



FROM THE LIBRARY OF

REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO

THE LIBRARY OF

PRINCETON THEOLOGICAL SEMINARY

Division

SCB

Section

2695

From
J.G. OSBOURN'S
PIANO & MUSIC SALOON
SOUTH 4th ST
PHILADA



MUSIC OF THE CHURCH.

A COLLECTION

OF

PSALM, HYMN, AND CHANT TUNES,

ADAPTED TO THE WORSHIP

OF THE

PROTESTANT EPISCOPAL CHURCH

IN THE

UNITED STATES.

✓
[Jonathan Mayhew Wainwright, ed.]
SIXTH EDITION.

NEW YORK:

PUBLISHED BY ELAM BLISS,

AND SOLD BY SHERMAN AND TREVETT AT THE PROTESTANT EPISCOPAL
PRESS; SWORDS, STANFORD AND CO.; AND THE PRINCIPAL BOOK-
SELLERS AND MUSIC STORES IN THE UNITED STATES.

1838.



Southern District of New-York, ss.

BE IT REMEMBERED, That on the twelfth day of September, A. D. 1828, in the fifty-third year of the independence of the United States of America, J. M. Wainwright, of the said district, hath deposited in this office, the title of a Book, the right whereof he claims as proprietor, in the words following, to wit:

“ Music of the Church. A Collection of Psalms, Hymns, and Chant Tunes, adapted to the worship of the Protestant Episcopal Church, in the United States.

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 an Act, entitled, “ An Act supplementary to an Act, entitled, “ An Act for the encouragement of Learning, by securing 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.

FRED. I. BETTS.

Clerk of the Southern District of New-York.

D. Fanshaw, Printer.

To the

BISHOPS, CLERGY, AND LAITY

of the

Protestant Episcopal Church,

This Work, designed to improve the general taste for Sacred Music, and to extend its practice in Public and Family Worship, is

Most Respectfully

Inscribed.

J. M. W.

P R E F A C E.

THE completion of this work has been delayed much longer than was anticipated, when the design of publication was first announced. It is believed, however, that the subscribers will not feel that they have cause for complaint on this ground when they are informed, that the delay was owing partly to the extension of the work to above one hundred pages more than was promised, and partly to the unwearyed pains that have been taken to make it as comprehensive and perfect as possible.

The selection of tunes has been made with great care, and it contains every variety of metre and expression that can be required for the sacred poetry of the Church. For this purpose the standard collections of Psalmody in this country, and especially the Handel and Haydn Societies of Boston, perhaps the best, have been examined. But principal use has been made of two most excellent works, Webbe's collection of Psalmody and Gardiner's Sacred Melodies, never published in this country. But neither their harmony nor distribution of parts have been uniformly followed. For the prose parts of the Liturgy designed to be sung, there will be found a larger number of Chants than has ever before been published in this country, selected from the works of the best masters, and arranged in such a manner as to render this style of music easy of performance.

But the whole collection, however complete, must not be expected to contain every tune which each individual would desire to possess. A book prepared upon this principle would be far too large for general utility. Many tunes which have been for a time popular in particular places, but which have not merit sufficient to secure general or continued favour, have been omitted. Others which are common, and are in very general use, such as Devizes, Wells, Denmark, Cheshunt, and many more have been omitted for this very reason, that churches and individuals need not be obliged to purchase duplicates of what they already possess. If any individual or congregation, should be at first disappointed at not finding in this collection some favourite tunes, let them remember that they have already copies of those tunes, and their omission has afforded room for the introduction of music perhaps equally good, which they might not otherwise have seen. The proportion of new tunes, never before published in this country, will be found very considerable, but yet these have not been introduced to the exclusion of standard tunes of universally acknowledged excellence, such as Old Hundred, Windsor, St. Ann's, &c.

The melodies have been given according to the best usage, and in keys best adapted to congregational singing, and the

PREFACE.

harmonies have been arranged with scrupulous attention to accuracy and purity. The score contains four parts. The upper staff is the Tenor, which, from a necessary compliance with custom, is written in the Treble Cliff, and therefore the harmonist will observe that it appears one octave above its real place. The second staff is the 2nd. Treble or Alto, and this reads in its true place. This arrangement was esteemed advisable on account of the great scarcity of male Alto, or Contra-Tenor voices. All those female voices that are of a low compass, which are in fact Contra-Tenor voices, should sing the 2nd Treble. When, however, a male Alto singer that has been accustomed to the common music books of this country, takes this part, he must transpose it an octave higher. The third staff contains the Treble or Air, having the stems turned up, and these notes in combination with those, the stems of which are turned down, and all those in the Bass Cliff, constitute the Organ or Piano Forte accompaniment. The fourth staff is the Bass, the lower notes of which are for the voice; the others which sometimes occur are for the instrument. In performing this music a Treble or Tenor voice may sing the air alone, or with a Bass voice; but neither of the two upper parts should be sung unless with the whole four, nor when the whole four are sung together, should any but a Treble voice sing the air.

The harmonies of all the tunes have been corrected, and the organ accompaniment arranged by Mr. P. K. Moran, Organist of St. John's, New York, whose long established reputation gives assurance that this part of the work is well done. Next to him, the editor of the work is under great obligations to Mr. Benjamin Carr of Philadelphia, well known for his enlightened and long continued exertions in the cause of sacred music, to Mr. John Paddon, Organist of St. Paul's in Boston, to Mr. Darley, Organist of St. Stephens Philadelphia, and to Mr. Gear, Organist of Grace Church, New York. These gentlemen have improved the work by their suggestions, and by several of their own valuable compositions. As to its mechanical execution it is believed, that taking into consideration the difficulty of expressing an Organ part with types, it will be found not inferior to that of any musical work which has lately been printed. For the great ingenuity and pains required, especially in the organ accompaniment, the editor is indebted to Mr. Peter C. Smith, with the assistance of Mr. Dodson. As to himself, the editor will only observe, that had he been aware that the work would have cost him one half of the labour and time he has devoted to it, he would have been deterred from the undertaking. If, however, it shall be found to improve the taste for sacred music, and to promote its practice in public and family worship, he will not regret the exertions he has made.

TABLE OF CONTENTS.

DEDICATION,	-	-	III	BEETHOVEN,	-	-	119	EVENING HYMN,	-	-	187	LONDON,	-	-	33
PREFACE,	-	-	v	BENEVENTO,	-	-	104	FUNERAL HYMN,	-	-	178	LUTHER'S HYMN,	-	-	99
GENERAL OBSERVATIONS				BETHANY,	-	-	138				179	GEAR,	-	-	15
—on Psalmody,	-	-	ix	BETHESDA,	-	-	179	GEAR,	-	-	184	LYONS,	-	-	134
—on Anthem Singing,	-	-	xii	BLENDON,	-	-	11	GEORGE'S, ST.	-	-	14	MANCHESTER,	-	-	29
—on Chanting,	-	-	xii	BOWEN,	-	-	12	GERMAN AIR,	-	-	10	MANSFIELD,	-	-	62
TABLE of Reference to Psalms and Subjects.				BRAINTREE,	-	-	34	GLANDELough,	-	-	40	MARTIN'S LANE,	-	-	78
—to Hymns and Subjects,	-	-	xv	BRATTLE-STREET,	-	-	38	GOSHEN,	-	-	135	MARK'S, ST.	-	-	49
—to Suitable Portions for Sundays and Holy-days,	-	-	xx	BRAY,	-	-	47	GRACE CHURCH,	-	-	13	MARY'S, ST.	-	-	53
METRICAL INDEX to Tunes alphabetically arranged,			xxviii	BROWNELL,	-	-	83	GRAFTON-STREET,	-	-	148	MATTHEW, ST.	-	-	174
				BURFORD,	-	-	55	GRISWOLD,	-	-	87	MEAD,	-	-	136
				CAMBRIDGE,	-	-	67	HANDEL,	-	-	64	MICHAEL, ST.	-	-	133
				CAREY,	-	-	82	HARTFORD,	-	-	167	MIDDLETON,	-	-	112
				CARR,	-	-	107	HARWOOD,	-	-	72	MILGROVE,	-	-	142
				CARTHAGE,	-	-	22	HAVERGAL,	-	-	126	MILLENIUM,	-	-	94
				CECIL,	-	-	118	HAYDN'S HYMN,	-	-	125	MONMOUTH,	-	-	75
				CHASE,	-	-	109	HEBER,	-	-	96	MORAN,	-	-	141
				CHRISTMAS,	-	-	31	HELMESLEY,	-	-	132	MORNING HYMN,	-	-	186
				CLEMENTI,	-	-	121	HERALD ANGELS,	-	-	149	MOUNT EPHRAIM,	-	-	65
				CLIFFORD,	-	-	181	HIMMEL,	-	-	101	MOZART,	-	-	42
				CORELLI,	-	-	16	HOBART,	-	-	91	MUHLENBERG,	-	-	140
				CROES,	-	-	114	HOTHAM,	-	-	102	NEWCOURT,	-	-	74
				DARLEY,	-	-	147	ITALY,	-	-	84	NEWTON,	-	-	60
				DARWELL,	-	-	89	JAMES, ST.	-	-	32	NEW-YORK,	-	-	45
				DENBIGH,	-	-	164	JARMAN,	-	-	108	OATLANDS,	-	-	46
				DERBY,	-	-	21	KEMP,	-	-	51	OLD HUNDRED,	-	-	3
				DISMISSAL HYMN,	-	-	130	LEONI,	-	-	OLNEY,	-	-	110	
				DUNBAR,	-	-	71	LIMEHOUSE,	-	-	146	PAESIELLO,	-	-	120
				DUNDEE,	-	-	52	LITANY,	-	-	168	PASTORAL,	-	-	80
				DYING CHRISTIAN,	-	-	158				69	PAUL'S, ST.	-	-	23
				EASTER HYMN,	-	-	176	LITTLE MARLBOROUGH,	-	-	25	PELHAM,	-	-	66
				EATON,	-	-	8	LIVERPOOL,	-	-					

TABLE OF CONTENTS.

PENTONVILLE, -	-	58	TRENTAM,	-	-	50	<i>Gloria Patria.</i>		<i>Cantate Domino.</i>		
PENNSYLVANIA, -	-	180	TRURO, -	-	-	7	No. 1, H. Purcel,	-	198 No. 1, Dr. Randall, -	-	222
PERU, -	-	18	VENUA, -	-	-	6	No. 2, Dr. Croft,	-	198 No. 2, Dr. Woodward,	-	223
PETER'S, ST. -	-	4	VESPER HYMN, -	-	-	122	No. 3, J. Travers,	-	199 No. 3, Wm. Hawes,	-	224
PHILIP'S, ST. -	-	90				No. 4, Battishill,	-	199 No. 4, Dr. Crotch,	-	225	
PHILADELPHIA, -	-	128	WALSAL,	-	-	57	No. 5, Dr. Jackson,	200, 201	<i>Bonum est Confiteri.</i>		
PLEYEL'S HYMN, -	-	105	WALWORTH,	-	-	92	<i>Gloria in Excelsis.</i>				
PLYMPTON, -	-	56	WAREHAM,	-	-	44	No. 1, Unknown,	202, 203	No. 1, Unknown, -	-	226
PORTUGUESE HYMN, -	-	19	WARSAW,	-	-	88	No. 2, J. M. W.	204, 205	No. 2, Kline, -	-	227
QUEBEC CHAPEL, -	-	48	WATCHMAN,	-	-	63	No. 3, Dr. Clarke,	205, 206	No. 3, Rev. W. Jones,	-	228
RAVENS CROFT,	-	76	WELDON, -	-	-	100			No. 4, Morley,	-	229
READING, -	-	36	WHITE, -	-	-	86	<i>Benedicite.</i>				
ROMAINE, -	-	98	WINDSOR, -	-	-	53	Dr. Randall, -	207	<i>Deus Misercatur.</i>		
SALOP, -	-	172	YARMOUTH, -	-	-	68	<i>Te Deum.</i>				
SEASONS, -	-	17				No. 1, Dr. Randall,	208, 210	No. 1, Dr. Cooke, -	-	230	
SHILOH, -	-	129				No. 2, Soaper,	210, 212	No. 2, J. M. W. -	-	231	
SHIRLAND, -	-	59						No. 3, Henley,	-	232	
SICILIAN HYMN,	-	124						No. 4, Nares,	-	233	
STANLEY, -	-	106	CHANTS, -	-	-	189	<i>Jubilate Deo.</i>				
STEPHENS, ST. -	-	30				No. 1, Dine,	214	<i>Benedic, Animi Mea.</i>			
STONEFIELD, -	-	5				No. 2, Battishill and Jackson,	215	No. 1, Norris,	-	234	
SWANWICK, -	-	28				No. 3, Ebdon,	216	No. 2, Rev. Heathcoate,	-	235	
SWITZERLAND, -	-	73				No. 4, Pratt,	217	No. 3, Battishill,	-	236	
TAMWORTH, .	-	127						No. 4, Jones,	-	237	
						<i>Venite exultemus Domino.</i>		<i>Laudate Dominum.</i>			
								R. Taylor,		238	
						<i>Benedictus.</i>					
						No. 1, Dr. Boyce,	190, 91	No. 1, Dr. G. K. Jackson,	-		
						No. 2, Dr. Beckwith,	192, 93	No. 2, Dr. Turner,	-		
						No. 3, Lord Mornington,	194, 95	No. 3, Unknown,	-		
						No. 4, Dr. Boyce,	196, 97	No. 4, Dr. Crotch	-		

GENERAL DIRECTIONS
FOR THE PERFORMANCE OF SACRED MUSIC

PSALMODY.

SACRED MUSIC is the application of sweet sounds to celebrating the praise and glory of God. In order then, to render this service acceptable to him, as well as edifying to ourselves, it should ever be remembered that preparation of heart is the first and most essential step. Without this, the finest strains of melody or harmony are no better than mockery, "a solemn sound upon a thoughtless tongue." But if the voice responds to devout affections of the soul, sounds coarse and inharmonious will be acceptable in the ears of the God of Sabbaoth; and even those whom nature has deprived both of ear and voice, and who cannot therefore, without great discomfort to their fellow worshippers, be vocal in their praise, may thus "sing and make melody in their hearts unto the Lord."

The true design of Sacred Music then, being to excite and to express devotional feeling; this design should be kept in constant view, both in a selection of tunes for the use of the Church, and in the manner of performing them. As the tunes should be simple, dignified, and solemn, so also should the style of singing them exhibit the same characteristics.

NOTE.—These directions, while the perusal of them may perhaps be profitable to all who take an interest in Church Music, they yet suppose some knowledge of the rudiments of this art. There are many good treatises. Among the best and cheapest are Mr. Samuel Dyer's *Vocal Preceptor*, and Mr. Thomas Hasting's "*Musical Reader*." This latter gentleman has written an excellent work on "*Musical Taste*," worthy of attentive perusal.

ing in expression. And by a little attention to this point, and a little explanation and illustration, a choir or congregation will soon feel the propriety and beauty of thus making the sound an echo to the sense ; and they will learn to do it without any particular direction. Besides the advantage thus gained in point of musical expression, there will be a much greater one in keeping the singers constantly attentive to the meaning of the words they are uttering.

As a general rule it may be observed, that, in single tunes or tunes which carry through one verse only, the piano or di-
minuendo may fall upon the third line, and in double tunes upon the two first lines of the second verse; the forte and cres-
cendo may, in most instances succeed to the next lines. But no rule can be given of uniform application. As an illus-
tration of the above observations, we will take the 100th Psalm, and the well known tune Old Hundred, page 3. The singing of the first verse should be commenced moderately forte. In this manner should the first two lines be sung. The third line, " Glad homage pay with awful mirth," should be piano, and the last line should be forte. The second verse should be piano throughout. The third verse should begin moderately, it should gradually increase, till the last line, which should be double forte. The last verse should commence rather piano, the third line should be crescendo, and the last forte. The Gloria Patri should always be full. As a farther illustration, take the 165th Hymn, and the tune St. George's, page 14. The first verse should be animated, and moderately loud. The second verse should be sung in slower time, and more

piano. In the third verse, the first two lines should be piano, the last two crescendo. In the fourth verse there is a greater contrast, the first two lines should be rather slow and soft, the last two should have a decided and strong utterance. The last verse should be animated and forte. To the careful reader who will turn to the above mentioned tunes and words, and compare them with the explanations thus given, the observa-
tions made, in regard to varying the expression of the tune in conformity with the sentiment contained in the words, will be sufficiently obvious.

Attention should be paid to another point which has been much neglected in Psalmody, viz. accentuation. The different verses of our Psalms and Hymns vary so much in this particular—the first verse commencing, perhaps, with an unac-
cented syllable, while the second begins with a strongly ac-
cented word, that when the same notes are used in both cases the correct ear is greatly offended. Wherever it is practicable, if the poetry commences with an accented syllable, the tune should begin with a full bar ; on the contrary, when the Psalm or Hymn begins with an unaccented syllable, the tune should commence with part of a bar. But, as in succeeding verses there is often a change in this respect, we must give some attention to remedy the difficulty. It is to be done with much greater ease than may at first be apprehended. As an illustration, let the reader take the 97th Psalm, and the tune German Air, on the 10th page. Here the tune begins with a full bar ; but the first syllable of the first verse is unaccented. To sing correctly then, begin the word " Jehovah" on part of a

bar, and slur the two first notes of the tune to the 2d syllable “ho-.” At the end of the tune the notes, as they should be sung, are printed in full. The next verse begins with a strongly accented word, “Darkness;” and here the accent of the tune and of the words coincides. Verse 10, also, “Ye who to serve,” &c. accords with the tune; but verse 12, “Rejoice,” &c. must be commenced with what may be termed a starting note, as above. Another illustration may be found in the Evening Hymn, page 181, “Glory to thee, my God,” &c. Here the first syllable is strongly accented, and yet as the tune is usually arranged the accent is made to come on the second syllable, “ry,” which is unquestionably wrong. In this book, then, the tune begins with a full bar. But, as in the next verse, “Forgive me, Lord,” &c. the first syllable is unaccented, the tune should have the starting note, which is expressed by small notes. By a little attention to these observations, the rhetorical and the musical accent need not, in any case, be permitted to clash. Take an example not marked in the book.—Hymn 67, and a beautiful tune, Darley, on the 147th page.—The tune begins with a full bar, as is correct; the first syllable of the words being strongly accented. “High on the bending willows hung.” But in the next verse the accent is entirely different, “Awake! thy loudest raptures raise,” and,

unless we would produce a most disagreeable effect, the beginning of the tune must be changed. Suppose, then, we introduce part of a bar, a quaver on F in the treble, for the first syllable “A-.” The next syllable, “wake,” we sing to the first note of the tune; then slur the two quavers, for the word “thy.” The tune and words then proceed regularly. Thus with a little attention and judgment, the principal inconvenience, arising from using the same tune for many verses, may be avoided. To make the time correct, it may be added to, or taken from the last bar of the tune. Still, however, perfect accuracy in regard to accentuation should not be anticipated or sought for. Nor is any attention to the above rules to be considered as absolutely essential to congregational singing. Perhaps the object cannot be effected, except when there is a good choir. Unquestionably the perfection of Psalmody, *considering its great design*, is when the whole body of a congregation unites, as with one heart, and one voice, to sing the praises of God. Then, faults of accent and occasional discords are overwhelmed in the general effect; even a musical ear will be affected with its majesty and power, and the devout worshipper will desire nothing more refined, to stir up the affections of his heart, and to open his mouth with praises to God.

ANTHEM SINGING.

As the proper execution of Psalmody requires the voices of all in the congregation who can sing; the singing of Anthems should be confined to the choir. In the ancient Jewish Church, persons were expressly appointed by God to conduct his praises,

and the assembled congregation occasionally united in the loud chorus. So also in the primitive Church, and in the Church of England, Anthems are performed by a choir, to which the congregation are supposed to listen, with devout sentiments. The form of the Anthem is naturally derived from the structure of some of the Psalms, in which we frequently find the soliloquy, the dialogue, and the chorus. Thus, as has been observed, "The Lord hear thee in the day of trouble," is the voice of a company encouraging a Priest in his intercession.

He then expresses his confidence in these words, " Now know that I the Lord helpeth his anointed." Then all join together in supplication. " Save Lord, and hear us when we call upon thee." The solo, the verse, and the chorus, in church music express all those turns of the sacred poetry when properly applied. But as Anthems are not often introduced in the service of our churches, and as it is presumed they will only be attempted when there is an able and well instructed choir, no farther observations are requisite in this place.

CHANTING.

Although Chants are in themselves the most simple of all kinds of musical composition, yet to execute them with propriety and effect requires much practice. The single chant consists of two strains, the first containing three, and the last, four bars; the double chant, consists of four strains, of three and four bars arranged alternately. The first bar of each strain is the chanting note; and to this, the principal part of each half verse of the prose Psalms is recited; the remaining bars in each strain, form a species of cadence, and are to be expressed in the singing voice. The principal object to be attended to in chanting, is a distinct and forcible articulation of the words. They must be correctly accented, and where a stop occurs, it may be marked by a short rest. The recited part of the verse must occupy no longer time than a good reader would require to pronounce it, and the cadence must be given in correct time, the beat of which can be felt. A great difficulty in arranging

the words of a chant, is to know when to break off from the words of the recitative, and to begin the cadence. There are two errors to be avoided. The first, is the drawling effect produced by giving in every instance only single syllables to each note of the cadence; the second is the hurrying and confused effect, produced by taking too many syllables from the recitative, and crowding them into the cadence. The latter error, however, is by far most injurious, as it always destroys musical rhythm, and produces a light and trifling manner of singing, very inconsistent with sacred words.

In the adaptation of the words to the Chants contained in this book, an attempt has been made, and it is hoped successfully, to avoid both these errors. The general rules of adaptation are as follows, by following these rules any portions of the Psalter, or prose Psalms, may be chanted.

It is to be observed in the first place, that every verse is

divided into two parts, which division in the old prayer books and to this day, in all English editions, is marked with a colon stop for this very purpose. In the later editions of the Liturgy of our Church, this dividing point has been omitted, whether by design, or through ignorance of its use, we cannot say. But certainly, while our rubries direct that certain prose portions of the service may be "sung or said," this great facility for singing, and one of such ancient standing should not be done away.

Suppose then, the verse to be divided at the semicolon or the comma, which most nearly separates it into two parts, always taking into consideration the sense. Then, to the first bar of the chant is chanted the first half of the verse, excepting the three last syllables, which are sung to the minims and semibreve of the two next bars respectively. If any small word, or article should occur in the three last syllables, it is generally to be sung to one of the minims of the second bar, without being reckoned as a principal syllable: and if the word immediately preceding the division of the verse consists of two syllables, or if it be a longer word having a strong accent on the penult, or last syllable but one, as the word "salvation"—in these cases two syllables are sung to the last note. The second part of the verse is sung to the first bar of the second strain of the chant, except the five last syllables, which are sung to the four minims and the semibreve of the second strain respectively. And as above, if any small words or articles occur in the five last syllables, they may be sung on one of the minims where the effect will be best. And if the verse ends with a word of two syl-

lables, or with a polysyllabic word having its accent on the penult, the last word of the chant is to have these syllables. This describes the manner of singing a single chant, but as a double chant is merely a repetition of the same number of bars, no further direction is needed.

The great variety of sublime expressions in the verse psalms, renders it impossible to make any general rules, which can meet every case in applying them to the chants. And indeed, this style of singing is so peculiar, that perhaps no rules will be of much benefit. A truly good manner of chanting cannot be acquired, without the assistance of some person competent to teach it. As regards the division of the words, this book furnishes it, for all the ordinary services of the church. But no book can teach the tone and utterance which constitute the great beauty of chanting, and which render it, when well performed, the most devotional of all kinds of music, and of course the best adapted to the worship of the Church of God. We could wish that it were more general, and that instead of the metre version, which is often very feeble, compared with the Psalter, we could use portions of the prose Psalms and have them sung to chants instead of psalm tunes. A proposition was made to this effect, and a selection from the prose Psalms was published in reference to it, some years ago by the Rev. Dr. Smith of Connecticut.

Could we have chanting in perfection, it should be as it was designed, and as it is practised in the Cathedral Churches of England, a *responsive service*. When there are large choirs they might be divided into two equal parts, and be placed on each

side of the organ. One side corresponding to what in the Cathedrals is termed "Decani," should sing the chant through once, taking one verse if a single chant, and two if a double one. The other side, called "Cantoris," should respond in the same manner. The Gloria Patri should be sung by the whole unitedly. And in congregations, where the singing is, as it should ever be, general, where would be the difficulty of having the portion of the congregation on one side of the broad aisle to respond in its chanting the other? Where the vocal worshippers of God are, as is unhappily too much the case in our churches, few in number, such an arrangement should not be attempted. But may we not hope that sacred music will be more cultivated than heretofore. There is no want of attention

to the music of the world, and no sparing of expense in acquiring a knowledge of it. Why should not religious persons, and above all religious parents, take some interest in the music that appropriately belongs to God, and learn themselves, and have their children taught, how to give a correct and melodious expression to the sacred songs of Zion. Then would the services of the sanctuary appear in their full beauty and solemnity. And while confessing our sins with heartfelt penitence, praying and giving thanks with earnest devotion, hearing the sacred word with attentive and willing minds, we should also most delightfully and profitably "speak to ourselves in psalms and hymns, and spiritual songs, singing and making melody in our hearts to the Lord."

TABLE I.

SELECTIONS FROM THE METRE VERSION OF THE PSALMS.

WITH THE SUBJECTS STATED AND TUNES ADAPTED.

Psalm.	Metre.	Verses Selected.	GENERAL SUBJECTS.	Tunes.	Page.
1	C.	1, 2, 3, 6.	Good men, the blessing of - - -	Quebec Chapel.	48
—	C.	1, 4, 5, 6.	Wicked men, the condemnation of - - -	Quebec Chapel.	48
2	C.	7, 8, 9, 10-11, 12.	The Heathen, Christ's dominion over - - -	Arundel.	35
4	C.	1, 6, 7, 8.	Trust in God. - - - -	Kemp.	51
5	C.	1-2, 3, 8, 12.	Daily dependence upon God. - - -	Manchester.	29
7	C.	1, 9, 10-11, 17.	Righteous men protected by God. - - -	St. Mark's.	49
8	C.	1, 2, 3, 4, 9.	The glory of God. - - -	Mozart.	42
9	C.	1, 2, 9, 11.	God, his wondrous works. - - -	Abridge.	24
—	C.	7-8, 9, 10, 11.	God, just and good. - - -	Abridge.	24
11	C.	1, 4, 5, 7.	Trust in God. - - -	Manchester,	29
13	C.	1, 2, 3, 6.	Spiritual affliction, prayer in - - -	St. Mary's.	54
15	C.	1, 2, 3, 4, 5, 7.	Virtuous man, his happiness and security. -	St. Stephen's.	30
16	C.	1, 2, 7.	Dependence upon God. - - -	Trentam.	50
—	C.	8, 9, 11.	Resurrection, the hope of - - -	Trentam.	50
18	L.	1, 2, 6, 19.	Trust in God. - - -	St. George's.	14
—	L.	25, 26, 30, 31.	Superintending Providence of God. - - -	St. George's.	14
19	C.	1, 2, 3, 4.	The Heavens declare the glory of God. - - -	St. James's.	32
—	C.	7, 8, 9, 10, 11.	The scriptures correct and guide the soul. -	London.	33
—	C.	1, 12, 13, 14.	Sins, secret and presumptuous, prayer against -	Dundee.	52
22	C.	1, 2, 3, 11.	Affliction, prayer for God's presence in - - -	Walsal.	57
—	C.	23, 24, 29.	The rich and poor alike before God. - - -	St. Mark's.	49
23	C.	1, 2, 3, 4, 6.	God, our guide and protector. - - -	Bedford.	27
24	C.	1, 2, 3, 4, 5.	The righteous man, his character and reward -	St. Ann's.	26
—	C.	7, 8, 9, 10.	God, the king of glory. - - -	Bray.	47
25	S.	1-2, 3, 4-5, 6, 7.	Trust in God expressed. - - -	Watchman.	63
—	S.	1, 9, 10, 12.	Pardoning grace. - - -	Handel.	64
—	S.	11, 16, 17, 18.	Forgiveness of sins, prayer for - - -	Little Marlborough	69

TABLE I

Psalm.	Metre.	Verses Selected.	GENERAL SUBJECTS.	Tunes.	Page.	
27	C.	1, 4, 5.	Public worship, satisfaction in	-	St. Mark's.	49
—	C.	7, 8, 9, 10.	Presence of God in affliction.	-	Walsal.	57
29	L.	1-3, 7-8, 10-11.	The power of God acknowledged.	-	Stanfield.	5
31	S.	1, 2, 5, 6.	Trust in God, and resignation to him.	-	Aylesbury.	70
—	S.	15, 16, 19, 23, 24.	The providence of God, confidence in	-	Bankfield.	61
32	C.	1-2, 5, 6, 11.	Repentance, the advantages of	-	St. Paul's.	20
33	C.	1, 2-3, 4-5, 6, 8-9.	Praise of God for his attributes.	-	Braintree.	34
—	C.	11, 12, 20-21, 22.	Trust in God, the happiness of	-	St. Ann.	26
34	C.	1, 2, 3, 4, 5.	The protection of God, comfort under	-	Trentain.	50
—	C.	7, 8, 9, 22.	God's promises to those who fear and trust in him.	-	Sandwich.	28
—	C.	12-13, 14, 22.	Evil speaking, against -	-	Trentain.	50
36	II.2.	5, 6, 7, 8, 9-10.	Trust in God, reasons for	-	Alfreton.	9
37	II.2.	1-2, 3-4, 5-6.	Trust and obedience, our duty and interest.	-	Newcourt.	74
—	II.2.	7, 8, 9, 10, 11.	Peaceful habits recommended.	-	Monmouth.	75
—	C.	23-24, 27-28, 37-40.	The good man, God his protector and guide.	-	Newcourt.	74
38	C.	1, 4, 9, 21-22.	Penitential prayer.	-	Burford.	55
39	C.	4, 5, 6, 7.	Life, its shortness and uncertainty.	-	St. Mary.	54
—	L.	4, 10, 12, 13.	Mortality, prayer in contemplation of	-	Windsor.	63
40	C.	1, 3, 4, 5.	Waiting upon God, its reward.	-	St. George's.	14
41	C.	1, 2, 3, 13.	The charitable man, reward of	-	Kemp.	51
42	C.	1, 2, 4, 5, 11.	God's presence desired.	-	Manchester.	29
44	C.	1, 4, 26.	National deliverance, prayer for	-	St. Ann's.	26
45	C.	1, 2, 3, 4.	Christ our King, praise of	-	Christmas.	31
—	II.2.	2, 6, 7.	Christ, his exaltation.	-	Christmas.	31
46	L.	1-2-3, 4-5, 10-11.	Confidence in God.	-	Monmouth.	75
47	C.	1-2, 5-6, 7-8, 9.	Power of God, rejoicing in	-	Truro.	7
48	C.	1, 11, 12, 13, 14.	Church defended by God.	-	Arundel.	35
49	II.2.	6, 7, 8-9, 10, 13, 20.	Wealth, vanity of	-	St. James's.	32
50	II.2.	1-2, 3-4, 5-6.	Judgment, day of	-	Ravenscroft.	76
—	II.2.	7-8, 9-10, 13-14.	Worship, external and formal condemned.	-	Ravenscroft.	76
—	S.	15-16, 17, 21-23.	Wicked men, vengeance of God against	-	Newcourt.	74
51	S.	1, 2-3, 4, 5, 6, 7.	Repentance expressed.	-	Yarmouth.	68
—	S.	7, 8, 9-10, 11, 12.	Sanctification, prayer for	-	Dunbar.	71
—	C.	11, 12, 16, 17.	Repentance acceptable to God.	-	Little Marlborough.	69
53	C.	1, 2, 3, 6.	Human nature, corruption of	-	Burford.	55
55	C.	1-2, 4-5, 16-17.	Penitential prayer	-	Walsal.	57
56	C.	4, 10-11-12, 13, 14.	God's protection, trust in	-	Badford.	27

TABLE I

Psalm.	Metre.	Verses Selected.	GENERAL SUBJECTS.	Tunes.	Page.
57	L.	7, 8, 9-10, 11.	Praise to God.	-	15
62	L.	1, 7, 8, 12.	Dependance upon God.	-	9
63	II. 2.	1, 2-3, 4-5, 6-7.	Desire for the services of the sanctuary.	-	78
65	L.	1, 2, 3, 4.	Public worship, delight in	-	St. Peter's.
—	L.	6, 9, 10, 11, 12, 13.	Seasons of the year, show the goodness of God.	Seasons.	4
66	C.	1-2, 3, 4, 5.	Praise of God incumbent on all.	Oatlands.	17
—	C.	16, 17-18, 19-20.	Prayer, accepted.	Liverpool.	46
67	S.	1, 2, 3, 4, 5.	Dissemination of religion prayed for	Pentonville.	25
68	L.	4, 17, 18, 19-20.	Providence of God.	Blcndon.	58
—	L.	4, 5, 6.	Ascension of Christ.	Blendon.	11
69	L.	1, 13, 14, 15, 16.	Divine assistance, prayer for	Derby.	11
70	L.	1, 2, 4, 5.	Spiritual enemies, prayer for deliverance from	Limehouse.	21
71	C.	1-2, 3, 15, 16.	Divine grace, trust reposed in	Swanwick.	23
—	C.	17, 19, 23.	Redemption, praise for	Liverpool.	28
72	C.	6, 7, 8, 18, 19.	Church of Christ, its extension.	St. Marks.	25
73	L.	1, 25, 26, 27, 28.	Dependance upon God alone, the good man's	Grace Church.	49
76	II. 2.	1-2, 8-9-10, 11-12.	Judgment, God's coming to	Martin's Lane.	13
77	C.	7-8, 9, 10, 11-12, 13.	Despondency removed.	Burford.	78
78	C.	1, 2, 3, 4, 5, 6.	Instruction of youth recommended.	London.	55
79	C.	5, 8, 9, 13.	Pardon for sin, prayer for	Plympton.	33
80	L.	4, 7, 18, 19.	Conversion, prayer for	Limchouse.	56
—	L.	1, 8, 9, 14, 15.	Church, prayer for in affliction.	Limehouse.	23
81	C.	1, 2, 3, 4.	Praise of God, exhortation to	Bray.	23
84	C.	1, 5, 10, 11, 12.	Public worship, desire for	Swanwick.	47
85	C.	1, 10, 11-12, 13.	Redemption, trust in	Abridge.	28
—	C.	4, 5-6, 7.	Forgiveness of sins, prayer for	St. Mary's.	24
86	C.	1, 2, 3-4, 5, 6-7.	Affliction, prayer in	Dundee.	54
—	C.	5, 8, 9, 10.	God's mercy to be confessed by all men.	Trentam,	52
—	C.	6-7, 11, 12.	Divine Guidance, prayed for	Kemp.	50
88	L.	1-2, 3-4, 5-6, 13-14.	Spiritual distress, prayer in	Hartford.	51
89	L.	1, 2, 3, 4, 5.	Promise of a Redeemer, praise for	Peru.	161
—	L.	6, 7, 8, 11.	Power of God to be reverenced.	Peru.	18
—	L.	46, 47, 48.	Life short, death inevitable.	Carthage.	18
90	C.	3, 4, 5, 6, 12.	Life, its shortness.	Windsor.	23
91	II. 2.	1-2, 3-4, 9-10, 11-12.	God, his watchful providence.	Monmouth.	53
92	C.	1, 2, 3, 4.	Daily devotion, its pleasures.	Liverpool.	75
93	L.	1, 2, 3-4, 5.	Holiness, the necessity of	Stonefield.	25
94	C.	9-10, 11, 12.	Omniscience of God.	St. Ann's.	5

TABLE I.

