

ADVERTISEMENT TO THE TWENTY-FIFTH EDITION, 1849,

OF

MITCHISON'S SELECTION OF SACRED MUSIC.

THE Publishers, in acknowledging the unprecedented amount of favour which this Work has received from the Public, and impressed with the duties they owe in consequence, as well that they should endeavour to maintain its pre-eminence, have to this Edition made the following most important addition of Original and Selected

PSALM AND HYMN TUNES.

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The above Selection has been made with the greatest care from numerous contributions sent to the Publishers, who take this opportunity of expressing their thanks, especially to those whose Works they have chosen. They refer with pleasure to the HYMN TUNES composed by MR. JOHN FAWCETT, a well known and deservedly appreciated Composer of Sacred Music in England; but as all have been selected for their excellence, they hope the Public will sanction their choice by bringing them into extensive use.

It will be observed that two Anthems by R. A. SMITH, "The Lord Reigneth," and "Praise ye the Lord," have been transferred, and their places more appropriately supplied with a portion of the above. This has been deemed necessary, in consequence of their forming part of the Complete Collection of R. A. SMITH'S ANTHEMS, which is published in connection, and intended as a companion to this Work, many having desired to possess both, containing as they do the most valuable compilation of Sacred Music extant.

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The tunes marked * are those recently added.

PRACTICAL MUSICAL CATECHISM.

ON THE ELEMENTS OF MUSIC - SINGING & HARMONY.

1

NOTE. There are four things of primary importance in practical Music. These are

1st STAVES, 3rd NOTES,
2nd CLEFS, 4th RESTS,

All Music, vocal and instrumental, is noted down by these, with the addition of a few other signs.

1. What is a Stave?

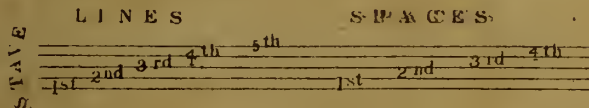
A Stave is formed of Five horizontal Lines

2. What is the use of Staves?

The Notes which represent musical sounds are placed on the Lines of the Staves and in the Spaces between them.

3. How are the Lines and Spaces of the Stave, named?

The Lines by the numbers 1st 2nd 3rd 4th and 5th, the Spaces by the numbers 1st 2nd 3rd and 4th counting in each case from the bottom of the Stave

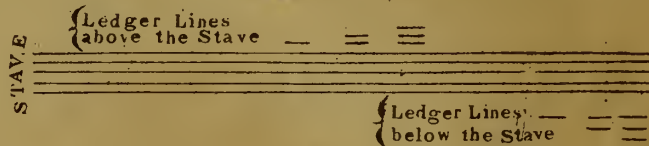


NOTE. It frequently happens that the Stave is not extensive enough to give places for all the Notes: some being higher, and others lower,

than the Stave can contain. In such cases short Lines are added above and below the Stave, but they are made no longer than is necessary for a single Note.

4. What is the name given to these short temporary Lines?

They are called Ledger Lines



5. What is a Clef?

A Clef is a character which fixes the name and sound of musical Notes.

6. Where is it placed?

At the beginning of a Stave is its usual place, but it sometimes occurs in other positions.

7. How many Clefs are in use?

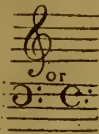
There are three Clefs used

1st The **G** (or Treble) Clef
2nd The **C** Clef, and
3rd The **F** (or Bass) Clef

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8. Can you give the forms and positions of the several Clefs?

The **G** (or Treble) Clef stands on the 2nd Line, and gives the name of **G** to a Note placed on that Line;



The **F** (or Bass) Clef stands on the 4th Line, and gives the name of **F** to a Note placed on that Line

The **C** Clef is placed on the 1st, 2nd, 3rd, or 4th Lines; and in each position has a distinguishing name,

1st Soprano Clef



2nd Mezzo Soprano Clef



3rd Contralto Alto
Countenor Clef



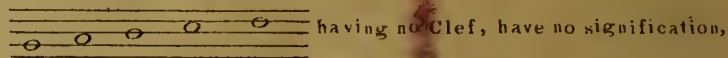
4th Tenor Clef



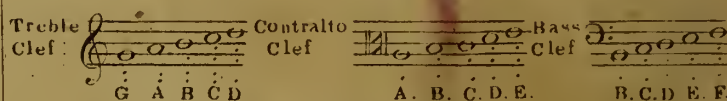
A Note upon any Line to which the **C** Clef is attached is named **C**

9. What is the effect of the Clefs in fixing the names and sounds of the Notes?

The Note **C**, in the middle of the Keyboard of the Pianoforte, is that which the **C**, Clef determines. The Treble Clef Note is the **G**, next on the right hand from the **C** Clef Note. The Bass Clef Note is the **F**, next on the left hand from the **C**, Clef Note. **NOTE.** Without a Clef, expressed or understood, the Notes have no specific names or sound. For example, the following Notes



But if a Clef be prefixed, they acquire and represent sounds.



10. What is the use of the Treble Clef?

To indicate Music for Voices and Instruments of which the sounds are in the upper parts of the Scale: as the Voices of Women and Children, such Instruments as the Flute, Violin, and Clarinet, and the right hand half of the Keys of the Pianoforte.

11. What is the use of the Bass Clef?

It indicates Music for the deeper Voices of Men, such Instruments as the Violoncello and Bassoon, and the left hand

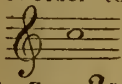
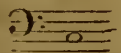
portion of the Keys of the pianoforte.

NOTE. The **C** Clefs are not used in these Countries for ordinary purposes. In Music for the Viola (or Tenor Violin) the Contralto Clef on the (3rd Line) is employed. The Tenor Clef (on the 4th line) is sometimes used in Music for a Tenor Voice. The other **C** Clefs are disused in Music published here.

12. How are musical Notes named?

By the first seven letters of the alphabet **A. B. C. D. E. F. G.**

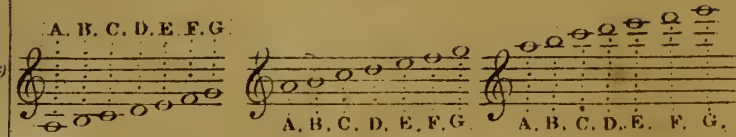
13. Do these seven letters suffice to name all the Notes in Music

They do; but some addition is necessary in order to specify Notes with precision. For example, this Note  is **C** in the Treble 3rd Space; this  is **C** in the Bass 2nd Space.

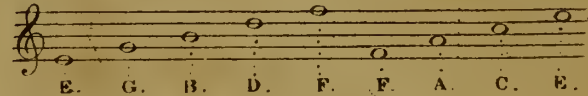
14. Do you understand why the names of musical Notes have been limited to Seven?

If we commence at any Note, and proceed Note by Note upwards, after the seventh Note a new series of seven Notes is found, which closely resembles the first series of seven Notes. After the second series another takes place in which the analogy is still kept up; and

so on, through the entire compass of musical sounds.

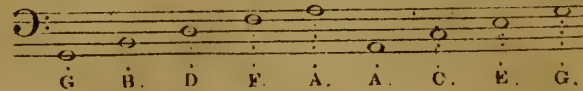


15. Name the Notes on the Lines and spaces of the Treble Stave?



E on the 1 st Line	F in the 1 st Space.
G on the 2 nd Line	A in the 2 nd Space.
B on the 3 rd Line	C in the 3 rd Space.
D on the 4 th Line	E in the 4 th Space.
F on the 5 th Line	

16. Name the Notes on the Lines and Spaces of the Bass Stave?



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{	G on the 1 st Line;	{	A in the 1 st Space:
	B on the 2 nd Line;		C in the 2 nd Space:
	D on the 3 rd Line;		E on the 3 rd Space:
	F on the 4 th Line;		G in the 4 th Space:
	A on the 5 th Line;		

NOTE. There are several sorts of Notes, the forms of which show the relative Time, or duration, of the sounds.

17. Name those in general use?

○	Semibreve		Quaver
9	Minim		Semiquaver
●	Crotchet		Demisemiquaver

18. Have these several sorts of Notes any fixed proportions with each other?

They have: The Semibreve is the longest in point of Time; The Minim is one half as long as the Semibreve; The Crotchet is one half as long as the Minim; and so on with other sorts of Notes in the same proportion.

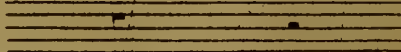
NOTE. In Music, the silent intervals of time are measured as

well as the sounds. Characters called Rests represent those measured silent spaces. Each sort of Note has a Rest equivalent in point of time.

19. Can you give the form of the Rests?

The Semibreve Rest and the Minim Rest are distinguished by their position above or below one of the Lines of the Stave;

Semibreve Rest. Minim Rest.



The other Rests are thus formed, and require no particular place on the Stave

Crotchet Rest	┐	Semiquaver Rest	┐
Quaver Rest	┐	Demisemiquaver Rest	┐

20. What change is made in the length of a Note when a Dot is placed after it?

A Dot after a Note makes it one half longer. A Minim when followed by a Dot (9.) is as long as a Minim and a Crotchet (9 p.). A dotted Crotchet (p.) is as long as a

Crotchet and a Quaver (♩ ♪).

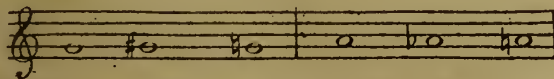
21. What is the use of two Dots after a Note?

Two Dots after a Note make it three fourths longer. A Minim with two Dots (♩..) is as long as a Minim, a Crotchet, and a Quaver (♩ ♪ ♪). A double dotted Crotchet (♩..) is as long as a Crotchet, a Quaver, and a Semiquaver (♩ ♪ ♪). The second Dot adds one half of the time added by the first Dot.

NOTE There are three Musical signs, the Sharp (#), the Flat (b), and the Natural (♮).

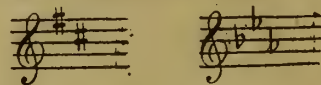
22. What is their use?

The Sharp placed before a Note makes it a Semitone higher. The Flat before a Note makes it a Semitone lower. The Natural restores to its original state a Note that has been affected by a Sharp or a Flat:



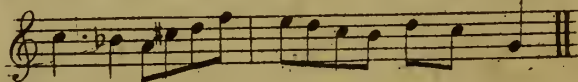
23. When Sharps or Flats are placed after the Clef at the beginning of a Piece, what do they signify?

Sharps or Flats placed next the Clef, render the Notes permanently sharp or flat. For example, When the Clef has **F** and **C** sharp, every **F** and **C** is made sharp. In the same way, Flats at the Clef produce the permanent effect of flattening the Notes to which they are applied:



24. What are those Sharps, Flats, and Naturals called which occur in the course of a Piece?

These are called Accidentals. They only affect the Notes in the Bar in which they occur. In this example the **B** is flat and the **C** is sharp in the first Bar, but not in the second:



25. What is a Bar?

The word Bar has two meanings. Those lines drawn across the Stave to divide Music into equal portions of time are called Bars, and the music between every two of these Bar-lines is also called a Bar.

26. What is a Double-Bar?

A Double Bar is two thick lines drawn across the Stave to shew the end of a Piece, or of one of its Parts or Sections. Dots added to a Double-Bar signify a repetition of the preceding or following Parts, or of both:

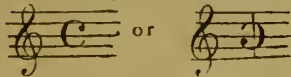


27. The portions of time (Bars) into which Music is divided by Bar lines are of different species, according to the nature of the Time (or Measure). There are two sorts of Time, Common and Triple, Can you explain them?

The term Common is applied to every sort of time in which the Bars are divisible, naturally, into two portions of equal length. In Triple Time, the Bars are resolvable into three equal portions.

28. Describe the various kinds of Common Time?

In one kind of Common Time each Bar contains a Semibreve, or Notes equivalent in time to a Semibreve. It is indicated thus.



A second kind of Common Time, indicated by the figures $\frac{2}{4}$ consists of Bars which contain a Minim, or Notes equivalent in time to a Minim, These are both called, Simple Common Time.

There is another kind called Compound, marked with the figures.

$\frac{6}{8}$. In this Time the Bars contain a dotted Minim (9.) or equivalent Notes, as |  . | or |  &c, &c.

The Time marked $\frac{6}{4}$ is similar to $\frac{6}{8}$ in the division of the Bars, but the Notes are of double value, as |  . |  &c, &c.

29. Describe the different sorts of Triple Time?

Triple Time marked $\frac{3}{8}$ has 3 Quavers, or equivalents in a Bar.

Triple Time marked $\frac{3}{4}$ has 3 Crotchets, or equivalents in a Bar.

Triple Time marked $\frac{3}{2}$ has 3 Minims, &c, in a Bar.

Triple Time marked $\frac{9}{8}$ has 9 Quavers, &c, in a Bar.

Triple Time marked $\frac{9}{4}$ has 9 Crotchets &c in a Bar

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7

30 How do Composers generally indicate the degrees of quickness or slowness in which their Music is to be performed?

By prefixing certain Italian words. These are of the most frequent occurrence ;

Grave	}	Slow, with some shades of difference.
Largo		
Adagio		
Lento		

Larghetto, not so slow.

Andante, a medium time between quick and slow.

Andantino, rather quicker than Andante.

Moderato, moderate.

Allegretto, something less quick than Allegro.

Allegro, quick and lively.

Presto, very quick.

31 There are also numerous words and phrases to indicate the style, character, and expression intended by the Composer. Repeat a few of them?

Cantabile, in a singing manner.

Agitato, agitated.

Vivace, with vivacity.

Scherzando, playfully.

Grazioso, gracefully.

Molto, very.

Piu, more.

Piano, soft. Pianissimo, very soft.

Forte, loud. Fortissimo, very loud.

Dolce, sweetly.

32 When Dots are put over or under Notes what is their meaning?

They signify that the Notes are to be performed in a short, distinct manner, called Staccato.

33 How is the smooth, or Legato manner indicated?

By curved lines   (called Slurs) over or under the Notes.

34 What is a Pause?

A Pause is a mark () signifying that the Note over which

it is written is to be sustained longer than its usual time, according to the taste of the performer.

35 What does this mark (*tr*) over a Note signify?

A Shake. It consists of the rapid alternation of the Note marked with the Note next above:

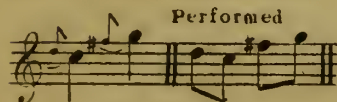


36 What is this mark (*~*)?

A Turn. Its present general application is in these ways:



37 What is an Appoggiatura?



It is a Note occurring at an accented part of a Bar, and standing in place of part of another Note. It is generally indicated by a small inverted Note.

38 The swelling and diminishing of sounds are the chief means of expressing feeling in performance. How are these effects indicated?

The word Crescendo (*cres.*), or this sign , signifies a gradual swell upon a Note, or series of Notes. By Diminuendo (*dim.*), or Decrescendo (*decres.*), or this sign , a gradual softening is directed.

ON SINGING.

NOTE. The primary essential, and indeed indispensable quality, in all Music, vocal or instrumental, is Perfect Time. To this point the student in Singing must pay strict attention. Some individuals possess a Musical Ear, and sing in tune naturally. Others are not so gifted and are unable to sing in tune without musical education. An unmusical ear may be improved; and also, a true ear may be vitiated. It is therefore of the first importance in practising the Voice, to be accompanied by an instrument in good tune, and to have such Exercises as will preserve or improve the musical ear.

39 What exercises are best for preserving and improving the Voice ?

Scale Exercises consisting of Notes in gradual succession, and Chord Exercises consisting of the Notes of Chords.

40 What Scale is generally used in commencing the study of Singing ?
The Scale of C Major

41 In practising the Voice, the Notes may be vocalized, or solfaced. What is Vocalizing ?

Singing every Note with the sound of a Vowel; The Vowel A (as in father) and O are the best for the pure delivery of the Voice.

42 What is Solfaing ?

Singing the Notes with Syllables. Those in general use are.

Do . . . for C, Sol . . . for G

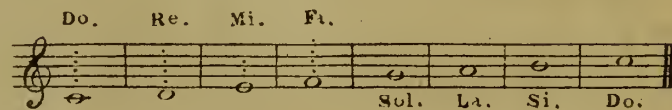
Re . . . for D, La . . . for A

Mi for E, Si . . . for B

Fa . . . for F

43 The Scale of C Major is here given, with the Syllables attached

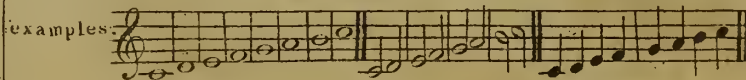
to each Note. But the Scale should be practised with the Vowel A (as Ah) and with O, before using the syllables:



NOTE. It will be found useful to divide the Scale into two portions four Notes in each; and after being practised separately, they should be united in a continued series.

44 What course is to be followed in practising the Scale ?

Each Note should commence with its precise sound; and it should be sustained with an easy emission of the Voice, and in a uniform degree of strength until the breath is nearly exhausted. When some power of doing this with ease has been obtained, the Notes should be sung with the feeling of relation between them; gradually making the repetitions of the Scale in quicker time as in these



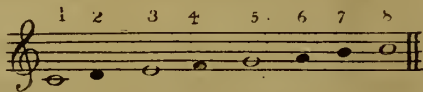
45. Is there not another method of practising the Scale with advantage?

Yes, Sustaining each Note with a swell (or *Messa di Voce*), beginning very soft (*pp*), increasing to loud (*forte*), and diminishing to the end.



46. Can you describe the nature of Chord Exercises?

Chords are, as it were, the frames of Music. For example, every Scale is founded upon its 1st, 3rd, and 5th Notes, which constitute a Perfect or Common Chord.



The 8th is regarded as a repetition of the 1st or Keynote.

NOTE The ear compares Chord Notes generally with more certainty than Scale Notes; and it is held by some masters that the practice of them should precede that of the Scales: Chords being the foundation of all our modern Music.

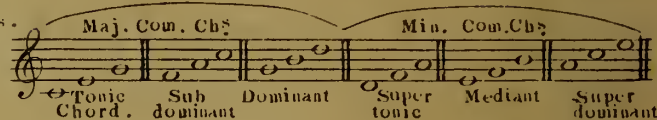
47. What Chords occur most frequently?

1 The Common Chord Major, —

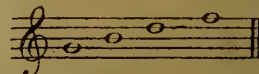
2 The Common Chord Minor, —

3 The Dominant Seventh Chord.

In every Major Scale there are found 3 Major, and 3 Minor Common Chords.



There is but one Chord of the Dominant Seventh in a Scale; its lowest Note is the 5th of the Scale:



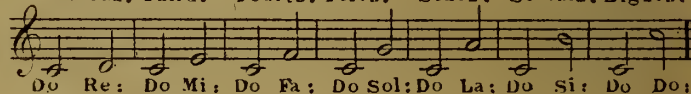
48. Of what utility is the practice of Chords?

It prepares for the execution of Melody, by giving the outlines of all the passages which occur in Music; and it tends to correct any tendency to false intonation.

49. There is another important sort of Exercise consisting of the various Intervals. Can you give examples of such Exercises?

This is a series of all the Intervals from the 2nd to the 8th

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

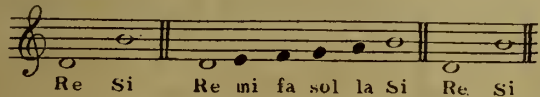


CATECHISM ON SINGING.

11

50. When there is uncertainty in taking an Interval, what should be done?

The Notes between the two extremes of the Interval should be sung in gradual succession, and then omitted;

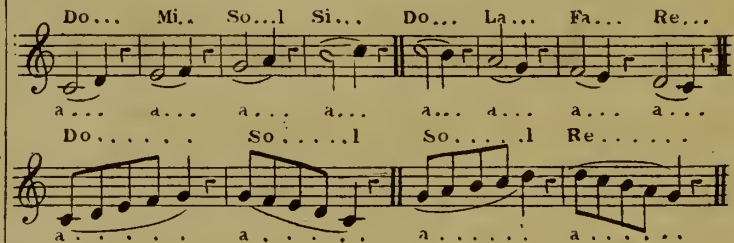


51. In the following examples the manner of applying this method of proof to various intervals is shown



NOTE. The preceding observations and examples have been directed to the production of the elementary vocal sounds by individual emissions

of the voice. We must now begin to connect them in groups of two or more Notes, each group to be sung with one continued Vowel, or with one of the Solfaing Syllables: The Slurs show how long the same Vowel or Syllable is to be continued.



52. What is to be observed with regard to the carriage of the Voice in the execution of these Legato groups of Notes?

The tone should be continued smoothly from Note to Note, without any interruption or apparent impulse. The sound of that Vowel to which the first Note of a group is sung, should be continued through the group without the slightest change, This will be found to be of great value towards a pure style of Song singing, and in imparting flexibility and pleasing execution.

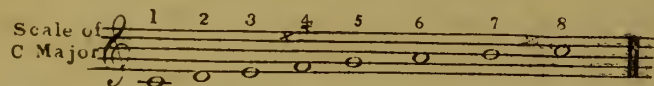
ELEMENTS OF HARMONY

53. How many species of Key are there in Music?

Two; the Major and the Minor.

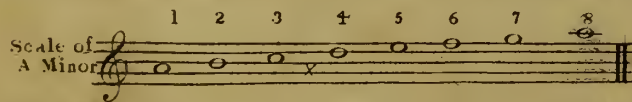
54. How is the Scale of a Major Key formed?

Take Eight successive Diatonic Notes and let there be a Semitone between the 3rd and 4th, and between the 7th and 8th. Between the other Notes let there be Wholetones:

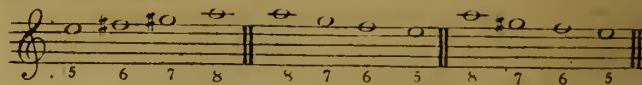


55. How is the Scale of a Minor Key formed?

By placing Semitones between the 2nd and 3rd and between the 5th and 6th. Between the other Notes place Wholetones:—

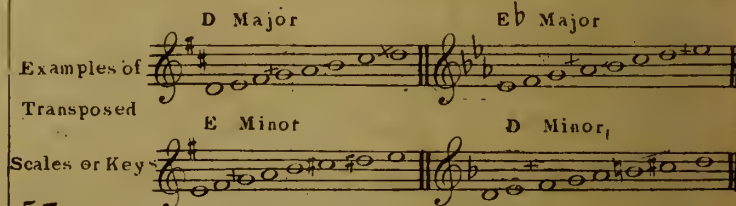


NOTE. In the Modern system of Music the 6th and 7th of the Minor Scale in ascending, are raised a Semitone by Accidentals placed before them. In descending the Accidentals are not admitted, except occasionally before the 7th.



56. Are there not more Keys than the two you have described?

A Major or Minor Scale may be formed upon every Note, Natural, Sharp, or Flat. But when any other Note than C, for a Major Scale, and A for a Minor Scale, is taken as the Root of a Scale, one or more Notes will require to be altered by a Sharp or Flat; because the original position of the Semitones must be preserved:



57. Why are the Scales called Major and Minor?

From the Interval between the first and third Notes. For example, in the Scale of C Major the Interval from C to E.

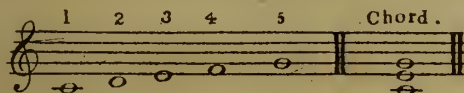
CATECHISM ON HARMONY

13

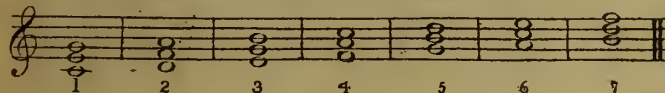
is a Major 3rd; and in the Scale of A Minor, from A to C is a Minor 3rd.

NOTE. The Knowledge of the nature of the Scales or Keys, is the first step in the study of Harmony, which consists of a succession of Chords. The correct formation and succession of Chords depend upon correct ideas of the Scales.

All Harmony appears to be founded upon, or derived from, that beautiful combination formed of the 1st, 3rd, and 5th, of the Major Scale: This combination is generally called a Common Chord.



Common Chords are also formed on every Note of the Scale. Some of these have a Major 3rd, and some a Minor 3rd, and one of them (the last) has a Minor 3rd and a Minor 5th—



58. What is the lowest Note of a Chord called?

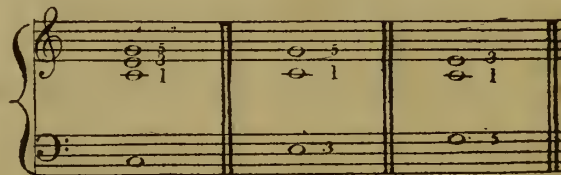
Its Fundamental Base, or Root.

59. Is the Root always the lowest Note of a Chord?

No: the other Notes of a Chord are frequently placed lowest, and then the Chord is said to be inverted.

60. How many Inversions does a Common Chord admit?

Two: the 1st Inversion, (called the Chord of the 6th) is formed by placing the 3rd in the Base: the 2nd Inversion (the Chord of the 4th and 6th) occurs when the 5th is in the Base:



Primary.
Chord.

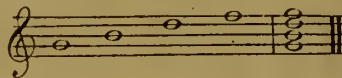
First
Inversion.
6

Second
Inversion.
6
4

CATECHISM ON HARMONY

61. Are there any Chords with more than three sounds?

To every Common Chord, the 7th of the Root may in certain circumstances be added. such combinations are termed Chords of the Seventh. There is one, the Chord of the Dominant 7th, which occurs almost as frequently as the Common Chord. Its Root is the 5th of the Scale :-

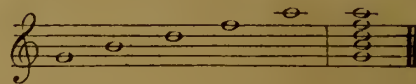


62. Describe the three Inversions of the Chord of the Dom⁷?

The 3rd in the Base produces the Chord of the 5th and 6th. The 5th in the Base makes the Chord of the 3rd 4th and 6th the 7th in the Base makes the Chord of the 2nd 4th and 6th :-

Primary Chord.	First Inversion.	Second Inversion.	Third Inversion.
7	6 5	6 4 3	6 4 2

NOTE. Another sound, being the 9th of the Root, is sometimes added to the Chord of the Dom. 7th, producing the Chord of the Dom⁹, in which there are five sounds :-



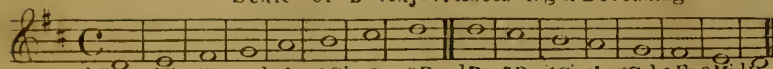
All Harmony is derived from these original Chords, and any further effectual study of the Science depends upon a familiar acquaintance with them.

*** The Author in the foregoing pages has endeavoured to unite the utmost brevity with the pupils instruction, and feels assured that after a careful study of this Catechism there will be less difficulty in understanding more extensive works.

