of Ju - bi - lee is come ; Re - turn, ye ransom'd sinners, home." The piano accompaniment includes fingerings: 6 5, 5, 6 6, 6 4, 5 3.

To God, the mighty Lord, Your joyful thanks re - peat : To him due praise af - ford,

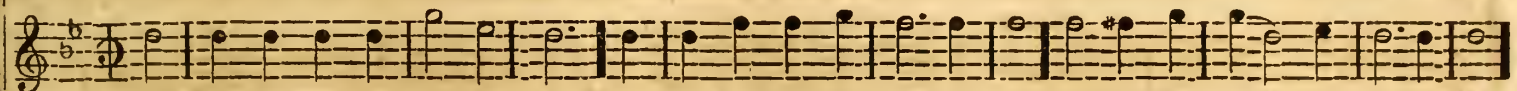
As good as he is great. For God does prove Our constant friend ; His boundless love Shall never end.

To God I lift my eyes, From whom is all my aid : The God who built the skies, And

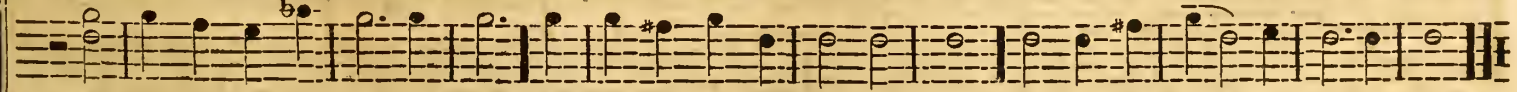
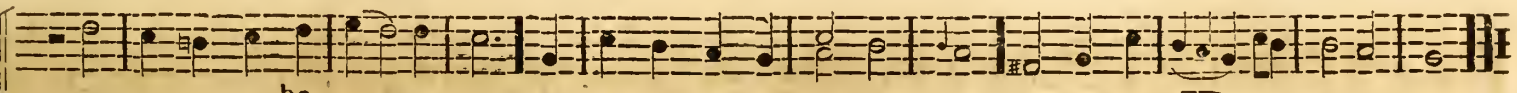
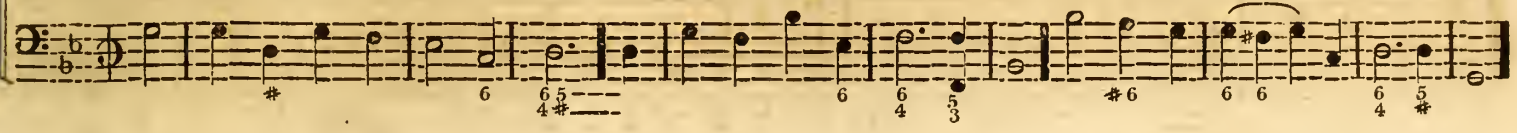
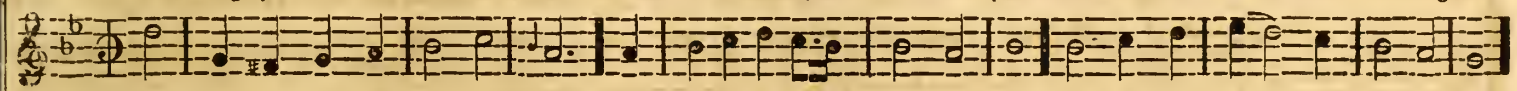
6 7 6

earth's found - ations laid. God is the tow'r, to which I fly, His grace is nigh, In ev'ry hour.

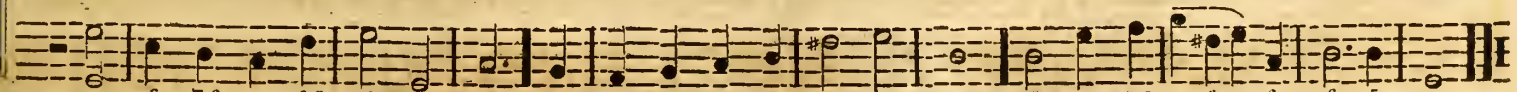
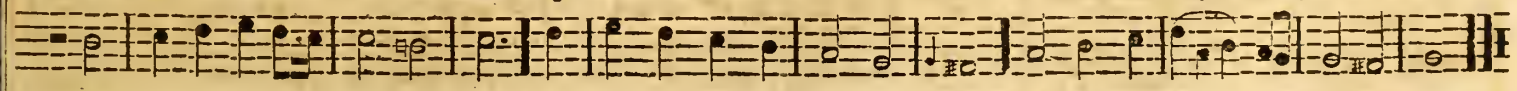
6 - 6 7 6 7 6 6 5



Think, mighty God, on feeble man, How few his hours, how short his span! Short from the cra-dle to the grave!



Who can secure his vital breath, Against the bold demands of death, With skill to fly or pow'r to save?

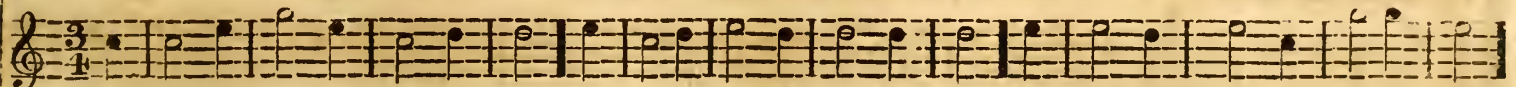
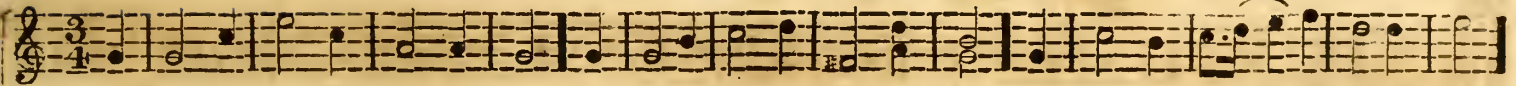


Great God, the heav'n's well order'd frame Declares the glories of thy name! Here thy rich works of wonder shine:

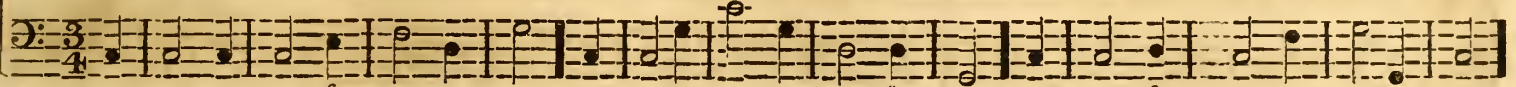
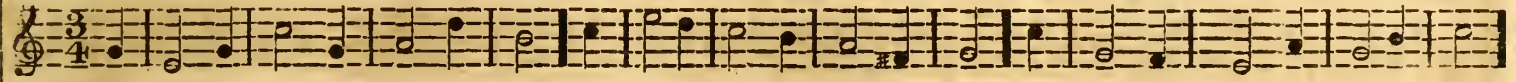
Figured bass notation: = 6 6/4 3 6 6/4 3 6 6/4 6 6/4 6 6/4 5 6/4 3 6 6/4 6 6/4 6

A thousand starry beauties there, A thousand radiant marks appear, Of boundless pow'r and skill divine. Of boundless pow'r and skill divine.

Figured bass notation: 6 6 6/4 6 6 6/4 3 6 6 6/4 6 6/4 7 6 6 6/4 6 6/4 3



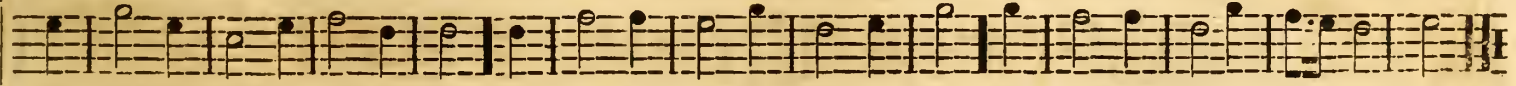
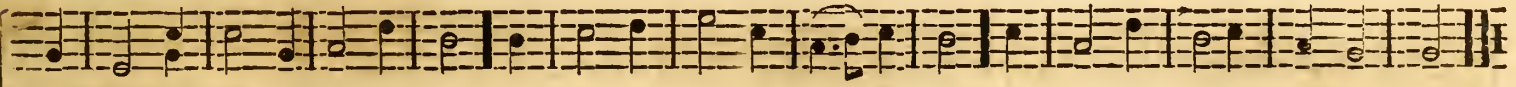
He fram'd the globe, he spread the sky, And all the shining worlds on high, And reigns complete in glory there.



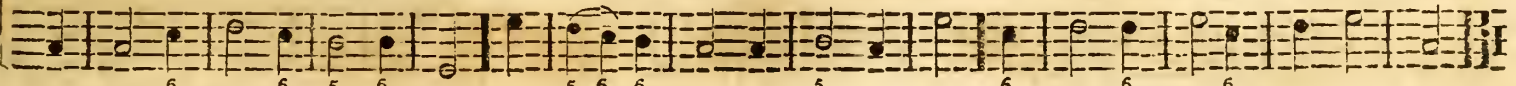
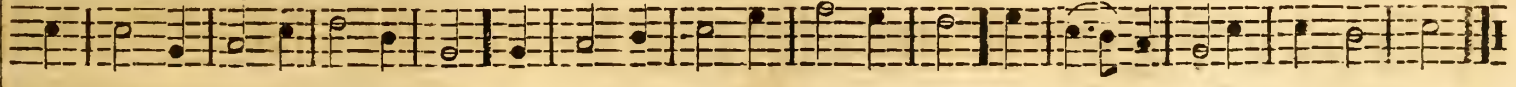
6

*

6



His beams are majes - ty and light, His glories, how di - vine - ly bright! His temple, how di - vine - ly fair!



6

6

5

6

5

6

6

5

6

6

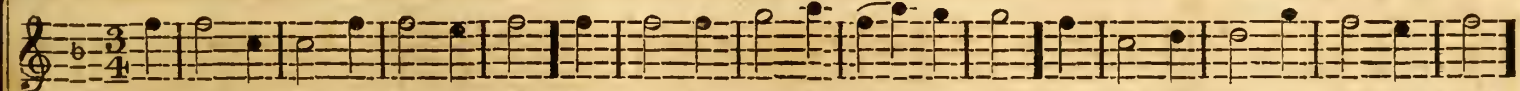
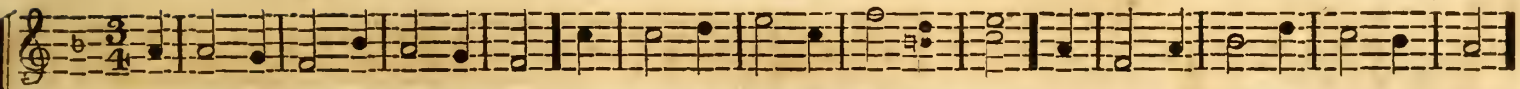
6

God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide,

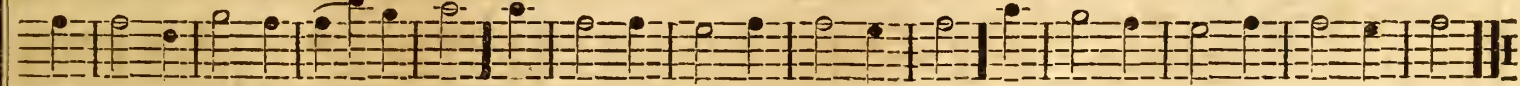
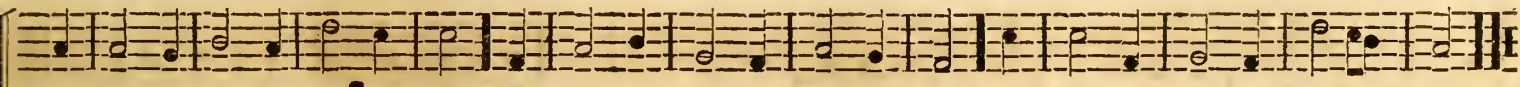
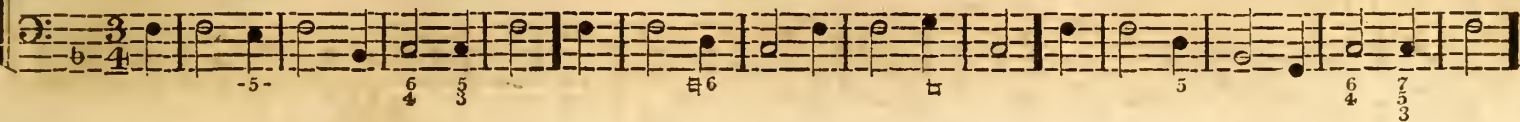
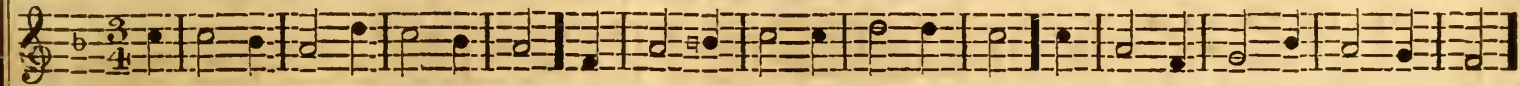
6 6 6 5 6 6 6 4 5 6 6 * 6 6 *

Though earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.

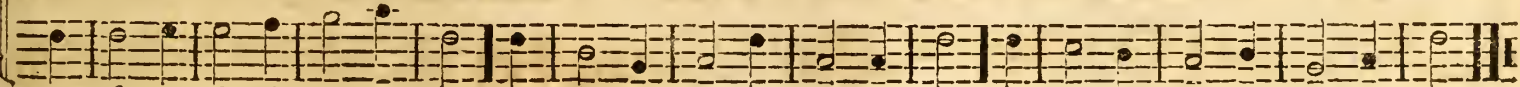
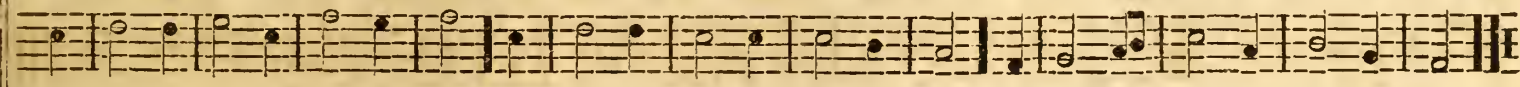
6 6 6 * 6 7 6 6 6 7 6 6 6 6 6 6 5 4 3



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



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



Yet a few years, or days, perhaps, Or moments pass, in silent lapse, And time, to me, shall be no more, No more the sun these

eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's de-lu-sive dream be o'er.