Psalm.	Metre.	Verses Selected.	GENERAL SUBJECTS.	Tunes.	Page.
94	C.	12, 13, 14, 15.	Chastisement, a blessing.	Manchester.	29
95	L.	1, 2, 3, 6.	Public worship, exhortation to	Venua.	6
96	Par.	1-2-3, 10-11, 12-13.	Praises of God, as king and judge of the earth.	Gear.	178
97	L.	1, 2, 10, 11, 12.	Holiness, the necessity of	German Air.	10
98	C.	1, 2, 3, 4, 9.	Christ's advent, praise for	New-York.	45
—	C.	1, 4, 5-6, 7, 8.	Universal praise.	Clifford.	181
99	C.	1, 2, 3, 4, 9.	God the king, his justice, truth and holiness adored.	Quebec Chapel.	48
100	L.	1-2, 3, 4, 5.	Praise to God for goodness, mercy and truth.	Old Hundred.	3
102	C.	1, 2, 11, 12, 28.	Mortality, prayer in consideration of	Plympton.	56
—	C.	25, 26, 27.	God the creator, his eternal being.	St. James.	32
103	L.	1-2, 3-4, 8, 9-10.	Redeeming love, praise for	Eaton.	8
—	L.	8, 9-10, 11, 12-13.	, extent of	Eaton.	8
104	L.	1, 2, 3, 4, 21.	God, his majesty and power adored.	Luton.	15
105	C.	1, 2, 3, 4.	Seek the Lord, exhortation to	New-York.	45
106	L.	1, 2, 3, 4, 5.	Salvation, thanksgiving and prayer for	Portuguese Hymn.	19
107	L.	23, 24, 25, 28, 29, 30-31.	The Sea, God's power made known in	Stonefield.	5
108	C.	1, 2, 3, 4, 5.	Morning adoration.	Christmas.	31
110	II.2.	1-2, 3, 4-5, 6-7.	Christ, his office as our King and Priest.	Martin's Lane.	78
111	L.	1, 2, 3, 4.	Works of God, praise for	Truro.	7
—	L.	1, 5, 9, 10.	Will of God, to be known and done.	Truro.	7
112	L.	1, 2, 3, 4, 5, 6.	Good and charitable man, reward of	Peru.	18
—	L.	4, 5, 9.	Charitable man, description of	Peru.	18
113	II.2.	1-2-3, 4-5, 6.	Power and condescension of God, praise for	Ravenscroft.	76
115	C.	1, 11, 14-15.	Humility before God expressed.	Dundee.	52
116	C.	1, 2, 5, 6, 7.	Prayer, acceptance of	Wareham.	44
—	C.	1,12-13,14-15,17-18,19.	Public worship, resolution to join in	St. Ann.	26
—	C.	5-6, 7, 8, 9.	Sickness, on recovery from	Kemp.	51
117	C.	1, 2.	Praise to God for mercy and truth.	Bray.	47
118	C.	15, 19, 20, 21, 28.	Righteous, their praise of God.	Glandelough.	40
—	C.	22-23, 24-25, 26, 29.	Exaltation of Christ, praise for	Glandelough.	40
119	C.	1, 2, 3, 4, 5, 6.	Obedience religious, approved.	St. Stephen's.	30
—	C.	9, 10, 11, 12.	Youth, kept secure by religion.	Wareham.	44
—	C.	25, 27, 28, 29, 32.	Spiritual illumination, prayer for	St. Mary's.	54
—	C.	33, 34, 35, 36, 37.	Wisdom religious, prayer for	Reading.	36
—	C.	65, 67, 71, 72.	Affliction, benefits of	St. James.	32
—	C.	89, 90, 91, 96.	Immutability of God.	St. Stephen's.	30
—	C.	132, 133, 134, 135.	Sin, prayer for deliverance from	Burford.	55
—	C.	169, 170, 171, 172.	Spiritual illumination, prayer for	Manchester.	29

TABLE I

Psalm.	Metre.	Verses Selected.	GENERAL SUBJECTS.	Tunes.	Page.	
122	C.	1, 2-3, 6, 7, 8, 9.	Church, prayer for its prosperity.	-	Reading.	36
125	C.	1, 2, 3, 4.	God the protector, trust in	-	Reading.	36
127	C.	1, 2.	Providence of God.	-	Abridge.	24
130	S.	1-2, 3-4, 5, 6.	Forgiveness of sins, hope of	-	Dunbar.	71
—	S.	5, 6, 7, 8.	Redemption, trust in	-	Shirland.	59
132	C.	7, 8, 9, 10.	Preparation for public worship.	-	Oatlands.	46
—	C.	8, 13-14, 15-16.	Church, God's presence with, and bounty to	-	St. Mark's.	49
133	C.	1, 2, 3, 4.	Brotherly love, advantage and pleasure of	-	Quebec Chapel.	48
134	C.	1, 2-3.	Ministers exhorted to praise God.	-	Wareham.	44
135	C.	1, 2, 3.	Praise, exhortation to	-	Braintree.	34
136	II. 4.	1,2-3,4-5,6,7-8-9,25-26.	Dependence of all on God.	-	Hobart.	91
137	C.	1, 2, 3, 4, 5, 6.	Jews, their unhappy condition.	-	Darby.	47
—	C.	1, 2, 3, 6, 7.	Affliction relieved, praise for	-	Braintree.	34
138	L.	1, 2, 3, 4, 5.	Omniscience and omnipresence of God.	-	Carthage.	22
139	L.	1, 14, 17, 18.	God's providence acknowledged.	-	St. Paul's.	20
141	C.	1, 2, 3, 5, 8.	Conviction of sin, prayer under	-	Walsal.	57
143	C.	1, 2, 6, 10, 11.	Forgiveness of sins, prayer for	-	Dundee.	52
144	L.	3, 4.	Life, shortness of	-	Hartford.	161
145	C.	1-2, 3, 5-6, 9-10, 11, 12.	Praise to God, for his mighty works.	-	Arundel.	35
—	C.	8, 14-15, 16, 17-18, 19.	Goodness and mercy of God.	-	Swanwick.	28
146	C.	6, 7, 8, 9, 10.	Poor and distressed, God their protector.	-	Abridge.	24
147	C.	1, 3-4, 5-6, 7.	Praise to God for goodness and power.	-	New-York.	45
—	C.	7, 8, 12-13, 14-15.	Thanksgiving for the fruits of the earth.	-	Clifford.	175
148	II. 4.	1-2, 3-4, 5-6, 13, 14.	Praise, creation exhorted to	- ..	Darwell.	89
149	IV. 4.	1, 3-4, 5-6	Praise to God for care and protection.	-	St. Michael.	133
150	L.	1, 2, 3, 6.	Praise to the Lord, universal	-	Corelli.	16

TABLE II.

THE HYMNS,

WITH THE SUBJECTS STATED AND TUNES ADAPTED.

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
		I. THE HOLY SCRIPTURES.		
1	C.	Excellency of the Holy Scriptures, and prayer to understand them.	London.	33
2	C.	Contents of the Holy Scriptures, and prayer to delight in them. -	St. Ann's.	26
		II. CREATION.		
3	C.	Glory of God manifested in Creation. - - - - -	St. James's.	32
4	C.	Creation described. - - - - -	Abridge.	24
5	II. 1.	Praise from living creatures, - - - - -	Switzerland.	73
6	II. 1.	Praise from the elements and worlds. - - - - -	Switzerland.	73
7	C.	The heavens exhibiting the glory of God. - - - - -	Corelli.	16
		III. PROVIDENCE.		
8	L.	Providenee illustrated in the seasons of the year. - - - - -	Seasons.	17
9	II. 3.	Providenee in God's watchful eare and presenee. - - - - -	Carey.	82
10	C.	Providenee during the whole period of human life. - - - - -	Brattle-Street.	38
11	III. 1.	Providenee. "My times are in thy hand," - - - - -	Pleyel's Hymn.	105
12	C.	Providenee of God, though mysterious, to be confided in. - - - - -	Abridge.	24
		IV. REDEMPTION.		
13	L.	Redemption essential to fallen man. - - - - -	Dunbar.	71
14	L.	Redemption obtained through a mediator. - - - - -	St. Paul's.	20
15	L.	Redemption, praise for, through Christ. - - - - -	Denbigh.	159
16	C.	Redemption, Salvation, glad tidings. - - - - -	Ashley.	176
17	C.	Redemption, praise to Christ for - - - - -	Arundel.	35
18	III. 3.	Grateful praise to the Saviour. - - - - -	Clementi.	121
19	C.	Redemption through Christ alone. - - - - -	St. Mark's.	49
20	C.	Lost state of man by nature. - - - - -	Dundee.	52
21	C.	God the author of all good works. - - - - -	Trentam	50
22	III. 1.	Praise to God for inerey through Christ. - - - - -	Carr.	107
23	S.	Grace displayed in redemption. - - - - -	Newton	60

TABLE II.

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
V. THE CHURCH.				
24	S.	The Church, an ark of rest. - - - - -	Pelham.	66
25	S.	Love to the Church of God. - - - - -	Handel.	64
26	C.	The Church universal, of whom composed. - - - - -	St. Ann's.	26
27	S.	Communion of saints in the church. - - - - -	Mount Ephraim.	65
28	II.1.	The Church in glory. - - - - -	Harwood.	72
29	L.	Future triumphs of the Church. - - - - -	Truro.	7
VI. FESTIVALS AND FASTS.				
30	II.4.	THE LORD'S DAY, a day of rejoicing and praise. - - - - -	Warsaw.	88
31	C.	its duty and privileges. - - - - -	Liverpool.	25
32	S.	welcomed as a spiritual feast. - - - - -	Bankfield.	61
33	L.	a day of rest. - - - - -	St. Peter's.	4
34	II.3.	to be sanctified. - - - - -	Griswold.	87
35	II.4.	A blessing invoked upon its services. - - - - -	Warsaw.	88
36	L.	desire for a holy observance of - - - - -	Bowen.	12
37	L.	prayer, for mindedness upon - - - - -	St. Peter's.	4
38	III.1.	prayer to improve its public services. - - - - -	Weldon.	100
39	L.	prayer to improve its preached word. - - - - -	Grace Church.	13
40	III.5.	prayer on dismissal from the services of - - - - -	Dismissal Hymn.	130
ADVENT.				
41	C.	Design of the Saviour's Advent. - - - - -	Reading.	36
42	III.3.	Prayer and Praise to Jesus. - - - - -	Beethoven.	119
CHRISTMAS.				
43	C.	Message of the angel to the shepherds. - - - - -	Bray.	47
44	C.	Response of men to the song of the angels. - - - - -	Glandelough.	40
45	C.	Christmas hailed by angels and men. - - - - -	Herald Angels.	149
46	C.	Homage to the King Messiah. - - - - -	Avison.	153
47	C.	Prophecy fulfilled in Christ. - - - - -	Quebec Chapel.	48
END OF THE YEAR.				
48	C.	Time departs, salvation comes. - - - - -	Pennsylvania.	174
49	C.	The barren fig tree. - - - - -	St. Mark's.	49
NEW YEAR.				
50	L.	Life continued, to be devoted to God. - - - - -	Seasons.	17
51	C.	Lamentation for time unimproved. - - - - -	Walsal.	57

TABLE II.

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
EPIPHANY.				
52	S.	Our great privilege in the gospel message.	Mansfield.	62
53	II. 5.	Future triumphs of the church.	Walworth.	92
54	II. 6.	Blessings of Christ's reign,	Millenium.	94
55	C.	Universal prevalence of the gospel.	St. Stephen's.	30
LENT.				
56	II. 6.	The litany.	Litany.	162
57	III. 1.	Prayer for Spiritual mindedness.	Hartford.	161
58	L.	Prayer for Divine assistance.	St. Mary's.	54
59	C.	Penitential prayer.	Plympton.	56
60	C.	Prayer for purification.	Limehouse.	23
PASSION WEEK AND GOOD FRIDAY.				
61	III. 4.	Triumphs of the Saviour.	Shiloh.	129
62	L.	Glorying in the cross of Christ alone.	Limehouse.	23
63	C.	The Saviour on the cross.	Burford.	55
64	C.	Our sins erueifying the Saviour.	Walsal.	57
65	C.	Awfulness of the Saviour's death.	Plympton.	57
66	L.	Last words of the Saviour.	Hartford.	161
67	L.	For the Jews.	Darley.	147
EASTER.				
68	C.	How to keep the festival.	Glandelough.	40
69	III. 1.	Christ's resurrection, rejoicing upon	Easter Hymn.	170
70	L.	Christ's resurrection, a motive to holiness.	Truro.	7
71	C.	In Adam all die, in Christ all made alive.	Glandelough.	40
ASCENSION.				
72	L.	Christ's death, resurrection, and ascension.	Carthage.	22
73	L.	Christ, the King of Glory, triumphant.	Blendon.	11
WHITSUNDAY.				
74	C.	Prayer to the Holy Ghost, for spiritual illumination.	Brattle Street.	38
75	C.	Prayer for devotion.	Brattle Street.	38
76	C.	Praise for the comforter.	Reading.	36

TABLE II.

Hymn.	Metre.	GENERAL SUBJECTS.										Tunes.	Page.
TRINITY SUNDAY.													
77	L.	Praise to the triune God.	-	-	-	-	-	-	-	-	-	Old Hundred.	3
78	L.	Prayer to the triune God.	-	-	-	-	-	-	-	-	-	Graee Church.	13
79	II. 4.	Praise for redemption.	-	-	-	-	-	-	-	-	-	St. Philip's.	90
FAST DAY.													
80	C.	A nation's prayer for conversion.	-	-	-	-	-	-	-	-	-	Burford.	55
81	III. 3.	Prayer for deliverance.	-	-	-	-	-	-	-	-	-	Havergal.	126
82	L.	Prayer and hope of victory.	-	-	-	-	-	-	-	-	-	Luton.	15
THANKSGIVING DAY.													
83	—	Praise for national blessings.	-	-	-	-	-	-	-	-	-	Bath Abbey.	116
—	III. 2.	Trust in God in public calamities.	-	-	-	-	-	-	-	-	-	Braintree.	34
84	C.	Goodness of God in the seasons,	-	-	-	-	-	-	-	-	-	Venua.	6
85	L.	For public mercies and deliverances.	-	-	-	-	-	-	-	-	-		
VII. ORDINANCES AND SPECIAL OCCASIONS.													
86	III. 3.	BAPTISM of infants.	-	-	-	-	-	-	-	-	-	Pasciello.	120
87	S.	The same.	-	-	-	-	-	-	-	-	-	Shirland.	59
88	S.	of adults.	-	-	-	-	-	-	-	-	-	Newton.	60
CONFIRMATION.													
89	L.	Confirmation, rejoicing in	-	-	-	-	-	-	-	-	-	Peru.	18
90	C.	vows and prayers upon	-	-	-	-	-	-	-	-	-	St. Ann's.	26
91	C.	Advantages of religion in youth.	-	-	-	-	-	-	-	-	-	London.	33
92	C.	Exhortation to youthful piety.	-	-	-	-	-	-	-	-	-	Mozart.	42
THE LORD'S SUPPER.													
93	C.	Praise to the lamb.	-	-	-	-	-	-	-	-	-	New-York.	45
94	L.	Prayer for its extended observance.	-	-	-	-	-	-	-	-	-	St. Paul's.	20
95	C.	Praise for the privileges of	-	-	-	-	-	-	-	-	-	Bedford.	27
96	L.	Spiritual desires on approaching.	-	-	-	-	-	-	-	-	-	Portuguese Hymn.	19
ORDINATION OR INSTITUTION OF MINISTERS.													
97	L.	Duties of Ministers.	-	-	-	-	-	-	-	-	-	Venua.	6
98	L.	Ministers commissioned.	-	-	-	-	-	-	-	-	-	Blendon.	11
99	L.	Orders of the ministry appointed by Christ.	-	-	-	-	-	-	-	-	-	Old Hundred.	3

TABLE II.

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
100	L.	Prayer for Ministers. - - - - -	German Air.	10
101	L.	CONSECRATION OF A CHURCH. MISSIONS. - - - - -	Luton.	15
102	L.	The Gospel universally to prevail. - - - - -	Venua.	6
103	L.	Jehovah every where adored. - - - - -	Denbigh.	159
104	L.	Prayer for the influence of the spirit upon - - - - -	Alfreton.	9
105	II. 1.	For missions to the new settlements in the United States. - - - - -	Harwood.	72
106	C.	The same. - - - - -	Bedford.	27
107	II. 6.	Universal call for Missionaries, - - - - -	Heber.	96
108	L.	For the Jews. - - - - -	St. Paul's.	20
109	IV. 1.	Praise for the works and word of God. - - - - -	Lyons.	134
FOR SUNDAY AND CHARITY SCHOOLS.				
110	II. 1.	Children and congregation. - - - - -	Bethesda.	173
111	III. 1.	Children's praise to the triune God. - - - - -	Pleyel's Hymn.	105
112	C.	Jesus an example to children. - - - - -	St. Mark's.	40
113	L.	Delight in religious worship. - - - - -	Portuguese Hymn.	19
114	C.	Duties and pleasures of teachers. - - - - -	Trentam.	50
CHARITABLE OCCASIONS.				
115	C.	Reward of charity. - - - - -	Wareham.	44
116	C.	Future reward of charity. - - - - -	London.	33
117	III. 3.	God's remembrance of the poor. - - - - -	Hadyn's Hymn.	125
TO BE USED AT SEA.				
118	L.	Power of God in the sea. - - - - -	Stonefield.	5
119	IV. 5.	"Save Lord or we perish." - - - - -	Moran.	141
120	C.	Which may be used at sea or land. - - - - -	St. Stephen's.	30
FOR THE SICK.				
121	L.	God the only refuge of the sick. - - - - -	Limehouse.	23
122	C.	On recovery from sickness. - - - - -	Abridge.	24
123	L.	The same. - - - - -	Alfreton.	9
FUNERALS.				
124	C.	Funerals, consolation at - - - - -	Funeral Hymn.	172
125	C.	improvement of - - - - -	Walsal.	57
126	C.	Death of a young person. - - - - -	Windsor.	53
127	L.	Death of an infant. - - - - -	Hartford.	161

TABLE II.

Hymn.	Metre.	GENERAL SUBJECTS.							Tunes.	Page.
VIII. INVITATION AND WARNING.										
128	III. 1.	Sinners expostulated with.	-	-	-	-	-	-	Benevento.	104
129	III. 1.	Immediate repentance urged.	-	-	-	-	-	-	Carr.	109
130	II. 3.	Jesus the refuge of sinners.	-	-	-	-	-	-	Pastoral.	80
131	S.	Salvation free.	-	-	-	-	-	-	Cambridge.	67
132	C.	Goodness of God to the humble.	-	-	-	-	-	-	Abridge.	24
IX. CHRISTIAN DUTIES AND AFFECTIONS.										
133	C.	Prayer a refuge to the distressed.	-	-	-	-	-	-	Kemp.	51
134	C.	Prayer, its nature.	-	-	-	-	-	-	Swanwick.	28
REPENTANCE.										
135	L.	Prayer in time of repentance.	-	-	-	-	-	-	Carthage.	22
136	L.	Prayer after relapses into sin.	-	-	-	-	-	-	Derby.	21
137	L.	Longing for freedom from sin.	-	-	-	-	-	-	Hartford.	161
138	C.	Penitential gratitude.	-	-	-	-	-	-	Plympton.	56
FAITH.										
139	III. 2.	Faith in the rock of ages.	-	-	-	-	-	-	Cecil.	118
140	L.	its power.	-	-	-	-	-	-	Alfreton.	9
141	C.	dispelling fear.	-	-	-	-	-	-	St. Stephen's.	30
142	C.	Dead faith.	-	-	-	-	-	-	St. James.	32
143	III. 1.	Christ our refuge.	-	-	-	-	-	-	Hotham.	102
144	IV. 4.	The foundation of faith.	-	-	-	-	-	-	Bethany.	138
HOPE.										
145		Hope of future bliss.	-	-	-	-	-	-	Amsterdam.	144
146	III. 1.	its consolation in our pilgrimage.	-	-	-	-	-	-	Himmel.	101
147	C.	raises us above the world.	-	-	-	-	-	-	Oatlands.	46
JOY.										
148	C.	Joy, pure, found in religion alone.	-	-	-	-	-	-	St. Marks.	49
149	S.	of the christian expressed.	-	-	-	-	-	-	Mansfield.	62
LOVE.										
150	III. 3.	Love, to God expressed.	-	-	-	-	-	-	Vesper Hymn.	122
151	III. 1.	examination of our state of	-	-	-	-	-	-	Chase.	109

TABLE II.

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
PRAISE.				
152		Praise to Jehovah the God of Abraham.	Leoni.	146
153	IV. 3.	to God for his goodness and power.	Mead.	136
154	L.	The same.	Old Hundred.	3
155	III. 1.	Songs of praise.	Stanley.	106
CONTENTMENT.				
156	C.	Contentment, prayer for	Trentam.	50
157	L.	reasons for	Eaton,	8
IN AFFLICITION.				
158	C.	Prayer.	Plympton.	56
159	II. 3.	Desire for God's presence.	Italy.	84
160	II. 3.	A compassionate High Priest.	Brownell.	83
161	L.	Sanctified affliction.	Derby.	21
DAILY DEVOTION.				
162	II. 3.	Daily dependence.	White.	86
163	L.	"I have set God always before me."	Bowen.	12
164	L.	Morning Hymn.	Morning Hymn.	180
165	L.	Prayer, to employ the day well.	St. George's.	14
166	C.	for God's protection through the day.	New-York.	45
167	III. 1.	to pass an unsinning day.	Austria.	115
168	L.	Evening Hymn.	Evening Hymn.	181
169	L.	Gratitude for the mercies of the day.	Eaton.	8
170	C.	Evening sacrifice,	Abridge.	24
171	S.	Evening, an emblem of mortality.	Watchman.	63
172	III. 1.	Communion with God.	Middleton.	112
173	IV. 2.	Trust in God's protecting care.	Goshen.	135
X. THE CHRISTIAN LIFE.				
174	C.	Renouncing the world.	Kemp.	51
175	L.	Not ashamed of Christ.	Peru.	18
176	S.	Prayer for Christian graces.	Pelham.	66
177	III. 3.	Prayer for guidance.	Tamworth.	127
178	L.	Following the example of Christ.	Peru.	18
179	S.	Duties.	Mount Ephraim.	65
180	C.	"Forgetting those things which are behind."	Christmas.	31

TABLE II.

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
THE CHRISTIANS LIFE, Continued.				
181	C.	Doubting. - - - - -	Burford.	55
182	C.	Desires after renewed holiness. - - - - -	Manchester.	29
183	III. 1.	Trials. - - - - -	Pleyel's Hymn.	105
184	C.	Habitual devotion. - - - - -	Brattle-Street.	38
185		Walking with God. - - - - -	Milgrove.	142
186	L.	Heaven seen by faith. - - - - -	Bowen.	12
187	IV. 4.	"I would not live alway." - - - - -	Muhlenberg.	140
XI. DEATH.				
188	C.	Death, inevitable. - - - - -	Windsor.	53
189	C.	Reflections on the tomb. - - - - -	Funeral Hymn.	172
190	S.	Time past irrecoverable. - - - - -	Yarmouth.	68
191		The dying Christian. - - - - -	Dying Christian.	155
XII. JUDGMENT.				
192	C.	Faith in Christ, our support in the prospect of judgment. - - -	Pennsylvania.	174
193	S.	The certainty of judgment. - - - - -	Little Marlborough.	69
194	II. 7.	Call to prepare for judgment. - - - - -	Luther's Hymn.	99
195	III. 1.	Christ's condemnation of sinners, - - - - -	Jarman.	108
XIII. ETERNITY.				
196	S.	Eternity a rest to the righteous. - - - - -	Aylesbury.	70
197	C.	Vanity of worldly things. - - - - -	Manchester.	27
198	C.	The joys of eternity. - - - - -	Mozart.	42
199	C.	The same. - - - - -	Oatlands.	46
200	C.	Christ contemplated in eternity. - - - - -	Trentam.	50
201	III. 1.	Happiness of saints in eternity, - - - - -	Olney.	110
XIV. MISCELLANEOUS.				
202	C.	Prayer for God's presence and guidance. - - - - -	Swanwick.	28
203	III. 3.	Praise for God's power and mercies. - - - - -	Beethoven.	119
204	C.	Rewards of religion. - - - - -	St. Stephen's.	30
205	L.	"His beauty fades as a flower." - - - - -	Bowen.	12
206	C.	God a sure dependence. - - - - -	Brattle-Street.	38
207	C.	God dwells with the humble. - - - - -	St. Ann.	26

TABLE III.

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
208	II. 1.	Trust in God.	Salop.	166
209	C.	Christ the way, the truth and the life.	Pennsylvania.	174
210	S.	Work out your salvation with fear and trembling.	Pentonville.	58
211	III. 1.	" Awake! thou that sleepest."	Olney,	110
212	C.	The Christian race.	Christmas.	31

TABLE III.**PORTIONS OF THE PSALMS ADAPTED TO****SUNDAYS AND HOLY DAYS.**

1st. Sunday in Advent	I, 2, L, 1. LXXXVI.	1st. Sunday in Lent.	XXXII. LXXXIX. LXXXVI, 3.
2d.	XIX, 2. CXIX, 4. XXIX.	2d.	CXXX, 1. XXVII, 2.
3d.	XCVIII, 1. XCVII. XCIX.	3d.	LI, 3. LXXXV, 2.
4th.	V. CXLVI.	4th.	XIX, 3. XXXI, 1. L, 2.
Christmas Day.	VIII. XLV, 1. LXXXV, 1. CX.	5th.	LI, 2. LXXXVI, 1.
Sunday after Christmas.	LXXXIX, 1. LXVII. XCVIII.	Palm Sunday.	LXX. LXIX.
Circumcision.	CXXII.	Good Friday.	XXII, 1. LV. XIII. LXXXVIII.
Epiphany.	XCVI.	Easter Day.	XVI, 2. CXVIII, 2. LXXXI.
1st Sunday after Epiphany.	II. LXVI, 1.	1st Sunday after Easter.	CXII.
2d.	IX, 1. CXIII.	2d.	CIII, 2.
3d.	XV.	3d.	CV.
4th.	XI.	4th.	LVI. LXXXIII.
5th.	XXXIV, 2.	5th.	CVI.
6th.	XXV, 2.	Ascension.	XLVII, CIV. XXIV, 2.
Septua. Sunday.	XXIII.	Sunday after Ascension.	LXVIII, 2. XLV, 2. XCIII.
Sexa. Sunday. .	XXIV, 1. LXXI, 1.	Whitsunday.	LXXII. CXLV.
Quin. Sunday. .	LIII.	Trinity Sunday..	XXXIII, 1. XIX, 1. CXXXVI.
Ash Wednesday.	LI, 1. XXXVIII. XXV, 3. LXXX.	1st. Sunday after Trinity.	CXIX, 1. XXXVII, 1.

TABLE III.

2d. Sunday after Trinity.	XXXVI. XXXIV, 1.	24th Sunday after Trinity.	LXX, 1,
3d.	LXVI, 2.	25th.	LXXXV.
4th.	XXXVII, 2. XXV, 1.	Psalms adapted to Morning Service.	V. XIX. XXVII. XXIX. XXXVI. XLII. LVII. LXIII. LXV. LXXXIV. XCII.
5th.	CXXXIII. VII.		XCV. C. CV. CVIII. CXI. CXVII.
6th.	XXXIII, 2. IX, 2.		CXLV. CXLVII. CXLVIII. CXLIX.
7th.	I, 1, CIII, 1.		CL.
8th.	XXXI, 2. XVIII.	to Evening Service.	IV. XVI. XXIII. XXXIV, 2. CLXXVIII. XCI. CXXI. CXXVII. CXXXIX.
9th.	CXI, 2.		
10th.	LXXXVI, 2.		
11th.	XXXII.	to Thanksgiving days.	LXV, 2. LXVI, 9. CXV. CXVII. CVII. CXI. CXLV. CXLVI.
12th.	CXLIII. CXXXVIII.	to Fast Days.	XLIV. LI. LXIX. LXX. LXXVII. LXXIX. LXXX.
13th.	LXV, 1.		
I4th.	CXIX, 4.		
15th.	CXXV.		
16th.	CXLVII. XLVI.		
17th.	CXII, 1	to Conventions.	XLVIII. CXV. CXXII. CXXVII. CXXXII. CXXXIII. CXXXIV. CXXXV.
18th.	XIX, 3.		
19th.	XXXVII, 3.	to Confirmation.	LXXVIII. CXIX, 2. CXIX, 4.
20th.	CXIX, 7.		
21st.	XL. XXV, 1.	to Funeral Occasions.	XXXIX. LXXXIX, 3. XC. CII. CXLIV.
22d.	LXVII.		
23d.	XLVI. CXLV, 2. LXII.		

