

Published under the Sanction of the Musical Fund Society of Philadelphia.

CANTUS ECCLESIAE,

OR, THE

Sacred Chorister:

BEING A COLLECTION OF

PSALM AND HYMN TUNES, CHANTS, SENTENCES, AND ANTHEMS:

COMPRISING

A SELECTION OF THE BEST STANDARD COMPOSITIONS,

AND A LARGE NUMBER FROM THE WORKS OF HAYDN, HANDEL, MOZART, BEETHOVEN, SARTI, SABBATINI, NAUMANN, GRAUN, ROSSINI, DONIZETTI, &c.

TOGETHER WITH MANY

ORIGINAL COMPOSITIONS, BY AMERICAN AUTHORS,

AND

A SYSTEM OF INSTRUCTION IN VOCAL MUSIC, BY L. MEIGNEN, ESQ.,

WRITTEN EXPRESSLY FOR THIS WORK.

Harmonized for Four Voices, and Provided with an Accompaniment for the Organ or Piano Forte.

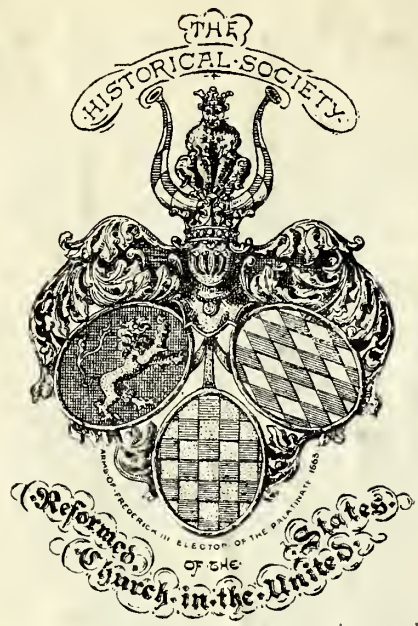
BY W. H. W. DARLEY & J. C. B. STANDBRIDGE.

EIGHTH REVISED EDITION.

PHILADELPHIA:

PUBLISHED BY LEE & WALKER, NO. 722 CHESTNUT STREET.

J. B. LIPPINCOTT & CO., 20 NORTH FOURTH STREET.



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RECOMMENDATIONS.

15th of October, 1844.

BISHOP KEMPER's *own* respects to the publishers of the "Cantus Ecclesie," and is much obliged to them for their valuable present. He will take it with him to Wisconsin, and introduce it into the Mission School at Narhotah Lakes: from whence he hopes it will become generally known.

MR. W. H. W. DARLEY.

Philadelphia, February 11th, 1845.

Dear Sir:—After a careful perusal of your "Sacred Chorister," I have no hesitation in declaring my highest regard of this whole work. It contains a large number of new and excellent pieces, which are not surpassed for harmony or melody by any that I have seen; and I feel satisfied that it is a most able production and admirably adapted for general use.

Yours, very respectfully,
H. WEATHERLY,
Chorister of the 3d Presbyterian Church Philadelphia.

MESSRS. DARLEY AND STANBRIDGE.

Philadelphia, January 20th, 1845.

Gentlemen:—I have examined critically your collection of music called "Cantus Ecclesie," and am well pleased with the judgment, taste, arrangement, and musical effect of the various compositions with which you have favoured the public. Music being an important branch of religious devotion has by your valuable publication received a substantial, and I trust a permanent aid, equally gratifying to the pious worshipper and the admirer of devotional music. I consider your production as an important accession as well to religious exercises as to the gratification of the admirers of musical harmony and science.

Yours truly,
CHARLES G. BORHEK,
Organist of St. Peter's Protestant Episcopal Church.

TO W. H. W. DARLEY, Esq.

Dear Sir:—Allow me to congratulate you on the success with which you have performed the difficult task of selecting for the benefit of the profession a new collection of Psalms, Hymns, Chants, &c., which by their judicious choice and their excellent harmony will prove to be a very valuable addition to those already extant. In fact a careful perusal of your "Cantus Ecclesie" has convinced me that it surpasses by far in correctness and purity of style many of the previous works I have had an opportunity of examining. It has been also a source of great pleasure to me to find in this work several compositions of your own, as well as some by our mutual friends; to these I paid a somewhat more rigid attention, and in my humble opinion they are by no means a disparagement to the productions of the celebrated composers they are associated with; there is no torturing in the arrangement of parts, thereby avoiding difficult intonations; and the style throughout is free from that affected stiffness which is too often mistaken for the true religious one.

Very respectfully yours, &c.
LD. MEIGNEN,
Professor of Composition, and Leader of the Musical Fund Society.

MESSRS. W. H. W. DARLEY AND J. C. B. STANBRIDGE.

Philadelphia, January 13th, 1845.

Gentlemen:—Your "Cantus Ecclesie" handed me for examination has been a source of much gratification, and but from motives of duty to its editors it might go forth to the musical world chanting its *own* recommendations, yet inasmuch as it must be known before it can be appreciated, it becomes those who do know it, to offer at least their knowledge and opinion to those who do not.

Your own experience, practice, and reputation in the musical department of "The Church" renders it almost needless for me to praise a work whose titlepage seems at once to announce its value, and I am very certain that your retiring disposition would recoil at any thing beyond truth and candour. Allow me then only to remark that, as a whole, the "Cantus Ecclesie" is well adapted to the Episcopal service; and independent of the Chants and Sentences which may not be used in other Churches, it must be equally valuable there.

The selection is choice and chaste, and well defined for the dignity and solemnity of worship, whilst its original matter generally speaks well for the disciplined minds of the authors whose names the respective productions bear.

As a Book of Harmony, it certainly has not as yet been surpassed and probably will not be, for its richness, sweetness, simplicity, accuracy, and fluency, be cardinal points in this attainment, then must the "Cantus Ecclesie" be destined to a liberal patronage from all who desire to "sing with the spirit and with the understanding also."

The Classification and arrangement throughout makes it available to Organists of every grade, whilst the whole together is admirably calculated as well to cultivate a proper taste, as to lead the beginner on to ripeness in this desideratum.

I trust that you will be fully compensated for your industry and application, and reap a rich harvest for the tact, talent, and taste, so ably set forth in this work.

Very respectfully, yours, &c.
ABRAHAM RITTER,
Organist of Christ Church pro. tem., late Organist of the Moravian Church in the city of Philadelphia.

MESSRS. THOMAS, COWPERTHWAIT & Co.

Gentlemen:—Having examined the "Cantus Ecclesie," recently published by you, it gives me great pleasure to state my great approbation of the work, which I look upon as one eminently calculated to improve the taste now so widely extending in sacred music. The vocal arrangements of the parts and the harmony are equal, if not superior, to any other publication of a similar nature with which I am acquainted. I shall contribute all in my power to its circulation.

Your obedient servant,
B. C. CROSS,
Organist of St. Andrew's Church, and Leader of the Philharmonic Society.

MESSRS. THOMAS, COWPERTHWAIT & Co.

Gentlemen:—I have this moment received your note accompanying a copy of the "Cantus Ecclesie," which I regret to say will not meet the wants of our association. Not that the music contained in the "Cantus Ecclesie" is inferior, in *any single point*; on the contrary, (having some time since purchased a copy and given to the whole work a careful examination,) I regard it as *the best* composition of sacred music that has appeared on this side the Atlantic. Many of the pieces (nay, most) bear the impress of a master hand; the harmony is, I believe, faultless, and I think that the editors and publishers have, in issuing this work, conferred a great benefit upon the lovers of music generally, and especially upon those who love to make *true* melody, with both heart and voice, to the Great Author of harmony.

For a Church Choir, who wish a good collection of psalm tunes, with a few anthems and motetts for particular occasions, the work is invaluable. Respectfully yours, &c.
A. A. STITT,
President and Leader of the Mozart Sacred Music Society.

MESSRS. DARLEY AND STANBRIDGE.

Gentlemen:—In speaking of the merits of the "Cantus Ecclesie" it is very difficult to point out any *particular features*, as its character as a whole is so very unique.

But in comparing it with similar works its peculiar excellence is seen at once. Being arranged and harmonised by artists, (whose reputation is too well known to need any encomiums here,) the musical public are safe in using such a book, as it is free from all the quackery which is the principal merit of many of the works now palmed on the public.

All the standard tunes have been restored from the mutilated condition to which they have been subjected in other works.

Being very conveniently arranged for the Piano-forte or Organ, it is the only book of the kind which the young Pianist or Organist can use with comfort. Its appearance is also superior in every way to any work ever published in this country.

CHARLES JARVIS,
Organist and Leader of the Choir in the Church of the Epiphany.

MESSRS. DARLEY AND STANBRIDGE.

Gentlemen:—I feel the greatest pleasure in adding my name to the list of those gentlemen that have recommended your musical work entitled "Cantus Ecclesie," and think that nothing can be said more in favour of its great merits than that it is composed, arranged, and edited by gentlemen of the professional standing of yourselves.

I remain, &c.
A. F. DOS SANTOS,
Organist of St. Joseph's Church.

MESSRS. DARLEY AND STANBRIDGE.

Philadelphia, January 22d, 1845.

Gentlemen:—Having carefully examined the "Cantus Ecclesie," lately published in this city and edited by Messrs. Darley and Standbridge, and having also used the same for several months in the services and rehearsals of the church of which I am Organist, it affords me much pleasure to state that the book contains the largest amount of useful music in all the varieties necessary for the services of the church of any work I have yet seen, and its great freedom from musical errors must of itself prove one of its most powerful recommendations.

THOMAS LOUD,
Organist of St. Philip's Episcopal Church.

TO MESSRS. DARLEY AND STANBRIDGE.

Raleigh, North Carolina.

Gentlemen:—I have critically examined the collection of church music recently published by you, under the title of "Cantus Ecclesie;" and it gives me great pleasure to say that I look upon it as one of the best works of the kind published in the United States. I believe it to be highly calculated to promote and diffuse a correct taste in church music, and shall use every exertion to forward its introduction in this state.

Hoping that you will meet with every success that a work which reflects so high a degree of credit on your musical knowledge deserves,

I have the honour to remain, &c.
G. BLESSNER,
Professor of Music, Raleigh, North Carolina.

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J. B. LIPPINCOTT & CO., 20 NORTH FOURTH ST.

1861.

ENTERED according to act of Congress, in the year 1844, by
W. H. W. DARLEY,
in the Clerk's Office of the District Court of the Eastern District of Pennsylvania.

THE MUSICAL FUND SOCIETY OF PHILADELPHIA.

Stated Meeting, April 1, 1845.

A work on Church Music, entitled "CANTUS ECCLESIAE," was brought to the notice of the Board for its opinion thereon, and having been referred to the Committee on Music, and a favourable report received from them, it was thereupon

Resolved, That the work entitled "CANTUS ECCLESIAE," edited by Messrs. Darley & Standbridge, has the approbation of the Joint Board of Officers of the Musical Fund Society.

Attest,

GEO. CAMPBELL, Secretary M. F. S.

N. B. All Tunes, Chants, Anthems, Sentences, or pieces of music, contained in this work to which the asterisk * is affixed, are the property of the editor; to protect which is an essential object of the copyright. All infringements, therefore, will be dealt with according to law.

STEREOTYPED BY L. JOHNSON, PHILADELPHIA.

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L. MEIGNEN'S

ELEMENTS OF VOCAL MUSIC.

1887



CHAPTER I.—ON THE FIRST RUDIMENTS OF MUSIC.

SECTION I.—OF NOTES AND STAVES.

1. *Definition.*—Music being the *Language of Sounds*,* certain figures have been adopted to represent those sounds, in the same manner and to the same effect as the letters A, B, C, D, &c., represent the elementary sounds of speech.

2. *Of Notes.*—The figures representing Musical Sounds are called *Notes*, are either *White* or *Black*, of an oval form turned a little upwards, thus, or , and may be modified so as to make them long or short.

3. *Of the Modifications of Notes.*—The white notes undergo one modification only, and that is the addition of a *Stem*, or tail, placed perpendicularly to their side, thus, or ; but the black ones, which have always a stem, are modified

by one, two, or three *Hooks*, , , , placed angularly at the extremity

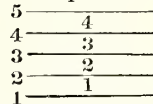
of their stem, as appendices, when used singly; and when two or more of these notes, thus modified, are used on one single syllable or sound of speech, they are united by one, two, or three thick crossing lines, called *Bands*,

which determine their duration in the same manner as if they had been written

with one or more hooks, , , , as shown here by the strokes uniting

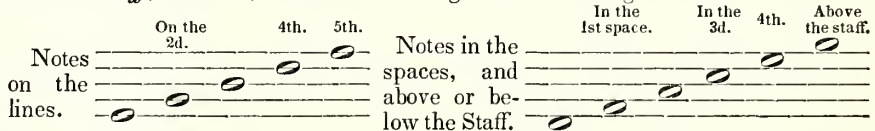
the upward stems, and the hooks placed at the extremity of the downward ones, both ways affecting the notes in a precisely similar manner. It should also be observed that the stem of a white or black note is always placed on the left when turned downwards, and on the right when turned upwards.

4. *Of Staves.*—As one of the peculiarities of music consists in low, middle, and high sounds, a very ingenious process has been adopted to regulate their different degrees of elevation or of depression. This is done by means of five parallel *Lines*,

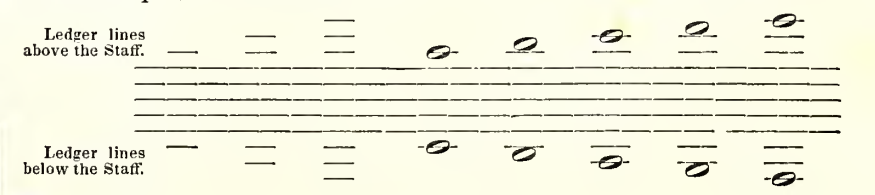


running horizontally, and so disposed as to allow of the notes being

placed on either of these five lines or in any of the four *Spaces* found between them. They are counted from below upwards, as shown by the figures 1 to 5, placed on the left of the lines, and 1 to 4 in the spaces. This group of five lines is called a *Staff*, or *Stave*,* either name being used in the singular number.



5. *Of Ledger lines.*—When the five lines and four spaces of the staff are not sufficient for the extension of certain voices, either in high or low notes, short additional lines, called *Ledger lines*, are then used above or below the staff, and the notes are written upon, above or below them.



* The Pupil will observe that every technical term is written in *italics*, when used for the first time.

* See Webster's Dictionary.

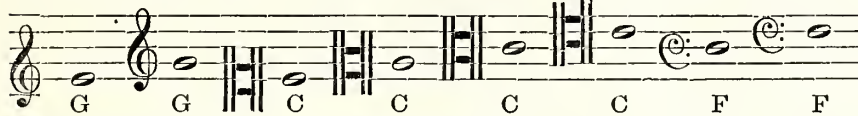
When speaking of such notes, they are therefore said to be, on, above, or below the first, second, or third ledger line, and so on, when, more extended notes are used: very few ledger lines, however, are necessary in vocal music. We would here suggest to call the ledger lines above the staff *upper ledger lines*, and those below the staff, *lower ledger lines*; it would save a repetition of the words *above* and *below*.*

SECTION II.—OF THE CLEFS AND NAMES OF THE NOTES.

6. The *Clef* is a figure placed at the beginning, or left end, of every staff, and serves to determine the names which are to be given to the notes, as well as the kind of voice or instrument it is used for.

7. There are three different kinds of clefs: the G or *Treble* clef, the C clef, and the F or *Bass* clef; and some of these are used on the different lines of the staff.

G or Treble clef on the 1st line.	The same on the 2d line.	C clef on the 1st line.	The same on the 2d line.	The same on the 3d line.	The same on the 4th line.	F or Bass clef on the 3d line.	The same on the 4th line.
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8. *Of the Treble clef.*—As the Treble or G clef on the second line is that most generally used in vocal music for writing the different voices, we shall now give the notes of its scale, and the names given them, both with syllables and with the letter of the alphabet assigned to each note.



9. *Remark on the above Scale.*—It should be observed that this scale is here given as a mere table of reference, and also to show that the names are only *seven* in number, thus forming a *series* which may be repeated as often as required. It will also be very useful for questioning the pupils as to the position of any note pointed at, or as to its name.

10. The two thick transverse lines placed at the end of the above scale are called a *Double bar*; they are the sign for showing that a piece, or fragment of a piece, of music is ended.

* Two illustrations will suffice to authorize this suggestion, viz.: speaking of Si, or B, above the staff, we would say that it is placed *above the first upper ledger line*, instead of *above the first ledger line above the staff*; and when speaking of Sol, or G, below the staff, it would be said to be *below the second lower ledger line*, instead of *below the second ledger line below the staff*.

11. *Of the Pronunciation of the Names of the Notes.*—Every Teacher of singing, particularly with large classes, should be very careful in obtaining from his pupils a correct pronunciation of the names assigned to the notes. A very discordant effect will result from an inattention to this rule, as will be shown by the following examples:

Do, should be pronounced as broadly as the word *doe*, a she-deer, or *foe*, and not as the verb *do*, nor as the sound of *do* in *dog*.

Sol, like the last syllable in *para-sol*, but not as the word *soul*, nor as the word *so-il* pronounced slowly, as some do, even among teachers.

Mi, like the pronoun *me*, when emphatically pronounced.

Si, like the word *sea*, or the verb *see*.

La and Fa, as broad as the first syllable in the word *fa-ther*.

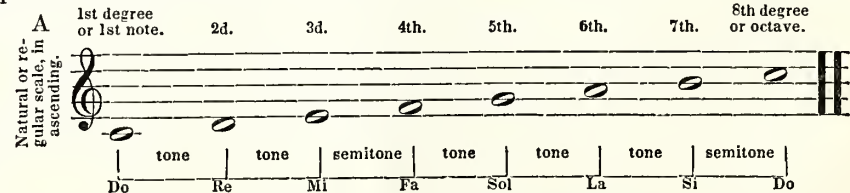
Re, like the word *ray*, a beam of light, but not like *rea* in the verb *read*, and still less like the word *rye*, which gives a very harsh guttural sound to the note.

The consonants of all the syllables Do, Re, Mi, Fa, Sol, La, Si, should, in general, be very emphatically pronounced, as by so doing a clear and pure sound will be obtained at the very starting of each note. A strict observance of these rules will remove much difficulty, obviate many defects, and insure a pureness of intonation which depends in a great measure on correct articulation.

SECTION III.—OF THE NATURAL SCALE.

12. *The Natural Scale* is composed of eight notes, also called degrees, seven of which form a series, (9) the eighth note being but a repetition of the first; a sin the following example the Do in the third space is but the repetition of the Do on the first lower ledger line; this eighth note of a natural scale is called the *octave*.* By extension, however, the word octave has also been applied to any note repeated or placed in a higher or lower degree of an extended scale: in this manner we say, such a note is an *octave higher* or an *octave lower* than such another note, which means that the former is eight notes, or degrees, above or below the latter.

13. *Of Tones and Semitones.*—The natural scale being the model after which all other regular scales are formed, its eight degrees (12) have been divided into *tones* and *semitones*, the arrangement of which is determined by certain fixed positions within the scale.



* From the Latin adjective *octavus*, the eighth.

By this example we see that there is a tone from the first degree to the second, Do to RE; another tone from the second degree to the third, RE to MI; a semitone from the third degree to the fourth, MI to FA; a tone from the fourth degree to the fifth, FA to SOL; a tone from the fifth degree to the sixth, SOL to LA; another tone from the sixth degree to the seventh, LA to SI; and, lastly, a semitone from the seventh degree to the eighth, or octave, SI to Do; thus giving five tones and two semitones as the elements every regular scale is composed of. The pupil should remember well the distribution of these tones and semitones in the scale; and to this effect, let him bear in mind that the *two semitones* are found *from the third to the fourth degrees*, and *from the seventh to the eighth*, all others being tones.

14. The tones and semitones, as shown in the above ascending scale, will be found differently distributed, however, if we now take a survey of the descending scale, and follow the order of the notes.

B

8th degree,	7th degree,	6th degree,	5th degree,	4th degree,	3d degree,	2d degree,	1st degree,
1st note.	2d note.	3d note.	4th note.	5th note.	6th note.	7th note.	8th note.

Descending Scale.

Now, if we reckon according to the order of degrees and the names of the notes, we shall have the two semitones situated in descending, example B, exactly where we found them in ascending, example A, namely from the eighth degree to the seventh, or Do to SI, and from the fourth degree to the third, or FA to MI; but if we proceed according to the regular succession of the notes, we find that the two semitones are placed one from the first note to the second, and the other from the fifth to the sixth. This shows evidently that it is preferable to reckon altogether according to the order of degrees, for the very plain reason that they remain the same whether the scale ascends or descends.

SECTION IV.—OF TIME AND MEASURE.

15. DEFINITION.—*Time* in music, means a certain duration given to the notes, and the arrangement of these notes into equal parts called *Measures* or *Bars*.

16. Every measure, or bar, of a piece of music must therefore contain a note of a given length, the duration of which is regulated by certain motions of the hand or of the foot; and, in order to establish the limits of each measure, a vertical line, called *Bar line*, is drawn across the staff, thus leaving between the bar lines a space which is to be filled by the measured notes.

This shows that every bar line marks the end of a bar as well as the beginning of the next.

17. Time is indicated by a certain sign placed immediately after the clef at the beginning of a piece of music, and this sign is the regulator by which the hand or foot divides each bar into equal parts.

18. The Time most used in music is called *Common Time*, and is represented with a C placed after the clef. Each bar, in this Common Time, is filled with the long note called *semi-breve*, and is to be divided into four equal parts, called *Beats*; for which reason it is usually said that "such a piece of music is in *Common Time* or *four beats* in the bar."

19. The beats are marked by regular motions of the hand, which must be well practised by the pupils before they attempt to sing the notes. To this effect, let them beat several bars in succession, counting aloud 1—2—3—4, 1—2—3—4, &c.; directing the hand as shown in the following example, in which the round white note, called semi-breve, is here given as the *Unit* which is to be divided into four equal parts, without singing it, but by counting *four*, observing the strict evenness of a pendulum.

The curves running from one figure to another serve to show the direction that the hand must follow in *beating time*; namely, that the first beat is struck down, that the second runs obliquely and slightly upwards to the left, that the third goes horizontally from the left to the right, and that the fourth rises obliquely still higher up in order to enable the hand to descend vertically so as to strike again the first beat (and subsequently the other three) as often as there are bars in the piece of music.

This example will also serve to show that the *four beats* form together a complete bar in common time, and also that they determine the length of a semi-breve.

SECTION V.—OF THE DURATION OF NOTES AND OF RESTS.

20. THE whole of section four having been devoted to all that relates to Time, we shall say but little at present of the duration or degree of length given to the notes. Let it be well remembered, however, that the semi-breve, (18 and 19), is, 1st, the longest note in music; 2d, that it is, therefore, the unit from which all others are derived and of which they form the several fractional parts; 3d, that it fills a whole bar in common time; 4th, that it requires four beats to complete its duration; and 5th, that it is a somewhat rounded white note *without a stem*.

21. Being now well acquainted with the above, we shall be able to understand the following subdivisions, or rather fractions, of the semi-breve into either two *minims* or four *crotchets*, included within one single bar of common time.

RUDIMENTS OF MUSIC.

Number of beats. 1 2 3 4

Semibreve, divided into
 ... 2 Minims or into
 ... 4 Crotchets.

22. This example shows what we have already said, that the semibreve occupies the four beats of the bar; and further, 1st, that the *Minim*, a white note with a stem, is but *one half* of the semibreve, it requiring two minims to equal a semibreve, or fill a whole bar, each minim taking up only two beats; 2d, that the *crotchet*, a black note with a plain stem, is but *one fourth* of the semibreve or one half of the minim, as it requires four crotchets to equal a semibreve,—as also to fill a whole bar,—or two crotchets to equal each minim: observe also that each crotchet takes up but one beat.

23. The next fractional note is the *Quaver*, a black note with a *single hooked* or *single stroked* stem, forming the *eighth* part of the semibreve, eight of them being therefore necessary to fill a bar, four to equal a minim, and two to equal a crotchet, which gives two quavers for each beat in the bar.

Number of beats. 1 2 3 4

Semibreve, equal to
 ... 2 Minims or
 ... 4 Crotchets or
 ... 8 Quavers.

24. We shall conclude these fractions of the semibreve with its *sixteenth* portion, the *semiquaver*, a *double hooked* or *double stroked* black note, sixteen of which are required to fill a bar or to equal a semibreve, eight to equal a minim, four to a crotchet or to each beat in the bar, and two to a quaver.

Number of beats. 1 2 3 4

Semibreve equal to
 ... 2 Minims or
 ... 4 Crotchets or
 ... 8 Quavers or
 ... 16 Semiquavers.

It is evident that these subdivisions can be carried still farther, but the above will fully answer our purpose.

25. *Of Rests.*—It now remains to speak of the *Rests*, or a certain silent duration of time which is regulated in the same proportions as those adopted for the length of notes. As the rests are named after each length of note they can take the place of, a table of them will suffice to understand their use.

Semibreve. Minim. Crotchet. Quaver. Semiquaver.

Semibreve rest. Minim rest. Crotchet rest. Quaver rest. Semiquaver rests. 2 Bars rest. 4 Bars rest. Bars rest.

Observe that the semibreve rest is placed below a line, whereas the minim rest is placed above; and also that the head of the crotchet rest is turned to the right and that of the quaver rest to the left. The figure one is also placed above the staff when a semibreve rest is used, and denotes that it is *one bar's rest*; both, however, mean the same thing.

CHAPTER II.—ON THE FIRST ELEMENTS OF SINGING.

26. THE following lessons being calculated for classes, a few words regarding the method of using them will not be deemed unnecessary; but, above all, let it be remembered that the mouth must always be wide open while singing, avoiding all kind of affected or ridiculous distortion of the face, head, or neck; the posture being erect without stiffness, the chest well extended, and the shoulders thrown slightly backwards. A strict attention to these general rules, as also to articulation and pronunciation, (11) will enable the pupils to give out the voice with freedom, thereby obtaining a pure and powerful breast sound.

27. Before singing an exercise or lesson of any kind, the pupils should be made, 1st, to name the notes; 2d, to repeat this naming of the notes, beating time all the while, but without singing; 3d, to listen to the teacher who should then sing the lesson in beating time; and lastly, the whole class is to sing the same, also in time; the teacher taking care to stop the class whenever a mistake is made, in order to correct and point it out, whether the mistake be one of name, of time, or of intonation or pronunciation.

28. When teaching classes, the teacher should at once ascertain what kind of voice each pupil may have, in order to divide them into *first* and *second* voices. This arrangement will be necessary for all the exercises to be given after the few preliminary ones with which we shall now commence.

LESSON I.

semibreves and rests.