3/4
4

Come, sinners, attend, And make no de - lay ; Good news from a friend I bring you to - day ;

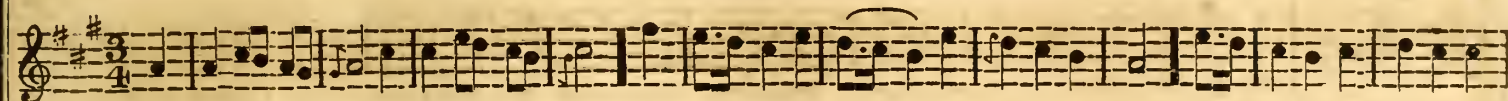
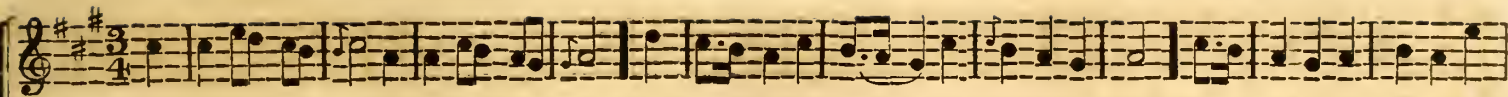
6 6 #6 6 6 5 #

Glad news of sal - va - tion, Come now and re - ceive ; There's no condem - nation, To them who be - lieve.

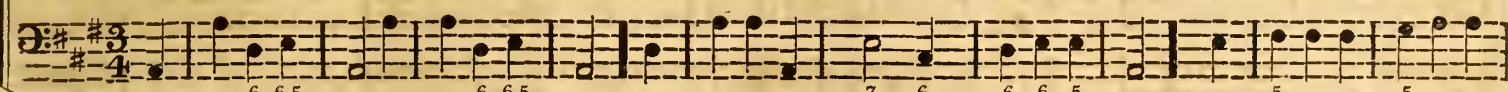
* 6

O praise ye the Lord, Prepare your glad voice, His praise in the great As - sembly to sing;

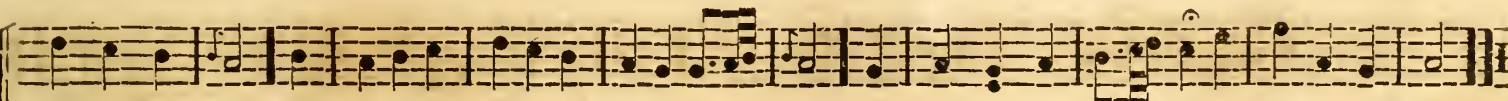
In their great Cre - a - tor Let [all men re - joice, And heirs of sul - va - tion Be glad in their King.



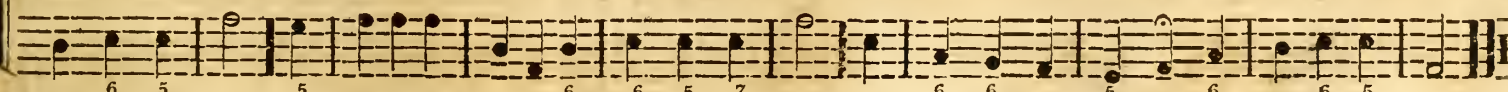
How can we adore, Or worthily praise, Thy goodness and pow'r, Thou God of all grace! With honor and blessing Be-



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



fore thee we fall, Most gladly confessing Thee Father of all. Most gladly con - fes - sing Thee Father of all.



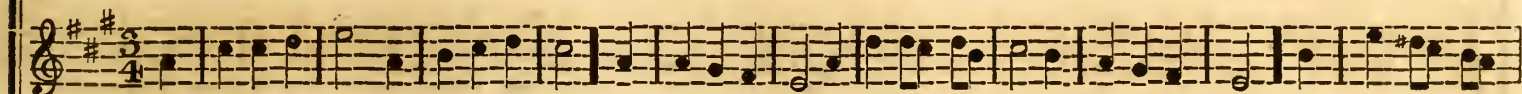
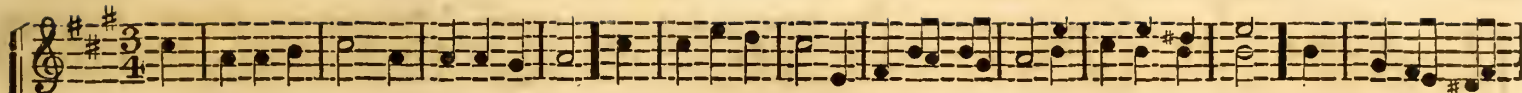
6 5 5 6 6 5 7 6 6 5 6 6 5 3

The Lord is our shepherd, our guardian, and guide, Whatever we want he will kindly provide; To sheep of his pasture his

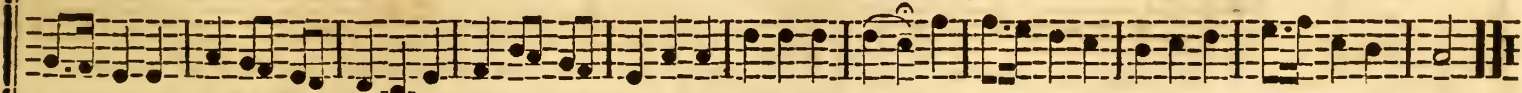
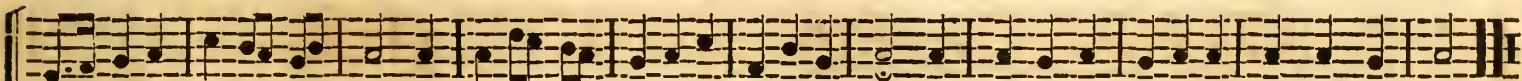
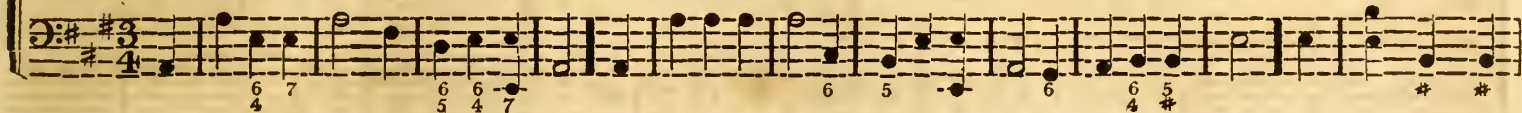
6 5 4 3 6 6 5 4 3 5 -- #6 # -5- 6 5 7

mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.

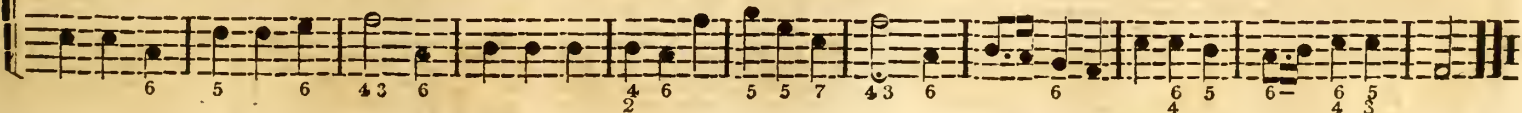
6 6 6 5 6 #6 6 6 6 5 7



Bless God, O my soul! Rejoice in his name, And let my glad voice Thy greatness proclaim, Thy greatness proclaim. Surpassing in



honour, Dominion and might, Thy throne is the heaven, Thy robe is the light. Thy throne is the heaven, Thy robe is the light.

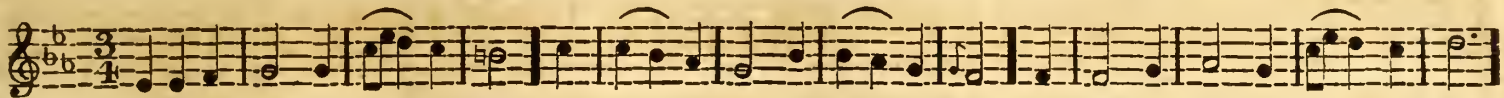
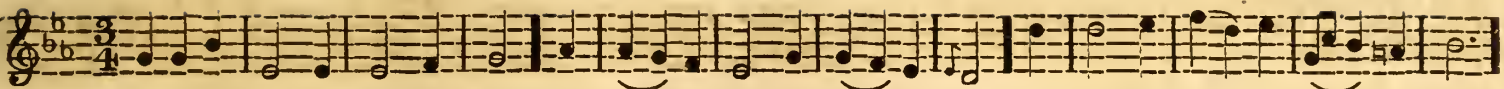


Bless God, O my soul, Rejoice in his name, And let my glad voice Thy greatness proclaim. Surpassing in honour, Do-

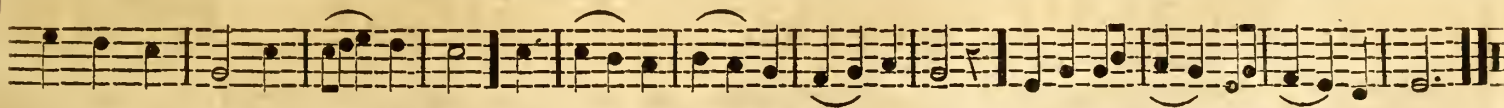
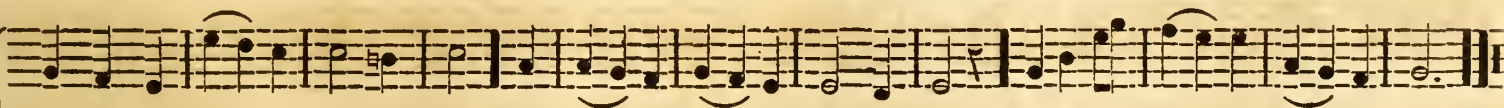
6 # 6 6 6 6 6 # 6 6 6

minion and might, Thy throne is the heaven, Thy robe is the light, Thy throne is the heaven, Thy robe is the light.

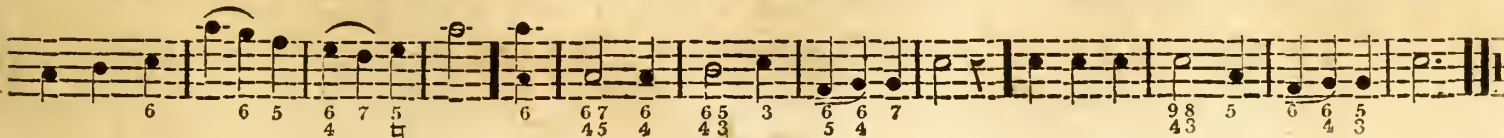
7 6 5 # 6 # # 6 # 6 # 6 5 4 3



Jesus, we hang upon the word Our faithful souls have heard of thee; Be mindful of thy promise, Lord,



Thy promise made to all and me, Thy foll'wers, who thy steps pursue, And dare believe that God is true.



Musical score for the first system of "Six Line L. M." in G major (one sharp) and 3/4 time. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass line. The lyrics are: "Eternal Spirit, Source of light, Enliv'ning con - se - crating Fire, Descend, and with ce - lestial heat, Our"

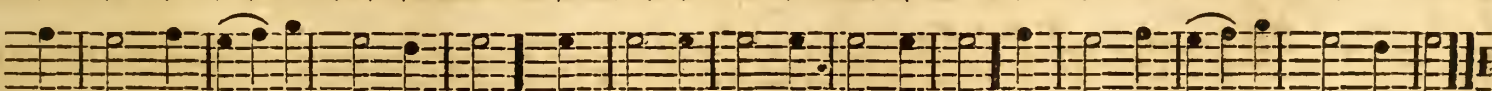
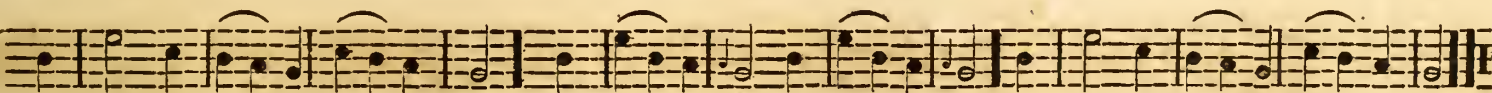
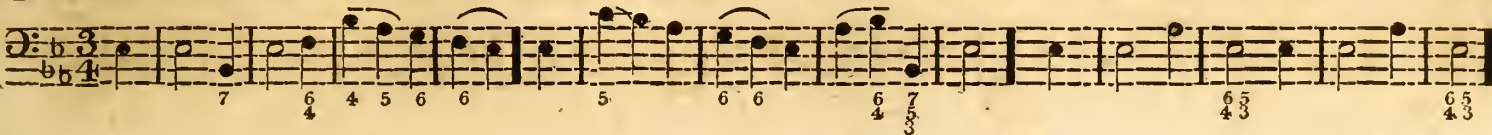
Fingerings for the bass line: 6, 6, 6, 6-5, 6, 6, 6, 6, 5, 6, 5, 6, 5, 6, 5.

Musical score for the second system of "Six Line L. M." in G major and 3/4 time. It consists of four staves: three vocal staves and one bass line. The lyrics are: "dull, our frozen hearts inspire; Our souls refine, our dross consume; Come, con - de - scend - ing Spirit, come."

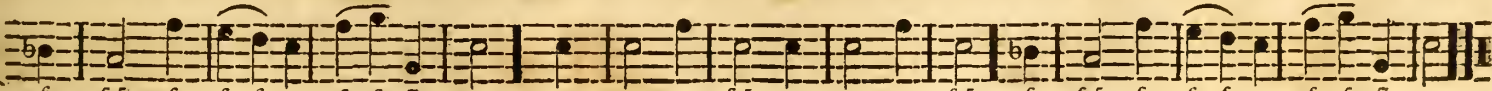
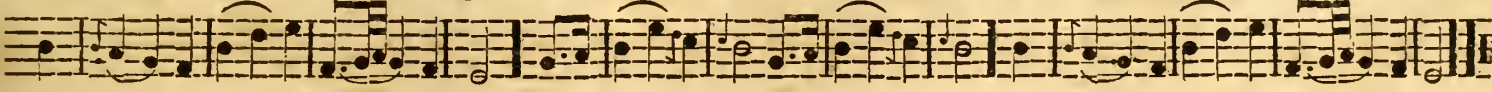
Fingerings for the bass line: 6, 5, 6, 6, 6, 5, 6, 6, 6, 7, 6, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5.



Soon as the morn salutes your eyes, And from sweet sleep, refresh'd, you rise, Think on the author of the light,



And praise him for that glorious sight; His mercy in - fi - nite implore, His goodness in - fi - nite adore.

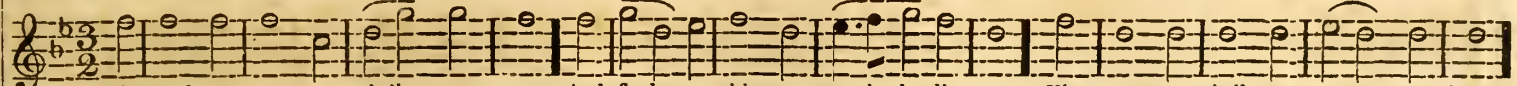
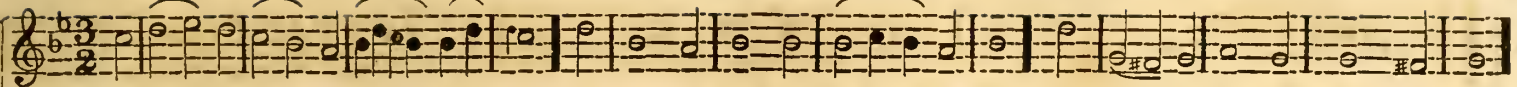


Musical score for the first system of the hymn "Claybury". It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The time signature is 2/4. The key signature has one sharp (F#). The lyrics are: "Come, thou dear Lord, thyself reveal, And let the promise now take place; Be it according to thy will".