The three preceding Tables have been prepared with a design of aiding persons in selecting portions of the Psalms and Hymns appropriate to particular subjects, or to the services of the Church, and in adapting to them suitable tunes.

Tables I. and II. contain respectively a reference to selections from the metre version of the Psalms, and to the whole collection of Hymns, and will be easily understood.

In the adaptation of tunes, there will be a great variety of judgment, and for this reason a space has been left opposite to each Psalm or Hymn, to give opportunity for writing the names of other tunes according to the taste of different choirs or individuals.

Table III. is a reference to Psalms appropriate to the order of the ecclesiastical year, and to other occasions of public worship. The Psalm is mentioned, and the small figure refers to 1st. 2d. 3d. &c. portions, as laid down in Table I. There was no necessity for referring to Hymns as they are already arranged upon this principle.

METRICAL INDEX.

L. M.

ALFRETON,	-	-	-	-	9	ABRIDGE,	-	-	-	-
ARNOLD,	-	-	-	-	164	ANN, ST.	-	-	-	-
AUGUSTINE, ST.	-	-	-	-	167	ARUNDEL,	-	-	-	-
BLENDON,	-	-	-	-	11	ASHLEY,	-	-	-	-
BOWEN,	-	-	-	-	12	BEDFORD,	-	-	-	-
CARTHAGE,	-	-	-	-	22	BRAINTREE,	-	-	-	-
CORELLI,	-	-	-	-	16	BRATTLE-STREET,	-	-	-	-
DARLEY,	-	-	-	-	147	BRAY,	-	-	-	-
DENBIGH,	-	-	-	-	159	BURFORD,	-	-	-	-
DERBY,	-	-	-	-	21	CHRISTMAS,	-	-	-	-
EATON,	-	-	-	-	8	CLIFFORD,	-	-	-	-
EVENING HYMN,	-	-	-	-	181	DUNDEE,	-	-	-	-
GEORGE'S, ST.	-	-	-	-	14	FUNERAL HYMN,	-	-	-	-
GERMAN AIR,	-	-	-	-	10	GLANDELOUGH,	-	-	-	-
GRACE CHURCH,	-	-	-	-	13	JAMES, ST.	-	-	-	-
HARTFORD,	-	-	-	-	161	KEMP,	-	-	-	-
LIMEHOUSE,	-	-	-	-	23	LIVERPOOL,	-	-	-	-
LUTON,	-	-	-	-	15	LONDON,	-	-	-	-
MORNING HYMN,	-	-	-	-	180	MANCHESTER,	-	-	-	-
OLD HUNDRED,	-	-	-	-	3	MOZART,	-	-	-	-
PAUL'S, ST.	-	-	-	-	20	MATTHEW, ST.	-	-	-	-
PERU,	-	-	-	-	18	MARK'S, ST.	-	-	-	-
PETER'S ST.	-	-	-	-	4	MARY'S, ST.	-	-	-	-
PORTUGUESE HYMN,	-	-	-	-	19	NEW-YORK,	-	-	-	-
SEASONS,	-	-	-	-	17	OATLANDS,	-	-	-	-
STONEFIELD,	-	-	-	-	5	PLYMPTON,	-	-	-	-
TRURO,	-	-	-	-	7	PENNSYLVANIA,	-	-	-	-
VENUA,	-	-	-	-	6	QUEBEC CHAPEL,	-	-	-	-

C. M.

READING,	-	-	-	-	-	36
SWANWICK,	-	-	-	-	-	28
STEPHEN'S ST.	-	-	-	-	-	30
TRENTAM,	-	-	-	-	-	50
WALSAL,	-	-	-	-	-	57
WAREHAM,	-	-	-	-	-	44
WINDSOR,	-	-	-	-	-	53
34	-	-	-	-	-	
38	-	-	-	-	-	
47	-	-	-	-	-	
55	AYLESBURY,	-	-	-	-	70
31	BANKFIELD,	-	-	-	-	61
181	CAMBRIDGE,	-	-	-	-	67
52	DUNBAR,	-	-	-	-	71
172	HANDEL,	-	-	-	-	64
40	LITTLE MARLBOROUGH,	-	-	-	-	69
32	MANSFIELD,	-	-	-	-	62
51	MOUNT EPHRAIM,	-	-	-	-	65
25	NEWTON,	-	-	-	-	60
33	PELHAM,	-	-	-	-	66
29	PENTONVILLE,	-	-	-	-	58
42	SHIRLAND,	-	-	-	-	59
168	WATCHMAN,	-	-	-	-	63
49	YARMOUTH,	-	-	-	-	68
54	-	-	-	-	-	
45	II. 1. or 8. 8. 6. 8. 8. 6.	-	-	-	-	
46	-	-	-	-	-	
56	HARWOOD,	-	-	-	-	72
174	SALOP,	-	-	-	-	166
48	SWITZERLAND,	-	-	-	-	73

II. 1. or 8. 8. 6. 8. 8. 6.

S. M.

TABLE II.

II. 2. or Old 113th.	III. 1. or 4 lines 7.	III. 4. or 8. 7. 8. 7. 8. 7.
MARTIN'S LANE, - - - 78	AUSTRIA, - - - - 115	SHILOH, - - - - 129
MONMOUTH, - - - 75	BENEVENTO, - - - - 104	
NEWCOURT, - - - 74	CARR, - - - - 107	
RAVENSROFT, - - - 76	CHASE, - - - - 109	
	CROES, - - - - 114	
II. 3. or 6 lines 8's.	EASTER HYMN, - - - - 170	III. 5. or 8. 7. 8. 7. 8. 7.
BROWNELL, - - - - 83	HERALD ANGELS, - - - - 149	DISMISSAL HYMN, - - - - 130
CAREY, - - - - 82	HIMMEL, - - - - 101	HELMSELEY, - - - - 132
GRISWOLD, - - - - 87	HOTHAM, - - - - 102	
ITALY, - - - - 84	LITANY, - - - - 162	
PASTORAL, - - - - 80	OLNEY, - - - - 110	
WHITE, - - - - 86	MIDDLETON, - - - - 112	
	JARMAN, - - - - 108	
II. 4. or Old 148th.	PLEYEL'S HYMN, - - - - 105	IV. 1. 10. 10. 11. 11.
BETHESDA, - - - - 173	STANLEY, - - - - 106	LYONS, - - - - 134
DARWELL, - - - - 89	WELDON, - - - - 100	MICHAEL, ST. - - - - 133
HOBART, - - - - 91		
PHILIP'S, ST. - - - - 90		
WARSAW, - - - - 88		
	III. 2. or 6 lines 7's.	IV. 2. or 4 lines 8's.
II. 5. or 4 lines 10.	BATH ABBEY, - - - - 116	GOSHEN, - - - - 135
WALWORTH, - - - - 92	CECIL, - - - - 118	
		IV. 3. or 11. 8. 11. 8.
II. 6. or 7 and 6.		MEAD, - - - - 136
HEBER, - - - - 96		
MILLENIUM, - - - - 94	BEETHOVEN, - - - - 119	IV. 4. or 4 lines 11's.
ROMAINE, - - - - 98	CLEMENTI, - - - - 121	BETHANY, - - - - 138
	GRAFTON-STREET, - - - - 148	MORAN, - - - - 141
II. 7. or 8. 7. 8. 7. 8. 7.	HAVERGAL, - - - - 126	MUHLENBERG, - - - - 140
LUTHER'S HYMN, - - - - 99	HAYDN'S HYMN, - - - - 125	
	PAESIELLO, - - - - 120	
	PHILADELPHIA, - - - - 128	
	SICILIAN HYMN, - - - - 124	
	TAMWORTH, - - - - 127	
	VESPER HYMN - - - - 122	
		M I S C E L L A N E O U S.
		AMSTERDAM, - - - - 144
		AVISON, - - - - 153
		DYING CHRISTIAN, - - - - 155
		GEAR, - - - - 178
		LEONI, - - - - 146
		MILGROVE, - - - - 142

Music of the Church.

PART I.

CONTAINING

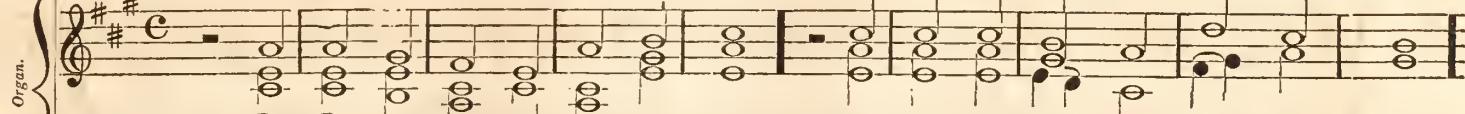
PSALM AND HYMN TUNES.

Tenor

2d Treble
or
Alto.

With one con - sent let all the earth to God their cheer ful voi - ces raise;

Treble.

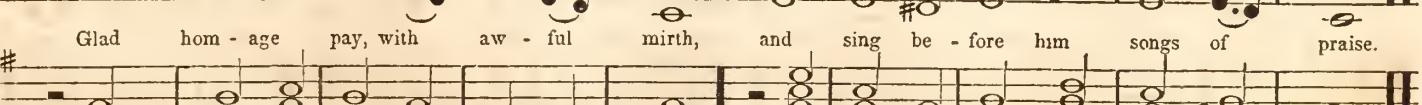
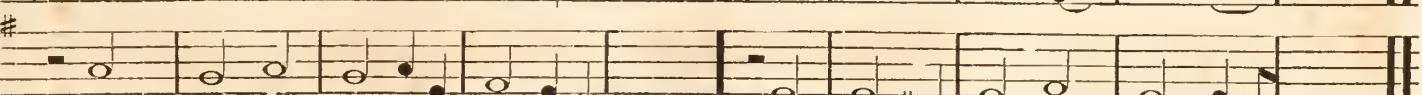
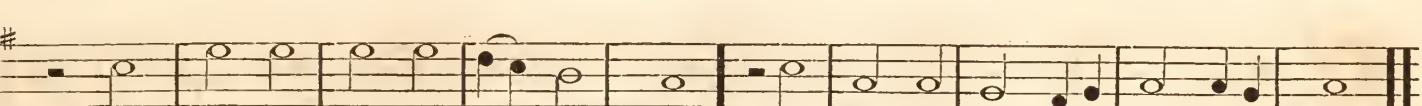


Organ.



Bass.

Glad hom - age pay, with aw - ful mirth, and sing be - fore him songs of praise.



Tenor.

2d Treble
or Alto.

Treble.

Organ.

Bass

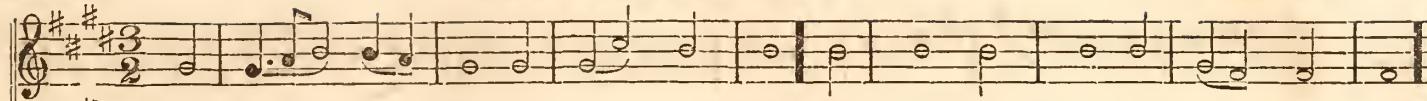
For thee, O God, our con - stant praise in si - on waits, thy cho - sen seat

Our promis'd al - tars there we'll raise, and all our zea - lous vows com - plete.

FOR.

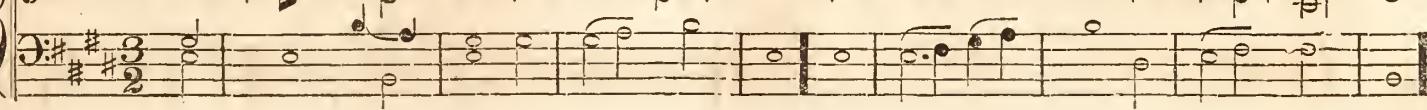
PIA.

Tenor

2d Treble
or Alto.

With glo - - ry clad, with strength ar - ray'd, the Lord, that o'er all na - - ture reigns,

Treble.

Organ.
Bass.

FOR.

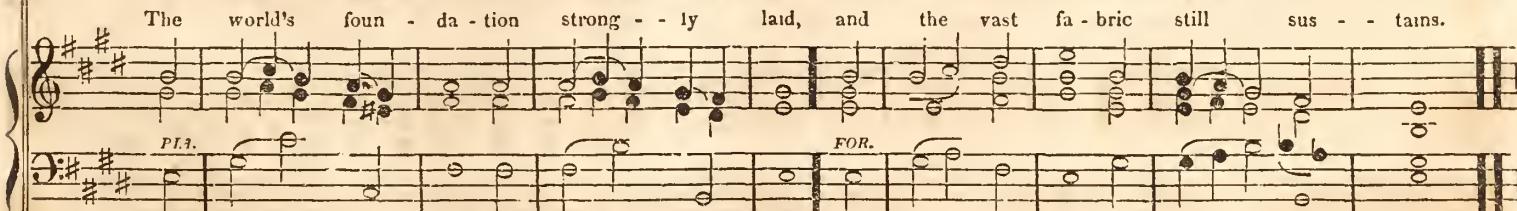
P.I.



The world's foun - da - tion strong - - ly laid, and the vast fa - bric still sus - - tains.

P.I.

FOR.



PSALM XCV.

VENUA, L. M.

Venua..

Tenor

2d Treble
or
Alto.

Treble.

O come, loud an - thems let us sing, Loud thanks to our Al - migh ty King; For we our voi ces

Bass.



high should raise, When our sal - va - tion's Rock we praise. When our sal - va - tion's Rock we praise.

Tenor.

2d Treble
or Alto.

Treble.

Musical score for Treble and Organ parts, staff 3. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). The Organ part is indicated by a brace under the Treble staff.

Bass.

No force the migh - ty power with - stands of God, the u . ni - ver - sal King.

Musical score for Treble and Organ parts, staff 5. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). The Organ part is indicated by a brace under the Treble staff.

Tenor

d Treble
or
Alto.

Treble.

Organ.

Bass.

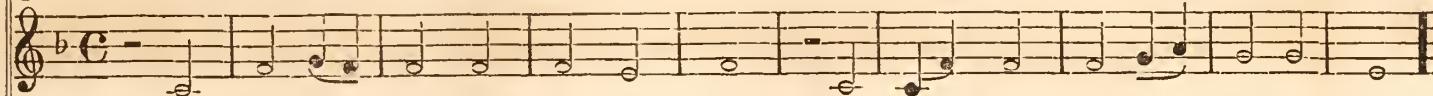
My soul inspir'd with sa - cred love, God's ho - ly name for e - ver bless; Of all his fa - vours

PIA.

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

FOR.

Tenor.

# Treble
or
Alto.

Treble.

Organ.

Bass.

But thou, my soul, on God re - ly; on him a - lone thy trust re - pose:



My Rock and Health will strength sup - - ply to bear the shock of all my foes.

P.L.A.

FOR.

GERMAN AIR. L. M.

Tenor.

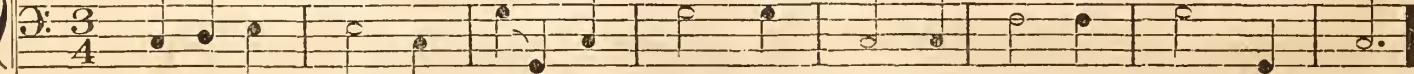
2d Treble
or
Alto.

Musical notation for the 2d Treble or Alto part, 3/4 time. The lyrics "Je - ho - vah reigns, let all the earth ie his just go - vern - - ment re - joice;" are written below the notes. A dynamic instruction "Sostenuto." is placed above the Treble staff.

Treble



Organ.



Bass.

V. 2. Darkness and clouds, &c.

Let all the isles with sa - cred mirth, in his ap - plause u - - nite their voice.

To be commenced thus, when
the first syllable is unaccented.

Musical notation for the Bass part, continuing the melody. The notes are mostly eighth notes and sixteenth notes.

Tenor.

2d Treble
or Alto.

Treble.

Organ.

Bass.

To him your voice in an - thems raise; Je - ho - vah's aw - ful name he bears;

Maestoso.

In him re - - joice, ex - tol his praise, who rides up - - on high roll - - ing spheres.

Tenor.

2d Treble,
or
Alto.

Treble.

Bass.

Organ.

Legato.

As, when the weary tra - veller gains The height of some com - mand - ing hill,

His heart re - vives, if o'er the plains He sees his home, though dis - tant still.

GRACE CHURCH, L. M.

Plepel. 13

10

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Al - migh - ty Fa - ther! bless the word, Which, through thy grace, we now have heard;
Sostenuto.

O may the pre - cious seed take root, Spring up, and bear a - - bun - - dant fruit.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.

Bass.

No change of time shall ev - er shock my firm af - fec - tion, Lord, to thee;

Andante.

For thou hast al - ways been my rock, a for - tress and de - fence to me.

Tenor.

2d Treble
or
Alto.

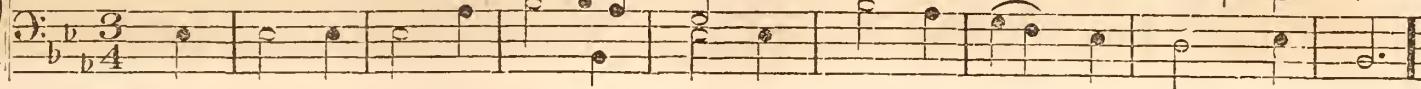
O God, my heart is fix'd, 'tis bent, Its thank - ful tri - bute to pre - sent:

Treble.

Organ.



Bass.

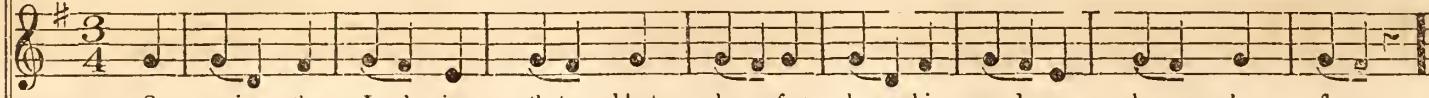


And, with my heart, my voice I'll raise To thee, my God, in songs of praise.

CRES.



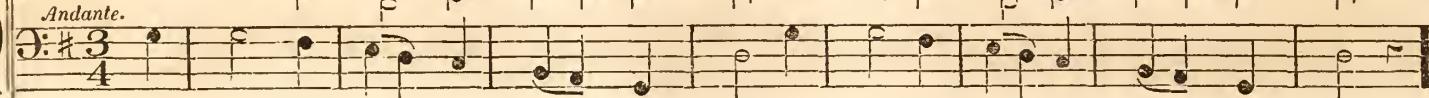
Tenor.

2d Treble
or
Alto.

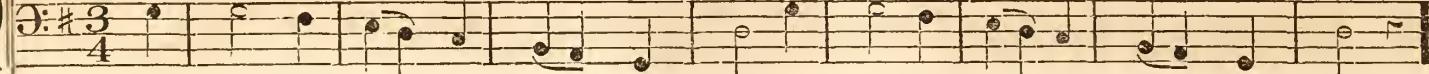
Treble.



Organ.



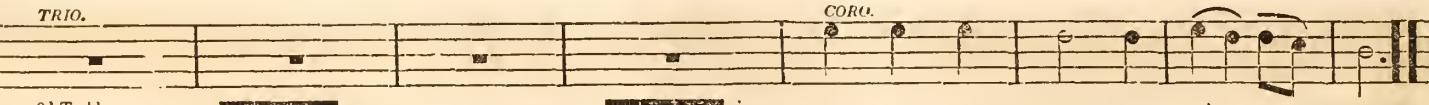
Bass.



TRIO.

CORO.

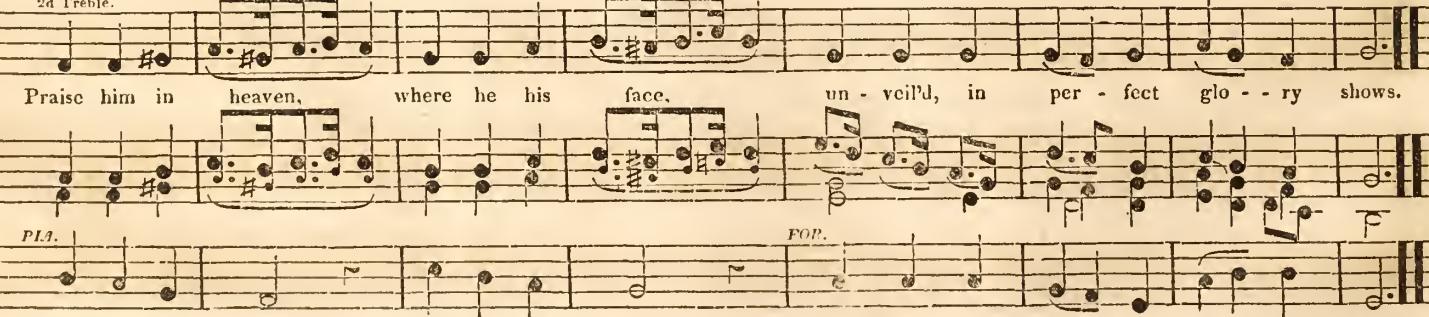
2d Treble.



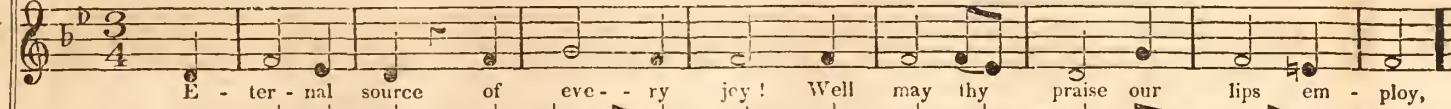
Praise him in heaven, where he his face, un - veil'd, in per - fect glo - ry shows.

PIA.

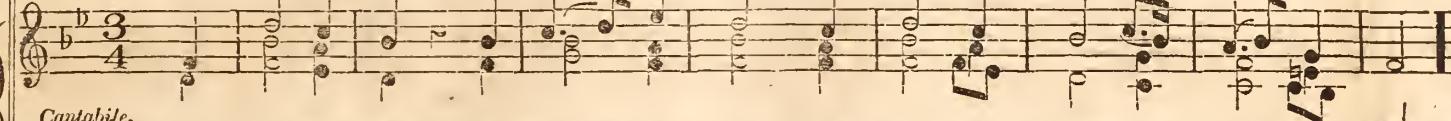
POP.



Tenor.

2d Treble.
or
Alto.

Treble.

*Cantabile.*

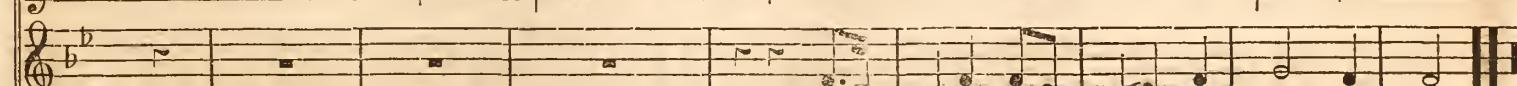
Bass.



PIA.



FOR.

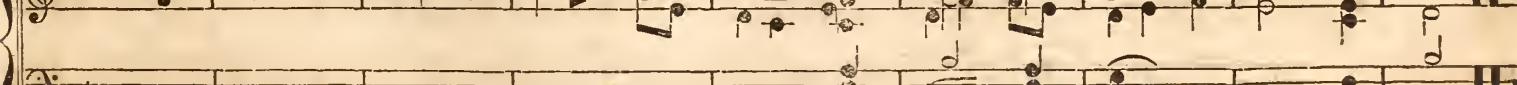


While in thy tem - ple we ap - - pear, To hail thee, sov' - reign of the year.

PIA.



FOR.



Tenor.

2d Treble
or
Alto.

Treble.

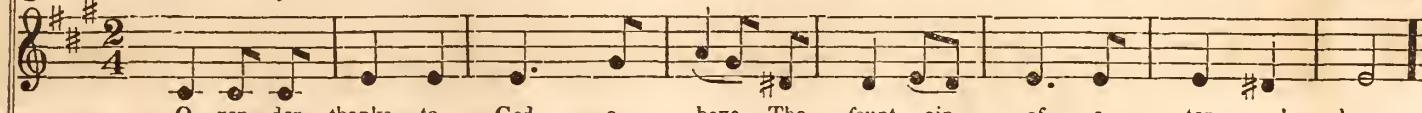
Organ.

Bass.

That man is bless'd who stands in awe of God, and loves his sa - - cred law;

His seed on earth shall be re - noun'd, and with suc - cessive honours crown'd, and with successive ho - nours crown'd.

Tenor.

2d Treble
or
Alto.

O ren - der thanks to God a - bove, The fount - ain of e - ter - nal love;

Treble.



Andante.



Bass.



Whose mercy firm through a - ges past Has stood, and shall for e - ver last, Has stood, and shall for e - ver last.



Tenor.

2d Treble
or
Alto.

Treble.

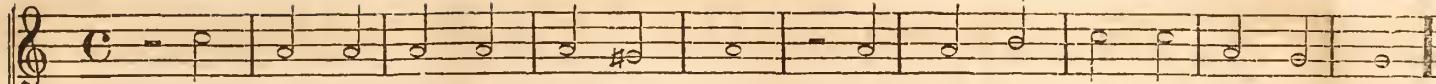
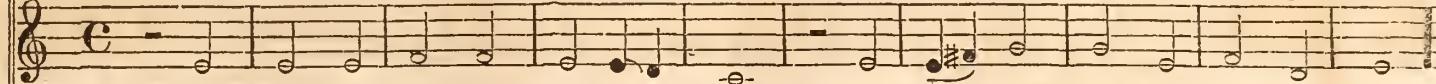
Bass.

Organ. {

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

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

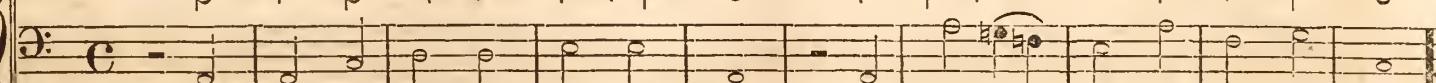
Tenor.

2d Treble
or
Alto.

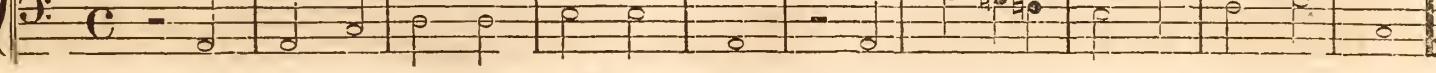
Treble.



Organ.



Bass.



Save me, O God, from waves that roll,
And press, to o - ver - whelm my soul:

With pain - ful steps in mire I tread,
And de - lu - ges o'er - flow my head.

CARTHAGE, L. M.

Salmer.

Tenor

2d Treble
or
Alto.

Treble.

Or^gan.

Bass.

O thou that hear'st when sinners cry, Though all my crimes be - fore thee lie, Behold them not with an - gry look,

*Andante
Expressivo.**PIA.*

But blot their mem' - ry from thy book, Behold them not with angry look, But blot their mem'ry from thy book.

FOR.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

O thou, to whose all search-ing sight The dark-ness shi - neth as the light,

Search, prove my heart; it look's to thee, O burst its bonds, and set it free!

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.

Bass.

To ce - le - - brate thy praise, O Lord, I will my heart pre - pare;

To all the list' ning world, thy works, Thy won - drous works de - clare.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

How good and pleas - ant must it be, To thank the Lord most high,

And with re - - peat - ed hymns of praise, His name to mag - - ni - - fy!

Tenor.

2d Treble or Alto.

Treble.

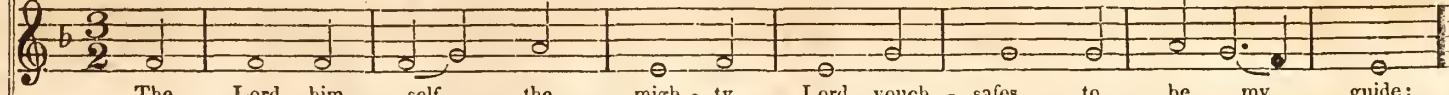
Organ.

Bass.

The spacious earth is all the Lord's, The Lord's her ful - ness is;

The world, and they that dwell there in, By sove - reign right are his.

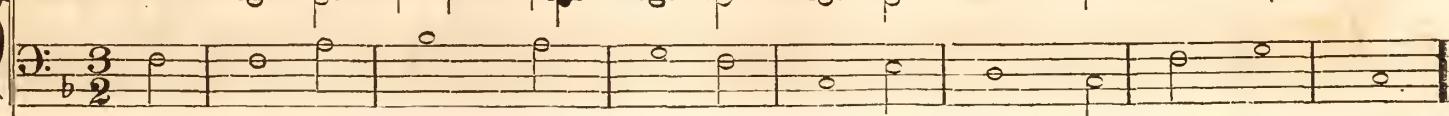
Tenor.

2d Treble
or
Alto.

Treble.



Organ.



Bass.



The shep - herd, by whose con - stant care my wants are all sup - ply'd.



Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Base.

O Lord' of hosts, my King and God, how high - ly bless'd are they,

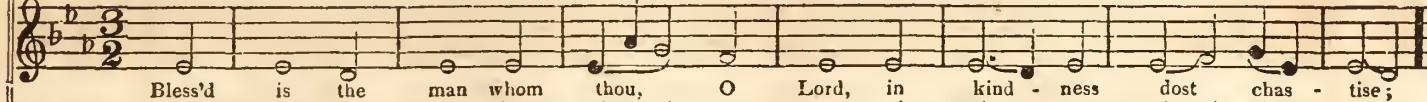
Who in thy tem - ple al - ways dwell, and there thy praise dis - play, and there thy praise dis - play!

P.I.A.

FOR.

P.I.A.

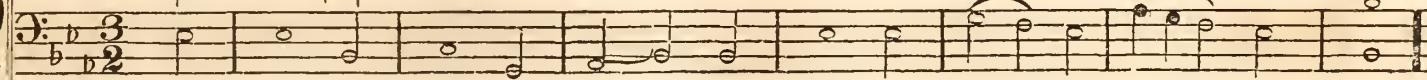
Tenor.

2d Treble
or
Alto.

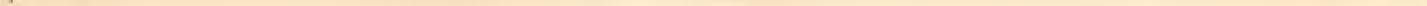
Treble.



Organ.



Bass.



And by thy sa - cred rules to walk dost lov - ing - ly ad - - vise.



Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Lord, who's the hap - py man that may to thy blest courts re - pair,

Not stran - ger - like, to vi - - sit them, but to in - - ha - - bit there.

Tenor.

2d Treble
or
Alto.

Treble.

Bass.
Organ.

O God, my heart is ful - ly bent to mag - ni - fy thy name;

P.L.

FOR.

My tongue with cheerful songs of praise, shall ce - le - brate thy fame, shall ce - le - brate thy fame.

P.L.

FOR.

Tenor.

2d Treble
or
Alto.

Treble.

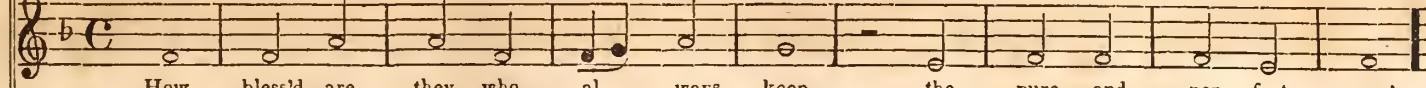
Organ.

Bass.

The heav'n's de - clare thy glo - - ry, Lord, which that a - - lone can fill:

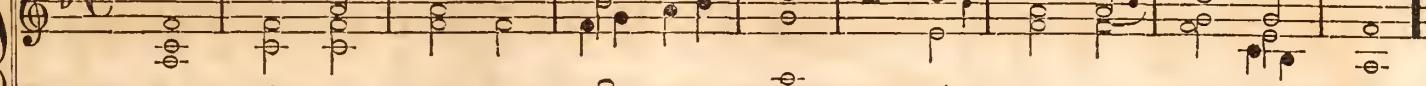
The firm - a - - ment and stars ex - - press their great Cre - - - a - - tor's praise.