1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

29. *Manner of practicing the above Lesson.*—The teacher will point to the head of the first bar, telling the class to mention what it contains, and also to name

every note or rest that may compose the lesson. After saying that it contains, 1st, the treble, G, or sol clef; 2d, the figure C, which means that the lesson is in common time, or four beats in the bar; the class will say aloud:—"Semibreve rest, Do semibreve, Re ditto, Mi ditto, semibreve rest, Mi semibreve, Re ditto, Do ditto, semibreve rest." Then repeat the lesson in beating time, without singing or pronouncing the word semibreve, thus:—"Rest—2-3-4, Do—2-3-4, Re—2-3-4, Mi—2-3-4, Rest—2-3-4, Mi—2-3-4, Re—2-3-4, Do—2-3-4, Rest—2-3-4." It will be observed that the first beat of every bar is not here pronounced, (although it is to be struck,) because the words "Rest, Do, Re, Mi," &c., take up every first beat, and are therefore pronounced at the time of striking, counting aloud 2-3-4, after each of them. The teacher shall then sing the lesson in time, and the class will sing it after him. When singing a lesson, the several beats of every rest are to be counted aloud.

LESSON II. 

Analyze the above and the following in the manner prescribed for Lesson I.

LESSON III.

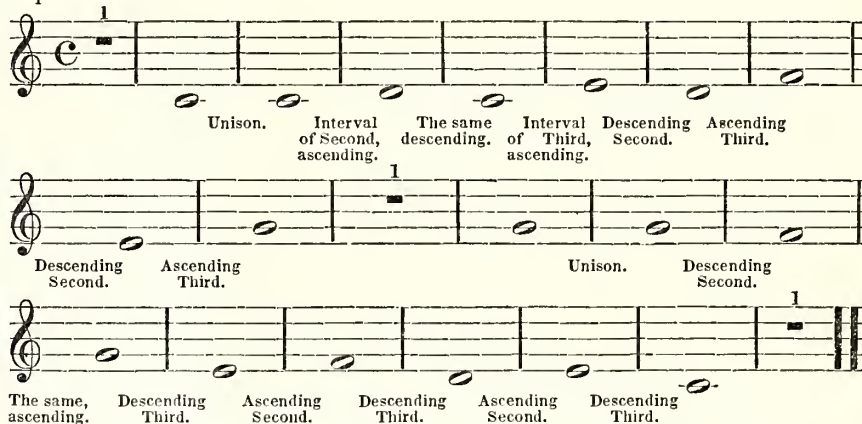


30. *Of Intervals.*—The distance that exists between two notes, on whatever degrees they may be placed, is called an *Interval*, and is more specially defined according to the *number of degrees* which form that interval. For instance: Do-Do, on the same degree, is called a *Unison*, because, being on the same degree, they both give the same sound; Do-Re, Re-Mi, Mi-Fa, and so on, give each an interval of *second*, because the distance found between any of these two notes embraces two degrees: Do-Mi or Re-Fa form an interval of *third*, because they embrace three degrees, by the reason that if we were to fill up the space left between Do and Mi, or Re and Fa, it would then give us Do-Re-Mi, or Re-Mi-Fa, each combination of three notes running up three degrees. By the same reason, Do-Fa, gives an interval of *fourth*; Do-Sol, is an interval of *fifth*; Do-La, an interval of *sixth*; Do-Si, one of *seventh*; Do, first lower ledger line, and Do in the third space, give an interval of *Octave*, or eight degrees. (12) The intervals are counted in the same way whether the notes run from below upwards or from above downwards.

LESSON IV.—Containing Unisons and Intervals of Second and of Third.
(To be analyzed.)

N. B. As the pupils are now supposed to be sufficiently familiar with the names of the notes, these will be dispensed with in future, except for such new addition

of notes, either above or below those already given, as may be required in the subsequent Lessons.



31. The three semibreve rests placed in the course of each of the foregoing Lessons have for object, 1st, that at the beginning to enable the class to start together; 2d, that of the middle to afford a rest to the voices; and 3d, that at the end because the very act of counting the rest forces the class to stop the last sound together, which is seldom the case without that precaution.

LESSON V.—With Minims and Minim rests. (To be analyzed.)

1-2 3-4 1-2 3-4 1-2 3-4 1-2 3-4 1-2 3-4 1-2 3-4 1-2 3-4 1-2 3-4 1-2 3-4



32. Observe that as the minim rest takes only two beats, the note which follows it in the same bar comes in on the third beat; also, that when the note is first in the bar and the rest after it, the latter fills the third and four beats, which must therefore be counted aloud "three, four."

33. We can now combine semibreves and minims together; and we will again remind the pupil that the semibreve is the unit, or *whole*, the minim being but one half of it, in the same proportion that *two half dollars* bear to *one dollar*.*

* It will strike the pupil's mind still more if we carry this to the much smaller divisions of the semibreve, which we here compare to the dollar and the minim to the half dollar; the crotchet will then compare with the quarter of dollar, the quaver with the 12½ cents piece or eight for a dollar, and the semiquaver with the 6¼ cents or sixteen for a dollar. This very useful and ingenious comparison was suggested to me by my friend Professor J. C. B. Standbridge, and is a capital one in teaching children.

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LESSON VI.—With intervals of Third and Fourth ascending and descending.
(To be analyzed.)

LESSON VII.—With ascending and descending Fifth and Fourth.

LESSON VIII.—Ascending and descending Sixth and Fifth.

LESSON IX.—Ascending and descending Seventh and Sixth.

LESSON X.—Ascending and descending Octave and Seven.

LESSON XI.—Recapitulation of all the Intervals.

34. *Of Singing in Parts.*—As this is the chief object to be obtained, we shall now give a few very plain lessons to that effect. Let the class be divided, as near as

possible, into two equal portions, to be called *First* and *Second*; the *First* singing their part alone, then the *Second* also alone, and finally both together. However, should the voices in the class be all of about the same compass and power, it would be good to make each division sing both parts alternately.

LESSON XII.

LESSON XIII.

RUDIMENTS OF MUSIC.

LESSON XIV.—

With Crotchets and Crotchet rests.

1-2-3-4 1 2 3 4 1 2 3 4 1-2-3-4 1 2 3 4 1 2 3 4 1-2-3-4

LESSON XV.—Combination of Semibreves, Minims, Crotchets, and Rests.

LESSON XVI.

LESSON XVII.—Commencing on the third degree.

35. We shall now commence the study of Quavers, or eighth part of the semibreve. Let the pupil be mindful that, as it requires eight Quavers to fill up a bar in common time, two of them are wanted for each beat; or, in other words, that each beat requires a crotchet, and that two Quavers are necessary to equal each crotchet. When counting a Quaver rest, let the hand be steady, waiting to change the beat, until after the pronouncing of the note which follows that rest.

LESSON XVIII.—Quavers and Quaver rest.

LESSON XIX.

N. B. In the above two Lessons, the lines placed after the figures for beating time are given as a warning for holding the hand steady until the change of beat. Let the pupil remember this, for the hand is always ready to follow the voice while singing Quavers, and therefore very apt to strike a wrong beat. The rests are to be strictly counted aloud, even when they occur between two beats, namely, when the Quaver comes on the beat and is followed by a Quaver rest.

36. Remark on Lesson XX.—It will be observed that whenever a figure is repeated, it is to facilitate the counting of the rest, without any secondary motion of the hand; for instance, in the third bar, the first figure 4 marks the beat on Sol, and the second 4 is for counting the rest which completes that same 4th beat. The double figures 1 and 2, in the fifth and seventh bars, are also for counting the rests according to the beats they belong to, although they come after beating. This Lesson is somewhat difficult of counting; but by repeating it slowly, five or six times, the difficulty will be overcome.

LESSON XXI.

Commencing on the fifth degree.

38. *Of accidental Sharps and Flats.*—We have seen before that the interval existing between two contiguous degrees may be composed of either a tone or a semitone, (18), the latter being found between Mi and Fa, and between Si and Do. Other semitones, however, may be contrived between any two degrees of the Scale by the interposition of a figure, #, called a *Sharp*, which raises the note it is affixed to *one semitone higher*; or by another figure, b, called a *Flat*, which depresses the note *one semitone lower*: a third figure, ♮, called a *Natural*, cancels the effect of either the sharp or the flat. We shall not attempt to describe the difference of effect between the tone and semitone, as it must be heard to be appreciated; but we call the attention of the pupil to the similar effects produced by the combinations of the three accidents (as the #, the b, and ♮ are also called) given in the following Lesson. The whole tones are simply indicated by the word *whole*, and the semitones by the word *half*.

LESSON XXIV.

Same effect.

Same effect.

B

half. half. whole. half. whole. half.

Same effect. Same effect.

whole. half. whole. half.

Same effect.

LESSON XXV.

1 1

Canone alla. Quarta.

A carefully repeated study of the above will sufficiently prepare the pupil for the following Lesson, which, though a little difficult, will be found very beneficial for acquiring the art of reading, it containing a recapitulation of all the preceding lessons. We have endeavoured to embody in this little *Fugue* all the combinations calculated to promote firmness of Time and of Intonation, particularly as regards semitones and accidents. It will, perhaps, be found rather high for some classes, being written up to Sol, but it was unavoidable in a composition of this kind; and, should this be the case, I would suggest to the teacher to give the *pitch* a semitone lower. After all, it is now time that the class should practice up to Fa and Sol. Very few rests will be found in this Lesson, because it would have interfered with the harmony, usually so thin in two parts.

N. B. Each part must be well practiced separately before singing them together

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LESSON XXVI.—Moderately slow.

1st

Fuga.

Sol.



CHAPTER IV.—OF MODES, AND OF THE FORMATION OF SCALES.

39. THERE are two *Modes* in Music, the *Major* and *Minor*. The expression or character of the Major mode is brilliant, bold, lofty; that of the Minor has more tenderness, sweetness, and melancholy; but the knowledge in their difference of structure is still more important.

40. This knowledge is based upon the scale which characterizes each mode. For instance, the Major scale (of which the regular or natural scale given before (13) is a model) has its first semitone between the third and fourth degrees, and its second semitone between the seventh and eighth, both in descending as well as in ascending. But the Minor scale has its first semitone between the second and third degrees, and its second semitone between the seventh and eighth, as in the major scale, with the remarkable difference that, to obtain the second semitone between those degrees in the minor scale, the sixth and seventh degrees must each be *raised* a semitone when the scale is ascending. Now, in descending, another change takes place in the Minor scale, which makes it differ entirely from the Major: the seventh and eighth degrees, which were raised in ascending to obtain the second semitone at the end of the scale, are now made *natural*, thereby placing that second semitone* between the sixth and fifth degrees. Let us now illustrate this.

Model of the ascending Minor Scale.

tone. ½ tone. tone. tone. tone. ½ tone.

1st degree. 2d. 3d. 4th. 5th. 6th. 7th. 8th.

The same in descending.

tone. ½ tone. tone. tone. ½ tone. tone.

8th degree. 7th. 6th. 5th. 4th. 3d. 2d. 1st.

* Let it be borne in mind that we reckon the degrees from the lowest one, whether the scale ascends or descends. (See paragraphs 13 and 14.)

41. The reason generally admitted for making the sixth and seventh degrees natural in descending is, that if they were raised in the same manner as in ascending, the Minor mode would be made sensible to the ear only when reaching as far down as the third degree, because all the higher ones would be perfectly similar to those of a Major scale; whereas, by the above disposition, the Minor mode is felt as soon as the seventh degree is heard, and still more so after the sixth and fifth.

42. The irregularity of the Minor scale, particularly in descending, has caused it to be named, by some writers, an *artificial scale*. In fact, this want of regularity has given rise to many idle theories on the subject, but their discussion would be entirely foreign to our purpose.

43. *Of the Key-Note.*—The first Note of any scale, either Major or Minor, being the foundation on which all the other degrees rest, has been called *Key-Note*; hence, the scale takes the name of that very note. For instance, the model of a regular scale given at paragraph 13, being in the Major mode, is called Major scale of Do, because Do is the first note of that scale as well as its octave or eighth degree. The Key-Note is also called *Tonic*, because its *tone*, which means here intonation, becomes the regulator for the other degrees. By the same rule, the Minor scale given above is called Minor scale of La, because its first note and its octave are both La. By analogy, we say that a piece of music is in the key of Do, of La, of Re, and so on, either Major or Minor.

44. *Of the formation of Scales.*—We have seen already (13 and 40) that every scale is composed of eight degrees giving five tones and two semitones; also, that the Major scale has its first semitone between the third and fourth degrees, and its second semitone between the seventh and eighth. We are therefore now able to form other scales, commencing on any given note, and following up the order of degrees, of tones, and of semitones, according to the model alluded to. But, although the choice of a note to begin a new scale with is entirely arbitrary, we must first speak of a certain arrangement which is not so, and that is the order in which the Sharps and Flats are placed after the clef.

45. A scale, or a piece of music, in the key of Do has neither sharps nor flats after the clef, because there are none of these at the notes composing that scale; but if we begin a new scale with any other note than Do, we soon find that we cannot obtain the regular order of tones and semitones without the interposition of one or more sharps or flats. Let us take Sol, for example, to begin a scale with, La will be

is second degree, and as it is one tone above our new key-note Sol, we leave it as it is; Si will be our third degree, making one tone above the second or La; Do is our fourth degree, making the first semitone, as it should be, between the third and fourth degrees; Re is the fifth degree, one tone from the fourth; Mi will be the sixth, one tone from the fifth;—all is right so far; but now our seventh degree comes on Fa, which is but one semitone from Mi our sixth degree, and yet, we must have one tone between those two degrees; besides, we find that the octave of our new key-note, Sol, will be at the distance of a tone from our seventh degree Fa, instead of being at that of a semitone only; we then find here a semitone where we want a tone, and there a tone which should be a semitone. It becomes evident, therefore, that if we raise that seventh degree, or Fa, one semitone higher, making it Fa #, we not only obtain the required distance of one tone between the sixth and seventh degrees, but we lessen in the same ratio the distance between the seventh and eighth, which, by the raising of Fa, leaves now but one semitone between it and Sol, and our scale is correct.

Example.

New scale, faulty.

The same corrected.

46. This method of forming new scales is to be applied to any note which may be selected as a new key-note, and thus we find that when we require two sharps the key-note of the scale is Re; with three sharps the key-note is La; four sharps Mi; five sharps Si; six sharps Fa #; and seven sharps Do #; in this last every note is raised a semitone higher.

47. The flats are obtained by the same process we have given above for the sharps; but we find that only one scale with flats begins on a natural note, Fa; all others having a flat note as key-note. In this scale of Fa, we find that Si, which is therefore its fourth degree, must be made flat in order to give a semitone above the third degree, La, and also to give a full tone between the fourth and fifth degrees, Si, Do, which otherwise would give but a semitone. This scale of Fa, therefore, gives us the first flat, found on Si. Now, to obtain the other flats, we must begin the next new scale on that same Si flat, and we shall find a new flat on Mi; then by proceeding always from the last new flat found, we shall have three flats in the scale of Mi b; four flats in the scale of La b; five in that of Re b; six in that of Sol b; and seven in that of Do b, in which every note is depressed a semitone lower.

We earnestly advise teachers to make their pupils, particularly in classes, go

through the formation of all the scales with sharps and flats, and in both the Major and Minor Modes.

Table of the Sharps and Flats.

48. *Remarks on the Table with Sharps.*—1. The Key-Note is always *one degree above the last Sharp*. 2. The first sharp is on Fa, and the succeeding ones come at regular intervals of *ascending Fifths*, thus giving the progression Fa, Do, Sol, Re, La, Mi, Si. 3. Five of the Key-Notes, viz.: Sol, Re, La, Mi, and Si, are natural notes; whereas the other two are raised a semitone, Fa #, and Do #.

49. *Remarks on the same with Flats.*—1. The Key-Note is always *five degrees above the last flat*. 2. The first flat is on Si, and the succeeding ones are placed at regular intervals of *descending Fifths*, thus giving the progression Si, Mi, La, Re, Sol, Do, Fa, which is exactly the reverse of the progression of sharps. 3. Only one Key-Note, Fa, is natural; all the others being depressed a semitone. 4. With more than one flat, the Key-Note is found on the same degree where the last flat but one is placed. 5. Any quantity of # or b placed after the clef is called the *signature*.

50. *Of the Relative Minor Keys.*—We call Relative Minor Key such Minor scale as may have the same signature at the clef as that required for a given Major Key. In other words, every Major Key has its relative Minor bearing the same signature, and this relative Minor is always found three degrees below the Major. The Model of Minor scale given at paragraph 40 is therefore the relative Minor of the Major Key of Do, because the Minor Key-Note is three degrees below the Major one, and also because the signature is the same for both modes; the accidental sharps or naturals which may be required to form an ascending Minor scale are never to be placed at the clef.

51. In the following table of the Major Keys with their relative Minors, observe that every Minor Key is three degrees below its relative Major, and that these three degrees embrace an interval of Third called *Minor Third*, because it is composed of one tone and one semitone, making altogether three semitones.

Table of the Major Keys and their relative Minors, with sharps.

Major.

Minor.

Major.

Minor.

Table of all the Major Keys and their relative Minors, with flats.

Major.

Minor.

Major.

Minor.

Remark.—In the sharp Minor Keys the Key-Note is always found *one degree below the last sharp*; and in the flat Minor Keys it is found *three degrees above the last flat*.

CHAPTER V.—ON THE TERNARY AND COMPOUND TIMES.

52. WE call *Ternary Time* that which has three beats in the bar, whether the beat is made up with the value of a crotchet or any other length of note. Those most used are the $\frac{3}{4}$, of three crotchets in the bar, or one for each beat; and the $\frac{3}{8}$, of three quavers in the bar, or one for each beat; and those beats are thus marked with the hand, $1 \text{---} \underset{2}{\underset{3}{\downarrow}}$. We shall now give some exercises for this kind of Time without further explanation, as all that has already been said about Common Time applies equally to Ternary Time.

LESSON XXVII.—Containing a dotted Minim in the bar, or one Crotchet for each beat.

LESSON XXVIII.

Slow.

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53. Compound Time is expressed by two ciphers representing a fraction. Now, as the semibreve is the Unit, the fractional figures of any compound Time represent, therefore, a fraction of the semibreve; the lower number, or *denominator*, expressing a quantity of notes equalling together a semibreve, and the upper number, or *numerator*, indicating how many of these notes must enter in each bar. Thus, $\frac{2}{4}$, signifies two-fourths of a semibreve, or two crotchets; $\frac{3}{4}$, three-fourths of a semibreve, or three crotchets; $\frac{3}{8}$, three-eighths of a semibreve, or three quavers; $\frac{6}{8}$, six-eighths of a semibreve, or six quavers; and so on. Observe that such compound Times of which the *numerator*, or upper figure, is an even number, have also an even number of beats in the bar; and that those the *numerator* of which is an odd number have an odd number of beats in the bar.

54. As the lessons given below for the practice of the compound Times most in use are written in different keys, either Major or Minor, we earnestly recommend to teachers, previous to the study of each lesson, to make the class form and sing the scale of the key and mode the Lesson may be in. The usefulness of this method will soon be obvious to both teacher and pupil.

Of the $\frac{3}{8}$ Compound Time.—Any lesson written in $\frac{3}{4}$ Time may be reduced in $\frac{3}{8}$, by substituting a dotted crotchet to a dotted minim in each bar. We shall give but one example of this transformation, taken from Lesson XXVII.

LESSON XXIX.—Containing a dotted crotchet in the bar, or one quaver for each beat

The $\frac{6}{8}$ Time has but two beats in the bar, each beat containing a dotted crotchet, or three quavers, or their equivalent.

LESSON XXX.

Moderately. 1—2— 1—2— 1—2— 1—2—

The $\frac{2}{4}$ Time has two beats in the bar, each beat containing a crotchet, or two quavers, or their equivalent.

LESSON XXXI.

A little fast. 1—2 1—2 1—2 1—2 1—2

Cantus Ecclesiae.

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PART I.

PSALM AND HYMN TUNES.

ST. AUGUSTINE. L. M. ☼

B. CARR.

Tenor.



Musical notation for the Tenor part, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and quarter notes.

2d Treble. O all ye people clap your hands, And with tri-um - phant voices sing: No force the migh - ty pow'r withstands Of God, the u - ni - ver - sal King.



Musical notation for the 2d Treble part, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and quarter notes.

O all ye people clap your hands, And with tri - um - phant voices sing: No force the migh - ty pow'r withstands Of God, the u - ni - ver - sal King.

1st Treble.



Musical notation for the 1st Treble part, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and quarter notes.

Bass.

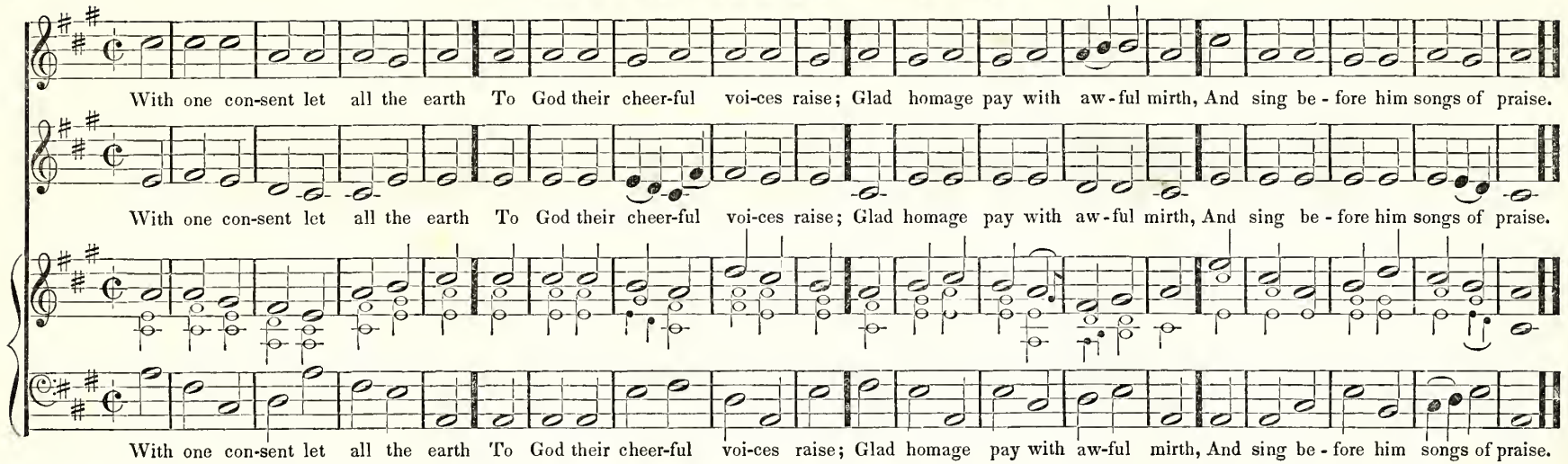


Musical notation for the Bass part, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and quarter notes.

O all ye people, clap your hands, And with tri - um - phant voices sing: No force the migh - ty power withstands Of God, the u - ni - ver - sal King.

OLD HUNDRED. L. M.

M. LUTHER.



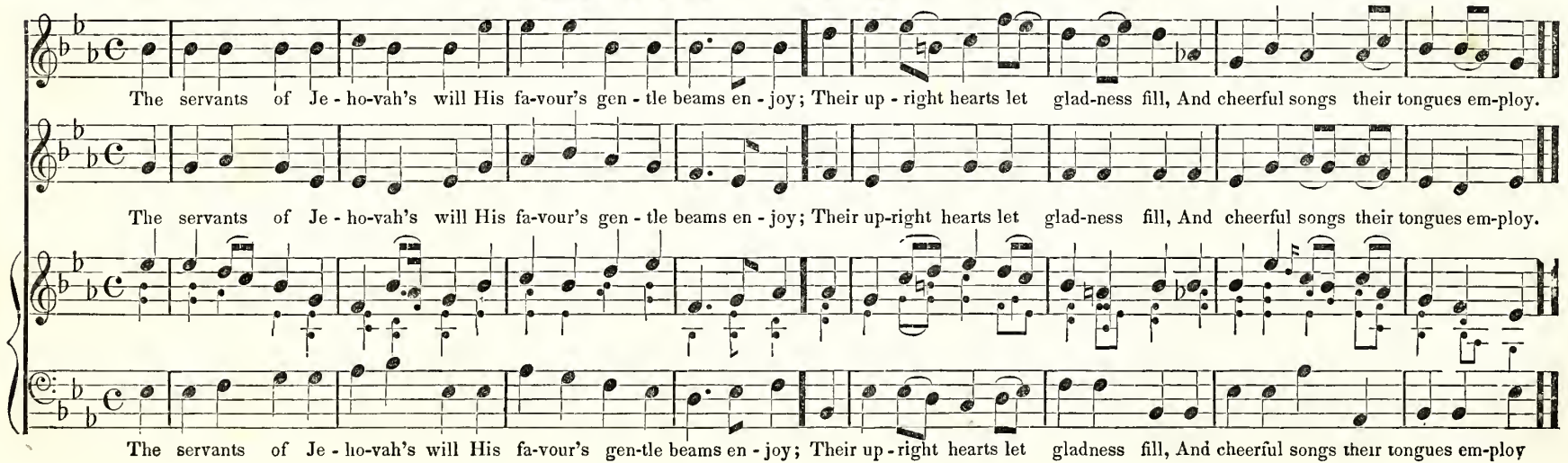
With one consent let all the earth To God their cheer-ful voi-ces raise; Glad homage pay with aw-ful mirth, And sing be-fore him songs of praise.

With one consent let all the earth To God their cheer-ful voi-ces raise; Glad homage pay with aw-ful mirth, And sing be-fore him songs of praise.

With one consent let all the earth To God their cheer-ful voi-ces raise; Glad homage pay with aw-ful mirth, And sing be-fore him songs of praise.

EMERICK. L. M. ♪

A. G. EMERICK.



The servants of Je-ho-vah's will His fa-vour's gen-tle beams en-joy; Their up-right hearts let glad-ness fill, And cheerful songs their tongues em-ploy.

The servants of Je-ho-vah's will His fa-vour's gen-tle beams en-joy; Their up-right hearts let glad-ness fill, And cheerful songs their tongues em-ploy.

The servants of Je-ho-vah's will His fa-vour's gen-tle beams en-joy; Their up-right hearts let gladness fill, And cheerful songs their tongues em-ploy

DARLEY. L. M. *

W. H. W. DARLEY.

3

High on the bending willows hung, Israel, still sleeps the tuneful string; Still mute remains the sullen tongue, And Zion's song denies to sing.

High on the bending willows hung, Israel, still sleeps the tuneful string; Still mute remains the sullen tongue, And Zion's song denies to sing, And Zion's song denies to sing.

High on the bending willows hung, Israel, still sleeps the tuneful string; Still mute remains the sullen tongue, And Zion's song de-nies to sing.

The musical score for 'Darley' is written in G major (one flat) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: 'High on the bending willows hung, Israel, still sleeps the tuneful string; Still mute remains the sullen tongue, And Zion's song denies to sing.' The score includes a first ending and a second ending for the vocal line.

CAMDEN. L. M. *

A. RITTER.

My soul, how - e'er distress'd and poor, Thy strong sal - va - tion shall re - store; And cel - e - brate with thanks thy Name.

My soul, how - e'er distress'd and poor, Thy strong sal - va - tion shall re - store; Thy pow'r with songs I'll then pro - claim, And cel - e - brate with thanks thy Name.