EXERCISES ON SOLFAING

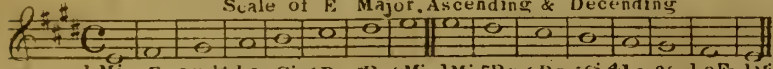
Scale of D Major, Ascending & Descending

Scale of F Major Ascending & Decending



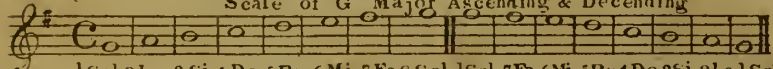
1 Re. 2 Mi. 3 Fa. 4 Sol. 5 La. 6 Si. 7 Do. 8 Re. 1 Re. 7 Do. 6 Si. 5 La. 4 Sol. 3 Fa. 2 Mi. 1 Re.

Scale of E Major, Ascending & Decending

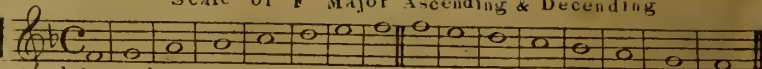


1 Mi. 2 Fa. 3 Sol. 4 La. 5 Si. 6 Do. 7 Re. 8 Mi. .1 Mi. 7 Re. 6 Do. 5 Si. 4 La. 3 Sol. 2 Fa. 1 Mi.

Scale of G Major Ascending & Decending

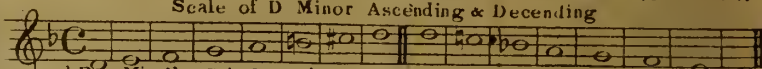


1 Sol. 2 La. 3 Si. 4 Do. 5 Re. 6 Mi. 7 Fa. 8 Sol. 1 Sol. 7 Fa. 6 Mi. 5 Re. 4 Do. 3 Si. 2 La. 1 So



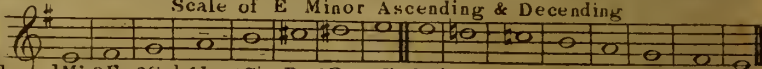
1 Fa. 2 Sol. 3 La. 4 Si. 5 Do. 6 Re. 7 Mi. 8 Fa. 1 Fa. 7 Mi. 6 Re. 5 Do. 4 Si. 3 La. 2 Sol. 1 Fa.

Scale of D Minor Ascending & Decending



1 Re. 2 Mi. 3 Fa. 4 Sol. 5 La. 6 Si. 7 Do. 8 Re. 1 Re. 7 Do. 6 Si. 5 La. 4 Sol. 3 Fa. 2 Mi. 1 Re.

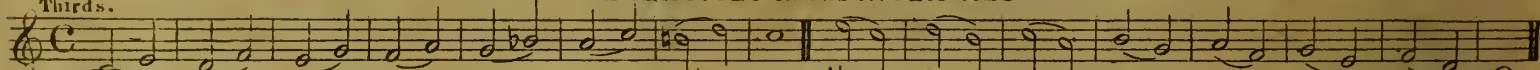
Scale of E Minor Ascending & Decending



1Mi.2Fa.3Sol.4La.5Si.6Do.7Re.8Mi. 1Mi.7Re.6Do.5Si.4La.3Sol.2Fa.1Mi.

EXERCISES ON THE INTERVALS

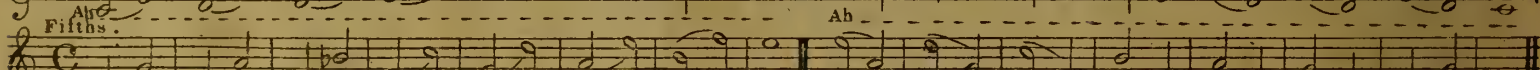
Thir^ds.



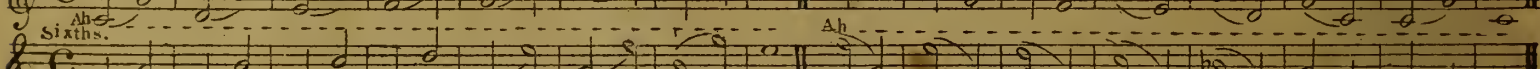
Fourth.



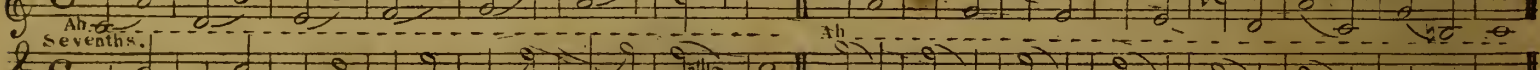
Aug
Fifths



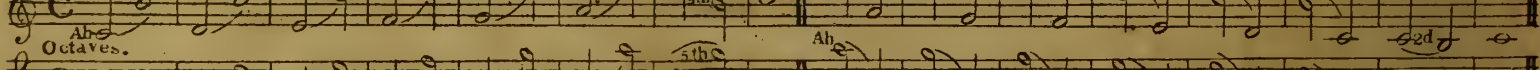
Ab-



Ad it



2



Ab

S: GEORGE'S. EDINBURGH. C. M. D.

Rev'd Dr Thomson. 17

Tenor.

Counter.

Air.

Bass.

Ye gates lift up your heads on high, Ye doors that last for aye; Be lift.ed up that so the King, Of glo-ry-en-ter may:

Continued.

T.

But who of glo-ry is the -King,

C.

Air.

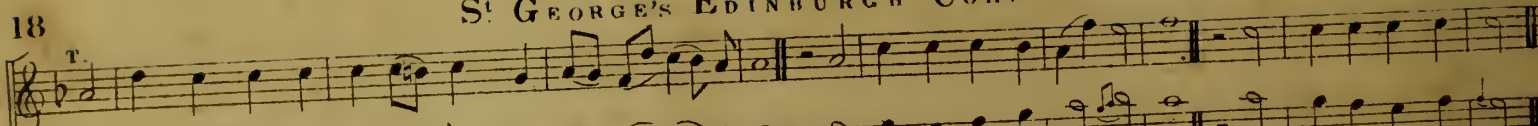
The mighty Lord is this; Ev'n that same Lord that great in might, And strong in bat-tle is;

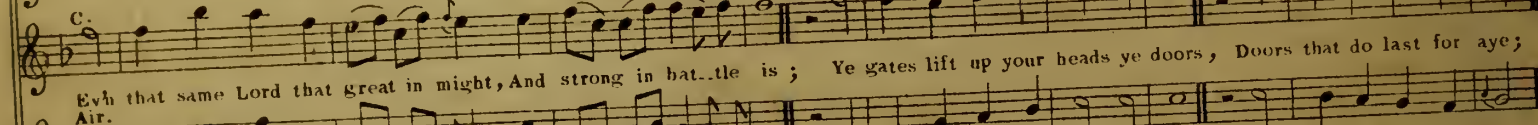
But who of glo-ry is the King,

B

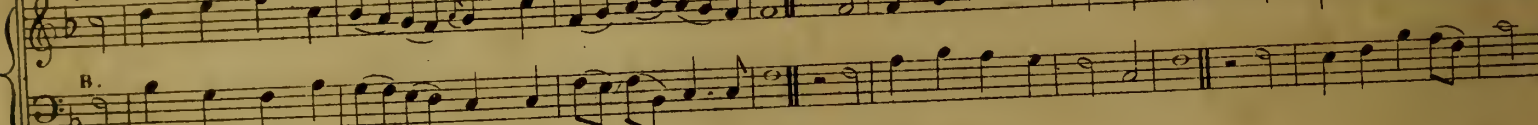
A

St. GEORGE'S EDINBURGH Cond

T. 

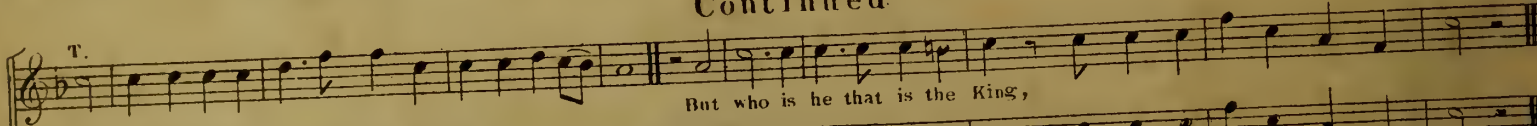
C. 

Ev'n that same Lord that great in might, And strong in battle is ; Ye gates lift up your heads ye doors , Doors that do last for aye ;

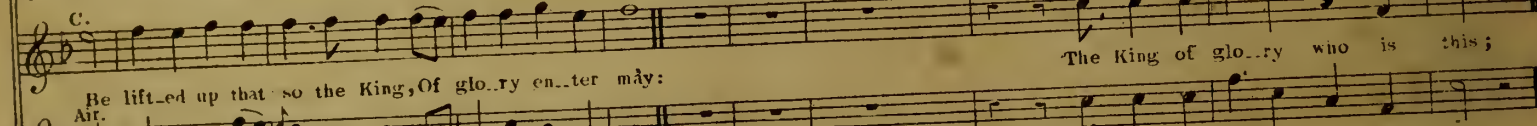
Air. 

B. 

Continued

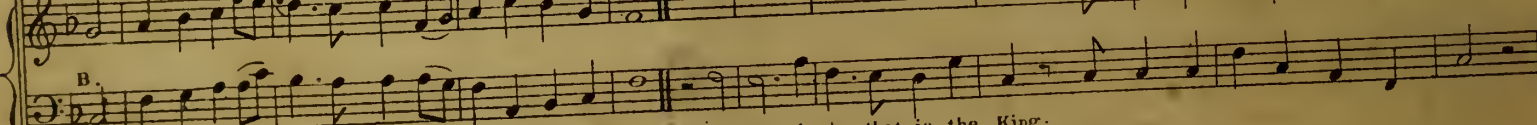
T. 

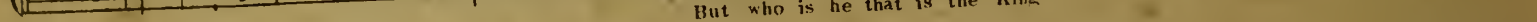
But who is he that is the King,

C. 

The King of glo-ry who is this ;

Be lift-ed up that so the King, Of glo-ry en-ter may :

Air. 

B. 

But who is he that is the King.

St. GEORGE'S EDINBURGH. Cond

19

T.

C.

Air.

B.

The Lord of hosts and none but he, The King of glo-ry is ; The Lord of hosts and none but he, The King of glo-ry is.

Continued.

T.

C.

Air.

B.

Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, A-men, A-men, A-men.

HAMILTON. C. M.

R. A. Smith.

T.

C.

Air.

B.

How love-ly is thy dwelling place, O Lord of hosts to me ; The ta-ber-na-cles of thy grace,

How pleasant Lord they be.

How pleasant Lord they be,

St. LAWRENCE. C. M.

R. A. Smith.

T.

C.

Air.

B.

Ye Heav'ns send forth your songs of praise, Earth raise your voice be-low ; Let hills and mountains join the hymn, And joy through nature flow.

S^t ASAPH. C. M.

Giornivichi.

21

How bright these glorious spirits shine, Whence all their white array; How came they to the blissful realms, Of everlasting day; Lo these are they from sufferings great, Who came to realms of light And

Continued.

in the blood of Christ have wash'd, Those robes which shine so bright.

ARTAXERXES. C. M.

Dr Arne.

I love the Lord because my voice, And prayers he did hear; I, while I live will call on him, Who bow'd to me his ear.

T.
C.
Air.
B.

I'm not a-sham'd to own my Lord, Or to de-fend his cause, And hon-our all his laws;
Main-tain, the glo-ry of his cross, And &c.

Continued.

T.
C.
Air.
B.

Main-tain the glo-ry of his cross, And hon-our all his laws.

PIETY. C. M.

T.
C.
Air.
B.

O that, with yon-der sa-cred throng,
We at his feet may fall;

PIETY Continued

23

T. C.

We at his feet may fall ; We'll join the ev...er last...ing song, And crown him King of all.

Air. B.

We'll join the ev...er...last ing song,

CALCOTT. C. M.

Dr Calcott.

T. C.

O spread thy cov'ring wings a-round ; Till all our wand'rings cease ; And at our Fa...thers lov'd a-hode, Our souls ar-rive in peace.

Air. B.

KILPATRICK. C. M.

N. Dougall.

T.

C.

Air. Let him who pines with piercing cold, By thee be warm'd and cled; Be thine the bliss-ful task to make: The downcast mourn-er glad.

B.

RELIEF. C. M.

N. Dougall.

T.

C.

Air. All, thine in-i-qui-ties who doth Most graciously forgive, Who thy diseases all and pains Who thy diseases all and pains Doth heal and thee relieve.

B.

SHEFFIELD. C. M.

W. Matber.

25

T.
C.
Air. When all thy mercies, O my God, My ris-ing soul sur-veys; Trans-ported with the view, I'm lost In won-der, love, and praise.

B.

PETERBOROUGH. C. M.

T.
C.
Air. Let Saints below in concert join, With those to glo-ry gone; For all the servants of our King, In Heav'n and earth are one.

B.

T.
C.
Air.
B.

'Tis Fin-ish'd, 'Tis Fin-ish'd, was his latest voice, These sa-cred ac-cents o'er; He bow'd his head gave up the ghost, And suf-fer'd pain no

Continued

T.
C.
Air.
B.

more, And suf-fer'd pain no more; 'Tis Finish'd, 'Tis Finish'd, the Messiah dies: For sins but not his own; The great re-demption is com-pleat,

REDEMPTION Cond

T.

C.

And Sa-tan's pow'r o'er-thrown, And Sa-tan's pow'r o'er-thrown.

Air.

B.

COMFORT. C. M.

MS P. Gibson. 27

T.

C.

Air Take comfort Christians when your friends, In Je-sus

B.

Continued

T.

C.

fall a-sleep ;

Air.

B.

Their bet-ter be-ing ne-ver ends,

Why then de-ject-ed weep ; Why then, Why then, Why then de-ject-ed weep.

T.
 C.
 Air.
 B.

Give thanks to God, for good is he; For mercy hath he ev-er. Thanks to the God of Gods give ye, For his grace fail-eth ne-ver.

Continued.

T.
 C.
 Air.
 B.

Thanks give the Lord of Lords un-to: For mercy hath he ev-er... Who on-ly wonders great can do, For his grace fail-eth ne-ver.

HEIGHINGTON. C. M.

D^r Heighington.

29

T.

C.

Air.

B.

When join'd to that har...monious throng, That fills the Choirs a...bove; Sal...va...tion then shall be our song, And ev'...ry note be love.

GAINSBOROUGH. C. M.

J. Smith.

T.

C.

Air.

B.

I will be glad and much re...joice, In thee, O thou most high; And make my song ex...tol thy name, A...bove the star...ry sky.

NEW LONDON. C. M.

D^r Croft.

T.

C.

Air.

B.

All praise to thee in highest strains, In highest worlds he paid; Thy glo-ry by our lips pro-claim'd, And by our lives dis-play'd.

St PAUL'S. C. M.

W^m Tate.

T.

C.

Air.

B.

Come let us all u-nite to praise, The friend of all man-kind; Our thankful hearts in solemn lays, Be with our voi-ces join'd.

BEDFORD. C. M.

Dr. W. Wheall.

31

T.

C.

Air.

B.

Come let us joir the host a__bove, And high our voi_ces raise; Re__member our Cre_a__tors love, And loud pro_claim his praise.

MONTROSE. C. M.

T.

C.

Air.

B.

Night un to night his name re_peats, The day re__news the sound; Wide as the Heavh on which he sits, To turn the season round.

T.

C.

Air.

B.

Now shall my inward joys a-rise, And burst in_ to a song; For love di_vine in_spires my heart, And pleasures tune _y tongue.

MARTYRDOM. C. M.

H. Wilson.

T.

C.

Air.

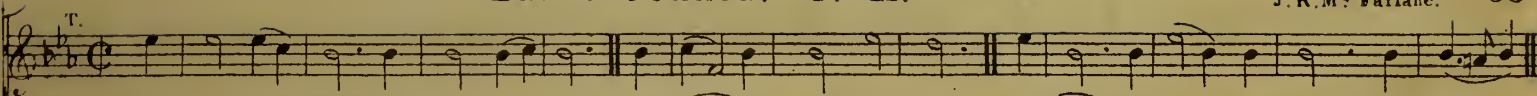
B.

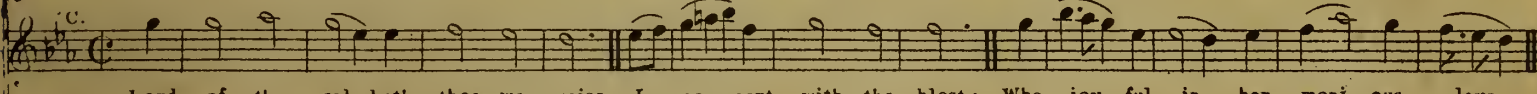
Be merci_ful to me, O God, Thy mer_cy un_to me: Do thou ex_tend, be_cause my soul, both put her trust in thee.

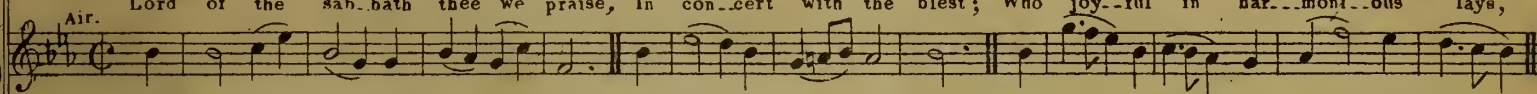
LAIGH COMMON. C. M.

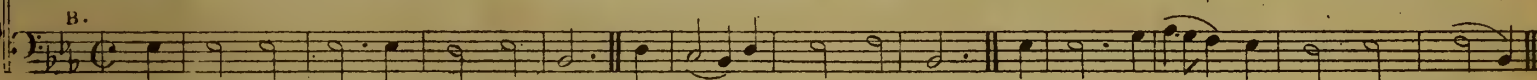
J. R. M^{rs} Farlane.

33

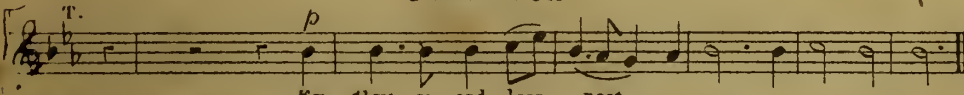
T. 

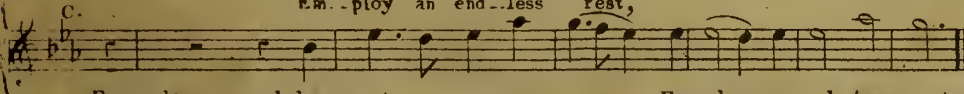
C. 

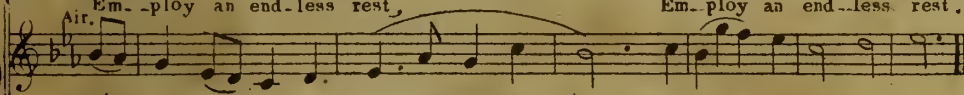
Air. Lord of the sab-bath thee we praise, In con-cert with the blest; Who joy-ful in har-moni-ous lays, 

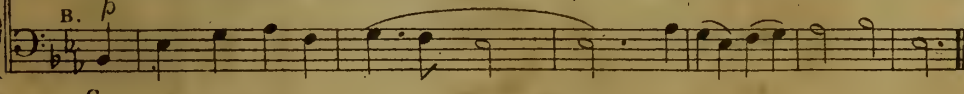
B. 

Continued

T.  *p*

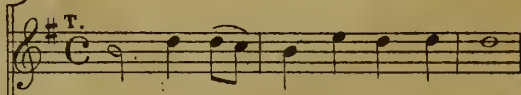
C.  Em-ploy an end-less rest,

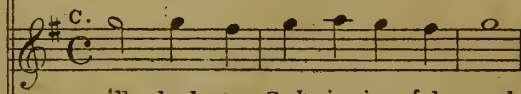
Air. Em-ploy an end-less rest, Em-ploy an end-less rest. 

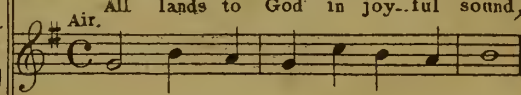
B.  *p*

C 

SUFFOLK. C. M.

T. 

C. 

Air. All lands to God in joy-ful sound, 

B. 

SUFFOLK Cond

T.
C.
Air.
B.

A. loud your voi. ces raise; In sweetest harmo. ny com. bine, To sing Je. ho. vah's praise; In sweetest harmony combine, To sing Je. hovah's praise.

S^t MIRREN'S. C. M.

R. A. Smith.

T.
C.
Air.
B.

The Lord of us hath mindful been, And he will bless us still; He will the house of Isr'el bless, Bless Aron's house he will.

NEW LYDIA. C . M.

35

T.
C.
Air.
B.

Bless'd be the ex_er lasting God, The Father of our Lord; Be his abounding mercy prais'd; His ma-jesty a-dor'd, His ma-jes-ty a-dor'd.

S^t JAMES'S . C . M .

Courtville.

T.
C.
Air.
B.

O Lord un to my prayt give ear, My cry let come to thee; And in the day of my dis-tress, Hide not thy face from me.

PEMBROKE. C. M.

Clarke

T. *f*
 In one triumphant song,
 C.
 My soul would rise and sweetly sing, With yonder happy throng, Who ever praise their Heavenly King, In one triumphant song.
 Air.
 In one triumph-ant song, *f*
 B.

S^t. GEORGE'S. C. M.

Nick. Hermann.

T.
 Awake my heart, a-rise my tongue, Pre-pare a tuneful voice; In thee, the life of all my joy, A-loud will I re-joice, A-loud will I re-joice.
 C.
 Air.
 B.

SCARBOROUGH. C. M.

Shrubsole

37

Shrubsole

T.
C.

Let high born Seraphs tune the Lyre, And as they tune it fall; Be-fore his face who tunes their Choir, And crown him King of all.

Air.
C.

B.

N A T I V I T Y . C . M .

The image shows a page from a musical score for a hymn. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in G major (one sharp) and common time (C). The lyrics are: "When shall we reach those blissful realms, Where peace for ever reigns; And learn of yon celestial choir, Their own immortal strains." The Soprano part has a melodic line with some grace notes. The Alto part provides harmonic support. The Tenor part has a more active, rhythmic melody. The Bass part provides a steady harmonic foundation. The lyrics are written below the staves, with "Their own immortal strains," appearing at the end of each line.

S.

A.

T.

B.

When shall we reach those blissful realms, Where peace for ever reigns; And learn of yon celestial choir, Their own immortal strains.

Their own immortal strains,

Their own immortal strains,

Their own immortal strains,

WHITCHURCH. C. M.

T.
C.
Air. Some Seraph lend your Heav'nly tongue, Or Harp of golden string; That I may raise a lof...ty song, To our ex...alt...ed King.
B.

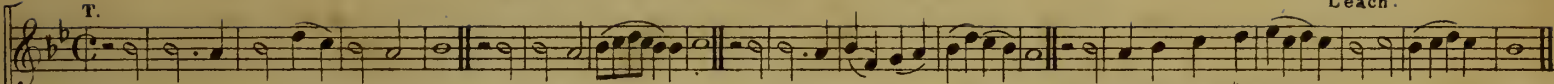
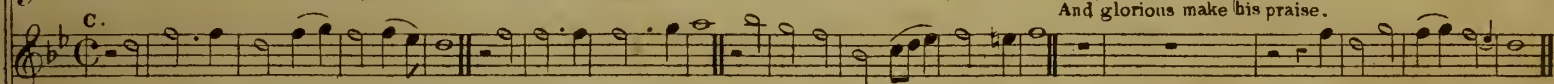
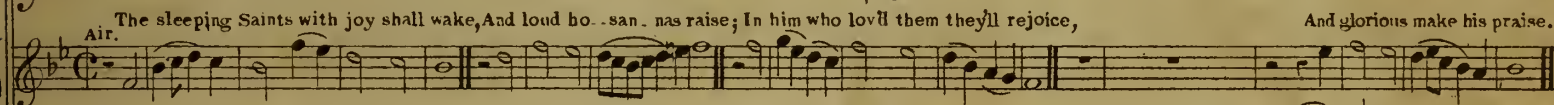
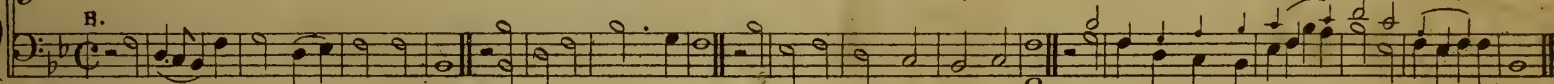
S^t ALBAN'S. C. M.

T.
C.
Air. Come happy souls approach your King With new me-lodious songs; Come render to his gracious name, *p* The tribute of your tongues.
B. The tribute of your tongues, *p*

MOUNT PLEASANT. C. M.

39

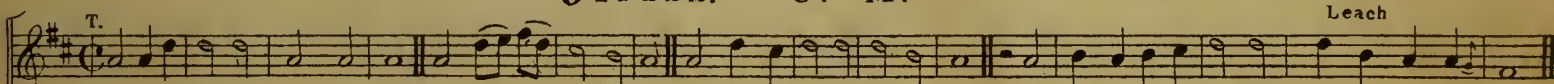
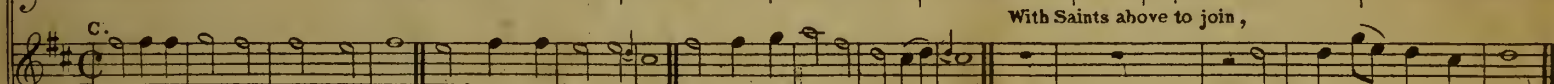
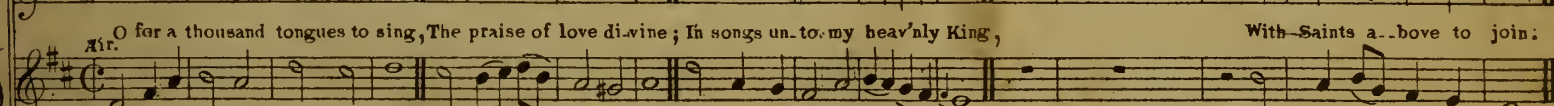
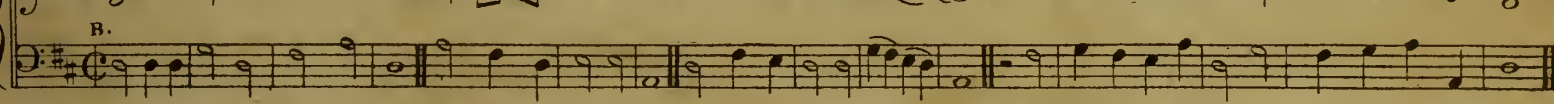
Leach.