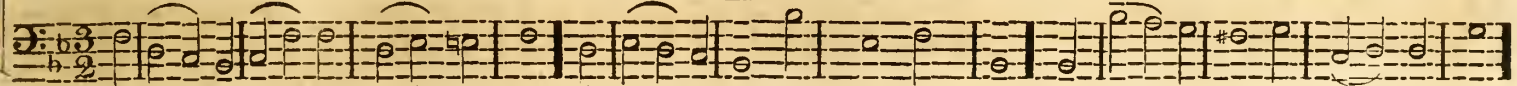
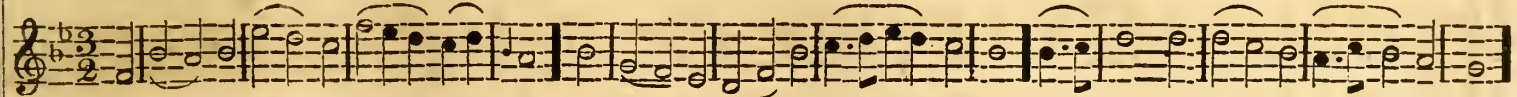
6 6 6 6 6 5 6 87 65
 4 * 4 * 6 4*

Musical score for the second system of the hymn "Claybury". It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The time signature is 2/4. The key signature has one sharp (F#). The lyrics are: "According to thy word of grace. Thy sorrow - ful dis - ci - ples cheer, And send us down the Comforter."

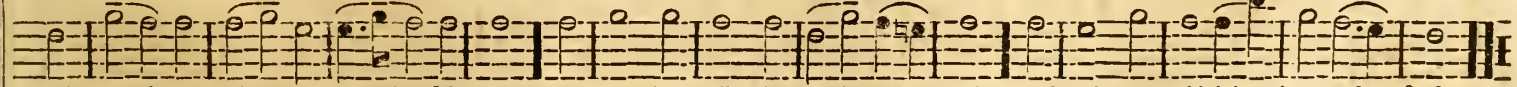
* 6 5 7 6 - * 6 6 7 7 6-5
 4 * * * 4* 5-*



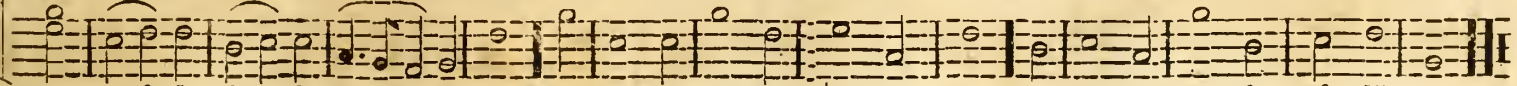
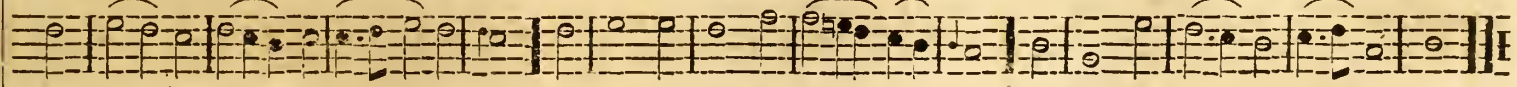
The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply,



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



And guard me with a watch - ful eye, My noonday walks he shall at - tend, And all my midnight hours de - fend.



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

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

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

With thy sap our spirits feed. Here we suppli - cate thy throne, Here thou mak'st thy glories known.

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

Christ our Lord is ris'n to-day, Hal - - - le - - lu - jah. Sons of men and angels say, Hal - - - le - lu - jah.

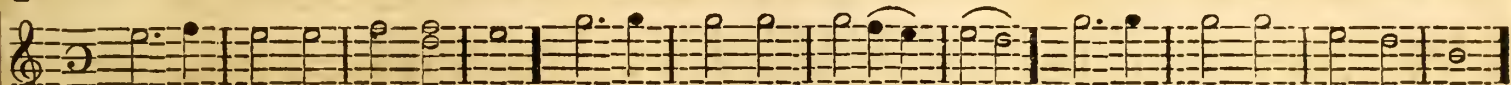
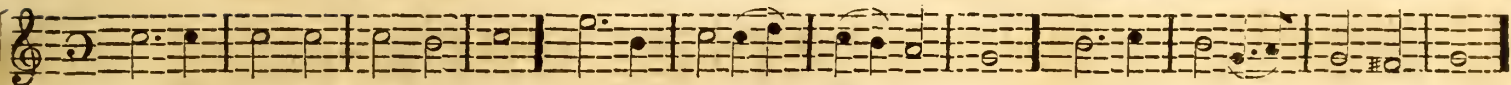
6 5 6 6 5 6 5 6 6 6 6 6 6 5

Raise your joys and triumphs high, Hal - - - le - lu - jah. Sing, ye heav'ns, and earth re - ply, Hal - le - lu - jah.

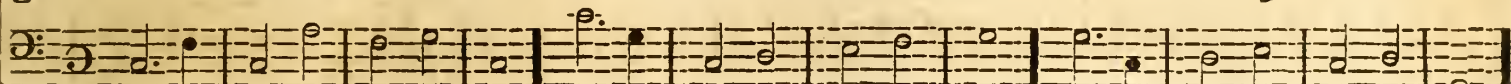
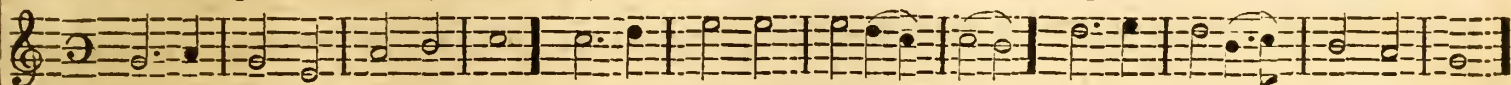
6 6 6 6 # 6 6 6

When his spirit leads us home, When we to his glory come, We shall all his fulness prove Of our Lord's redeeming love.

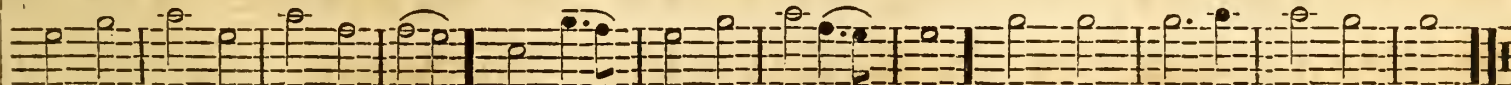
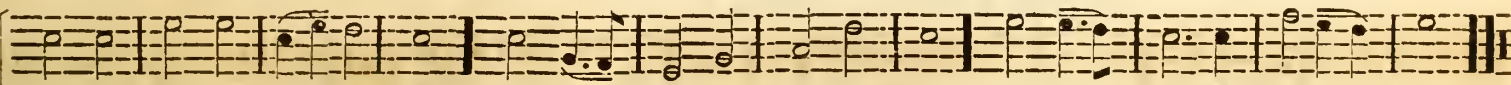
Hither all your music bring, Strike aloud each cheerful string: Mortals, join the host above, Join to praise redeeming love.



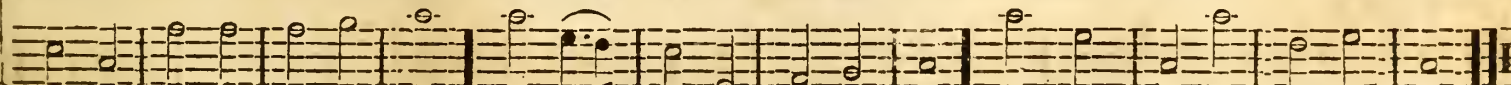
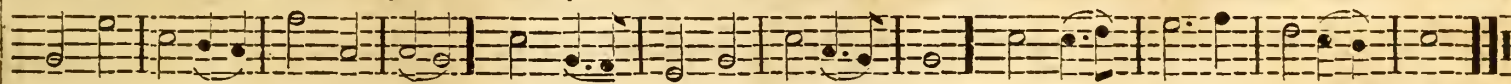
Now be - gin the heav'nly theme, Sing a - loud in Jesus' name, Sing a - loud in Jesus' name :



5 7 — 6 — 6 5 4 3 6 5 7 #



Ye who Jesus' kindness prove, Triumph in re - deeming love. Triumph in re - deeming love.



6 5 6 7 6 5 4 3 T. S. 5 7 — 6 6 5 4 3

ALCESTER. Sevens.

When the morning paints the skies, When the stars of ev'ning rise, We thy praises will record, Sov'reign Ruler, mighty Lord.

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

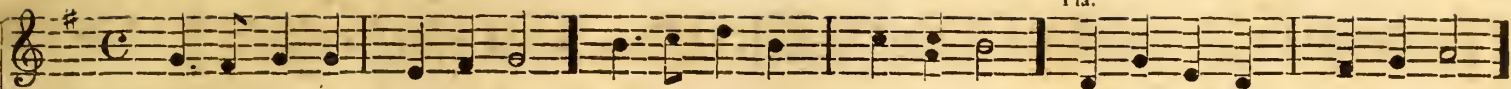
CONDOLENCE. Sevens.

Pleyel.

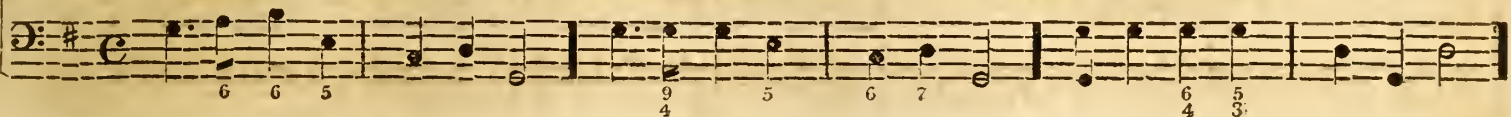
See, the lovely, blooming flow'r, Fades and withers in an hour; So our transient comforts fly, Pleasure only blooms to die.

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

Pia.



Blessed are the sons of God : They are bought with Christ's own blood : They are ransom'd from the grave :



6

6

5

9

5

6

7

6

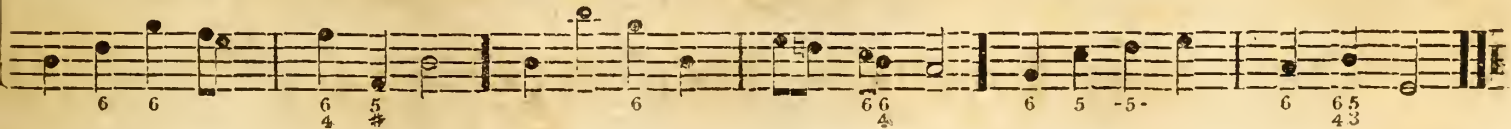
5

3

For.



Life e - ter - nal they shall have. With them number'd may we be, Here and in e - ter - ni - ty.



6

6

6

5

4

6

6

4

6

5

5

-

-

6

6

5

4

3

Father, Son, and Holy Ghost, One in three and three in one, As by the Celestial Host, Let thy will on earth be done.

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

Let thy will on earth be done. Praise by all to thee be giv'n, Glorious Lord of earth and heav'n.

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

Glorious Lord of earth and heav'n. Men on earth and saints above, Sing thine ever - lasting love.

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

LOTHIAN. Sevens.

Angels, roll the stone away; Death, give up thy mighty prey, See, he rises from the tomb, Shining in immortal bloom.

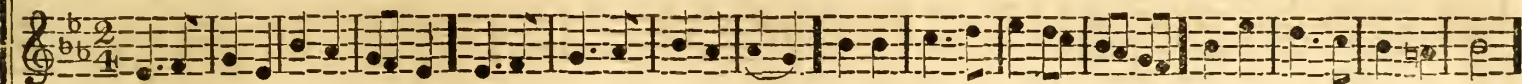
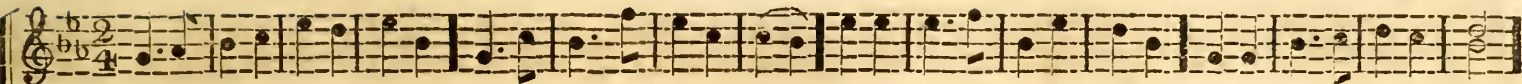
7 6 6 5 # 7 6 4 6 4 7 3

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

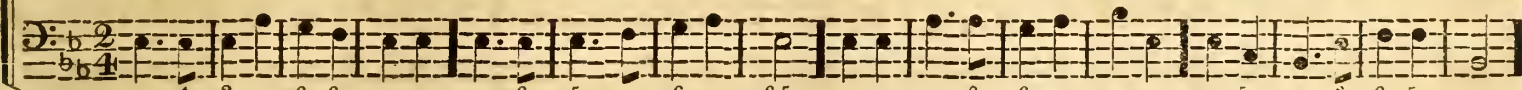
6 5 4 3 2 6 6 6 5 -5- 6 6 6 6 5 4 3 7

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

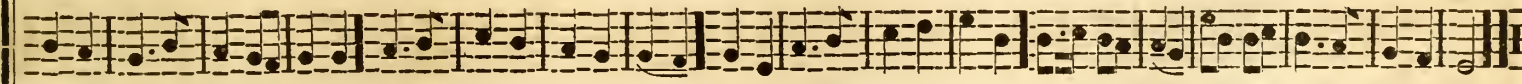
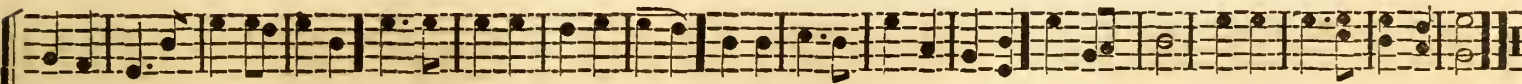
6 5 4 3 6 5 6 6 7 6 6 6 6 6 6 6 7 5 5 5 5 6 6 6 7 5



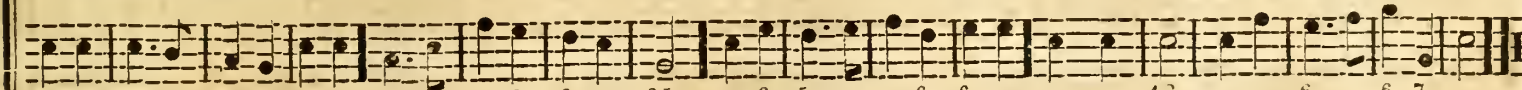
Jesus, full of all compassion, Hear a humble suppliant's cry, Let me know thy great salvation, See, I languish, faint and die.



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



Guilty, but with heart relenting, Overwhelm'd with helpless grief, Prostrate at thy feet repenting, Send, O send, Send, O send me quick relief.



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

Praise to thee, thou great Cre - a - tor, Praise to thee from ev'ry tongue! Join, my soul, with ev'ry creature,

-5- 6 6 5
4 3

Join the u - ni - ver - sal song. Hal - le - lujah, Hal - le - lujah, Hal - le - lujah, Hal - le - lujah, A - men.

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

Musical score for "Sicilian Hymn" in 2/4 time, 8. 7. rhythm. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Lord, dismiss us with thy blessing, Hope and comfort from above, Let us each, thy peace possessing, Triumph in redeeming love." The piano part includes fingerings and a trill (tr) in the final measure.

Lord, dismiss us with thy blessing, Hope and comfort from above, Let us each, thy peace possessing, Triumph in redeeming love.