My soul, how - e'er distress'd and poor, Thy strong sal - va - tion shall re - store; And cel - e - brate with thanks thy Name.

The musical score for 'Camden' is written in G major (one flat) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: 'My soul, how - e'er distress'd and poor, Thy strong sal - va - tion shall re - store; And cel - e - brate with thanks thy Name.' The score includes a first ending and a second ending for the vocal line.

SUPPLICATION. L. M. ❁

B. CARR.

O Thou that hear'st when sinners cry, 'Though all my crimes be - fore thee lie, Be - hold them not with an-gry look, But blot their mem'ry from thy book.

O Thou that hear'st when sinners cry, 'Though all my crimes be - fore thee lie, Be - hold them not with an-gry look, But blot their mem'ry from thy book.

O Thou that hear'st when sinners cry, 'Though all my crimes be - fore thee lie, Be - hold them not with an-gry look, But blot their mem'ry from thy book.

WINSLOW. L. M. ❁

B. CARR.

O Thou, to whose all-searching sight The darkness shineth as the light; Search, prove my heart, it looks to thee, O burst its bonds, and set it free.

O Thou, to whose all-searching sight The darkness shineth as the light; Search, prove my heart, it looks to thee, O burst its bonds, and set it free.

O Thou, to whose all-searching sight The darkness shineth as the light; Search, prove my heart, it looks to thee, O burst its bonds, and set it free.

PORTUGUESE HYMN. L. M.

All glo - rious God, what hymns of praise Shall our trans - port - ed voi - ces raise; What ar - dent love and

All glo - rious God, what hymns of praise Shall our trans - port - ed voi - ces raise; What ar - dent love and

All glo - rious God, what hymns of praise Shall our trans - port - ed voi - ces raise; What ar - dent love and

zeal are due, While heav'n stands o - pen to our view.

zeal are due, While heaven stands o - pen, While heaven stands o - pen, While heaven stands o - pen to our view.

zeal are due, While heaven stands o - pen to our view.

ALFRETON. L. M.

W. BEASTALL.

No change of time shall ev - er shock My firm af - fec - tion, Lord, to thee; *p* *f* A fortress and de - fence to me.

No change of time shall ev - er shock My firm af - fec - tion, Lord, to thee; For thou hast al - ways been my rock, A fortress and de - fence to me.

No change of time shall ev - er shock My firm af - fec - tion, Lord, to thee; *p* *f* A fortress and de - fence to me.

No change of time shall ev - er shock My firm af - fec - tion, Lord, to thee; For thou hast al - ways been my rock, A fortress and de - fence to me.

DOUGLASS. L. M. ❁

T. LOUD.

The morning flow'rs display their sweets, And gay their silken leaves un - fold; As careless of the noonday heats, And fearless of the ev' - ning cold.

The morning flow'rs display their sweets, And gay their silken leaves un - fold; As careless of the noonday heats, And fearless of the ev' - ning cold.

The morning flow'rs display their sweets, And gay their silken leaves un - fold; As careless of the noonday heats, And fearless of the ev' - ning cold.

The morning flow'rs display their sweets, And gay their silken leaves un - fold; As careless of the noonday heats, And fearless of the ev' - ning cold.

ALFRED. L. M. ☼

B. CARR.

7

O God, my heart is fix'd, 'tis bent, Its thank-ful trib - ute to pre - sent; And with my heart, my voice I'll raise To thee, my God, in songs of praise.

O God, my heart is fix'd, 'tis bent, Its thank - ful trib - ute to pre - sent; And with my heart, my voice I'll raise To thee, my God, in songs of praise.

O God, my heart is fix'd, 'tis bent, Its thank - ful trib - ute to pre - sent; And with my heart, my voice I'll raise, To thee, my God, in songs of praise.

The musical score for 'ALFRED' consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are piano accompaniment in treble and bass clefs with the same key signature and time signature. The lyrics are printed below each vocal line.

DAWSON. L. M. ☼

B. CARR.

O Lord, thy mer-cy, my sure hope, The highest orb of heav'n transcends; 'Thy sa-cred truth's unmeasured scope, Beyond the spreading sky ex - tends.

O Lord, thy mer-cy, my sure hope, The highest orb of heav'n transcends; Thy sa-cred truth's unmeasured scope, Beyond the spreading sky ex - tends.

O Lord, thy mer-cy, my sure hope, The high-est orb of heav'n transcends; Thy sacred truth's unmeasured scope, Beyond the spreading sky ex - tends.

The musical score for 'DAWSON' consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bottom two staves are piano accompaniment in treble and bass clefs with the same key signature and time signature. The lyrics are printed below each vocal line.

WHITAKER. L. M.

WHITAKER.

A-wake, my soul, and with the sun Thy dai-ly course of du-ty run; Shake off dull sloth, and ear-ly rise To pay thy morning sa-cri-fice.

A-wake, my soul, and with the sun Thy dai-ly course of du-ty run; Shake off dull sloth, and early rise To pay thy morning sa-cri-fice.

Shake off dull sloth, and ear-ly rise

A-wake, my soul, and with the sun Thy dai-ly course of du-ty run; Shake off dull sloth, and ear-ly rise To pay thy morning sa-cri-fice.

MAY. L. M. ☼

B. CARR.

O render thanks to God above, The fountain of e-ter-nal love; Has stood, and shall for ev-er last, Has stood, and shall for ever last.

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

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

JUDGMENT. L. M. ✪

B. CARR.

9

O Thou that hear'st when sinners cry, Though all my crimes before thee lie, Be - hold them not with an-gry look, But blot their mem'ry from thy book.

O Thou that hear'st when sinners cry, Though all my crimes before thee lie, Be - hold them not with an-gry look, But blot their mem'ry from thy book.

O Thou that hear'st when sinners cry, Though all my crimes before thee lie, Be - hold them not with an-gry look, But blot their mem'ry from thy book.

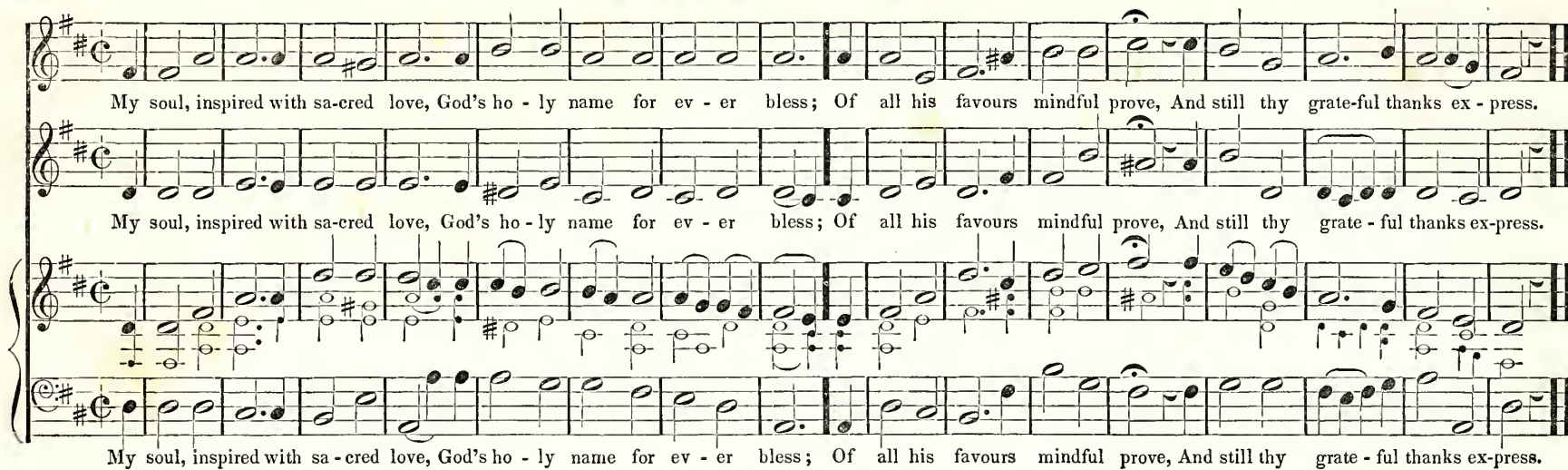
EROICA. L. M. ✪

B. CARR.

Tri - um-phant Zi-on, lift thy head From dust, and darkness, and the dead ; Though humbled long, a - wake at length, And gird thee with thy Saviour's strength.

Tri - um-phant Zi-on, lift thy head From dust, and darkness, and the dead ; Though humbled long, a - wake at length, And gird thee with thy Saviour's strength.

Tri - um-phant Zion, lift thy head From dust, and darkness, and the dead ; Though humbled long, a - wake at length, And gird thee with thy Saviour's strength.



My soul, inspired with sa-cred love, God's ho - ly name for ev - er bless; Of all his favours mindful prove, And still thy grate-ful thanks ex - press.

My soul, inspired with sa-cred love, God's ho - ly name for ev - er bless; Of all his favours mindful prove, And still thy grate - ful thanks ex-press.

My soul, inspired with sa - cred love, God's ho - ly name for ev - er bless; Of all his favours mindful prove, And still thy grate - ful thanks ex-press.

WILT BANK. L. M. ❁

W. H. W. DARLEY.



As when the wea-ry traveller gains The height of some com-mand - ing hill, He sees his home, though distant still.

As when the wea-ry traveller gains The height of some com-mand-ing hill, His heart re - vives, if o'er the plain He sees his home, though distant still.

As when the wea-ry traveller gains The height of some com-mand-ing hill, He sees his home, though distant still.

BALCH. L. M. ❁

T. LOUD.

11

Saviour, when night involves the skies, My soul, a - dor-ing, turns to thee; Thee, self - a - based in mor - tal guise, And wrapt in shades of death for me.

Saviour, when night involves the skies, My soul, a - dor-ing, turns to thee; Thee, self - a - based in mor - tal guise, And wrapt in shades of death for me.

Saviour, when night involves the skies, My soul, a - dor-ing, turns to thee; Thee, self - a - based in mor - tal guise, And wrapt in shades of death for me.

BIGLER. L. M. ❁

A. RITTER.

O that my load of sin were gone! O that I could at last sub - mit At Je - sus' feet to lay it down, To lay my soul at Je - sus' feet!

O that my load of sin were gone! O that I could at last sub - mit At Je - sus' feet to lay it down, To lay my soul at Je - sus' feet!

O that my load of sin were gone! O that I could at last sub - mit At Je - sus' feet to lay it down, To lay my soul at Je - sus' feet!

BEETHOVEN. L. M.

BEETHOVEN.

Lord! unaf - flict - ed, un - dis - may'd, In pleasure's path how long I stray'd; And turn'd my soul to thee, my God.

Lord! unaf - flict - ed, un - dis - may'd, In pleasure's path how long I stray'd; But thou hast made me feel thy rod, And turn'd my soul to thee, my God.

Lord! unaf - flict - ed, un - dis - may'd, In pleasure's path how long I stray'd; But thou hast made me feel thy rod, And turn'd my soul to thee, my God.

BISHOP WHITE. L. M. ❁

J. C. B. STANDBRIDGE.

Let me with light and truth be bless'd; Be these my guides to lead the way, Till on thy ho - ly hill I rest, And in thy sa - cred tem - ple pray.

Let me with light and truth be bless'd; Be these my guides to lead the way, Till on thy ho - ly hill I rest, And in thy sa - cred tem - ple pray.

Let me with light and truth be bless'd; Be these my guides to lead the way, Till on thy ho - ly hill I rest, And in thy sa - cred tem - ple pray.

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

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

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

high should raise, *p* When our sal - va - tion's rock we praise.

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

high should raise, *p* When our sal - va - tion's rock we praise, When our sal - va - tion's rock we praise.

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

NUREMBURG. L. M.

Je - ho - vah reigns, let all the earth In his just go - vern - ment re - joyce; Let all the lands, with sa - cred mirth, In his ap - plause u - nite their voice.

Je - ho - vah reigns, let all the earth In his just go - vern - ment re - joyce; Let all the lands, with sa - cred mirth, In his ap - plause u - nite their voice.

Je - ho - vah reigns, let all the earth In his just go - vern - ment re - joyce; Let all the lands, with sa - cred mirth, In his ap - plause u - nite their voice.

The musical score for "Nuremburg" is in 2/4 time with a key signature of one flat (B-flat). It consists of two vocal staves and a piano accompaniment. The piano part is written in treble and bass clefs. The lyrics are: "Je - ho - vah reigns, let all the earth In his just go - vern - ment re - joyce; Let all the lands, with sa - cred mirth, In his ap - plause u - nite their voice."

ROTTERDAM. L. M.

Thy pre - sence, Lord, hath me supplied, Thou my right - hand sup - port doth give; Thou first shall with thy coun - sel guide, And then to glo - ry me re - ceive.

Thy pre - sence, Lord, hath me supplied, Thou my right - hand sup - port doth give; Thou first shall with thy coun - sel guide, And then to glo - ry me re - ceive.

Thy presence, Lord, hath me supplied, Thou my right-hand support doth give; Thou first shall with thy coun-sel guide, And then to glo - ry me re - ceive

The musical score for "Rotterdam" is in 2/4 time with a key signature of one flat (B-flat). It consists of two vocal staves and a piano accompaniment. The piano part is written in treble and bass clefs. The lyrics are: "Thy pre - sence, Lord, hath me supplied, Thou my right - hand sup - port doth give; Thou first shall with thy coun - sel guide, And then to glo - ry me re - ceive."

ELLENTHORPE. L. M.

LINLEY.

15

Bless God, my soul; thou, Lord, a - lone Possessest em-pire with-out bounds; With honour thou art crown'd, thy throne E-ter-nal ma-jes - ty sur-rounds.

Bless God, my soul; thou, Lord, a - lone Possessest em-pire with-out bounds; With honour thou art crown'd, thy throne E-ter-nal ma-jes - ty sur-rounds.

Bless God, my soul; thou, Lord, a - lone Possessest em-pire with-out bounds; With honour thou art crown'd, thy throne E-ter-nal ma-jes - ty sur-rounds.

Bless God, my soul; thou, Lord, a - lone Possessest em-pire with-out bounds; With honour thou art crown'd, thy throne E-ter-nal ma-jes - ty sur-rounds.

The musical score for 'Ellethorpe' consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are repeated on each staff.

TRURO. L. M.

DR. BURNEY.

Praise ye the Lord! our God to praise My soul her ut - most power shall raise; With private friends, and in the throng Of saints, his praise shall be my song.

Praise ye the Lord! our God to praise My soul her ut - most power shall raise; With private friends, and in the throng Of saints, his praise shall be my song.

Praise ye the Lord! our God to praise My soul her ut - most power shall raise; With private friends, and in the throng Of saints, his praise shall be my song.

Praise ye the Lord! our God to praise My soul her ut - most power shall raise; With private friends, and in the throng Of saints, his praise shall be my song.

The musical score for 'Truro' consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The lyrics are repeated on each staff.

MENDON. L. M.

“Go, preach my gospel,” saith the Lord, “Bid the whole earth my grace re - ceive, Explain to them my sacred word, Bid them believe, o - bey — and live.”

“Go, preach my gospel,” saith the Lord, “Bid the whole earth my grace re - ceive, Explain to them my sacred word, Bid them believe, o - bey — and live.”

“Go, preach my gospel,” saith the Lord, “Bid the whole earth my grace re - ceive, Explain to them my sacred word, Bid them believe, o - bey — and live.”

The musical score for Mendon is in 3/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are repeated under each vocal line.

BLENDON. L. M.

GIARDINI.

Father of all, whose love profound A ran - som for our souls hath found, Before thy throne we sin - ners bend, To us thy pardoning love ex - tend.

Father of all, whose love profound A ran - som for our souls hath found, Before thy throne we sin - ners bend, To us thy pardoning love ex - tend.

Father of all, whose love profound A ran - som for our souls hath found, Before thy throne we sin - ners bend, To us thy pardoning love ex - tend.

The musical score for Blendon is in 3/4 time with a key signature of one sharp (F#). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are repeated under each vocal line.

CARTER. L. M.

J. WELCH.

17

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

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

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

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

Detailed description: This musical score is for the hymn 'Carter, L. M.' by J. Welch. It consists of four systems of music. The first system is a vocal line in G major (one flat) and 3/4 time, with lyrics: 'The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye.' The second system is a piano accompaniment for the same vocal line. The third system is a vocal line in G major and 3/4 time, with the same lyrics as the first system. The fourth system is a piano accompaniment for the same vocal line.

HEBRON. L. M.

Be still, my heart! those anxious cares, To thee are burdens, thorns, and snares; They cast dis-ho-nour on thy Lord, And con-tra-dict his gracious word.

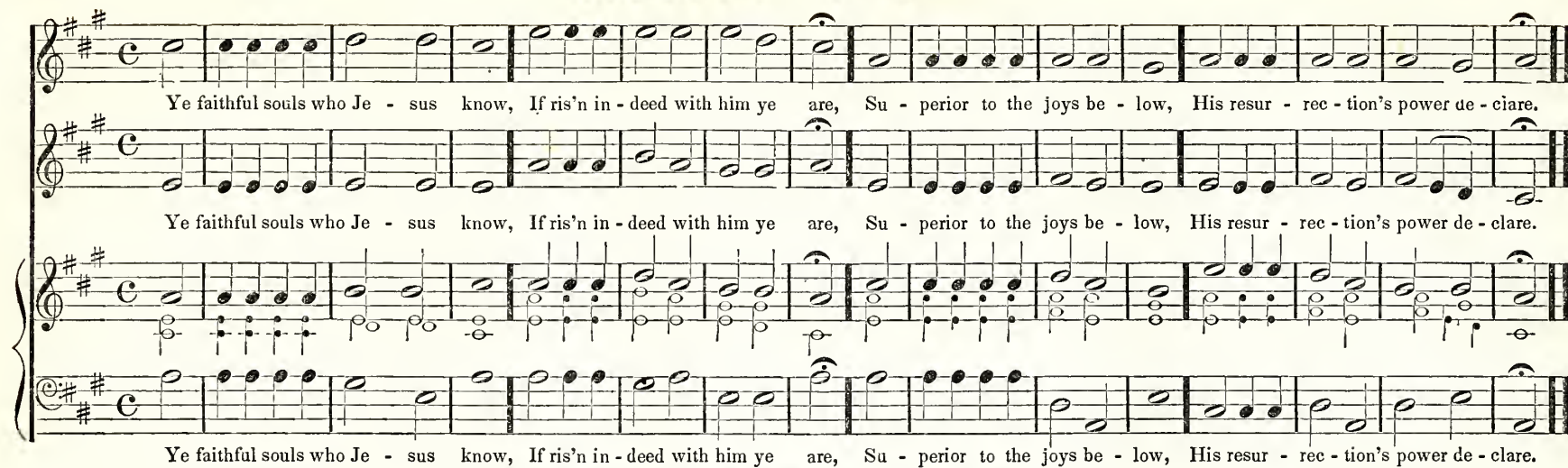
Be still, my heart! those anxious cares, To thee are burdens, thorns, and snares; They cast dis-ho-nour on thy Lord, And con-tra-dict his gracious word.

Be still, my heart! those anxious cares, To thee are bur-dens, thorns, and snares; They cast dis-ho-nour on thy Lord, And con-tra-dict his gracious word.

Detailed description: This musical score is for the hymn 'Hebron, L. M.' It consists of four systems of music. The first system is a vocal line in G major (one flat) and 3/2 time, with lyrics: 'Be still, my heart! those anxious cares, To thee are burdens, thorns, and snares; They cast dis-ho-nour on thy Lord, And con-tra-dict his gracious word.' The second system is a piano accompaniment for the same vocal line. The third system is a vocal line in G major and 3/2 time, with the same lyrics as the first system. The fourth system is a piano accompaniment for the same vocal line.

STERLING. L. M.

CHANT.



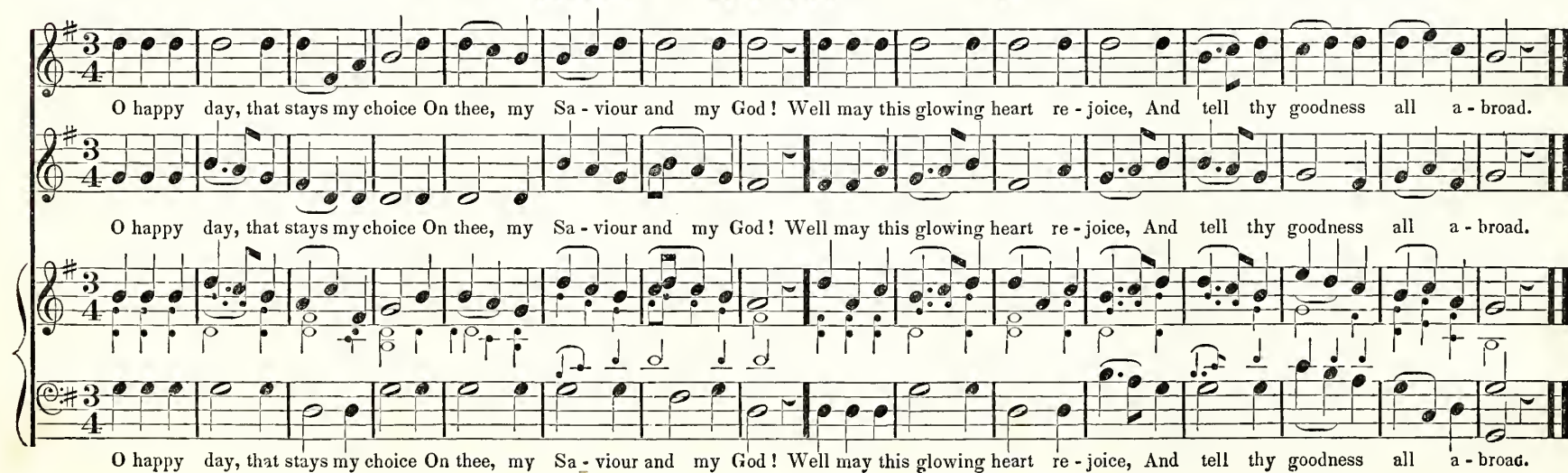
Ye faithful souls who Je - sus know, If ris'n in - deed with him ye are, Su - perior to the joys be - low, His resur - rec - tion's power de - clare.

Ye faithful souls who Je - sus know, If ris'n in - deed with him ye are, Su - perior to the joys be - low, His resur - rec - tion's power de - clare.

Ye faithful souls who Je - sus know, If ris'n in - deed with him ye are, Su - perior to the joys be - low, His resur - rec - tion's power de - clare.

HOLLY SPRING. L. M. ❁

W. H. W. DARLEY.



O happy day, that stays my choice On thee, my Sa - viour and my God! Well may this glowing heart re - joyce, And tell thy goodness all a - broad.

O happy day, that stays my choice On thee, my Sa - viour and my God! Well may this glowing heart re - joyce, And tell thy goodness all a - broad.

O happy day, that stays my choice On thee, my Sa - viour and my God! Well may this glowing heart re - joyce, And tell thy goodness all a - broad.

WARDEN. L. M. ❁

W. H. W. DARLEY.

19

Thou, Lord, by strictest search hast known My ri - sing up and ly - ing down; Known long be - fore conceived by me.

Thou, Lord, by strictest search hast known My ri - sing up and ly - ing down; My se - cret thoughts are known to thee, Known long be - fore conceived by me.

Thou, Lord, by strictest search hast known My ri - sing up and ly - ing down; *Organ.* Known long be - fore conceived by me.

HAMBURG. L. M.

CHANT.

Father of mer - cies, bow thine ear, At - ten - tive to our earn - est prayer; We plead for those who plead for thee, Successful pleaders may they be!

Father of mer - cies, bow thine ear, At - ten - tive to our earn - est prayer; We plead for those who plead for thee, Successful pleaders may they be!

Father of mer - cies! bow thine ear, At - ten - tive to our earn - est prayer; We plead for those who plead for thee, Suc - cess - ful pleaders may they be!

STONEFIELD. L. M.

STANLEY.

With glo-ry clad, with strength array'd, The Lord that o'er all na-ture reigns, And the vast fa-bric still sus-tains.

With glo-ry clad, with strength array'd, The Lord that o'er all na-ture reigns, The world's foun-da-tion strong-ly laid, And the vast fa-bric still sus-tains.

With glo-ry clad, with strength array'd, The Lord that o'er all na-ture reigns, *Organ.* And the vast fa-bric still sus-tains.

EFFINGHAM. L. M.

My God, per-mit me not to be, A stranger to my-self and thee; For-get-ful of my high-est love.

My God, per-mit me not to be, A stranger to my-self and thee; Amidst a thousand thoughts I rove, For-get-ful of my high-est love.

My God, per-mit me not to be, A stranger to my-self and thee; *Organ.* For-get-ful of my high-est love.

SURRY, OR CAREY. L. M.

CAREY.

21

Thy mer - cies, Lord, shall be my song; My song on them shall ev - er dwell; To a - ges yet unborn, my tongue Thy ne - ver - fail - ing truth shall tell.

Thy mer - cies, Lord, shall be my song; My song on them shall ev - er dwell; To a - ges yet unborn, my tongue Thy ne - ver - fail - ing truth shall tell.

Thy mer - cies, Lord, shall be my song; My song on them shall ev - er dwell; To a - ges yet unborn, my tongue Thy ne - ver - fail - ing truth shall tell.

Thy mer - cies, Lord, shall be my song; My song on them shall ev - er dwell; To a - ges yet unborn, my tongue Thy ne - ver - fail - ing truth shall tell.

ROLLIN. L. M. ❁

D.

From all that dwell below the skies, Let the Cre - a - tor's praise a - rise, Je - ho - vah's glorious name be sung, Through every land, by eve - ry tongue.

Let the Cre - a - tor's praise a - rise, Through every land by eve - ry tongue.

From all that dwell below the skies, Let the Cre - a - tor's praise a - rise, Je - ho - vah's glorious name be sung, Through every land, by eve - ry tongue.

ANGELS' HYMN. L. M.

Thy mercies, Lord, shall be my song, My song on them shall ev - er dwell; To a - ges yet unborn, my tongue Thy ne - ver - fail - ing truth shall tell.

Thy mercies, Lord, shall be my song, My song on them shall ev - er dwell; To a - ges yet unborn, my tongue Thy ne - ver - fail - ing truth shall tell.

Thy mer-cies, Lord, shall be my song, My song on them shall ev - er dwell; To a - ges yet un - born, my tongue Thy ne - ver - fail - ing truth shall tell.

LUTON. L. M.

He's blest whose sins have pardon gain'd, No more in judgment to appear; Whose guilt re-mis-sion has obtain'd, And whose re- pent - ance is sin - cere.

He's blest whose sins have pardon gain'd, No more in judgment to appear; Whose guilt re-mis-sion has obtain'd, And whose re- pent - ance is sin - cere.

He's blest whose sins have pardon gain'd, No more in judg-ment to appear; Whose guilt re-mis-sion has obtain'd, And whose re- pent - ance is sin cere.

VENUA, OR PARK STREET. L. M.

Ye that in might and power excel, Your grateful sa - cri - fice pre - pare; God's glorious actions loudly tell, His wondrous power to all declare, His wondrous power to all declare.