T. 
 C. 
 Air. 
 B. 

The sleeping Saints with joy shall wake, And loud ho-san-nas raise; In him who lov'd them they'll rejoice, And glorious make his praise.

OLDHAM. C. M.

Leach

T. 
 C. 
 Air. 
 B. 

O for a thousand tongues to sing, The praise of love di-vine; In songs un-to my heav'nly King, With Saints a-bove to join:

With Saints above to join,

BETHEL. C. M.

Leach.

T. C. B.

Air.

When we ap-pear in yonder cloud, With all thy favor'd throng; Then we will sing more sweet, more loud, And thou shall be our song.

The musical score for 'Bethel' consists of three staves. The Treble staff (T.) is in G major (one sharp) and common time. The Alto (C.) and Bass (B.) staves are in the same key and time. The lyrics are written below the staves, with the Alto staff containing the vocal line and the Bass staff providing a harmonic accompaniment. The piece is marked 'Air.' and ends with a double bar line.

SMYRNA. C. M.

Leach.

T. C. B.

Air.

O for an heart to praise my King, My voice I will em-ploy; An heart to love thy sa--cred name, My ev-er last-ing joy.

The musical score for 'Smyrna' consists of three staves. The Treble staff (T.) is in D major (two sharps) and common time. The Alto (C.) and Bass (B.) staves are in the same key and time. The lyrics are written below the staves, with the Alto staff containing the vocal line and the Bass staff providing a harmonic accompaniment. The piece is marked 'Air.' and ends with a double bar line.

DUNDEE. C. M.

Kirby.

49

1

T.

C.

Air.

Teach me the measure of my days, Thon maker of my frame; I would survey life's narrow space, And learn how frail I am.

B.

OLD LONDON. C. M.

Very Old.

T.

C.

Air.

How few and evil are our days, But threescore years and ten; In that short space our toil some ways, Are full of grief and pain.

B.

T. Then shall we

C. Then shall we

When we shall leave these dreary plains, And all our sorrows cease, And all our sorrows cease;

Air. Then shall we

B. Then shall we

Continued.

T. sing... &c. Rept F

C. shall we sing in joy-ful strains. In yon sweet realms of peace.

Air. sing... &c. Rept F

B. shall we sing &c.

Then shall we sing in joy-ful strains, Then
SHREWSBURY. C. M. T. Clark.

T. With songs the throne surround,

C. Hark! how the Saints in lofty strains.

Air. With songs the throne surround

B. With songs the throne surround

T. *p* Hark! how they charm the starry plains, *Mf*

C. *f*

With songs the throne surround; Hark! how they charm the starry plains, With an im-mor-tal sound.

Air

B. *p* *Mf* *f*

Hark! how they charm the starry plains,
NAPLES NEW . C . M .

W. H. Lithgow.

T. Hark! the glad sound, the Saviour comes, The Saviour promis'd long; Let ev'ry heart ex-ult with joy, And ev'ry voice be song, And ev'ry voice be song.

C. *f*

Air

B. *f*

CROWLE. C. M.

D: Greene.

T.

C.

A. mong th' assemblies of thy Saints, A thank-ful voice I'll raise; There I will tell my sad complaints, And there I'll sing thy praise.

Air.

B.

Detailed description: This block contains the musical score for the hymn 'CROWLE. C. M.' by D: Greene. It consists of three staves: Treble (T.), Alto (C.), and Bass (B.). The lyrics are written below the staves. The key signature has one sharp (F#) and the time signature is common time (C). The music is written in a simple, clear style with notes and rests clearly visible.

S^t NEOT'S. C. M.

T.

C.

I'll hope in him, whose mighty hand, Can all my woes re-move; For I shall yet be-fore him stand, And sing re-stor-ing love.

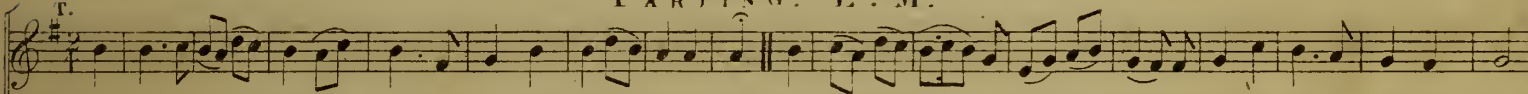
Air.

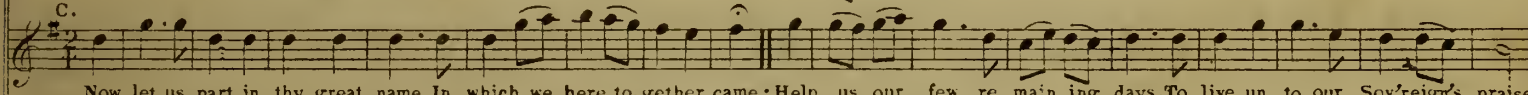
B.

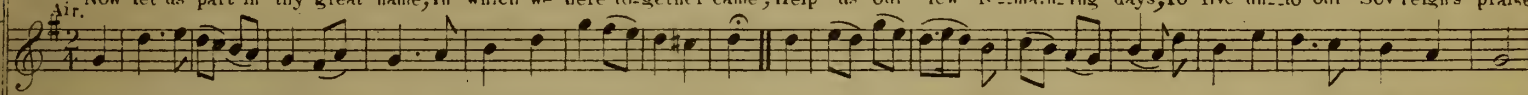
Detailed description: This block contains the musical score for the hymn 'S^t NEOT'S. C. M.'. It consists of three staves: Treble (T.), Alto (C.), and Bass (B.). The lyrics are written below the staves. The key signature has one sharp (F#) and the time signature is common time (C). The music is written in a simple, clear style with notes and rests clearly visible.

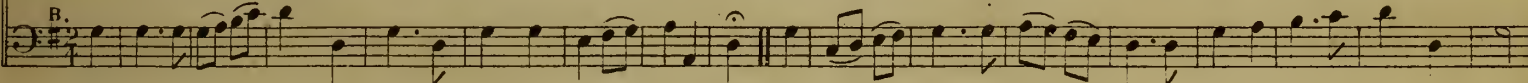
PARTING. L. M.

55

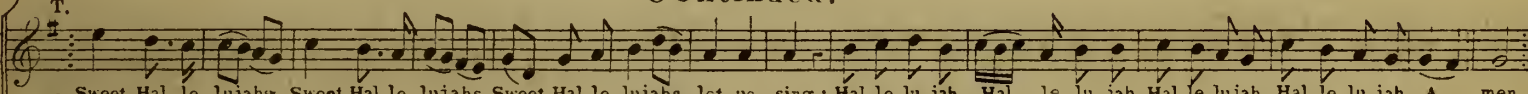
T. 

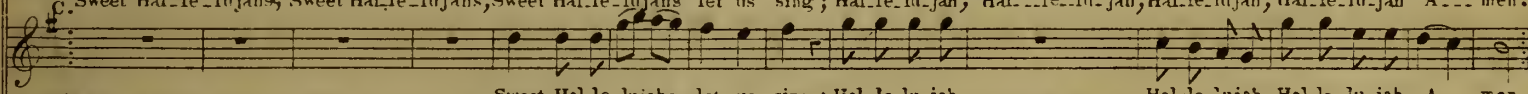
C. 

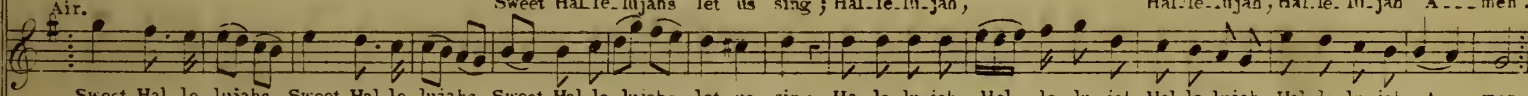
Air. Now let us part in thy great name, In which we here to-gether came; Help us our few re-main-ing days, To live un-to our Sov'reign's praise. 

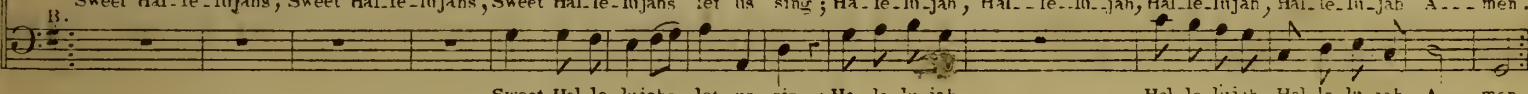
B. 

Continued.

T. 

C. Sweet Hal-le-lujahs, Sweet Hal-le-lujahs, Sweet Hal-le-lujahs let us sing; Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lujah, Hal-le-lu-jah A---men. 

Air. Sweet Hal-le-lujahs let us sing; Hal-le-lu-jah, Hal-le-lujah, Hal-le-lu-jah A---men. 

B. Sweet Hal-le-lujahs, Sweet Hal-le-lujahs, Sweet Hal-le-lujahs let us sing; Ha-le-lu-jah, Hal-le-lu-jah, Hal-le-lujah, Hal-le-lu-jah A---men. 

Sweet Hal-le-lujahs let us sing; Ha-le-lu-jah, Hal-le-lujah, Hal-le-lu-jah A---men.

EYTHORN. C. M.

T. Clark.

T. He calls and at his voice come

C. He calls and

Air. To praise the ever boun-teous King, My soul wake all thy pow'rs;

B. He calls and at his voice come forth,--- He

He calls--- and at his voice come forth,---

Continued.

T. forth,--- He calls and at his voice come forth, The smil-ing har-vest hours. 1st 2nd

C. at his voice come forth, He calls and at his voice come forth, The smil-ing har-vest hours, The smil-ing har-vest hours. 1st 2nd

Air. The smil-ing har-vest hours. 1st 2nd

B. calls and at his voice come forth, The smil-ing har-vest hours, The smil-ing har-vest hours. 1st 2nd

He calls and at his voice come forth, The smil-ing har-vest hours, The smil-ing har-vest hours. hours.

NEW JERUSALEM. C. M.

55

Tr. *C.*

Air. O Ci--ty of our King be--gin, The u--ni--ver--sal song, And let the scat--ter'd

The u--ni--ver--sal song, The &c

The u--ni--ver--sal song, The &c

Detailed description: This block contains the first system of the musical score. It features three staves: Treble (T.), Alto (C.), and Bass (B.). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the staves, with some words hyphenated across measures. The music includes various note values, rests, and a double bar line in the middle of the system.

Continued.

Tr. *C.*

Air. vil--la--ges, The cheerful notes pro--long, The cheerful notes pro--long, The cheer--ful notes pro--long.

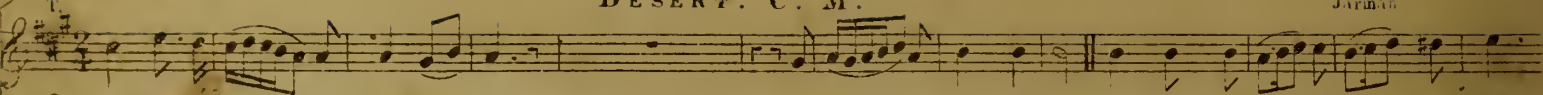
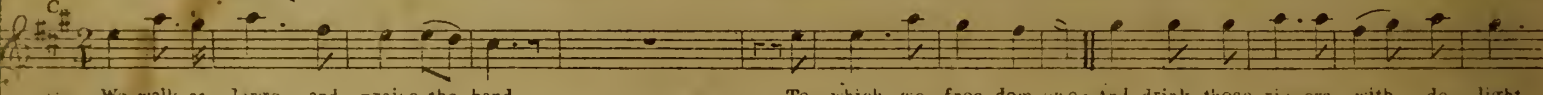
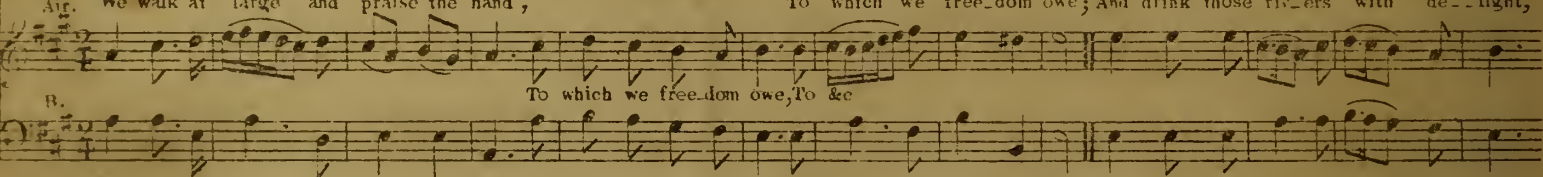
The cheerful notes pro--long, The cheerful notes pro--long. The cheer--ful notes pro--long.

The cheerful notes pro--long, The cheerful notes pro--long, The cheer--ful notes pro--long.

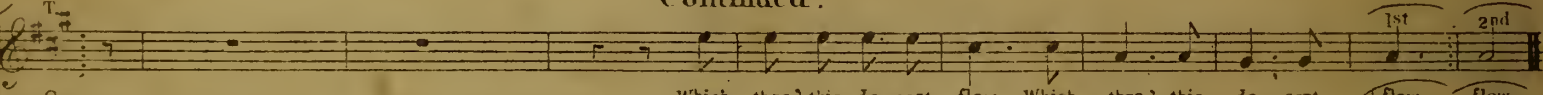
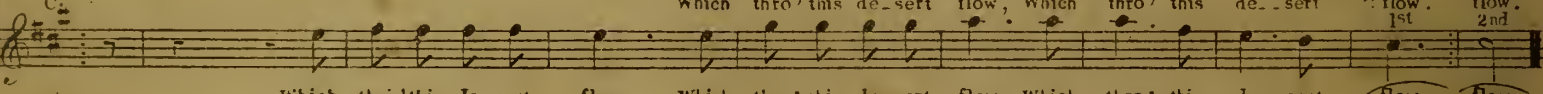
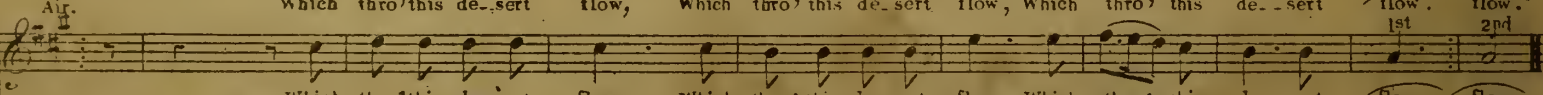
Detailed description: This block contains the second system of the musical score, labeled 'Continued.'. It continues with the same three staves (T., C., B.). The lyrics continue, with some words hyphenated. The music includes various note values, rests, and a double bar line at the end of the system.

DESERT. C. M.

Jarman

T. 
 C. 
 Air. We walk at large and praise the hand, To which we free-dom owe; And drink those riv-ers with de-light,
 B. 
 To which we free-dom owe, To &c

Continued.

T. 
 C. 
 Air. Which thro' this de-sert flow, Which thro' this de-sert flow, Which thro' this de-sert flow. 1st 2nd
 B. 
 Which thro' this de-sert flow, Which thro' this de-sert flow, Which thro' this de-sert flow. 1st 2nd
 Which thro' this de-sert flow, Which thro' this de-sert flow. Which thro' this de-sert flow flow.

MARTYRS. C. M.

Very Old

57

T.

C.

Air. By Babel's streams we sat and wept, When Si-on we thought on; In midst there of we hang'd our harps, The Wil-low Trees up-on.

B.

SAXONY. C. M.

Handel

T.

C.

Air. Praise God the Lord, praise O my Soul, I'll praise God while I live; While I have being to my God, In songs - - - - In songs of praises give.

B.

F

In songs of praises give, In songs of praises give.

In songs - - - - In songs of praises give.

ST. HELENA. C. M.

T. Clark.

T. Let all the just to Heav'n with joy, Their cheer-ful voi-ces raise; For well the right-eous it be-

C. Let all the just to Heav'n with joy, Their cheer-ful voi-ces raise; For well the right-eous

Air. Let all the just to Heav'n with joy, Their cheer-ful voi-ces raise; For well the

B. Let all the just to Heav'n with joy, Their cheer-ful voi-ces raise; For well the right-eous

Let all the just to Heav'n with joy, Their cheer-ful voi-ces raise; For well the right-eous it be-comes. For

Continued.

* MERKSWORTH, C. M.

T. comes, For well the &c *p* To sing sweet songs of praise.

C. right-eous it be-comes, To sing sweet songs of praise, To sing sweet songs of praise.

Air. it be-comes. *p* To sing sweet songs of praise.

B. well the righteous it be-comes, To sing sweet songs of praise, To sing sweet songs of praise.

O ci-ty of the Lord be-gin, The

* J. R. McFarlane.

TRIUMPHANT Cond

71

His sa_cred name fills all their tongues, *p* And Echos thro' the Heavn' ly plains. *f*

Air.

And E - chos thro' the Heavn' - ly plains, *f*

And E - - - - - chos &c

DOXOLOGY.

Ad lib:

Ad lib:

Air. Blessed be our Heavily Fa_ther Is-rae'l's King to all e_ter_ni_ty; Let all the people say A__men, A-men, praise ye his ho_ly name. *Ad lib:*

Ad lib:

T

C

The Lord is just in his ways all, And ho--ly in his works each one, He's near to all who on him call,

Air.

B

Continued.

T

C

Who call in truth, Who call in truth on him a-- lone.

Air

B

NEW PORTUGAL. L. M.

T

C

Give to our King im--mor--tal praise For love and

Air

B

NEW PORTUGAL. Cond

73

T *p* *f*

to him be-long, Re-peat his mer-cies, *f*

truth are all his ways to him be-long, Re-peat his mercies in your song

Air *B* Wonders of grace to him be-long, Re-peat his mercies Re-peat his mer-cies, *f*

BIRMINGHAM. L. M.

J. Hall.

T *C*

When shall I mount and soar a way, To the bright realms of endless day; And sing with rapture and sur-prise, Thy loving kind-ness, in the skies.

Air *B*

T. C.

Air. Adoring praise 'tis Heav'n's employ, Bright Seraphs wish no higher joy; Amidst the ever blissful throng, All, all is love and sa-cred song

B.

HANDEL'S 100 L. M.

Handle

T. C.

Air. When shall the hap-py time ap-pear, That we shall leave our mansions here; And mount with ra-pid wing on high, To join the songs a-bove the sky.

B.

VIENNA. L. M.

Pleyel

75

T.
C.
Air.
B.

Now to the Lord that makes us know, The wonders of his dying love ; Be humble honours paid be_low, And strains of no_bler praise a_hove.

PORTUGAL. L. M.

T Thorley

T.
C.
Air.
B.

O thou in whom the Gentiles trust , Thou, on_ly ho_ly on_ly just ; Oh tune our souls to praise thy name , Thou who art ev_er more the same.

God in his glo-ry shall appear, When Si-on he builds and repairs; He shall regard and lend his ear, Un-to the needy's humble pray'rs, Ho'

Cond

shall re-gard and lend his ear, Un-to the needy's humble pray'rs.

DARNLEY. L. M.

Z. Wyvill.

O happy they who reach the place, Where Christ doth shew his

DARVLEY Cond

77

T.

C.

Air.

love-ly face; Where all his beauties they be-hold, And praise his name with harps of gold, And praise his name with harps of gold.

B.

This musical score is for a piece titled 'DARVLEY Cond'. It features four staves. The top staff is for Tenor (T.), the second for Cello (C.), the third for Alto (A.), and the fourth for Bass (B.). The music is in 2/4 time and G major. The lyrics are: 'love-ly face; Where all his beauties they be-hold, And praise his name with harps of gold, And praise his name with harps of gold.' The piece begins with a treble clef and a key signature of one flat (F major/D minor). The melody is simple and hymn-like, with the lyrics written below the notes.

DUKE STREET. L. M.

J. Hatton.

T.

C.

Air.

O happy they who reach the place, Where Christ doth shew his lovely face; Where all his beauties they be-hold, And praise his name with harps of gold.

B.

This musical score is for a piece titled 'DUKE STREET. L. M.' by J. Hatton. It features four staves. The top staff is for Tenor (T.), the second for Cello (C.), the third for Alto (A.), and the fourth for Bass (B.). The music is in 2/4 time and G major. The lyrics are: 'O happy they who reach the place, Where Christ doth shew his lovely face; Where all his beauties they be-hold, And praise his name with harps of gold.' The piece begins with a treble clef and a key signature of one flat (F major/D minor). The melody is simple and hymn-like, with the lyrics written below the notes.

TRANQUILLITY. L. M.

Marson.

T. *Where high the Heav'nly temple stands, The house of God not made with hands; A great high Priest our na-ture wears, The guardian of man.*

C.

B.

TRANQUILLITY Con^d

T. *...kind ap--pears, The guardian of man--kind ap--pears.*

C.

B.

DERBY. L. M.

Symond.

T. *Come sing the wonders of that love, Which Angels play on ev-ry chord,*

C.

B.

DERBY. Con^d

79

T.
C.
B.

Air.

Let all be--low and all a--bove,
With Hal-le-lu-jahs praise their King, With Hal-le-lu-jahs praise their King

With Hal-le-lu-jahs, praise their King,

f

T.
C.
B.

Air.

The Lord is just in his ways all, And holy in his works each one, He's near to all who on him call, Who call in truth, Who call in truth on him a-lone.

CANAA N. L. M.

D. Bortniansky.

SICILY. L. M.

Mozart.

T.

C.

Air.

O thou who art my Heav'nly King, Thee will I mag-ni-fy and praise; I will thee bless, and glad-ly sing, Un-to thy ho-ly name al-ways.

B.

WELLS. L. M.

Very Old.

T.

C.

Air.

O let not man neglect to sing, The praise of his Exalted King; When Earth and Seas and Heav'n combine, To speak his pow'r and love divine.

B.

B R E N T W O O D . L . M .

1848. 31

C.
 Air. O how transporting! how di-vine, When sweetest sounds in concord join; And hearts and harps u-nite to sing, The praises of th'in carnate King.
 B.

GREEN'S 145. L. M.

G. Green.

GREEN'S 145. L. M. G. Green.

T.

C.

Air.

B.

We'll sing a long the Heav'nly road, That leads us to thy bless'd abode; Till with the vast unnumber'd throng, We join in Heav'n's triumphant song.

MONMOUTH. S. M.

T.
C.
Air.
B.

A--wake the sa--cred song, To our E--ter-nal King, Let all to thee, O thou most high, Tri-umph-ant prais-es sing.

Continued.

T.
C.
Air.
B.

Let all to thee, O thou most high, Tri-umphant prais-es sing.

IRVINE. S. M.

R.A.Smith.

T.
C.
Air.
B.

Deal gent-ly Lord with those, Whose faith and pi-ous fear,

IRVINE. Con^d

T.
C.
Who-e hope and love, and ev'ry grace, Proclaim their hearts sincere.
Air.
B.

CORNHILL. S. M.

T. Clark.

83

T.
C.
Hark! how th'a doring hosts, Employ their harps and sing, Em-plov - - - their
Air.
B.
Hark! how th'a doring hosts, Employ - - - - their harps and sing, Employ their

CORNHILL. Con^d

T.
harps and sing : Hark! how the notes of love di-vine, Sound sweet - - - - from ev'ry string.
C.
Air.
B.
harps and sing : Hark! how the notes of love di-vine, Hark! how the notes of love di-vine, Sound sweet - - - - from ev'ry string.
Hark! how the notes of love di-vine, Hark!&c. Sound sweet from ev'ry string

WATCHMAN. S. M.

James Leach.

T.

C.

Air. To thy Al mighty love, What ho-nours shall we raise; Not all the raptur'd songs a-bove, Can ren-der e-qual praise.

B.

WESTMINSTER. S. M.

Dr Boyce.

T.

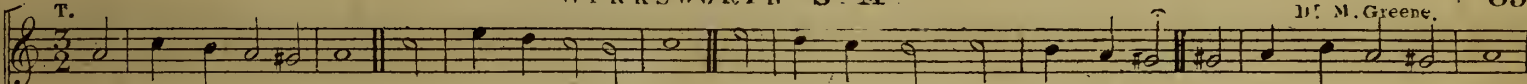
C.

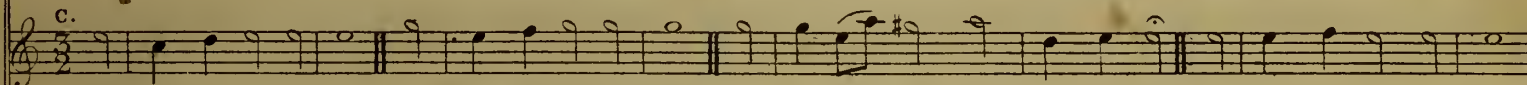
Air. To thee I lift my soul, O Lord I trust in thee; My God, let me not be a-sham'd, Nor foes tri-umph o'er me.

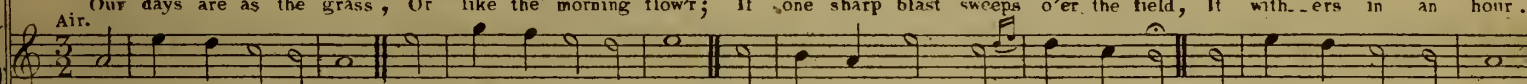
B.

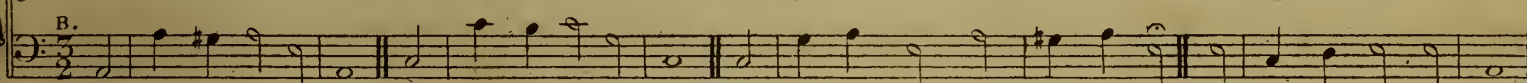
WIRKSWORTH S. M.

Dr. M. Greene. 85

T. 

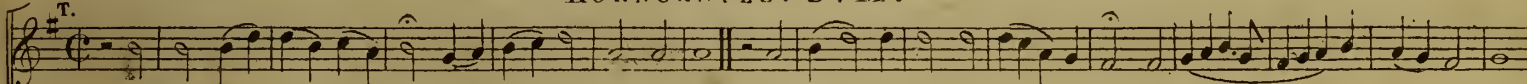
C. 