Fingerings: 6 5 / 4 3, 6 5 / 4 3, 6 ♯6 6 6 5 / 4 ♯, 7—, 6 6 6 5 / 4 3

JORDAN. 8. 7.

Musical score for "Jordan" in 2/4 time, 8. 7. rhythm. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Guide me, O thou great Jehovah, Pilgrim, through this barren land; Bread of heaven, bread of heaven, Feed me till I want no more. I am weak, but thou art mighty, Hold me with thy pow'rful hand." The piano part includes fingerings and a trill (tr) in the final measure.

Guide me, O thou great Jehovah, Pilgrim, through this barren land; Bread of heaven, bread of heaven, Feed me till I want no more.

I am weak, but thou art mighty, Hold me with thy pow'rful hand.

Fingerings: ♯ 6 ♯ -- 5 6 6 7 / 4, 6 6 5 ♯ / 4, 6 5 / 4 ♯

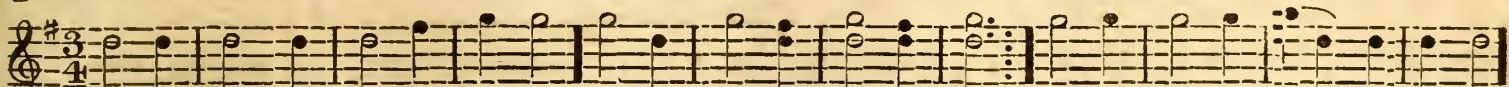
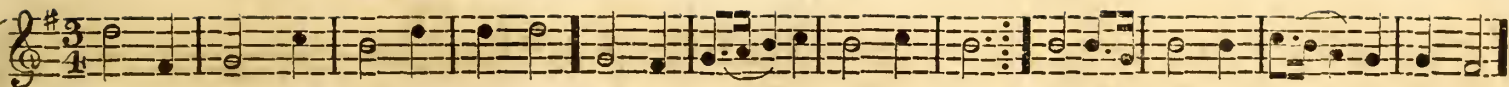
Come, thou fount of every blessing, Tune my heart to sing thy grace, Streams of mercy

6 6 7 6 5 6 6 6 5 7

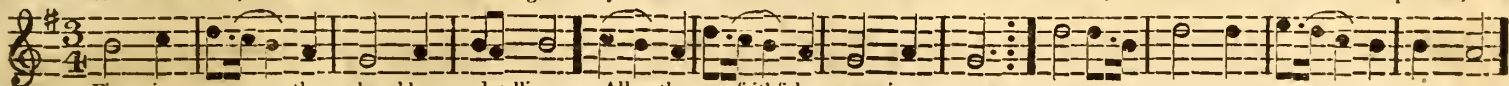
4 3 4 3

never ceasing, Call for loudest songs of praise. Call for loudest songs of praise.

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



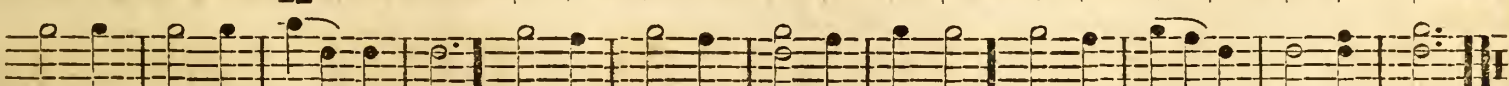
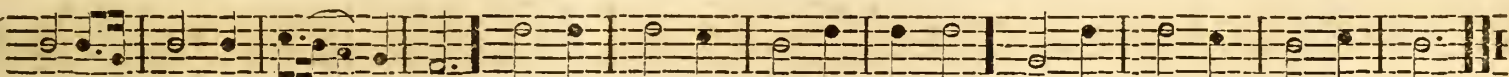
Love di - vine, all love ex - celling, Joy of heav'n to earth come down! Jesus, thou art all compassion,



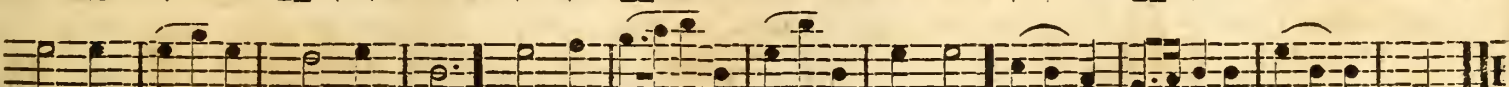
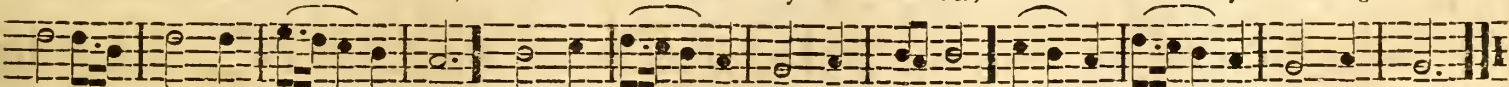
Fix in us thy humble dwelling, All thy faithful mercies crown.



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



Pure, un - bound - ed love thou art; Visit us with thy sal - va - tion, Enter ev^r - ry trembling heart.



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

Musical notation for the first system, including treble and bass staves with notes and rests.

Musical notation for the second system, including treble and bass staves with notes and rests.

See how beauteous, on the mountains, Are their feet whose blest design, Is to guide us to the fountains, That o'erflow with bliss divine.

Musical notation for the third system, including treble and bass staves with notes and rests.

Musical notation for the fourth system, including treble and bass staves with notes and rests.

While these heralds of salvation His abounding grace proclaim, Let his friends, in ev'ry station, Gladly join to spread his fame.

Musical notation for the fifth system, including treble and bass staves with notes and rests.

Pomposo.

Pia.

For.

Guide me, O thou great Je - ho - vah, Pilgrim through this barren land! I am weak, but thou art

T. S. 6 6 6 8 7 T. S.

Pia.

For.

mighty, hold me with thy pow'ful hand. Bread of heaven, Bread of heaven, Feed me, till I want no more.

6 6 8 7 7 7 6 6 8 7

How pleasant 'tis, to see Kindred and friends agree, Each in their proper station move,

7 #6 5#6 6 6 87

Detailed description: This system contains the first four staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp and a 3/4 time signature. The lyrics are written below the second and third staves. Fingering numbers are placed below the bottom staff.

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

6 #6 87 # 6 6 7 6 6 6 5 3

Detailed description: This system contains the next four staves of music. The top staff is a treble clef with a key signature of one sharp and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp and a 3/4 time signature. The lyrics are written below the second and third staves. Fingering numbers are placed below the bottom staff.

Zion, thrice hap - py place, Adorn'd with wond'rous grace, And walls of strength embrace thee round. In thee our

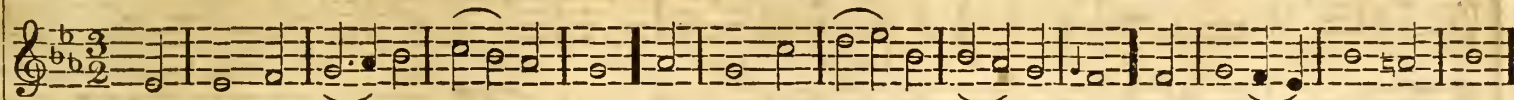
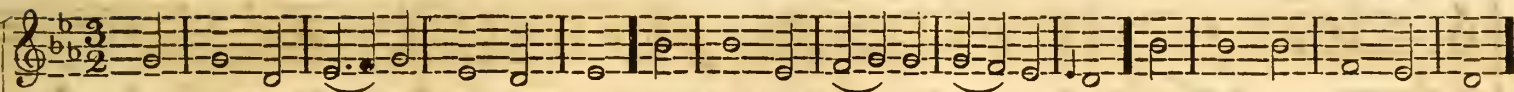
6 6 5 7 6 6 6 6 7 5 6 6 6 5 6 7 5 6 5

tribes appear, To pray, and praise, and hear The sacred gospel's joyful sound. The sacred gospel's joyful sound.

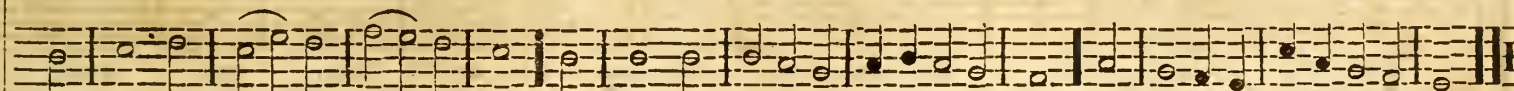
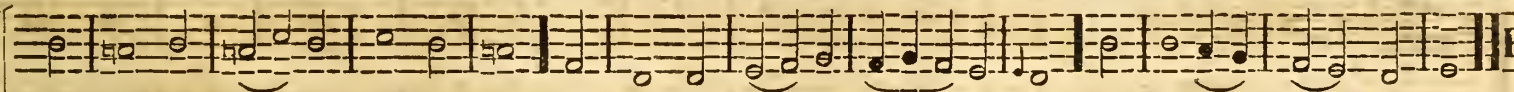
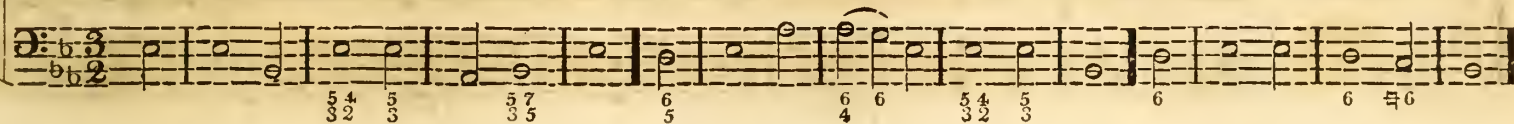
4 3 5 5 7 5 6 6 8 T. S. 6 6- 6 5

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

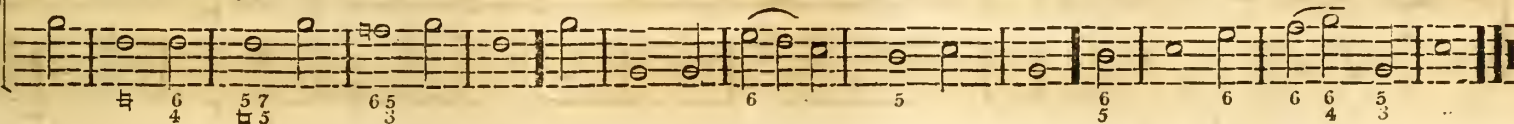
Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honours pay.



Thou God of glorious maj - es - ty, To thee, against myself, to thee, A worm of dust, I cry :



An half awaken'd child of man, An heir of endless bliss or pain, A sinner, born to die.



The joy-ful morn, my God, is come, That calls me to thy honour'd dome, Thy

Thy presence to a - - dore; My feet the summons, shall at - - tend, With willing

steps thy courts as - cend, And tread the hallow'd floor. My feet the summons

6 6 5 4

shall at - tend, With willing steps thy courts as - cend, And tread the hallow'd floor.

And tread, &c.

6 6 6 6 5 6 6 4

My God! Thy boundless love we praise: How bright on high its glories blaze—How sweetly bloom be - low!

It streams from thy e - ter - nal throne; Thro' heav'n its joys for - ev - er run, And o'er the earth they flow.

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a simple, homophonic style. Below the second staff, the lyrics are written: "Glor y to God on high, Let earth and skies reply, Praise ye his name ; His love and grace adore Who all our sorrows bore, Sing aloud". Below the fourth staff, the initials "T. S." are written on the left, and a series of numbers (6, 6, 5, 6, 6, 6, 6, 7, #, 6) are written below the notes, likely indicating fingerings or tablature.

T. S.

6 6 5 6 6 6 6 7 # 6

The second system of the musical score consists of four staves, continuing the piece. The notation and key signature remain the same as in the first system. The lyrics for this system are: "evermore, Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Sing aloud evermore, Worthy the Lamb." Below the fourth staff, a series of numbers (6, 6, 6, 6, 5, 6, #, 6, 6, 6, 7) are written below the notes, likely indicating fingerings or tablature.

evermore, Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Sing aloud evermore, Worthy the Lamb.

6 6 6 6 5 6 # 6 6 6 7

Let the bright hosts a - bove, In realms of endless love, Praise his dear name.

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

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat) and the time signature is 2/4. The lyrics are: "Let the bright hosts a - bove, In realms of endless love, Praise his dear name." Below the piano part, there are fingering numbers: 7, 6-5, 4-3, 5, 6, 4, 6, 6, 8 7, 6 5, 6 5.

To him as - crib - ed be, Honour and maj - es - ty, Through all e - ter - ni - ty,

6 6 5 6 6 5 6 6 6 6 6 6

Detailed description: This system contains the next four staves of the musical score. The lyrics are: "To him as - crib - ed be, Honour and maj - es - ty, Through all e - ter - ni - ty,". Below the piano part, there are fingering numbers: 6, 6, 5, 6, 6, 5, 6, 6, 6, 6, 6, 6.

Slow.

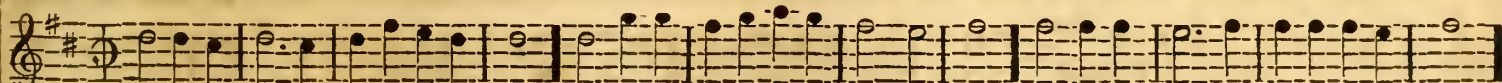
Adagio.

Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Thro' all e - ter - ni - ty, Wor - thy the Lamb.

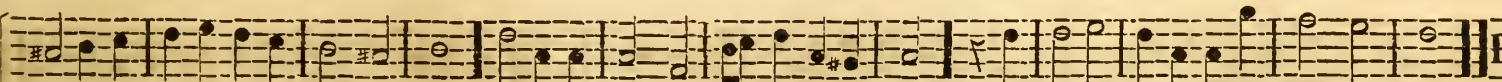
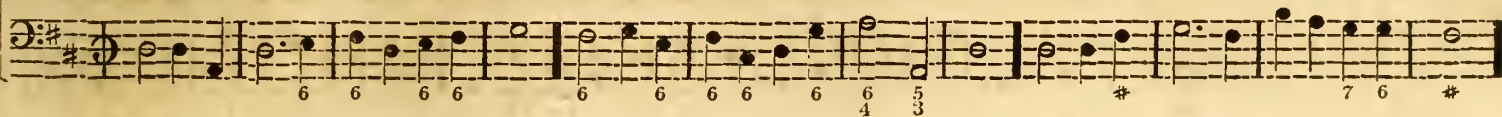
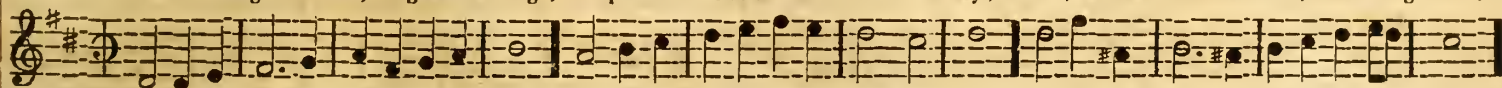
ITALIAN HYMN. 6. 6. 4.

Giardini.