Ye that in might and power excel, Your grateful sa - cri - fice pre - pare; God's glorious actions loudly tell, His wondrous power to all declare, His wondrous power to all declare.

Ye that in might and power excel, Your grateful sa - cri - fice pre - pare; God's glorious actions loudly tell, His wondrous power to all declare, His wondrous power to all declare.

The musical score for 'VENUA, OR PARK STREET' is written in G major (one sharp) and 3/4 time. It consists of two vocal parts (Soprano and Alto) and a piano accompaniment. The lyrics are: 'Ye that in might and power excel, Your grateful sa - cri - fice pre - pare; God's glorious actions loudly tell, His wondrous power to all declare, His wondrous power to all declare.' The piano part features a steady accompaniment with chords and moving lines in both hands.

ORLAND. L. M.

Ye that in might and power ex - cel, Your grateful sa - cri - fice pre - pare; God's glorious ac - tions loud - ly tell, His wondrous power to all de - clare.

Ye that in might and power ex - cel, Your grateful sa - cri - fice pre - pare; God's glorious ac - tions loud - ly tell, His wondrous power to all de - clare.

Ye that in might and power ex - cel, Your grateful sa - cri - fice pre - pare; God's glorious ac - tions loud - ly tell, His wondrous power to all de - clare.

The musical score for 'ORLAND' is written in G major (one sharp) and 3/4 time. It consists of two vocal parts (Soprano and Alto) and a piano accompaniment. The lyrics are: 'Ye that in might and power ex - cel, Your grateful sa - cri - fice pre - pare; God's glorious ac - tions loud - ly tell, His wondrous power to all de - clare.' The piano part features a steady accompaniment with chords and moving lines in both hands.

QUITO, OR HORSLEY. L. M.

I wait-ed meek - ly for the Lord, Till he vouch - safed a kind re - ply; Who did his
 I wait-ed meek - ly for the Lord, Till he vouch - safed a kind re - ply; Who did his
 I wait-ed meek - ly for the Lord, Till he vouch - safed a kind re - ply; Who did his

Detailed description: This system contains the first 12 measures of the piece. It features a vocal line with two staves (treble clef) and a piano accompaniment with two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "I wait-ed meek - ly for the Lord, Till he vouch - safed a kind re - ply; Who did his".

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

Detailed description: This system contains the final 12 measures of the piece. It features a vocal line with two staves (treble clef) and a piano accompaniment with two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "gra - cious ear af - ford, And heard from heav'n my hum - ble cry." and "gra - cious ear af - ford, And heard from heav'n my hum - ble cry, And heard from heav'n my hum - ble cry." The piece concludes with a double bar line.

Praise ye the Lord! our God to praise, My soul her ut - most pow'r shall raise; With pri - vate friends, and in the throng Of saints, his praise shall be my song.

Praise ye the Lord! our God to praise, My soul her ut - most pow'r shall raise; With pri - vate friends, and in the throng Of saints, his praise shall be my song.

Praise ye the Lord! our God to praise, My soul her ut - most pow'r shall raise; With pri - vate friends, and in the throng Of saints, his praise shall be my song.

ST. PETER'S. L. M.

HARWOOD.

Thy mercies, Lord, shall be my song, My song on them shall ev - er dwell; To a - ges yet un - born, my tongue Thy nev - er - fail - ing truth shall tell.

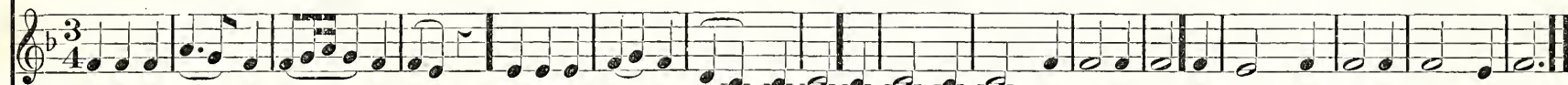
Thy mercies, Lord, shall be my song, My song on them shall ev - er dwell; To a - ges yet un - born, my tongue Thy nev - er - fail - ing truth shall tell.

Thy mercies, Lord, shall be my song, My song on them shall ev - er dwell; *Organ.* Thy nev - er - fail - ing truth shall tell.

BEAUFORT. L. M.



Far from my thoughts, vain world, be - gone; Let my re - li - gious hours a - lone: From flesh and sense I would be free, And hold com - munion, Lord, with Thee.



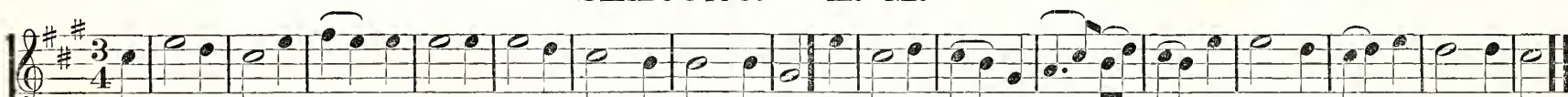
Far from my thoughts, vain world, be - gone; Let my re - li - gious hours a - lone: From flesh and sense I would be free, And hold com - munion, Lord, with Thee.



Far from my thoughts, vain world, be - gone; Let my re - li - gious hours a - lone: From flesh and sense I would be free, And hold com - munion, Lord, with Thee.

SEASONS. L. M.

PLEYEL.



E - tern-al source of eve - ry joy! Well may thy praise our lips em - ploy While in thy tem - ple we ap - pear, To hail thee sovereign of the year.



E - tern-al source of eve - ry joy! Well may thy praise our lips employ To hail thee sovereign of the year.



E - tern-al source of eve - ry joy! Well may thy praise our lips em - ploy While in thy tem - ple we ap - pear, To hail thee sovereign of the year.

EVENING HYMN. L. M.

TALLIS.

27

O may my soul on Thee re - pose, And with sweet sleep mine eyelids close: Sleep that may me more vig'rous make, To serve my God, when I a-wake.

O may my soul on Thee re - pose, And with sweet sleep mine eyelids close: Sleep that may me more vig'rous make, To serve my God, when I a-wake.

O may my soul on Thee re - pose, And with sweet sleep mine eyelids close: Sleep that may me more vig'rous make, To serve my God, when I a-wake

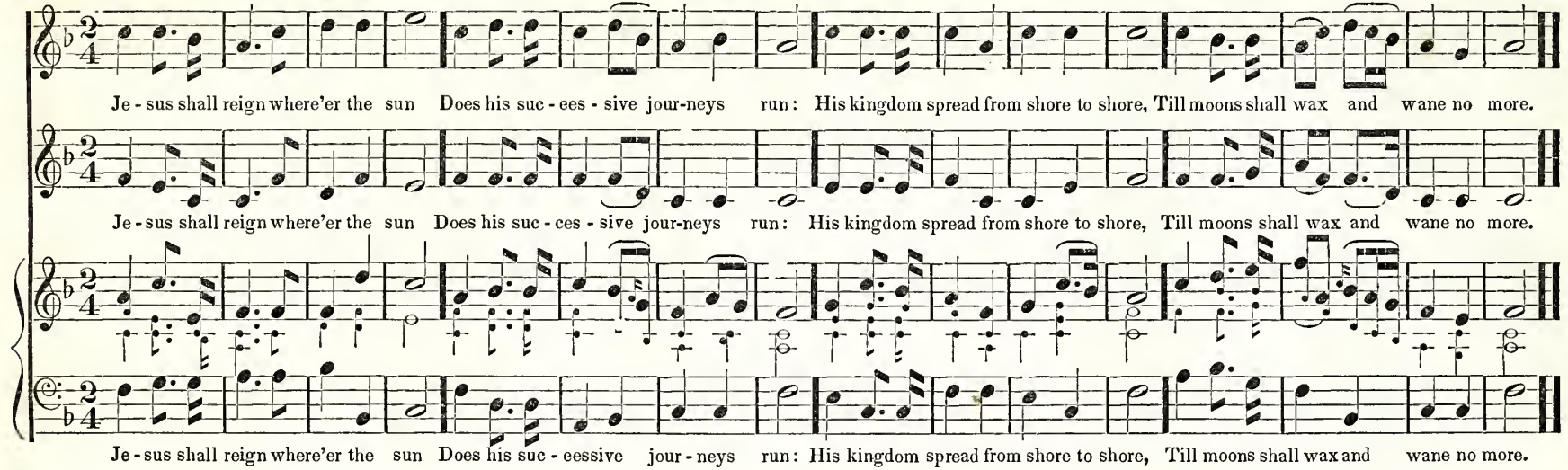
ONTARIO. L. M. ❁

MOZART.

How blest whose sins have par - don gain'd, No more in judgment to ap-pear; Whose guilt re-mis-sion has ob - tain'd, And whose re-pent-ance is sin - cere.

How blest whose sins have par - don gain'd, No more in judgment to ap-pear; Whose guilt re-mis-sion has ob - tain'd, And whose re-pent-ance is sin - cere.

How blest whose sins have par - don gain'd, No more in judgment to ap-pear; Whose guilt re-mis-sion has ob - tain'd, And whose re-pent-ance is sin - cere.



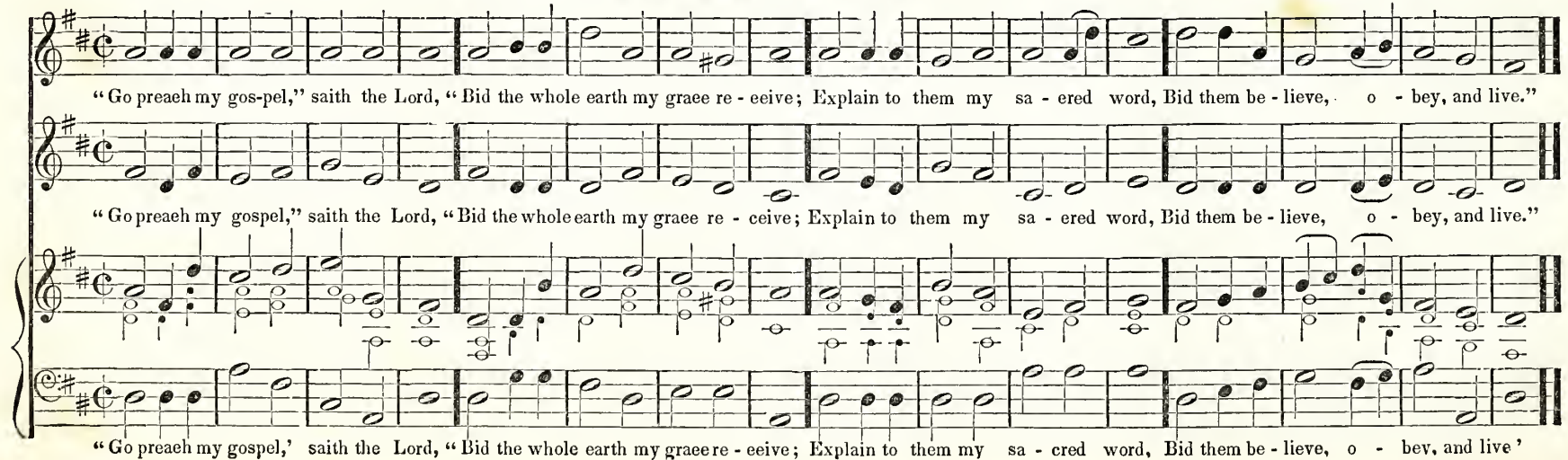
Je - sus shall reign where'er the sun Does his suc - ces - sive jour - neys run: His kingdom spread from shore to shore, Till moons shall wax and wane no more.

Je - sus shall reign where'er the sun Does his suc - ces - sive jour - neys run: His kingdom spread from shore to shore, Till moons shall wax and wane no more.

Je - sus shall reign where'er the sun Does his suc - cessive jour - neys run: His kingdom spread from shore to shore, Till moons shall wax and wane no more.

EGNER. L. M. ✪

T. LOUD.



“Go preach my gos-pel,” saith the Lord, “Bid the whole earth my graece re - eeive; Explain to them my sa - ered word, Bid them be - lieve, o - bey, and live.”

“Go preach my gospel,” saith the Lord, “Bid the whole earth my graece re - eeive; Explain to them my sa - ered word, Bid them be - lieve, o - bey, and live.”

“Go preach my gospel,” saith the Lord, “Bid the whole earth my graeere - eeive; Explain to them my sa - cred word, Bid them be - lieve, o - bev, and live’

ARUNDEL. C. M.



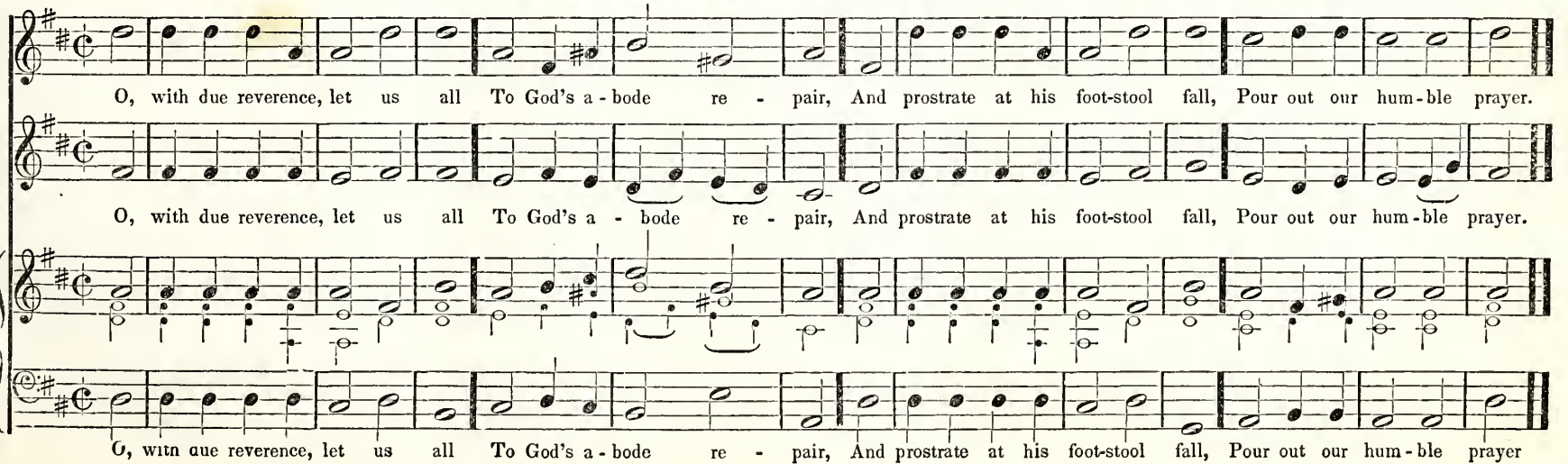
Lord, not to us, we claim no share, But to thy sa - cred name, Give glo-ry for thy mer-cy's sake, And truth's e - ter - nal fame.

Lord, not to us, we claim no share, But to thy sa - cred name, Give glo-ry for thy mer-cy's sake, And truth's e - ter - nal fame.

Lord, not to us, we claim no share, But to thy sa - cred name, Give glo-ry for thy mer-cy's sake, And truth's e - ter - nal fame.

TALLIS CHANT. C. M.

TALLIS.



O, with due reverence, let us all To God's a - bode re - pair, And prostrate at his foot-stool fall, Pour out our hum-ble prayer.

O, with due reverence, let us all To God's a - bode re - pair, And prostrate at his foot-stool fall, Pour out our hum-ble prayer.

O, with due reverence, let us all To God's a - bode re - pair, And prostrate at his foot-stool fall, Pour out our hum-ble prayer.



For ev - er and for - ev - er, Lord, Un - changed thou dost re - main; Thy word es - tab - lish'd in the heav'ns Does all their orbs sus - tain.

For ev - er and for - ev - er, Lord, Un - changed thou dost re - main; Thy word es - tab - lish'd in the heav'ns Does all their orbs sus - tain.

For ev - er and for - ev - er, Lord, Un - changed thou dost re - main; Thy word es - tab - lish'd in the heav'ns Does all their orbs sus - tain.

CLARK. C. M. ☼

T. LOUD.



God's per - fect law con - verts the soul, Re - claims from false desires; With sa - cred wis - dom his sure word The ig - no - rant in - spires.

God's per - fect law con - verts the soul, Re - claims from false desires; With sa - cred wis - dom his sure word The ig - no - rant in - spires.

God's per - fect law con - verts the soul, Re - claims from false de - sires; With sa - cred wis - dom his sure word The ig - no - rant in - spires

HARRIS. C. M. ❁

T. LOUD.

31

Should nature's charms, to please the eye, In sweet as - sem - blage join, All nature's charms would droop and die, Je - sus, com-pared with thine.

Should nature's charms, to please the eye, In sweet as - sem - blage join, All nature's charms would droop and die, Je - sus, com-pared with thine.

Should nature's charms, to please the eye, In sweet as - sem - blage join, All nature's charms would droop and die, Je - sus, com-pared with thine.

DUCACHET. C. M. ❁

W. H. W. DARLEY.

As o'er the past my mem'ry strays, Why heaves the se - cret sigh? Still un - pre-pared to die, Still un - pre-pared to die.

As o'er the past my mem'ry strays, Why heaves the se - cret sigh? 'Tis that I mourn de - part - ed days, Still un - pre-pared to die, Still un - pre-pared to die.

As o'er the past my mem'ry strays, Why heaves the se - cret sigh? Still un - pre-pared to die, Still un - pre-pared to die.

PRINCETON. C. M.

Time hastens on; ye longing saints, Now raise your voices high; And mag-ni-fy that sovereign love, Which shows salva-tion nigh.

Time hastens on; ye longing saints, Now raise your voices high; And mag-ni-fy that sovereign love, Which shows salva-tion nigh, Which shows salva-tion nigh.

Time hastens on; ye longing saints, Now raise your voices high; And mag-ni-fy that sovereign love, *Organ.* Which shows salva-tion nigh.

PATMOS. C. M.

CHANT.

Lord, in thy sight, O let my prayer Like morning in - cense rise; My lift - ed hands ac - cept - ed be, As even - ing sa - cri - fice.

Lord, in thy sight, O let my prayer Like morning in - cense rise; My lift - ed hands ac - cept - ed be, As even - ing sa - cri - fice.

Lord, in thy sight, O let my prayer Like morning in - cense rise; My lift - ed hands ac - cept - ed be, As evening sa - cri - fice

JUDEA. C. M.

O let tri - um - phant faith dis - pel The fears of guilt and wo; Who, who shall be our foe?

O let tri - um - phant faith dis - pel The fears of guilt and wo; If God be for us, God the Lord, Who, who shall be our foe?

O let tri - um - phant faith dis - pel, The fears of guilt and wo; *Organ.* Who, who shall be our foe?

NICHOLS.* C. M.

Bless God, ye servants, that at - tend Up - on his solemn state: With humble rev'rence wait.

Bless God, ye servants, that at - tend Up - on his solemn state: That in his temple's hal - low'd courts, With humble rev'rence wait, With humble rev'rence wait.

Bless God, ye servants, that at - tend Up - on his solemn state: With humble rev'rence wait.

* From "Carmina Sacra," by permission.

LORETTO. C. M.

WHITAKER.

The Lord him - self, the mighty Lord, Vouchsafes to be my guide; The shepherd, by whose constant care My wants are all sup - plied.

The Lord him - self, the mighty Lord, Vouchsafes to be my guide; The shepherd, by whose constant care My wants are all sup - plied.

The Lord him - self, the mighty Lord, Vouchsafes to be my guide; The shepherd, by whose constant care My wants are all sup - plied.

EDEN. C. M.

HAYDN.

There is a land of pure de - light, Where saints immor - tal reign; E - ter - nal day ex - cludes the night, And plea - sures ban - ish pain.

There is a land of pure de - light, Where saints immor - tal reign; E - ter - nal day ex - cludes the night, And plea - sures ban - ish pain.

There is a land of pure de - light, Where saints immor - tal reign; And plea - sures banish pain.

How good and pleasant must it be To thank the Lord most high, the Lord most high;

How good and pleasant must it be To thank the Lord most high, To thank the Lord most high; And with re-peat-ed

How good and pleasant must it be To thank the Lord most high, the Lord most high;

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

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

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

NOTE.—The passage between the two stars may be omitted

Let world - ly minds the world pur - sue, It has no charms for me: Once I ad - mired its fol - lies too, But grace has set me free.

Let world - ly minds the world pur - sue, It has no charms for me: Once I ad - mired its fol - lies too, But grace has set me free.

Let world - ly minds the world pur - sue, It has no charms for me; Once I ad - mired its fol - lies too, But grace has set me free.

TAW'S. C. M. ♫

J. C. TAW'S.

In - struct me in thy sta - tutes, Lord, Thy righteous paths dis - play; And I from them through all my life Will ne - ver go a - stray.

In - struct me in thy sta - tutes, Lord, Thy righteous paths dis - play; And I from them through all my life Will ne - ver go a - stray.

In - struct me in thy sta - tutes, Lord, Thy righteous paths dis - play; And I from them through all my life Will ne - ver go a - stray.



O praise the Lord with one con-sent, And mag - ni - fy his name; Let all the ser-vants of the Lord His wor - thy praise pro-claim.



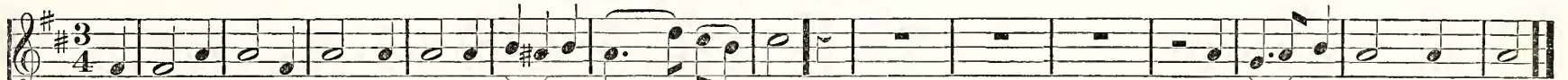
O praise the Lord with one con-sent, And mag - ni - fy his name; Let all the ser-vants of the Lord His wor - thy praise pro-claim.



O praise the Lord with one con-sent, And mag - ni - fy his name; Let all the ser-vants of the Lord His wor - thy praise pro-claim.

MORTON. C. M. ☉

A. G. EMERICK.



When I can read my ti - tle clear, To mansions in the skies, And wipe my weep - ing eyes.



When I can read my ti - tle clear, To mansions in the skies, I'll bid fare - well to ev' - ry fear, And wipe my weep - ing eyes.



When I can read my ti - tle clear. To mansions in the skies, And wipe my weep - ing eyes.

O'er mountain tops the mount of God In lat - ter days shall rise,

O'er mountain tops the mount of God In lat - ter days shall rise, A - bove the sum - mits of the hills, And

O'er mountain tops the mount of God In lat - ter days shall rise,

A - bove the sum - mits of the hills, And draw the wondering eyes, And draw the wondering eyes.

draw the wondering eyes; A - bove the sum - mits of the hills, And draw the wondering eyes, And draw the wondering eyes

A - bove the sum - mits of the hills, And draw the wondering eyes, And draw the wondering eyes.

HOWARDS. C. M.

MRS. CUTHBERT.

39

This is the day the Lord hath made, Let young and old re-joice: To him be vows and hom-age paid, Whose ser-vice is our choice.

This is the day the Lord hath made, Let young and old re-joice: To him be vows and hom-age paid, Whose ser-vice is our choice.

This is the day the Lord hath made, Let young and old re-joice: To him be vows and hom-age paid, Whose ser-vice is our choice.

NORRIS. C. M. ✪

J. C. B. STANDBRIDGE.

To cel-e-brate thy praise, O Lord, I will my heart prepare; Thy won-drous works, de-clare.

To cel-e-brate thy praise, O Lord, I will my heart prepare; To all the list'ning world, thy works, Thy won-drous works, de-clare.

To cel-e-brate thy praise, O Lord, I will my heart prepare; To all the list'ning world, thy works, Thy won-drous works, de-clare.

O, with due rev'rence, let us all To God's a-bode re-pair; Pour out our hum-ble prayer.

O, with due rev'rence, let us all To God's a-bode re-pair; And, pros-trate at his foot-stool fall'n, Pour out our hum-ble prayer.

O, with due rev'rence, let us all To God's a-bode re-pair; Pour out our hum-ble prayer.

ST. JOHNS. C. M.

Lord, who's the hap-py man that may To thy blest courts re-pair, Not, stran-ger-like, to vis-it them, But to in-hab-it there?

Lord, who's the hap-py man that may To thy blest courts re-pair, Not, stran-ger-like, to vis-it them, But to in-hab-it there?

Lord, who's the hap-py man that may to thy blest courts re-pair, *Organ.* But to in-hab-it there?

WARWICK. C. M.

Ap - proach, ye child - ren of the Lord, And my in - struc - tion hear: I'll teach you the true dis - ci - pline Of his re - li - gious fear.

Ap - proach, ye child - ren of the Lord, And my in - struc - tion hear: I'll teach you the true dis - ci - pline Of his re - li - gious fear.

Ap - proach, ye child - ren of the Lord, And my in - struc - tion hear: I'll teach you the true dis - ci - pline Of his re - li - gious fear.

CHRISTMAS. C. M.

HANDEL.

O 'twas a joy - ful sound to hear Our tribes de - vout - ly say: "Up, Israel, to the temple haste, And keep the fes - tal day, And keep the fes - tal day."

O 'twas a joy - ful sound to hear Our tribes de - vout - ly say: "Up, Israel, to the temple haste, And keep the fes - tal day, And keep the fes - tal day."

O 'twas a joy - ful sound to hear Our tribes de - vout - ly say: "Up, Israel, to the temple haste, And keep the fes - tal day, And keep the fes - tal day."

When I can read my ti - tle clear To man - sions in the skies, To man - sions in the skies, I'll bid fare-

When I can read my ti - tle clear To man - sions in the skies, I'll bid fare-

When I can read my ti - tle clear To man - sions in the skies, I'll bid fare-

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line with lyrics. The second staff is a second vocal line with lyrics. The bottom two staves are the piano accompaniment, with the right hand on the upper staff and the left hand on the lower staff. The music is in a common time signature (C) and a key signature of one flat (Bb).

well to eve - - ry fear, And wipe my weep - ing eyes.

well to eve - - ry fear, I'll bid fare - well to eve - ry fear, And wipe my weep - ing eyes.

well to eve - - ry fear, I'll bid fare - well to eve - ry fear, And wipe my weep - ing eyes.

Detailed description: This system contains the next three staves of the musical score. The top staff is the vocal line with lyrics. The second staff is a second vocal line with lyrics. The bottom two staves are the piano accompaniment, with the right hand on the upper staff and the left hand on the lower staff. The music continues in the same common time signature and key signature as the first system.

ARLINGTON. C. M.

ARNE. 43

Thy con-stant bless-ing, Lord, be - stow, To cheer my droop-ing heart; To me, ac - cord - ing to thy word, Thy sa - ving health im - part.

Thy con-stant bless-ing, Lord, be - stow, To cheer my droop-ing heart; To me, ac - cord - ing to thy word, Thy sa - ving health im - part.

Thy con-stant bless-ing, Lord, be - stow, To cheer my droop-ing heart; To me, ac - cord - ing to thy word, Thy sa - ving health im - part.

The musical score for 'ARLINGTON' consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Thy con-stant bless-ing, Lord, be - stow, To cheer my droop-ing heart; To me, ac - cord - ing to thy word, Thy sa - ving health im - part.'