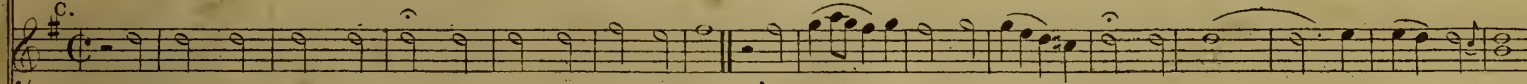
Air. 

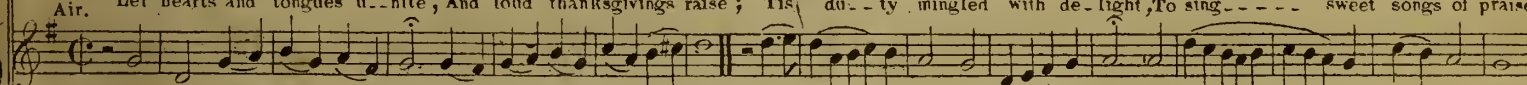
B. 

Our days are as the grass, Or like the morning flow'r; If one sharp blast sweeps o'er the field, It with-ers in an hour.

HORNCastle. S. M.

T. 

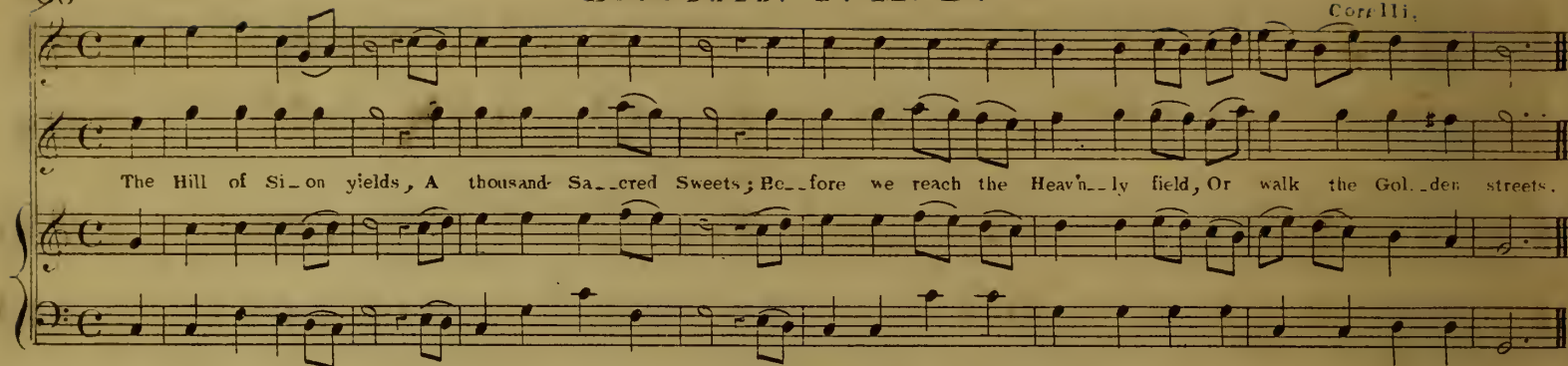
C. 

Air. 

B. 

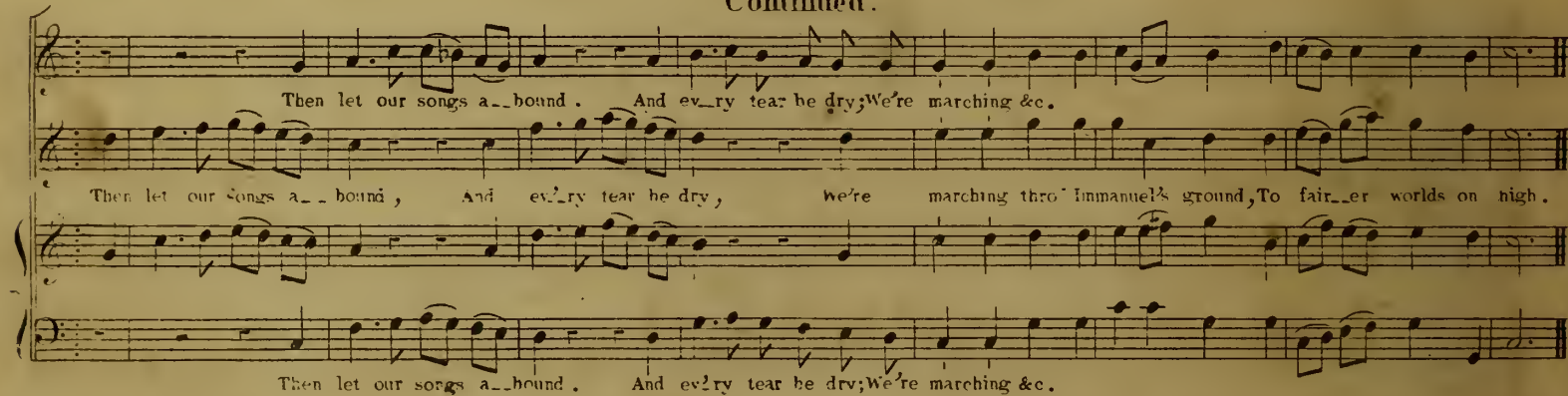
Let hearts and tongues unite, And loud thanksgivings raise; 'Tis du-ty mingled with de-light, To sing - - - sweet songs of praise.

Coralli.



The Hill of Si-on yields, A thousand Sa-cred Sweets; Be-fore we reach the Heav-n-ly field, Or walk the Gol-den streets.

Continued.



Then let our songs a-bound. And ev-ry tear be dry; We're marching &c.

Then let our songs a-bound, And ev-ry tear be dry, we're marching thro' Immanuel's ground, To fair-er worlds on high.

Then let our songs a-bound. And ev-ry tear be dry; We're marching &c.

CRANBROOK. S. M.

T. Clark. 87

Let all to thee O thou most High, to thee O thou most

A- wake the sa- cred song, To our Ex- alt- ed King ; Let all to thee O thou most High, to thee O thou most

Let all to thee O thou most High, to thee O thou most

Continued.

High ; Tri- umph- ant prais- es sing, Tri- umph- ant prais- es sing, Tri- umph- ant prais- es sing.

High ; Tri- umph- ant prais- es sing, Tri- umph- ant prais- es sing. Tri- umph- ant prais- es sing.

High ;

ROTHSAY. S. M.

Z. WYLL.

Thou art our heav'nly King, Thy name is all di-vine, Thy glories round the earth are spread, And o'er the heav'n they shine; Thy glories &c. And o'er the &c

WORCESTER. S. M. D.

SAMUEL WEBBE.

While mortals gladly sing with you, While mortals &c. In joyful &c.

Ye glorious hosts a-bove, Your sweetest Anthems raise; In joyful songs of praise

WORCESTER Cond

89

T. *Mf*

Mp How charming thus to sing, *p* How sweet the Heav'nly theme, *Mf*

How charming charming thus to sing, How sweet How sweet the Heav'nly theme, *Mf* We will re-peat it.

Mp B. *p* *Mf* We will re-peat it Migh-ty King, We'll

Mf How charming thus to sing, How sweet the Heav'nly theme, We will re-peat it Migh-ty King, We'll praise thy glo-rious

Continued.

T. *f* *AdQ ad lib:*

We will re-peat it Migh-ty King, We'll praise thy glorious name,

C. Migh-ty King, We'll praise thy glo-rious name, We'll praise thy glorious name; We will re-peat it Mighty King, We'll praise thy glorious name.

Air. praise thy glo-rious name, We will re-peat it Migh-ty King; We'll praise thy glorious name, *f* *AdQ ad lib:*

B. name, We will re-peat it Migh-ty King,

T. Be- hold the morning sun, Be- gins his glorious way; His beams thro' all the na- tions

C. Be- hold the morning sun, Be- gins his glorious way; His beams thro' all the na- tions

Air. Be- hold the morning sun, Begins his glorious way; His beams thro' all the na- tions run thro'

B. Be- hold the morning sun, Be- hold the morning sun, Be- gins his glorious way; His

Be- hold the morning sun, Be- hold the morning sun, Begins his glorious way; His beams thro'

Continued.

SHILOH. P. M. 8^s & 7^s

T. run thro' all the nations run, And life and light convey, And life &c.

C. run thro' all the nations run, And life and light convey And life &c.

Air. all the nations run, And life and light convey And life &c.

B. beams thro' all the nations run, And life and light convey And life &c.

all the nations run. And life and light convey, And life &c.

T. Who hath our ré-port be- lieved, Shiloh come is not re- ceived;

C. Who hath our ré-port be- lieved, Shiloh come is not re- ceived;

Air. Who hath our ré-port be- lieved, Shiloh come is not re- ceived;

B. Who hath our ré-port be- lieved, Shiloh come is not re- ceived;

SHILOH Cond

91

T.
C.
Air.
B.

Not re-ceive-d by his own, Promis'd branch from root of Jesse; David's offspring sent to bless you, Comes too low-ly to be known.

ASHBURN. P. M. 7^S

T.
C.
Air.
B.

Leach.
Tune our lips.
Now on thee our souls depend, In com- passion now descend; Fill our hearts with thy rich grace, Tune our lips, to sing thy praise.
Tune our lips,

T. Clark.

Let all to him their
Sing of our Sov'reign's love, Sing of his mighty pow'r; See how he pleads a-hove, For those whose sins he bore; Let all to him their voices raise,

Air.

B.

Let all to him their

Continued.

voice-es raise, their voice-es raise, &c. *f*

Air. Let all to him their voices raise, And sing, And sing a-loud his glorious praise.

B.

voice-es raise, their voice-es raise, &c.

PARADISE. P. M. 6^s & 9.

W. Arnold.

Hal-le-luiah we sing, To our glorified King, In the praise of his

Air.

B.

PARADISE Con^d

93

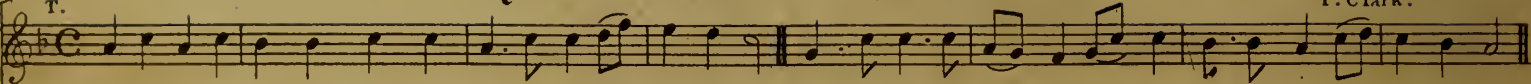
T.
 C.
 wonderful love; To the Lamb that was slain, Halle-lu-iah a-gain,
 Air.
 H.
 Till with Angels we praise him a-bove. Till with Angels we praise him a-bove. Till with Angels we praise him a-bove.

Musical score for "PARADISE Con^d". It features four staves: Treble (T.), Cello (C.), Alto (Air.), and Bass (H.). The key signature is one sharp (F#). The tempo/mood is marked "Mf". The lyrics are: "wonderful love; To the Lamb that was slain, Halle-lu-iah a-gain, Till with Angels we praise him a-bove. Till with Angels we praise him a-bove. Till with Angels we praise him a-bove."

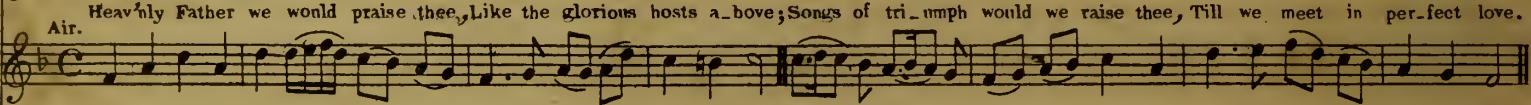
LITTLETON. P. M. 3^s & 7^s

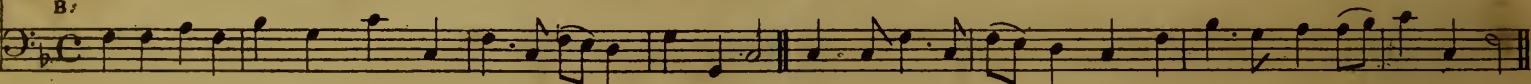
T.
 C.
 Air. O that I could now a-dore thee, Like the Heav'nly hosts a-bove; Who for ev-er bow be-fore thee, And un-ceas-ing sing thy love.

Musical score for "LITTLETON. P. M. 3^s & 7^s". It features four staves: Treble (T.), Cello (C.), Alto (Air.), and Bass (H.). The key signature is one sharp (F#). The tempo/mood is marked "Mf". The lyrics are: "O that I could now a-dore thee, Like the Heav'nly hosts a-bove; Who for ev-er bow be-fore thee, And un-ceas-ing sing thy love."

T. 

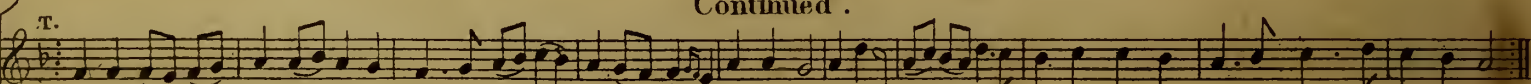
C. 

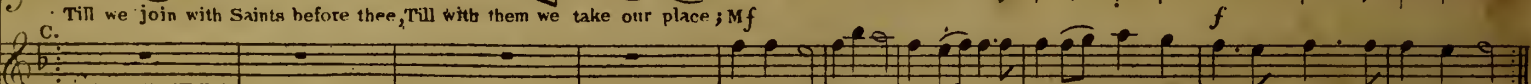
Air. 

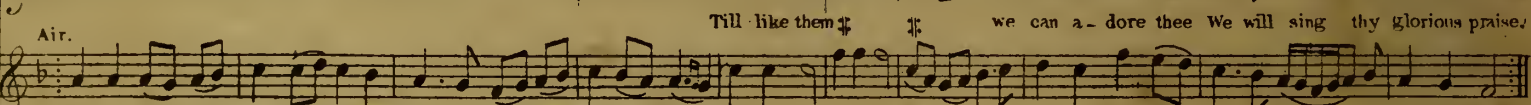
B. 

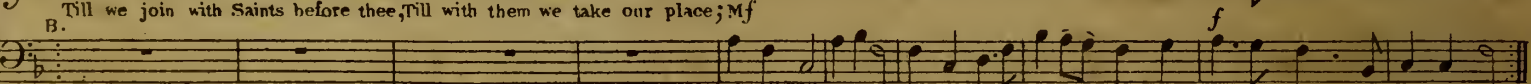
Heav'nly Father we would praise thee, Like the glorious hosts a-bove; Songs of tri-umph would we raise thee, Till we meet in per-fect love.

Continued .

T. 

C. 

Air. 

B. 

Till we join with Saints before thee, Till with them we take our place; *Mf* *f*

Till like them $\sharp$ $\sharp$ we can a-dore thee We will sing thy glorious praise.

DUNKIRK. P. M. 7^s & 6^s D.

C. W. Banister.

95

T.

C.

B.

Air. The time when I shall enter, Up-on a world un-known ; My helpless soul I'll venture, Up-on his name a-lone : Then with the Saints in Glo-ry, The

Continued .

T.

C.

Air.

grateful song I'll raise,

And chaunt my blissful sto-ry, f

And chaunt my blissful sto-ry, In high se-ra-phic lays .

And chaunt my blissful sto-ry, And chaunt my blissful sto-ry, f

T.
C.
Air.
H.

O that I could now a-dore thee, Like the Heav'n-ly hosts a-bove; Who for ev-er bow be-fore thee, And un-ceas-ing sing thy love.

Continued.

T.
C.
Air.
H.

Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Praise ye the Lord. A-men.

1st time 2nd time
Ad lib. Ad lib.

T.
C.
Air.
B.

Angels from the realm's of glo-ry, Wing your flight o'er all the earth; Ye who sang Cre-a-tion's sto-ry, Now pro-claim Mes-si-ab's birth.

Continued .

T.
C.
Air.
B.

Come and worship, come and worship, Worship Christ the new born King; Come and worship, come and worship, Worship Christ the new born King.

ANTHEM FROM ISAIAH Chap LII

T.
C.
H w
Air.
How beautiful upon the mountains,
B.
How beautiful upon the mountains.

How beautiful upon the mountains, Are the feet of him that bringeth good tidings.

Continued

T.
C. p
Air. p
B.

That publisheth peace, that publisheth peace, that bringeth good tidings, good tidings of good, that publisheth salvation, that saith unto Zion, thy God reigneth, thy God reigneth.

AN THEM. Cond

99

T.
C.
ff

Air.
Break forth into joy, sing together, sing together, Ye waste places of Je. ru. sa. lem; For the Lord hath comforted his people, He hath re. deemed Je. ru. sa. lem.

B.
ff

Continued.

T.
C.
Hal. le. lu. iah, Hal. le. lu. iah, Praise ye the Lord; Hal. le. lu. iah, Hal. le. lu. iah, Praise ye his name.

Air.
B.

ARNOLD'S HYMN ON THE NATIVITY.

DR. S. ARNOLD.

Air.

C. Hark! the Her-ald An-gels sing, Hark! the Her-ald An-gels sing, Glo-ry to the new horn King, Glo-ry to the new horn King,

T. Hark! Glo-ry to the new horn King, Glo-ry to the new horn King.

B. Hark! the Her-ald An-gels sing, Glo-ry to the new horn King, Glo-ry to the new horn King, Peace on

Continued.

Air.

C. and mer-cy mild, God and sin-ners re-con-cil'd, God and sin-ners re-con-cil'd; Joy-ful all ye na-tions rise

T. God and sin-ners re-con-cil'd, God and sin-ners re-con-cil'd; Joy-ful all ye na-tions rise

B. earth God and sin-ners re-con-cil'd, God and sin-ners re-con-cil'd; Joy-ful all ye na-tions rise

and mer-cy mild, God and sin-ners re-con-cil'd;

ARNOLD'S HYMN Continued.

101

Air.

Join the tri-umph of the skies, With th'An-gel-ic host pro-claim Christ is born in Beth-le-hem, Hark! the Her-ald An-gels sing,

Join the tri-umph of the skies, With th'An-gel-ic host pro-claim Christ is born in Beth-le-hem,

Join the tri-umph of the skies, With th'An-gel-ic host pro-claim Christ is born in Beth-le-hem,

Continued.

Air.

Hark! the Her-ald An-gels sing, Glo-ry to the new born King, Glo-ry to the new born King, Glo-ry to the new born King.

Hark. Glo-ry to the new born King, Glo-ry to the new born King, Glo-ry to the new born King.

Hark! the Her-ald An-gels sing, Glo-ry to the new born King, Glo-ry to the new born King, Glo-ry to the new born King.

DOXOLOGY.

Rev'd Wm Anderson.

T.
 C.
 A. Join all on earth in Heav'n a-bove In honour, blessing, glo-ry, love, In honour, blessing, glo-ry, love. Sing praises to the great I Am, sing praises
 B.

Continued.

T.
 C.
 A. to the spotless Lamb, Sing praises to that power di-vine, Who Sanc-ti-fies the in-ner shrine; Sing praises to the great I Am, Sing praises to the spotless
 B.

DOXOLOGY Contd

103

T.
C.
B.

Sing &c All creatures &c

Lamb, Sing praises to that power di_vine, Who sanc-ti-fies the in-ner shrine. That so the Fa-ther's hon-our'd name All crea-tures hal-low'd may pro-claim; And thro' the

Air.

Sing &c All creatures &c

Continued.

T.
C.
B.

spir-it shed a-broad, Con-fess that Je-sus Christ is Lord, Con-fess that Je-sus Christ is Lord, Con-fess, Con-fess that Je-sus Christ is Lord. A-men.

Air.

DISMISSION.

T.

C.

Air.

B.

Lord dis-miss us with thy blessing, Fill our hearts with joy and peace; Lord im-prove us when confessing, All thy love and all thy grace.

Continued.

T.

C.

Air.

B.

Hal-le-lu-iah, Hal-le-lu-iah. Hal-le-lu-iah, A-men; O re-fresh us with thy bless-ing, O re-fresh us with thy grace, with thy grace.

1st time. 2nd time.

D! MITCHELL'S. C. M.

A. D. Thomson.

105

T.
C.
Air.
B.

The Saints of God from death set free, With joy shall mount on high, The heav'nly hosts with praises loud, Shall meet them in the sky, Shall meet them in the sky.

LEVEN. C. M.

D! Barnes.

T.
C.
Air.
B.

And shall we then go on to sin, That grace may more a bound, Great God, for, bid that such a thought, Should in our breast be found, Should in our breast be found.

* FAREWELL. C. M.

John Turnbull.

T.

A.

S.

B.

You now must hear my voice no more; My Fa-ther calls me home; But soon from heav'n the Ho-ly Ghost, Your com-fort-er, shall come.

MISSIONARY. C. M.

T. Walker.

T.
 G.
 AII. Sing to the Lord in joy-ful strains; Let earth his praise resound: Ye who up-on the oc-ean dwell,
 B. Ye who up-on the oc-ean dwell,

* This beautiful Tune, alike remarkable for its name, and the words to which it is adapted, is the last Composition of the late Mr John Turnbul, being unequalled in pathos by any of the Authors former compositions.

Continued

Continued

This section continues the musical score from the previous page. It features three staves: Treble (T.), Alto (C.), and Bass (B.). The lyrics 'Ye who up on the ocean dwell, And fill the isles a round.' are written below the Treble staff. The music is in 2/4 time and ends with a double bar line.

T.
C.
B.

Air.

Ye who up on the ocean dwell, And fill the isles a round.

S^t. J U D E'S. C. M. R. A. Smith.

- 107

T. #
 C
 C
 Air
 All lands to God, in joy-ful sound A-loud your voi-ces raise:
 B

Continued.

Continued.

T.
C.
A.
B.

In sweetest har-mo-ny com-bine, To sing Je-ho-vah's praise; In sweet-est har-mo-ny com-bine, To sing Je-ho-vah's praise.

DOXOLOGY

R. A. Smith.

T. Who can up-hold us, Who can up-hold us, up-hold us by his mighty pow'r. Who can pre-sent us,

C. Now to him Now to him Who can up-hold us by his mighty pow'r. Who can pre-sent us, Who can pre-

Air. Who can up-hold us, Who can up-hold us, up-hold us by his mighty pow'r. Who can pre-sent us,

B. Who can up-hold us, Who can up-hold us, up-hold us by his mighty pow'r. Who can pre-sent us,

Continued.

T. Who can pre-sent us, pure and free from fault, be-fore his presence with ex-ceeding joy. *p* *f*

C. Who can pre-sent us, pure and free from fault, be-fore his presence with ex-ceeding joy. *p* *f*

Air. Who can pre-sent us, pure and free from fault, be-fore his presence with ex-ceeding joy. To him be glo-ry pow'r dominion, *p* *f*

B. Who can pre-sent us, can &c

DOXOLOGY Cond

109

T. *p* *f* *mf* For e-ver more. *f* *Adagio.*

C. praise, To him be glo-ry pow'r dom-in-ion praise, For e-ver more, For et-er more, Hal-le-lu-jah, A-men, A-men.

Air. *p* *f* For e-ver more. *f*

B. *f* *Adagio.*

praise For e-ver more.

SHERBURN. C. M.

T. The An-gel of the

C. While shepherds watch'd their flocks by night, All seat-ed on the ground; The An-gel of the Lord came down, And

Air. The An-gel of the Lord came down, And glo-ry

B. The An-gel of the Lord came down, And glo-ry

SHERBURN Cond

Lord came down, And glo-ry shone around, And glo-ry shone a-round, The Angel of the Lord came down, And

Air. glo-ry shone around And glo-ry shone a-round, The An-angel of the Lord came down And glo-ry shone around, And glo-ry shone around, The An-angel of the Lord came down, And glo-ry shone a-round, And

shone around, And glo-ry shone around, The An-angel of the Lord came down, And glo-ry shone a-round, And

shone around, And glo-ry shone around, The An-angel of the Lord came down, And glo-ry shone a-round, And

Cond

glo-ry shone a-round. shone a-round.

shone a-round. round.

Air. glo-ry shone a-round. shone a-round.

shone a-round. round.

WORRAL. C. M.

w. Timpany.

Be-hold the glo-ries of the Lamb, A-midst his Fa-ther's throne, A-

WORRAL. Cond.

111

T.

C.

Air.
 - midst his Fa-ther's throne; Pre-pare new hon-ours for his name, And songs before un-known, And songs before unknown, And songs &c.

B.
 And songs before un-known, And songs before un-known, And songs &c.

AMERICA. C. M.

Reed.

T.

C.

Air.
 To him who sits up-on the throne, The God whom we a-dore, And to the Lamb that once was slain. Be glory ever more, Be glory ever more, Be glory &c.

B.
 Be glory ever more.

LASSWADE, C. M.

A. D. Thomson.

T.

C.

Air.

B.

I will both lay me down in peace, And quiet sleep will take; Be-cause thou on-ly me to dwell, In safe-ty Lord doth make.

EASTGATE, C. M.

J. Bennet.

T.

C.

Air.

B.

Be-hold how good a thing it is, And how be-coming well; To gether such as brethren are, In u-ni-ty to dwell, In u-ni-ty to dwell.

FREE CHURCH. C. M.

A. D. Thomson.

113

T.
C.
Air.
B.

I Joy'd when to the house of God, Go up they said to me, Je-ru-sa-lem, with in thy gates, Our feet shall standing be.

MELODY. C. M.

J. Leach.

T.
C.
Air.
B.

The Lord has taught me from my youth, To praise thy glo-rious name, And ev-er since thy won'drous works, Have been my constant theme.

VIOLET GROVE. C. M.

A. Douglas.

T. Shall ce---lebrate thy
C. And chas'd the dew a--
Air. O God my heart is fully bent To magnify thy name, My tongue with cheerful songs of praise Shall celebrate thy fame.
B. How sweet to tread the violet grove, When all is fair and gay, When morn has wak'd the warblers song, And chas'd the dew away.

Continued.

T. fame
C. way.
Air. Shall ce---lebrate thy fame.
B. And chas'd the dew away.

SPROWSTON LODGE. C. M.

White.

When any turn from Zion's way, Alas, what numbers do, Methinks I hear my Saviour say,

SPROWSTON LODGE Cond

HERMON HILL, C. M. 115

T. *p* *f*
 C. *p* *f*
 Air. Wilt thou forsake me too? Wilt thou forsake me too Wilt thou for-sake me too.
 B. *p* *f*

T. *A. Douglas*
 C.
 Air. In one' har-mo-nious cheer-ful song, Let
 B.

Continued.