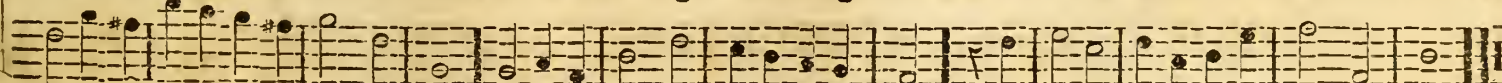
Come, thou Almighty King, Help us thy name to sing, Help us to praise. Father, all glorious, O'er all victorious, Come and reign over us, Ancient of days.



Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heav'n, earth and hell draw near, let all things come,



To hear his justice and the sinner's doom. But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.



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

Not to our names, thou only just and true, Not to our worthless names is glory due. Thy pow'r and grace, thy truth, and justice claim

5 6 5 6 6 6 6 5 5 5 6-87 6 5 5

Immortal honours to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, And where's your God?

5 5 6 6 5 6 7 5 5 6 6 6 87 4

Adagio.

Pia.

Few are our days, those few we dream away; Sure is our fate to moulder in the clay:

6 7 6 5 6 87 65
4 5 4 3 4 65 43

For.

Pia.

For.

Pia.

Rise, immortal soul, a - bove thine earthly fate, Time yet is thine, but soon it is too late.

6 87 65 6 5 7 6 5
4 4 65 4# 4 3 4 3

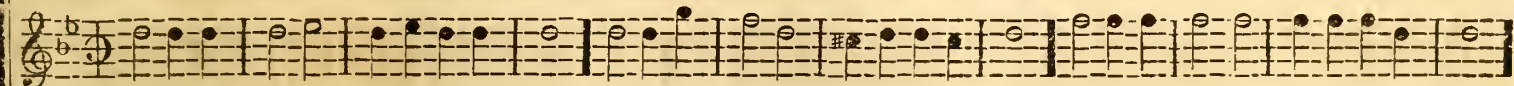
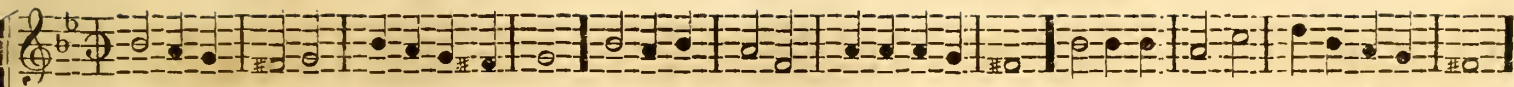
DESPOONDENCE. Tens.

Along the banks where Babel's current flows, Our captive bands in deep de - spondence stray'd;

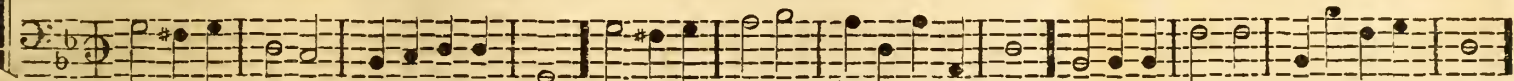
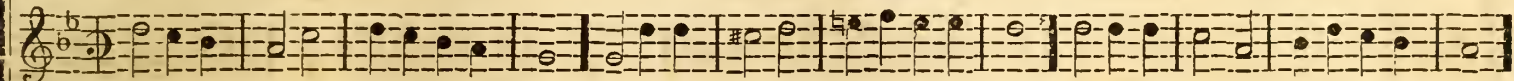
6 # 6 # 6 5 6 # 6 5 6 7 5

While Zi - on's fall in sad remembrance rose, Her friends, her children, mingled with the dead.

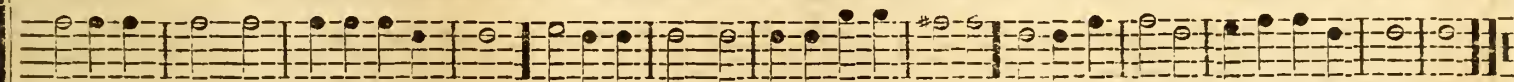
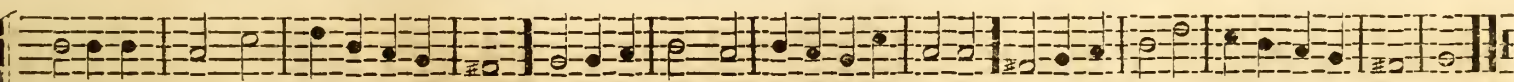
C # # # 6 6 6 4



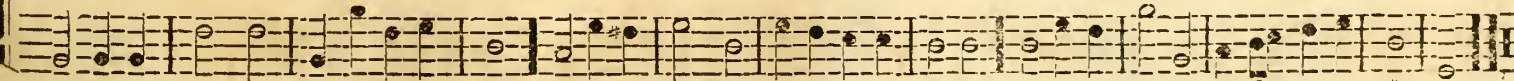
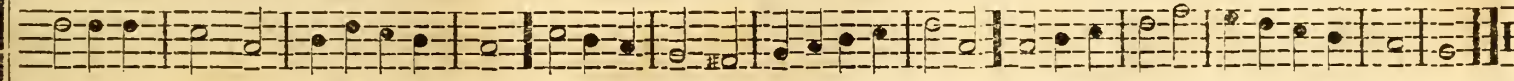
The God of glory sends his summons forth, Calls the south nations and awakes the north, From east to west his sovereign orders spread,



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



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



5 6 # 6 6 # 6 -

On wings of faith mount up, my soul, and rise, View thine in - her - i - tance beyond the skies. Nor heart can think, nor

6 6 6 4 6 6 6 4 6 6 4 6

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in G major (one flat), featuring a melody of eighth and quarter notes. The second staff is the alto line, and the third is the tenor line, both in G major. The bottom staff is the bass line, featuring a simple harmonic accompaniment of quarter notes. The lyrics are written below the vocal staves. The system concludes with a double bar line.

mortal tongue can tell, What endless pleasures in those mansions dwell. There our Re - deem - er lives, all

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

Detailed description: This system contains the next four staves of the musical score. The vocal line continues with the lyrics 'mortal tongue can tell, What endless pleasures in those mansions dwell. There our Re - deem - er lives, all'. The accompaniment remains consistent with the first system. The system concludes with a double bar line.

P. F. P. F.F.

bright and glorious, O'er sin, and death, and hell, O'er sin, and death, and hell, he reigns vic-torious.

5 6 6 5

6 5

FAIRFAX. 7. 6. Peculiar.

Come, my soul, before the Lord, Fall and do him rev'rence; Praise him for his blood and name, Sing his great de-liv'rance.

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

The God of glory sends his summons forth, Calls the south nations and awakes the north ;
 From east to west his sov'reign orders spread, Through distant worlds and regions of the dead.

Figured bass notation for the first system:
 6 5 6 6 6 4 5 3 6 6 6 5 6 6 5

The trumpet sounds, bell trembles, heav'n re - joices ; Lift up your heads, ye saints, with cheerful voices.

Figured bass notation for the second system:
 6 4 6 6 6 4 5 3 6 6 6 6 6 6 6

Rise, my soul, stretch out thy wings, Thy better portion trace: Rise from transi - tory things, Tow' ds leav'n thy native place.

6 6 6 6 6 6 6 6

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

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

For.

Fza.

No war or battle's sound Was heard, the world around, No hostile chiefs to furious combat ran, But peaceful was the

-5- 6 3 6 6- 6 5 4 3 6 b4 5 tr

Cres.

For.

night, In which the Prince of light His reign of peace upon the earth began. His reign of peace upon the earth began.

6 4 3 tr 6 6 6 6

O tell me no more Of this world's vain store: The time for such trifles, The time for such

6 6 4 5 6 4 5 6 4 7 #

trifles, The time for such trifles, With me now is o'er. With me now is o'er.

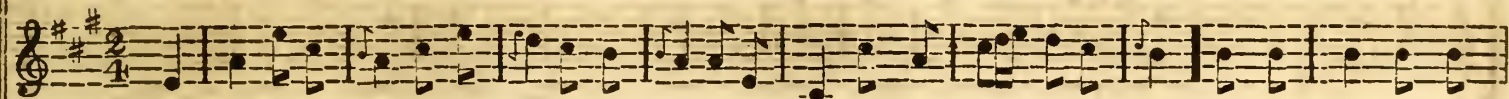
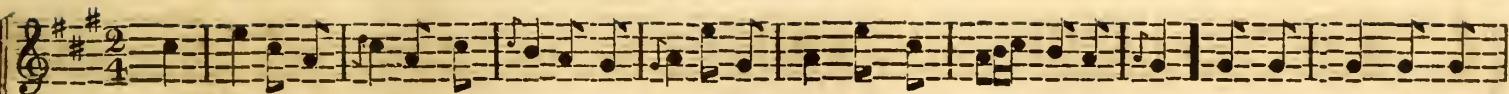
6 6 6 7 5 5 6 7 5

6 6 6 4 6 tr tr 6 5 — 6 6

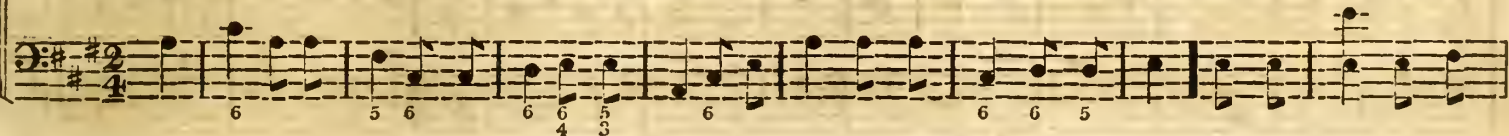
All ye that pass by, To Jesus draw nigh; To you is it nothing that Jesus should die? Our ransom and peace, Our surety he is,

6 5 4 3 6 5 6 6 6 5 3

Come, see, Come, see, Come, see, Come, see, Come, see if there ever was sorrow like this. Come, see if there ever was sorrow like this.



Come, let us ascend, My companion and friend, To a taste of the banquet above. If thine heart be as



mine, If for Jesus it pine, Come up into the chariot of love. Come up into the chariot of love.



Lift up your heads in joyful hope, Salute the happy morn, Salute the happy morn;

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

Pia.

For.

Each heav'nly pow'r Proclaims the glad hour, Lo Jesus the Saviour is born, Lo Jesus the Saviour is born.

6 7 * 9 8 / 7 6 6 / 4 5 / 3 9 8 / 7 6 6 / 4 5 / 3

DYING CHRISTIAN.

Barton.

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Largo. Mez. Pia.

Vital spark of heav'nly flame, Quit, O quit this mortal frame. Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying.

Affetuoso.

Hark, Hark, they whisper, angels

Cease, fond nature, cease thy strife, And let me languish into life. Hark, they whisper, angels say, they whisper, angels

223

For. *Pia.* For.

say, they whisper, angels say, Hark,

say, Hark, Hark, they whisper, angels say, Sister spirit, come a - way. Sister spirit, come away.

Hark, they whisper, angels say, Hark,

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

7 2 3 2 4 3 4 4 4 4 4

Pia. *Cres.* *Pia.* *Cres.*

What is this, absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me, my soul, can

-5- 4 3 3 b5 3 6 5 4 3 5 6 5 -5- -3- -5- 9 8 6 5 9 3

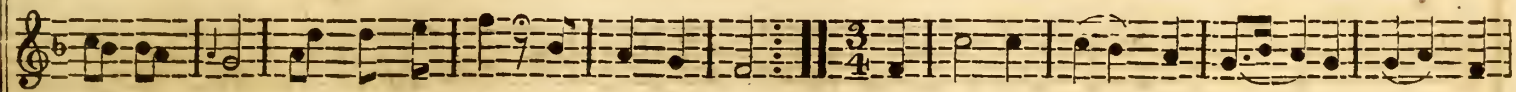
4 3 2 4 3 4 3 4 3 4 3 4 3 4 3 4 3

For.

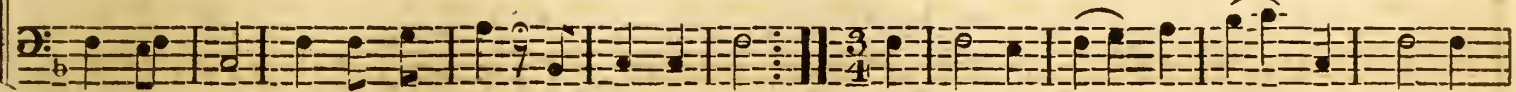
Pia.

Pia. Andante.

Cres.



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



.5- 65 6 6 6 6 6 5 6 6 6 6 6 5 3

43

4

4 3

4

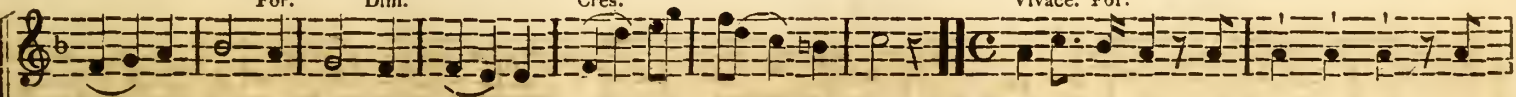
3

For.

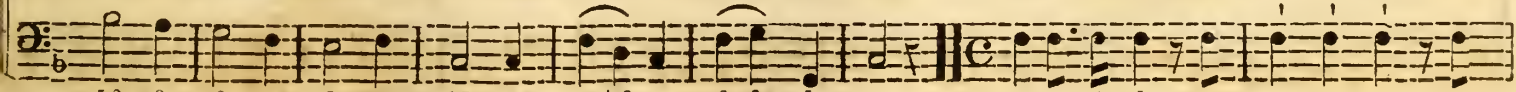
Dim.

Cres.

Vivace. For.



opens on my eyes; My ears with sounds se - raph - ic ring. Lend, lend your wings, I mount, I fly, O



56 6 6 -5- 65 46 6 6 5 4 5

43

4

tr

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

6 6 6 T. S. 6 6

Pia.

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

T. S. 4 3 6 5 6 6 5
4 3

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

Adagio.

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

I beheld, and lo, a great multitude, which no man could number, of all nations, and kindred, and people, and tongues,

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

stood be - fore the throne, and be - fore the Lamb, clothed with white robes, and palms were in their hands.

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

And they cried with a loud, a loud voice, saying, sal - va - tion, sal - vation un - to

with a loud voice, unto God, sal -

6 loud - 6 - 6 - - - - a 7 loud voice, 6 un - to 6 God, 5 sal -

vation un - to God, who sitteth on the throne, - - - on the throne, and un - to the Lamb.

God, sal - va - tion unto God, who sitteth on the throne, - - - on the throne, and un - to the Lamb.

vation un - to God. 5
6 6 #

who sitteth 6 7

6 6 - 7

254

And they cried with a loud, a loud voice, saying, Blessing, Hallelujah, and glory, Hallelujah, and

with a loud

6 loud 6- 6- . . . a loud

wisdom and thanksgiving, and honour, Hallelujah, Blessing and glory, and wisdom, and thanksgiving, and

6 6

honour, and pow'r, and might, be un - to the Lord, the Lord God, for - ev - er, and ever, fo - ev - er and

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

ever and ever, Amen, A - men, Hal - le - lu - jah, Hal - le -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

5 6 6 # 8 -- 6 --

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - men,

Hallelujah, Halle - lu - jah, 6 6 6 6 5 7 4 3

HAVANT. 8. 3. 6.