PENNSYLVANIA. C. M.

W. MATHER.

Time has-tens on; ye long - ing saints, Now raise your voi - ces high; Which shows sal - va - tion nigh.

Time has-tens on; ye long - ing saints, Now raise your voi - ces high; And mag - ni - fy that sovereign love, Which shows sal - va - tion nigh.

Time has - tens on; ye long - ing saints, Now raise your voi - ces high; And mag - ni - fy that sovereign love, Which shows sal - va - tion nigh.

The musical score for 'PENNSYLVANIA' consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Time has-tens on; ye long - ing saints, Now raise your voi - ces high; Which shows sal - va - tion nigh.' and 'Time has-tens on; ye long - ing saints, Now raise your voi - ces high; And mag - ni - fy that sovereign love, Which shows sal - va - tion nigh.'

LIVERPOOL. C. M.

DR. WAINWRIGHT.

Thou strictly hast en - join'd us, Lord, To learn thy sa - cred will; And all our dil - i - gence em - ploy, Thy sta - tutes to ful - fil.

Thou strictly hast en - join'd us, Lord, To learn thy sa - cred will; And all our dil - i - gence em - ploy, Thy sta - tutes to ful - fil.

Thou strictly hast en - join'd us, Lord, To learn thy sa - cred will; And all our dil - i - gence em - ploy, Thy sta - tutes to ful - fil.

Thou strictly hast en - join'd us, Lord, To learn thy sa - cred will; And all our dil - i - gence em - ploy, Thy sta - tutes to ful - fil.

The musical score for 'Liverpool' 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 3/2. The lyrics are: 'Thou strictly hast en - join'd us, Lord, To learn thy sa - cred will; And all our dil - i - gence em - ploy, Thy sta - tutes to ful - fil.'

MANCHESTER. C. M.

DR. WAINWRIGHT.

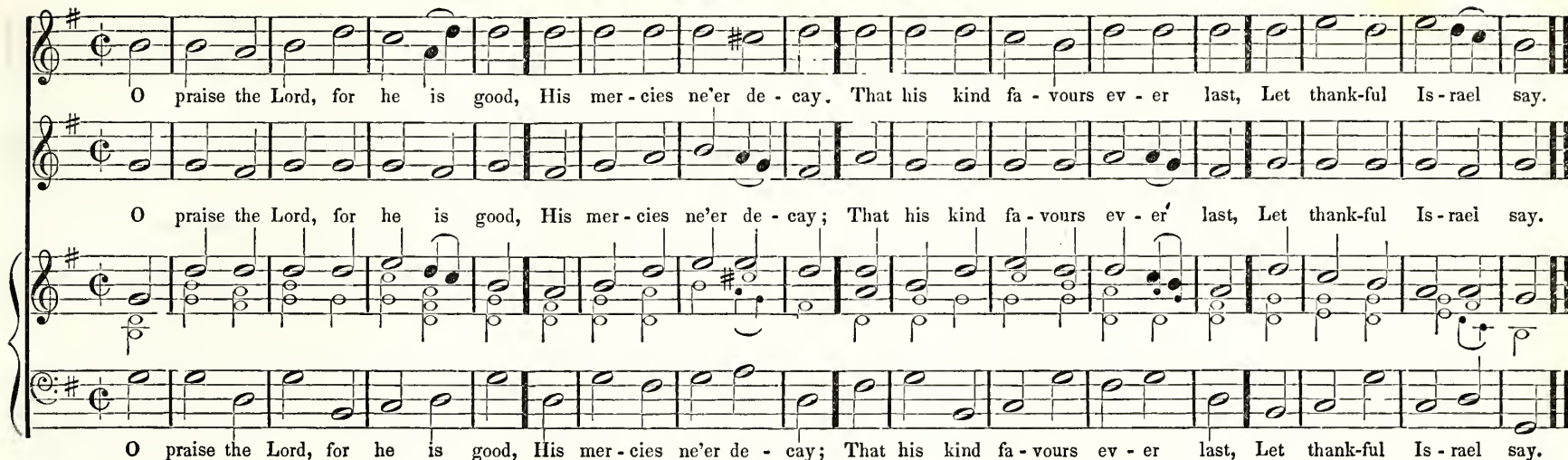
How shall the young pre - serve their ways From all pol - lu - tion free? By ma - king still their course of life With thy com - mands a - gree.

How shall the young preserve their ways From all pol - lu - tion free? By ma - king still their course of life With thy com - mands a - gree.

How shall the young pre - serve their ways From all pol - lu - tion free? By ma - king still their course of life With thy com - mands a - gree.

How shall the young pre - serve their ways From all pol - lu - tion free? By ma - king still their course of life With thy com - mands a - gree.

The musical score for 'Manchester' 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 3/2. The lyrics are: 'How shall the young pre - serve their ways From all pol - lu - tion free? By ma - king still their course of life With thy com - mands a - gree.'

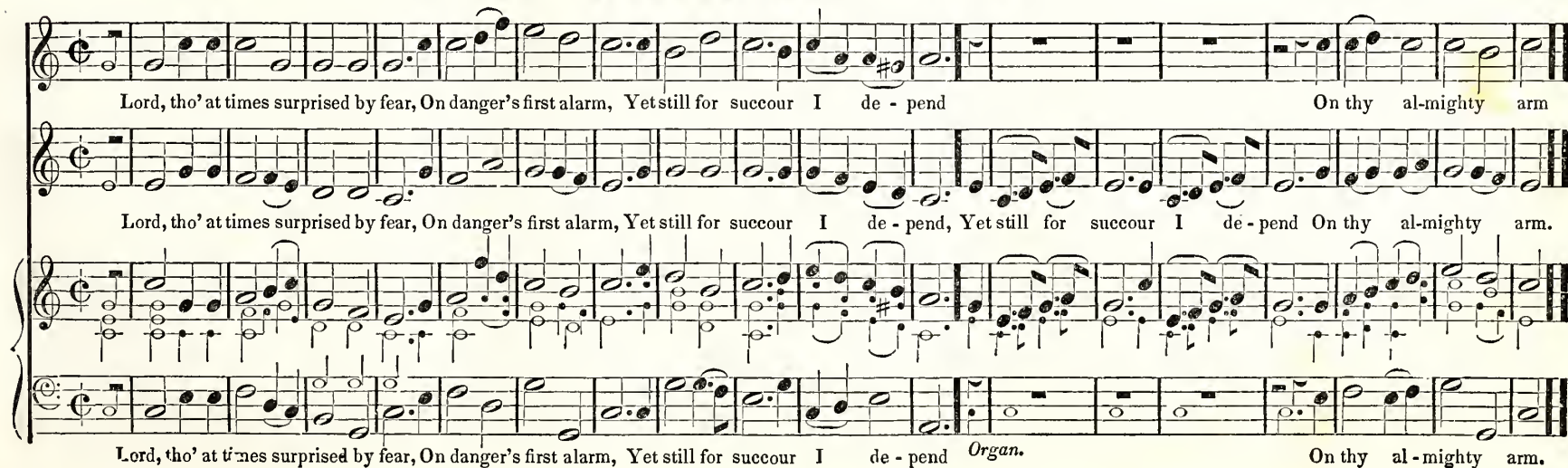


O praise the Lord, for he is good, His mercies ne'er decay. That his kind favours ever last, Let thankful Israel say.

O praise the Lord, for he is good, His mercies ne'er decay; That his kind favours ever last, Let thankful Israel say.

O praise the Lord, for he is good, His mercies ne'er decay; That his kind favours ever last, Let thankful Israel say.

LANESBORO'. C. M.



Lord, tho' at times surprised by fear, On danger's first alarm, Yet still for succour I depend On thy almighty arm

Lord, tho' at times surprised by fear, On danger's first alarm, Yet still for succour I depend, Yet still for succour I depend On thy almighty arm.

Lord, tho' at times surprised by fear, On danger's first alarm, Yet still for succour I depend *Organ.* On thy almighty arm.

Thee I will bless, my God and King, Thy endless praise proclaim; This tribute dai-ly I will bring, And ev - - - er bless thy name.

Thee I will bless, my God and King, Thy endless praise proclaim; This tribute dai - ly I will bring, And ev - - - er bless thy name.

Thee I will bless, my God and King, Thy endless praise proclaim; This tribute dai-ly I will bring, And ev - - - er bless thy name

PHILADELPHIA. C. M.

HOPKINSON.

How helpless guilt nature lies, Un-conscious of its load! The heart un-changed can ne-ver rise To hap-pi-ness and God.

How helpless guilt nature lies, Un-conscious of its load! The heart un-changed can ne-ver rise To hap-pi-ness and God.

How helpless guilt nature lies, Un-conscious of its load! The heart un-changed can ne-ver rise To hap-pi-ness and God.

CONWAY. C. M.

O God of hosts, the mighty Lord, How love-ly is the place, Where thou, enthroned in glory, show'st The brightness of thy face.

O God of hosts, the mighty Lord, How love-ly is the place, Where thou, enthroned in glory, show'st, Where thou, enthroned in glory, show'st The brightness of thy face.

O God of hosts, the mighty Lord, How love-ly is the place, Where thou, enthroned in glory, show'st The brightness of thy face.

The musical score for 'CONWAY. C. M.' consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are piano accompaniment in treble and bass clefs with the same key signature and time signature. The lyrics are printed below the vocal staves.

TWEED. C. M.

DR. CARTER.

My grate-ful soul, for - ev - er praise, For - ev - er love his name, Who turn'd thee from the fa - tal paths Of fol - ly, sin, and shame.

My grate-ful soul, for - ev - er praise, For - ev - er love his name, Who turn'd thee from the fa - tal paths Of fol - ly, sin, and shame.

My grate-ful soul, for - ev - er praise, For - ev - er love his name, Who turn'd thee from the fa - tal paths Of fol - ly, sin, and shame.

The musical score for 'TWEED. C. M.' consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The bottom two staves are piano accompaniment in treble and bass clefs with the same key signature and time signature. The lyrics are printed below the vocal staves.

O Thou, to whom all crea - tures bow, With - in this earth - ly frame, Through all the world how great art Thou! How glo - rious is thy name!

O Thou, to whom all crea - tures bow, With - in this earth - ly frame, How glo - rious is thy name!

O Thou, to whom all crea - tures bow, With - in this earth - ly frame, Through all the world how great art Thou! How glo - rious is thy name!

ROCHESTER. C. M.

A. WILLIAMS.

The man is blest that fears the Lord, Nor on - ly wor - ship pays, But keeps his steps con - fined with care To his ap - point - ed ways.

The man is blest that fears the Lord, Nor on - ly wor - ship pays, But keeps his steps con - fined with care To his ap - point - ed ways.

The man is blest that fears the Lord, Nor on - ly wor - ship pays, But keeps his steps con - fined with care To his ap - point - ed ways.

Blest is the man whose soft-'ning heart Feels all an - oth - er's pain; To whom the sup - pli - cat - ing eye Is nev - er raised in vain.

Blest is the man whose soft-'ning heart Feels all an - oth - er's pain; To whom the sup - pli - cat - ing eye Is nev - er raised in vain.

Blest is the man whose soft-'ning heart Feels all an - oth - er's pain; To whom the sup - pli - cat - ing eye Is nev - er raised in vain.

KENDALL. C. M.

CLARK.

Lo! hills and mountains shall bring forth The hap - py fruits of peace, The work of right - eous-ness.

Lo! hills and mountains shall bring forth The hap - py fruits of peace, Which all the land shall own to be The work of right - eous-ness.

Lo! hills and mountains shall bring forth The hap - py fruits of peace, *Organ.* The work of right - eous-ness.

Hear, gracious God! my hum - ble moan, To thee I breathe my sighs; When will the mournful night be gone? When shall my joys a - rise?

Hear, gracious God! my hum - ble moan, To thee I breathe my sighs; When will the mournful night be gone? When shall my joys a - rise?

Hear, gracious God! my hum - ble moan, To thee I breathe my sighs; When will the mournful night be gone? When shall my joys a - rise?

JONES. C. M. ✻

W. H. W. DARLEY.

How bless'd are they who al - ways keep Who ne - ver from the sa - cred paths Of God's commandments stray, Of God's commandments stray.

How bless'd are they who al - ways keep The pure and per - fect way; Who ne - ver from the sa - cred paths Of God's commandments stray, Of God's commandments stray.

How bless'd are they who al - ways keep Who ne - ver from the sa - cred paths Of God's commandments stray, Of God's commandments stray.

CHIMES. C. M.

To my re - quest and earn - est cry At - tend, O gra - cious Lord; Ac - cord - ing to thy word.

To my re - quest and earn - est cry At - tend, O gra - cious Lord; In - spire my heart with heav'n - ly skill. Ac - cord - ing to thy word.

To my re - quest and earn - est cry At - tend, O gra - cious Lord; Ac - cord - ing to thy word.

The musical score consists of four staves. The top two staves are vocal lines in treble clef, 3/4 time, with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs, 3/4 time. The key signature has one sharp (F#).

PEMBROKE. C. M.

O 'twas a joy - ful sound to hear Our tribes de - vout - ly say: "Up, Israel, to the temple haste, Up, Israel, to the temple haste, And keep the festal day!"

O 'twas a joy - ful sound to hear Our tribes de - vout - ly say: "Up, Israel, to the temple haste, Up, Israel, to the temple haste, And keep the festal day!"

O 'twas a joy - ful sound to hear Our tribes de - vout - ly say: "Up, Israel, to the temple haste, And keep the festal day."

The musical score consists of four staves. The top two staves are vocal lines in treble clef, common time (C), with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs, common time. The key signature is C major.

The Lord him - self, the migh - ty Lord, Vouch - safes to be my guide;

The Lord him - self, the migh - ty Lord, Vouch - safes to be my guide; The Shep - herd by whose

The Lord him - self, the migh - ty Lord, Vouch - safes to be my guide;

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

con - stant care, My wants are all sup - plied, My wants are all sup - plied.

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

Hap - py the man whose ten - der care Re - lieves the poor dis - tress'd,
 Hap - py the man whose ten - der care Re - lieves the poor dis - - - tress'd, Re - lieves the poor dis - tress'd,

Hap - py the man whose ten - der care Re - lieves the poor dis - tress'd,

When trou - bles com - pass him a - round, When trou - bles com - pass him a - - round, The Lord shall give him rest.
 When trou - bles com - pass him a - round, When trou - bles com - pass him a - - round, The Lord shall give him rest.

When trou - bles com - pass him a - round, When trou - bles com - pass him a - round, The Lord shall give him rest.

BRADFORD. C. M.

Arranged from G. F. HANDEL.

55

Ap-proach, my soul, the mer - cy - seat, Where Je - sus an - swers pray'r; There humbly fall be - fore his feet, For none can per - ish there.

Ap-proach, my soul, the mer - cy - seat, Where Je - sus an - swers pray'r; There humbly fall be - fore his feet, For none can per - ish there.

Ap-proach, my soul, the mer - cy - seat, Where Je - sus an - swers pray'r; There humbly fall be - fore his feet, For none can per - ish there.

Detailed description: This musical score is for the hymn 'BRADFORD. C. M.', arranged from G. F. Handel. It consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Ap-proach, my soul, the mer - cy - seat, Where Je - sus an - swers pray'r; There humbly fall be - fore his feet, For none can per - ish there.'

BALLERMA. C. M.

Youth, when de - vo - ted to the Lord, Is pleasing in his eyes, A flower, tho' of - fer'd in the bud, Is no vain sac - ri - fice.

Youth, when de - vo - ted to the Lord, Is pleasing in his eyes, A flower, tho' of - fer'd in the bud, Is no vain sac - ri - fice.

Youth, when de - vo - ted to the Lord, Is pleasing in his eyes, A flower, tho' of - fer'd in the bud, Is no vain sac - ri - fice.

Detailed description: This musical score is for the hymn 'BALLERMA. C. M.'. It consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: 'Youth, when de - vo - ted to the Lord, Is pleasing in his eyes, A flower, tho' of - fer'd in the bud, Is no vain sac - ri - fice.'

When all thy mer-cies, O my God, My ris - ing soul sur - veys, Trans -

When all thy mer - cies, O my God, My ris - ing soul sur - veys, Trans - port - ed

When all thy mer - cies, O my God,

When all thy mercies, O my God, My ris - ing soul sur - veys, Trans -

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are: 'When all thy mer-cies, O my God, My ris - ing soul sur - veys, Trans -' on the first staff; 'When all thy mer - cies, O my God, My ris - ing soul sur - veys, Trans - port - ed' on the second staff; 'When all thy mer - cies, O my God,' on the third staff; and 'When all thy mercies, O my God, My ris - ing soul sur - veys, Trans -' on the fourth staff.

port - ed with the view, I'm lost In won - der, love, and praise.

with the view, I'm lost In won - der, love, and praise.

port - ed with the view, I'm lost In won - der, love, and praise

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: 'port - ed with the view, I'm lost In won - der, love, and praise.' on the first staff; 'with the view, I'm lost In won - der, love, and praise.' on the second staff; and 'port - ed with the view, I'm lost In won - der, love, and praise' on the third staff. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand in the final measure of the system.

BRISTOL. C. M. 6 lines.

Dr. MADAN.

57

Lo! what a cloud of wit - ness - es En - com - pass us a - round En - com - pass us a - round!

Lo! what a cloud of wit - ness - es En - com - pass us a - round! En - com - pass us a - round!

Lo! what a cloud of wit - ness - es En - compass us a - round! En - com - pass us a - round!

The first system of the musical score for 'Bristol' consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Lo! what a cloud of witness - es En - compass us a - round En - compass us a - round!'.

Men once like us with suffering tried, But now with glo - ry crown'd.

Men once like us with suffering tried, But now with glo - ry crown'd; But now with glo - ry crown'd.

Men once like us with suffering tried, But now with glo - ry crown'd: But now with glo - ry crown d.

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are: 'Men once like us with suffering tried, But now with glory crown'd.' and 'Men once like us with suffering tried, But now with glory crown'd; But now with glory crown'd.' and 'Men once like us with suffering tried, But now with glory crown'd: But now with glory crown d.'

Hark! the glad sound, the Sa - viour comes: The Sa - viour pro-mised long;

Hark! the glad sound, the Sa - viour comes: The Sa - viour pro-mised long; Let ev'-ry heart pre - pare a throne, Let

Hark! the glad sound, the Sa - viour comes: The Sa - viour pro-mised long;

This system contains the first three staves of the musical score. The top staff is the vocal line with lyrics. The second staff is another vocal line with lyrics. The bottom two staves are the piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef. The key signature is one flat (Bb) and the time signature is common time (C).

And ev'-ry voice a song, And ev' - ry voice a song.

ev' - ry heart pre - pare a throne, And ev'-ry voice a song, And ev' - ry voice a song.

And ev'-ry voice a song, And ev' - ry voice a song.

This system contains the next three staves of the musical score. The top staff is the vocal line with lyrics. The second staff is another vocal line with lyrics. The bottom two staves are the piano accompaniment. The key signature and time signature remain the same as in the first system.

Sal - va-tion! O the joy - ful sound, Glad tid - ings to our ears: A sov' - reign balm for ev' - ry wound, A cor - dial for our fears.

Sal - va-tion! O the joy - ful sound, Glad tid - ings to our ears: A sov' - reign balm for ev' - ry wound, A cor - dial to our fears.

Sal - va-tion! O the joy - ful sound, Glad tid - ings to our ears: A sov' - reign balm for ev' - ry wound, A cor - dial for our fears.

CHORUS.

Glory, honour, praise, and power, Be un-to the Lamb for ev-er, Jesus Christ is our Re - deem-er! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! praise the Lord!

Glory, honour, praise, and power, Be un-to the Lamb for ev-er, Jesus Christ is our Re - deem-er! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! praise the Lord!

Glory, honour, praise, and power, Be un-to the Lamb for ev-er, Jesus Christ is our Re - deem-er! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! praise the Lord!

STEPHENS. C. M.

JONES.

How vast must their ad - vantage be, How great their plea - sure prove, Who live like brethren, and con - sent, In of - fi - ces of love!

How vast must their ad - vantage be How great their plea - sure prove, Who live like brethren, and con - sent, In of - fi - ces of love!

How vast must their ad - vantage be, How great their plea - sure prove, Who live like brethren, and con - sent, In of - fi - ces of love!

ST. MARY'S. C. M. Minor.

RATHIEL.

When those we love are snatch'd a - way By death's re - sist - less hand, Our hearts the mourn - ful tri - bute pay, That friend - ship must de - mand.

When those we love are snatch'd a - way, By death's re - sist - less hand, Our hearts the mournful tri - bute pay, That friend - ship must de - mand.

When those we love are snatch'd a - way By death's re - sist - less hand, Our hearts the mournful tri - bute pay, That friend - ship must de - mand.

REVELATION. C. M.

STANLEY.

61

Hark! from the tombs a mourn-ful sound! Mine ears, at - tend the cry! Mine ears, at - tend the cry! "Ye liv - ing men, come,

Hark! from the tombs a mourn-ful sound! Mine ears, at - tend the cry! Mine ears, at - tend the cry! "Ye liv - ing men, come,

Hark! from the tombs a mourn-ful sound! Mine ears, at - tend the cry! Mine ears, at - tend the cry! "Ye liv - ing men, come,

view the ground Where you must short - ly lie, Where you must short - ly lie."

view the ground Where you must short - ly lie, Where you, Where you, Where you must short - ly lie."

view the ground Where you must short - ly lie, Where you must short - ly lie"

OATLANDS, OR MERIDEN. C. M.

T. CLARK.

There is a land of pure delight, Where saints immortal reign; E-ter-nal day ex-cludes the night, And pleasures banish pain.

There is a land of pure delight, Where saints immortal reign; E-ter-nal day ex-cludes the night, And pleasures banish pain, And pleasures banish pain.

There is a land of pure delight, Where saints immortal reign; E-ter-nal day ex-cludes the night, And pleasures banish pain, And pleasures banish pain.

There is a land of pure delight, Where saints immortal reign; E-ter-nal day ex-cludes the night, And pleasures banish pain.

BANGOR. C. M. Minor.

TANSUR.

Lord, let me know my term of days, How soon my life will end; The numerous train of ills dis-close, Which this frail state at-tend.

Lord, let me know my term of days, How soon my life will end; The numerous train of ills dis-close, Which this frail state at-tend.

Lord, let me know my term of days, How soon my life will end; The numerous train of ills dis-close, Which this frail state at-tend.

How blest is he, who ne'er con-sents By ill ad-vice to walk, Nor stands in sin-ners' ways, nor sits Where men pro-fane-ly talk;

How blest is he, who ne'er con-sents By ill ad-vice to walk, Nor stands in sin-ners' ways nor sits Where men pro-fane-ly talk;

How blest is he, who ne'er con-sents By ill ad-vice to walk, Nor stands in sin-ners' ways, nor sits Where men pro-fane-ly talk;

But makes the per-fect law of God His busi-ness and de-light; De-vout-ly reads there-in by day, And med-i-tates by night.

But makes the per-fect law of God His busi-ness and de-light; De-vout-ly reads there-in by day, And med-i-tates by night.

But makes the per-fect law of God His busi-ness and de-light; De-vout-ly reads there-in by day, And med-i-tates by night.

Come, Lord, and warm each lan - guid heart, In - spire each life - less tongue; And let the joys of heav'n im - part Their in - fluence to our song.

Come, Lord, and warm each lan - guid heart, In - spire each life - less tongue; And let the joys of heav'n im - part Their in - fluence to our song.

Come Lord, and warm each lan - guid heart, In - spire each life - less tongue; And let the joys of heav'n im - part Their in - fluence to our song.

Detailed description: This system contains the first three staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are written below the notes. The second staff is a vocal line in treble clef, identical to the first. The third and fourth staves are a piano accompaniment in grand staff (treble and bass clefs), with the bass clef containing a key signature of one flat and a common time signature. The music consists of a series of eighth and quarter notes, with some rests and ties.

Sor - row, and pain, and ev' - ry care, And dis - cord there shall cease; And per - fect joy, and love sin - cere, A - dorn the realms of peace.

Sor - row, and pain, and ev' - ry care, And dis - cord there shall cease; And per - fect joy, and love sin - cere, A - dorn the realms of peace.

Ser - row, and pain, and ev' - ry care, And dis - cord there shall cease: And per - fect joy, and love sin - cere, A - dorn the realms of peace

Detailed description: This system contains the second three staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are written below the notes. The second staff is a vocal line in treble clef, identical to the first. The third and fourth staves are a piano accompaniment in grand staff (treble and bass clefs), with the bass clef containing a key signature of one flat and a common time signature. The music continues with similar rhythmic patterns as the first system, ending with a double bar line.

WHITSUNDAY. C. M. Double.

PLEYEL.

65

With all, With all thy quick'ning pow'rs; In these cold hearts of ours.

Come, Ho-ly Spi-rit, Heav'n-ly Dove, With all, With all thy quick'ning pow'rs; Kin-dle a flame of sa-cred love In these cold hearts of ours.

With all, With all thy quick'ning pow'rs; In these cold hearts of ours.

Detailed description: This system contains the first two vocal parts and the piano accompaniment. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are printed below the vocal lines.

See how we gro-vel here be-low, Fond of these earth-ly toys; To reach e-ter-nal joys.

See how we gro-vel here be-low, Fond of these earth-ly toys; Our souls how hea-vi-ly they go To reach e-ter-nal joys.

See how we gro-vel here be-low, Fond of these earth-ly toys; To reach e-ter-nal joys.

Detailed description: This system contains the second two vocal parts and the piano accompaniment. The vocal parts are in treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are printed below the vocal lines.

Father, to thee my soul I lift, On thee my hope de-pends, Convinced that ev' - ry per - feet gift From thee a - lone de-scends.

Father, to thee my soul I lift, On thee my hope de-pends, Convinced that ev' - ry per - feet gift From thee a - lone de-scends.

Father, to thee my soul I lift, On thee my hope de-pends, Convinced that ev' - ry per - feet gift From thee a - lone de-scends.

Father, to thee my soul I lift, On thee my hope de-pends, Convinced that ev' - ry per - feet gift From thee a - lone de-scends.

Mercy and grace are thine a - lone, And power and wis-dom too; With-out the spi - rit of thy Son We noth - ing good can do.

Mercy and grace are thine a - lone, And power and wis-dom too; With-out the spi - rit of thy Son We noth - ing good can do.

Mercy and grace are thine a - lone, And power and wis-dom too; With-out the spi - rit of thy Son We noth - ing good can do.

Mercy and grace are thine a - lone, And power and wis-dom too; With-out the spi - rit of thy Son We noth - ing good can do.

BETHLEHEM. C. M. Double.

While shepherds watch'd their flocks by night, All seat - ed on the ground, The an - gel of the Lord came down, And glo - ry shone a - round.

While shepherds watch'd their flocks by night, All seat - ed on the ground, The an - gel of the Lord came down, And glo - ry shone a - round.

While shepherds watch'd their flocks by night, All seat - ed on the ground, The an - gel of the Lord came down, And glo - ry shone a - round.