T. Let all the saints Let all the saints com-bine; Loud let it sound from ev-ry tongue, Loud let it
 C. all the saints com-bine - - - Loud let it sound from ev-ry tongue,
 Air. Let all the saints com-bine, Let all the saints com-bine; Loud let it sound from ev-ry tongue, Loud let it
 B. Loud let it sound from ev-ry tongue,

HERMON HILL COND

T.
C.
Air.
B.

sound from ev'ry tongue, The Sav-our is di-vine, The Sav-our is di-vine.

Loud let it sound from ev'ry tongue,

sound from ev'ry tongue, The Sav-our is di-vine, The Sav-our is di-vine.

Loud let it sound from ev'ry tongue,

AMERICA NEW. C. M.

T.
C.
Air.
B.

The sea grows calm at thy command, And tempests

Tis by thy strength the mountains stand, God of e-ter-nal power; The sea grows calm at thy command,

The sea grows calm at

The sea grows

AMERICA NEW. Cond

117

T.
cease to roar,

C.
And tempests cease to roar, And tempests cease to roar, And tempests cease to roar, roar.

Air.
thy command, And tempests cease to roar,

B.
calm at thy command, And tempests cease to roar,

DUNFERMLINE. C. M.

R. Bremner.

T.
I to the hills will lift mine eyes, From whence doth come mine aid, My safety cometh from the Lord, Who heav'n and earth hath made.

C.
I to the hills will lift mine eyes, From whence doth come mine aid, My safety cometh from the Lord, Who heav'n and earth hath made.

Air.
I to the hills will lift mine eyes, From whence doth come mine aid, My safety cometh from the Lord, Who heav'n and earth hath made.

B.
I to the hills will lift mine eyes, From whence doth come mine aid, My safety cometh from the Lord, Who heav'n and earth hath made.

T.
C.
Air. Thro' all the changing scenes of life, In trouble and in joy ; The praises of my God shall still, The praises of my God shall still, My heart
B.

Continued

T.
C.
Air. --- and tongue em-ploy, My heart and tongue em-ploy.
B.

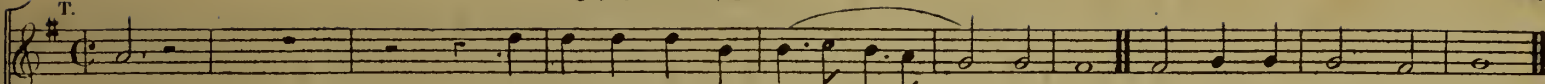
OTFORD. C. M.

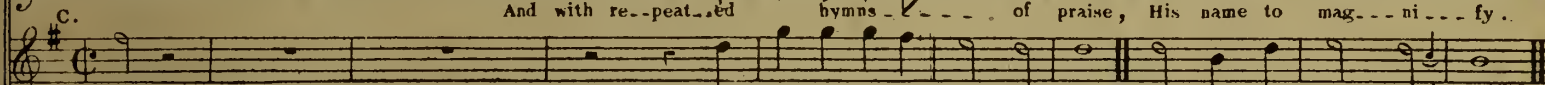
Hayes.

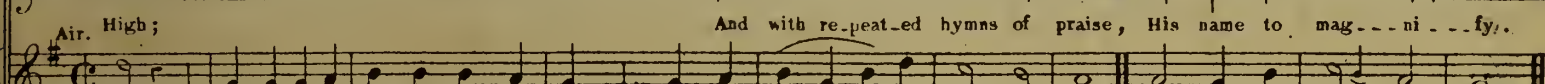
T.
C.
Air. How good and pleasant must it be, To thank the Lord most.
B.

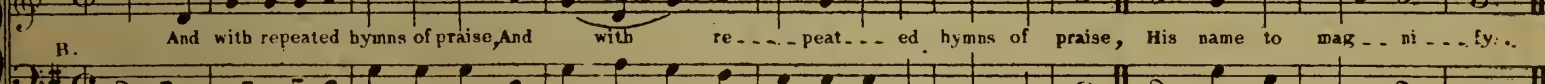
Continued

119

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

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

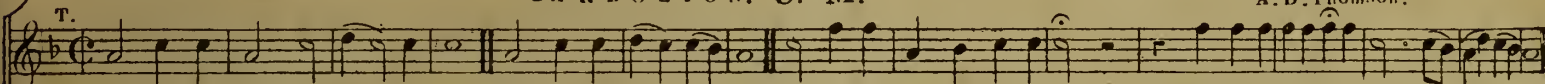
Air. High;  And with re-peat-ed hymns of praise, His name to mag-ni-fy.

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

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

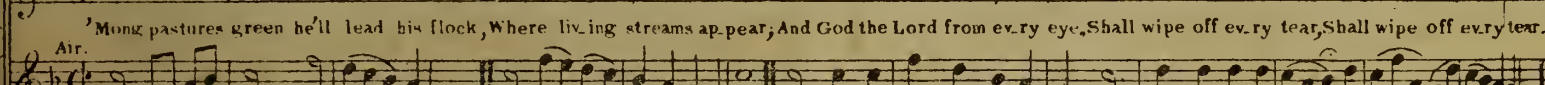
TARBOLTON. C. M.

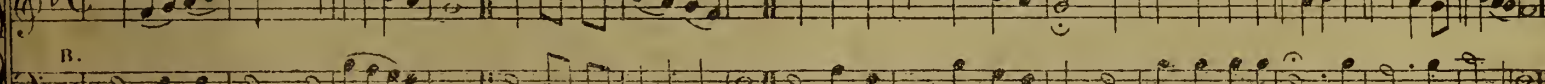
A. D. Thomson.

T.  Shall wipe off ev'ry tear

C.  Shall wipe off ev'ry tear

'Mong pastures green he'll lead his flock, Where living streams ap-pear; And God the Lord from ev'ry eye, Shall wipe off ev'ry tear, Shall wipe off ev'ry tear.

Air.  Shall wipe off ev'ry tear

B.  Shall wipe off ev'ry tear

PECKHAM. C. M.

T.
C.
Air.
B.

O God of Beth-el: by whose hand Thy peo-ple still are fed; Who through this wea-ry pil-grim-age Hast all our fa-thers led:

S^t THOMAS. C. M.

Purcell.

T.
C.
Air.
B.

How glorious Si-on's courts ap-pear, The ci-ti-ty of our God; His throne he hath e-stablish'd here, Here fix'd his lov'd a-bode.

BALLERMA C. M.

R. Simpson.

121

T.
C.
Air. I wait-ed for the Lord my God, And pa-tient-ly did bear; At length to me he did in-cline, My voice and cry to hear.
B.

Detailed description: This block contains the musical score for the hymn 'BALLERMA C. M.' by R. Simpson. It consists of three staves: Treble (T.), Alto (C.), and Bass (B.). The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written below the Alto staff. The music is written in a simple, hymn-like style with many whole and half notes.

FERNEYSIDE. C. M.

Dr Barnea.

T.
C.
Air. My soul, come me-di-tate the day, And think how near it stands, When I must quit this house of clay, And fly to un-known lands.
B.

Detailed description: This block contains the musical score for the hymn 'FERNEYSIDE. C. M.' by Dr Barnea. It consists of three staves: Treble (T.), Alto (C.), and Bass (B.). The key signature is one flat (B-flat) and the time signature is C (Common time). The lyrics are written below the Alto staff. The music is more complex than the first hymn, featuring many eighth and sixteenth notes, particularly in the Treble and Alto parts.

INVOCATION. C. M.

R. A. Smith.

T.
C.
Air.
B.
P.

O send thy light forth and thy truth; Let them be guides to me, And bring me to thine ho-ly hill, Ev'n where thy dwellings be. Then will I

Continued.

T.
C.
Air.
B.
P.

to God's al-tar go, To God my chiefest joy, Yea God, my God, thy name to praise, My harp, My harp I will em-ploy, I will em-ploy.

Continued.

T.
C.
Air.
B.

loud proclaim him high, And loud proclaim him high.

SHIRLAND S. M.

Stanley.

T.
C.
Air.
B.

Raise your triumphant songs, To an immortal tune; Let the wide earth resound the deeds,

Cond

NEWINGTON. C. M.

Rev'd Wm Jones.

T.
C.
Air.
B.

Celestial grace hath done.

T.
C.
Air.
B.

Behold th' amazing gift of love, The Father hath bestowed On us, the sinful sons of men, To call us sons of God.

KELBURN. C. M.

R. A. Smith.

125

T. *p* *crca* *f*

C. *p* *crca* *f*

Air. *p* *crca* *f*

B. *p* *crca* *f*

Behold bless ye the Lord, all ye That his at- tendants are, Ev'n you that in God's tem- ple be, Ev'n you that in God's temple be, And praise him nightly there.

DONOLOGY.

R. A. Smith.

T. *f*

C. *f*

Air. *f*

B. *f*

Bless- ed be the Lord, the Lord God of is- ra- el, From e- ver- las- ting, to e- ver- las- ting, And let

DOXOLOGY. Cond

T.
all the peo-ple say A-men A-men Let the peo-ple say A-men, A-men, A-men,

C.
Let all A-men

Air.
all the peo-ple say A-men A-men Let the peo-ple say A-men, A-men, A-men,

B.
Let all &c. A-men

Continued.

T.
A-men

C.
Let the peo-ple say A-men, A-men, Praise ye the Lord, Praise ye the Lord, A-men.

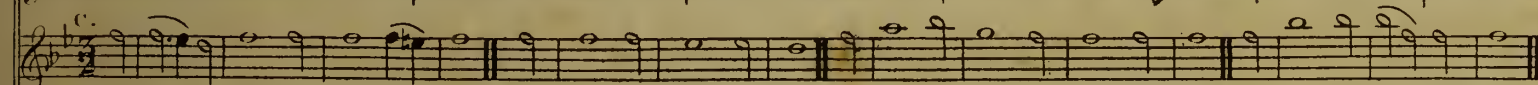
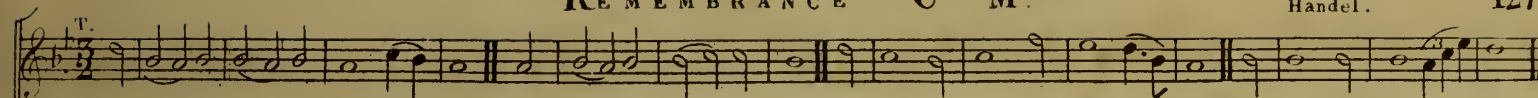
Air.
A-men

B.
A-men

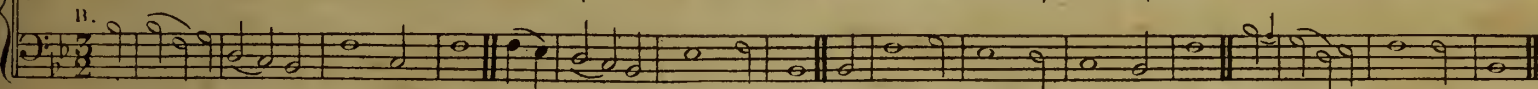
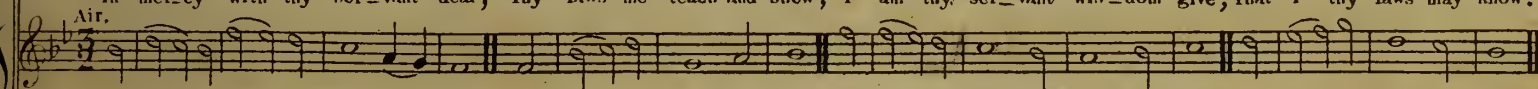
REMEMBRANCE C M.

Handel.

127

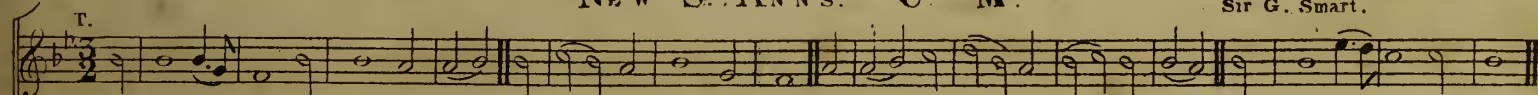


In mer_cy with thy ser_vant deal, Thy laws me teach and shew, I am thy ser_vant wis_dom give, That I thy laws may know.

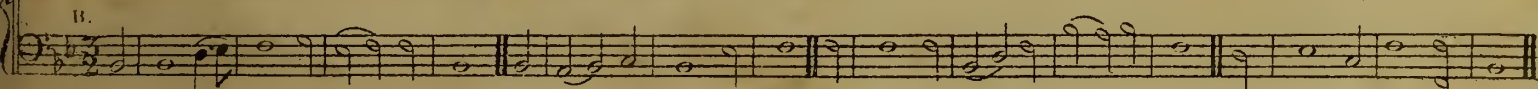
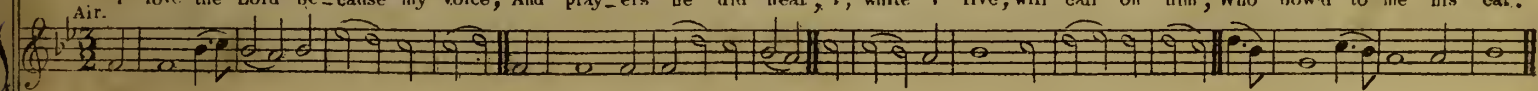


NEW ST. ANN'S. C M.

Sir G. Smart.



I love the Lord be_cause my voice, And pray_ers he did hear, I, while I live, will call on him, Who how'd to me his ear.



CONQUEST. C. M.

Rev'd M. M. GARDNER.

T. Let troubles rise and ter-rors frown And days of darkness fall, Thro' him all dan-gers we'll de-fy And

C. And days of darkness fall,

B.

Continued.

T. And more than conquer all, And more than conquer all.

C. more than con-quer all, And more than con-quer all.

B. And more than conquer all, And more than conquer all.

BALLANTINE C. M.

T. Oh 'twas a joy-ful sound to hear

C.

B.

Continued

129

T. C. B.

Our tribes de_vout_ly say, Up, Is_rael to the temple haste, Up, Is_rael to the temple haste, And keep your festal day, And keep &c.

Air.

up Israel.

DRUMCLOG. C. M.

M. Wilson.

T. C. B.

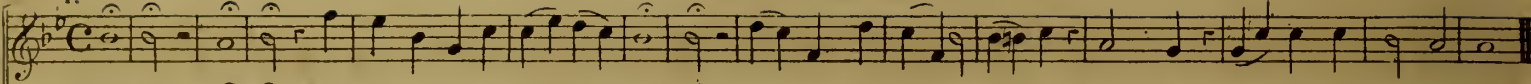
O Lord un_to my pray'r give ear, My cry let come to thee; And in the day of my dis_tress, Hide not thy face from me.

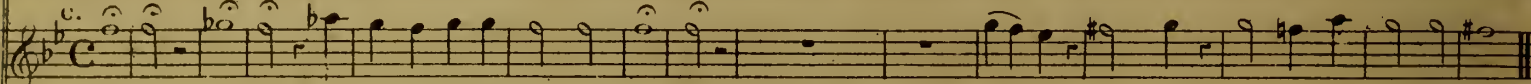
Air.

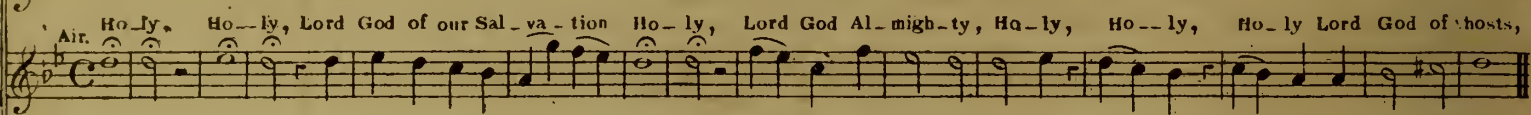
p

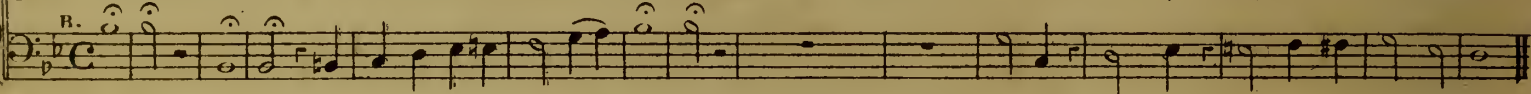
SANCTUS.

W. H. Lithgow.

T. 

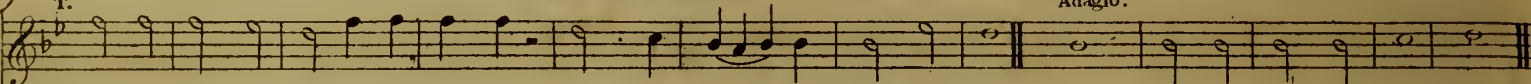
C. 

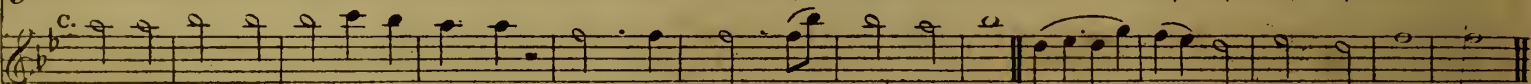
Air. Ho-ly, Ho-ly, Lord God of our Sal-va-tion Ho-ly, Lord God Al-migh-ty, Ho-ly, Ho-ly, Ho-ly Lord God of hosts, 

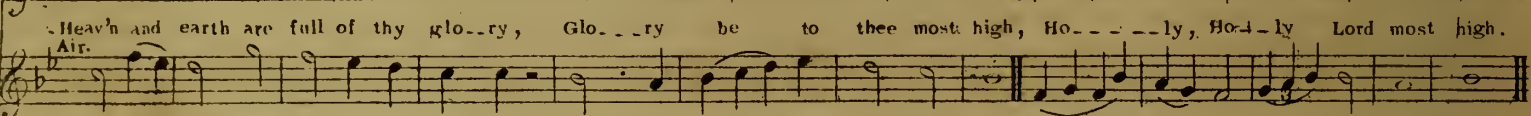
B. 

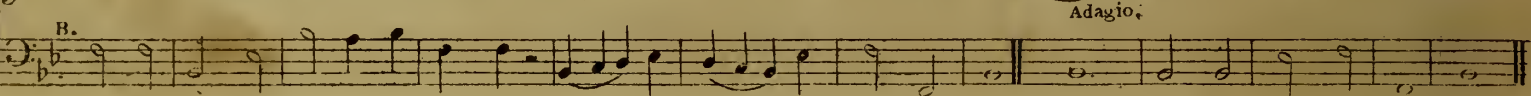
Continued.

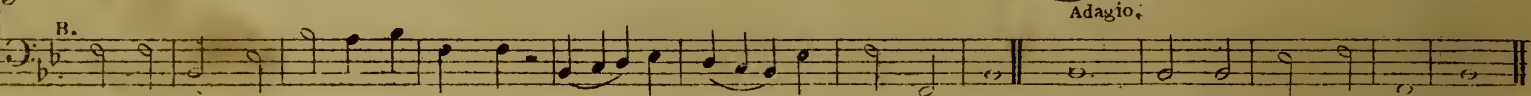
Adagio.

T. 

C. 

Heav'n and earth are full of thy glo-ry, Glo-ry be to thee most high, Ho-ly, Ho-ly Lord most high. 

Air. 

B. 

Adagio.

S: ANDREWS. C. M.

131

Daught_er of Zi_on from the dust, Ex_ult thy fall_en head; A_gain in thy Re_deem_er trust, He calls thee from the dead.

This musical score is for the hymn 'S: ANDREWS. C. M.' in 3/2 time. It features four staves: Treble (T), Alto (C), Air (Air), and Bass (B). The key signature has two sharps (F# and C#). The lyrics are written below the Air staff.

FELLOWSHIP. C. M.

How sweet, how heavenly is the sight, When those that love the Lord, In one a_no-ther's peace de_light, And thus ful_fil his word.

This musical score is for the hymn 'FELLOWSHIP. C. M.' in 3/2 time. It features four staves: Treble (T), Alto (C), Air (Air), and Bass (B). The key signature has two flats (Bb and Eb). The lyrics are written below the Air staff.

T.
C.
Air. These glo-rious minds! how bright they shine! Whence all their white ar-ray? How came they to their hap-py seats Of ev-er-last-ing joy?

B.

The first system of the musical score consists of four staves. The top staff is for Tenor (T.), the second for Contralto (C.), the third for Air (labeled with the lyrics), and the fourth for Bass (B.). The time signature is 3/4. The key signature has one sharp (F#). The music is written in a simple, melodic style with many ties and rests.

Continued.

T.
C.
Air. From tor-turing pains to end-less joys On fie-ry wheels they rode, And strangely washed their raiment white In Je-sus' dy-ing blood.

B.

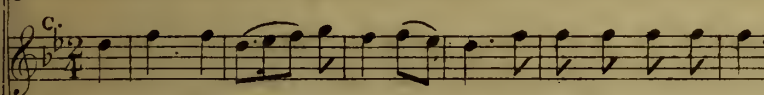
The second system of the musical score continues the piece. It also consists of four staves (T., C., Air, B.). The time signature remains 3/4. The key signature has one sharp (F#). The lyrics for the Air part are: "From tor-turing pains to end-less joys On fie-ry wheels they rode, And strangely washed their raiment white In Je-sus' dy-ing blood." The musical notation continues with similar melodic lines and rests.

MONKTON CHAPEL. C. M.

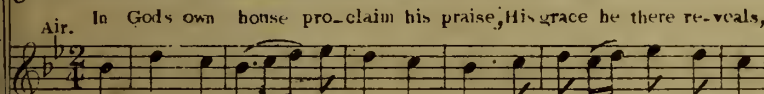
A. Douglas.

133

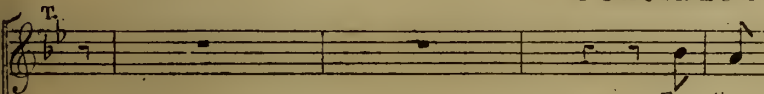
T.  His grace he there reveals,

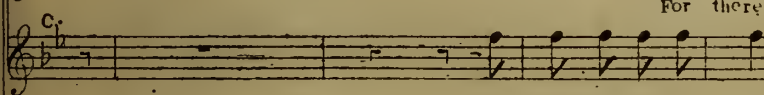
C. 

Air. In God's own house proclaim his praise, His grace he there re-veals, His grace - - - he there re-veals; To heav'n your joy-ful voices raise,

B. 

Continued.

T.  For there his glo-ry dwells, For there his glo- - - ry dwells.

C. 

Air. For there his glo-ry dwells, For there - - - his glo- - - ry dwells.

B. 

For there his glo-ry dwells, For there his glo-ry dwells, For there his glo- - - ry dwells.

T.

C.

Air.

B.

O can't ever that day forget When Jesus kindly spoke! Poor soul, my blood has paid thy debt, And now I break thy yoke, And now I break thy yoke.

p *f* *p* *f*

HADLEY. C. M.

T.

C.

Air.

B.

Salvation!—let the ec - ho fly The spa - cious earth a - round; While all the armies of the sky Conspire to raise the sound, Conspire to raise the sound.

ST MATTHEW'S. C. M. D.

Dr. Croft.

135

T.
C.
Air.
B.

The Lord is ev-er nigh to them That be of bro-ken spirit; To them he safe-ty doth af-ford; That are in heart con-trite.

Continued.

The troubles that af-flict the just In number ma-ny be; But yet at length, out of them all The Lord doth set him free.

LIMEHOUSE. L. M.

Husband.

He dies!—the Friend of sin-ners dies! Lo! Salem's daughters weep a-round! A so-lemn darkness veils the skies! A sudden trembling shakes the ground!

The score consists of five staves. The top staff is for the 'Husband' part, marked 'T.' (Tenor) in G major and 2/2 time. Below it are two staves for a vocal pair, marked 'C.' (Coprano) and 'B.' (Bass). The bottom two staves are for another vocal pair, marked 'Air.' (Alto) and 'B.' (Bass). The lyrics are written below the vocal staves.

LUTHER'S HYMN. L. M.

Martin Luther

So let our lips and lives ex-press The ho-ly gospel we pro-fess: So let our works & virtues shine, To prove the doctrine all di-vine, To prove, &c.

The score consists of four staves for a four-part vocal setting (Tenor, Soprano, Alto, and Bass), all in G major and 2/2 time. The lyrics are written below the staves.

JOB. L. M.

Wm Arnold.

137

T.

C.

Air.

B.

I waited meekly for the Lord Till he vouchsaf'd a kind re-ply, Who did his gracious ear af-foard, And heard from heav'n, And heard from heav'n my hum-le cry.

JUSTIFICATION. L. M.

Eagleton.

T.

C.

Air.

B.

I wait a vi-sit, Lord from

Far from my thoughts, vain world, be-gone, Let my re-li-gious hours a-lone; Fain would my eyes my Saviour see; I wait a vi-sit, Lord from

Q

F.

C. thee,

Air. thee, I wait a vi---sit Lord from thee.

B.

T.

C.

Air. Come hi-ther, all ye wea-ry souls, Ye hea-vy la-den sin-ners, come; Ye

B.

Continued

T.

C.

Air. hea-vy la-den sin-ners, come, I'll give you rest from all your toils, And raise you to my heav'n-ly home, And raise you to my heav'n-ly home.

B.

DOXOLOGY.

A. D. Thomson.

139

T.

C.

Air.

Praise God from whom all blessings flow; Praise him all creatures here be-low, Praise him a-bove ye heav'n-ly host, Praise Fa-ther Son and Ho-ly Ghost.

B.

LINDSAY'S. L. M.

Alex^r Mc Nab.

T.