Tenor.

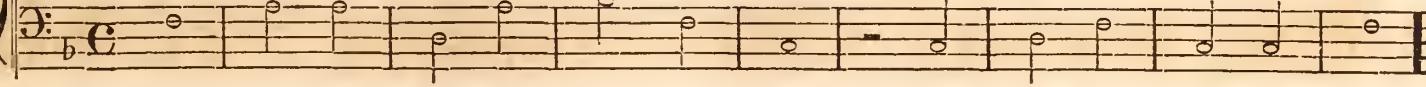
2d Treble
or
Alto.

How bless'd are they, who al - ways keep the pure and per - fect way!

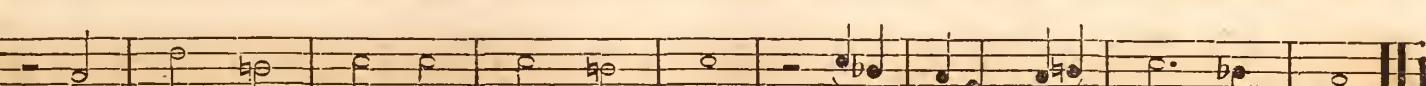
Treble.



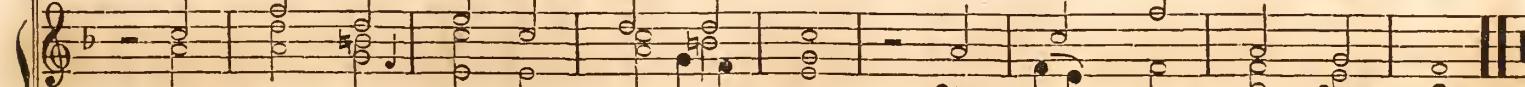
Organs.



Bass.



Who nev - er from the sa - cred paths of God's com - mand - ments stray!



BRAINTREE, C. M.

Tenor.

2d Treble
or
Alto.

Treble.



Organ.



Bass.



Let all the just to God, with joy, their cheer - ful voi - - - ces raise;

For well the right - eous it be - - comes to sing glad songs of praise.

Tenor.

2d Treble
or
Alto.

Treble.

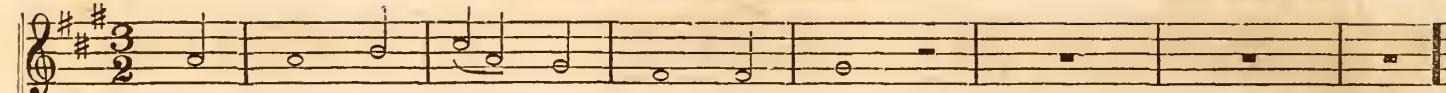
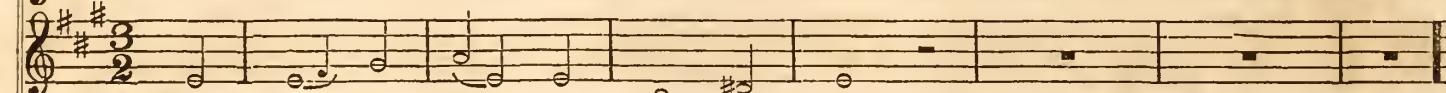
Organ.

Bass.

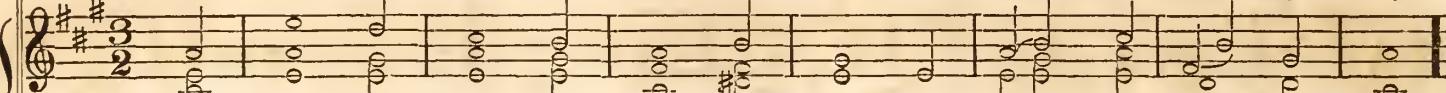
At - tend, O earth, whilst I de - clare God's un - con - troll'd # de - cree:

“Thou art my Son; this day, my heir, have I be - - got - - ten thee.”

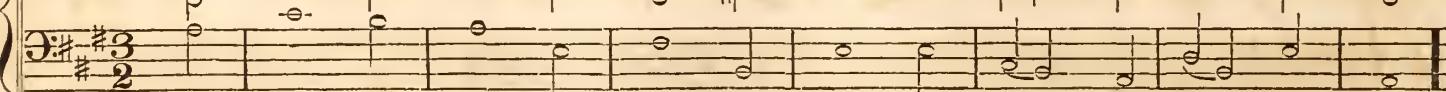
Tenor.

2d Treble
or
Alto.

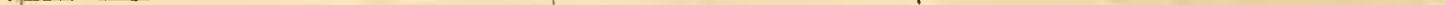
Treble.



Organ.



Bass.



O 'twas a joy - ful sound to hear our tribes de - vot - ly say,



TREBLE OR COUNTER.

READING, *CONTINUED*

37

A musical score for four voices (SATB) in common time, key of G major (two sharps). The music consists of two systems of four staves each. The top staff is soprano, the second staff alto, the third staff tenor, and the bottom staff bass. The lyrics are as follows:

At Sa - lem's courts we must ap - - pear, with our as - - sem - - bled pow'rs;

In strong and beau - teous or - der rang'd, like her u - - ni - - ted tow'rs.

The score includes dynamic markings such as p , f , and $p\cdot$. The first system ends with a repeat sign and the second system begins with a repeat sign. The word "VIVACE" is written above the bass staff in the second system.

BRATTLE STREET, C. M. D.

Plepel.

Tenor.

2d Treble
or Alto.

While thee I seek, pro - - tect - ing Power, Be my vain wish - es still'd:

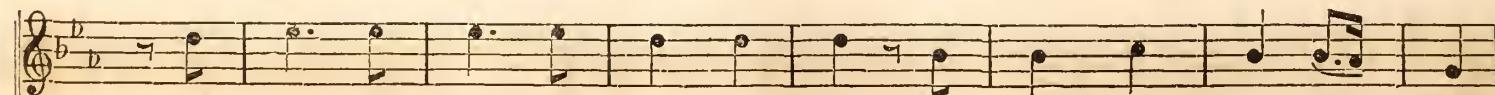
Treble.



Bass.



Organ.



And may this con - se - cra - ted hour With bet - - ter hopes be fill'd.



BRATTLE STREET, CONTINUED.

39

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, featuring a basso continuo part. The music is in G major (indicated by a 'G' with a circle) and includes a key change to F major (indicated by a 'F' with a circle). The vocal parts consist of three staves above a bass staff. The lyrics are as follows:

Thy love the pow'r of thought be - stow'd, To thee my thoughts would soar;
Thy mer - cy o'er my life has flow'd, That mer - - cy I a - - dore.

GLANDELOUGH, C. M.

Weyman.

Tenor.

2d Treble or Alto.

Tenor.

Then o - pen wide the tem - ple gates, to which the just re - - pair,

Treble. { Organ.

Bass.

That I may en - ter in, and praise my great De - liv' - rer there.

GLANDELOUGH.

CONTINUED.

41

The musical score consists of three staves of music. The top staff is in G major (indicated by a G with a sharp sign) and has six measures of rests. The middle staff is also in G major and has six measures of rests. The bottom staff, labeled "DUO TREBLES.", begins with a measure of rests followed by a melodic line. The lyrics for this section are: "That I may enter in and praise my". The key changes to C major (indicated by a C with a sharp sign) for the next section, which starts with a measure of rests and is labeled "FOR.". The lyrics for this section are: "and praise my great De - liv' - rer there,". This section repeats, with the lyrics "great my great De - liv' - rer there." The key changes back to G major for the final section, which starts with a measure of rests and is labeled "FOR.". The lyrics for this section are: "and praise my great De - liv' - rer there." The page number 6 is centered at the bottom of the page.

DUO TREBLES.

That I may enter in and praise my

FOR.

and praise my great De - liv' - rer there,

great my great De - liv' - rer there.

FOR.

and praise my great De - liv' - rer there.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

O Thou, to whom all creatures bow within this earthly frame,

Through all the world how great art thou! how glorious is thy name!

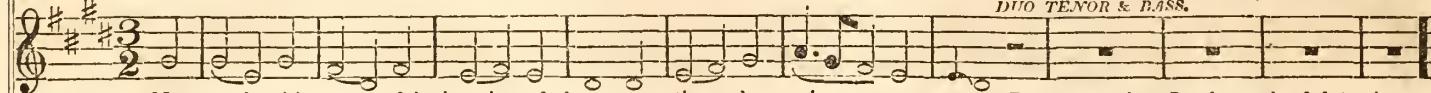
A musical score for three voices (Soprano, Alto, Bass) in G major, featuring three staves of music with corresponding lyrics. The Soprano part is on the top staff, the Alto on the middle, and the Bass on the bottom. The music consists of eight measures of vocal parts with piano accompaniment. The lyrics are:

In heaven thy won drous acts are sung, nor ful ly reck on'd there;
And yet thou mak'st the infant tongue thy bound less praise de clare.

Tenor.



DUO TENOR & BASS.

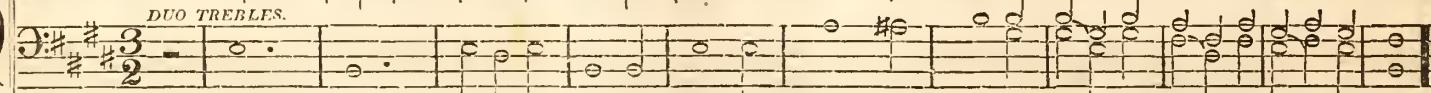
2d Treble
or
Alto.

My soul with grate - ful thoughts of love en - tire - ly is pos - sess, Be - cause the Lord vouchsafed to hear

Treble.



Organ.

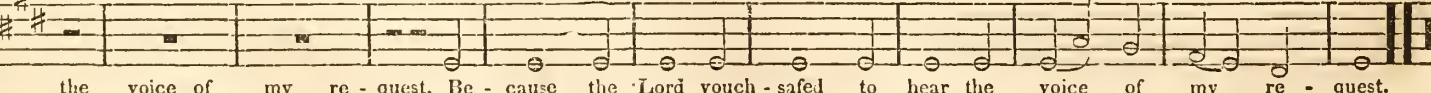


DUO TREBLES.

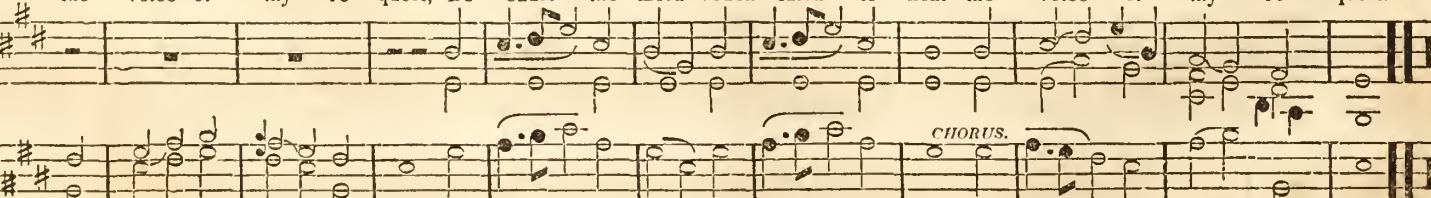


TREBLE, BASS & ALTO.

the voice of my re - quest, Be - cause the Lord vouch - safed to hear the voice of my re - quest.



CHORUS.



Tenor.

d Treble
or
Alto.

Treble.

Organ.

Bass.

O praise the Lord with hymns of joy, and ce - - le - - bate his fame;

For pleas - - ant, good, and come - - ly 'tis to praise his ho - ly name.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

Let all the lands, with shouts of joy, to God their voices raise; Sing psalms in honour of his name,

FOR.

and spread his glo - rious praise, and spread his glo - rious praise.

PIANO.

and spread his glo - rious praise, and spread his glo - rious praise, and spread his glo - rious praise.

FOR.

Tenor.

2) Treble
or
Alto.

Treble.

Organ.

Bass.

To Ged, our ne - - ver fail - ing strength, with loud ap - plaus - es sing;

And joint - ly make a cheer - ful noise to Ja - cob's aw - ful King - - - to Ja - cob's aw - ful King.

QUEBEC CHAPEL, C. M.

J. Padden.

Tenor.

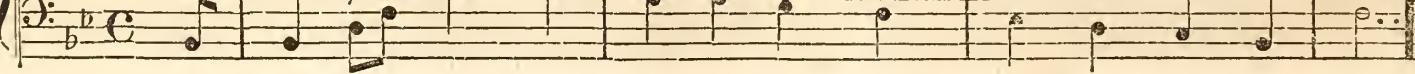
2d Treble
or Alto.

How blest is he, who ne'er con - sents by ill ad - vice to walk,

Treble.

Organ.

Bass.



Nor stands in sin - ners' ways, nor sits where men pro - face - ly talk.

Nor stands in sin - ners' ways, nor sits where men pro - fane - ly talk.

Nor stands in sin - ners' ways, nor sits where men pro - fane - ly talk.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

O with due rever - ence let us then to his a - bode re - pair;

DUO.

TUTTI.

And, pros - rate at his foot - stool fall'n, pour out our hum - ble pray'r, pour out our hum - ble pray'r.

Tenor.

2d Treble
or Alto.

Through all the chang - ing scenes of life, in trou - ble and in joy,

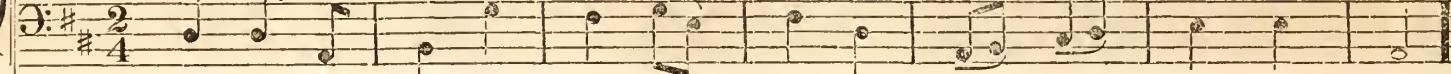
Treble.



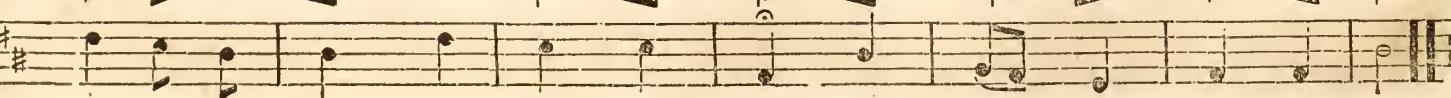
Organ.



Bass.



The prai - ses of my God shall still my heart and tongue em - ploy.



A musical score for four voices (Tenor, 2d Treble or Alto, Treble, Bass) and Organ, set in common time with a key signature of two sharps. The Tenor and 2d Treble or Alto parts are on the top staff, Treble on the second, and Bass on the bottom. The Organ part is indicated by a brace on the left and a vertical line on the right. The music consists of two staves of eight measures each. The lyrics are as follows:

Hap - py the man whose ten - der care re - lieves the poor dis - tress'd!
When trou - bles com - pass him a - round, the Lord shall give him rest, the Lord shall give him rest.

DUNDEE, C. M.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

To my com - plaint, O Lord my God, thy gra - cious ear in - - cline:

Hear me, dis - - tress'd, and des - - ti - - tute of all re - - lief but thine.

Tenor.

1st Treble
or
Alts.

Treble.

Organ.

Bass.

Thou turn - est man, O Lord, to dust, of which he first was made;

And when thou speak'st the word, Re - - turn, 'tis in - instant - - ly o - - bey'd.

Tenor.

2d Treble
or Alto.

Treble.

Organ.

Bass.

Lord, let me know my term of days, how soon my life will end:

The num' - rous train of ills dis - close, which this frail state at - - tend.

Teor.

2d Treble
or
Alto.

Thy chas - ting wrath, O Lord re - - strain, though I de - serve it all;

Treble.

Bass.

Nor let on me at ence the storm of thy dis - - plea - - sure fall.

Tenor.

2d Treble or Alto.

How long wilt thou be angry, Lord? must we for ever mourn?

Tenor.

Organ.

Bass.

Shall thy devouring jealousy rage, like fire, for ever burn?

ORGAN.

Tenor.

2d Treble.
or
Alto.

Treble.

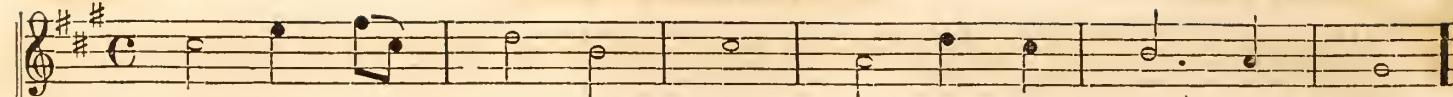
Organ.

Bass.

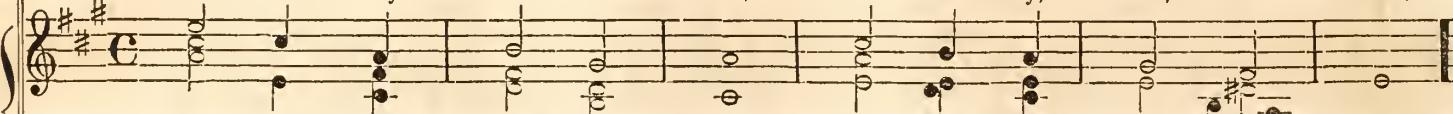
My God, my God, why leav'st thou me, when I with an - - guish faint?

O! why so far from me re - mov'd, and from my loud com - plaint?

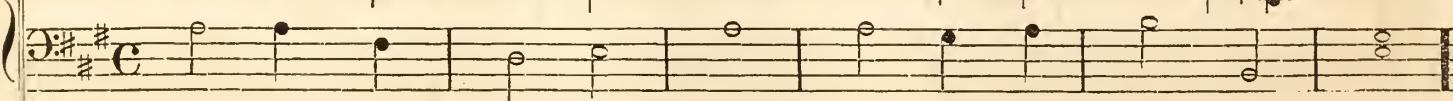
Tenor.

2d Treble
or
Alto.

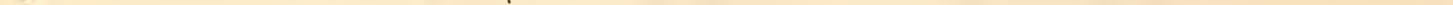
Treble.



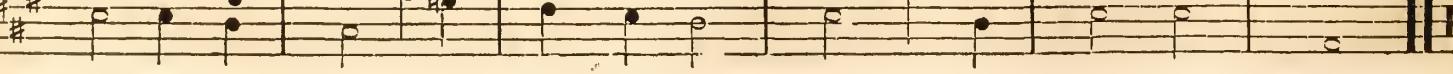
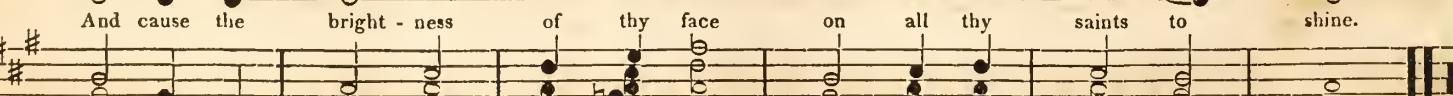
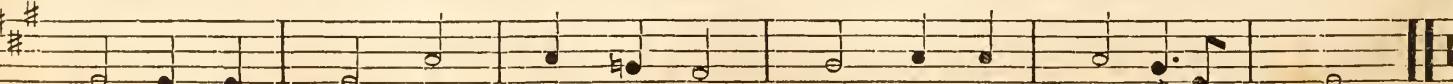
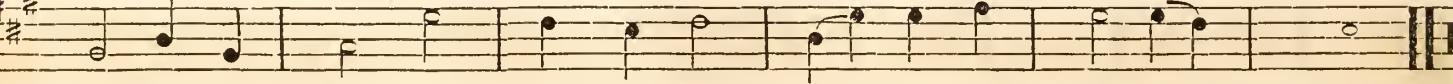
Organ.



Bass.



And cause the bright - ness of thy face on all thy saints to shine.



Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

My soul with pa - tience waits for thee, the liv - ing Lord;

PL. 1. *FOR.*

My hopes are on thy pro - mise built, thy ne - ver fail - ing word.

PL. 2. *FOR.*

Tenor.

2d Treble.
or
Alto.

Treble.

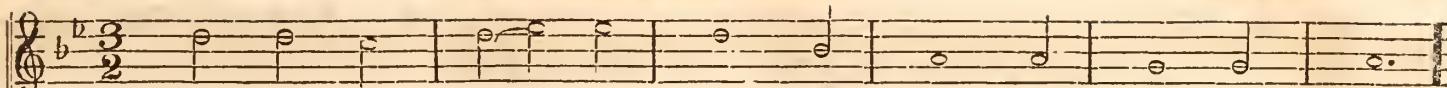
Organ.

Bass.

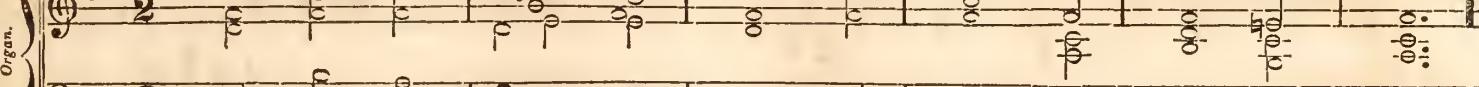
Grace! 'tis a charm - ing sound! Har - - mo - nious to the ear;

Heaven with the e - - cho shall re - - sound, And all the earth shall hear.

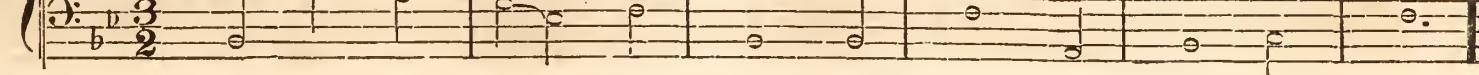
Tenor.



Treble.



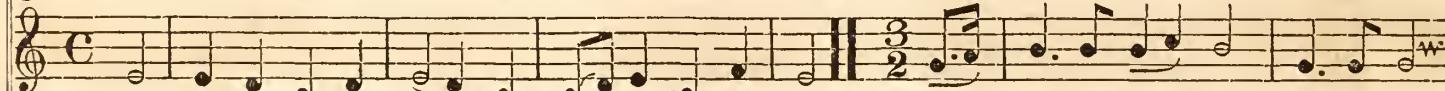
Bass.



Wel - come to this re - - viv - ing breast, And these re - - joic - - ing eyes.

MANSFIELD, S. M.

Tenor

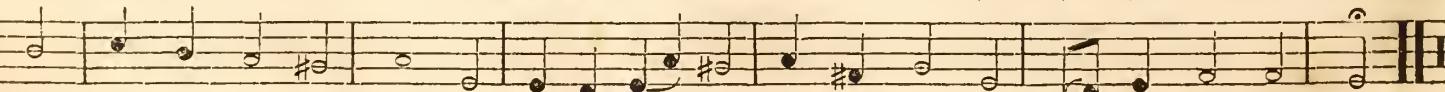
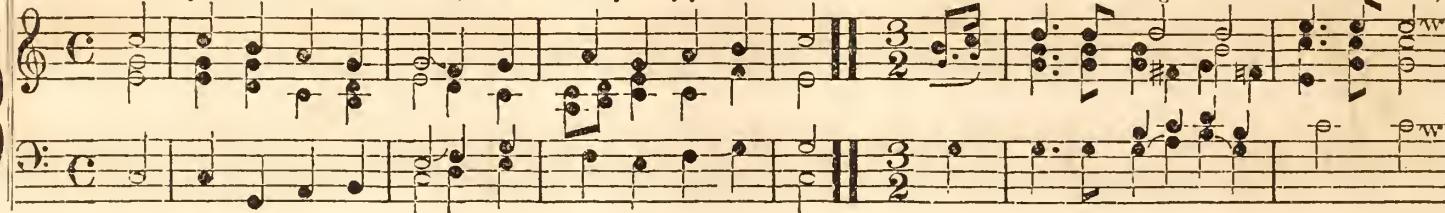
2d Treble
or
Alto.

Treble.

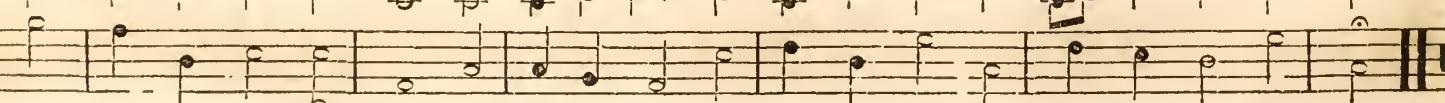
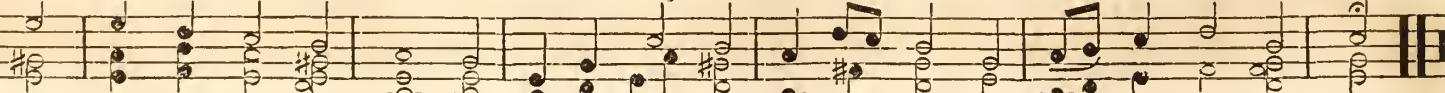
Organ.

Come, ye that love the Lord, And let your joys be known; Join in a song with sweet ac - cord,

Bass.



And thus sur - round the throne. Join in a song with sweet ac - cord, And thus sur - round the throne.



Tenor.

M Treble,
or
Alto.

Treble.

Bass.
Org. n.

To God, in whom I trust, I lift my heart and voice;

O let me not be put to shame, nor let my foes rejoice.

Tenor.

2d Treble
or Alto.

Treble.

Organ.

Bass.

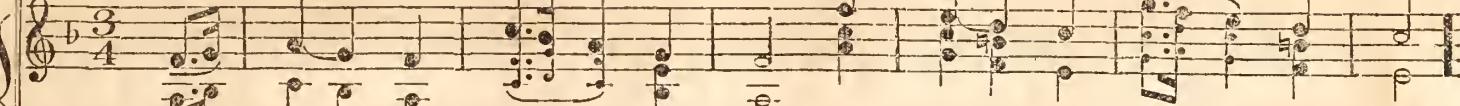
His mer - ey, and his truth, the right - eous Lord dis - - - plays,

In bring - ing wand' ring sin - ners home, and teach - ing them his ways.

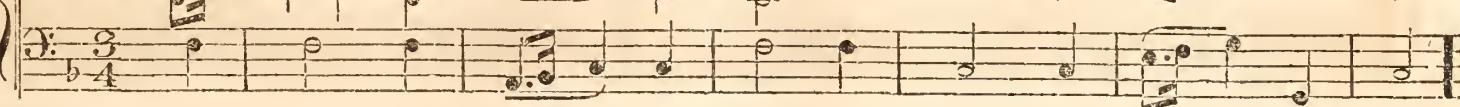
Tenor.

2d Treble,
or
Alto.

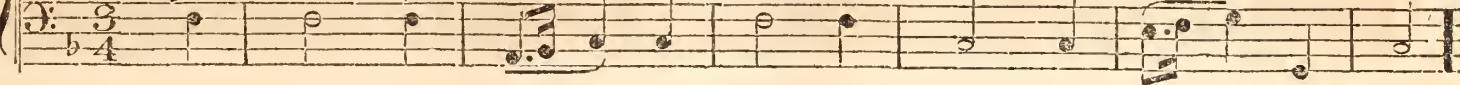
Treble.



Organ.



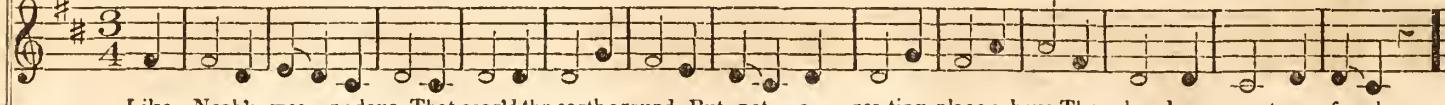
Bass.



Blest is the tie that binds Our hearts in Christain love:

The fel - low - ship of kin - dred minds Is like to that a - bove.

Tenor

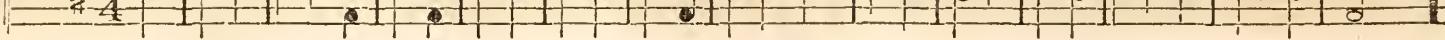
2d Treble
or
Alto.

Like Noah's wea - ry dove, That soar'd the earth around, But not a rest-ing place a-bove The cheerless wa - ters found;

Treble.



Bass.



UNIS.

PIA.

FOR.



O cease my wand'ring soul, On restless wing to roam; All the wide world, to either pole, Has not for thee a home, Has not for thee a home.

UNIS.

PIA.

FOR.



Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

How great thy mer - cies are to such as fear thy name,

Which thou for those that trust thy care, dost to the world pro - claim,

YARMOUTH, S. M.

Tenor.

2d Treble
or
Alto.

Tenor.

Treble.

Organ.

Bass.

Have mercy, Lord, on me, as thou wert ever kind;
be

Let, me, op - press'd with loads of guilt, thy wont - ed mer - cy find.

Tenor.

21 Treble
or
Alto.

Treble.

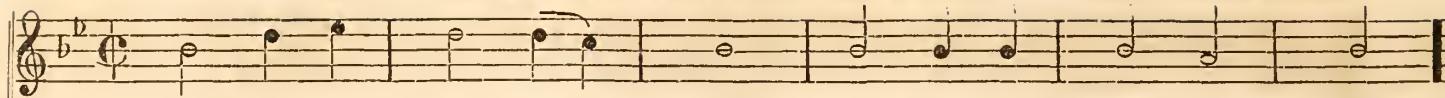
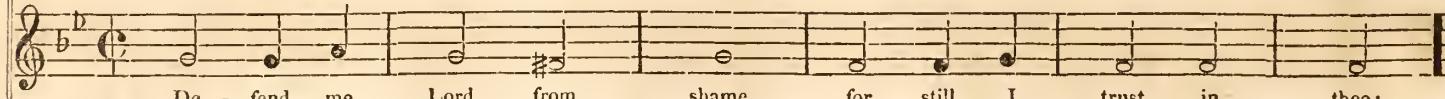
Organ.

Base.

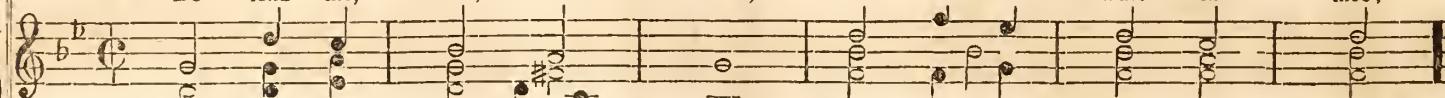
Since mercy is the grace, that most ex - - alts thy fame,
For give my hein - ous sin, O Lord, and so ad - - vance thy name.

Since mercy is the grace, that most ex - - alts thy fame,
For give my hein - ous sin, O Lord, and so ad - - vance thy name.

Tenor.

2d Treble
or Alto.

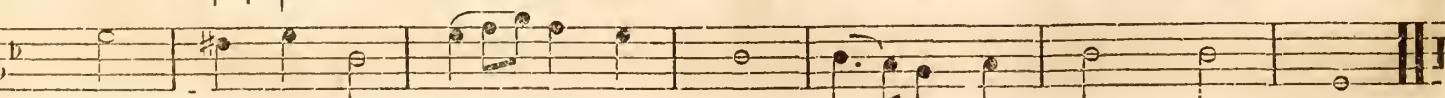
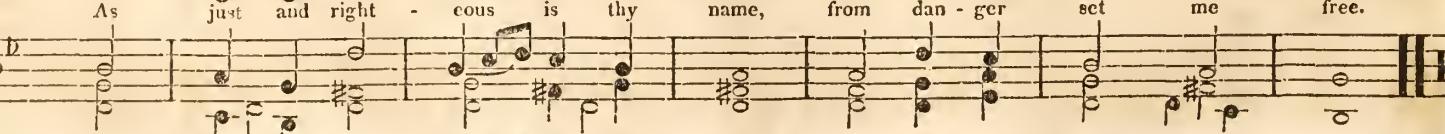
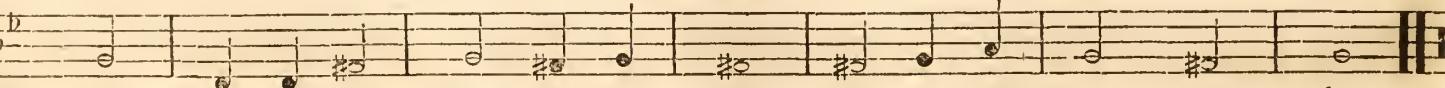
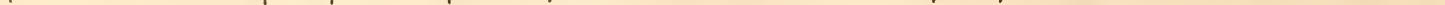
Treble.