The first system of the musical score for 'Bethlehem'. It consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 6/4. The lyrics are: 'While shepherds watch'd their flocks by night, All seat - ed on the ground, The an - gel of the Lord came down, And glo - ry shone a - round.'

"Glad tid - ings of great joy I bring To you, and all man - kind."

"Fear not," said he, for mighty dread Had seized their trou - bled mind; "Glad tid - ings of great joy I bring To you, and all man - kind."

"Fear not," said he, for mighty dread Had seized their trou - bled mind; "Glad tid - ings of great joy I bring To you, and all man - kind."

The second system of the musical score. It continues with four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature remains one flat (B-flat), and the time signature is 6/4. The lyrics are: '"Glad tid - ings of great joy I bring To you, and all man - kind."' and '"Fear not," said he, for mighty dread Had seized their trou - bled mind; "Glad tid - ings of great joy I bring To you, and all man - kind."'.

When all thy mer-cies, O my God, My ris - ing soul sur - veys, Trans - port - ed with the view I'm lost, In won - der, love, and praise! O

When all thy mer-cies, O my God, My ris - ing soul sur - veys, Trans - port - ed with the view I'm lost, In won - der, love, and praise! O

When all thy mer - cies, O my God, My ris - ing soul sur - veys, Trans - port - ed with the view I'm lost, In won - der, love, and praise! O

how shall words with e - qual warmth The gra - ti - tude de - clare, That glows within my ravish'd heart! But Thou canst read it there.

how shall words with e - qual warmth The gra - ti - tude de - clare, That glows within my ravish'd heart! But Thou canst read it there.

how shall words with e - qual warmth The gra - ti - tude de - clare, That glows with - in my ravish'd heart! But Thou canst read it there.

WINDSOR. C. M. Minor.

G. KIRBY.

69

Be - hold the Sa - viour of man - kind, Nail'd to the shameful tree: How vast the love that Him in - clined To bleed and die for me!

Be - hold the Sa - viour of man - kind, Nail'd to the shameful tree: How vast the love that Him in - clined To bleed and die for me!

Be - hold the Sa - viour of man - kind, Nail'd to the shameful tree: How vast the love that Him in - clined To bleed and die for me!

The musical score for 'Windsor' consists of four staves. The top two staves are vocal lines in treble clef with a common time signature. The bottom two staves are piano accompaniment in grand staff notation (treble and bass clefs). The lyrics are repeated under each vocal line.

FISHER. C. M. ✪

THOS. LOUD.

A - wake, my soul, stretch ev' - ry nerve, And press with vig - our on; A heaven - ly race de - mands thy zeal, And an im - mor - tal crown.

A - wake, my soul, stretch ev' - ry nerve, And press with vig - our on; A heaven - ly race de - mands thy zeal, And an im - mor - tal crown.

A - wake, my soul, stretch ev' - ry nerve, And press with vig - our on; A heaven - ly race de - mands thy zeal, And an im - mor - tal crown.

The musical score for 'Fisher' consists of four staves. The top two staves are vocal lines in treble clef with a common time signature and a key signature of two flats. The bottom two staves are piano accompaniment in grand staff notation. The lyrics are repeated under each vocal line.

Welcome, sweet day of rest, That saw the Lord a-rise, And these re-joicing eyes.

Welcome, sweet day of rest, That saw the Lord a-rise, Wel-come to this re-viv-ing breast, And these re-joicing eyes.

Welcome, sweet day of rest, That saw the Lord a-rise, And these re-joicing eyes.

RUTHERFORD. S. M. ❁

G. F. J.

O bless the Lord, my soul, His grace to thee proclaim. And all that is with-in me, join To bless his ho-ly name.

O bless the Lord, my soul, His grace to thee proclaim; And all that is with-in me, join To bless his ho-ly name.

O bless the Lord, my soul, His grace to thee proclaim; And all that is with-in me, join To bless his ho-ly name.

I love thy kingdom, Lord, The house of thine a - bode, The church our blest Redeemer saved By his most precious blood, By his most pre-cious blood.

I love thy kingdom, Lord, The house of thine a - bode, The church our blest Redeemer saved By his most precious blood, By his most pre-cious blood.

I love thy kingdom, Lord, The house of thine a - bode, The church our blest Redeemer saved By his most precious blood, By his most pre-cious blood.

LABAN.* S. M.

Grace! 'tis a charming sound! Har - mo-nious to the ear; Heav'n with the e - cho shall re - sound, And all the earth shall hear.

Grace! 'tis a charming sound! Har - mo-nious to the ear; Heav'n with the e - cho shall re - sound, And all the earth shall hear.

Grace! 'tis a charming sound! Har - mo-nious to the ear; Heav'n with the e - cho shall re - sound, And all the earth shall hear.

*From "Carmina Sacra," by permission.

The spir - it in our hearts Is whisp'ring, sin - ner, come; The bride, the church of Christ, pro - claims To all his chil - dren, come!

The spir - it in our hearts Is whisp'ring, sin - ner, come; The bride, the church of Christ, pro - claims To all his chil - dren, come!

The spir - it in our hearts Is whisp'ring, sin - ner, come; The bride, the church of Christ, pro - claims To all his chil - dren, come!

WATCHMAN. S. M.

LEACH.

The day is past and gone; The eve - ning shades ap - pear; O may we all re - mem - ber well, The hour of death draws near.

The day is past and gone; The eve - ning shades ap - pear; O may we all re - mem - ber well, The hour of death draws near.

The day is past and gone; The eve - ning shades ap - pear; O may we all re - mem - ber well, The hour of death draws near.

Like No - ah's wea - ry dove, That soar'd the earth a - round, But not a rest - ing - place a - bove The cheer - less wa - ters found.

Like No - ah's wea - ry dove, That soar'd the earth a - round, But not a rest - ing - place a - bove The cheer - less wa - ters found.

Like No - ah's wea - ry dove, That soar'd the earth a - round, But not a rest - ing - place a - bove The cheer - less wa - ters found.

SHIRLAND. S. M.

How beauteous are their feet Who stand on Zi - on's hill! And words of peace re - veal!

How beauteous are their feet Who stand on Zi - on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal!

How beauteous are their feet Who stand on Zi - on's hill! And words of peace re - veal!

MOUNT EPHRAIM. S. M.

MILGROVE.

To God, in whom I trust I lift my heart and voice; O let me not be put to shame, Nor let thy foes re-joice.

To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let thy foes re-joice.

To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let thy foes re-joice.

GERMANY. S. M.

HANDEL.

O where shall rest be found, Rest for the weary soul? 'Twere vain the ocean's depths to sound, Or pierce to either pole.

O where shall rest be found, Rest for the weary soul? 'Twere vain the ocean's depths to sound, Or pierce to either pole.

O where shall rest be found, Rest for the weary soul? 'Twere vain the ocean's depths to sound, Or pierce to either pole.

O bless the Lord, my soul, His grace to thee proclaim; And all that is with-in me, join To bless his ho-ly name.

O bless the Lord, my soul, His grace to thee proclaim: And all that is with-in me, join To bless his ho-ly name, To bless his ho-ly name.

O bless the Lord, my soul, His grace to thee proclaim; And all that is with-in me, join To bless his ho-ly name, To bless his ho-ly name.

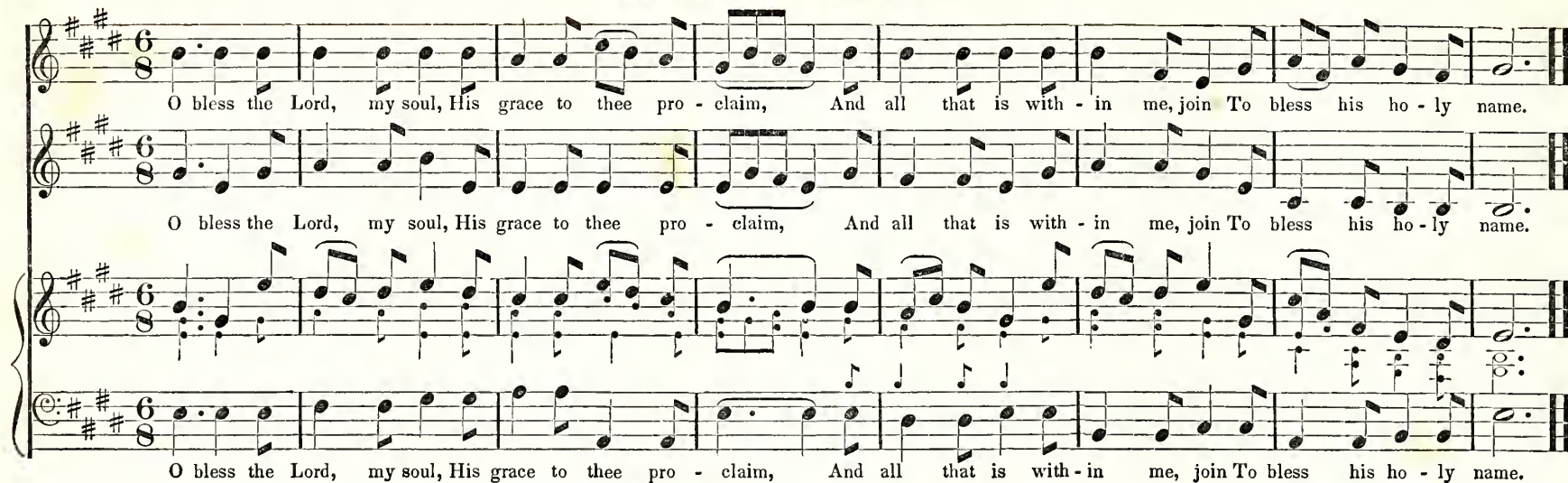
BOYD. S. M. ✻

T. LOUD.

Blest is the tie that binds Our hearts in Chris-tian love, The fel-low-ship of kin-dred minds Is like to that a-bove.

Blest is the tie that binds Our hearts in Chris-tian love, The fel-low-ship of kin-dred minds Is like to that a-bove.

Blest is the tie that binds Our hearts in Chris-tian love, The fel-low-ship of kin-dred minds Is like to that a-bove.



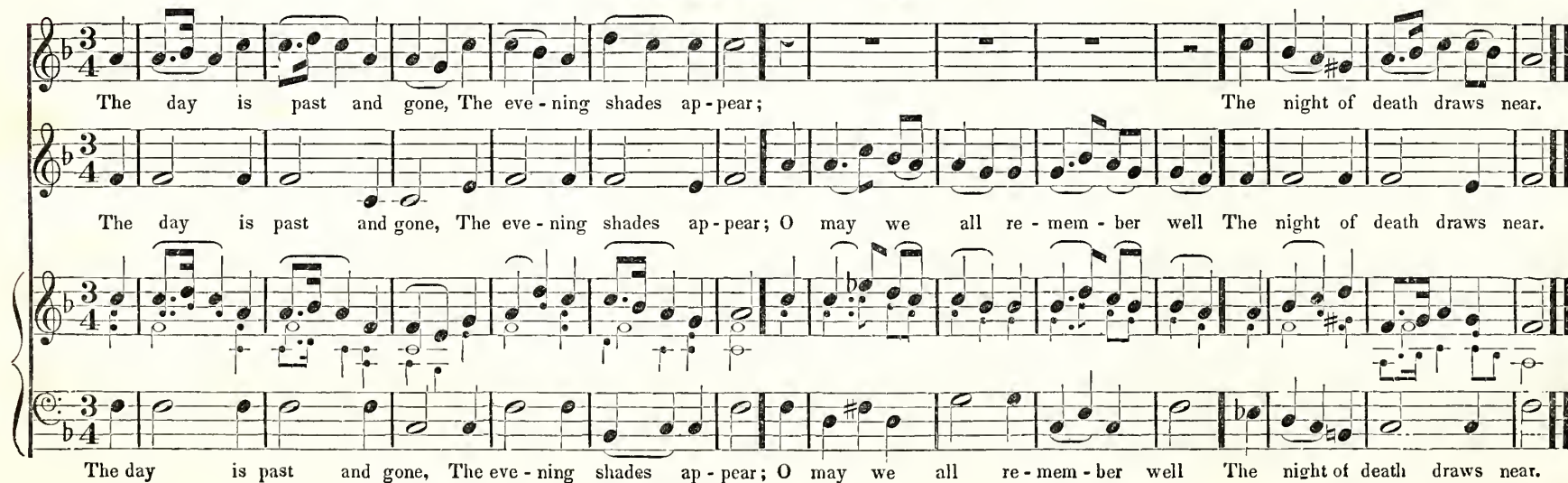
O bless the Lord, my soul, His grace to thee pro - claim, And all that is with - in me, join To bless his ho - ly name.

O bless the Lord, my soul, His grace to thee pro - claim, And all that is with - in me, join To bless his ho - ly name.

O bless the Lord, my soul, His grace to thee pro - claim, And all that is with - in me, join To bless his ho - ly name.

JAMES. S. M. ❁

J. C. B. STANDBRIDGE.



The day is past and gone, The eve - ning shades ap - pear; The night of death draws near.

The day is past and gone, The eve - ning shades ap - pear; O may we all re - mem - ber well The night of death draws near.

The day is past and gone, The eve - ning shades ap - pear; O may we all re - mem - ber well The night of death draws near.

PENTONVILLE. S. M.

LINLEY.

77




His mer-cy and his truth, The righteous Lord dis-plays, In bring-ing wandering sin-ners home, And teach-ing them his ways.

His mer-cy and his truth, The righteous Lord dis-plays, In bring-ing wandering sin-ners home, And teach-ing them his ways.

His mer-cy and his truth, The righteous Lord dis-plays, In bring-ing wandering sinners home, And teach-ing them his ways.

FLORIDA. S. M. ✪

W. H. W. DARLEY.



The Spi-rit, in our hearts Is whispering, Sin-ner, come; The bride, the church of Christ, proclaims To all her children, Come, To all her chil-dren, Come!

The Spi-rit, in our hearts Is whispering, Sinner, come; The bride, the church of Christ, proclaims To all her children, Come, To all her chil-dren, Come!

The Spi-rit, in our hearts Is whispering, Sinner, come; The bride, the church of Christ, proclaims To all her children, Come, To all her children, Come!

G

FARQUHAR. S. M. ✿

D.

O bless the Lord, my soul, His mer-cies bear in mind, For-get not all his ben-e-fits Who is to thee so kind, Who is to thee so kind.

O bless the Lord, my soul, His mer-cies bear in mind, For-get not all his ben-e-fits Who is to thee so kind, Who is to thee so kind.

O bless the Lord, my soul, His mer-cies bear in mind, For-get not all his ben-e-fits Who is to thee so kind, Who is to thee so kind.

SILVER, OR FALCON STREET. S. M.

J. SMITH.

Come sound his praise a-broad, And hymns of glo-ry sing; Je-ho-vah is the sov'-reign Lord, The u-ni-ver-sal King.

Come sound his praise a-broad, And hymns of glo-ry sing; Je-ho-vah is the sov'-reign Lord, The u-ni-ver-sal King.

Come sound his praise a-broad, And hymns of glo-ry sing; Je-ho-vah is the sov'-reign Lord, The u-ni-ver-sal King.

Welcome, sweet day of rest, That saw the Lord a - rise, Welcome to this re - viv - ing breast, And these re - joi - cing eyes.
 Welcome, sweet day of rest, That saw the Lord a - rise, Welcome to this re - viv - ing breast, And these re - joi - cing eyes, And these re - joi - cing eyes.
 Welcome, sweet day of rest, That saw the Lord a - rise, Welcome to this re - viv - ing breast, And these re - joi - cing eyes, And these re - joi - cing eyes.

AYLESBURY. S. M.

DR. GREEN.

Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from ev' - ry eye?
 Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from ev' - ry eye?
 Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from ev' - ry eye.

YARMOUTH. S. M.

DR. WAINWRIGHT.

Have mer-cy, Lord, on me, As thou wert ev-er kind; Let me, op-press'd with loads of guilt, Thy wont-ed mer-cy find.

Have mer-cy, Lord, on me, As thou wert ev-er kind; Let me, op-press'd with loads of guilt, Thy wont-ed mer-cy find.

Have mer-cy, Lord, on me, As thou wert ev-er kind; Let me, op-press'd with loads of guilt, Thy wont-ed mer-cy find.

COXHEAD. S. M. ❁

T. LOUD.

How beauteous are their feet Who stand on Zi-on's hill, Who bring sal-va-tion on their tongues, And words of peace re-veal.

How beauteous are their feet Who stand on Zi-on's hill, Who bring salvation on their tongues, Who bring salvation on their tongues, And words of peace re-veal.

How beauteous are their feet Who stand on Zi-on's hill, Who bring sal-va-tion on their tongues, And words of peace re-veal.

DORR. S. M. Double. ✪

J. C. B. STANBRIDGE.

81

A charge to keep I have, A God to glo - ri - fy; A nev - er dy - ing soul to save, And fit it for the sky;

A charge to keep I have, A God to glo - ri - fy; A nev - er dy - ing soul to save, And fit it for the sky;

A charge to keep I have, A God to glo - ri - fy; A nev - er dy - ing soul to save, And fit it for the sky;

O may it all my pow'rs en - gage To do my Mas - ter's will.

From youth to ho - ry age My call - ing to ful - fil: O may it all my pow'rs en - gage To do my Mas - ter's will.

From youth to ho - ry age My call - ing to ful - fil: O may it all my pow'rs en - gage To do my Mas - ter's will.

Sol - diers of Christ, a - rise, And put your ar - mour on, Strong in the strength which God supplies Through his e - ter - nal Son.

Sol - diers of Christ, a - rise, And put your ar - mour on, Strong in the strength which God supplies Through his e - ter - nal Son.

Sol - diers of Christ, a - rise, And put your ar - mour on, Strong in the strength which God supplies Through his e - ter - nal Son.

Trumpet.

And in his mighty pow'r, Who in the strength of Je - sus trusts, Is more than con - quer - or.

And in his mighty pow'r, Who in the strength of Je - sus trusts, Is more than con - quer - or.

Strong in the Lord of hosts, And in his mighty pow'r, V'no in the strength of Je - sus trusts, Is more than con - quer - or

How beauteous are their feet, Who stand on Zi-on's hill; Who bring sal - va - tion on their tongues, And words of peace re - veal.

How beauteous are their feet, Who stand on Zi-on's hill; Who bring sal - va - tion on their tongues, And words of peace re - veal.

How beauteous are their feet, Who stand on Zi-on's hill; Who bring sal - va - tion on their tongues, And words of peace re - veal.

How charming is their voice, How sweet their tid - ings are! "Zi - on, be - hold thy Sa - viour King, He reigns and tri - umphs here."

How charming is their voice, How sweet their tid - ings are! "Zi - on, be - hold thy Sa - viour King, He reigns and tri - umphs here."

How charming is their voice, How sweet their tid - ings are! "Zi - on, be - hold thy Sa - viour King, He reigns and tri - umphs here."

CRANBROOK. S. M.

Grace, 'tis a charm - ing sound, Har - mo - nious to the ear, Heav'n with the e - cho shall re - sound,

Grace, 'tis a charm - ing sound, Har - mo - nious to the ear Heav'n with the e - cho shall re -

Heav'n with the e - cho shall re - sound,

Grace, 'tis a charm - ing sound, Har - mo - nious to the ear, Heav'n with the e - cho shall re -

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

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

And all the earth shall hear.

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

RAPTURE. II. 1. C. P. M.

Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tured thought o - bey, And praise th'Al-migh - ty's name.

Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tured thought o - bey, And praise th'Al-migh - ty's name.

Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tured thought o - bey, And praise th'Al-migh - ty's name.

Detailed description: This system contains the first three staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a vocal line in treble clef with the same key signature and time signature. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are printed below each staff, with hyphens indicating syllables that span across multiple notes.

In one me - lo - dious con - cert rise, To swell th' in - spi - ring theme.

Let heav'n, and earth, and seas, and skies, In one me - lo - dious con - cert rise, To swell th' in - spi - ring theme.

In one me - lo - dious con - cert rise, To swell th' in spi - ring theme.

Detailed description: This system contains the next three staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The second staff is a vocal line in treble clef with the same key signature and time signature. The bottom two staves are a piano accompaniment in grand staff with the same key signature and time signature. The lyrics are printed below each staff, with hyphens indicating syllables that span across multiple notes.

Ye fields of light, ce - les tial plains, Where pure, se - rene ef - ful - gence reigns; Ye scenes di - vine - ly fair

Ye fields of light, ce - les tial plains, Where pure, se - rene ef - ful - gence reigns; Ye scenes di - vine - ly fair

Ye fields of light, ce - les - tial plains, Where pure, se - rene ef - ful - gence reigns; Ye scenes di - vine - ly fair

Detailed description: This system contains the first three staves of the musical score. The top staff is a vocal line in treble clef with a 3/2 time signature. The second staff is a vocal line in treble clef with a 3/2 time signature. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs) with a 3/2 time signature. The lyrics are printed below each staff.

Your Ma - ker's won-drous power pro - claim, Tell how he form'd your shin - ing frame, And breathed the flu - id air.

Your Ma - ker's won-drous power pro - claim, Tell how he form'd your shin - ing frame, And breathed the flu - id air.

Your Ma - ker's won-drous power pro - claim, Tell how he form'd your shin - ing frame, And breathed the flu - id air.

Detailed description: This system contains the next three staves of the musical score. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The lyrics are printed below each staff.

KEW. II. 1. OR C. P. M.

DR. RANDALL.

87

Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tured thought o - bey, To praise th'Al - migh - ty's name.

Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tured thought o - bey, To praise th'Al - migh - ty's name.

Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tured thought o - bey, To praise th'Al - migh - ty's name.

13897

In one me - lo - dious con - cert rise, To swell th'in - spir - ing theme.

Let heaven, and earth, and seas, and skies In one me - lo - dious con - cert rise, To swell th'in - spir - ing theme.

Let heaven, and earth, and seas, and skies In one me - lo - dious con - cert rise, To swell th'in - spir - ing theme.

Let all the earth their voi - ces raise To sing a psalm of lof - ty praise: To sing and bless Je - ho - vah's name;

Let all the earth their voi - ces raise To sing a psalm of lof - ty praise: To sing and bless Je - ho - vah's name;

Let all the earth their voi - ces raise To sing a psalm of lof - ty praise: To sing and bless Je - ho - vah's name;

His glo - ry let the hea - then know, His won - ders to the na - tions show, And all his sav - ing works pro - claim.

His glo - ry let the hea - then know, His won - ders to the na - tions show, And all his sav - ing works pro - claim.

His glo - ry let the hea - then know, His won - ders to the na - tions show, And all his sav - ing works pro - claim.

O God, my gra - cious God, to Thee My mor - ning pray'rs shall of - fer'd be; For Thee my thirs - ty soul does pant,

O God, my gra - cious God, to Thee My mor - ning pray'rs shall of - fer'd be; For Thee my thirs - ty soul does pant,

O God, my gra - cious God, to Thee My mor - ning pray'rs shall of - fer'd be; For Thee my thirs - ty soul does pant,

My faint - ing flesh im - plores thy grace, As in a dry and bar - ren place, Where I re - fresh - ing wa - ters want.

My faint ing flesh im - plores thy grace, As in a dry and bar - ren place, Where I re - fresh - ing wa - ters want.

Organ.

As in a dry and bar - ren place, Where I re - fresh - ing wa - ters want.

I'll praise my Ma - ker with my breath, And when my eyes are closed in death, Praise shall em - ploy my no - bler powers;

I'll praise my Ma - ker with my breath, And when my eyes are closed in death, Praise shall em - ploy my no - bler powers;

I'll praise my Ma - ker with my breath, And when my eyes are closed in death, Praise shall em - ploy my no - bler powers;

While life, and thought, and be - ing last, Or Im - mor - tal - i - ty en - dures.

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

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

MONMOUTH. II. 2. OR L. P. M.

DAVIS.

91

He that has God his guardian made, Shall un - der the Al - mighty's shade Se - cure and un - dis - turb'd a - bide;

He that has God his guar - dian made, Shall un - der the Al - mighty's shade Se - cure and un - dis - turb'd a - bide;

He that has God his guardian made, Shall un - der the Al - mighty's shade Se - cure and un - dis - turb'd a - bide;

He that has God his guardian made, Shall un - der the Al - mighty's shade Se - cure and un - dis - turb'd a - bide;

My God, in whom I will con - fide.

Thus to my soul of him I'll say, He is my fort - ress and my stay, My God, in whom I will con - fide.

My God, in whom I will con - fide.

God's tem-ple crowns the ho - ly mount, The Lord there con - de - scends to dwell;

God's tem-ple crowns the ho - ly mount, The Lord there con - de - scends to dwell; His Si - on's gates, in his ac - - count,

God's tem-ple crowns the ho - ly mount, The Lord there con - de - scends to dwell;

The musical score for the first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "God's temple crowns the holy mount, The Lord there condescends to dwell;" and "God's temple crowns the holy mount, The Lord there condescends to dwell; His Si-on's gates, in his account,".

Yea, glorious things of thee we sing, O ci - ty of th'Al - migh - ty King.

Our Is - rael's fair - est tents ex - cel: Yea, glorious things of thee we sing, O ci - ty of th'Al - migh - ty King.

Yea, glorious things of thee we sing, O ci - ty of th'Al - migh - ty King.

The musical score for the second system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Yea, glorious things of thee we sing, O city of th'Al-migh-ty King." and "Our Is-rael's fair-est tents excel: Yea, glorious things of thee we sing, O city of th'Al-migh-ty King.".

God's tem - ple crowns the ho - ly mount, The Lord there con - de - scends to dwell; His Si - on's gates, to his ac - count,

God's tem - ple crowns the ho - ly mount, The Lord there con - de - scends to dwell; His Si - on's gates, to his ac - count,

God's tem - ple crowns the ho - ly mount, The Lord there con - de - scends to dwell; His Si - on's gates to his ac - count,

O ci - ty of th'Al - migh - ty King.

Our Is - rael's fair - est tents ex - cel; Yes, glo - rious things of thee we sing, O ci - ty of th'Al - migh - ty King.

O ci - - ty of th'Al - migh - ty King.

Our Is - rael's fair - est tents ex - cel, O ci - ty of th'Al - migh - ty King.

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

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

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

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

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

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

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

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

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

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

THE VOICE OF PEACE. II. 3. OR L. M. 6 lines.

MAZZINGHI.

95

Peace, troubled soul, whose plaintive moan Hath taught each scene the note of wo; Cease thy com-plaint, sup-press thy groan, And

Organ. Cease thy com-plaint, sup-press thy groan, And

Be - hold, the pre - cious balm is found, To lull thy pain, and heal thy wound.

let thy tears for - get to flow: Be - hold, the pre - cious balm is found, To lull thy pain, and heal thy wound.

let thy tears for - get to flow: Be - hold, the pre - cious balm is found, To lull thy pain, and heal thy wound.

Tri - um - phant Zi - on! lift thy head From dust and dark - ness and the dead! Tho' hum - bled long, a - wake at length, And

Tri - um - phant Zi - on! lift thy head From dust and dark - ness and the dead! Tho' hum - bled long, a - wake at length, And

Tri - um - phant Zi - on! lift thy head From dust and dark - ness and the dead! Tho' hum - bled long, a - wake at length, And

gird thee with thy Sa - viour's strength! Tho' hum - bled long, a - wake at length, And gird thee with thy Saviour's strength.

gird thee with thy Sa - viour's strength! Tho' hum - bled long, a - wake at length, And gird thee with thy Sa - viour's strength.

gird thee with thy Sa - viour's strength! Tho' hum - bled long, a - wake at length, And gird thee with thy Sa - viour's strength.