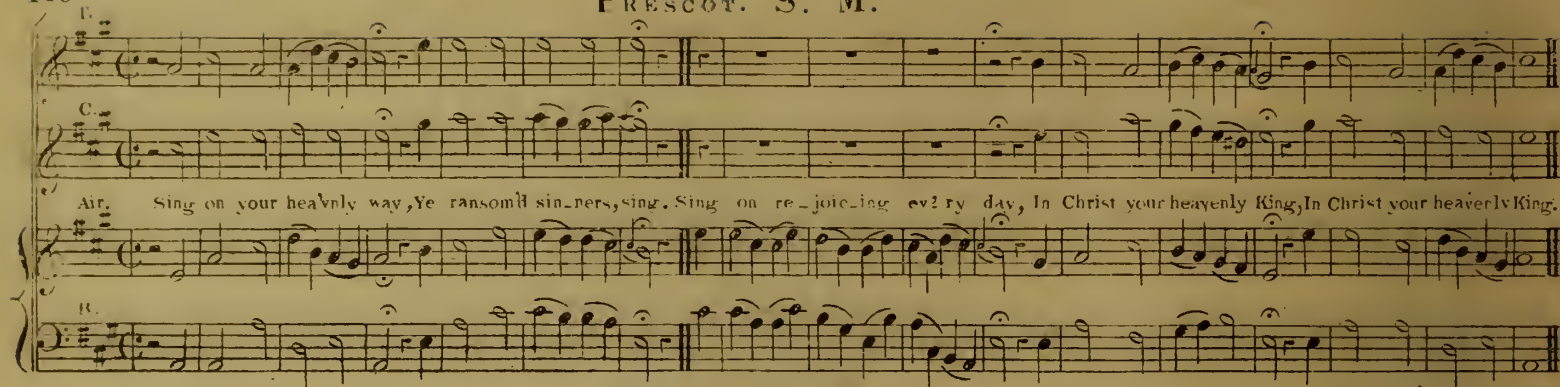
C.

Air.

Dear is the spot where Christians sleep, And sweet the strains their spirits pour; Oh! why should we in anguish weep, They are not lost but gone before.

B.

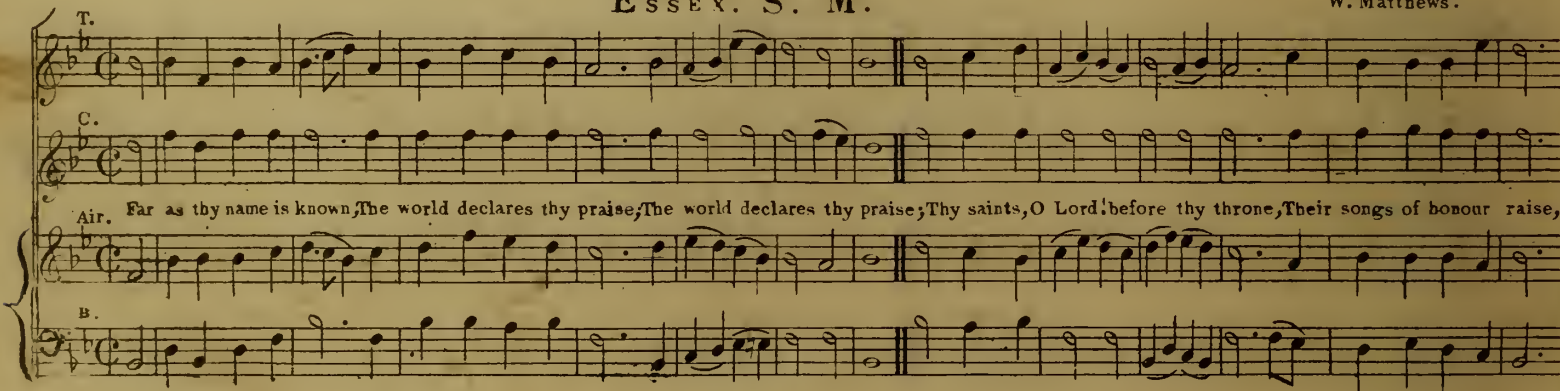
PRES-COT. S. M.



T.
 C.
 B.
 Air. Sing on your heavnly way, Ye ransom'd sin-ners, sing. Sing on re-joic-ing ev'ry day, In Christ your heavenly King, In Christ your heavenly King.

ESSEX. S. M.

W. Matthews.



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

Continued

NEW YEAR. S. M.

141

T.
C.
B.

Air. Their songs of honour raise, Their songs of honour raise.

T.
C.
B.

Air. And now a no--ther year Of my short life is past;

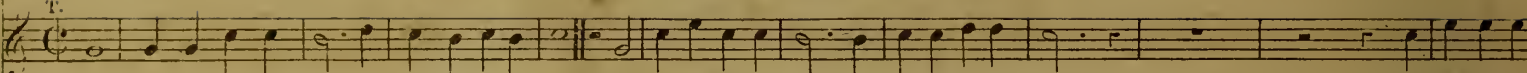
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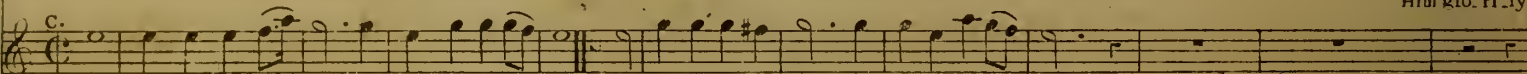
T.
C.
B.

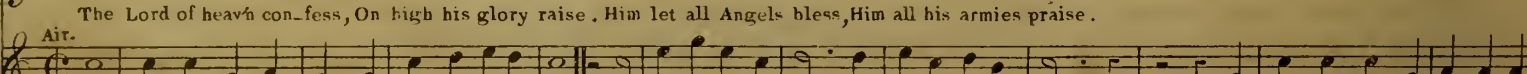
Air. I can not long con- tin- ue here, And this may be my last, And this may be my last, And this may be my last.

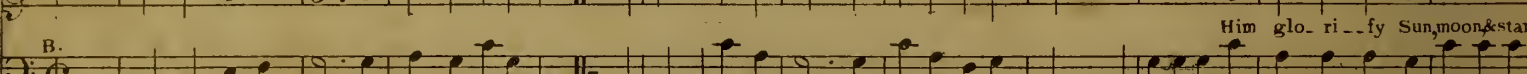
And this may be my last, And this may be my last, And this may be my last.

And this may be my last And this may be my last, And this may be my last.

T. 

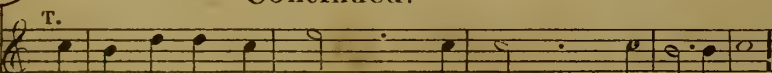
C. 

Air. 

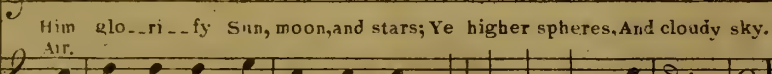
B. 

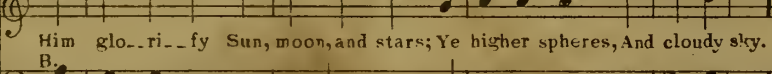
Him glo-ri-fy Sun, moon, & stars;

Continued.

T. 

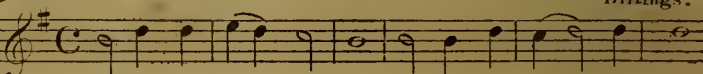
C. 

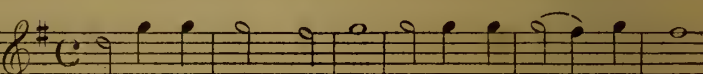
Air. 

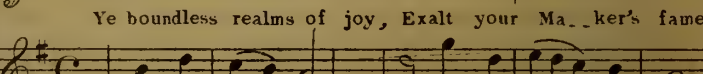
B. 

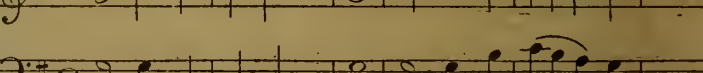
Sun, moon, and stars; Ye high-er spheres, And cloudy sky.

AMHERST. P. M. 4-6^s & 2-8^s Billings.





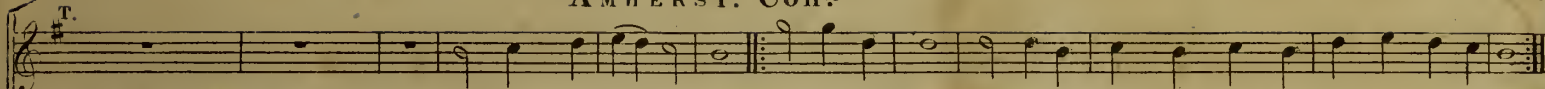


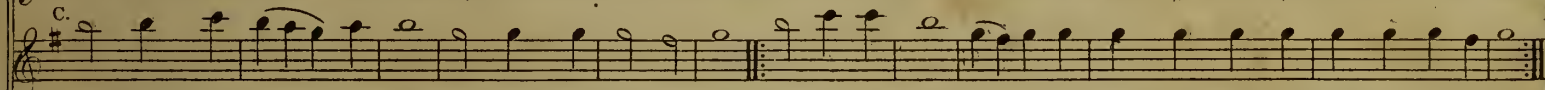


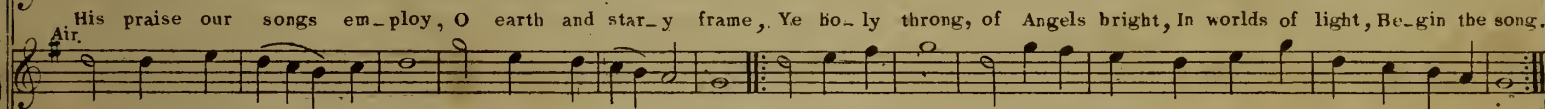
Ye boundless realms of joy, Exalt your Ma-ker's fame,

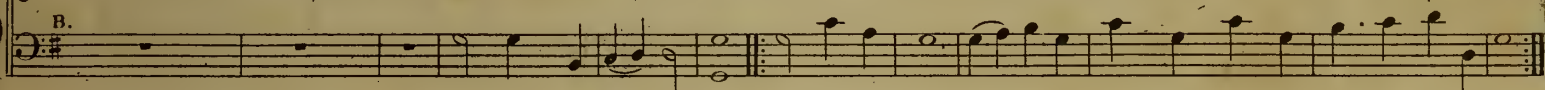
AMHERST. Cond

143

T. 

C. 

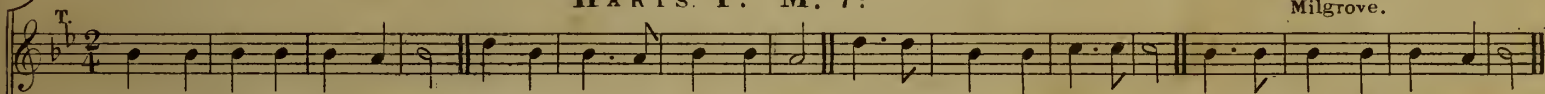
Air. 

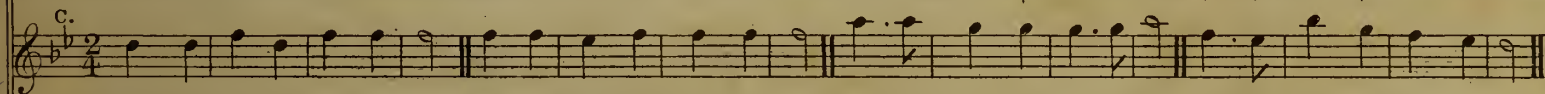
B. 

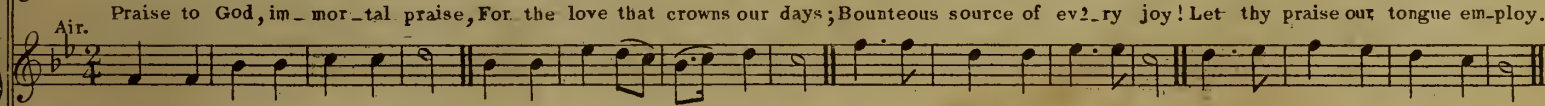
His praise our songs em_ploy, O earth and star_y frame, Ye ho_ly throng, of Angels bright, In worlds of light, Be_gin the song.

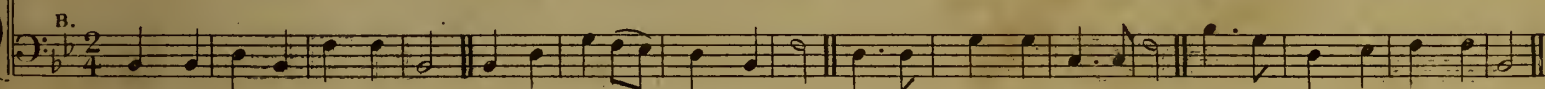
HARTS. P. M. 7s

Milgrove.

T. 

C. 

Air. 

B. 

Praise to God, im_mor_tal praise, For the love that crowns our days; Bounteous source of ev_ry joy! Let thy praise our tongue em-employ.

PLYMOUTH. P. M. 75

T.
 C.
 Air. Come and raise a joy-ful song, Tune your harps ye An-gel throng; When your highest notes ye raise, Sound them to your Maker's praise.
 B.

HELMSLEY. P. M. 85 & 75 & 2-45

Rev'd M. Madan.

T.
 C.
 Air. Lo! he comes with clouds de-scend-ing, Once for lav-our'd sin-ners slain; Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Je-sus shall for ev-er reign.
 P.

COILSFIELD. P. M. 6-7^s

A. D. Thomson. 145

T.

C.

Air. Safely through another week, God has led us on our way, Let us now a blessing seek While with in his courts to day, Day of all the week the best, Emblem of e-ternal rest.

B.

NORTHAMPTON. P. M. 8^s & 7^s

Williams.

T.

C.

Air. Far above yon glorious ceiling, Of the a-azure vaulted sky, Lo! he sits his grace re-vealing, To the splendid hosts on high, To the splendid hosts on high.

B.

R

The joyful morn, my God, is come, That calls me to thy honour'd dome, Thy presence to adore; My feet the summons shall attend, With

Continued.

willing steps thy courts ascend, And tread the hallow'd floor. My feet the summons shall attend, With willing steps thy courts ascend, And tread the hallow'd floor.

Continued

PLYMOUTH DOCK. P. M. 6-8^s

Stanley.

147

And tread the hallow'd floor. Thou God un--serch--a--ble, un--known, Who still con--seals't thy--self from me;

This musical system consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

Continued.

Hear an a--postate spi--rit groan, Broke off, and banish'd far from thee; But, conscious of my fall, I mourn, And fain I would to thee re--turn.

This musical system continues the piece with four staves. It maintains the same key signature and time signature as the first system. The lyrics are written below the vocal staves.

Hark! the voice of love and mer-cy, Sounds a-loud from cal-va-ry; See! it rends the rocks a-sun-der.

This musical system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a key signature of one sharp (F#). The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures.

Continued.

Shakes the earth-and veils the sky! It is fin-ish'd, "It is fin-ish'd, Hear the dy-ing Sav-our Cry.

This musical system continues the piece and also consists of four staves (two vocal, two piano). The notation and key signature remain consistent with the first system. The lyrics continue below the vocal staves.

DYING CHRISTIAN.

Newly arranged for four voices,
expressly for this work, by W. H. L.

Harwood. 149

Largo

The first system of the musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked 'Largo'. The lyrics are: 'vital spark of Heav'nly flame, Quit O quit this mortal frame, Trembling, hoping, ling'ring, fly-ing; Oh the pain the bliss of dy-ing.' The first vocal staff has a forte 'f' dynamic marking at the end of the first phrase. The piano accompaniment also has a forte 'f' dynamic marking at the end of the first phrase.

vital spark of Heav'nly flame, Quit O quit this mortal frame, Trembling, hoping, ling'ring, fly-ing; Oh the pain the bliss of dy-ing.

Continued.

The second system of the musical score continues the piece. It also consists of four staves. The key signature changes to two flats (B-flat, E-flat), and the time signature changes to 2/4. The tempo is marked 'Affettuoso.' The lyrics are: 'Cease, fond na-ture, cease thy strife, And let me lan-guish in to life.' followed by 'Hark! they whis-per An-gels.' and 'Hark! they whis-per, An-gels say, they whis-per An-gels.' The first vocal staff has a piano 'p' dynamic marking at the start of the second phrase. The piano accompaniment also has a piano 'p' dynamic marking at the start of the second phrase.

Cease, fond na-ture, cease thy strife, And let me lan-guish in to life.

Hark! they whis-per An-gels.

Hark! they whis-per, An-gels say, they whis-per An-gels.

DYING CHRISTIAN.

Hark! they whis-per An-gels say, *f*

Hark! Hark! they whis-per An-gels say, Sis-ter spi-rit come a-way, Sis-ter spi-rit come a-way.

f say,

Hark! they whis-per An-gels say, *f*

Continued.

What is this ab-sorbs me quite, Steals my sen-ses, shuts my sight, Drowns my spi-rit, Draws my breath, Tell me my soul, can this be

DYING CHRISTIAN.

151

Adagio.

death, Tell me, my soul, can this be death. The world re-cedes it dis-ap-pears, Heav'n o-pens on my eyes my ears, With sounds se-

Continued.

-rap-hic ring. Lend, lend your wings, I moment fly; O grave where is thy vic-to-ry, O grave where is thy vic-to-ry, O

T.
C.
A.
B.

death where is thy sting, O grave where is thy vic-to-ry, O death where is thy sting. Lead, lend your wings, I mount I fly; O

Continued.

T.
C.
A.
B.

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

DYING CHRISTIAN.

153

T.
C.
Air.
B.

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.

Detailed description: This block contains the musical score for the hymn 'Dying Christian'. It consists of four staves. The top staff is for Tenor (T), the second for Contralto (C), the third for Air (labeled 'Air.'), and the bottom for Bass (B). The lyrics are written below the staves. The music is in a common time signature (C) and features various musical notations including notes, rests, and accidentals.

GALILEE. C. M.

D. Ballingall.

T.
C.
Air.
B.

Come then to me all ye who groan, With guilt and fears opprest, Resign to me the willing heart, And I will give you rest, And I will give you rest.

Detailed description: This block contains the musical score for the hymn 'Galilee'. It consists of four staves. The top staff is for Tenor (T), the second for Contralto (C), the third for Air (labeled 'Air.'), and the bottom for Bass (B). The lyrics are written below the staves. The music is in a 3/2 time signature and features various musical notations including notes, rests, and accidentals.

Andantino.

* THE PRODIGAL SON.

155

I will a-rise, I will a-rise, I will a-rise, and go to my Fa-ther, And will say; Father, I have sinn'd; Father, I have sinn'd a-against Heaven,

This musical system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The tempo is marked 'Andantino'. The lyrics are written below the vocal staves.

Continued.

and be-fore thee. And am no more Worthy to be called thy Son, And am no more Worthy to be called thy Son. Bring hither the best robe, and put it up-

This musical system continues the piece. It features a 'Duetto' section where the vocal parts have a short melodic exchange. The piano accompaniment continues throughout. The lyrics are written below the vocal staves.

THE PRODIGAL SON Continued.

Vivace

-on him, Put a ring on his hand, and shoes on his feet, Put a ring on his hand and shoes on his feet. Then let us be merry for this my Son was dead

Continued.

Was dead and is a _ live, Was dead and is a _ live, Was dead and is a live a gain.
and is a live a gain. Was dead and is a _ live, Was dead and is a _ live, and is a live a gain. Was lost and is found, for this my Son was
Was dead and is a _ live, Was dead and is a _ live, Was dead and is a live a gain.
Was dead and is a _ live, Was dead and is a _ live, and is a live a gain.

Continued.

dead and is a-live a-gain and is a-live a-gain, Was lost and is found, was lost and is found.

This system contains four staves of music. The first two staves are for a vocal part, and the last two are for a piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the first two staves.

ZION'S TEMPLE. L.M. 157

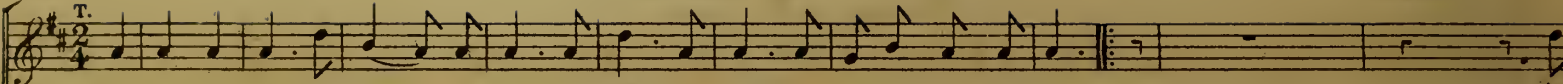
All people that on earth do dwell,
All people that on earth do dwell,
All people that on earth do dwell,
All people that on earth do dwell,

This system contains four staves of music. The first two staves are for a vocal part, and the last two are for a piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the first two staves.

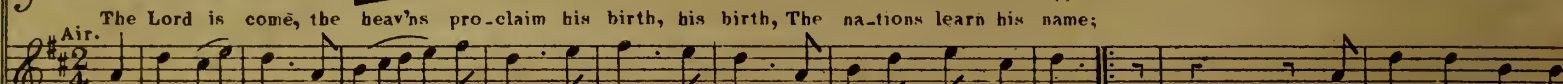
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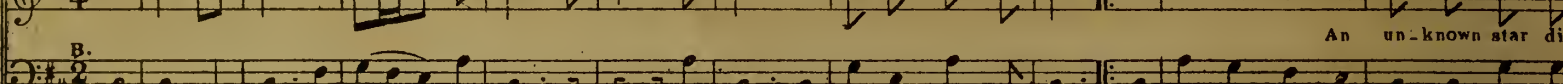
Sing to the Lord with cheerful voice, Him serve with mirth, His praise forth tell, Come ye before, Come &c.
Sing to the Lord with cheerful voice, Him serve with mirth, His praise forth tell, Come ye before, Come ye before him & rejoice.
Him serve with mirth, His praise forth tell, Come ye before, Come &c.

This system contains four staves of music. The first two staves are for a vocal part, and the last two are for a piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the first two staves.

T.  An

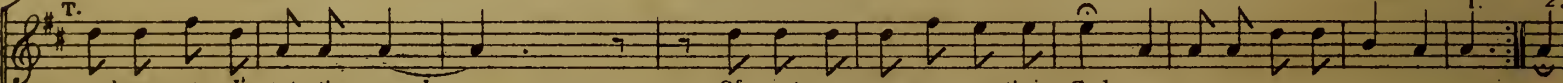
C. 

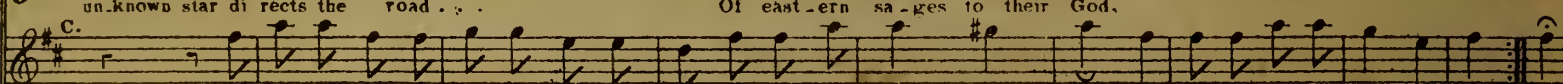
Air.  The Lord is comē, the heav'ns pro-claim his birth, his birth, The na-tions learn his name;

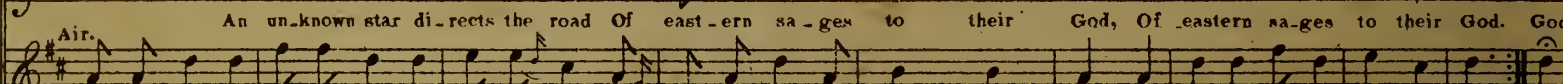
B.  An un-known star di-

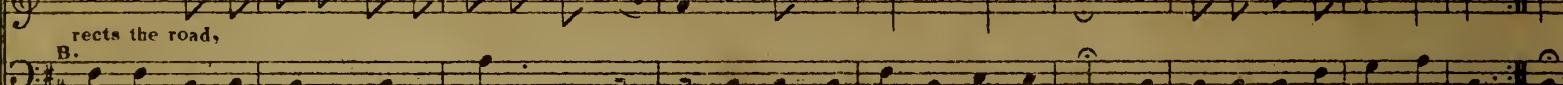
 An un-known star di-rects the road, An

Continued.

T.  un-known star di-rects the road. . . Of east-ern sa-ges to their God. 1. 2.

C.  An un-known star di-rects the road Of east-ern sa-ges to their God, Of eastern sa-ges to their God. God.

Air.  rects the road, un-known star di-rects the road, Of east-ern sa-ges to their God.

B.  un-known star di-rects the road, Of east-ern sa-ges to their God.

HEBREW CHORUS.

159

On Jordan's banks the A-rab's camels stray, On Zion's hill the false one's votaries pray; The Baal a-dorer bows on Sin-ia's steep, Yet there, Yet there,

Air.

B.

Continued.

HOSANNA.

on Sinia's steep, on Sinia's
A. D. Thomson.

T. Maestoso.

C.

Air.

B.

e-ven there, O God thy thun-ders sleep.

Hos-anna, Hos-anna, To the Son of Da-vid, Hos-

Hos-anna,

sleep. Yet there e-ven there O God thy thunders sleep.

Hos-anna,

HOSANNA, Contd

Duetto. dolce.

Slow.

anna to the Son of Da-vid.

Blessed is he that cometh in the name of the Lord, cometh in the name of the Lord.

Blessed, Blessed, Blessed be that

Blessed is he that cometh in the name of the Lord, cometh in the name of the Lord.

This musical score is for a duet in a slow, dolce tempo. It features two vocal parts (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: 'anna to the Son of Da-vid. Blessed is he that cometh in the name of the Lord, cometh in the name of the Lord. Blessed, Blessed, Blessed be that Blessed is he that cometh in the name of the Lord, cometh in the name of the Lord.'

Continued.

Allegro.

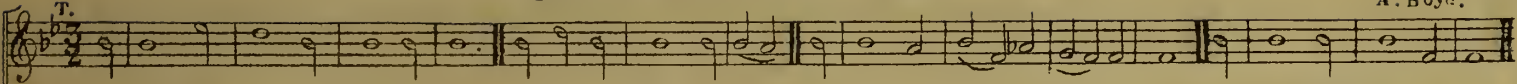
ad lib:

cometh, cometh in the name of the Lord, Hosanna. Hosanna, In the highest, In the highest, In the highest, In the high-est, Hosanna.

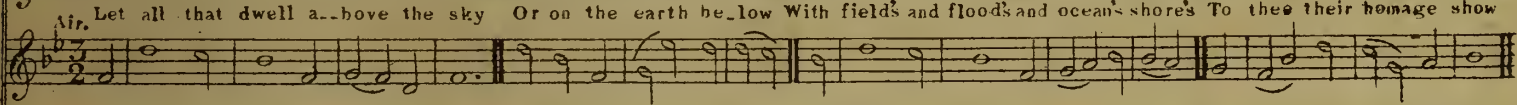
This musical score continues the 'Hosanna' piece in an allegro tempo, marked 'ad lib'. It features two vocal parts and piano accompaniment. The key signature remains one sharp (F#), and the time signature is 3/4. The lyrics are: 'cometh, cometh in the name of the Lord, Hosanna. Hosanna, In the highest, In the highest, In the highest, In the high-est, Hosanna.'

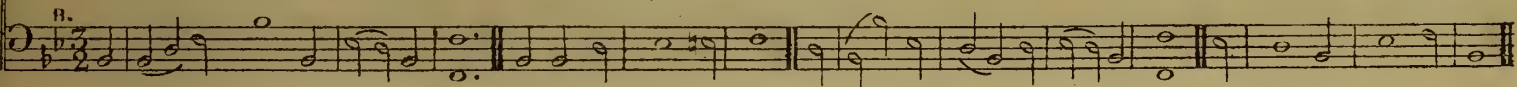
MOUNT GUTHRIE. C. M.