Organ.



Bass.



Tenor

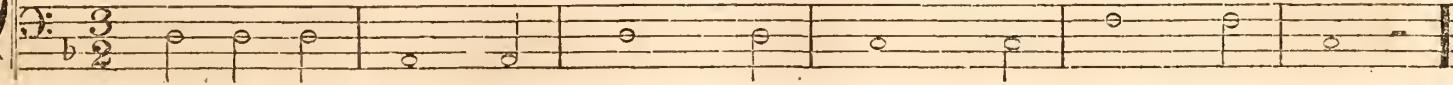
#d Treble
or
Alto.

From low - est depths of woe, to God I sent my cry;

Treble.



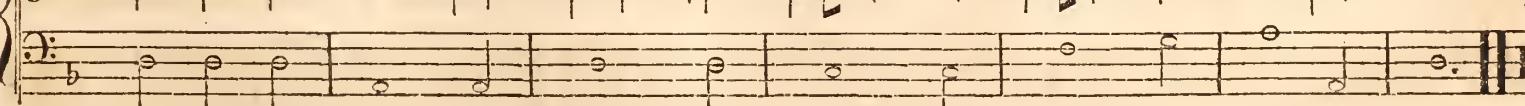
Organ.



Bass.



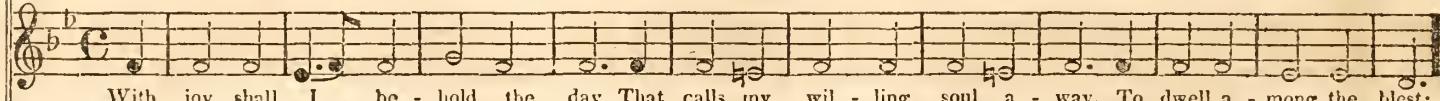
Lord, hear my sup - pli - ca - ting voice, and gra - cious - ly re - ply.



HARWOOD, H. I.

Harwood.

Tenor

2d Treble
or
Alto.

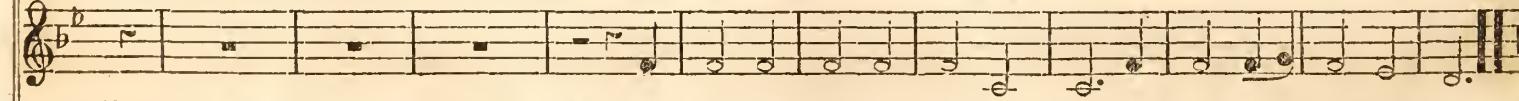
With joy shall I be - hold the day That calls my wil - ling soul a - way, To dwell a - mong the blest:

Treble.



Vivace.

Bass.



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



Tenor.

2d Treble
or
Alto.

Be - gin, my soul, th' ex - al - ted lay, Let each enraptur'd thought o - bey, And praise th' Al - migh - ty's name:

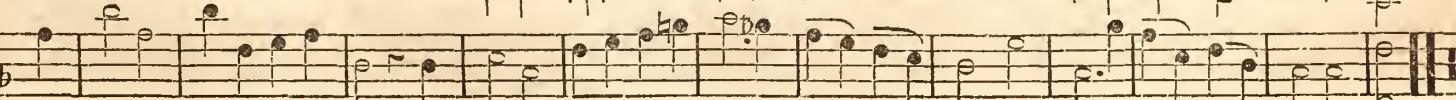
Treble.



Bass.



Let heaven and earth, and seas and skies, In one melodious concert rise, To swell th'in - spi - ring theme, To swell th'in - spi - ring theme.



NEWCOURT, II. 2.

Tenor.

2d Treble
or
Alto.

Treble.

Organ

Bass.

Though wicked men grow rich or great, Yet let not their suc - cess - ful state, thy an - ger or thy en - vy raise;

Moderato.

For they, cut down like ten - der grass, Or like young flow'r's a - way shall pass, whose blooming beauty soon de - cays.

Tenor

2d Treble
or
Alto.

God is our re-fuge in distress; A pre-sent help when dan-gers press; in him, un-daunted we'll con-side;

Treble.

Organ.



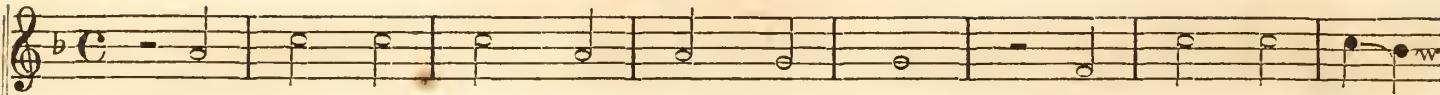
Bass.



Though earth were from her cen-tre lost, And moun-tains in the o-cean lost, torn piece-meal by the roar-ing tide.

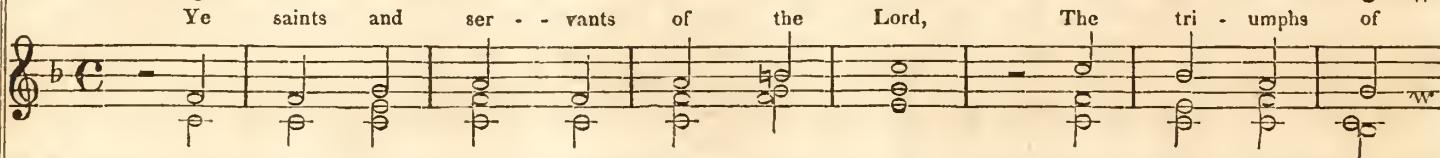


Tenor.

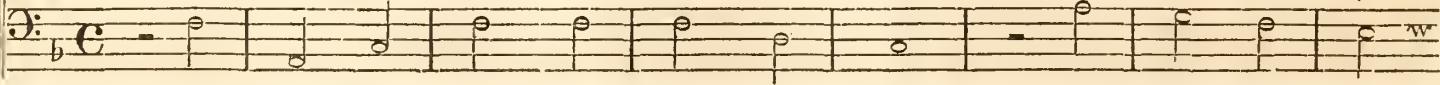
2d Treble
or
Alto.

Treble.

Organ.



Bass.



Ye saints and ser - - vants of the Lord, The tri - umphs of

his name re - - cord, his sa - - cred name for e - - ver bless;



RAVENS CROFT, *CONTINUED.*

77

A musical score for four voices (SATB) in common time. The music consists of two systems of four measures each. The first system starts with a treble clef, a key signature of one sharp, and a basso continuo staff below. The lyrics are:

Wher - e'er the cir - cling sun dis - - plays His ris - - ing beams

The second system starts with a basso continuo staff, followed by three staves: soprano, alto, and tenor. The lyrics are:

or set - ting rays, due praise to his great name ad - - dress.

The music features various note values including eighth and sixteenth notes, and rests. The vocal parts are separated by brace brackets, and the basso continuo part is indicated by a bass clef and a bass staff.

MARTIN'S LANE, II. 2.

Dr. Jane.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.

Bass.

O God, my gracious God, to thee my morning prayers
shall offer'd be; for thee my thir - ty soul does pant:

MARTIN'S LANE, *CONTINUED.*

79

The musical score consists of three staves of music. The top staff is labeled "TRIO." and features lyrics: "My saint - ing flesh im - plores thy grace With - in this dry". The middle staff is labeled "PIA." and features lyrics: "and bar - ren place, where I re - fresh - ing wa - ters want." The bottom staff is labeled "CHORUS." The music is in common time, with various note values including eighth and sixteenth notes. The key signature is one flat.

TRIO.

PIA.

CHORUS.

My saint - ing flesh im - plores thy grace With - in this dry

and bar - ren place, where I re - fresh - ing wa - ters want.

PASTORAL, II. 3.

Mazzinghi.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.

Bass.

Peace, troub - led soul, whose plain - tive moan Hath taught each scene

Pastorale.

the notes of wo; Cease thy com - plaint, sup - press thy groan,

PASTORAL, *CONTINUED.*

81

CHORUS.

And let thy tears for - get to flow: Be - hold, the pre - cious
CHORUS.
balm is sound, To lull thy pain, and heal thy wounds.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

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

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

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

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

Ex - perienc'd ev'ry hu - man pain; He feels my griefs, he sees my fears, And counts and treas - ures up my tears.

ITALY, II. 3.

Sacchini.

Tenor.

2d Treble
or
Alto.

Treble.
Organ.

Bass.

As pant - ing in the sul - try beam, The hart de - sires the

Pastorale.

cool - ing stream, So to thy pre - sence, Lord, I flee, So longs my soul, O

ITALY, *CONTINUED*

85

God, for thee; A-thirst to taste thy liv-ing grace, And see thy
glo-ry, face to face, And see thy glo-ry face to face.

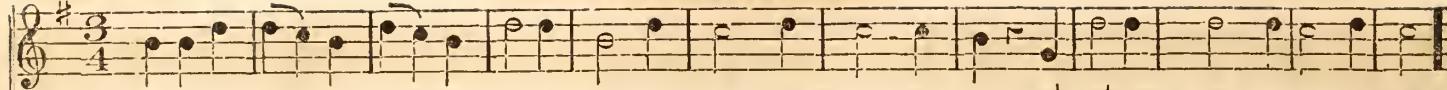
Tenor.

2d Treble,
or
Alto.

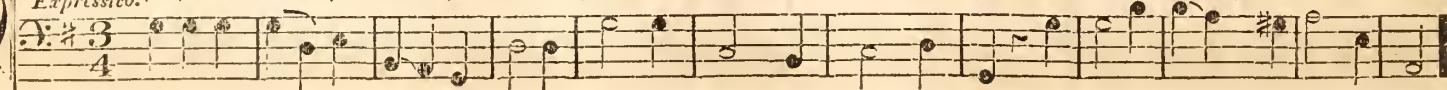
Treble.

Organ.

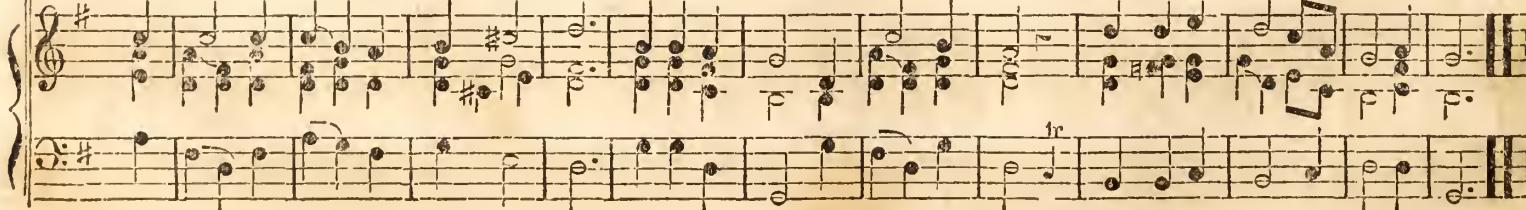
Bass.



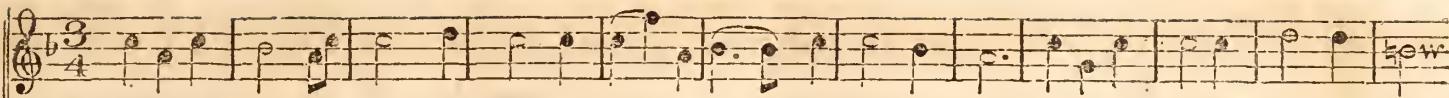
When streaming from the east - ern skies, The morning light sa - lutes mine eyes, O Sun of right - eous-ness di - vine,



On me with beams of mer - cy shine; Chase the dark clouds of sin a - way, And turn my dark - ness in - to day.



Tenor.

2d Treble
or
Alto.

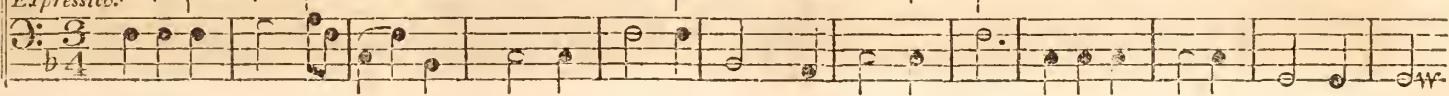
Great God! this sa - cred day of thine De - mands the soul's col - lect - ed pow'r; Gladly we now to thee re - sign

Treble.



Andante
Expressivo.

Bass.



These so - lem - con - se - cra - ted hours: O may our souls a - dor - ing own The grace that calls us to thy throne!



WARSAW, II. 4.

C. Clark.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

A - wake, ye saints, a - wake, And hail this sa - cred day; In lof - tiest songs of praise Your

Maestoso.

joy - ful homage pay: Wel - come the day that God hath blest, The type of heav'n's e - ter - nal rest.

*PIA.**FORTISS.**PIA.**FORTISS.*

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Ye boundless realms of joy, Ex - alt your Ma - ker's fame; His praise your song em - ploy A - bove the

CRES.

star - ry frame; Your voi - ces raise, Ye Che - ru - bim, And Se - ra - phim, To sing his praise.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

We give im - mor - tal praise To God the Fa - ther's love, For all our com - forts here,

And all our hopes a - bove: He sent his own E - ter - nal Son, To die for sins That man had done.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

To God the migh - ty Lord your joy - ful thanks re - peat; To him due praise af - ford, as good as

*Vivace.**ADAGIO.*

he is great; For God does prove Our con - stant friend, His boundless love Shall ne - ver end, Shall never end.

ADAGIO.

WALWORTH, H. 5.

Dr. Wainwright.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Rise, crown'd with light, im - pe - rial Sa - lem rise! Ex - alt thy tow' - ring head and

Maestoso.

list thine eyes! See heaven - its spark - ling por - tals wide dis - play,

WALWORTH, *CONTINUED.*

93

A musical score for "Walworth, Continued." The score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The lyrics are integrated into the music, appearing below the staves. The first staff begins with a half note followed by a quarter note. The second staff begins with a half note followed by a quarter note. The third staff begins with a half note followed by a quarter note. The fourth staff begins with a half note followed by a quarter note. The lyrics are as follows:

And break up - on thee in a flood of day, See heaven its spark - ling
por - tals wide dis - - play. And break up - on thee in a flood of day!

Tenor.

2d Treble
or
Alto.

Treble.

Moderato.
Organ.

Bass.

Hail to the Lord's A - noint - ed, Great Da - vid's great - er Son; Hail, in the time ap -

point - ed, His reign on earth be - gun! He comes to break op - - pres - sion, To

b

MILLENIUM, *CONTINUED.*

95

A musical score for four voices, consisting of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time. The lyrics are as follows:

set the cap - tive free, To take a - way trans - gres - sion, And rule in e - qui -
ty, To take a - way trans - gres - sion, And rule in e - qui - - ty.

Tenor.

2d Treble
or Alto.

Treble.

Organ.

Bass.

From Green - lan' s i - cy mount - ains, From In - dia's co - - ral strand,

Moderato.

Where Af - ric's sun - ny fount - ains Roll down their gol - den sand; From ma - ny'an an -

HEBER. CONTINUED.

97

A musical score for four voices, labeled "HEBER. CONTINUED." The score consists of four staves, each with a different vocal range indicated by a clef: soprano (G-clef), alto (C-clef), tenor (F-clef), and bass (B-clef). The music is in common time, with a key signature of one sharp (F#). The lyrics are written below the notes, corresponding to the vocal parts. The first two staves contain lyrics: "cient riv - - er, From ma - - ny'a palm - - y plain, They call us to w-". The last two staves contain lyrics: "de - - li - - ver Their land from er - ror's chain, Their land from er - ror's chain." The music features various note values including eighth and sixteenth notes, and rests. The score concludes with a final measure ending in a double bar line and repeat dots.

cient riv - - er, From ma - - ny'a palm - - y plain, They call us to w-

de - - li - - ver Their land from er - ror's chain, Their land from er - ror's chain.

ROMAINE. II. 6.

Tenor.

From Greenland's icy mountains, From India's coral strand, Where Atric's sunny fountains Roll down their golden sand ; From many'n ancient

Tenor.

Alto.

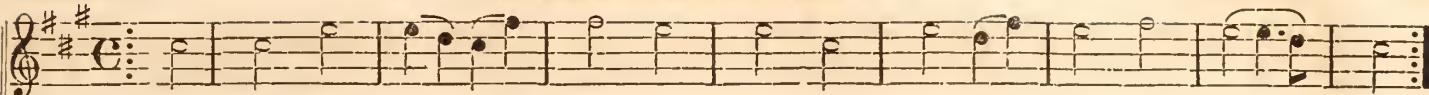
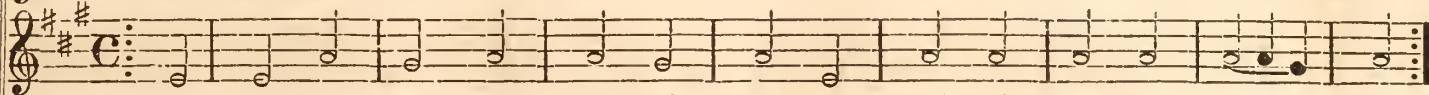
Treble.

Organ.

Bass.

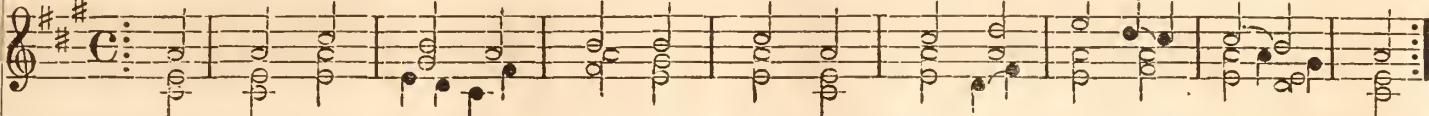
river, From many'a palmy plain, They call us to de - liver They call us to de - liver They call us to de - liver Their land from error's chain.

Tenor

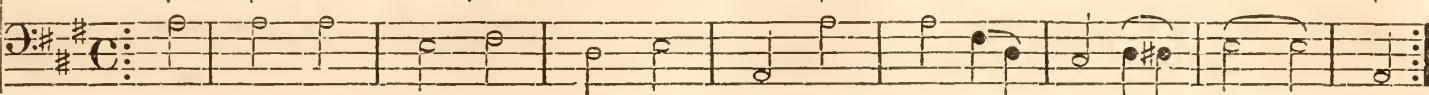
2d Treble
or
Alto.

Great God, what do I see and hear! The end of things cre - - a - - ted!
The Judge of man I see ap - pear, On clouds of glo - ry sea - - ted:

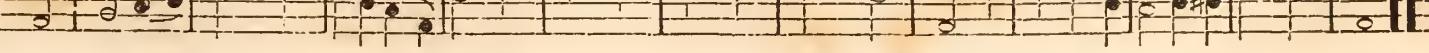
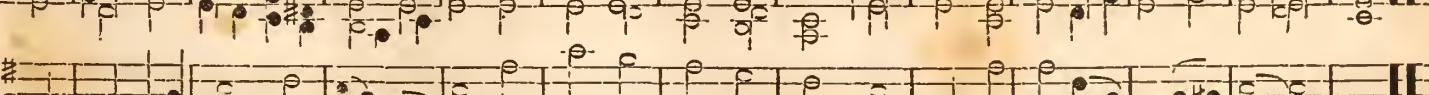
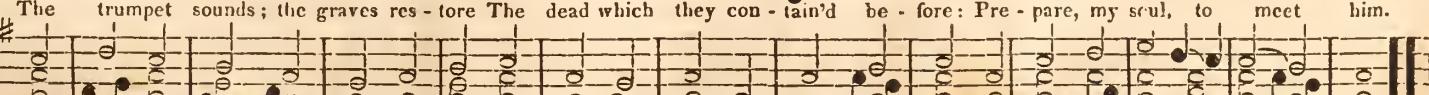
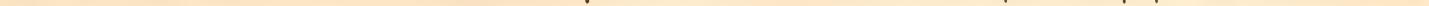
Treble.



Organ.



Bass.



The trumpet sounds; the graves res - tore The dead which they con - tain'd be - fore: Pre - pare, my soul, to meet him.

WELDON, III. 1.

Weldon.

Tenor.

2d Treble
or
Alto.

Tenor.

Organ.

Bass.

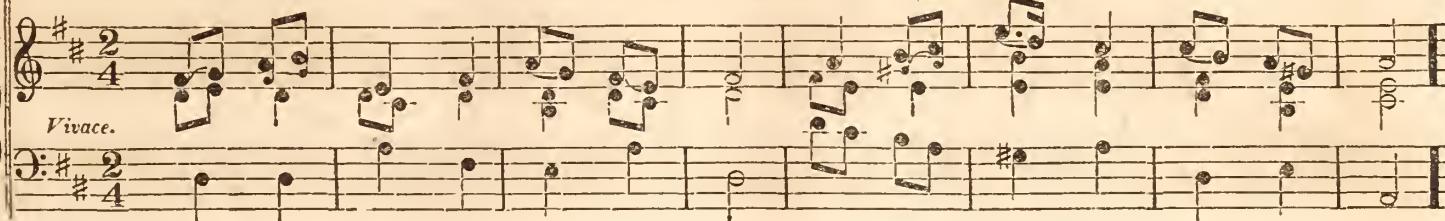
To thy temple I repair;
Lord, I love to worship there;

While thy glorious praise is sung,
Touch my lips, unloose my tongue.

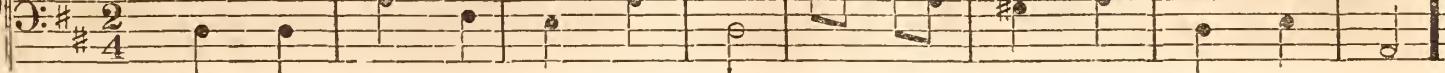
Tenor.

2d Treble
or Alto.

Treble.



Organ.



Bass.

Sing the Sa - viour's wor - thy praise, Glo - rious in his works and ways.

ORG.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Je - sus, Sa - viour of my soul, Let me to thy bo - som fly, While the waves of

Expressivo.

trou - bles roll, While the tem - pest still is high: Hide me, O my Sa - viour, hide.

Musical score for "HOTHAM, CONTINUED." The score consists of four staves of music, likely for a four-part choir or organ. The music is in common time, with various clefs (G, F, C) and key signatures (B-flat, A-flat). The lyrics are integrated into the musical lines, with some words appearing above the staff and others below. The score includes several fermatas and a repeat sign with endings. The vocal parts are labeled "PIA." (Pianissimo) and "FOR." (For piano accompaniment).

Till the storm of life is past,
Safe in - to the ha - - ven guide;

O, re - - ceive, O, re - - ceive, O, re - - ceive my soul at last.

BENEVENTO, III. 1.

Webbe.

Tenor.

2d Treble
or
Alto.

Treble.



Organ.

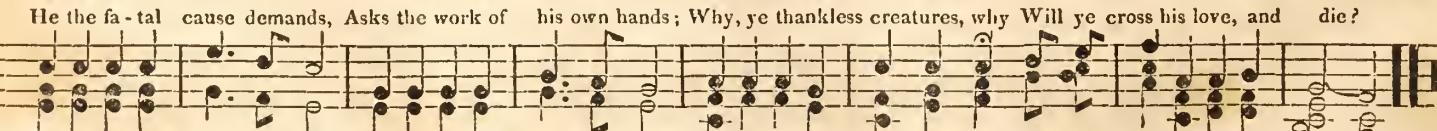


Bass.

Sinners, turn, why will ye die? God, your Maker asks you why? God who did your being give, Made you with himself to live;



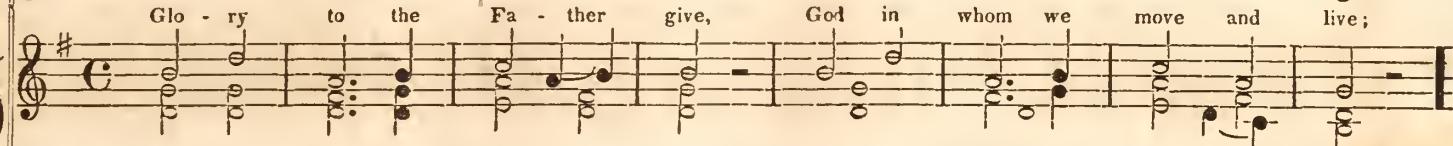
He the fa-tal cause demands, Asks the work of his own hands; Why, ye thankless creatures, why Will ye cross his love, and die?



Tenor.

2d Treble
or
Alto.

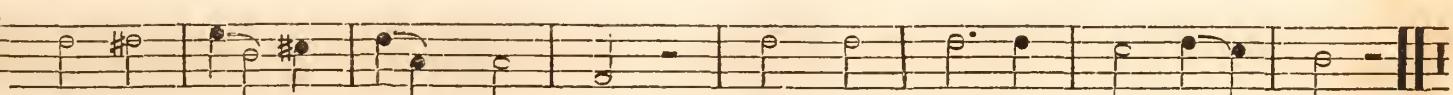
Treble.



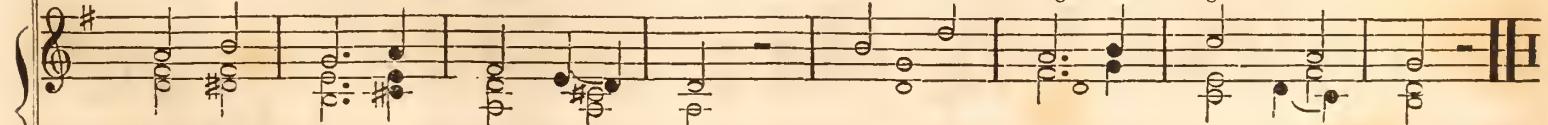
Base.



Organ.



Chil - dren's prayers he deigns to hear, Chil - dren's songs de - light his ear.



Tenor.

2d Treble
or
Alto.

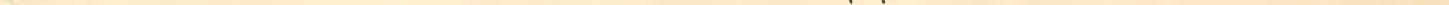
Treble.



Bass.



Organ.



Songs of praise the an - gels sang; Heaven with hal - le - lu - jahs rang, When Je - ho - vah's

work be - gun, When he spake and it was done, When he spake and it was done.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Sing, my soul, his won - drous love, Who, from yon bright throne a - - above,

Ev - er watch - ful o'er our race, Still to man ex - - tends his grace.

JARMAN, III. 1.

Tartman.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Sin - ner! rouse thee from thy sleep, Wake, and o'er thy fol - ly weep;

Raise thy spir - it dark and dead, Je - - sus waits bis light to shed.

Tenor.

S2 Treble
Auto

Double bass.

Organ.

Expressivo.

Bass.

Lord, my God, I long to know, Oft it causes anxious thought; Do I love thee, Lord, or no?

Am I thine, or am I not? Am I thine, or am I not?

Tenor.

2d Treble.
or
Alto.

Treble.

Moderato.

Bass.

Sin - ner! rouse thee from thy sleep, Wake, and o'er thy sol - ly weep;

Raise thy spi - rit dark and dead, Je - sus waits his light to shed.

OLNEY, *CONTINUED*

111

1
2
3
4
5
6
7
8
9
10

Wake from sleep, arise from death, See the bright and living path:
Watchful tread that path; be wise, Leave thy folly, seek the skies.

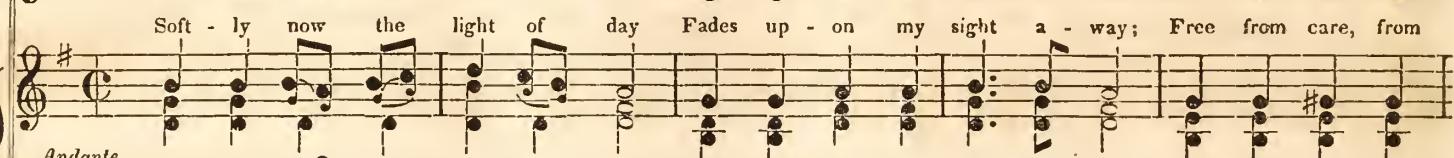
MIDDLETON, III. 1.

Mozart.

Tenor.

2d Treble
or
Alto.

Treble.



Organ.

Bass.



*Soft - ly now the light of day Fades up - on my sight a - way; Free from care, from
la - - bour free, Lord, I would com - mune with thee! Thou, whose all - per - - vad - ing eye*

The musical score consists of four staves: Tenor, 2d Treble or Alto, Treble, and Bass. The Treble staff contains lyrics in two stanzas. The Tenor, 2d Treble or Alto, and Bass staves provide harmonic support. The Treble staff includes a tempo marking 'Andante.'

MIDDLETON, *CONTINUED*

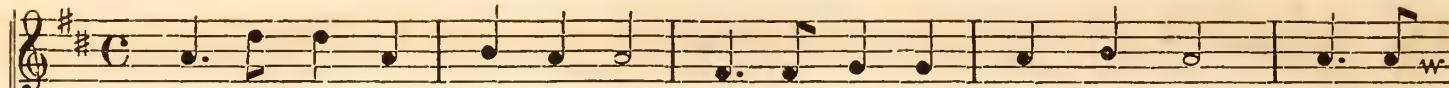
113

Nought es - capes, with - out, with - in, Par - don each in - - fir - mi - ty, O - pen fault, and
se - cret sin, Par - don each, in - - fir - mi - ty, O - pen fault, and se - cret sin.

CROES, III. 1.

C. Clark.

Tenor.

24 Treble
or Alto.

Treble.

Organ.

Bass.

Musical score for the Treble, Organ, and Bass parts. The Treble and Organ parts are grouped by a brace and share a single staff. The Bass part is on a separate staff below. The music consists of quarter notes and eighth notes. The lyrics "Songs of praise the an - gels sang; Heaven with hal - le - lu - jahs rang, When Je -" are written above the notes.

Continuation of the musical score for the Treble, Organ, and Bass parts. The Treble and Organ parts continue on their shared staff, while the Bass part continues on its own staff below. The music consists of quarter notes and eighth notes. The lyrics "ho vah's work be - gun, When he spake and it was done, When he spake and it was done." are written below the notes.

Final continuation of the musical score for the Treble, Organ, and Bass parts. The Treble and Organ parts continue on their shared staff, while the Bass part continues on its own staff below. The music consists of quarter notes and eighth notes.

Tenor.

2d Treble
or
Alto.

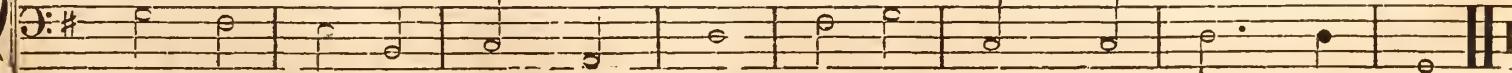
Treble.

Organ.

Bass.

Now the shades of night are gone; Now the morning light is come;

Lord, may we be thine to - - day, Drive the shades of sin a - - away.



BATH ABBEY, III. 2.

M. Grobe.

Tenor

2d Treble
or
Alto.

Treble.



Organ.



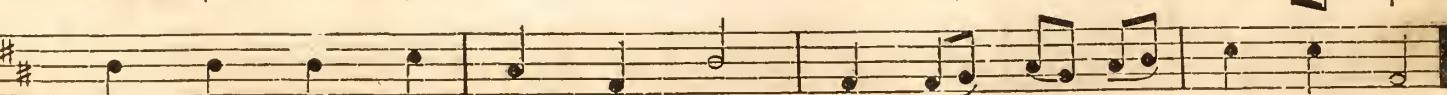
Bass.



Praise to God, im - - mor - tal praise, For the love that crowns our days;

Spiritoso.

Boun - teous source of ev' - ry joy, Let thy praise our tongues em - ploy;



BATH ABBEY, *CONTINUED.*

117

A musical score for 'Bath Abbey' featuring two staves of music. The top staff consists of soprano and alto parts, while the bottom staff consists of bass and tenor parts. The music is in common time, with a key signature of one sharp. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: 'All to thee our God we owe, Source whence all our blessings flow.' The second section of lyrics is: 'All to thee, our God, we owe, Source from whence all blessings flow.'

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

All to thee, our God, we owe, Source from whence all blessings flow.