Ere I sleep, for ev'ry favour, This day show'd, By my God, I will bless my Saviour.

7 6 #0 6 5 6 5 1 6 5 7 5 6 6 7 4 3

Bold.

Behold, behold, the blind their sight receive, Behold, behold, the dead awake and live, the

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

The dumb speak wonders, and the lame Leap like the hart, dumb speak won - ders, and the lame Leap like the hart, and bless his name.

7 4 6 5 4 6 6 4 5

Three voices.

Thus doth th'E - ter - nal Spirit own And seal the mis - sion of his Son; The Father vindi-

7 6 5 + # 6 6 3 5 2 3 5 6 5 6

cates his cause, While he hangs bleeding, While he hangs bleeding, While he hangs bleeding on the cross.

b7 6 b7 6 6 5 6 6 5

Alla Breve.

Poco. Allegro. For.

He dies, the heav'ns in mourn - - - ing stood, He

He ri - - - ses, ri - - - ses,

7 6 5 # 7 6 7
4 4 2 #

He ri - - - ses, ri - - - ses, rises and appears a God, He rises and ap -

ri - - - ses, ri - - - ses, rises and ap - pears a God, He ri - ses and ap - - - pears

rises and appears a God, He ri - - - ses, ri - - - ses and ap - - - pears

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

Pia.

pears a God, He ri - ses and ap - pears a God, He
 a God, He ri - - - ses, ri - - - ses, and ap - - pears a tr God, He

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

Andante M. Pia.

ri - ses, He ri - ses and ap - pears a God.
 ri - - - ses, ri - - - ses and ap - - pears a God. Hold the Lord, as-

5 6 5 6 6 7 7 7 4

cend - ing high, No more to bleed, no more to die. Hence, hence, hence and for-

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

T. S.

ev - er, for - ev - er from my heart, for - ev - er from my heart, I bid my doubts, and

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

b7

M. Pia.

Cres.

fears de - part, And to those hands my soul re - sign, Which bear, Which bear cre-

b7 6 5 6 5 6 5 6 6

Dim.

And to those hands my soul re - - si - - gn,
 dentials so di - vine. And to those hands my
 And to those hands my soul re - - si - - gn,
 And to those hands my

6 7 6 5 6 5 6

Dim.

Which bear cre - den - tials so di - - vi - - - - - ne. so di - vine.

soul re - sign, Which bear cre - den - tials so di - vine. And

Which bear cre - den - tials so di - - vi - - - - - ne.

Which bear cre - den - tials so di - vine. 6 #

to those hands my soul re - sign, Which bear cre - den - tials so di - vine.

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

Grateful notes and numbers bring, While Jehovah's name we sing! Holy, holy Lamb of God, Be thy

6 0 8 7 6 5 6 6 6 6 5 4 3 6 5 6 6

3 4 3 5 4#

Soft.

glorious name ador'd. Men on earth and saints above. Men on earth and saints above, Sing the great Redeemer's love.

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

Loud.

Soft.

Sing the great Redeemer's love, Sing the great Redeemer's love. Men on earth and saints above, Men on earth and saints above,

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

Loud.

Soft.

Sing the great Redeemer's love, Sing the great Redeemer's love, Sing the great Redeemer's love.

Lord, thy mercies never fail;

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

Loud.

Lord, thy mercies never fail, Hail, hail, ce - les - tial goodness, hail, Hail, hail, ce - les - tial goodness, hail!

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

-13

Loud.

Soft.

Though un - wor - thy, Lord, thine ear, Our hum - ble hal - le - lu - jahs hear: Pur - er

6 6 6 5 6 6 5 6

praise we hope to bring, When with saints we stand and sing.

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

Siciliano.

Lead us to that blissful state, Where thou reign'st su - preme - ly great;

-5- 4 3 4 3 6 7 3

Look with pi - ty from thy throne, And send thy ho - ly Spir - it down.

6 6 #6 6 6 6 6 #

While on earth or - dain'd to stay, Guide our foot - steps in thy way,

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

Till we come to reign with thee, And all thy glorious greatness see.

7 4 3 4 3 6 6

CHORUS. Loud. Very Loud.

Then with an - gels we'll a - gain, Wake a louder, louder strain, Wake a louder, louder

6 -- 7 5 6 -- 4 --

Soft. Loud. Soft.

strain, Then in joyful songs of praise, We'll our grateful voices raise, There no tongue shall si - lent be,

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

Loud.

There all shall join sweet har - mo - ny, That thro' heav'n's all spacious round Thy praise, O God, may ev - er sound.

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

Slow.

Blessed, blessed be the Lord, the Lord God of Israel, blessed be the Lord, the Lord God of Israel. For he hath

Brisk.

visited and redeemed his people, redeemed his people, his people. Therefore we will rejoice, we will rejoice, re-

joyce before God, rejoice, rejoice, we will rejoice in the God, the God of our salvation, rejoice, re-

re-
rejoice

6 6 2 6 6 6 6 re - joice, re-
6

joyce, re - joice, re - joice, re - joice in the God, the God of our salvation. We will re-

re - joice, re - joice,

joyce, re - joice, re - joice, in the God, the 6 5 6 5 4 3 2

joice, will rejoice, re-joice in the God, the God of our sal-va-tion. Glad tidings, glad

6 6 6 6 6 6 5 6 5 4 3

tidings, glad ti- dings, glad tidings, glad tidings of
glad tidings, glad ti-

6

great joy, glad tidings of great joy, which shall be to all people, joy which shall be to all

dings, of great - - joy,

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

ti - - dings, glad ti - - dings, glad tidings, glad tidings,

people, glad glad tidings, glad tidings, glad

tidings, glad tidings, glad ti - - dings, glad ti - - dings, of

glad tidings, glad tidings, glad tidings, glad tidings, # # 6

of joy which shall
 tidings, glad tidings, glad tidings, glad tidings which shall be to all people, to all, to all, to all people.
 great joy, of great joy, which shall to all, to all,

6 6 5 6 5 6 5 6 4 3

3 Voices. Tenor.
 Voice. Counter.
 For unto you this day is born a Saviour, For unto
 For unto you this day is born a Saviour which is Christ the Lord. For unto you this day
 Org. Voice.
 is born a Saviour, a Saviour,

6 7 6 7 6

you, this day is born a Saviour, is born, is born, is born a Saviour, is born a Sa - - viour,

is born a Saviour, is born a Saviour, this day, is born a Saviour, is born, a Sa - viour, which is Christ the

For unto you this day is born a

6— 6 6 4 6 6 5 6 6 #5 #3
6— 6 6 4 6 6 5 6 6 #5 #3

CHORUS.

Glad tidings, glad ti - - dings of great joy, of great

Lord, glad tidings, glad tidings, glad tidings of

glad tidings, glad tidings of great joy, of great

glad tidings, glad tidings of great joy, of great

6 6 #6 6 6 #6

joy, which glad tidings, glad tidings to all
 great joy which shall be to all people, of great joy to all people, to all people, which shall be to all people, all people.
 joy which glad tidings to all

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

Slow. Piano. Full.

Glo - ry, glory to God in the highest, and peace on earth. Glo - ry, glory to God in the highest

6 6 6

Allegro.

Glo - - - ry to God in the high - - est, in the high - - est.

Glo - - - ry to God in the high - - est. Glory to God in the high - est.

Glo - - - ry to God in the high - - est. Glo - - - ry to God in the highest.

Glo - - - ry to God in the high - - est. 6 7#6 5 3

Slow and Soft.

Allegro.

And peace on earth. Glo - - - ry to God in the highest. Glory to God in the

Glory to God in the

Glo - - - ry to God in the highest, the highest, the highest, the highest.

Glo ry to God
 Glo ry, glo ry to God in the highest, on earth
 Glo ry, glory
 Glo ry to God, 6 7 6—

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

peace, good will towards men, good will towards men. A men. . .

7
6 6 6 6

Chorus. Allegro assai.

O come, let us sing un - to the Lord ; O come, let us sing un - to the

Lord ; Let us hear - ti - ly rejoice, come, let us sing un - to the Lord ; let us hear - ti - ly rejoice - - Lord ; let us hear - ti - ly re - joice - - - let us come, let us sing un - to the Lord ; let us hear - ti - ly rejoice,

in the strength of our sal - va - tion; let us hearti - ly re-

in the

hearti - ly rejoice in the strength of our sal - va - tion; let us hearti - ly re - - - - - rejoice - - - - -

7 7 6 in the 6 6 7 6 5 7 4 3 let us 7 hearti - ly re- 7 6

joice,

let us hearti - ly re - - - - - joice - - - - - in the strength of our sal - va - tion.

let us hearti - ly re - joice

joice,

7 6 6 7 6 5 7 4 3

Verse. Treble and Base.

Let us come before his presence, let us come before his presence with thanks - giv - ing, with thanks-

Let us 6 7

giving; come before his presence, let us come before his presence with thanksgiving;

tr. Sym.

6 5 6# 6 5 # 6 5

And shew ourselves glad, and shew ourselves glad, and shew ourselves glad - -

And shew ourselves glad, and shew ourselves glad, and shew ourselves 6 7 6

Sym.

in him with psalms.

glad

6 5 6 6 6 5

CHORUS. *Largo Expressivo.*

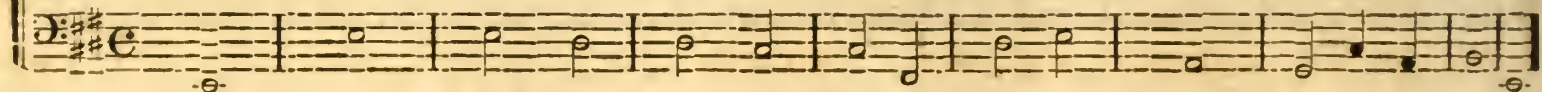
For the Lord is a great God; the Lord is a great God, and a great King above all gods; a great King above all gods.

6 - #6 5 6 4 #

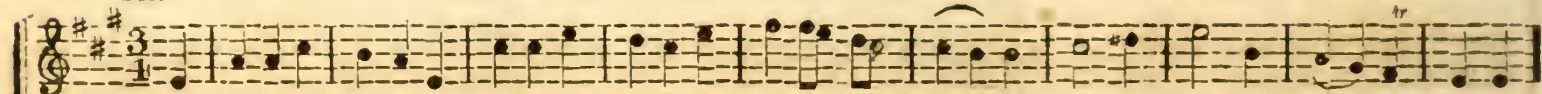
Recit : Bass.



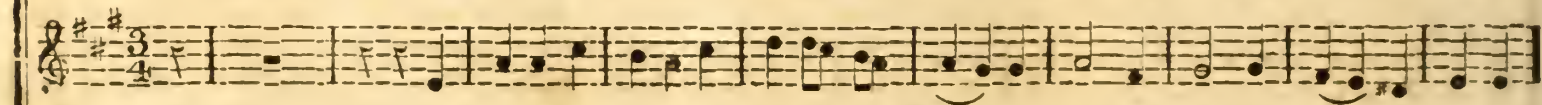
In his hands are all the concerns of the earth, and the strength of the hills is his also. The sea is his and he made it: and his hands prepared the dry land.



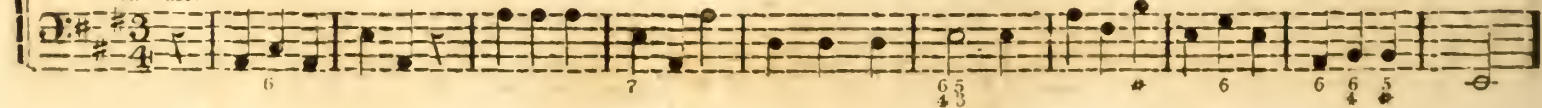
Duet



O come, let us worship, O come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our maker.



Inst. Base.



CHORUS.

O come, let us worship; O come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our maker.

Voice. 6 7 7 6 6 5 5 # 6 6 5 7
4 3 # 4

Duet.

For he is the Lord, the Lord our God; and we are the people, we are the people, we are the people of his pasture, and the sheep of his hand.

Inst. Base. T. S. 6 7 7 6 5 6 6 7 6
4 5 5 3

CHORUS.

For he is the Lord, the Lord our God; we are the
 And we are the people,

T. S. Inst. 6

Adagio.

people, we are the people of his pasture, and the sheep of his hand.

7 Voice. 7 6 5 6 6 6 7 6 7
 4 5 5

Dessus. Alla Breve.

Haute Contre.

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

Taille.

Basse Contre.

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

N. B. The melody is the same as it stands in the most ancient copies of Marot and Theodore Beza, in 1546.

Brisk.

ANTHEM.

Handel.

O praise the Lord with one consent, O praise the Lord with one consent, And (mag - ni - fy his name, Praise the Lord with one con-

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

His worthy praise, His worthy praise proclaim.

sent, And mag - ni - fy his name. Let all the servants of the Lord His worthy praise, His worthy, worthy praise proclaim

His worthy praise, His worthy praise proclaim.

His worthy praise, His worthy, worthy praise proclaim.

5 5 6 7 5 4 3 0 8 7 6 5 3 3 3 5 4 6 7 8 7 6 5 3 7 5 4 3

CHORUS. Brisk.

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

6 6 6 6 6 6 5 6 6 6 6

lands, O be joyful in God, all ye lands, Make his praise glorious; O be joyful in God, all ye lands, in God, all ye

6 5 6 6 5 6 4

in God, all ye lands,

lands, - - - in God, all ye lan - - - ds, O be joyful in God, all ye lands, Make his praise glorious.

lands, O be joyful in God, all ye lands, in God, all ye lands,

O be joyful in God, all ye lan - - - ds, 6 7 6 5 6 5 6 6 5 3

6 3 3 3 3 6 5 6 5 6 6 5 3

4 5 3

Maestoso. For.

Pia.

For.

Redeemed by their Shepherd's care, Re - deem - ed by their Shepherd's care, In
As Israel's people in despair, ORG. Redeemed by their Shepherd's care, 6 6 7 6 5 4 3

rejoice, rejoice,
gratitude rejoice, In gratitude rejoice, rejoice, rejoice, In gratitude rejoice, In

gratitude rejoice, Or, as on Sinai's banks reclin'd, Our

6 6 4 5 4 6 6 5 4 6 6 4 6 6 4

Cres. *Pia.* *Cres.* *For.* *Pia.*

holy fathers swell'd the wind, With hallelujah's voice, With hallelujah's voice, Our holy fathers swell'd the wind, With

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

For.

F. F.

hal - le - lu - jah's, with hal - le - lu - jah's voice, With hal - le - lu - jah's voice, With hal - le - lu - jah's voice, Our

With hal - le - lu - jah's voice,

8 7 6 5 / 6 5 4 3

holy fathers swell'd the wind, With hal - le - lu - jah's, With hallelujah's voice, With hallelujah's voice, With

With hal - le - lu - jah's voice,

8 7 6 5 / 6 5 4 3

hal - le - lu - jah's voice.

CORYDON. S. M.

For.

Come, sound his praise abroad, And hymns of glory sing; Pia. Jehovah is a sov'reign God, The universal King.