A. Boyd. 161

T. 

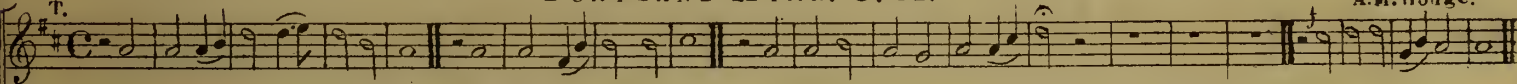
C. 

Air. Let all that dwell a_bove the sky Or on the earth be_low With fields and floods and ocean's shores To thee their homage show 

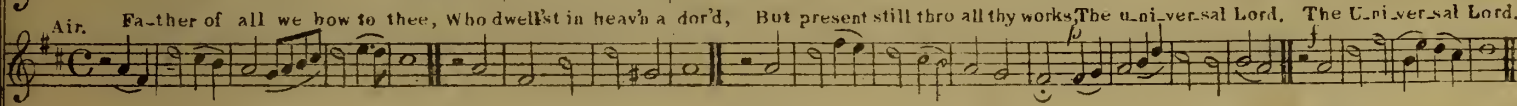
B. 

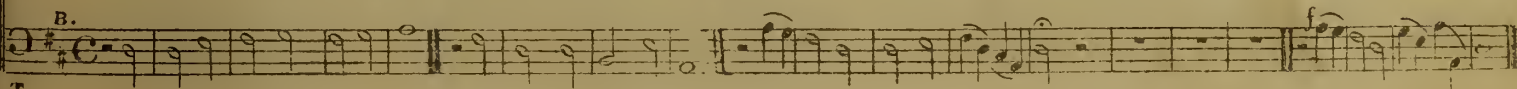
PORTLAND HYMN. C. M.

A. M. Hodge.

T. 

C. 

Air. Fa-ther of all we bow to thee, Who dwell'st in heav'n a dord, But present still thro' all thy works, The uni-versal Lord. The Uni-versal Lord. 

B. 

T.
C.
Air. The Lords my shephard Ill anot want, He makes me down to lie, In pastures green he leadeth me, The quiet waters hy.

B.

Continued.

T.
C.
Air. My soul be doth re-store a-gain, And me to walk doth make, With in the paths of righteous ness, Evn for his own name sake.

B.

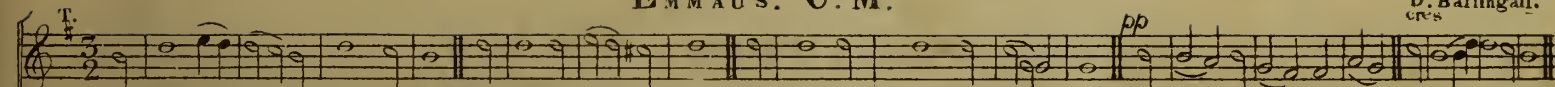
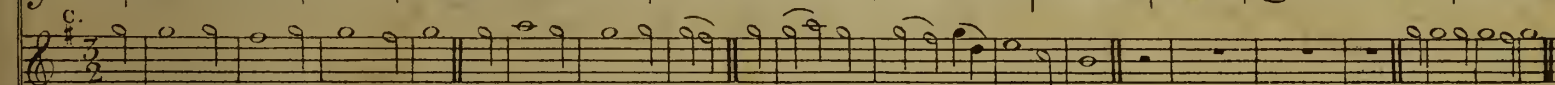
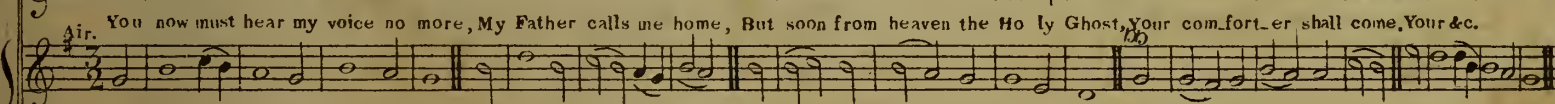
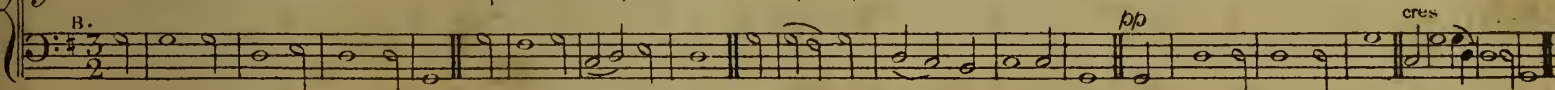
With in the paths of righteous ness

With in the &c

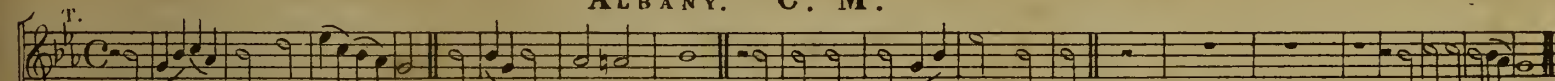
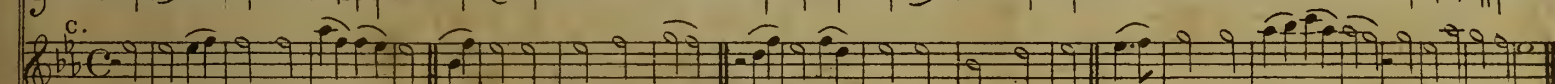
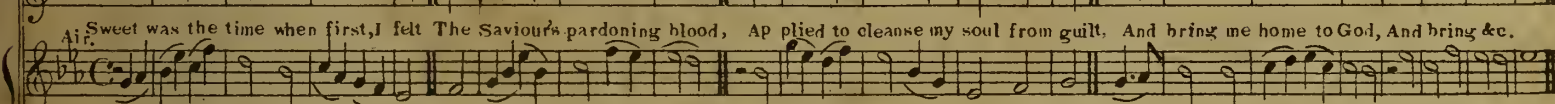
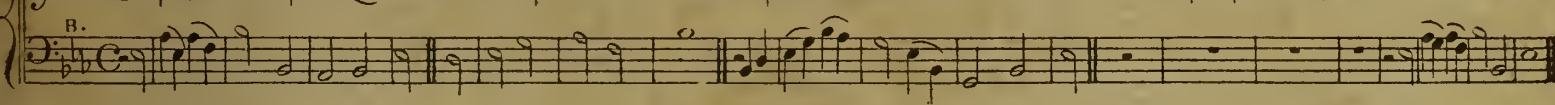
With in the paths of righteous ness

EMMAUS. C. M.

D. Ballingall.
cres

T.  *pp*
 C. 
 Air. You now must hear my voice no more, My Father calls me home, But soon from heaven the Ho ly Ghost, Your com- fort- er shall come, Your &c.  *pp*
 B.  *pp* *cres*

ALBANY. C. M.

T. 
 C. 
 Air. Sweet was the time when first, I felt The Saviour's pardoning blood, Ap plied to cleanse my soul from guilt, And bring me home to God, And bring &c. 
 B. 

STAFFORD. C. M.

Dr. Wainwright.

T.

C.

Air. Be-hold thy wait-ing ser-vant, Lord, De-vot-ed to thy fear: Re-mem-ber and con-firm thy words, For all my hopes are there.

B.

ARABIA. C. M.

Cole.

T.

C.

Air. Why should the children of a King, Go mourning all their days? Great com-fort-er! de-scend and bring, Some to-kens of thy grace.

B.

Continued.

T.
C.
Air.
B.

Great com-fort-er! de-scend and bring, Some to-kens of thy grace.

NORTON. C. M.

Handel.

165

T.
C.
Air.
B.

Blest are the souls that hear and know, The gospels joy-ful sound,

Continued.

T.
C.
Air.
B.

Peace shall at-tend the paths they go, And light their steps sur-round, Peace shall at-tend the paths they go, And light their steps surround.

166

ELIJAH, C. M.

Musical score for "ELIJAH, C. M." in 3/2 time. The score consists of three staves: Treble (T), Alto (C), and Bass (B). The lyrics are: "Air. O for a clo-ser walk with God, A calm and heav'n-ly frame, A light to shine up-on the road That leads me to the lamb."

HERTBERTSHIRE, C. M.

J. Pitcairn.

Musical score for "HERTBERTSHIRE, C. M." in 3/2 time. The score consists of three staves: Treble (T), Alto (C), and Bass (B). The lyrics are: "Air. O thou my soul, bless God the Lord; And all that in me is, Be stir-red up his ho-ly name, To mag-ni-fy and bless."

S^t CLEMENTS. C. M.

Thomas Clark.

167

T.
 C.
 Air. O ci---ty of the Lord be_gin, The u_ni-ver-sal song, The u_ni-ver-sal song,
 B. The u_ni-ver-sal song, The u_ni-ver-sal song,

Detailed description: This is the first system of a musical score for 'St Clements, C. M.' by Thomas Clark. It consists of four staves. The top staff is for Tenor (T.) in treble clef. The second staff is for Contralto (C.) in treble clef. The third staff is for Alto (A.) in treble clef, marked 'Air.' and containing the lyrics 'O ci---ty of the Lord be_gin, The u_ni-ver-sal song, The u_ni-ver-sal song,'. The bottom staff is for Bass (B.) in bass clef, with lyrics 'The u_ni-ver-sal song, The u_ni-ver-sal song,'. The music is in C major, 4/4 time, and features various melodic lines and rests.

Continued.

T.
 C.
 Air. And let the scat-terd vil-la-ges, The cheerful notes pro_long, The cheerful notes pro-long, The cheer-ful notes prolong.
 B. The cheerful notes pro_long, The cheerful &c.

Detailed description: This is the second system of the musical score, labeled 'Continued.'. It also consists of four staves (T., C., A., B.). The top staff (T.) continues the melody. The second staff (C.) continues the accompaniment. The third staff (A.) is marked 'Air.' and contains the lyrics 'And let the scat-terd vil-la-ges, The cheerful notes pro_long, The cheerful notes pro-long, The cheer-ful notes prolong.'. The bottom staff (B.) contains the lyrics 'The cheerful notes pro_long, The cheerful &c.'. The music continues with various melodic and harmonic elements.

*ERECT YOUR HEADS.

T.
C.
Air.
B.

Erect your heads; eternal gates; unfold, unfold to entertain, The King of Glory, The King of Glory, See he comes with his celestial train; Who is this

Continued.

T.
C.
Air.
B.

In battle mighty o'er his foes o'er his foes

King of Glory, Who the Lord for strength renown, Eternal victor crown'd, Eternal victor crown'd, Eternal &c

In battle mighty,

GRAND JUBILATE

Mathew Wilson.

169

T. Be joy-ful, Be joyful he &c. Be joyful in the Lord all ye lands, all ye lands,

C. Be joy-ful, Be joyful he &c. Be joyful in the Lord all ye lands, all ye lands,

Air. O be joy-ful, O be joy-ful, be joyful in the Lord all ye lands;

B. Be joy-ful, Be joy-ful, Be joyful in the Lord all ye lands, all ye lands;

Continued.

T. Serve the Lord with glad-ness, Serve the Lord with glad-ness, with gladness,

C. Serve the Lord with glad-ness, Serve the Lord with glad-ness, with gladness,

Air. Serve the Lord with glad-ness, Serve the Lord with glad-ness, Serve the Lord with gladness, Serve the Lord with gladness, with gladness with gladness,

B. Serve the Lord with glad-ness, Serve the Lord with glad-ness, with gladness,

U. Serve the Lord with glad-ness, Serve the Lord with glad-ness, with gladness,

GRAND JUBILATE. Cond

T.
 C.
 Air.
 B.

Serve the Lord with gladness, And come before his presence with a song; Be ye sure that the Lord He is good, it is He that hath made us, and not we ourselves;

Retard. *Soli* *pp*

Continued.

T. *Maestoso*
 C.
 Air.
 B.

we are His people, We are His people His people &c.

We are His people, We are His people, We are His people, And the sheep of His pasture. O go your ways, O go your ways, O go your

we are His people, We are His people His people &c.

GRAND JUBILATE. Cond

171

T.
C.
Air.
B.

ways in-to His gates with thanks-giv-ing, And in-to His courts with praise; Be thankful, Be thankful,
Be thankful, Be thankful, Be thankful, Be thank

Continued.

Be thankful un-to Him, Be thankful un-to Him, And speak good of His name. For the Lord is gracious, ful. Be thank - ful.

GRAND JUBILATE. Cond

T.
C.
Air.
B.

For the Lord is gracious, His mercy is ever lasting, His mercy is everlasting, and His truth endureth, and His truth en_dur_eth from Generation to Generation,

ff

Continued.

T.
C.
Air.
B.

Glo_ry be to the Son, Glo-ry be to the Ho_ly Ghost, As it was in the begining is
Glo_ry be to the Fa_ther,

GRAND JUBILATE. Contd

CHORUS. O FATHER.

Handel. 173

T. *Slow ad lib. Tempo.*

C.

Air.

B.

now and ever shall be. is now and ever shall be, World without end. Amen, Amen, Amen, Amen.

T. *Larghetto*

C.

Air.

B.

O Father whose al_migh - ty pow'r, The Heav'ns and Earth, the

Continued.

T.

C.

Air.

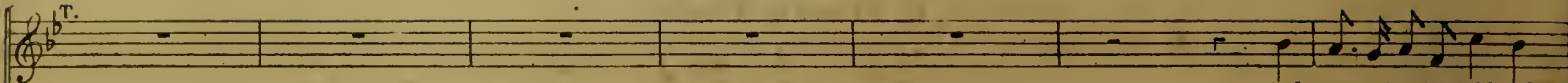
B.

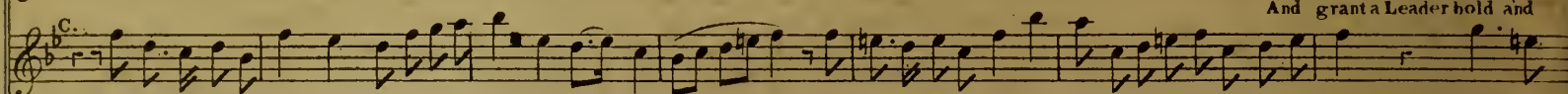
Heav'ns and Earth and Seas a_dore. The hearts of Judah thy delights, In one defensive band u_nite.

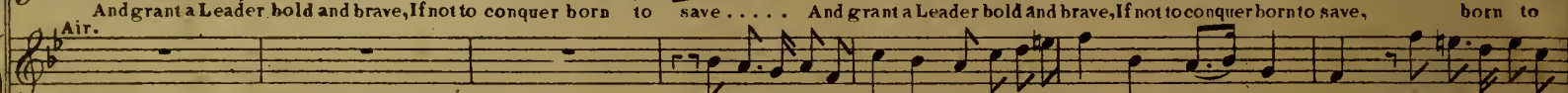
Allegro.

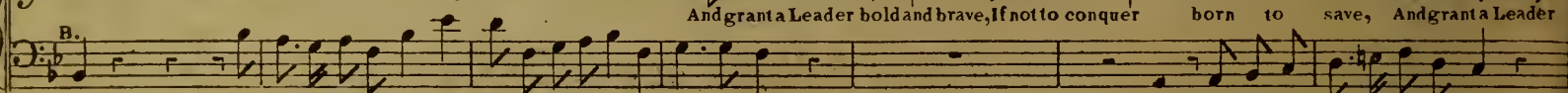
And grant a Leader bold & brave, If not to conquer born to

CHORUS. O FATHER. Contd

T. 

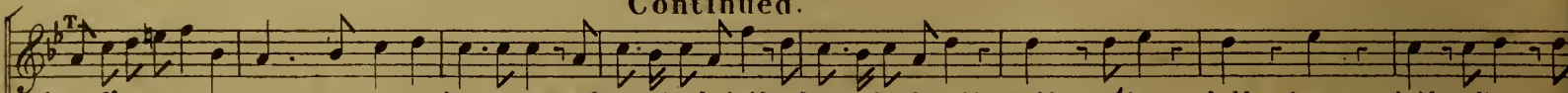
C.  And grant a Leader hold and

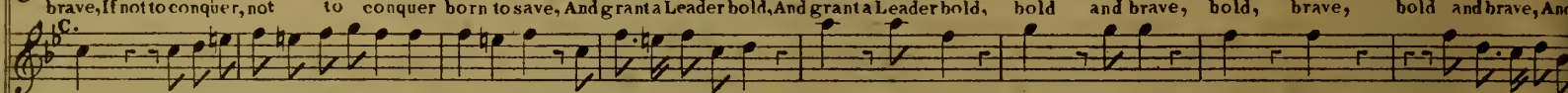
Air.  And grant a Leader hold and brave, If not to conquer born to save And grant a Leader hold and brave, If not to conquer born to save, born to

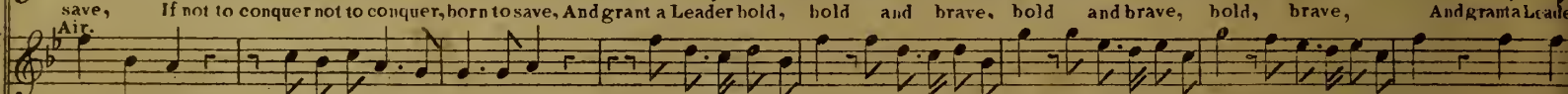
B.  And grant a Leader hold and brave, If not to conquer born to save, And grant a Leader

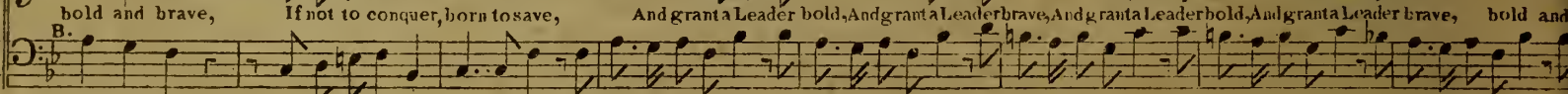
save, And grant a Leader hold and brave, If not to conquer born to save, And grant a Leader hold and brave,

Continued.

T.  brave, If not to conquer, not to conquer born to save, And grant a Leader hold, And grant a Leader hold, hold and brave, bold, brave, bold and brave, And

C.  save, If not to conquer not to conquer, born to save, And grant a Leader hold, hold and brave, hold and brave, hold, brave, And grant a Leader

Air.  bold and brave, If not to conquer, born to save, And grant a Leader bold, And grant a Leader brave, And grant a Leader hold, And grant a Leader brave, bold and

B.  bold and brave, If not to conquer, born to save, And grant a Leader hold, And grant a Leader hold, And grant a Leader brave, And grant a Leader hold, And grant a Leader brave, And

CHORUS. O FATHER. Contd

175

T.
grant a Leader hold, bold and brave, bold and brave, If not to conquer born to save, And grant a Leader hold and brave, If not to

C.
bold and brave, bold and brave, bold and brave, And grant a Leader bold and brave, If not to conquer born to save, If not to conquer,

Air.
brave, And grant a Leader hold, And grant a Leader hold and brave, If not to conquer, If not to conquer born to save,

B.
grant a Leader hold, hold and brave, hold and brave, And grant a Leader hold and brave, If not to conquer born to save. And grant a Leader hold & brave, If not to

Continued.

T.
conquer, If not to conquer, If not to conquer, And grant a Leader bold and brave If not to conquer born to save, If not to conquer born to save.

C.
If not to conquer, If not to conquer, And grant a Leader bold and brave, If not to conquer born to save, If not to conquer born to save.

Air.
If not to conquer, If not to conquer And grant a Leader bold and brave If not to conquer born to save, If not to conquer born to save.

B.
conquer, If not to conquer, If not to conquer, And grant a Leader bold and brave, If not to conquer born to save, If not to conquer born to save.

Moderato.

T. I will sing, I will sing, I will sing, I will sing to the Lord For He is be--come my sal-va-tion.

C. I will sing, I will sing, I will sing to the Lord For He is be--come my sal-va-tion.

Air. I will sing, I will sing, I will sing to the Lord For He is be--come my sal-va-tion.

H. I will sing, I will sing to the Lord For He is be--come my sal-va-tion. I will

I will sing, I will sing, I will sing, I will sing, I will sing to the Lord For He is be--come my sal-va-tion. I will sing . . . will

Continued.

T. I will sing un-to the Lord I will sing Halle-lu-jah, will sing Halle-lu-jah, will sing un-to the Lord For He is be-come my sal-va-tion.

C. I will sing un-to the Lord I will sing Halle-lu-jah, will sing Halle-lu-jah, will sing un-to the Lord For He is be-come my sal-va-tion.

Air. sing . . . will sing un-to the Lord I will sing Halle-lu-jah, will sing Halle-lu-jah, will sing un-to the Lord For He is be-come my sal-va-tion.

H. sing . . . will sing un-to the Lord I will sing Halle-lu-jah, will sing Halle-lu-jah, will sing un-to the Lord For He is be-come my sal-va-tion.

ANTHEM, Contd

ff

177

T. Andante.

pp He is my God, He is my God, And I will prepare Him an habi-ta-tion. He is my father's God, He is my father's God, And I will ex-alt Him.

C.

pp

ff

Air.

And I will prepare Him an habi-ta-tion. He is my father's God, He is my father's God, And I will ex-alt Him.

B.

He is my God,

Continued.

T.

2/4

I will sing un-to the Lord.. will sing un-to the Lord. I will sing un-to the

C.

2/4

Air.

2/4

B. Con Spirito.

2/4

I will sing un-to the Lord... will, sing un-to the Lord. I will sing un-to the Lord.. will sing un-to the Lord.

ANTHEM, Contd

ff *Rep*

T. Lord.. will sing un-to the Lord.

C. Lord.. will sing un-to the Lord.

Air. Lord.. will sing un-to the Lord. *ff*

B. Lord.. will sing un-to the Lord. *ff*

S. I will sing Halle-lu-jah, will sing Halle-lu-jah, sing Halle-lu-jah, sing, I will sing, will sing un-

Rep *S. Maestoso.* Continued.

T. to the Lord, will sing... un-to the Lord. Halle-lu-jah. Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, A-men, A-men.

C. to the Lord, will sing... un-to the Lord. Halle-lu-jah. Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, A-men, A-men.

Air. to the Lord, will sing... un-to the Lord. Halle-lu-jah. Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, A-men, A-men.

B. to the Lord, will sing... un-to the Lord. Halle-lu-jah. Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, A-men, A-men.

ff

NEW S! MATTHEW'S. C. M.

A. D. THOMSON. 179

Let all the earth un to the Lord, Send forth a joy-ful noise; Lift up your voice a-loud to him, Lift up your voice a-loud to him, Sing praises and re-joyce.

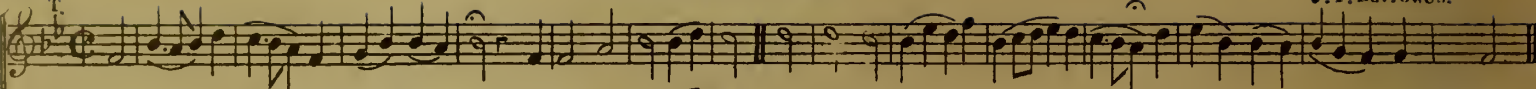
MUNIFICENCE. C. M.

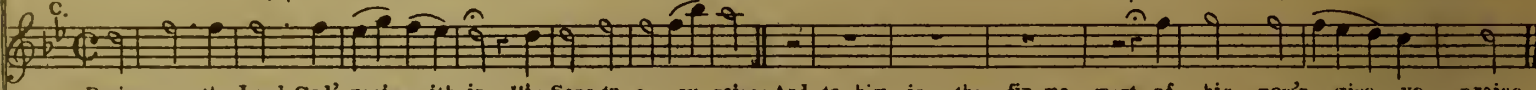
N. Dougall.

His gra-cious hand shall wipe the tears From ev'ry weeping eye; And pains and groans, and griefs and fears, And death it self shall die.

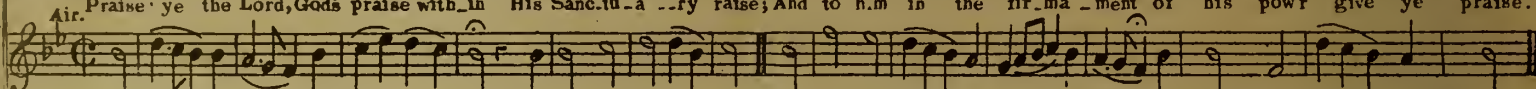
CHESTER. C. M.

J. F. Burrows.

T. 

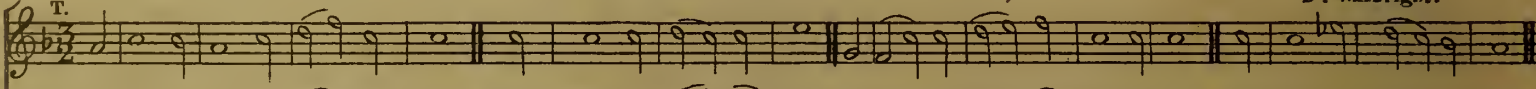
C. 

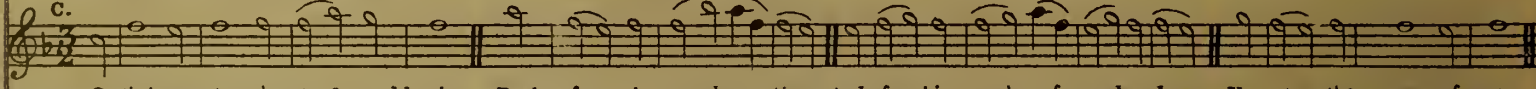
Air. Praise ye the Lord, God's praise with_in His Sanc-tu-a-ry raise; And to him in the fir-ma-ment of his pow'r give ye praise.

B. 

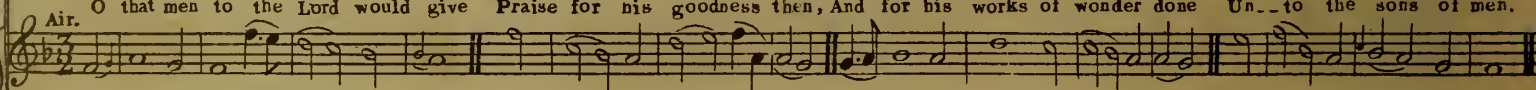
MANCHESTER. C. M.