CREATION. II. 3. OR L. M. 6 lines.

HAYDN.

97

God's tem-ple crowns the ho - ly mount, The Lord there con - de-scends to dwell; His Si - on's gates, in his ac - count,

God's tem-ple crowns the ho - ly mount, The Lord there con - de-scends to dwell; His Si - on's gates, in his ac - count,

God's tem-ple crowns the ho - ly mount, The Lord there con - de-scends to dwell; His Si - on's gates, in his ac - count,

Our Is - rael's fair - est tents ex - cel: O ci - - ty of th'Al-migh - ty King!

Our Is - - rael's fair - - est tents ex - cel; Yea, glo-rious things of thee we sing, O ci - - ty of th'Al-migh - ty King!

Our Is - - rael's fair - - est tents ex - cel; O ci - - ty of th'Al-migh - ty King!

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

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

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

Ex - pe-rienced ev' - ry hu - man pain; He feels my griefs, and sees my fears, And counts and trea - - sures up my tears.

Ex - pe-rienced ev' - ry hu - man pain; He feels my griefs, and sees my fears, And counts and trea - - sures up my tears.

Ex - pe-rienced ev' - ry hu - man pain; He feels my griefs, he sees my fears, And counts and trea - - sures up my tears.

EATON. L. M. OR L. M. 6 lines, OR H. 3.

WYVILL.

99

For thee, O God, our con-stant praise In Si-on waits, thy chosen seat;

For thee, O God, our con-stant praise In Si-on waits, thy cho-sen seat; Our promised al-tars there we'll raise,

For thee, O God, our con-stant praise In Si-on waits, thy chosen seat;

Our promised al-tars there we'll raise, And all our zeal-ous vows com-plete.

And all our zeal-ous vows com-plete; Our promised al-tars there we'll raise, And all our zeal-ous vows com-plete.

Our promised al-tars there we'll raise, And all our zeal-ous vows com-plete.

In loud ex - alt - ed strains The King of glo - ry praise; O'er heav'n and earth he reigns, Through ev - er - last - ing days; *p* But

In loud ex - alt - ed strains The King of glo - ry praise; O'er heav'n and earth he reigns, Through ev - er - last - ing days; *p* But

Organ. *Organ.* *p*

In loud ex - alt - ed strains The King of glo - ry praise; O'er heav'n and earth he reigns, Through ev - er - last - ing days; *p* But

f Zi - on, with his pre - sence blest, Is his de - light, his cho - sen rest. *f* But Zi - on, with his pre - sence blest, Is his de - light, his cho - sen rest.

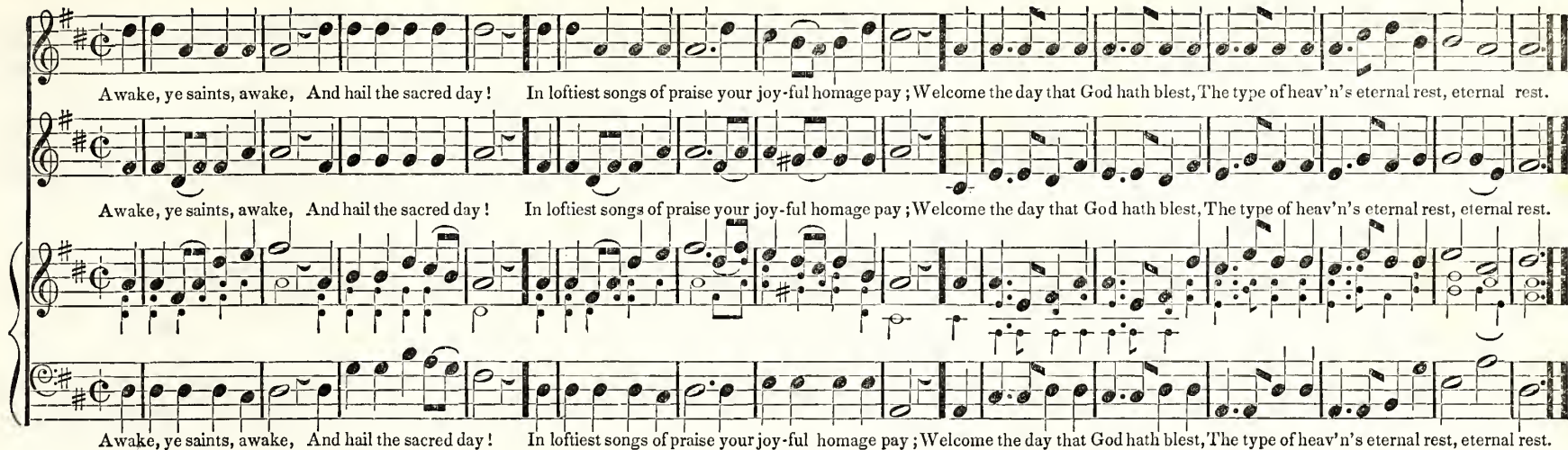
Zi - on, with his pre - sence blest, Is his de - light, his cho - sen rest. But Zi - on, with his pre - sence blest, Is his de - light, his cho - sen rest.

f

Zi - on, with his pre - sence blest, Is his de - light, his cho - sen rest. But Zi - on, with his pre - sence blest, Is his de - light, his cho - sen rest.

MONTROSE. II. 4. OR H. M. ❁

W. H. W. DARLEY.

101


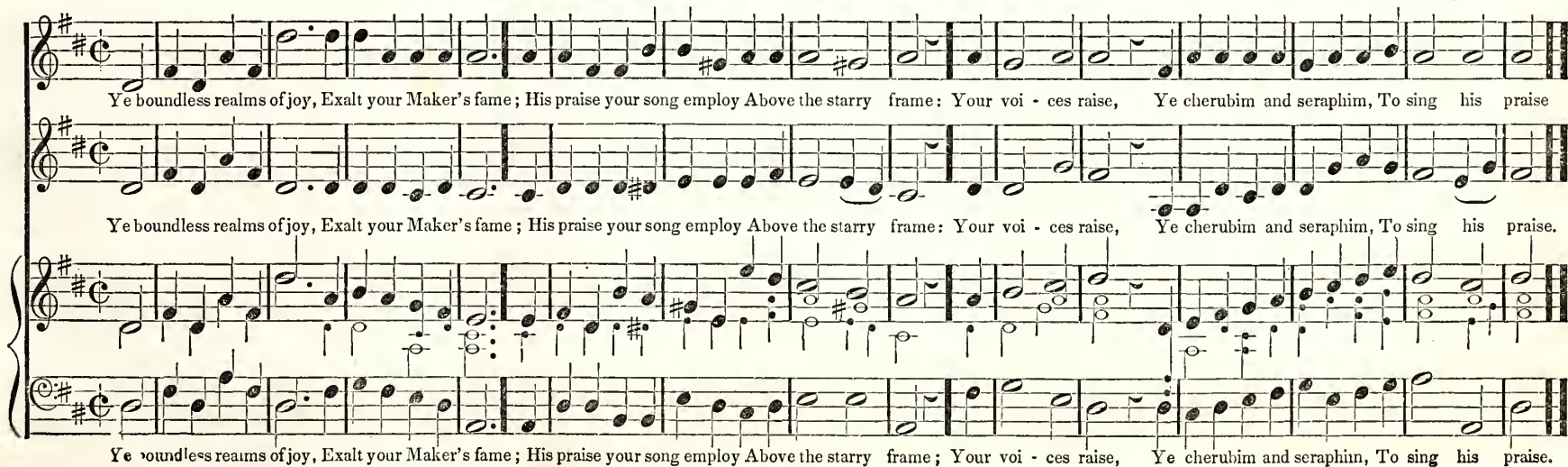
Awake, ye saints, awake, And hail the sacred day! In loftiest songs of praise your joy-ful homage pay; Welcome the day that God hath blest, The type of heav'n's eternal rest, eternal rest.

Awake, ye saints, awake, And hail the sacred day! In loftiest songs of praise your joy-ful homage pay; Welcome the day that God hath blest, The type of heav'n's eternal rest, eternal rest.

Awake, ye saints, awake, And hail the sacred day! In loftiest songs of praise your joy-ful homage pay; Welcome the day that God hath blest, The type of heav'n's eternal rest, eternal rest.

DARWELL'S. II. 4. OR H. M.

DARWELL.



Ye boundless realms of joy, Exalt your Maker's fame; His praise your song employ Above the starry frame: Your voi - ces raise, Ye cherubim and seraphim, To sing his praise

Ye boundless realms of joy, Exalt your Maker's fame; His praise your song employ Above the starry frame: Your voi - ces raise, Ye cherubim and seraphim, To sing his praise.

Ye boundless realms of joy, Exalt your Maker's fame; His praise your song employ Above the starry frame; Your voi - ces raise, Ye cherubim and seraphim, To sing his praise.

Ye bound-less realms of joy, Ex - alt your Ma-ker's fame; His praise your song em-ploy A - bove the star - ry frame: Your voi - ces

Ye bound-less realms of joy, Ex - alt your Ma-ker's fame; His praise your song em-ploy A - bove the star - ry frame: Your voi - ces

Ye bound-less realms of joy, Ex - alt your Ma-ker's fame; His praise your song em-ploy A - bove the star - ry frame: Your voi - ces

Ye bound-less realms of joy, Ex - alt your Ma-ker's fame; His praise your song em-ploy A - bove the star - ry frame: Your voi - ces

raise, Ye cher - u - bim and se - ra - phim, To sing his praise. Your voi - ces raise, Ye cher - u - bim and se - ra - phim, To sing his praise.

raise, Ye cher - u - bim and se - ra - phim, To sing his praise. Your voi - ces raise, Ye cher - u - bim and se - ra - phim, To sing his praise.

raise, Ye cher - u - bim and se - ra - phim, to sing his praise. Your voi - ces raise, Ye cher - u - bim and se - ra - phim, To sing his praise.

Ye bound - less realms of joy, Ex - alt your Ma - ker's fame; His praise your song em - ploy A - bove the star - ry frame; Your

Ye bound - less realms of joy, Ex - alt your Ma - ker's fame; His praise your song em - ploy A - bove the star - ry frame; Your

Ye bound - less realms of joy, Ex - alt your Ma - ker's fame; His praise your song em - ploy A - bove the star - ry frame: Your

voi - ces raise, Ye cher - u - bim and ser - a - phim, To sing his praise. Your voi - ces raise, Ye cher - u - bim and ser - a - phim, To sing his praise.

voi - ces raise, Ye cher - u - bim and ser - a - phim, To sing his praise. Your voi - ces raise, Ye cher - u - bim and ser - a - phim, To sing his praise.

voi - ces raise, Ye cher - u - bim and ser - a - phim, To sing his praise. Your voi - ces raise, Ye cher - u - bim and ser - a - phim, To sing his praise.

Al - migh - ty God, to thee Be end - less ho - nours done: The sa - cred per - sons three, The God - head

Al - migh - ty God, to thee Be end - less ho - nours done: The sa - cred per - sons three, The God - head

Al - migh - ty God, to thee Be end - less ho - nours done: The sa - cred per - sons three, The God - head

on - ly one; Where rea - son fails with all her pow'rs, There faith pre - vails and love a - dores.

on - ly one; Where rea - son fails with all her pow'rs, There faith pre - vails and love a - dores.

on - ly one, Where rea son fails with all her pow'rs, There faith pre - vails and love a - dores.

As pants the wea-ried hart for cool-ing springs, That sinks ex - haust-ed in the sum - mer's chase, So pants my soul for thee, great King of kings,

As pants the wea-ried hart for cool-ing springs, That sinks ex - haust-ed in the sum - mer's chase, So pants my soul for thee, great King of kings,

As pants the wea-ried hart for cool-ing springs, That sinks ex - haust-ed in the sum - mer's chase, So pants my soul for thee, great King of kings,

So thirsts to reach thy sa - cred dwell - ing - place, So pants my soul for thee, great King of kings, So thirsts to reach thy sa - cred dwell - ing - place.

So thirsts to reach thy sa - cred dwell - ing - place, So pants my soul for thee, great King of kings, So thirsts to reach thy sa - cred dwell - ing - place.

So thirsts to reach thy sa - cred dwell - ing - place, So pants my soul for thee, great King of kings, So thirsts to reach thy sa - cred dwell - ing - place.

From Greenland's i - cy mountains, From In - dia's co - ral strand, Where Af - ric's sun - ny foun - tains Roll down their gold - en sand; From

From Greenland's i - cy mountains, From In - dia's co - ral strand, Where Af - ric's sun - ny foun - tains Roll down their gold - en sand; From

From Greenland's i - cy mountains, From In - dia's co - ral strand, Where Af - ric's sun - ny foun - tains Roll down their gold - en sand; From

From Greenland's i - cy mountains, From In - dia's co - ral strand, Where Af - ric's sun - ny foun - tains Roll down their gold - en sand; From

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in 2/4 time with a key signature of one sharp (F#). The lyrics are repeated across the four staves.

many an ancient riv - er, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.

many an ancient riv - er, From many a palm - y plain, They call us to de - liv - er They call us to de - liv - er Their land from er - ror's chain.

many an ancient riv - er, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.

The second system of the musical score also consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music continues from the first system. The lyrics are repeated across the four staves.

VENICE. II. 6. OR 7s & 6s.

MICHAEL HAYDN.

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From Greenland's i - cy moun - tains, From In - dia's co - ral strand, Where A - fric's sun - ny foun - tains Roll down their gold - en sand;

From Greenland's i - cy moun - tains, From In - dia's co - ral strand, Where A - fric's sun - ny fountains Roll down their gold - en sand;

From Greenland's i - cy moun - tains, From India's 'co - ral strand, Where A - fric's sun - ny foun - tains Roll down their gold - en sand;

Detailed description: This system contains three staves. The top two staves are vocal parts in G major (one sharp) and common time. The bottom two staves are piano accompaniment. The lyrics are: "From Greenland's i - cy moun - tains, From In - dia's co - ral strand, Where A - fric's sun - ny foun - tains Roll down their gold - en sand;". The first two staves have identical lyrics, while the third staff has a variation: "From India's 'co - ral strand".

From many an ancient riv - er, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.

From many an ancient riv - er, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.

From many an an - cient riv - er, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.

Detailed description: This system contains three staves. The top two staves are vocal parts in G major (one sharp) and common time. The bottom two staves are piano accompaniment. The lyrics are: "From many an ancient riv - er, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.". The first two staves have identical lyrics, while the third staff has a variation: "From many an an - cient riv - er".

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

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

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

seat - ed: The trum - pet sounds: the graves re - store The dead which they con - tain'd be - fore: Pre - pare, my soul, to meet him.

seat - ed: The trum - pet sounds: the graves re - store The dead which they con - tain'd be - fore: Pre - pare, my soul, to meet him.

seat - ed: The trum - pet sounds: the graves re - store The dead which they con - tain'd be - fore: Pre - pare, my soul, to meet him.

MISSION. L. M. Double.

WHITAKER.

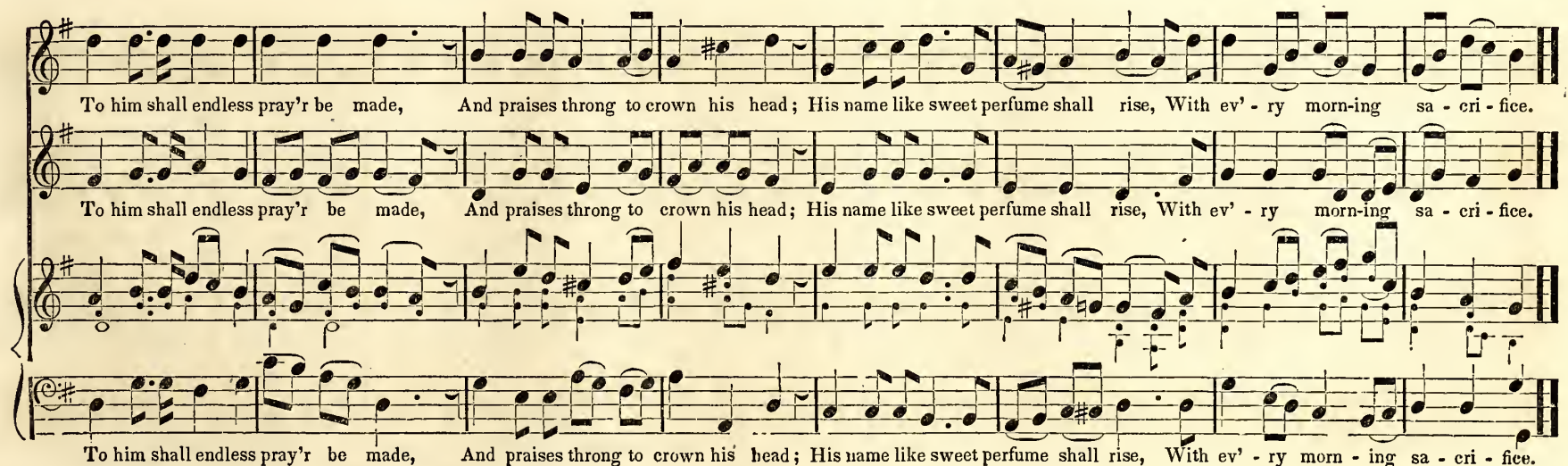
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Jesus shall reign where'er the sun Does his suc-ces - sive journeys run; His kingdom spread from shore to shore, Till moons shall wax and wane no more.

Jesus shall reign where'er the sun Does his suc-ces - sive journeys run; His kingdom spread from shore to shore, Till moons shall wax and wane no more.

Jesus shall reign where'er the sun Does his suc-ces - sive journeys run; His kingdom spread from shore to shore, Till moons shall wax and wane no more.



To him shall endless pray'r be made, And praises throng to crown his head; His name like sweet perfume shall rise, With ev' - ry morn-ing sa - cri - fice.

To him shall endless pray'r be made, And praises throng to crown his head; His name like sweet perfume shall rise, With ev' - ry morn-ing sa - cri - fice.

To him shall endless pray'r be made, And praises throng to crown his head; His name like sweet perfume shall rise, With ev' - ry morn - ing sa - cri - fice.

With all the blue e - the - real sky, And spangled heav'ns, a - shining frame, The great O - ri - gi - nal proclaim.

The spacious firmament on high, With all the blue e - the - real sky, And spangled heav'ns, a shining frame, The great O - ri - gi - nal pro - claim.

Organ.

And spangled heav'ns, a - shining frame, The great O - ri - gi - nal pro - claim.

And pub - lish - es to ev' - ry land The work of an Al - mighty hand.

Th'unwearied sun, from day to day, Does his Cre - a - tor's pow'r display, And pub - lish - es to ev' - ry land The work of an Al - mighty hand.

Organ.

And pub - lish - es to ev' - ry land The work of an Al - mighty hand.

GILLETTE. L. M. Double. *

Sal-va-tion doth to God be-long, His pow'r and grace shall be our song; From him a-lone all mer-cies flow, His arm a-lone sub-dues the foe.

Sal-va-tion doth to God be-long, His pow'r and grace shall be our song; From him a-lone all mer-cies flow, His arm a-lone sub-dues the foe.

Sal-va-tion doth to God be-long, His pow'r and grace shall be our song; From him a-lone all mer-cies flow, His arm a-lone sub-dues the foe.

Then praise this God, who bows his ear Pro-pi-tious to his people's pray'r; And though deliv'rance he may stay, Yet an-swera still in his own day.

Then praise this God, who bows his ear Pro-pi-tious to his people's pray'r; And though deliv'rance he may stay, Yet an-swera still in his own day.

Then praise this God, who bows his ear Pro-pi-tious to his people's pray'r; And though deliv'rance he may stay, Yet an-swera still in his own day.

Sing to the Lord a new-made song; Let earth, in one as-sem-bled throng, Her com-mon patron's praise resound: Sing to the Lord, and bless his name.

Sing to the Lord a new-made song; Let earth, in one as-sem-bled throng, Her com-mon patron's praise resound: Sing to the Lord, and bless his name.

Sing to the Lord a new-made song; Let earth, in one as-sem-bled throng, Her common patron's praise resound: Sing to the Lord, and bless his name.

From day to day his praise proclaim, Who us has with sal - va-tion crown'd: To heathen lands his fame rehearse, His wonders to the u - ni - verse.

From day to day his praise proclaim, Who us has with sal - va-tion crown'd: To heathen lands his fame rehearse, His wonders to the u - ni - verse.

From day to day his praise proclaim, Who us has with sal - va-tion crown'd; To heathen lands his fame rehearse, His wonders to the u - ni - verse.

ATONEMENT. L. M. Double. ✻

C. HOMMANN. 113

When I sur-vey the wondrous cross, On which the Prince of glo-ry died, My richest gain I count but loss, And pour contempt on all my pride. For-bid it, Lord, that I should boast, Save

When I sur-vey the wondrous cross, On which the Prince of glo-ry died, My richest gain I count but loss, And pour contempt on all my pride. For-bid it, Lord, that I should boast, Save

When I sur-vey the wondrous cross, On which the Prince of glo-ry died, My richest gain I count but loss, And pour contempt on all my pride. For-bid it, Lord, that I should boast, Save

When I sur-vey the wondrous cross, On which the Prince of glo-ry died, My richest gain I count but loss, And pour contempt on all my pride. For-bid it, Lord, that I should boast, Save

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The music is in the key of B-flat major (two flats) and common time (C). The lyrics are printed below each staff.

in the cross of Christ, my God: All the vain things that charm me most, I sa - cri - fice them to his blood. All the vain things that charm me most, I sacrifice them to his blood.

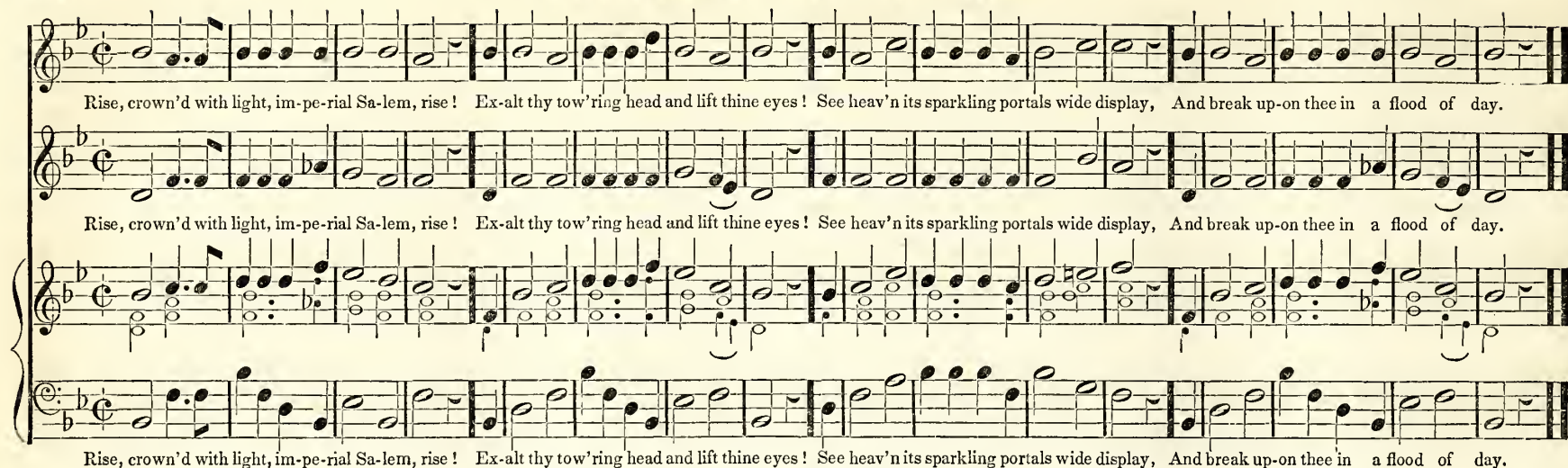
in the cross of Christ, my God: All the vain things that charm me most, I sa - cri - fice them to his blood. All the vain things that charm me most, I sacrifice them to his blood.

in the cross of Christ, my God: All the vain things that charm me most, I sa - cri - fice them to his blood. All the vain things that charm me most, I sacrifice them to his blood.

The second system of the musical score continues the composition with four staves. It maintains the same key signature and time signature as the first system. The lyrics are printed below each staff.

SAVANNAH. II. 5. OR 10s.

PLEYEL.



Rise, crown'd with light, im-pe-rial Sa-lem, rise! Ex-alt thy tow'ring head and lift thine eyes! See heav'n its sparkling portals wide display, And break up-on thee in a flood of day.

Rise, crown'd with light, im-pe-rial Sa-lem, rise! Ex-alt thy tow'ring head and lift thine eyes! See heav'n its sparkling portals wide display, And break up-on thee in a flood of day.

Rise, crown'd with light, im-pe-rial Sa-lem, rise! Ex-alt thy tow'ring head and lift thine eyes! See heav'n its sparkling portals wide display, And break up-on thee in a flood of day.

NEVILLE. III. 1. OR 7s. ❁

T. LOUD.



Sin - ner, rouse thee from thy sleep, Wake, and o'er thy fol - lies weep; Raise thy spi - rit dark and dead, Je - sus waits his light to shed.

Sin - ner, rouse thee from thy sleep, Wake, and o'er thy fol - lies weep; Raise thy spi - rit dark and dead, Je - sus waits his light to shed.

Sin - ner, rouse thee from thy sleep, Wake, and o'er thy fol - lies weep; Raise thy spi - rit dark and dead, Je - sus waits his light to shed.

Songs of praise the an - gels sang; Heav'n with hal - le - lu - jahs rang,
 Songs of praise the an - gels sang; Heav'n with hal - le - lu - jahs rang, When Je - ho - vah's work be - gun,
 Songs of praise the an - gels sang; Heav'n with hal - le - lu - jahs rang; *Organ.*

When Je - ho - vah's work be - gun, When he spake and it was done.
 When he spake and it was done; When Je - ho - vah's work be - gun, When he spake and it was done.
 When Je - ho - vah's work be - gun, When he spake and it was done.

Sing, my soul, his won-drous love, Who from yon bright throne a - bove, Ev - er watchful o'er our race, Still to man ex - tends his grace.

Sing, my soul, his won-drous love, Who from yon bright throne a - bove, Ev - er watchful o'er our race, Still to man ex - tends his grace.

Sing, my soul, his won-drous love, Who from yon bright throne a - bove, Ev - er watchful o'er our race, Still to man ex - tends his grace.

CLAY. III. 1. OR 7s. ☼

T. LOUD.

Sov'reign Ru - ler of the skies, Ev - er gra - cious, ev - er wise; All our times are in thy hand, All e - vents at thy command.

Sov'reign Ru - ler of the skies Ev - er gra - cious, ev - er wise; All our times are in thy hand, All e - vents at thy command.