Jehovah is a sov'reign God,

Before Je - hovah's awful throne, Ye nations, bow with sacred joy: Know that the Lord is God a - lone;

He can cre - ate and he destroy. He can cre - ate and he destroy. His sovereign pow'r with-

Pia.

out our aid, Made us of clay, and form'd us men; And when like wand'ring sheep we stray'd, He Lrought us to his

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

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

fold again; He brought us to his fold again. We'll crowd thy gates with thank - ful songs, High as the

For. Pia.

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

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

For. Pia. Por. Pia.

heav'ns our voic - es raise, And earth, And earth, with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise. Shall

6 7 6 6 7 T. S.

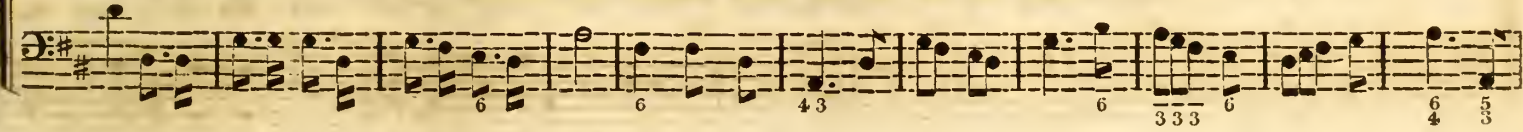
For. 1 2

fill thy courts with sounding praise, Shall fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command,

T. S. 5 6 6 6 4 3 6 6 4 3 1 2 6 6 5

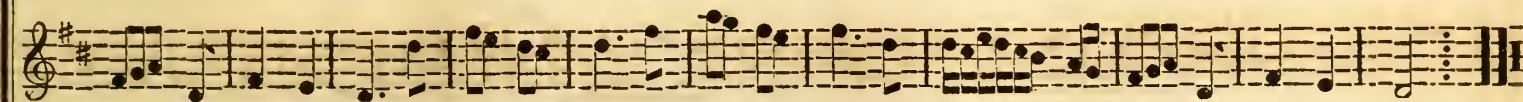
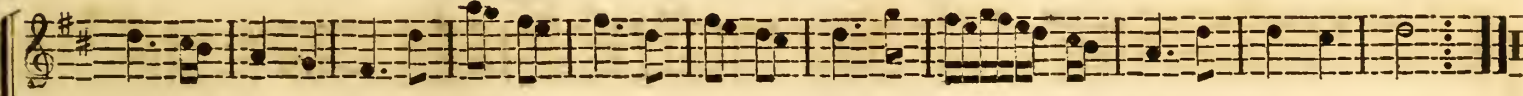


Vast as e - ternity, e - ternity thy love; Firm as a rock thy truth must stand, When rolling years shall cease to

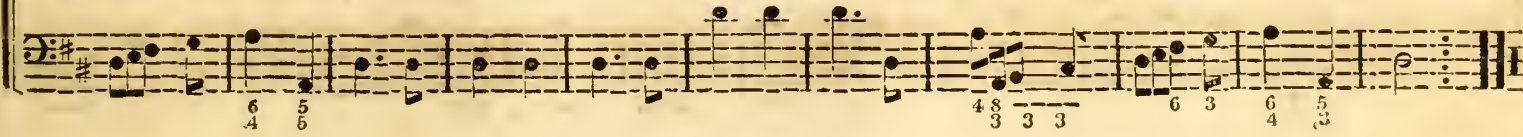


Pia.

For.



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



5 Voices.

The glory of the Lord, of the Lord

The glory of the Lord shall en - dure for ever, of the Lord shall en - dure for

Org. 6 6 The 7 glory of the Lord 6 6 — 6 5

ever, the glory, the glory of the Lord, the glo - - - - - ry, the glory of the Lord shall en-

the glory, the glory 6 6 6

the
 dure for ever, shall en - dure - for ever, the Lord shall re - joice in his works, shall rejoice - in his works, in his
 the Lord shall re - joice 4 6 6 5 $\sharp 4$

Lord shall re - joice, in his works, shall re - joice, - - - - - shall re - joice, - - -
 works, shall re - joice in his works, shall re - joice, - - - - - shall re - joice, - - - - - The
 6 $\sharp 6$ 5 6 6 7 6 6

Lord shall re - jice, re - jice in his works, shall re - jice, re - jice, re - jice in his works.

re - jice, re - jice, 6/6 6/4 5/3 6/4 5/3

CHORUS.

The glory of the Lord shall en - dure for ever, the glory of the Lord, the glory of the Lord, of the the glo - - - - ry of the

The glory of the Lord, of the Lord shall en - dure the glo - - - - ry of the

The glory 6/4 6/4 6/4 6/4 tr6 7

Lord shall endure for ever, the glo - - - - - ry of the Lord shall en - dure for ever, shall en - dure for ever.

5 6 6- 6 5 3 the glory, the glory 6 6- 5 7 6- 5 7
3 4 5 4 3 b 7 6 6 4 7 4

Mod.

I will be glad,

My medi - tation of him shall be sweet; I will be glad in the Lord, be glad in the Lord.

6 # 6 C 6 6 6 5
6 4 11

CHORUS. Allegro.

Bless thou the Lord, O my soul, bless, praise, O bless thou the Lord, praise the Lord.

6 6 6 6 4 5 Prai

O my soul, praise the Lord, Praise the Lord, the Lord,

O my soul, prai . . . se the Lord, O . . my

Prai . . . se the Lord,

. . . se the Lord, praise the Lord, praise the Lord, the Lord, 6 6 6 5

-5- 7 4 5

soul. Bless thou the Lord, bless thou the Lord, O my soul, bless, praise, O

6 4 6 -5- 6 6

Adagio.

Praise thou the Lord, Bless thou the Lord, Praise thou the Lord, A - - men.

Prai se thou the Lord,

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

Blessed, blessed be thou, Lord God of Isra - el, our Father, Blessed, blessed be thou, Lord

6 6 7 6 5 6 6 6

God of Is - ra - el our Father, for ever and ever, for ever and ev - er, blessed, blessed be thou, Lord

Bless - ed, bless - ed,

6 6 6

Bless - ed, bless - ed,
 God of Is - ra - el our Father, for ever and ever, for ever and ever, Blessed, blessed be thou, Lord

7 6 Bless - ed for ev - er and ev - er, 6 7

for ever and ever, for ev - er,
 God of Is - ra - el our Father, Bless - ed for ev - er and ev - er, for ever and ever,
 for ev - er and ev - er,
 Bless - ed for ev - er and ev - er,

6 5 # Bless - ed for ev - er and ev - er, 6 5 4 3

Bless - ed, for ev - er,
 Bless - ed, Blessed art thou, for ev - er and ev - er, for ever and ever.
 for ev - er and ev - er,
 for ev - er, for ev - er and ev - er, for ev - er, 6 6 4 5 3

Two voices.

Thine, O Lord, O Lord, is the greatness, Thine, O Lord, O Lord, is the greatness.
 O.R.C.
 6 4 2 6 6 5 6 b7 6 6 5 4 3 6 6 5 6 7

Tutti.

Thine, O Lord, O Lord, is the greatness, and the pow'r, and the glo - ry, and the vic - to - ry,

VOICE. 6 5 — 4 3 — 6 6 6 b

and the majes - ty, and vic - to - ry and maj - es - ty. Thine, O Lord, thine, O Lord, is the

VOICE. 5 6 — 6 ORG. 6 ORG.

greatness and the pow'r, is the greatness and the pow'r, and the glory, and the victory, and the majesty, the majesty, for all that

Organ. 6 Voice. Organ. Voice. -5-

is in the heav'n, in the heav'n and the earth are thine: Thine is the kingdom, thine is the kingdom, O

For all that is in the heav'n,

8 Organ. 6 5 4 3 Voice. 6 5 4 3

b3 b3 6 4 5 3 6 5 4 3

h^c

Lord, and thou art ex - alted as head over all, as head over all, as head, as head over all.

over all,

as head over all.

6 5 / 4 3 6 -- 5 6 / b 3 6 6 b b 7 as head over all. 6 5 / 4 3

DUET.

Both riches and honour come of thee, come of thee, riches and honour come of thee

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

And thou reignest, thou reignest, thou reignest over all; and in thine hand, in thine hand is

is pow'r,

tr 6 9

And in thine hand it is to make great, and to give strength un - to all.

pow'r and might, and in thine hand it is to make great, to make great, and to give strength un - to all.

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

CHORUS.

we thank thee, we thank thee, O God, and prai - - - -

Now therefore, our God, we thank thee, we thank thee, we thank thee, O God, we thank thee, O God,

we

we thank thee, we thank thee, O God.

- - - - se thy glo - rious name, we thank thee, we thank thee, and

we thank thee, and prai - - - - - - - - se thy glo - rious

thank thee, and prai - - - - - - - - se thy glo - rious name, we

we thank thee, and prai - - - - - - - - 6 - - - - 6 - - - -

prai - - - se thy name, we thank thee, we thank thee and praise thy name, we thank thee and prai - - -
 name, we thank thee and praise thy name, we
 thank thee and praise thy name, and praise thy name, and praise thy name,
 - - - - - se thy name, we thank thee, we thank thee, we thank thee, $\frac{6}{4}$ $\frac{5}{4}$ we thank thee and
 - - - - - $\frac{6}{4}$

- - - - - se thy name, we thank thee, and
 thank thee and praise thy name, we thank thee, we thank thee, and praise thy glo - rious
 we thank thee, we thank thee, and praise thy glo - rious name, we
 praise thy name, we thank thee, we thank thee, we

prai - - - - - se thy glorious name, we thank thee, and praise thy glorious
 name, we thank thee, and prai - - - - - se thy glorious
 thank thee, we thank thee, and praise thy glorious
 thank thee, we thank thee, and prai - - - - - se thy glorious name, and prai - - - - - se thy

6 6 6 6 6 6

Slow.

name, thy glorious name, we thank thee, we thank thee, O God, we thank thee, we thank thee, O God, and praise thy glorious name.

6 6 6 6 6 6

Lord of all pow'r and might, Lord of all pow'r and might,
 Thou that art the author, thou that art the

6 6 6 6 6 6 6 4 3

author,
 thou that art the giver of all good things, graft in our hearts the love of thy name, the

love of thy name, increase in us true re - - li - gion, Lord of all pow'r and might,

6 6 6 6 6

nourish us in all good - ness, Lord of all pow'r and might, and of thy great mercy, and

* 0 6 5 8 7 6 6 6 6 5 3

of thy great mercy, keep us, keep us, keep us, keep us in the same, through

6 5 6 6 6

4 3

Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics underneath. The bottom two staves are piano accompaniment. The lyrics are: "of thy great mercy, keep us, keep us, keep us, keep us in the same, through". The piano part includes a triplet of eighth notes in the second measure of the bottom staff.

Je - sus Christ our Lord, through Je - sus Christ our Lord, Amen, amen.

6 5 6 5 6 4 3

4 3

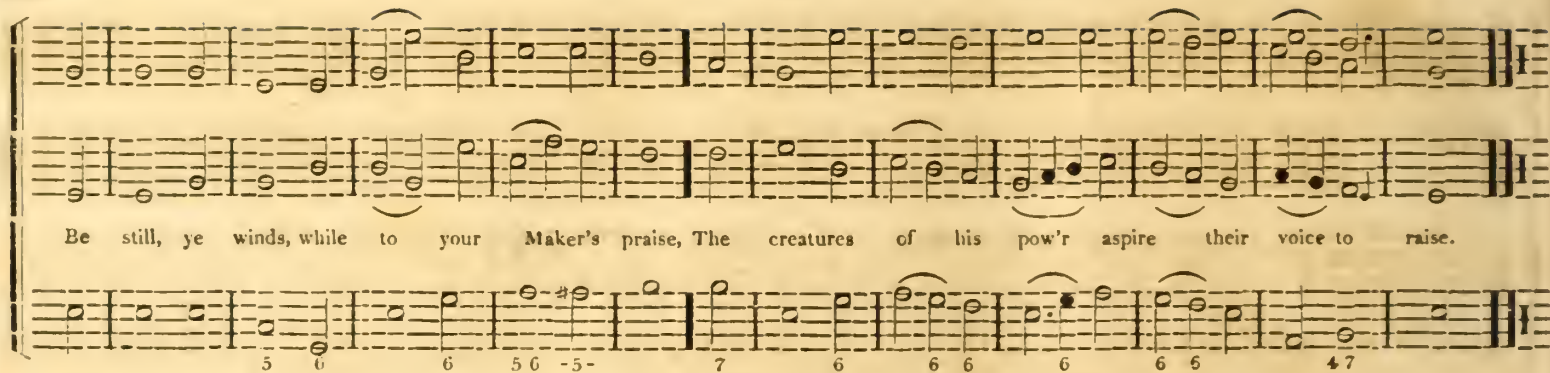
Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics underneath. The bottom two staves are piano accompaniment. The lyrics are: "Je - sus Christ our Lord, through Je - sus Christ our Lord, Amen, amen.". The piano part includes a triplet of eighth notes in the second measure of the bottom staff.

All nature hear the sacred song, Attend, O earth, the solemn strain; Ye whirlwinds wild that sweep along,

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

Ye dark'ning storms of beating rain, Umbrageous glooms of forests drear, And sol-i-ta-ry deserts, hear.

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



Be still, ye winds, while to your Maker's praise, The creatures of his pow'r aspire their voice to raise.

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

SANCTUS.



Holy, holy, holy Lord God of Sabbaoth, Heav'n and earth are full, Heav'n and earth are full, Heav'n and earth are full,

Holy, holy, holy Lord God of Sabbaoth, Heav'n and earth are full, Heav'n and earth are full,

6 #6 Heav'n and earth are full, Heav'n and earth are full of the

full of the majesty of thy glory. Glory be to thee, Glory be to thee, O Lord, most high.

Glory be to thee, Glory be to thee, to thee, O Lord, most high.

full of the majesty of thy glory, Glory be to thee, Glory be to thee, to thee, O Lord, most high.

majesty 5 # - # - -

Glory be to thee, Glory, &c. 6 6 6 6 6 6 4 3

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

6 5 5 7

Shepherds, rejoice, rejoice, rejoice, rejoice, rejoice, and send your fears a - way, and send your fears a - way!

8 6 7 re - jice, 6- 6- 5- 6 4 6 4 5- 3 6 4 7 5 4

News from the sky, News from the sky, News from the sky, the Saviour's born to - day.

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

DUET—Treble & Base.

Jesus the Lord comes down to dwell with you, To-day he comes, but not as monarchs do. To-day he comes, but not as monarchs do. No

6 4 3 6 6 4 3 7 6 6 5

gold nor purple, royal, shining things, A manger stands, and holds the King of kings, A manger stands, and holds the King of kings.

6 6 4 3 6 6 6 5 6 6 6

TRIO.

Thus Gabriel sang, Thus Gabriel sang, the heav'nly angels throng, They tune - - - - - their harps, they

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

They tune their harps, they tune their harps,

6 -5- #6

They tune - - - their harps,
 tune - - - - - their harps, they tune their harps, they tune their harps, they tune their harps, and thus conclude the song.

they tune their harps, 6 b7 7 6 4/2 6 6 4 3

CHORUS.