Tenor

2d Treble
or Alto.

Treble.

Organ.

Bass.

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

side, a heal - ing flood, Be of sin the double cure, Save from wrath, and make me pure, Save from wrath, and make me pure.

Tenor.

Ed Treble or Alto.

Treble.

Organ.

Bass.

Bless'd be thou, the God of Is - rael, Thou, our Fa - ther, and our Lord!

Maestoso.

Bless'd thy ma - jes - ty for e - ver E - ver be thy name a - dord!

PAESIELLO, III. 3.

Paegizlo.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.

Bass.

Sa - viour! who thy flock art feed - ing, With the shep - herd's kind - est care,

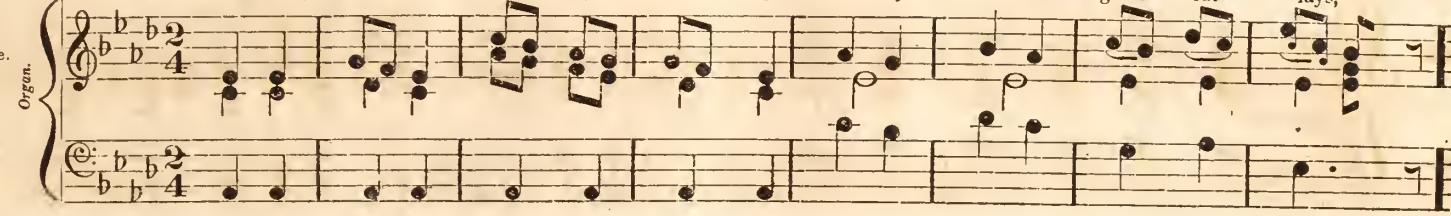
All the fee - ble gent - ly lead - ing, While the lambs thy bo - som share.

Tenor.

2d Treble
or
Alto.

Sa - viour, souce of ev' - ry bless - ing, Tune my heart to grate - ful lays;

Treble.



Bass.



Streams of mer - cy ne - ver ceas - ing, Call for cease - less songs of praise.



VESPER HYMN, III. 3.

Russian Alt.

Tenor.

2d Treble
or
Alto.

Lord with glow - ing heart I'd praise thee For the bliss - thy love be - stows;

Treble.

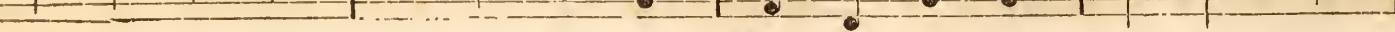
Musical notation for Treble and Organ parts, staff 3. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). The Treble part is labeled 'Espressivo.' The Organ part is indicated by a brace under the Treble and Bass staves. The music consists of quarter notes and eighth notes.

Espressivo.

Bass.



For the pard' - ning grace that saves me, And the peace that from it flows.



VESPER HYMN, *CONTINUED.*

123

The musical score consists of two systems of music. The top system features three staves: soprano (G clef), alto (C clef), and bass (F clef). The lyrics for this section are:

Help, O God, my weak en - dea - vour; This dull soul to rap - ture raise.

The bottom system also has three staves: soprano (G clef), alto (C clef), and bass (F clef). The lyrics for this section are:

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

PIA.

REPEAT FORTE

SICILIAN HYMN, III. 3.

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

PIA.

ORG. PIA.

Hail, thou long ex - pect-ed Je - sus, Born to set thy peo - ple free! From our sins and fears re - lease us,

FOR.

Let us find our rest in the, From our sins and fears re - lease us, Let us find our rest in thee.

FOR.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Lord of life, all praise ex - cel - ling, Thou, in glo - ry un - con - fin'd, Deign'st to make thy hum - ble dwel - ling

With the poor of hum - ble mind, Deign'st to make thy hum - ble dwelling With the poor of hum - ble mind.



Tenor.

2d Treble
or Alto.

Treble.

Organ.

Bass.

Dread Je - - ho - vah! God of na - tions! From thy tem - ple in the skies,

Hear thy peo - ple's sup - pli - ca - tions, Now for their de - liv' - rance rise.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Guide me, O thou great Je - ho - vah, pil - grim through this bar - ren land;

*Andante
Espressivo.*

I am weak, but thou art migh - ty, Hold me with thy powr' - ful hand.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Bless'd be thou, the God of Is - rael Thou, our Fa - ther, and our Lord!

Bless'd thy ma - jes - ty for e - ver! E - ver be thy name a - dor'd, E - ver be thy name a - dor'd!

UNIS.

tr

Tenor.

2d Treble
or
Alto.

Who is this that comes from E - dom, All his rai - ment stain'd with blood, To the cap - tive speaking freedom,

Trabre.



Bass.



Bringing and be - stowing good; Glorious in the garb he wears, Glorious in the spoil he bears, Glorious in the spoil he bears?



DISMISSAL HYMN, III. 5.

From the Missal.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Lord! dis - miss us with thy bless-ing, Fill our hearts with joy and peace;

Let us each, thy love pos - sess - ing, Tri - umph in re - deem - ing grace;

DISMISSAL HYMN CONTINUED.

131

A musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, key signature is B-flat major (two flats). The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef. The lyrics are:

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

The score consists of two systems of music, each with four measures. The first system ends with a repeat sign and a double bar line. The second system begins with a repeat sign and continues the melody. The piano part provides harmonic support with sustained notes and chords.

HELMSEY, III. 5.

Dr. M'Clard.

Tenor.

2d Treble
or Alto.

Treble.

Organ.

Bass.

Lord! dis - miss us with thy bles - sing, Fill our hearts with joy and peace,
 Let us each, thy love pos - sess - ing, Tri - umph in Re - deem - ing grace;

TUTTI. FOR.

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

DUO.

TUTTI. FOR.

#
 3

Tenor

#
 3

2d Treble
or
Alto.

O praise ye the Lord, pre - pare your glad voice, His praise in the great as - sem - bly to sing;

#
 3

Treble.
Organ.

#
 3

Bass.

#
 3

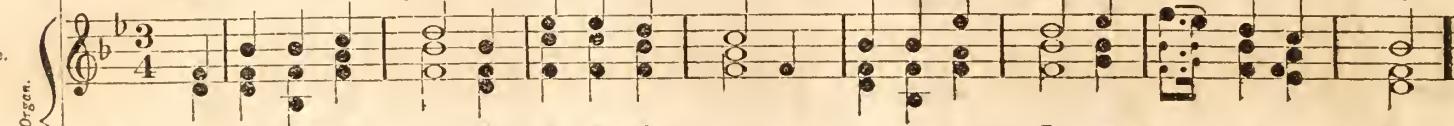
In our great Cre - a - tor, let Is - rael re - joyce, And chil - dren of Si - on be glad in their King.

#
 3

Tenor.

2d Treble
or
Alto.

Treble.



Bass.



O who shall not fear thee, And hon - our thy name! Thou on - ly art ho - ly, Thou on - ly su - preme.



GOSHEN IV. 2.

135

Tenor.

2d Treble
or Alto.

Treble.

Organ.

Bass.

In - spi - rer and hear - er of prayer, Thou shep - herd and guar - dian of thine,

My all to thy co - ve - nant care I, sleep - ing or wak - ing re - sign.

Tenor.

2d Treble or Alto.

Be joy - full in God all ye lands of the earth, O serve him with gladness and fear:

Treble.

Organ.

Bass.

Ex - - ult in his pre - sence with mu - sic and mirth, with love and de - vo - tion draw near.

For Je - ho - vah is God,— and Je - ho - vah a - lone, Crea - a - tor and ru - ler o'er all;

And we are his peo - ple, his scep - tre we own; His sheep and we fol - low his call.

BETHANY, IV. 4.

Tenor.

2d Treble or Alto.

Tenor. 2d Treble or Alto. Treble. Bass.

Moderato

How firm a found - a - tion, ye saints of the Lord, Is laid for your

The musical score consists of four staves: Tenor (C-clef), 2d Treble or Alto (C-clef), Treble (G-clef), and Bass (F-clef). The key signature is one sharp (F#). The time signature is common time (indicated by '3'). The vocal parts sing in unison. The organ part (indicated by a brace) provides harmonic support, primarily consisting of sustained notes and simple chords. The bass part provides harmonic support at the bottom of the texture.

faith in his ex - cel - lent word! What more can he say than to

The continuation of the musical score follows the same structure as the first section, with the Tenor, 2d Treble or Alto, Treble, and Bass parts singing in unison. The organ part continues to provide harmonic support. The bass part maintains the harmonic foundation. The lyrics continue from the previous section, expressing admiration for the Lord's excellent word.

BETHANY, CONTINUED.

39

A musical score for four voices, titled "BETHANY, CONTINUED." The score consists of eight staves of music, divided into two systems by a vertical bar line. The top system contains the lyrics:

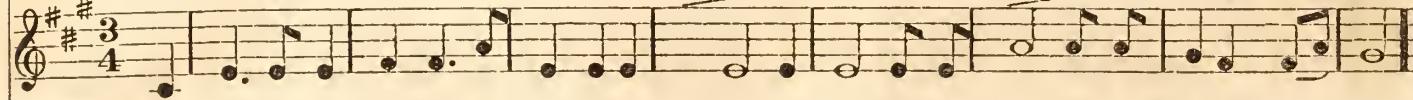
you he hath said, You who un - to Je - sus for re - fuge have

The bottom system contains the lyrics:

fled, You who un - to Je - sus for re - fuge have fled.

The music is written in common time, mostly in G major (indicated by a G with a sharp sign), with some changes in key signature and time signature. The vocal parts are separated by brace symbols. The notation includes various note values (eighth and sixteenth notes) and rests. The score concludes with a final measure ending in a common time signature.

Tenor

2d Treble
or
Alto.

I would not live al-way: I ask not to stay Where storm af-ter storm ri-ses dark o'er the way;

Treble.

*Expressivo.*

Bass.



FOR.



The few lu-rid mornings that dawn on us here, Are e-nough for life's woes, full e-nough for its cheer.



PIA.



FOR.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Moderato.

When through the torn sail the wild tem-pest is streaming, When o'er the dark wave the red lightning is gleaming,

2d TREBLE.

Nor hope lends a ray the poor sea-man to che-rish, We fly to our Ma-ker: save, Lord! or we pe-riish.

Tenor.

2d Treble
or
Alto.

Since I've known a Sa - viour's name, And sin's strong fet - ter's broke,

Treble.



Bass.



Care - ful with - out care I am, Nor feel my ea - sy yoke:



MILGROVE, *CONTINUED.*

143

A musical score for two voices, featuring four staves of music. The top two staves are in common time and G major, while the bottom two staves are in common time and C major. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

Joy - ful now my faith to show, I find his ser - vice my re - ward,

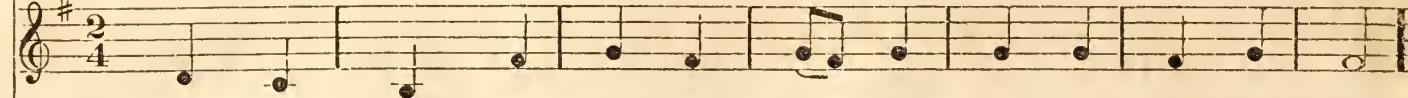
The second section of lyrics is:

Joy - ful now my faith to show, I

The third section of lyrics is:

All the work I do be - - low Is light, for such a Lord.

Tenor.

2d Treble
or Alto.

Treble.

Organ.

Musical notation for Treble and Organ parts, 2/4 time, key of G major. The Organ part is indicated by a brace under the Treble staff. Notes are represented by dots on a five-line staff. The lyrics "and stretch thy wings, Thy bet - ter por - tion trace;" are written below the staff.

Bass.



Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace;

Rise, from tran - si - to - ry things, Tow'ards heav'n, thy des - tin'd place:

AMSTERDAM, *CONTINUED*

145

Sun and moon, and stars de - cay, Time shall soon this earth re - move;

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

The musical score consists of three staves of music. The top staff is in G major (indicated by a 'G' with a sharp sign) and common time (indicated by a 'C'). The middle staff is also in G major with common time. The bottom staff is in C major (indicated by a 'C') and common time. The music features various note values including eighth and sixteenth notes, and rests. The lyrics are integrated into the musical lines, with the first section starting on the second measure and the second section starting on the fifth measure. The score concludes with a final measure ending on a dominant chord.

Tenor.

2d Treble
or
Alto.

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

Treble.



Organ.



Bass.



Je - ho - vah, great I AM, By earth and heaven con - fess'd; I bow, and bless the sa - cred name For e - ver bless'd:



Tenor.

2d Treble
or
Alto.

Treble.

Bass.

ORG.

High on the bending willows hung, Is - rael, still sleeps the tune - ful string? still mute re -

mains the sul - len tongu', And Zi - on's song de - nies to sing, And Zi - on's song de - nies to sing?

Tenor.

2d Treble
or Alto.

Treble.

Organ.

Bass.

Guide me, O thou great Je - ho - vah, Pil - grim through this bar - ren land;

I am weak, but thou art migh - ty, Hold me with thy pow'r - ful hand.

2d Treble
or
Tenor.

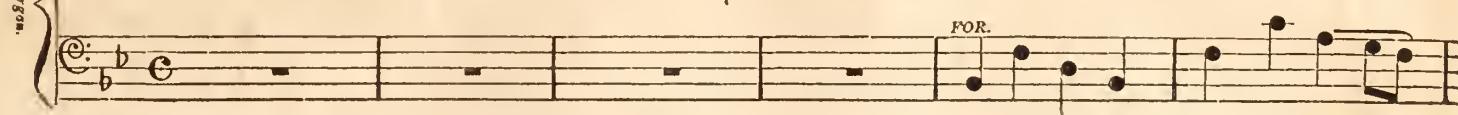


1. Hark! the he - rald an-gels sing, Hark! the he - rald an-gels sing Glo - ry to the new born King,

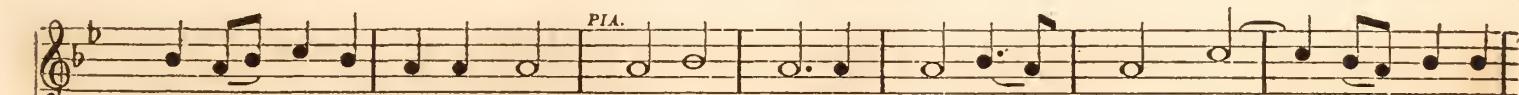
Treble.
or
Tenor.



Bass.



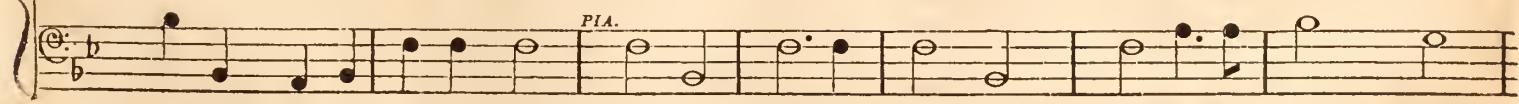
FOR.



Glo - ry to the new born King, Peace on earth, and mer - cy mild, God and sin - ners



5. Ris'n with heal - ing in his wings, Light and life to



PIA.

HERALD ANGELS, *CONTINUED.*

re - con - cil'd! God and sin - ners re - con - cil'd! 2. Joy - full all ye na - tions rise, Jo'n the triumphs
all he brings Light and life to all he brings; Hail the Sun of righteous - ness, Hail the heaven-born
CRES. PIA.

of the skies; With the an - ge - lie hosts pro - claim, Christ is born in Beth - le - hem!
Prince of peace Hail the Sun of righ - teous - ness, Hail the heaven-born Prince of peace.

HERALD ANGELS, *CONTINUED.*

151

CHORUS.

TUTTI FOR.

Hark! the he - rald an - gels sing Hark! the he - rald an - gels sing Glo - ry to the new - born King!

TUTTI FOR.

FLVJS.

Glo - ry to the new - born King! Glo - ry to the new - born King!

FLVJS.

HERALD ANGELS, *CONTINUED.*

3. Christ by high - est heav'n a - dor'd, Christ by high - est heav'n a - dor'd, Christ the ev - er - - last - ing Lord,

The musical score consists of three staves. The top staff is for the Treble voice, the middle staff is for the Bass voice, and the bottom staff is for the Piano. The music is in common time and key signature of one flat. The vocal parts enter sequentially, with the Treble starting the third measure and the Bass joining in the fourth measure. The piano part provides harmonic support throughout.

PIA.

Christ, the ev - er - - last - ing Lord, Late in time be - - hold him come, off - spring

PIA.

The continuation of the musical score begins with a piano introduction. The vocal parts then enter sequentially: Bass, Treble, and finally Alto. The piano accompaniment continues throughout, providing harmonic support and rhythmic drive. The vocal entries correspond to the lyrics "Late in time be - - hold him come, off - spring".

of the vir - gin's womb! Off - spring of the vir - gin's womb.

4. Veilla in flesh the

God - - head see! Hail, hail th'in - car - nate De - i - ty, Hail th'in - car - nate De - i - ty,

HERALD ANGELS, *CONTINUED.*

P.I.A.

Pleas'd, as man, with man to dwell, Je-sus, now E - man - u - el! Je - sus,

FOR.

P.I.A.

FOR.

now E - man - u - el! Je - sus, now E - man - u - el! Je - sus now E - man - u - el!

Repeat from the first page, "*Ris'n with healing;*" and end with CHORUS.

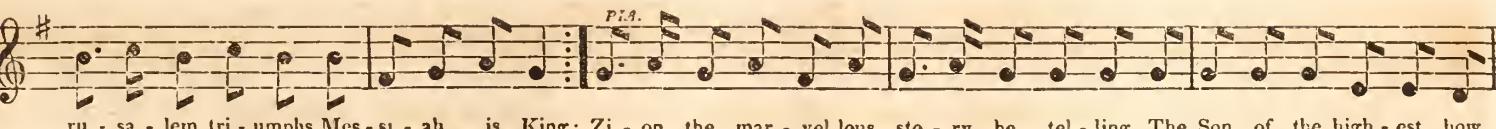
REPEAT FORTE.

2d Treble,
or
Tenor.

Shout the glad tidings, ex - ult - ing - ly sing, Je -

Treble,
or
Tenor.

Bass.



ru - sa - lem tri - umphs Mes - si - ah is King; Zi - on the mar - vel lous sto - ry be tel - ling, The Son of the high - est how



P.I.A.

P.I.A.

low - ly his birth, The bright - est Arch - an - gel, in glo - ry ex - cel - ling, He stoops to re - deem thee, he reigns up - on

CRES. FOR

PIA.

earth. Shout the glad ti - dings exult - ing - ly sing, Je - ru - sa - lem tri - umphs, Messi - ah is King.

PIA

FOR.

Shout the glad ti - dings, ex - ult - ing - ly sing, Je - ru - sa - lem tri - umphs, Mes - si - ah is King, Mes - si - ah is King, Mes -

FOR.

si - ah is King.

LARGO.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Vi - tal Spark of heavenly flame, Quit, oh! Quit this mor - tal frame! Trem-bling, hoping, ling'ring, fly - ing,

CRES.

PIA.

O! the pain, the bliss of dy - ing! Cease fond na - ture, cease thy strife, And let me lan - guish in - to life!

PIA.

CRES.

DYING CHRISTIAN, *CONTINUED.*

159.

ALLEGRO.

Hark! Hark! Hark! Hark!

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

PIA.

Hark! Hark! Hark! Hark!

FOR.

PIA.

"Sister spirit come a - way!" "Sister spir - it come a - way!" What is this ab - sorbs me quite,

PIA.

FOR.

PIA.

DYING CHRISTIAN., *CONTINUED*

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

FOR. PIA. ANDANTE.

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

FOR. PIA. PIA.

DYING CHRISTIAN, *CONTINUED.*

161

CON SPIR.

A musical score for four voices (SATB) and organ. The music is in common time, with a key signature of one flat. The vocal parts are written in soprano, alto, tenor, and bass clefs. The organ part is indicated by a bass clef and a bass staff. The lyrics are integrated into the musical lines. The score consists of eight measures of music, followed by a repeat sign and another eight measures. The lyrics are as follows:

on my eyes! my ears With sounds se - raph - ic ring! Lend, lend your wings! I
mount, I fly, O grave, where is thy vic - to - ry? O grave, where is thy vic - to - ry? O death, where is thy sting?

DYING CHRISTIAN, *CONTINUED.*

The musical score consists of three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is one flat. The time signature varies between common time and 6/8. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

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

The second section of lyrics is:

grave, where is thy vic - to - ry? thy vic - to - ry? O grave, where is thy vic - to - ry? thy vic - to - ry? O

DYING CHRISTIAN, *CONTINUED*

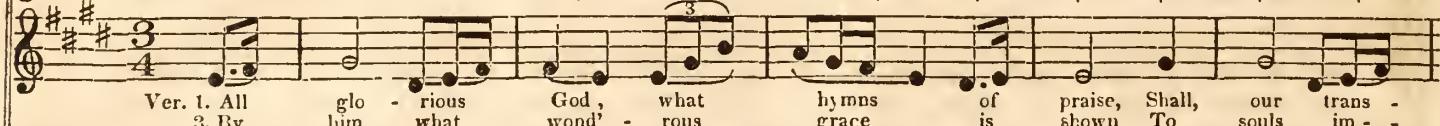
163

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

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

The musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in common time. The lyrics are integrated into the musical lines, appearing below the staff where appropriate. The score includes various musical markings such as dots, dashes, and rests.

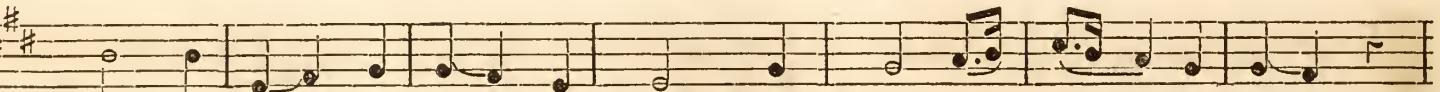
Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.



DENBIGH, *CONTINUED.*

165

A musical score for four voices, likely soprano, alto, tenor, and bass, set in common time. The key signature changes from G major (two sharps) to E major (one sharp). The lyrics are integrated into the musical lines, appearing below the notes. The score consists of four staves, each with a different vocal range indicated by a bracket. The first staff (highest) starts with a dotted half note followed by eighth notes. The second staff begins with a dotted half note followed by eighth notes. The third staff begins with a dotted half note followed by eighth notes. The fourth staff begins with a dotted half note followed by eighth notes. The lyrics are as follows:

stands open to our view!
bright stands o - pen to our view! Once we were fall'n, and O how
heav'n stands o - pen to our view!
stands o - pen to our view!

low! Just on the brink of end - less woe! When Je - sus, from the
wait, To share their ho - ly, hap - py state! To Fa - ther, Son, and

DENBIGH, *CONTINUED.*

A musical score for four voices, labeled "DENBIGH, CONTINUED." The score consists of four staves, each with a treble clef and a key signature of two sharps (F major). The music is in common time. The lyrics are as follows:

realms ho - a - bove, Borne on the wings of bound - less love, Scatter'd Be glo -
ly Ghost: The whom earth, and heav'n a - dore; ry
shades as of death was and of night, And spread now, and round shall his be heav'n - ly light!
it was old, Is be ev - er more.

Tenor.

2d Treble
or
Alto

Treble.

Organ.

Bass.

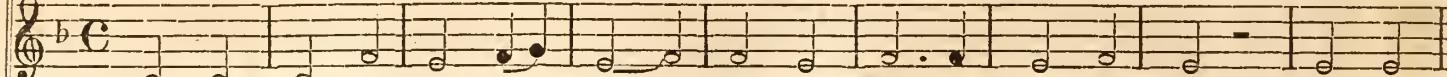
My God per - mit me not to be, A stran - ger to my - self and Thee.

A - - midst a thou - sand thoughts I rove, for - - get - ful of my high - est love.

LITANY, III. 1.

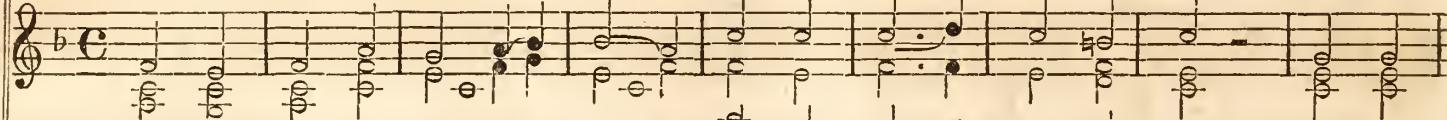
P. W. Moran.

Tenor.

2d Treble
or
Alto.

Sav - iour, when in dust to thee, Low we bow th'a - dor - ing knee, When re -

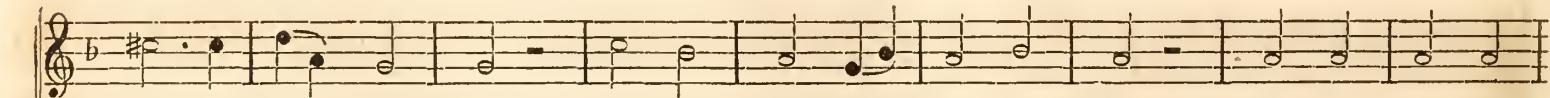
Treble.



Organ.



Bass.



- pent - ant, to the skies, Scarce we lift our streaming eyes; O by all thy

ORG.



LITANY, *CONTINUED.*

169

A musical score for a four-part litany. The score consists of four staves, each with a treble clef and a key signature of one flat. The vocal parts are in common time. The first three staves have a basso continuo part below them, indicated by a brace. The fourth staff has a basso continuo part below it, indicated by a brace. The vocal parts sing in a mix of common and irregular time signatures. The organ part is indicated by the label "ORG." above the basso continuo staves. The lyrics are as follows:

pains and woe, Suff - er'd once for man be - low; Bending from thy throne on

high, Hear our sol - emn lit - a - ny, Hear our sol - emn lit - a - ny.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

I wait - ed meek - ly for the Lord, Till he vouch - saf'd a kind re-

- ply, Who did his gra - cious ear af - - ford, And heard from heav'n my hum - ble cry.

W

UNIS.

He took me from the dismal pit, When found - er'd deep in mi - ry clay;

UNIS.

On sol - id ground He plac'd my feet, And suff - er'd not my steps to stray.

UNIS.

SALOP, II. 1.

Dr. W. Hayes.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

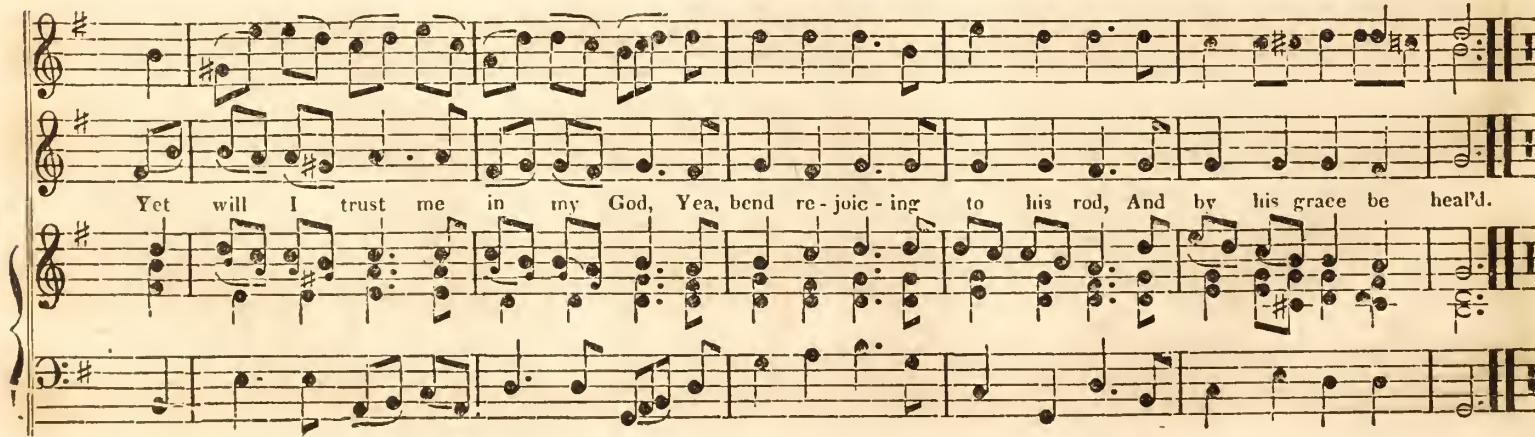


Bass.



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

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



Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

O all ye peo - ple clap your hands, and with tri - umph - ant voi - ces raise; No

force the migh - ty pow'r with - stands of God, the u - ni - - ver - - sal King.

Tenor.

2d Treble or Alto.

O Thou to whom all crea - tures bow with - in this earth - ly frame,

Treble.

Organ.

Bass.

Through all the world how great art thou, how glo - rious is thy name.

ST. MATTHEW, *CONTINUED.*

175

MILMORE. PI. A.

In heav'n thy wond'rous acts are sung, nor ful - ly reck - on'd there!

PI. B.

MAJORE. FOR.

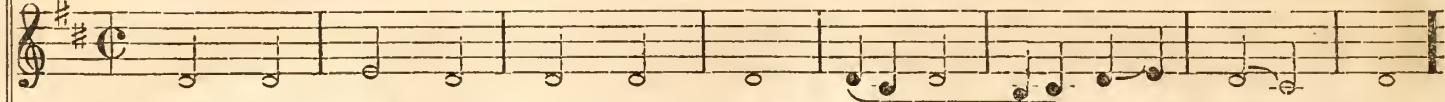
And yet thou mak'st the infant tongue, thy bound - less praise de - - clare.

FOR.

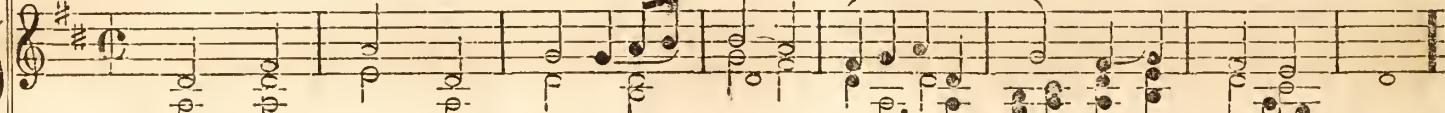
EASTER HYMN, III. 1.

Dr. Morgan.

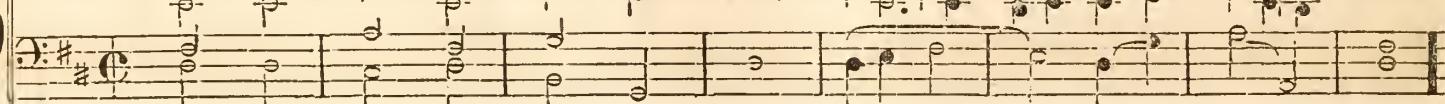
Tenor.

2d Treble
or
Alto.

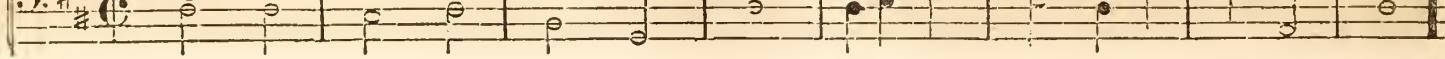
Treble.