D. Waisright.

T. 

C. 

Air. O that men to the Lord would give Praise for his goodness then, And for his works of wonder done Un-to the sons of men.

B. 

GILBOA. C. M.

W. H. Lithgow. 181

T.
C.
Air.

He pardons with o'er flowing love; For, hear the voice di_vine! My na_ture is not like to yours, Nor like your ways are mine; Nor like your ways are mine.

B.

Detailed description: This block contains the musical score for the hymn 'Gilboa. C. M.' by W. H. Lithgow. It features three staves: Treble (T.), Alto (C.), and Bass (B.). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: 'He pardons with o'er flowing love; For, hear the voice di_vine! My na_ture is not like to yours, Nor like your ways are mine; Nor like your ways are mine.' The music is written in a simple, hymn-like style with clear note values and rests.

SHIELDS. C. M.

J. Leach.

T.
C.
Air.

By Ba_bels' streams we sat and wept, When Si_ on we thought on: In midst there_ of we hang'd our harps The wil_ low trees up_on.

B.

Detailed description: This block contains the musical score for the hymn 'Shields. C. M.' by J. Leach. It features three staves: Treble (T.), Alto (C.), and Bass (B.). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: 'By Ba_bels' streams we sat and wept, When Si_ on we thought on: In midst there_ of we hang'd our harps The wil_ low trees up_on.' The music is written in a simple, hymn-like style with clear note values and rests.

T.
C.
A. C.
B.

Of mercy's ne-ver failing spring, And steadfast judgements I will sing. And since they both to thee be-long, To thee, O Lord ad-dress my song.

ALMA. P. M. 8^s & 7^s

Webbe.

T.
C.
A. C.
B.

By thy hand re-stored, de-fend-ed, Safe thro' life thus far I'm come; Safe O Lord, when life is end-ed. Bring me to my heavnly home.

WATERFORD. C. M.

Handel; Arranged by W. H. Lithgow.

185

T.

C.

Air.

B.

To My complaint O Lord my God Thy gracious ear in-cline; Here me distress'd, and des-ti-tute Of all re-lief but thine; Here me oppress'd, and des-ti-tute Of all re-lief &c

COVENANT. C. M.

A. D. Thomson.

T.

C.

Air.

B.

For mer-cy shall be built, said I, For e-ver to en-dure; Thy faith-ful-ness ev'n in the heav'ns, Thou wilt e-stab-ish sure, Thou wilt e-stab-ish sure.

* MIRIAM. 10^s & 11^s

Avison.

T.
C.
A.
B.

Sound the loud Tim-brel o'er E-gypt's dark sea--- Je--ho--vah has tri-umph'd his peo-ple are free.

Continued.

T.
C.
A.
B.

Sing for the pride of the Ty-rant is bro-ken, His char-iots, his horse-men, all splen-did and brave, How

* The words Published by permission of the proprietor.

MIRIAM Cond

185

Staccato.

ff

pp

vain was their boast-ing, the Lord hath but spo-ken, And char-iots and horse-men are sunk in the wave. Sound the loud Tim-brel o'er

Staccato.

ff

pp

Continued

1st time.

2nd time.

E. gypt's dark sea --! Je-ho-vah has triumph'd his peo-ple are free, peo-ple are free, his peo-ple are free, his peo-ple are free.

w

LORD OF ALL POWER AND MIGHT

Musical score for 'Lord of all power and might'. It features four staves: Treble (T), Cello (C), Alto (A), and Bass (B). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Lord of all pow'r and might, Lord of all pow'r and might, Thou that art the giv-er, Thou that art the giv-er, Thou that art the giv-er of'.

Continued

Continued musical score for 'Lord of all power and might'. It features four staves: Treble (T), Cello (C), Alto (A), and Bass (B). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'all good things, Graft in our hearts the love of thy name. In-crease in us true re-lig-ion. Lord of all pow'r and might Nour-ish us'.

LORD OF ALL POWER AND MIGHT. Con^d

187

in all goodness. Lord of all pow'r and might, And of thy great mer_cy, And of thy great mer_cy, Keep.. us, Heep.. us.

f *p* *f* *p*

This musical score is for a hymn in D major (two sharps) and 4/4 time. It features a vocal melody on a treble staff and a piano accompaniment on a grand staff (treble and bass). The lyrics are: 'in all goodness. Lord of all pow'r and might, And of thy great mer_cy, And of thy great mer_cy, Keep.. us, Heep.. us.' The music includes dynamic markings of *f* (forte) and *p* (piano). The piece concludes with a double bar line.

Continued

Keep us in the same, Through Jes - sus Christ our Lord, Through Jes - sus Christ our Lord, A...men, A...men.

C *C* *C* *C*

This section continues the hymn. It maintains the D major key signature. The lyrics are: 'Keep us in the same, Through Jes - sus Christ our Lord, Through Jes - sus Christ our Lord, A...men, A...men.' The piano part features a change in time signature to common time (C) for the final phrase. The piece ends with a double bar line.

DUETTO
Two Trebles

GREAT IS THE LORD.

Jesus, Jesus the Lord, Jesus the Lord, our shepherd is, our shepherd is, our shepherd is And did our souls re-deem, — — — — —
 our shepherd is, our shepherd is, our shepherd is, And did our souls re-deem.
 our present and E-ter-nal bliss are both secured in him, Are both secured in him, in him, — — — — — Are both se-cured in him.
 Are both se-cured in him.

CHORUS SPIRITOSO)

Continued.

Great is the Lord, Great is the Lord, Great is the Lord and Mar-vellous; Wor-thy to be prais-ed; Wor-thy to be prais-ed,

GREAT IS THE LORD CONT.

189

Great is the Lord, Great is the Lord and Marvellous, Wor thy to be prais ed; Wor thy to be prais ed, For there is no

This musical system consists of four staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The second and third staves are a vocal line in treble clef, with lyrics written below the notes. The bottom staff is a piano accompaniment in bass clef. The music is in a common time signature.

Continued.

For there is no end, is no end of his greatness, shall praise &c.

end of his greatness, no end of his greatness, one ge ne -- ra -- tion shall praise thy Works un to an oth er, and de clare, de clare thy

end of his great ness no end of his greatness,

For there is no end of his greatness, shall praise &c.

This musical system continues the piece with four staves. It follows the same instrumental and vocal arrangement as the first system. The lyrics are distributed across the vocal staves. The piece concludes with a final chord on the piano staff.

GREAT IS THE LORD Cond

T.
 C.
 Air.
 B.

pow_er; Great is the Lord, Great is the Lord, Great is the Lord and Mar_vell_ous, Wor_thy to be prais ed, Wor_thy

Continued.

T.
 C.
 Air.
 B.

to be prais ed, Great is the Lord, Great is the Lord and Mar_vell_ous, Wor_thy to be

GREAT IS THE LORD COND

191

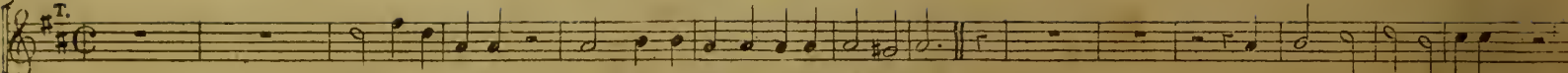
T.
C.
A.
B.

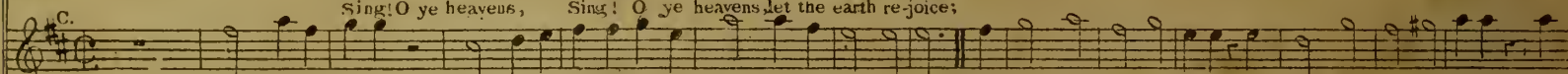
prais-ed, Wor-thy to be prais-ed, Hal-le-lu-jah, Hal-le-lu-jah,

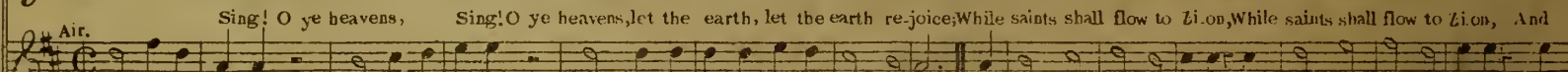
Continued.

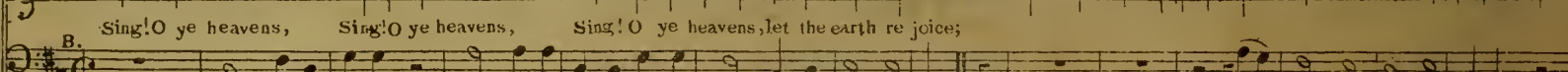
T.
C.
A.
B.

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, A-men, A-men.

T. 

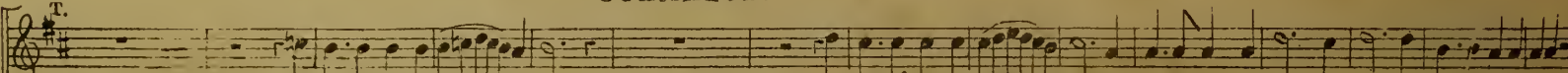
C. 

Air. 

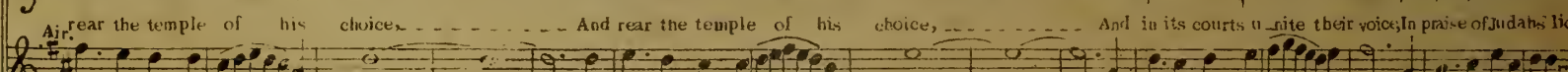
B. 

Sing! O ye heavens, Sing! O ye heavens, let the earth re-joice;
Sing! O ye heavens, Sing! O ye heavens, let the earth, let the earth re-joice; While saints shall flow to Zi-on, While saints shall flow to Zi-on, And
Sing! O ye heavens, Sing! O ye heavens, Sing! O ye heavens, let the earth re-joice;
Sing! O ye heavens, Sing! O ye heavens, let the earth, let the earth re-joice;

Continued.

T. 

C. 

Air. 

B. 

And rear the temple of his choice, And rear the temple of his choice,
And rear the temple of his choice, And rear the temple of his choice, And in its courts unite their voice; In praise of Judah's Lion.

St MARNOCK'S C. M.

A. Anderson, 193

His gracious hand shall wipe the tear, From ev'ry weep-ing eye, And pains and groans, and griefs, and fears,

The first system of the musical score for 'St Marnock's C. M.' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

Continued

And death it-self shall die, And pains and groans, and griefs, and fears, And death it-self shall die.

The second system of the musical score continues the piece. It also consists of four staves with the same instrumental and vocal parts. The lyrics continue below the vocal staves. The score ends with a double bar line.

From all that dwell be_low the skies, Let the Cre_a_tor's praise a_rise; Let the Re-deem-er's name be sung, Thro' ev'_ry

This musical system consists of four staves. The top two staves are for the vocal parts, written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both sharing the two-sharp key signature and 3/4 time signature. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across bar lines.

Continued.

land, by ev'_ry tongue. E-_ter-nal are thy mercies Lord; E-_ter-nal truth at_tends thy word; Thy praise shall sound from shore to

This musical system continues the piece and also consists of four staves with the same instrumental and vocal arrangement as the first system. The lyrics continue below the vocal staves. The system concludes with a triplet of eighth notes in the final measure of the vocal part.

DENBIGH. Cond

195

shore, Till suns shall rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.

This musical score is for a four-part setting of a hymn. It features a soprano line, an alto line, a tenor line, and a bass line. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the tenor line. The music consists of several measures, with some notes beamed together in groups of four or six, suggesting a lively tempo.

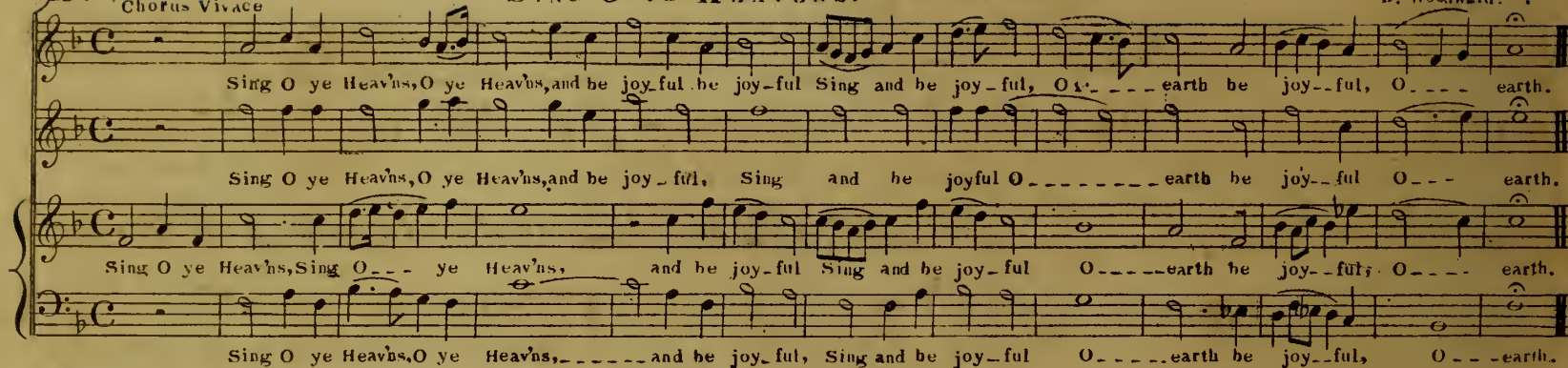
S: MAGNUS. L. M.

O come loud Anthem! let us sing Loud thanks to our Almighty King, For we our voices high should raise, When our Salvation's rock we praise, rock &c

This musical score is for a four-part setting of a hymn. It features a soprano line, an alto line, a tenor line, and a bass line. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the tenor line. The music consists of several measures, with some notes beamed together in groups of four or six, suggesting a lively tempo. The score includes first and second endings, indicated by '1st' and '2nd' above the final measures.

SING O YE HEAVEN'S.

Dr Woodward.



Sing O ye Heavns, O ye Heavns, and be joy-ful, be joy-ful Sing and be joy-ful, O earth be joy-ful, O earth.

Sing O ye Heavns, O ye Heavns, and be joy-ful, Sing and be joyful O earth be joy-ful O earth.

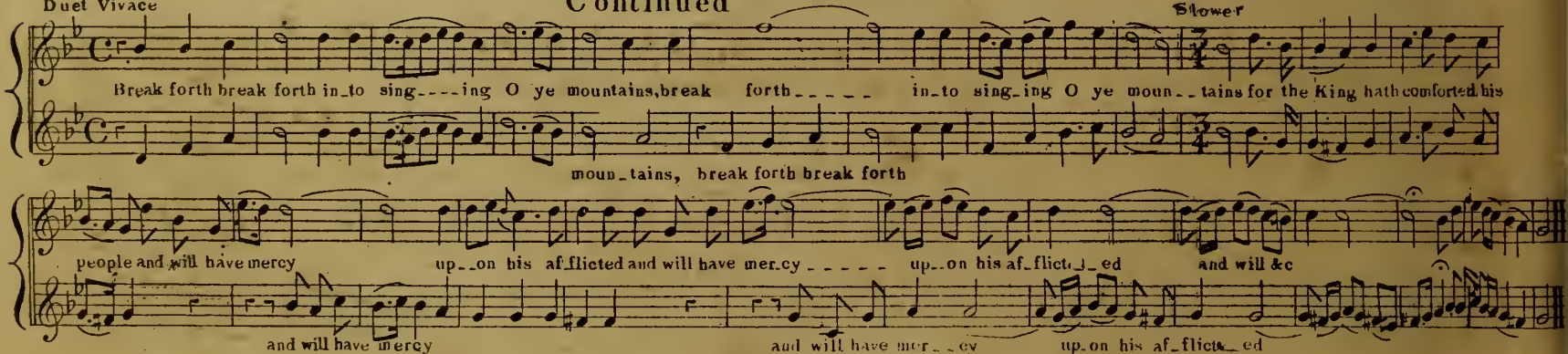
Sing O ye Heavns, Sing O ye Heavns, and be joy-ful Sing and be joy-ful O earth be joy-ful, O earth.

Sing O ye Heavns, O ye Heavns, and be joy-ful, Sing and be joy-ful O earth be joy-ful, O earth.

Duet Vivace

Continued

Slower



Break forth break forth in-to sing-ing O ye mountains, break forth in-to sing-ing O ye moun-tains for the King hath comforted his

moun-tains, break forth break forth

people and will have mercy up-on his afflicted and will have mer-cy up-on his af-flict-ed and will &c

and will have mercy and will have mer-cy up-on his af-flict-ed

Chorus Slow

SING O YE HEAVEN'S. Contd

197

com- forted his and will have mer- cy, will have &c

For the King hath comfort- ed his peo- ple, hath com- fort- ed his people and will have mer- cy and will have mer- cy, up on his &c

and will have mer- cy, will have mercy up on his af- flicted.

This musical score is for a chorus in a slow tempo. It features four staves: two vocal staves (treble and alto clefs) and two piano accompaniment staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves, with some words appearing on the piano staves as well.

Continued

Vivace

Sing O ye Heav'n's, O ye Heav'n's and be joy- ful, be joy- ful Sing and be joy- ful, O - earth.

Sing O ye Heav'n's, O ye Heav'n's, and be joy- ful Sing and be joy- ful O earth be joy- ful, joy- ful, O - earth.

Sing O ye Heav'n's Sing O ye Heav'n's, and be joy- ful Sing and be joy- ful O earth.

Sing O ye Heav'n's, O ye Heav'n's, and be joy- ful Sing and be joy- ful O earth.

This musical score is for a chorus in a vivace tempo. It features four staves: two vocal staves (treble and alto clefs) and two piano accompaniment staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves, with some words appearing on the piano staves as well.

CONQUEST. NEW. C. M.

Chas Robertson.

My race is run my warfare o'er, The solemn hour is nigh, When offered up to God my soul, Shall wing its flight on high.

VICTORY. C. M.

Chas Robertson.

The church triumphant in thy love, Their mighty joys we know, They sing the lamb in hymns above, And we in hymns below.

**** ORLINGTON C. M.**

John Campbell 199

The Lord's my shepherd, I'll not want, He makes me down to lie In pastures green he leadeth me, In pastures green he leadeth me, The quiet waters by.

p *f* *p* *f*

LEYBURN. C. M.

O praise the Lord who reigns a-bove, And keeps his courts be-low, O praise the ho-ly God of love, And all his greatness show, And all his &c.

f *f* *f*

Hark bark the gospel trumpet sounds Hark bark the gospel trumpet sounds Thro' the wide Earth the e cho sounds Thro &c

Continued

Pardon and peace by Jesus blood Pardon &c

Sinners are now bro^t home to God And led into the Heavly road By grace divine By &c

* BRIDGE STREET. P. M.

201
John Fawcett, Senr

T.
C.
Air.
B.

My heart is full of Christ and longs, It's Glo-rious mat-ter to de-clare, Of him I make my loft-ier songs, I can-not

from his praise for- bear, My rea- dy tongue, makes haste to sing, The glo-ries of my heavn-ly King, The glories of my heavenly King.

f
p
f
f

* by permission of Mr Peck, London.

INVITATION. P. M. 8. 7. 4.

J. Fawcett, Senr

T.
C.
B.
Air.

Come ye sin_ners poor and wretched, Weak and wounded sick and sore, Jes_us read_y stands to save you, Full of pi_ty join'd with pow'r.

N A V A R R E. P. M. 10^s 11^s

J. Fawcett, Senr

T.
C.
B.
Air.

He is a_ble, He is a_ble, He is a_ble, He is_will_ing doubt no more. Tho' troubles as_sail and dangers af_fright,

NAVARRE. CONTINUED.

203

T.
C.
Air.
B.

Tho' friends should all fail and foes all u_nite, Yet one thing se_cures us what e-ver be tide, The scripture as_sures us the Lord will pro vide.

OPORTO. S. M.

J. Fawcett, Seal

T.
C.
Air.
B.

Be-hold the morn_ing sun, Be_gins his glorious way, His beams thro' all the na_tions run, And life and light con_vay.

* SOVEREIGN BALM P.M.

John Fawcett, Senr.

T.
 C.
 Air. *Sal-va-tion! O the joy-ful sound What plea-sure to our ears, A sov-reign balm for ev-ry wound,*
 B.

The first system of the musical score consists of four staves. The top staff is for Tenor (T.), the second for Cello (C.), the third for Alto (Air.), and the fourth for Bass (B.). The key signature has one flat (B-flat), and the time signature is 3/2. The lyrics are written below the Alto staff. The music features various note values including quarter, eighth, and half notes, with some measures containing rests.

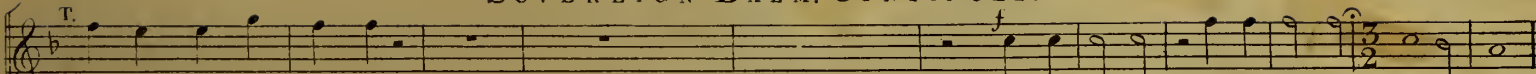
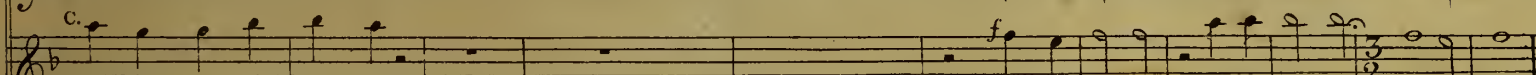
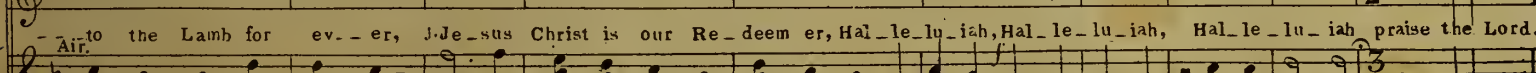
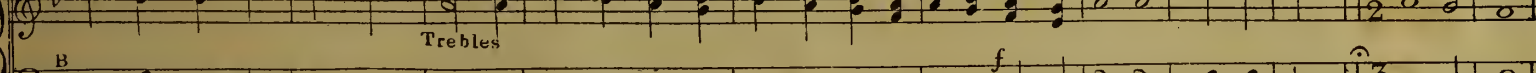
T.
 C.
 Air. *A cor-dial for our fears, A cor dial for our fears. Glo-ry, hon-our, praise and pow-er, Be un-*
 B.

The second system of the musical score continues the composition with the same four staves (T., C., Air., B.). The lyrics continue below the Alto staff. The musical notation includes various note values and rests, maintaining the 3/2 time signature and one-flat key signature.

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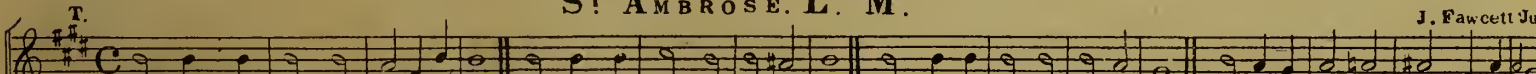
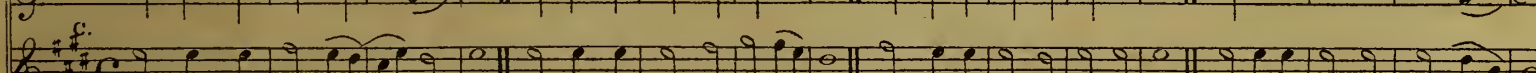
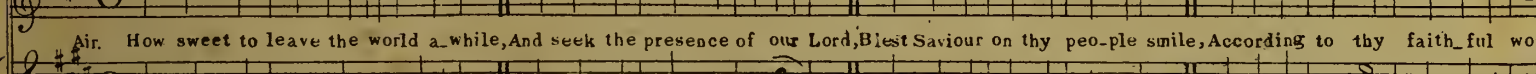
SOVEREIGN BALM. CONTINUED.

205

T. 
 C. 
 Air. to the Lamb for ev-er, J-Je-sus Christ is our Re-deem-er, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah praise the Lord.
 Trebles 
 B. 

ST AMBROSE. L. M.

J. Fawcett Jun 5

T. 
 C. 
 Air. How sweet to leave the world a-while, And seek the presence of our Lord, Blest Saviour on thy peo-ple smile, According to thy faith-ful word.
 B. 

PERSIA. C. M.

J. Fawcett, Senr

T.
 C.
 Air.
 B.

Send down thy spir it from a bove, That saints may love thee more, And sin ners now may learn to love, Who ne ver lov'd be fore.

Detailed description: This is a four-part musical score for the hymn 'Persia. C. M.'. It consists of four staves. The top staff is for Tenor (T.), the second for Contralto (C.), the third for Air (soprano), and the fourth for Bass (B.). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are written below the Air staff. The music features various note values including minims, crotchets, and quavers, with some notes beamed together. There are repeat signs at the end of the first and second systems.

BISLEY. P. M. 7^s

J. Fawcett, Senr

T.
 C.
 Air.
 B.

Fa_ther fix my soul on thee Ev_ry e_vil let me flee No_thing want be neath a_bove Hap_py in thy precious love

Detailed description: This is a four-part musical score for the hymn 'Bisley. P. M. 7s'. It consists of four staves. The top staff is for Tenor (T.), the second for Contralto (C.), the third for Air (soprano), and the fourth for Bass (B.). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are written below the Air staff. The music features various note values including minims, crotchets, and quavers, with some notes beamed together. There are repeat signs at the end of the first and second systems.

CRANBOURN. P. M. 8 Lines 8^s & 7^s

J. Fawcett, Senr.

207

T.
3/2

C.
3/2

Come thou fount of ev'ry blessing, Tune my heart to sing thy grace, Streams of mer-cy ne-ver ceas-ing, Call for songs of loud est praise.

Air.

B.
3/2

T.

C.

Teach me some me_lodious sonnet; Sung by flaming tongues a_bove, Praise the mount O fix me on it, Mount of Gods un_changing love.

Art.

B.

NAOMI. C. M.

A.M. presented by M^r R. Donald.

T.

Air. For e-ver here my rest shall be, Close to thy bleeding side, This all my hope and all my plea, For me the Saviour died.

B.

CALIFORNIA. C. M.

Neil Dougall.

Walk a-bout Si-on and go round, The high tow'rs thereof tell; Consider ye her pal-a-ces, And mark her bulwarks well, And mark her bulwarks well.

THE END.

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