Glo - - - - - ry to God, who
 Glory to God, Glory to God, Glory to God, Glory to God, Glory to God, who
 Glo - - - - - ry to God,

6 6 6

Who reigns enthron'd above, who reigns, who reigns enthron'd a - bove, Good will to
 reigns enthron'd above, who reigns enthron'd above, who reigns, who reigns enthron'd above, Good will to
 who reigns enthron'd, who reigns enthron'd above,

Pia. men, Good will to men, and pea - - - - ce, and endless love, Good will to men, and peace, and peace, and peace, and
 and peace,
 and peace, peace and endless love,
For. *Pia.*

Good will to men, and peace, peace and endless love,
 endless love, peace, and endless love, and peace, and peace and endless love, Good
 will to men, and peace

#6 # 6 5
4 3 = peace, peace, peace, peace and endless love, 6 5
6-5 4-3 = # 6 6 6 5
4 #

will to men, and peace, and peace and endless love, and peace, peace and endless love.

6 6 6 5
3 =

The souls of the righteous are in the hand of God,

The souls of the righteous are in the hand of God, and there

6 6 6 6 6 6 5 7 4 2

no tor - - - - - ment

shall no torment touch them, there shall no torment touch them, there shall no tor - - - - - ment

5 6 6 6 5 6 6-5 6 5 there shall no torment touch them, no tor - - - - - ment

Cres.

touch them. The souls of the righteous are in the hand of God, are in the hand of God, and there shall no

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

tor ment, no tor - - ment touch them.

There shall no tor ment touch them.

torment touch them, no tor - ment touch them, no torment, no 7 torment 6 touch them.
6 5 4 3

SOLO. Mez. For.

For.

In the sight of the unwise, they seem to die, and their departure is taken for misery,

Mez. For.

ORG.

Pia.

their de - parture is taken for misery, but they are in peace, they are in peace,

Cres.

Mez. For.

they are in peace. In the sight of the unwise they seem to die, and their de - parture is

taken for misery, but they are in peace, they are in peace, they are in peace.

RECITATIVE.

For though they be punish'd in the sight of men, yet is their hope full of im-mor-tal-i-ty,

yet is their hope full of im-mor-tal-i-ty. For God hath prov'd them and found them worthy of him-self.

prov'd them and found them worthy of him - self. And in the day of visi - ta - tion they shall

For God hath found them worthy of himself. And in the day of visi - tation they - - - - shall

God hath found them of visi - tation they shall

6 5 7 6 5 6 5 6 5 7

shine, they shall judge, shall judge the nations, and have dominion, and have do - minion over the people.

shine, they - - - - shall judge, 7

4 3 6 5 6 5 6 5 6 5

CHORUS.

Allegro.

They shall judge the nations, and have do - minion over the people. And their Lord shall

Figured Bass: $\text{tr } \underline{\underline{6}}$ 6 6 $\frac{6}{4}$ 5 6 4 5 3 6 5 6 5

for ev - er and ever, shall reign for ever, their Lord shall reign for

reign for ev - er, er, for

ev - er and ever, shall reign for ever, their Lord shall reign

Figured Bass: 5 6 ev - - 6 5 er, 4 3

For.

ever, shall reign for ever, ever, their Lord shall reign, shall reign for ever, their Lord shall reign for ever, shall shall reign for ever, shall reign

6

Adagio.

reign for ever, shall reign for ever, their Lord shall reign for ever. A - men.

6

Hark, the herald angels sing, Hark, the herald angels sing, Glory to the new-born King, Glory to the new-born King, Peace on

6 6 7 5- -5-

Detailed description: This system contains three staves of music. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The music consists of vocal lines and a bass line. The lyrics are positioned between the staves. Below the bass staff, there are numerical figures: 6, 6, 7, 5-, and -5-.

earth and mercy mild, God and sinners reconcil'd. God and sinners reconcil'd. Joyful, all ye nations, rise,

7- - 6 - 6 7 7 -5-

Detailed description: This system contains three staves of music, continuing from the first system. The top two staves are in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. The lyrics are positioned between the staves. Below the bass staff, there are numerical figures: 7-, 6, 6, 7, 7, and -5-.

Join the triumph of the skies, With the angelic host proclaim, Christ is born at Bethlehem, Hark, the herald angels sing,

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

Hark, the herald angels sing, Glory to the new-born King, Glory to the new-born King, Glory to the new-born King.

Finis.

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

Christ, by highest heav'n ador'd, Christ, by highest heav'n ador'd, Christ the ever - lasting Lord, Christ the ever - lasting Lord.

6 7 7 6 #

Late in time behold him come, Offspring of a virgin's womb, Offspring of a virgin's womb. Veil'd in flesh, the

4 5 4 # G 6 5 4 3 4 3 # 6

O Lord in all

O Lord, our Governor, how excellent is thy name, how excellent is thy name in all - - - the world.

O Lord, 5 4 5 4 3 6 6 in all 5 6 4

Thou that hast set thy glory above the heavens, O Lord, our Governor, O Lord, our Governor.

O Lord, our Governor, our Governor,

O Lord, O Lord, 6 4 5 4 0 Lord, 0 Lord, 6 7

How excellent is thy name, how excellent is thy name in all the world. Thou that hast set, hast

6 6 6 name 6 4 6 5

thy glo - - - - - ry a - bove - - - - -

set thy glory, thy glo - - - - - ry, thy glo - - - - - ry a - bove the heavens.

7 7 thy glo - - - - - ry a - bove 7 4 6 6 5 4

Recitative.

Lord, what is man, that thou art mindful of him, and the son of man, that thou visitest him.

Treble.

Thou mak'st him to have dominion, to have dominion of the works of thy hand, of the works of thy hand.

Tenor.

And thou hast put all things, and thou hast put all things, all things in subjection under his feet, thou hast put all things in subjection under his feet.

CHORUS.

O Lord, our Governor, how excellent is thy name in all the world. O Lord - our Governor, how

Figured Bass: 4 6 6 7 7 6 6 6 6

excellent is thy name in all the world. O Lord, our Governor, how excellent is thy name in all the world.

world - - - d,

Figured Bass: 6 6 6 5 6 4 6 6 5 4

Allegro con spirito.

we will

Air.

I was glad, I was glad, when they said unto me, we will go, we will go, we will go into the house of the Lord, we will

Inst. 6 6 7 6 6- 6- 6/5 7 6 5 Voice. 6 4 6 5 4 3 2 1

Inst. 5 6 #4

go into the house, we will go into the house, into the house of the Lord.

Sym.

go in - to the house, we will go into the house, into the house of the Lord, we will

7 4 6- 6 b # 5 6 7 5 6 6 4 3 6- Voice. 6 5

we will go into the house, we will go into the house, into the house of the Lord, into the house of the Lord.

go - - - - - we will go - - - - - into the house of the Lord, into the house of the Lord.

we will go into the house, we will go into the house, into the house of the Lord, into the house of the Lord.

6 6 6 6 5 6 6 6 5

Duet. *Pia. Grazioso.* *Pia.*

Peace be within thy walls, Peace be within thy walls, and plenteousness within thy palaces, peace

Inst. T. S. For. T. S.

6 5 4

... be within thy walls, peace be within thy walls, Amen, Amen, Amen.
 and plenteousness, and plenteousness within thy palaces. Amen, Amen, Amen.

7 9/4 3 7 9/4 3 Voice. 6 5 6/4 5/3 6 -5-

DORT. C. M.

In innocence I wash my hands, And so encompass round Thine altar, with the sacred bands, Whose tongues thy praises sound.

6 5 6 b7 # 6 6 6 6 # 6 6 6 6 5 6 5 6 6 4 5

CHORUS ANTHEM.

Rev. C. Gregore.

325

Ho - sanna, blessed is he that comes, Ho - sanna, Ho - sanna, blessed is

AIR.

Ho - sanna, blessed is he that comes, Hosanna, Hosanna, blessed is he that comes,

he that comes, he that comes in the name of the Lord. Hosanna, blessed is he that comes, Hosanna, Ho -

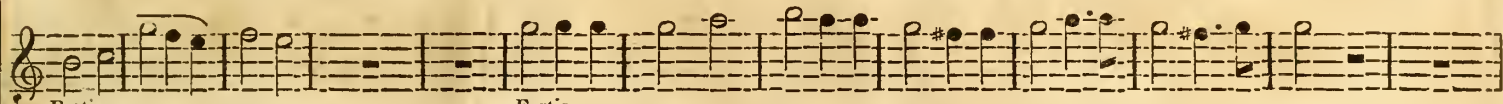
he that comes in the name of the Lord. Ho - sanna, blessed is he that comes, Hosanna, Hosanna,

sanna, in the highest, Hosanna, Hosanna in the highest, Ho - sanna in the high-est. -

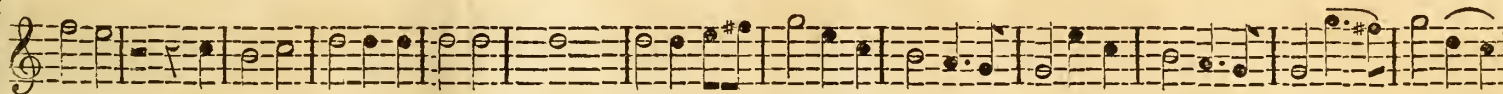
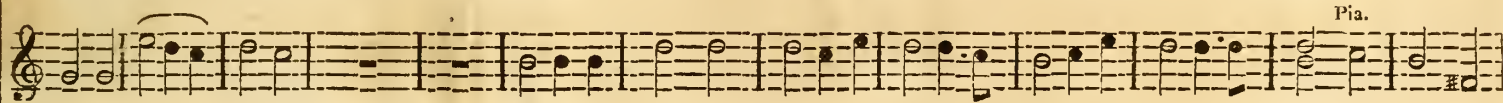
Hosanna in the highest, in the highest, Hosanna, Hosanna, Ho - sanna in the high-est. -



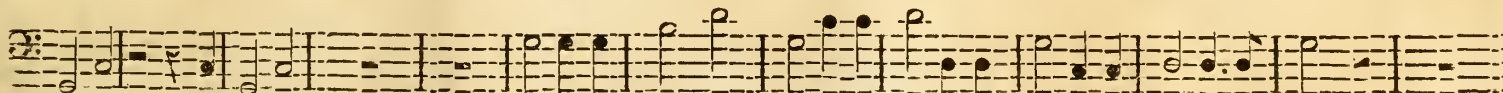
sanna, Hosanna, blessed is he that comes, - - - he that comes in the name of the Lord, in the name of the Lord, Ho - sanna,



sanna, Ho - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord,



sanna, Hosanna, blessed is he that comes, - - - he that comes in the name of the Lord, in the name of the Lord, Ho - sanna,



sanna, Hosanna, blessed is he that comes in the name of the Lord, in the name of the Lord,

7

7

blessed is he that comes in the name of the Lord, in the name of the Lord,

6

-

6

5-

4

#

-

6-

6

5

#

-

in the highest. Ho - sanna, Ho - sanna, Pia. Hosanna in the highest, Ho-

in the highest. Ho - sanna Ho - sanna, Hosanna in the highest, Ho-

in the highest. Ho - sanna, Ho - sanna, Hosanna in the highest, Ho-

Fortissimo.

#

6

For.

sanna in the high - est. Ho - sanna in the highest, Ho - sanna in the high - - - - est.

sanna in the high - est. Ho - sanna in the highest, Ho - sanna in the high - - - - est.

sanna in the high - est. Ho - sanna in the highest, Ho - sanna in the high - - - - est.

sanna in the high - est. Ho - sanna in the highest, Ho - sanna in the high - - - - est.

6-5 7
4-3

6
4

5 7
3

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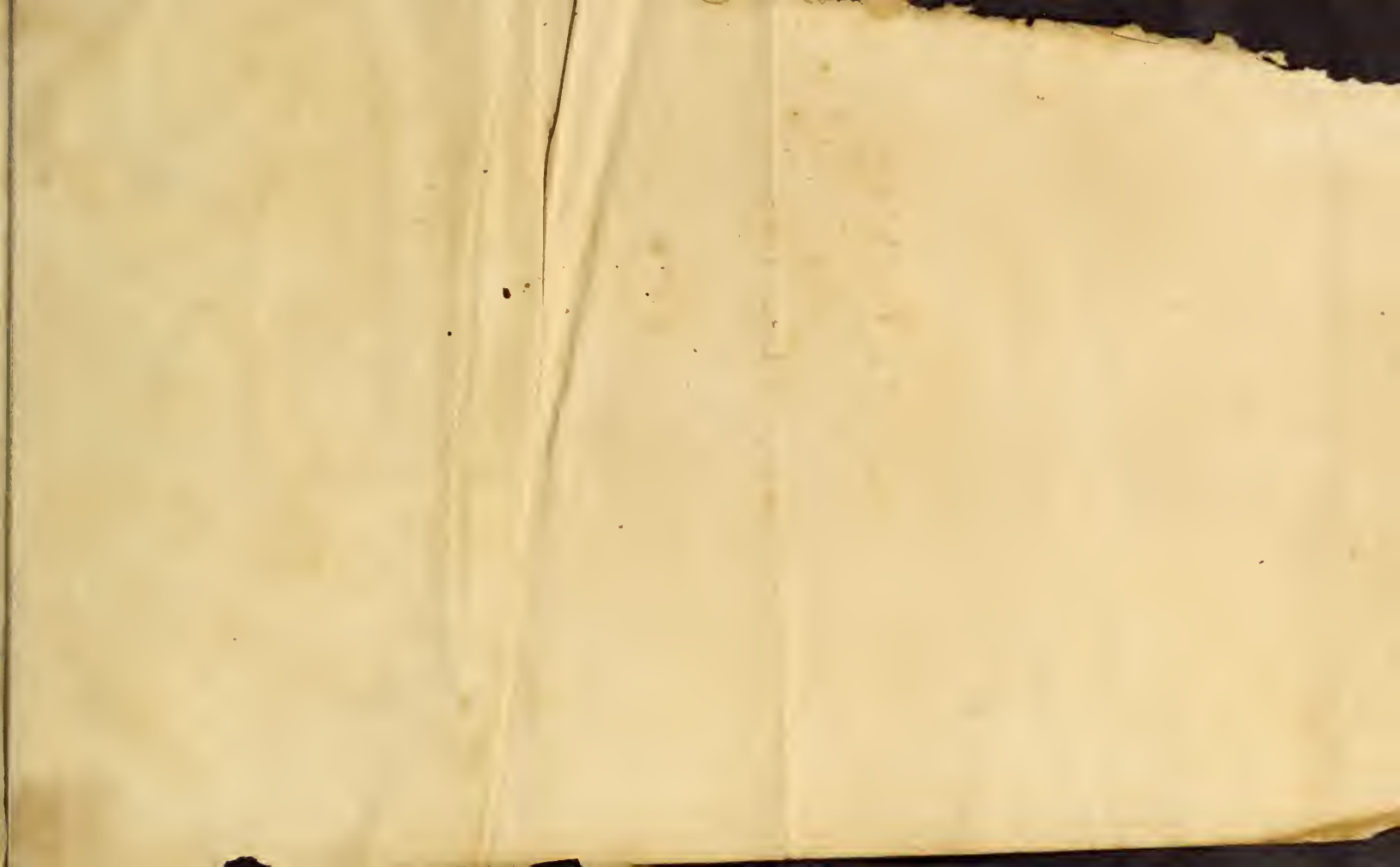
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