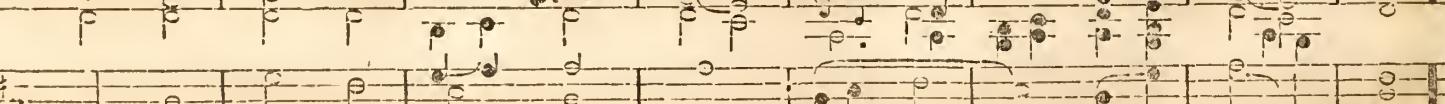
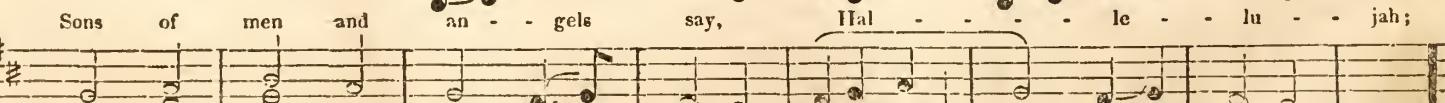
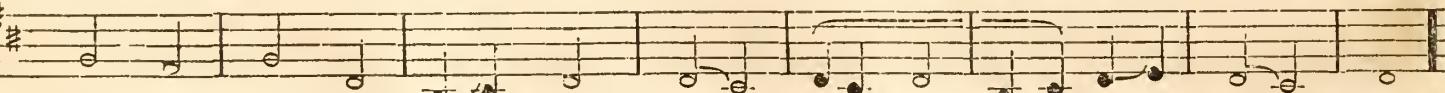
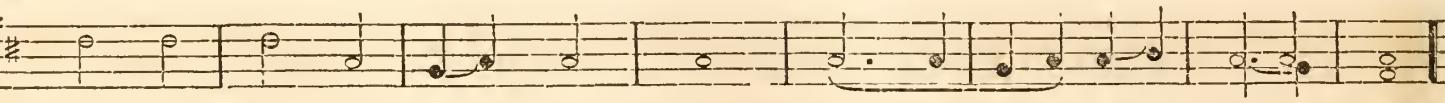
Organ.



Bass.



Sons of men and an - - gels say, Hal - - - le - - lu - - jah;



EASTER HYMN, *CONTINUED.*

177

A musical score for four voices (SATB) in common time and G major. The music consists of two staves per voice part. The top two voices sing the first half of the hymn, followed by a repeat sign, and then continue with the second half. The bottom two voices sing the second half of the hymn. The lyrics are as follows:

Raise your joys and tri - umphs high,
Hal - - - - le - - lu - - jah;

Sing, ye heavens, and earth re - - - ply,
Hal - - - - le - - lu - - jah.

FUNERAL HYMN, C. M.

Dr. Miller.

Tenor.

2d Treble
or
Alto.

Treble.



Organ.



Bass.



Few are thy days, and full of wo,
O man of wo - man born!

Thy doom is writ - ten, "Dust thou art, To dust thou shalt re - turn."

Tenor.

2d Treble
or
Alto

Come, let our voices join In one glad song of praise, To God, the God of love, Our grate-ful

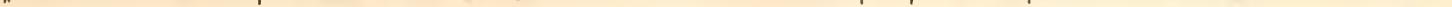
Treble.



Organ.



Bass.



hearts we raise; To God a - lone your praise be - longs, His love de - mands your ear - liest songs.



PENNSYLVANIA, C. M.

B. Carr.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Thou art the way, by which alone From sin and death we flee; And

he who would the Father seek, Must seek him, Lord, by thee.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

TWO TREBLES.

To our Re-deem-er's glo-rious name A-wake the sacred song; *PIA.* O may his love im-mor-tal

FOR.

Tune ev'-ry heart and tongue, Tune ev'-ry heart and tongue.

flame! O may his love im-mor-tal flame!

FOR.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Sal - va - tion! O the joy - - ful sound Glad ti - - dings to our ears;

PIA.

FOR.

A sov' - reign balm for ev' - - ry wound, A cor - - dial to our fears;

PIA.

FOR.

CHORUS.

A musical score for a four-part chorus. The top part (treble clef) has a continuous melody of eighth notes. The second part (alto clef) provides harmonic support with sustained notes and chords. The third part (bass clef) also provides harmonic support with sustained notes and chords. The fourth part (bass clef) provides harmonic support with sustained notes and chords. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "Glo - ry, hon - our, praise and pow - er, be un - to the Lamb for e - ver, Je - sus Christ is". The second section of lyrics, starting with "Hal - le - lu - jah.", is repeated three times. The final section of lyrics is: "our Re - deem - er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, praise the Lord."

Glo - ry, hon - our, praise and pow - er, be un - to the Lamb for e - ver, Je - sus Christ is

Hal - le - lu - jah. Hal - le - lu - jah.

our Re - deem - er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, praise the Lord.

Tenor.

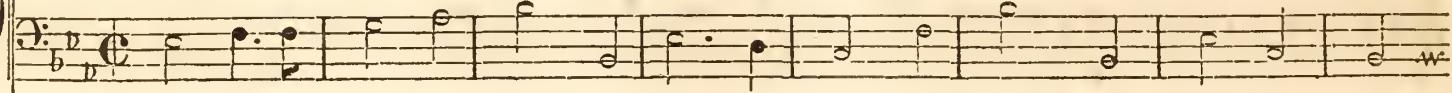
2d Treble
or Alto.

Treble.

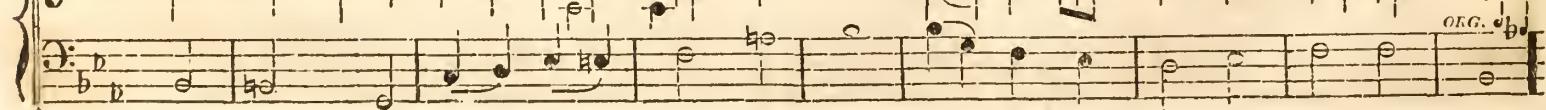
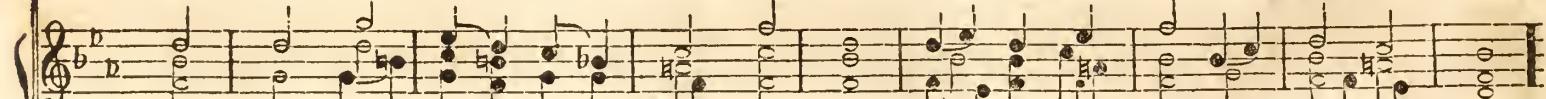


Org. w.

Base.



Her com - mon pa - - tron's praise re - sound; Sing to the Lord and bless his name,



DUETT. TWO TREBLES.

From day to day his praise pro - claim, Who us has with sal - va - tion crown'd.

ORG.

CHORUS.

To heathen lands re - hearse,

CHORUS.

his fame re - hearse, His wonders to the u - niverse, His won - ders to the u - ni - verse.

To heathen lands his fame re - hearse,

his fame re - hearse,

MORNING HYMN, L. M.

Dr. Croft.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

A - wake, my soul, and with the sun, Thy dai - ly course of du - ty run;

Shake off dull sloth, and ear - ly rise, To pay thy morn - ing sa - cri - fice.

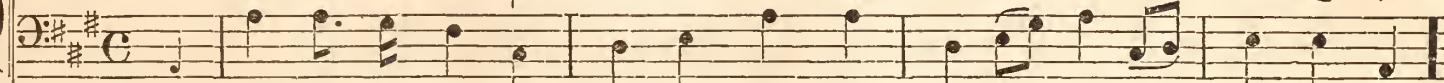
Tenor.

2d Treble
or Alto.

Treble.



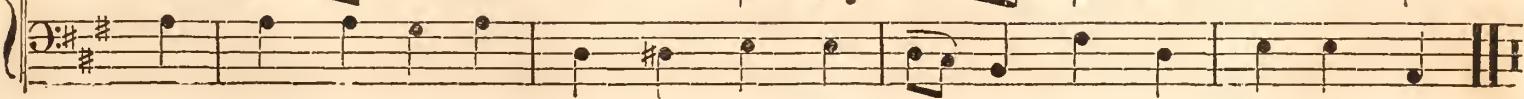
Organ.



Glo - ry to thee, my God, this night, For all the bless - ings of the light:

For - give me, Lord, for thy dear Son, The ills that I this day have done;

Keep me, O keep me, King of kings, Un - - der thy own Al - might - y wing.



Music of the Church.

PART 2.

CONTAINING

C H A N T S.

VENITE, EXULTEMUS DOMINO, NO. 1.**MORNING PRAYER.**

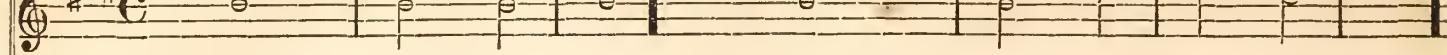
Before the portion of Psalms.

Dr. Bapte.

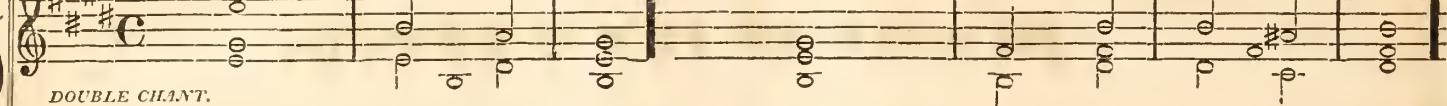
Alto.



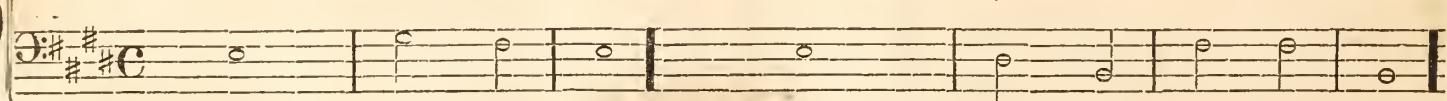
Tenor.



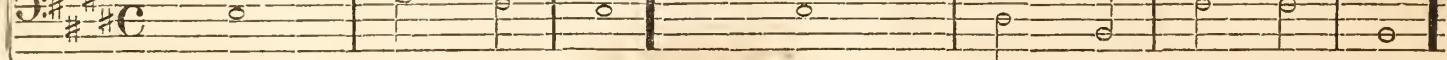
Treble.



Organ.



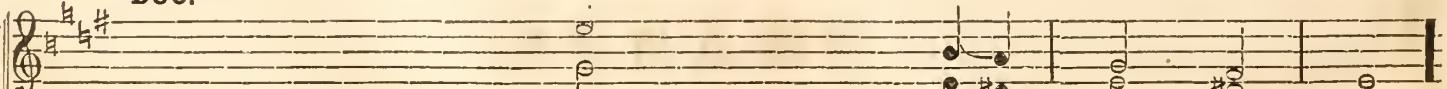
Bass.



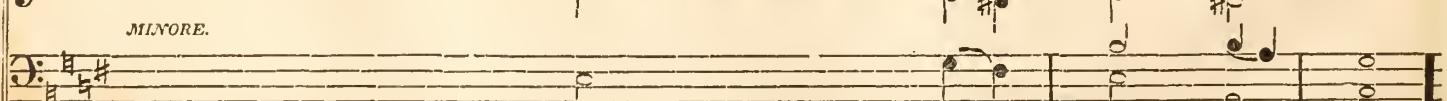
1. O come, let us sing.....un.....to the...Lord,.....let us heartily rejoice in the...strength.....of....our.....sal-.....vation...2.
 3. For the Lord is a.....great.....God ;.....and a great.....Kinga...bove.....all ...gods ;...4:
 5. The sea is his, and.....he.....made...it;.....and his hands pre.....pa.....red...the.....dry....land.....6.
 7. For he is theLordour.....God ;.....and we are the people of his } and.....the....sheep.....of his...hand....3.
 10. Glory be the Father, and...to.....the...Son,.....and.....pasture } to.....the...Ho.....ly....Ghost ; 11.

DUO.

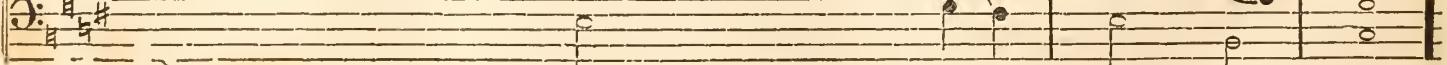
Treble.



Organ.



Bass.



9..... For he cometh, For he cometh.....to.....judge.....the.....earth ;.....

N. B. When the Alto in the Chants is sung as a 2nd Treble, as it may be when requisite, it must

VENITE, EXULTEMUS DOMINO, NO. 1.

191

Continued.

2. Let us come before his presence .with.....thanks | giving.....and show ourselves.....glad.....in, | himwith..| psalms.....3.
 4. In his hand are all the cornersof.....the... earth.....and the strength of the.. hillsis.... hisalso..... 5.
 6. O come, let us worshipand.....fall... down.....and kneel be.....fore.....the... Lordour.. Maker.....7.
 8. O worship the Lord in the beauty of ho.....li-.. ness;.....let the whole earth.....standin aweof. him.....9, *Minore*
 11. As it was in the beginningis..... now,and ever.....shallbe ..worldwithout end..... Amen.

..... and with righteousness to judge theworld..... and..... the.....peo- ple.....with..... his..... truth. 10.

be sung in its real place on the staff, which is an Octave below where it appears to stand now.

VENITE, EXULTEMUS DOMINO, NO. 2.

MORNING PRAYER.

Before the portion of Psalms.

Dr. Beckwith.

Alto.
Tenor.
Treble.
Organ.
Bass.

DOUBLE CHANT.

UNIS.

1. O come, let us sing.... un..... to the... Lord,..... let us heartily rejoice in the... strength..... of... our..... sal..... vation... 2.
 3. For the Lord is a..... great..... God ;..... and a great King a..... bove..... all .. gods ;..... 4.
 5. The sea is his, and..... he..... made... it;..... and his hands pre..... pa..... red..... the..... dry..... land..... 6.
 7. For he is the..... Lord our..... God ;..... and we are the people of his } and..... the.... sheep..... of his... hand..... 3.
 10. Glory be the Father, and... to..... the.... Son,..... and..... pasture } to..... the.... Ho..... ly.... Ghost; 11.
- H. H. Gear.

Alto.
Tenor.
Treble.
Organ.
Bass.

MINORE.

tr.

9..... For he cometh, For he cometh to..... judge..... the..... earth

VENITE, EXULTEMUS DOMINO, NO. 2.

193

Continued.

2. Let us come before his presence .. with.....thanks- giving ... and show ourselves.....glad.....in...himwith.. psalms.....3.
4. In his hand are all the corners of.....the... earth..... and the strength of the.. hillsis... hisalso..... 5.
6. O come, let us worship and.....fall... down..... and kneel be-.....fore.....the.. Lordour.. Maker.....7.
8. O worship the Lord in the beauty of ho-.....li-....ness ;..... let the whole earthstandin.. aweof.. him.....9, Minore
11. As it was in the beginning,..... is..... now,..... and evershall.....be,..... worldwithout end.....A - men.

..... and with righteousness to judge the world and the.....peo-ple.....with..... his..... truth. 10

VENITE, EXULTEMUS DOMINO, NO. 3.**MORNING PRAYER.**

Before the portion of Psalms.

Mornington,

Alto.
Tenor.
Treble.
Organ.
Bass.

DOUBLE CHANT.

1. O come, let us sing.....un.....to the...Lord,.....let us heartily rejoice in the...strength.....of....our.....sal-.....vation...2.
 3. For the Lord is a.....great.....God ;.....and a great.....Kinga.....bove.....all ... gods;... 4.
 5. The sea is his, and.he.....made...it;.....and his hands pre.....pa.....red...the.....dry....land....6.
 7. For he is the.....Lordour....God ;.....and we are the people of his } and.....the....sheep.....of his... hand....8.
 10. Glory be the Father, and...to.....the...Son,.....and.....pasture } to.....the....Ho.....ly....Ghost; 11
 H. H. Gear.

Alto.
Tenor.
Treble.
Organ.

PIA.

MINORE.

9..... For he cometh, For he cometh to.....judge.....the.....earth.

VENITE, EXULTEMUS DOMINO, NO. 3.

195

Continued.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, treble clef for Soprano and Alto, bass clef for Bass. The piano part is in common time, bass clef. The key signature is A major (two sharps). The vocal parts sing a simple melody of eighth and sixteenth notes. The piano part provides harmonic support with sustained notes and chords.

2. Let us come before his presence . with.....thanks- giving....and show ourselves....glad.....in ...himwith.. psalms.....3.
4. In his hand are all the cornersof.....the... earth.....and the strength of the.. hillsis ..hisalso.....5.
6. O come, let us worshipand.....fall... down.....and kneel be-....fore.....the.. Lordour.. Maker.....7.
8. O worship the Lord in the beauty of ho-.....li-... ness ;..... let the whole earth..... standin ..aweof.. him.....9,Minore
11. As it was in the beginning,is..... now,and ever.....shall.....be,.. worldwithout end.....A - men

A continuation of the musical score. The vocal parts are labeled "FOR." and "PIA." above the staff. The piano part is labeled "PIA." above the staff. The vocal parts sing a melodic line with eighth and sixteenth notes. The piano part provides harmonic support with sustained notes and chords.

..... and with righteousness to judge theworld..... and the.....peo-ple.....with..... his..... truth. 10.

VENITE, EXULTEMUS DOMINO, NO. 4.

MORNING PRAYER. FOR LENT.

Before the portion of Psalms.

Dr. Bapte.

Alto.

Tenor.

Treble.

Organ.

Bass.

DOUBLE CHANT.

1. O come, let us sing.....un.....to the... Lord,.....let us heartily rejoice in the ...strength.....of....our.....sal...vation...2.
 3. For the Lord is a.....great.....God ;.....and a greatKinga...bove.....all ...gods ;...4.
 5. The sea is his, and.....he.....made..it;.....and his hands pre.....pa.....red..the.....dry....land.....6.
 7. For he is the.....Lord ..our....God ;.....and we are the people of his } and.....the....sheep.....of his...hand....3
 10. Glory be the Father, and...to.....the... Son,.....and.....pasture } tothe... Ho.....ly....Ghost ; 11.
T. M. W.

Alto.

Tenor.

Treble.

Organ.

Bass.

PLA.

MINORE.

9..... For he cometh, For he cometh to.....judge.....the.....earth

VENITE, EXULTEMUS DOMINO, NO. 4.

Continued.

2. Let us come before his presence . with thanks giving and show ourselves..... glad in him with .. psalms..... 3.
 4. In his hand are all the corners of the... earth..... and the strength of the.. hills is... his also 5.
 6. O come, let us worship and fall... down..... and kneel be.... fore the.. Lord our.. Maker..... 7.
 8. O worship the Lord in the beauty of ho-..... li-... ness ;..... let the whole earth..... stand in.... awe of.. him..... 9, *Minore*
 11. As it was in the beginning,..... is..... now, and ever..... shall..... be,..... world without end..... A - men.

..... and with righteousness to judge the world and the..... peo- ple..... with..... his..... truth. 10.

GLORIA PATRI, NO. 1.

After the portion of Psalms.

H. Purcell.

MORNING PRAYER.

Alto. Tenor. Bass. Organ.

1. Glory be to the Father, and...|to.....the...|Son,.....|.....and|to.....the|Ho.....ly...|Ghost,.....
2. As it was in the beginning,...|is.....|now,.....|and ever.....|shall.....be|world....without|end.....|Amen.

GLORIA PATRI, NO. 2.

After the portion of Psalms.

Dr. Croft.

MORNING PRAYER.

Alto. Tenor. Bass. Organ.

1. Glory be to the Father, and...|to.....the...|Son,.....|.....and|to.....the|Ho.....ly...|Ghost,.....
2. As it was in the beginning,...|is.....|now,.....|and ever.....|shall.....be|world....without|end.....|Amen.

GLORIA PATRI, NO. 3.

199

MORNING PRAYER.

After the portion of Psalms.

J. Craberg.

Alto.

Tenor.

Treble.

Organ.

SINGLE CHANT.

1. Glory be to the Father, and...|to.....the...Son,.....|.....and|to.....the Ho.....ly...|Ghost,.....|
2. As it was in the beginning,...is.....now,.....|.....and ever.shall.....be, world....without|end.....|A - men.

GLORIA PATRI, NO. 4.

After the portion of Psalms.

Battishill.

Alto.

Tenor.

Treble.

Organ.

MORNING PRAYER.

SINGLE CHANT.

1. Glory be to the Father, and...|to.....the...Son,.....|.....and|to.....the Ho.....ly...|Ghost,.....|
2. As it was in the beginning,...is.....now,.....|.....and ever.shall.....be, world....without|end.....|A - men.

GLORIA PATRI, NO. 5.

Dr. Jackson.

Tenor.

2d Treble
or
Alto.

Tenor.

Organ.

Bass.

Glo - ry be to the Fath - er, and to the Son, and to the

Treble.

Bass.

Organ.

Ho - ly Ho - ly Ghost; As it was in the be - gin - ning, is

GLORIA PATRI, *CONTINUED.*

201

A musical score for "Gloria Patri" featuring four staves of music. The music is in common time and consists of measures 26 through 30. The lyrics are as follows:

world with - out end
now, and ev - er shall be, world with - - out end, world
world with - out end, -
with - - out end, world with - out end, A - men, A - - - men.

The score includes four staves, each with a treble clef, a key signature of one flat, and a bass clef. Measures 26-27 feature eighth-note patterns. Measure 28 begins with a dotted half note followed by eighth notes. Measures 29-30 conclude with quarter notes.

GLORIA IN EXCELSIS, NO. 1.**MORNING PRAYER.**

After the portion of Psalms.

Alto

Tenor

Treble.

Organ.

Bass.

TRIPLE CHANT

1. Glory be to.....| God.....on...high,...| and on earth,.....| peace.....good-| will.....towards men..... 2.
 2. We praise thee, we bless thee, we wor-.....ship.| thee,.... | we glorify thee, we give thanks to thee for-... thy.....great...glory.... 3.

3. O Lord God,.....| Heaven.....ly...| King,| God the.....| Fa.....ther.| Al.....mighty.... 4.
 4. O Lord the only begotten Son, ...| Je.....sus...| Christ,....| O Lord God, Lamb of| God,.....Son ofthe... Father.... 5

GLORIA IN EXCELSIS, NO. 1.

203

Continued.

The musical score consists of three staves (Soprano, Alto, Bass) in G major, 2/4 time. The vocal parts are arranged in three staves: Soprano (top), Alto (middle), and Bass (bottom). The music consists of four measures of vocal parts, followed by a repeat sign and four more measures.

5. That takest away the.....| sins.....of the world.....| have mercy.....
6. Thou that takest away the.....| sins.....of the world.....| have mercy.....
7. Thou that takest away the.....| sins.....of the world.....| re.....
8. Thou that sittest at the right hand of God.....| the Father.....| have mercy.....

up.....on...us.....6.
up.....on...us.....7.
ceive.....our...prayer.....8.
up.....on...us.....9.

The continuation of the musical score consists of three staves (Soprano, Alto, Bass) in G major, 2/4 time. The vocal parts are arranged in three staves: Soprano (top), Alto (middle), and Bass (bottom). The music consists of four measures of vocal parts, followed by a repeat sign and four more measures.

9. For thou only.....| art.....Ho- ly.....| thou.....| on.....ly..| art.....the..| Lord.....10.
10. Thou only, O Christ, with the....| Ho- ly...| Ghost,...| art most high in the....| glory.....of.| Godthe...| Father..... A - men.

GLORIA IN EXCELSIS, NO. 2.

After the portion of Psalms.

MORNING PRAYERAlto.
Tenor.
Soprano.
Organ.
Bass.

A musical score for four voices (Alto, Tenor, Soprano, Bass) and Organ. The music is in G major (one sharp). The vocal parts are written on treble and bass staves, while the Organ part is on a separate staff below. The vocal parts sing simple chords, and the Organ part provides harmonic support.

1. Glory be to.....God.....on.....high,.....and on earth.....peace,.....good-will.....towards men.....2.
 2. We praise thee, we bless thee, we worship.....thee,....} O Lord God, Heaven- } Fa-.....ther... Al.....mighty..... 3. Minore.
 we glorify thee, we give thanks to thee for thy.....great glory,.....} King, God the }
 8. For thou.....only.....art.....holy,.....thouon.....ly... art.....the... Lord....9.
 9. Thou only, O Christ, with the....Ho.....ly Ghost,.....art most high in the.....glory.....of. God.....the... Father.....A - men.

MINORE.

A musical score for four voices (Alto, Tenor, Soprano, Bass) and Organ, continuing from the previous section. The music is now in C minor (no sharps or flats). The vocal parts sing simple chords, and the Organ part provides harmonic support.

3. O Lord the only begotten Son, ...Je.....sus... Christ,... O Lord God, Lamb of God,.... Son.....ofthe ..|Father....4.
 5. Thou that takest away thesins.....of the world,.....have.....mer.....cy ..up.....on... us.....6.

GLORIA IN EXCELSIS, NO. 2.

205

Continued.

4. That taketh away the.....sins.....of the world.....havemer-.....cy...up-.....on...us.....5.
 6. Thou that taketh away the sins of the world, } receive.....our...prayer....Thou that sittest at the right hand of God the Father, have { mcr-.....cy...up-.....on...us.....7.

GLORIA IN EXCELSIS, NO. 3.

MORNING PRAYER.

After the portion of Psalms.

Dr. L. Clarke.

1. Glory be to.....God.....on...high.....and on earth.....peace....good- will.....towards men..... 2.
 2. We praise thee we bless thee, we.....wor-.....ship.....thee,... } O Lord God, Heaven- } Fa.....ther Al.....migh- ty..... 3. Minore.
 we glorify thee, we give thanks to thee for thy.....great.....glory,... } ly King, God the }
 3. For thou only.....art.....Ho-ly.. ..thou.....on.....ly...art... . the... 'o d.....8.
 9. Thou only, O Christ, with the.. Ho-.....ly... Ghost.... art most high in the.....glory.....of. God...the... Father.....A men

GLORIA IN EXCELSIS, NO. 3.

Continued.

MINORE.

3. O Lord the only begotten Son, ... Je-.....sus... Christ,... | O Lord God, Lamb of God, ... Son.....ofthe... Father.... 4.
 5. Thou that takest away the.....sins.....of the world,.....havemer-.....ey... up-.....on...us..... 6.

4. That takest away the.....sins.....of the world..... havemer-.....ey... up-.....on...us..... 5.
 6. Thou that takest away the sins of the } world, re- { ceive.....our... prayer. ... | Thou that sittest at the right } hand of God the Father, have { mer-.....ey... up-.....on...us.... 7.
 D C.

BENEDICITE.

207

MORNING PRAYER.

Dr. Standish.

A musical score for four voices: Alto, Tenor, Treble, and Bass. The Alto and Tenor parts are on the top two staves, and the Treble and Bass parts are on the bottom two staves. The bass staff includes an Organ part indicated by a brace. The music is in common time, key signature of one sharp (F#), and consists of two systems of music. The vocal parts sing in unison, while the organ part provides harmonic support.

1. O all ye works of the Lord,.....bless.....ye the... Lord ;.....praise him, and magnifyhim.....for...ever.....2.
3. O ye heavens, &c. &c.
26. O ye Children of Men,.....blessye the... Lord ;.....praise him, and magnifyhim.....for...ever.....27.
28. O ye priests of the Lord,.....blessye the... Lord ;.....praise him, and magnifyhim.....for...ever.....29.
30. O ye Spirits and Souls of the righteous, blessye the... Lord ;.....praise him, and magnifyhimfor...ever.....31.

A continuation of the musical score for the remaining numbered items. It shows two more systems of music for the same four voices (Alto, Tenor, Treble, Bass/Organ) in common time, key signature of one sharp (F#). The vocal parts sing in unison, while the organ part provides harmonic support.

2. O ye angels of the Lord,.....bless.....ye the... Lord;praise him, and.....magni-.....fy...him.....for...ever.....3.
4. O ye waters &c. &c.
27. O let Israel.....bless.....the... Lord;praise him, and.....magni-.....fy...him.....for...ever.....28.
29. O ye Servants of the Lord.....bless.....ye the... Lord;praise him, and.....magni-.....fy...him.....for...ever.....30.
31. O ye Holy and humble Men of heart,....bless.....ye the.. Lord ;.....praise him, and.....magni-.....fy...him.....for...ever.

TE DEUM, NO. 1.

Dr. Randall.

MORNING PRAYER.

Alto. Tenor. Bass.

Treble. { Organ.

- | | | | |
|--|-----------------------------|---|--|
| 1. We praise thee, O God : we
acknowledge thee to | be.....the...Lord..... | All the earth doth worship
thee, the | Fa.....ther...e.....ver.....lasting.....2. |
| 4. Heaven and earth are full of
the majesty | of.....thy...Glory..... | The glorious company of the A | pos.....tles...praisethee.....5 |
| 6. The hol ^t Church throughout
all the world, doth ac- | know.....ledge thee,..... | the Father of an | inf.....nite..ma.....jes-ty;.....7. |
| 14. O Lord save thy people, and..... | blessthine heritage.. | Govern them, and | lift.....them..upfor-.....ever.....15. |
| 16. Vouchsafe, O Lord, to keep
us this | day.....without sin | O Lord, have mercy upon us, | mer-.....cy..up-.....on..us.....17. |

H. H. Gear.

3. Holy,.....Holy,.....Ho-.....ly,.....

TE DEUM, NO. 1.

209

Continued.

Musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The vocal parts are connected by a brace.

2. To thee all angels cry aloud ; the
heavens and all the { powers.....there- in.....
- To thee, Cherubim and Seraphim con- } tin-ual- ly.....do... cry3.
5. The goodly fellowship of the prophets. praise.....
- thee..... The noble army of..... mar-.....tyrs... praise..... thee ;.....6.
7. Thine adorable, true and.....
- on-.....ly... Son ;..... also the Holy..... Ghost,.....the... com-.....fort-.....er.8. Minor
next page.
15. Day by day, we magni-.....fy..
- thee ;..... and we worship thy name, ever, worldwithout end16.
17. O Lord, let thy mercy be upon us, { trust is in
- thee..... O Lord, in thee have I trust- ed ; let me nev-.....er. becon- sounded.

Continuation of the musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The vocal parts are connected by a brace.

.....Lord.....GodofSa-ba-.....oth....4.

TE DEUM, NO. 1. *CONTINUED.*

MINORE.

MINORE.

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

8. Thou art the King of glory, O .. Christ... Thou art the ever- last- ing .. Son of the Father. 9.
10. When thou hadst overcome the sharpness .. of .. death, .. thou didst open the kingdom of .. heaven to .. all .. be- lievers. 11.
12. We therefore pray thee, help..... thy .. servants .. whom thou hast redeemed with..... thy .. pre- .. cious blood. 13.

TE DEUM, NO. 2.

MORNING PRAYER.

TE DEUM, NO. 3.

MORNING PRAYER.

Alto. Tenor. Treble. Bass. Organ.

- | | | | |
|--|-----------------------------|---|--|
| 1. We praise thee, O God : we
acknowledge thee to | be.....the... Lord..... | All the earth doth worship {
thee, the } | Fa.....ther... e.....ver-
lasti..... |
| 4. Heaven and earth are full of
the majesty | of.....thy... Glory. | The glorious company of the A- | pos.....tles... praise |
| 6. The holy Church throughout
all the world, doth ac- | know.....ledge thee, | The Father of an... | infi.....nite ma.....jes-
ty ; |
| 14. O Lord save thy people, and... | blessthine heritage.. | Govern them, and..... | lift.....them. upfor-
ever.....15 |
| 16. Vouchsafe, O Lord, to keep
us this | day.....without sin | O Lord, have mercy upon us,
have | mer.....cy... up.....on ..; us.....17 |

9. When thou tookest upon thee to de- liv-.....er.. man,..... thou didst humble thy-..... self.....to be born.....of a Virgin...10.
 11. Thou sittest at the right hand of of.....the Father..... We believe that thou shalt come.....to be.....our judge....12.
 13. Make them to be numbered..... with.....thy saints..... in..... glo.....ry e.....ver lasting...14.

Return to Majore

TE DEUM, NO. 2.

Continued.

2. To thee all angels cry aloud; the { powers....there- in..... To thee Cherubim and } tin.....ual ly.....do.. cry.....3.
 heavens and all the { praise..... thee..... Seraphim con } mar.....tys praise..... next page.
 5. The goodly fellowship of the prophets { praise..... thee..... The noble army of..... mar.....tys praise..... thee;; 6.
 7. Thine adorable, true and..... on.....ly Son; also the Holy..... Ghost.....the. com.....fort- er.8...Minor
 next page.
 15. Day by day, we..... magni.....fy thee; and we worship thy..... name.....ever world.....without end.....16.
 17. O Lord, let thy mercy be upon us, { trust.....is in the; O Lord, in thee have I nev.....er be.....con- founded.

TE DEUM, NO. 2.

Continued.

D. H. Gear.

D major key signature (two sharps).

3. Holy,.....Hely,.....Ho-.....ly,.....

G minor key signature (no sharps or flats).

8. Thou art the King of.....glory,O .. Christ... 9.
 10. When thou hadst overcome the.....sharpnessof.. death,... thou didst open the kingdom of.. heavento .. all believers. 11.
 12. We therefore pray thee,.....help.....thy ..servants.. whom thou hast redeemed with.....thy .. pre-..... cious blood...13.

TE DEUM, NO. 2.

213

Continued.

.....Lord.....GodofSa-ba-.....oth....+

9. When thou tookest upon thee to de- liv-.....er... man,... thou didst humble thy-self.to be bornof a. Virgin.. 10
 11. Thou sitt-e-t at the right hand ofthe.. Father... We believe that thou shaltcome.....to. be.....our. judge....12.
 God, in the glory .. ofthe..
 13. Make them to be numberedwith,thy.. sain s... in..... glo-.....ry. e-.... .ver- lasting.. 14.
Return to Majore.

JUBILATE DEO, NO. 1.**MORNING PRAYER. PSALM C.**

After the Second Lesson.

Dine.

Alto.

Tenor.

Treble.

Organs.

Bass.

1. O be joyful in the Lord, all.....ye... lands ; ... serve the Lord with g'adness }
 3. O go your way into his gates with } courts.....with... praise ; .. be thankful unto him and.... speak good of..... his... name... 4.
 5. Glory be to the Father, and.....to.....the... Son,.....and to.....the. Ho ly... Ghost... 6.

2. Be ye sure that the Lord. he is... God;.... it is he that hath made
 us, and not we our-
 selves ; we are his } people and the sheep...of his. pasture.... 3.
 4. For the Lord is gracious, his mercy is... ev- er-... lasting ; .. and his truth endureth } ge.....ne...ra-..... tion.... 5.
 6. As it was in the beginning, is..... now,... and ever..... shall... be... world .. without end. A - men.

JUBILATE DEO, NO. 2.

215

MORNING PRAYER. PSALM C.

After the Second Lesson.

Battishill and Jackson.

Alto.

Tenor.

Treble.

Organ

Bass.

1. O be joyful in the Lord, all.....ye.. lands; ... serve the Lord with gladness }
 3. O go your way into his gates with } and come before his } pre.....ence with.....a... song .. 2.
 thanksgiving, and into his courts.....with.. praise ;.. be thankful unto him and.... speakgood of.....his.. name... 4.
 5. Glory be to the Father, and.....to.....the... Son,.....and to .. the.. Ho.....ly.. Ghost .. 6.

2. Be ye sure that the Lord. he is... God;... it is he that hath made us, and not we our- selves; we are his } people and the sheep ... of his .. pasture.... 3.
 4. For the Lord is gracious, his mercy is... ev.....er.. lasting ;.. and his truth endureth } ge.....ne.. ra..... tion..... 5.
 6. As it was in the beginning, is.....now,... and ever..... shall.... be,, world .. without'end. A - men.

JUBILATE DEO, NO. 3.**MORNING PRAYER. PSALM C.**

After the Second Lesson.

Ebdon.

Alto. Tenor. Treble. Organ. Bass.

1. O be joyful in the Lord, all ye lands; ... serve the Lord with g'adness } and come before his } pre- ence with a... song ... 2.
 3. O go your way into his gates with } courts. with .. praise ; .. be thankful unto him and.... speak good of his. name... 4.
 thanksgiving, and into his
 5. Glory be to the Father, and..... to..... the... Son,..... and to the. Ho-..... ly Ghost .. 6.

2. Be ye sure that the Lord. he is... God;... it is he that hath made } us, and not we our- } selves; we are his } people and the sheep... of his. ... pasture... 3.
 4. For the Lord is gracious, his mercy is... ev- er-... lasting; ... and his truth endureth } from generation to } ze..... ne... ra..... tion..... 5
 6. As it was in the beginning, is..... now,.... and ever. shall... be... world. without end. A - men

JUBILATE DEO, NO. 4.

217

MORNING PRAYER. PSALM C.

After the Second Lesson.

Mr. Pratt.

Alto.
Tenor.
Treble.
Organ.
Bass.

1. O be joyful in the Lord, all ye lands; ... serve the Lord with gladness }
 3. O go your way into his gates with } and come before his } pre-.....sence with a... song ... 2.
 thanksgiving, and into his } courts. with .. praise ; .. be thankful unto him and.... speak good of his. name... 4.
 5. Glory be to the Father, and..... to.....the... Son,.... and to the. Ho.....ly ... Ghost... 6.

2. Be ye sure that the Lord. he is... God;.... us, and not we our- } it is he that hath made } people and the sheep ... of his. .. pasture. ... 3.
 selves ; we are his
 4. For the Lord is gracious, his mercy is... ev- er-... lasting ; .. and his truth endureth } and from generation to } ge-.....ne-... ra- tion..... 5.
 6. As it was in the beginning,..... is..... now,.... and ever..... shall. ... be,.. world .. without end. A - men.

BENEDICTUS, NO. 1.

MORNING PRAYER.

After the Second Lesson.

Dr. G. W. Jackson.

Alto.

Tenor.

Treble.

Organ.

Bass.

1. Blessed be the Lord God of..... Is-.....ra...el ;..... for he hath visited..... and..... re...deemed.....his... people....2.
 3. As he spake by the mouth of his..... ho.....ly...prophets,, which have..... beensince the world.....be...gan.....4.
 5. Glory be to the Father, and..... to.....the...Son,..... andto.....the...Ho.....ly ...Ghost;....6.

2. And..... hath raised up amighty sal...vation.....for...us.....in the..... house...of his...ser.....vant... David...3.
 4. That we should besaved from our en.....e...mies,.....and from the..... hand.....of... all.....that... hate us..5.
 6. As it was in the be.....ginning, is.....now,and ever..... shall.....be,...world....without end.....A - men.

BENEDICTUS, NO. 2.

219

MORNING PRAYER.

After the Second Lesson.

Dr. Turner.

Alto.
Tenor.
Treble.
Organ.
Bass.

1. Blessed be the Lord God of..... Is..... ra.... el;..... for he hath visited..... and..... re.... deemed..... his... people..... 2.
3. As he spake by the mouth of his..... ho..... ly... prophets, which have..... beensince the world..... be.... gan..... 4.
5. Glory be to the Father, and..... to..... the... Son,..... and to..... the.... Ho..... ly... Ghost;..... 6.

Alto.
Tenor.
Bass.

2. And hath raised up a mighty sal..... vation..... for... us..... in the..... house...of his... ser..... vant... David... 3.
4. That we should be saved from our..... en..... mies,..... and from the..... hand..... of... all..... that... hate us... 5.
6. As it was in the beginning,..... is..... now,and ever..... shall..... be,... world....without end,..... A - men.

BENEDICTUS, NO. 3.

After the Second Lesson.

MORNING PRAYER.

Alto. Tenor. Bass.

Treble. Organ.

1. Blessed be the Lord God of..... Is-.....ra...el ;..... for he hath visited..... and..... re...deemed..... his... people....2.
3. As he spake by the mouth of his... ho.....ly... prophets, which have..... beensince the world.....be...gan.....4.
5. Glory be to the Father, and.....to.....the...Sor,..... andto.....the...Ho.....ly... Ghost;....6.

2. And hath raised up a mighty salvation.....for us.....in the.....house...of his...ser-.....vant...David...3.
4. That we should be saved from our.....en-.....e-...mies,...and from the.....hand.....of...all.....that...hate us..5.
6. As it was in the beginning,.....is.....now,...and ever.....shall.....be,...world....without end.....A - men.

BENEDICTUS, NO. 4

221

MORNING PRAYER.

After the Second Lesson.

Dr. Croft.

Atts.
Tenor.
Treble.
Organ.
Bass.

U.NTS.

1. Blessed be the Lord God of..... Is-.....ra-....el ; for he hath visited..... and re-...deemed..... his... people..... 2.
 3. As he spake by the mouth of his..... ho.....ly prophets.. which have..... beensince the world.....be-....gan..... 4.
 5. Glory be to the Father, and..... to.....the. Son,..... andto.....the. Ho-.....ly... Ghost;... 6.

U.NTS.

2. And hath raised up a mighty sal-..... vation..... for. us..... in the..... house...of his...ser-.....vant... Da-.....vid... 3.
 4. That we should be saved from our..... en-.....e-.....mies,..... and from the..... hand.....of... all.....that... hate us... 5.
 6. As it was in the beginning,,.....is..... now, and ever..... shall.....be,...world....without end,.....A - men.

CANTATE DOMINO, NO. 1.

EVENING PRAYER. PSALM XCVIII.

After the First Lesson.

Dr. Standall.

Alto.

Tenor.

Treble.

Organ.

Bass.

1. O sing unto the..... Lord a..... new..... song :..... for he hath..... done..... marvel-.....lous...things....2.
 3. The Lord declared..... his..... sal-..... vation ;..... his righteousness hath he openly..... showedin the sight.....of the..... heathen.4.
 5. Show yourselves joyful unto the Lord,..... all.....ye..... lands,..... sing, re-..... joice..... and.....give... thanks....6.
 7. With trumpets..... also.....and..... shawms,..... O show yourselves joyful be-..... fore.....the... Lord.....the... King....8.
 9. Let the floods clap their hands and let } the hills be joyful together be-..... fore.....the... Lord ;..... for he..... cometh..... to... judge.....the... earth....10.
 11. Glory be to the Father, and..... to.....the... Son,..... and..... to.....the... Ho-.....ly... Ghost....12.

2. With his own right hand and with his ho..... ly... arm hath he gotten him-..... self.....the... vic-.....to-.....ry.....3.
 4. He hath remembered his mercy and } truth towards the house of } Is.....ra-.....el ;..... and all the ends of the } world have seen the sal } va-.....tion... of.....our... God.....5.
 6. Praise the Lord up.....on.....the... harp;..... sing to the harp with a... Psalm.....of.....thanks-.....giving....7.
 3. Let the sea make a noise and all that there-.....in.....is.....the round world and.....theythat... dwell.....there-.....in.....9.
 10. With righteousness shall he.....judge.....the... worldand thepeo-.....ple... withequi-.....ty.....11.
 12. As it was in the beginning,.....isnow,.....and evershall.....be,... world.....without end.....A - men

CANTATE DOMINO, NO. 2.

223

EVENING PRAYER. PSALM XCVIII.

After the First Lesson.

Dr. Woodward.

Alto.

Tenor.

Treble.

Organ

Bass.

1. O sing unto the..... Lord a..... new..... song for he hath done marve..... lous things.... 2.
 3. The Lord declared..... his..... sal..... vation ; his righteousness hath he openly showed in the sight of the heathen.... 4.
 5. Show yourselves joyful unto the Lord, all..... ye..... lands, sing, re..... joice and give thanks.... 6.
 7. With trumpets..... also..... and shawms, O show yourselves joyful be..... fore the Lord the King.... 8.
 9. Let the floods clap their hands and let } the hills be joyful together be..... fore the Lord ; for he cometh to judge the earth.... 10.
 11. Glory be to the Father, and to the Son, and to the Ho..... ly Ghost.... 12.

2. With his own right hand and with his ho..... ly arm hath he gotten him- self the vic- to- ry.... 3.
 4. He hath remembered his mercy and } Is..... ra- el ; and all the ends of the } va- tion of our God..... 5.
 truth towards the house of } on the harp ; world have seen the sal } sing to the harp with a Psalm of thanks- giving.... 7.
 6. Praise the Lord up- on the harp ; is is the round world and they that dwell there- in..... 9.
 8. Let the sea make a noise and all that now, and the peo- ple with equi- ty.... 11.
 10. With righteousness shall he judge the world and ever shall be, world without end..... A - men.
 12. As it was in the beginning, is now, and ever shall be, world without end..... A - men.

CANTATE DOMINO, NO. 3.

EVENING PRAYER. PSALM XCIII.

After the First Lesson.

Wm. Hawes.

Aito
Tenor
Treble.
Organ
Bass.

1. O sing unto the..... Lord a..... new... song :..... for he hath..... done..... marve..... lous... things.... 2.
 3. The Lord declared..... his..... sal..... vation ;..... his righteousness hath he openly showed in the sight..... of the..... heathen.... 4.
 5. Show yourselves joyful unto the Lord,..... all..... ye..... lands,..... sing, re..... joice..... and..... give..... thanks.... 6.
 7. With trumpets..... also..... and..... shawms,..... O show yourselves joyful be..... fore..... the..... Lord..... the..... King..... 8.
 9. Let the floods clap their hands and let the hills be joyful together be- fore..... the..... Lord ;..... for he..... cometh..... to..... judge..... the..... earth.... 10.
 11. Glory be to the Father, and..... to..... the..... Son,..... and..... to..... the..... Ho..... ly..... Ghost.... 12.

2. With his own right hand and with his ho..... ly..... arm..... hath he gotten him-..... self..... the..... vic..... ry.... 3.
 4. He hath remembered his mercy and truth towards the house of Is..... ra..... el ;..... and all the ends of the world have seen the sal..... va..... tion..... of..... our .. God..... 5.
 6. Praise the Lord up..... on..... the..... harp..... sing to the harp with a..... Psalm..... of..... thanks..... giving.... 7.
 8. Let the sea make a noise and all that there..... is..... the..... round world and..... they that..... dwell..... there..... in..... 9.
 10. With righteousness shall he..... judge..... the..... world..... and the..... peo..... ple..... with..... equi..... ty..... 11.
 12. As it was in the beginning,..... is..... now,..... and ever..... shall..... be,..... world..... without end..... A . men.

CANTATE DOMINO, NO. 4.

225

EVENING PRAYER. PSALM XCVIII.

After the First Lesson.

Alto. C

Tenor. C

Treble. C

Organ. C

Bass. E

1. O sing unto the..... Lord a..... new... song :..... for he hath..... done..... marve..... lous..... things.... 2.
 3. The Lord declared..... his..... sal..... vation ;..... his righteousness hath..... openly..... showed..... in the sight..... of the..... heathen.... 4.
 5. Show yourselves joyful unto the Lord,..... all..... ye..... lands..... sing, re..... give..... and..... give..... thanks.... 6.
 7. With trumpets..... also..... and..... shawms,..... O show yourselves joyful be..... fore..... the..... Lord..... the..... King..... 8.
 9. Let the floods clap their hands and let { the hills be joyful together be..... fore..... the..... Lord ;..... for he..... cometh..... to..... judge..... the..... earth.... 10.
 11. Glory be to the Father, and..... to..... the..... Son,..... and..... to..... the..... Ho..... ly..... Ghost.... 12.

2. With his own right hand and with his ho..... ly..... arm..... bath he gotten him-..... self..... the... vic..... to..... ry..... 3.
 4. He hath remembered his mercy and { truth towards the house of { Is..... ra..... el ;..... and all the ends of the { va..... tion... of..... our... God..... 5.
 6. Praise the Lord up..... on..... the..... harp;..... sing to the harp with a... Psalm..... of..... thanks..... giving.... 7.
 8. Let the sea make a noise and all that there..... in..... is..... the round world and..... they that..... dwell..... there..... in..... 9.
 10. With righteousness shall he..... judge..... the..... world..... and the..... peo..... ple.... with..... equi..... ty..... 11.
 12. As it was in the beginning,..... is now,..... and ever..... shall..... be,..... world.... without end..... A - men.

Dr. Crotch.

BONUM EST CONFITERI, NO. 1.**EVENING PRAYER. PSALM XCII.**

After the First Lesson.

Alto.

Tenor.

Treble.

Organ.

Bass.

1. It is a good thing to give.....| thanksunto the 'Lord,.....| and to sing praises unto thy.....name,.....| O.....Most. Highest :.2
 3 Upon an instrument of ten strings { and up. | on.....the... lute ;..... upon a loud instrument.....and.....up.....on.....the... harp.....4
 5. Glory be to the Father, and.....to.....the... Son,.....and.....tothe... Ho.....ly... Ghost ;.....6

2. To tell of thy loving kindness early| in.....the ... morning, | and of thy| truth.....in the..'night.....| season,.....3.
 4. For thou Lord hast made me.....| glad through,..thy... works ;.... and I will rejoice in gi- | ra.....tions...| of.....thy... hands ;.....5.
 6. As it was in the beginning,, is, now.....and ever.....| shall.....be, ..world....without end.....Amen.

BONUM EST CONFITERI, NO. 2.

227

EVENING PRAYER. PSALM CXLII.

After the First Lesson.

Dine.

Alt.

Tenor.

Treble.

Organ.

Bass.

1. It is a good thing to give thanks unto the Lord,..... and to sing praises unto thy... name,..... O Most. Highest ; 2
 3 Upon an instrument of ten strings { on.....the... lute ;..... upon a loud instrument..... and..... up... on..... the... harp..... 4
 and up }
 5. Glory be to the Father, and.....to.....the... Son,..... and..... to the... Ho-.....ly... Ghost ;

2. To tell of thy living kindness early in.....the ... morning, and of thy..... truth.....in the.. night..... season;....3.

4. For thou Lord hast made me..... glad through...thy... works ;.... and I will rejoice in gi- { ra-.....tions... of.....thy... hands ;....5.

6. As it was in the beginning..... is now,...and ever..... shall.....be,...world....without end.....Amen.

BONUM EST CONFITERI, NO. 3.**EVENING PRAYER. PSALM XCII.**

After the First Lesson.

Rev. W. Jones.

Alto.

Tenor.

Treble.

Organ.

Bass.

1. It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O Most. Highest ; 2
 3 Upon an instrument of ten strings { on the lute; upon a loud instrument and up on the harp 4
 and up.

5. Glory be to the Father, and to the Son, and to the Ho- ly Ghost ; 6

2. To tell of thy loving kindness early in the morning, and of thy truth in the night season ; 3.

4. For thou Lord hast made me glad through thy works; and I will rejoice in gi- ra- tions of thy hands ; 5.

6. As it was in the beginning is now, and ever shall be, world. without end Amen.

BONUM EST CONFITERI, NO. 4.

229

EVENING PRAYER. PSALM XIIII.

After the First Lesson.

Morley.

A16.

Tenor.

Treble.

Organ.

Bass.

1. It is a good thing to give.....thanksunto the Lord,.....and to sing praises unto thy....name,.....OMost. | Highest ; 2
 3 Upon an instrument of ten strings } and up. } on.....the... lute ;upon a loud instrument.....and.....up...on.....the... harp..... 4
 5. Glory be to the Father, and.....to.....the... Son,.....and.....tothe... Ho.....ly... Ghost ;....6

2. To tell of thy living kindness early.....in.....the ...morning, and of thy.....truth.....in the.. night.....season;....3.
 4. For thou Lord hast made me.....glad through...thy...works ;.....and I will rejoice in gi- } ra-.....tions...of.....thy... hands ;....5.
 6. As it was in the beginning..... isnow,.....and ever.....shall.....be,...world....without end.....Amen.

DEUS MISEREATUR, NO. 1.

EVENING PRAYER. PSALM LXVII.

After the Second Lesson.

Dr. Cooke.

Alto. Tenor. Treble. Organ. Bass.

1. God be merciful unto..... us.....and....bless us,.. and show us the light of his / countenance, and \ be..... merci- ful..... unto...us.....2.
 3. Let the people..... praise thee.....O God;.....yea, let all the.....peo-.....ple...praise.....thee.....4.
 5. Let the people..... praise thee.....O God;.....yea, let all the.....peo-.....ple...praise.....thee.....6.
 8. Glory be to the Father, and.....to.....the...Son,.....and.....to.....the...Ho-.....ly Ghost.....9.

2. That thy way may be..... known.....upon...earth, ... thy saving..... health.....a-....mengall...nations...3.
 4. O let the nations re-..... joice.....and be...glad;.... for thou shalt judge the / folk righteous and \ na.....tions, op.....on...earth.....5.
 6. Then shall the earth bring..... forth.....her...increase ; and God even our own.. God,....shall.. give us...his...blessing....7. S.
 :S: 7. God..... shall bless us,.. and all the ends of the .. world....shall.. fear.....hun.....8.
 9. As it was in the beginning..... is now, ... and ever..... shall.....be, world...without end.....A - men.

DEUS MISEREATUR, NO. 2.

231

EVENING PRAYER. PSALM LXVII.

After the Second Lesson

I. M. D

Alto. Tenor. Bass. Organ.

1. God be merciful unto..... us.....and... bless us,.. and show us the light of his countenance, and { be..... merci- ful..... unto... us.....2.
 3. Let the people..... praise thee..... O... God;..... yea, let all the..... peo-..... ple... praise..... thee.....4.
 5. Let the people..... praise thee..... O... God;..... yea, let all the..... peo-..... ple... praise..... thee.....6.
 6. Glory be to the Father, and..... to.....the... Son,..... and..... to..... Ho..... Ghost...9.

2. That thy way may be..... known.....upon... earth, ... thy saving..... health..... a-.... mongall.. nations...3.
 4. O let the nations re-..... joice.....and be... gled;.... for thou shalt judge the... folk.....righteously and { na.....tions.. up.....on... earth....5.
 6. Then shall the earth bring..... forth.....her... increase ; and God even our own.. God.....shall.. give us...his.. blessing....7. :S.
 :S: 7. God.....shall bless us,... and all the ends of the .. world.....shall.. fear.....him.8.
 9. As it was in the beginning,..... is.....now,land ever..... shell.....be,,!world..without'end.....A - men

DEUS MISEREATUR, NO. 3.

EVENING PRAYER. PSALM LXVII.

After the Second Lesson.

Henley.

Musical score for organ, alto, tenor, and bass parts. The score consists of four staves. The top staff is labeled 'Organ.' and has a treble clef. The second staff is labeled 'Alto.' and has a soprano clef. The third staff is labeled 'Tenor.' and has an alto clef. The bottom staff is labeled 'Bass.' and has a bass clef. The music is in common time (indicated by 'C'). The organ part features sustained notes and chords. The vocal parts follow a similar pattern of sustained notes and chords, often matching the organ's notes. The vocal parts are in parentheses.

. God be merciful unto..... us.....and.....bless us,.. and show us the light of his countenance, and } be.....merci-ful.....unto.....us.....2
 3. Let the people..... praise thee.... O... God;.....yea, let all the..... peo-.....ple... praise.....thee....4
 5. Let the people..... praise thee.... O... God;.....yea, let all the..... peo-.....ple... praise.....thee....6
 8. Glory be to the Father, and.....to.....the... Son,.....and.....to.....the... Ho-.....ly... Ghost....9

2. That thy way may be.....known.....upon...earth, ... thy saving.....health.....among..all.....nations...3.
 4. O let the nations re-.....joiee.....and be...glad ;.... for thou shalt judge the.....folk righteouslly andna.....tions..up.....on..earth.....5.
 6. Then shall the earth bring.....forth.....her..increase ;.... and God even our own.....God.....shall.....give us..his..blessing.S.
 S. 7. God.....shallbless us.,.... and all the ends of the ..world.....shall.....bear.....hun.....3.
 9. As it was in the beginning,.....is.....now,and ever.....shallbe.....world..without end... .A ..men.

DEUS MISEREATUR, NO. 4.

EVENING PRAYER. PSALM LXVII.

After the Second Lesson.

Mareß.

Alt. o.

Tenor.

Treble.

Organ.

Bass.

The musical score for 'Deus Misereatur' No. 4 features four staves: Alto, Tenor, Treble, and Bass/Organ. The music is in common time, key signature of three sharps, and consists of two measures. The vocal parts (Alto, Tenor, Treble) are in soprano range, while the Bass/Organ part is in bass range. The vocal parts sing eighth and sixteenth notes, while the organ part provides harmonic support with sustained notes and chords.

1. God be merciful unto..... us.....and... bless us.,.. and show us the light of his { countenance, and } be..... merci- fut..... unto... us.....2.
 3. Let the people..... praise thee....O... God;..... yea, let all the..... peo-.....ple... praise..... thee....4.
 5. Let the people..... praise thee....O... God;..... yea, let all the..... peo-.....ple... praise..... thee....6.
 8. Glory be to the Father, and..... to.....the... Son .. and..... to.....the... Ho-.....ly Ghost....9.

The continuation of the musical score for 'Deus Misereatur' No. 4 features four staves: Alto, Tenor, Treble, and Bass/Organ. The music is in common time, key signature of three sharps, and consists of two measures. The vocal parts (Alto, Tenor, Treble) sing eighth and sixteenth notes, while the Bass/Organ part provides harmonic support with sustained notes and chords. Measure 3 is indicated above the staff.

2. That thy way may be..... known.....upon... earth, ... thy saving..... health.....a... mong .. all .. nations...3.
 4. O let the nations re..... joice.....and be... glad;.... for thou shalt judge the { na-.....tions.. up-.....on .. earth.....5.
 6. Then shall the earth bring..... forth.....her... increase ; and God even our own .. God.....shall.. give us...his... blessing....7. :S:
 .S: 7. God..... shall bless us,.. and all the ends of the .. world.....shall.. fear.....him.....8.
 9. As it was in the beginning,,.. is..... now, ... and ever..... shall.....be,.. world .. without end.....A - men.

BENEDIC, ANIMA MEA, NO. 1.

EVENING PRAYER. PSALM CIII.

After the Second Lesson.

Morris.

Alto.

Tenor.

Treble.

Organ.

Bass.

1. Praise the Lord..... O..... my soul; and all that is within me, praise..... his... ho..... ly... name... 2.
 3. Who forgiveth..... all..... thy sin, and..... healeth..... all..... thine..... in..... firmities... 4.
 5. O praise the Lord ye angels of cel..... in strength .. ye that fulfil his command- } to..... the.. voice..... of his.. word ... 6.
 his, ye that ex- }
 8. Glory be to the Father, and..... to..... the Son, and..... to..... the.. Ho..... ly... Ghost... 9.

2. Praise the Lord..... O..... my.. soul, and for..... get.... not.... all..... his.. benefits... 3.
 4. Who saith thy life..... from..... des- truction, and crowneth thee with mercy.. and... lov..... ing.. kindness... 5.
 6. O praise the Lord all..... ye..... his.. hosts; ... ye servants of..... his..... that... do..... his.. pleasure ... 7. S:
 7. O speak good of the Lord, all ye { his..... do- minion... Praise thou the..... Lord..... O..... my.. soul..... 8.
 works of his in all places of } his..... do- minion... now,... and ever.... shall.... be... world... without end A - men.
 9. As it was in the beginning

BENEDIC, ANIMA MEA, NO. 2.

235

EVENING PRAYER. PSALM CIII.

After the Second Lesson.

Rev. G. Heathcote.

Alto.

Tenor.

Treble.

Organ.

Bass.

1. Praise the Lord..... O..... my soul; and all that is within me, praise..... his... ho..... ly... name... 2.
 3. Who forgiveth..... all..... thy sin, and..... healeth..... all..... thine..... in..... firmities. 4.
 5. O praise the Lord ye angels of cel..... in strength... ye that fulfil his command- ment and hearken un- to..... the.. voice..... of his. word... 6.
 his, ye that ex-
 8. Glory be to the Father, and..... to..... the Son, and..... to..... the.. Ho..... ly... Ghost... 9.

2. Praise the Lord..... O..... my soul, and for..... get..... not. all..... his. benefits... 3.
 4. Who saaveth thy life..... from..... des- truction, and crowneth thee with..... mercy... and.... lov..... ing.... kindness... 5.
 6. O praise the Lord all..... ye..... his. hosts; ye servants of..... his..... that. do..... his. pleasure... 7. :S:
 :S: 7. O speak good of the Lord, all ye his..... do- minion... Praise thou the..... Lord..... O..... my. soul..... 8.
 works of his in all places of is..... now..... and ever..... shall..... be,..... world... without end A - men.

BENEDIC, ANIMA MEA, NO. 3.

EVENING PRAYER, PSALM CIII.

After the Second Lesson.

Alto.

Tenor.

Treble.

Organ.

Bass.

Battishill.

1. Praise the Lord..... O..... my soul; and all that is within me, praise..... his... ho..... ly.. name.... 2.
 3. Who forgiveth..... all..... thy sin, and healeth..... all..... thine infir..... mi..... ties.... 4.
 5. O praise the Lord ye angels of cel..... in strength .. ye that fulfil his command- to..... the.. voice..... of his. word.... 6.
 his, ye that ex- ment and hearken un-
 8. Glory be to the Father, and..... to..... the Son,..... and..... to..... the.. Ho..... ly.. Ghost.... 9.

2. Praise the Lord..... O..... my.. soul,.... and forget not..... all..... his. be..... ne- fits.... 3.
 4. Who saveth thy life..... from..... des- truction,.... and crowneth thee with mercy.. and... lov..... ing.. kindness.... 5.
 6. O praise the Lord all..... ye..... his.. hosts;.... ye servants of..... his.... that.. do..... his. pleasure.... 7. :S:
 'S: 7. O speak good of the Lord, all ye his..... do- minion... Praise thou the..... Lord..... O..... my.. soul... 8.
 works of his in all places of is..... now,... and ever..... shall... be,, world... without end A - men.

EVENING PRAYER. PSALM CIII.

After the Second Lesson.

Jones.

1. Praise the Lord..... O..... my soul; and all that is within me, praise..... his.. ho..... ly.. | name... 2.
3. Who forgiveh..... all..... thy sin, and healeth..... all..... thine in- fir..... mi- .. ties... 4.
5. O praise the Lord ye angels of cel..... in strength .. ye that fulfil his command- { to the.. voice.... of his. word ... 6.
his, ye that ex- } ment and hearken un- { to the.. Ho..... ly.. Ghost... 9.
8. Glory be to the Father, and..... to..... the Son,..... and

8. Glory be to the Father, and.....to.....the Son,.....and.....tothe.....Ho.....ly..|Ghost...9.

8. Glory be to the Father, and to the Son, and to the Ho ly Ghost.

A blank horizontal staff line with five vertical tick marks, each aligned with a note head on the right side.

10 0 10 0 10 0 10 0 10 0

—
—
—
—
—

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Φ

100 90 80 70 60 50 40 30 20 10 0

UNIS. **C**

Digitized by srujanika@gmail.com

Praise the Lord..... O..... my..... soul..... and forget not..... all..... his..... be..... ne..... fits..... 3.

Who saveth thy life.....from.....des-
truction, . and crowneth thee with mercy ..and..lov-....ing..kindness ..5.
O praise the Lord, all.....pleasure ..7."S.

O praise the Lord all ye hosts, ... ye servants of ... his ... that do ... his ... pleasure S.

O speak good of the Lord; all ye works of his in all places of his.....do.....minion... Praise thou theLord O my.. soul8.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

LAUDATE DOMINUM.

PSALM CL.

Alte.

Tenor.

Treble.

Organ.

Bass.

R. Taylor.

1. O Praise God in his ho- li- ness; Praise him in the firma- ment of his power .. 2.
 3. Praise him in the sound of the trumpet; Praise him up- on the flute and .. harps .. 4.
 5. Praise him upon the well- tun'd cymbals; Praise him up- on the loud cymbal .. 6.
 7. Glory be to the Father, ... and ... to the Son, and to the Ho- ly Ghost .. 8.

2. Praise him in his .. no- ble .. acts; Praise him according to his } excell-.... lent|great- ness..... 3.
 4. Praise him in the .. cymbals and .. dances; Praise him up- on the .. strings and .. pipe 5.
 6. Let every thing that hath .. breath, ... praise the Lord; Let every thing that hath breath, .. praise .. the .. Lord..... 7.
 8. As it was in the begin- ning, .. is now, .. and ever shall.... be,.. world .. without end A - men.

By the Red Gt Bridge. True
Hark my dull soul stirs Robin et alie
Cast off thy care
Paso to thy waterside
Eighty in prayer
Thank he has gone before
Count all thy troubles over
He who thy burdens bears
Jesus is there

Complete
What makes it joy
What makes in Hymns
These dear dear persons shall not
Jesus is there

Sure for the cleaving heart
Robe and apparel
Holiness becomes each Guest
Jesus is there
Saints wear of our Victory robes
Count your celestial portions
Bride of the Lamb of thy charms
Oh let us hear

Heaven's Bless is perfect peace
Glory is there
Heaven's Bless is ever here
There art in thine