Sov'reign Ru - ler of the skies, Ev - er gra - cious, ev - er wise; All our times are in thy hand, All e - vents at thy com - mand

Now the shades of night are gone, Now the morn-ing light is come, Drive the shades of sin a - way.

Now the shades of night are gone, Now the morn-ing light is come, Lord, may we be thine to - day! Drive the shades of sin a - way.

Now the shades of night are gone, Now the morning light is come, Drive the shades of sin a - way.

PLEYEL'S HYMN. III. 1. OR 7s.

PLEYEL.

Chil-dren of the heavenly King, As we jour-ney let us sing: Sing the Sa-viour's glo - rious praise, Glorious in his works and ways.

Chil-dren of the heavenly King, As we jour-ney let us sing: Sing the Sa-viour's glo - rious praise, Glorious in his works and ways.

Chil-dren of the heavenly King, As we jour-ney let us sing; Sing the Saviour's glo - rious praise, Glorious in his works and ways.

Seek, my soul, the narrow gate, En-ter ere it be too late; Ma-ny ask to en-ter there, When too late to of-fer pray'r.

Seek, my soul, the narrow gate, En-ter ere it be too late; Ma-ny ask to en-ter there, When too late to of-fer pray'r.

Seek, my soul, the narrow gate, En-ter ere it be too late; Ma-ny ask to en-ter there, When too late to of-fer pray'r.

AUSTRIA. III. 1. OR 7s.

MOZART.

Sov'reign Ru-ler of the skies, Ev-er gracious, ev-er wise; All our times are in thy hand, All e-vents at thy command.

Sov'reign Ru-ler of the skies, Ev-er gracious, ev-er wise; All our times are in thy hand, All e-vents at thy command.

Sov'reign Ru-ler of the skies, Ev-er gracious, ev-er wise; All our times are in thy hand, All e-vents at thy com mand.

EASTER HYMN. III. 1. OR 7s.

DR. WORGAN.

Christ the Lord is risen to - day, Hal - - - le - lu - - jah! Sons of men and an - gels say: Hal - - - le - lu - - jah!

Christ the Lord is risen to - day, Hal - - - le - lu - - jah! Sons of men and an - gels say: Hal - - - le - lu - - jah!

Christ the Lord is risen to - day, Hal - - - le - lu - - jah! Sons of men and an - gels say: Hal - - - le - lu - - jah!

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

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

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

To thy tem-ple I re - pair; Lord, I love to wor-ship there, While thy glo - rious praise is sung, Touch my lips, un - loose my tongue.

To thy tem-ple I re - pair; Lord, I love to wor-ship there, While thy glo - rious praise is sung, Touch my lips, un - loose my tongue.

To thy tem-ple I re - pair; Lord, I love to wor-ship there, While thy glo - rious praise is sung, Touch my lips, un - loose my tongue.

KOZELUCH. III. 1. OR 7s. ☼

KOZELUCH.

Fades up-on my sight a - way; Free from care, from la - bour free, Lord, I would commune with thee.

Soft-ly now the light of day Fades up - on my sight a - way; Free from care, from la - bour free, Lord, I would commune with thee.

Soft-ly now the light of day Fades up-on my sight a - way; Free from care, from la-bour free, Lord, I would commune with thee.

PERKINS. III. 1. OR 7s.

PLEYEL. 121

'Tis my hap - pi - ness be - low Not to live with - out the cross; But the Sa - viour's pow'r to know, Sanc - ti - fy - ing ev' - ry loss.

'Tis my hap - pi - ness be - low Not to live with - out the cross; But the Sa - viour's pow'r to know, Sanc - ti - fy - ing ev' - ry loss.

'Tis my hap - pi - ness be - low Not to live with - out the cross; But the Sa - viour's pow'r to know, Sanc - ti - fy - ing ev' - ry loss.

CARR'S LITANY. III. 1. OR 7s. ✿

B. CARR.

Mag - ni - fy Je - ho - vah's name; For his mercies ev - er sure From e - ter - ni - ty the same, To e - ter - ni - ty en - dure.

Mag - ni - fy Je - ho - vah's name; For his mercies ev - er sure From e - ter - ni - ty the same, To e - ter - ni - ty en - dure.

Mag - ni - fy Je - ho - vah's name; For his mercies ev - er sure From e - ter - ni - ty the same, To e - ter - ni - ty en - dure.

Now the shades of night are gone, Now the morning light is come; Drive the shades of sin a - way, Drive the shades of sin away.

Now the shades of night are gone, Now the morning light is come; Lord, may we be - hold the day, Drive the shades of sin a - way, Drive the shades of sin away.

Now the shades of night are gone, Now the morning light is come; Lord, may we be - hold the day, Drive the shades of sin a - way, Drive the shades of sin away.

NAPLES. III. 1. OR 7s.

PLEVEL.

Lord, my God, I long to know, Oft it cau - ses anx-ious thought; Do I love thee, Lord, or no? Am I thine, or am I not?

Lord, my God, I long to know, Oft it cau - ses anx-ious thought; Do I love thee, Lord, or no? Am I thine, or am I not?

Lord, my God, I long to know, Oft it cau - ses anx-ious thought; Do I love thee, Lord, or no? Am I thine, or am I not?

REDNOR. III. 1. OR 7s. ❁

J. WELSH. 123

Lord, my God, I long to know, Oft it cau - ses anx - ious thought; Do I love thee, Lord, or no? Am I thine, or am I not?

Lord, my God, I long to know, Oft it cau - ses anx - ious thought; Do I love thee, Lord, or no? Am I thine, or am I not?

Lord, my God, I long to know, Oft it cau - ses anx - ious thought; Do I love thee, Lord, or no? Am I thine, or am I not?

SONGS OF PRAISE. III. 1. OR 7s. ❁

T. LOUD.

Songs of praise the an-gels sang, Heav'n with hal - le - lu - jahs rang; When Je - ho-vah's work be - gun, When he spake and it was done.

Songs of praise the an-gels sang, Heav'n with hal - le - lu - jahs rang; When Je - ho-vah's work be - gun, When he spake and it was done.

Songs of praise the an-gels sang, Heav'n with hal - le - lu - jahs rang; When Je - ho-vah's work be - gun, When he spake and it was done.

SPANISH HYMN. III. 1. Double, OR 7s, 2 verses. ❁

Sa-viour, when, in dust, to thee Low we bow th'a - dor - ing knee; When, re - pent - ant, to the skies Scarce we lift our streaming eyes,

Saviour, when, in dust, to thee Low we bow th'a - dor - ing knee; When, re - pent - ant, to the skies Scarce we lift our streaming eyes,

Sa-viour, when, in dust, to thee Low we bow th'a - dor - ing knee; When, re - pent - ant to the skies Scarce we lift our streaming eyes,

Bend - ing from thy throne on high, Hear our so - lemn Li - ta - ny.

O, by all the pains and wo, Suf - fer'd once for man be - low, Bend - ing from thy throne on high, Hear our so - lemn Li - ta - ny.

Bend - ing from thy throne on high, Hear our so - lemn Li - ta - ny.

BENEVENTO. III. 1. OR 7s. Double.

Sin - ners, turn, why will ye die? God your Ma - ker asks you why? God who did your be - ing give, Made you with him-self to live!

Sin - ners, turn, why will ye die? God your Ma - ker asks you why? God who did your be - ing give, Made you with him-self to live!

Sin - ners, turn, why will ye die? God your Ma - ker asks you why? God who did your be - ing give, Made you with him-self to live!

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

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

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

Soft - ly now the light of day Fades up - on my sight a - way; Free from care, from la-bour free, Lord, I would commune with thee!

Soft - ly now the light of day Fades up - on my sight a - way; Free from care, from la-bour free, Lord, I would commune with thee!

Soft - ly now the light of day, Fades up - on my sight a - way; Free from care, from la-bour free, Lord, I would commune with thee!

Par - don each in - fir - mi - ty, O - pen fault, and se - cret sin.

Thou, whose all - per - vad - ing eye Nought es - capes, with - out, with - in, Par - don each in - fir - mi - ty, O - pen fault, and se - cret sin.

Par - don each in - fir - mi - ty, O - pen fault, and se - cret sin

RIZZIO. III. 2. OR 7s. 6 lines.

DAVID RIZZIO.

Praise to God, im - mor - tal praise, For the love that crowns our days; Boun - teous source of ev' - ry joy,

Praise to God, im - mor - tal praise, For the love that crowns our days: Boun - teous source of ev' - ry joy,

Praise to God, im - mor - tal praise, For the love that crowns our days; Boun - teous source of ev' - ry joy,

Let thy praise our tongues em - ploy: All to thee, our God, we owe, Source whence all our bless - ings flow.

Let thy praise our tongues em - ploy: All to thee, our God, we owe, Source whence all our bless - ings flow.

Let thy praise our tongues em - ploy: All to thee, our God, we owe, Source whence all our bless - ings flow.

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

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

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

flood, Be of sin the dou - ble cure, Save from wrath, and make me pure, Be of sin the dou - ble cure, Save from wrath, and make me pure.

flood, Be of sin the dou - ble cure, Save from wrath, and make me pure, Be of sin the dou - ble cure, Save from wrath, and make me pure.

flood. Be of sin the dou - ble cure, Save from wrath, and make me pure, Be of sin the dou - ble cure, Save from wrath, and make me pure

Rock of a - ges! cleft for me, Let me hide my - self in thee;

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

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

Be of sin the dou - ble cure, Save from wrath, and make me pure.

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

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

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

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

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

From thy side a heal - ing flood, Save from wrath, and make me pure.

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

From thy side a heal - ing flood, Be of sin the dou - ble cure, Save from wrath and make me pure

BIRD. III. 3. OR Ss & 7s. ❁

Guide me, O thou great Je - ho-vah, Pil-grim through this bar - ren land; I am weak, but thou art mighty, Hold me with thy power - ful hand.

Guide me, O thou great Je - ho-vah, Pil-grim through this bar - ren land; I am weak, but thou art mighty, Hold me with thy power-ful hand.

Guide me, O thou great Je - ho-vah, Pil-grim through this bar - ren land; I am weak but thou art mighty, Hold me with thy power-ful hand.

SHEPHERDS. III. 3. OR Ss & 7s. ❁

With a shep-herd's kindest care, While the lambs thy bo-som share.

Sa-viour! who thy flock art feed - ing, With a shep-herd's kindest care, All the fee - ble gen - tly lead - ing, While the lambs thy bo-som share.

With a shep-herd's kindest care, While the lambs thy bo-som share.

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

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

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

ma - jes - ty for - ev - er! Ev - er be thy name a - dor'd! Ev - er be thy name a - dor'd!

ma - jes - ty for - ev - er! Ev - er be thy name a - dor'd! Ev - er be thy name a - dor'd.

ma - jes - ty for - ev - er! Ev - er be thy name a - dor'd! Ev - er be thy name a - dor'd!

Organ.

DULCE DOMUM. III. 3. OR 8s & 7s.

REDHEAD. 133

God shall charge his an - gel le - gions Watch and ward o'er thee to keep; Though in de - sert wilds thou sleep.

God shall charge his an-gel le - gions Watch and ward o'er thee to keep; Though thou walk through hostile re-gions, Though in de - sert wilds thou sleep.

God shall charge his angel le - gions watch and ward o'er thee to keep; Though thou walk through hostile re - gions, Though in de - sert wilds thou sleep.

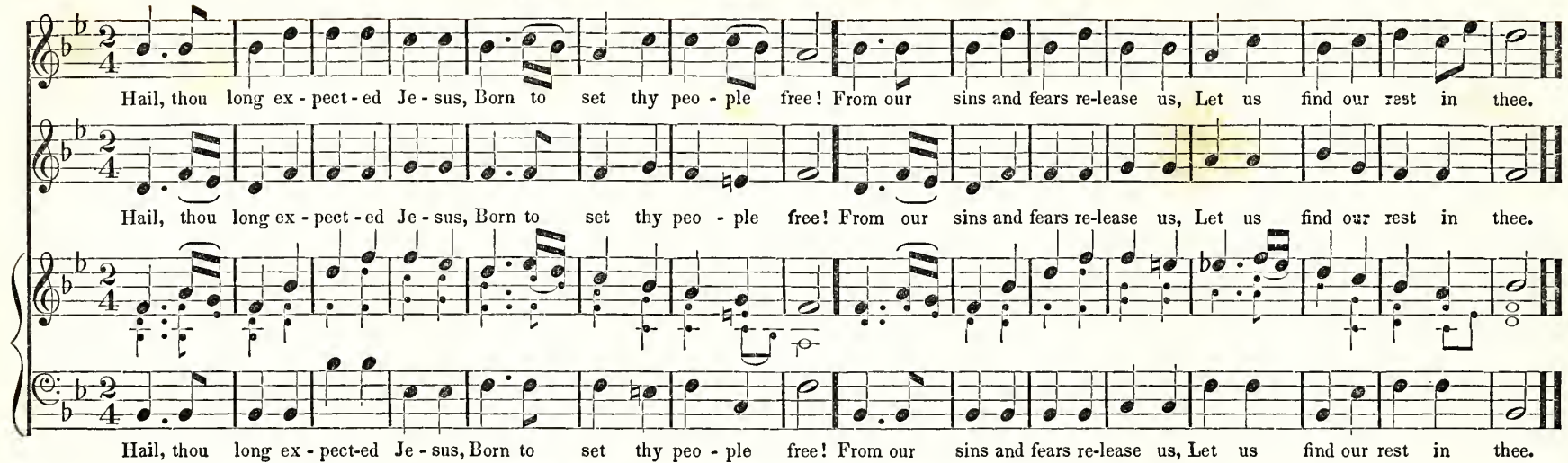
SAXONY. III. 3. OR 8s & 7s.

NAUMANN.

God, my King, thy might con - fess-ing, Ev - er will I bless thy name; Day by day thy throne ad-dress-ing, Still will I thy praise pro - claim.

God, my King, thy might con - fess-ing, Ev - er will I bless thy name; Day by day thy throne ad-dress-ing, Still will I thy praise pro - claim.

God, my King, thy might con - fess-ing, Ev - er will I bless thy name; Day by day thy throne ad-dress-ing, Still will I thy praise pro - claim.



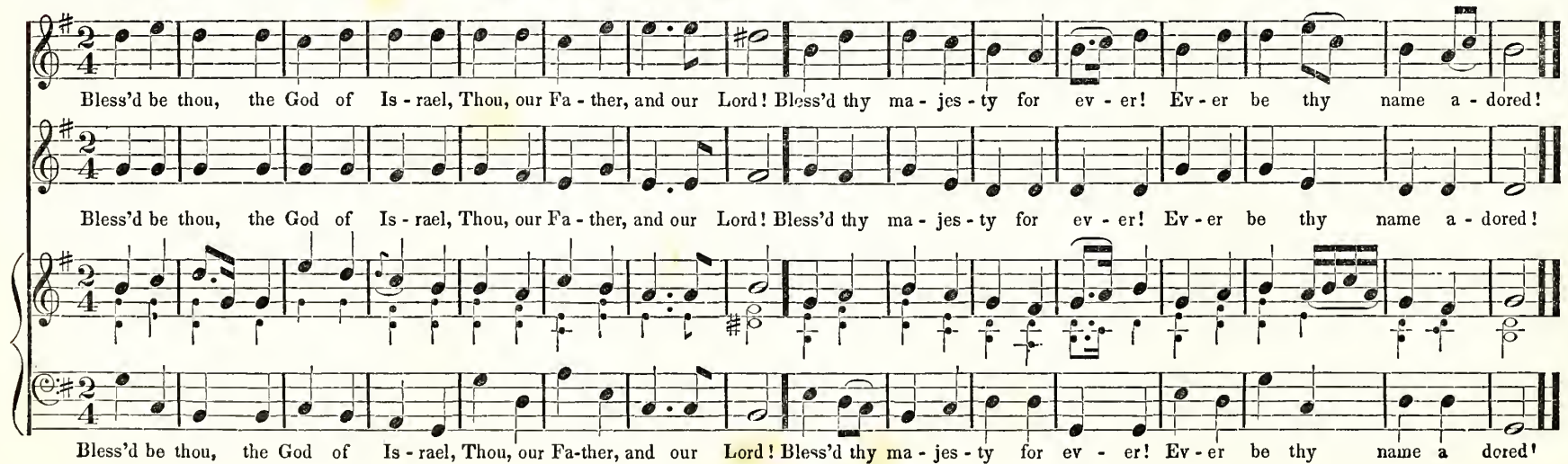
Hail, thou long ex-pect-ed Je-sus, Born to set thy peo-ple free! From our sins and fears re-lease us, Let us find our rest in thee.

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

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

SPEAR. III. 3. OR 8s & 7s. ❁

WINTER.



Bless'd be thou, the God of Is-rael, Thou, our Fa-ther, and our Lord! Bless'd thy ma-jes-ty for ev-er! Ev-er be thy name a-dored!

Bless'd be thou, the God of Is-rael, Thou, our Fa-ther, and our Lord! Bless'd thy ma-jes-ty for ev-er! Ev-er be thy name a-dored!

Bless'd be thou, the God of Is-rael, Thou, our Fa-ther, and our Lord! Bless'd thy ma-jes-ty for ev-er! Ev-er be thy name a-dored!

SICILIAN HYMN. III. 3. OR 8s & 7s.

Hail! thou long ex - spect - ed Je - sus, Born to set thy peo - ple free,

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

Hail! thou long ex - spect - ed Je - sus, Born to set thy peo - ple free,

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

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

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

NOTE. This tune may be used as a III. 5, or 8s, 7s, and 4s, by repeating the last line but one of the words.

Sa - viour! who thy flock art feed-ing, With the shepherd's kind - est care, All the fee - ble gent - ly lead - ing, While the lambs thy bo - som share;

Sa - viour! who thy flock art feed-ing, With the shepherd's kind - est care, All the fee - ble gent - ly lead - ing, While the lambs thy bo - som share;

Sa - viour! who thy flock art feed-ing, With the shepherd's kind - est care, All the fee - ble gent - ly lead - ing, While the lambs thy bo - som share;

There we know thy word be - liev - ing, On - ly there, se - cure from harm.

Now, these lit - tle ones re - ceiv - ing, Fold them in thy gra - cious arm, There we know thy word be - liev - ing, On - ly there, se - cure from harm.

There we know thy word be - liev - ing, On - ly there, se - cure from harm.

WESTRAY. III. 3. OR 8s & 7s. *

G. F. J. 137

Sa-viour, source of ev'-ry bless-ing, Tune my heart to grate-ful lays; Call for cease-less songs of praise.

Sa-viour, source of ev'-ry bless-ing, Tune my heart to grate-ful lays; Streams of mer-cy, nev-er ceasing, Call for cease-less songs of praise.

Sa-viour, source of ev'-ry bless-ing, Tune my heart to grate-ful lays; Call for cease-less songs of praise.

The musical score for 'WESTRAY' consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The first system has two vocal parts. The second system has one vocal part. The piano accompaniment is written in a key with one sharp (F#) and a common time signature (C). The lyrics are: 'Sa-viour, source of ev'-ry bless-ing, Tune my heart to grate-ful lays; Call for cease-less songs of praise.' The second system adds the lyrics: 'Streams of mer-cy, nev-er ceasing, Call for cease-less songs of praise.'

CAMBRIA. III. 3. OR 8s & 7s. *

LLEWELLYN.

Guide me, O thou great Je - ho - vah, Pil-grim through this bar-ren land; I am weak, but thou art migh-ty, Hold me with thy powerful hand.

Guide me, O thou great Je - ho - vah, Pil-grim through this bar-ren land; I am weak, but thou art migh-ty, Hold me with thy powerful hand.

Guide me, O thou great Je - ho - vah, Pil-grim through this bar-ren land; I am weak, but thou art migh-ty, Hold me with thy powerful hand.

The musical score for 'CAMBRIA' consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment is written in a key with two sharps (F# and C#) and a common time signature (C). The lyrics are: 'Guide me, O thou great Je - ho - vah, Pil-grim through this bar-ren land; I am weak, but thou art migh-ty, Hold me with thy powerful hand.'

Sa - viour, source of ev' - ry bless - ing, Tune my heart to grate - ful lays; Streams of mer - cy, nev - er ceas - ing, Call for cease - less songs of praise.

Sa - viour, source of ev' - ry bless - ing, Tune my heart to grate - ful lays; Streams of mer - cy, nev - er ceas - ing, Call for cease - less songs of praise.

Sa - viour, source of ev' - ry bless - ing, Tune my heart to grate - ful lays; Streams of mer - cy nev - er ceas - ing, Call for ceaseless songs of praise.

p Teach me some me - lo - dious measure Sung by rap - tured saints a - bove; *f* Fill my soul with sa - cred pleasure, While I sing re - deem - ing love.

p Teach me some me - lo - dious measure Sung by rap - tured saints a - bove; *f* Fill my soul with sa - cred pleasure, While I sing re - deem - ing love.

p Teach me some me - lo - dious measure Sung by rap - tured saints a - bove; *f* Fill my soul with sa - cred pleasure, While I sing re - deem - ing love.

ALDEN. III. 3. Double, OR 8s & 7s. 2 verses. * W. H. W. DARLEY. 139

Lord, with glowing heart I'd praise thee For the bliss thy love be - stows; For the pard'ning grace that saves me, And the peace that from it flows:

Lord, with glowing heart I'd praise thee For the bliss thy love be - stows; For the pard'ning grace that saves me, And the peace that from it flows:

Lord, with glowing heart I'd praise thee For the bliss thy love be - stows; For the pard'ning grace that saves me, And the peace that from it flows:

Help, O God, my weak en - dea-vour, This dull soul to rap-ture raise: Thou must light the flame, or nev - er Can my love be warm'd to praise.

Help, O God, my weak en - dea-vour, This dull soul to rap-ture raise: Thou must light the flame, or nev - er Can my love be warm'd to praise.

Help, O God, my weak en - dea-vour, This dull soul to rap-ture raise: Thou must light the flame, or nev - er Can my love be warm'd to praise.

Lord, with glowing heart I'd praise thee For the bliss thy love be - stows; For the pard'ning grace that saves me, And the peace that from it flows:

Lord, with glowing heart I'd praise thee For the bliss thy love be - stows; For the pard'ning grace that saves me, And the peace that from it flows:

Lord, with glowing heart I'd praise thee For the bliss thy love be - stows; For the pard'ning grace that saves me, And the peace that from it flows:

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

Help, O God, my weak en - dea-vour, This dull soul to rap - ture raise: Thou must light the flame, or ne - ver Can my soul be warm'd to praise.

Help, O God, my weak en - dea-vour, Thou must light the flame or ne - ver Can my soul be warm'd to praise.

TIVOLI. III. 3. Double, OR 8s & 7s. 2 verses.

Saviour! who thy flock art feeding, With the shepherd's kindest care, All the fee - ble gen - tly leading, While the lambs thy bo - som share;

Saviour! who thy flock art feeding, With the shepherd's kindest care, All the fee - ble gen - tly lead - ing, While the lambs thy bo - som share;

Saviour! who thy flock art feeding, With the shepherd's kindest care, All the fee - ble gen - tly leading, While the lambs, thy bo - som share;

Fold them in thy gra - cious arm; *f* There we know, thy word be - liev - ing, On - ly there, se - cure from harm.

Now, these lit - tle ones re - ceiv - ing, Fold them in thy gra - cious arm; *f* There we know, thy word be - liev - ing, On - ly there, se - cure from harm.

Organ.
I,

Fold them in thy gra - cious arm; *f* There we know, thy word be - liev - ing, On - ly there, se - cure from harm.

When thine ol - ive plants in - creasing, Pour their plenty o'er thy plain, Grateful, thou shall take the bless - ing, But not search the bough a - gain;

When thine ol - ive plants in - creasing, Pour their plenty o'er thy plain, Grateful, thou shall take the bless - ing, But not search the bough a - gain;

When thine ol - ive plants in - creasing, Pour their plenty o'er thy plain, Grateful, thou shall take the bless - ing, But not search the bough a - gain;

CHORUS.

These thy God or - dains to bless The wi - dow and the fa - ther - less. These thy God or - dains to bless The wi - dow and the fa - ther - less.

These thy God or - dains to bless The wi - dow and the fa - ther - less. These thy God or - dains to bless The wi - dow and the fa - ther - less.

These thy God or - dains to bless The wi - dow and the fa - ther - less. These thy God or - dains to bless The wi - dow and the fa - ther - less.

HAYDN'S HYMN, OR ROHRAU. III. 4. OR Ss & 7s, OR Ss, 7s, & 4s. HAYDN. 143

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

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

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

Bring - ing and be - stow - ing good; Glo - rious in the garb he wears, Glo - rious in the spoil he bears?

Bring - ing and be - stow - ing good; Glo - rious in the garb he wears, Glo - rious in the spoil he bears?

Bring - ing and be - stow - ing good; Glo - rious in the garb he wears, Glo - rious in the spoil he bears?

Lord, dis - miss us with thy blessing, Fill our hearts with joy and peace, Let us each, thy love pos - sess-ing, Triumph in re - deem-ing grace;

Lord, dis - miss us with thy blessing, Fill our hearts with joy and peace, Let us each, thy love pos - sess-ing, Triumph in re - deem-ing grace;

Lord, dis - miss us with thy blessing, Fill our hearts with joy and peace, Let us each, thy love pos - sess-ing, Triumph in re - deem-ing grace;

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

p O re - fresh us, O re - fresh us, Trav'ling through this wil - der - ness! *f* O re - fresh us, O re - fresh us, Trav'ling through this wil - der - ness!

p Organ. *f* O re - fresh us, O re - fresh us, Trav'ling through this wil - der - ness

Lord! dis - miss us with thy bless-ing, Let us each thy love pos-

Lord! dis - miss us with thy bless-ing, Fill our hearts with joy and peace, Let us each thy love pos-

Lord! dis - miss us with thy bless-ing, Fill our hearts with joy and peace, Let us each thy love pos-

sess-ing, Trav' - ling through this wil - der - ness!

sess-ing, Tri - umph in re - deem - ing grace; O re-fresh us Trav' - ling through this wil - der - ness!

sess-ing Tri - umph in re - deem - ing grace; O re-fresh us Trav' - ling through this wil - der - ness!

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

Lord, dis-miss' us with thy blessing, Fill our hearts with joy and peace, Let us each, thy love pos-sess-ing, Tri-umph in re-deem-ing grace;

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

O re-fresh us with thy bless-ing, O re-fresh us with thy grace, O re-fresh us, O re-fresh us, Trav'ling through this wil-der-ness.

O re-fresh us with thy blessing, O re-fresh us with thy grace, O re-fresh us, Trav'ling through this wil-der-ness.

O re-fresh us with thy bless-ing, O re-fresh us with thy grace, O re-fresh us, Trav'-ling through this wil-der-ness.

HANOVER, OR ST. MICHAEL'S. IV. 1. OP 10s & 11s. HANDEL. 147

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

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

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

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

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

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

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

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

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LYONS. IV. 1. OR 10s & 11s.

M. HAYDN.

The name of our God In Is - rael is known, His man - sion be - loved Is Si - on a - lone,

The name of our God In Is - rael is known, His man - sion be - loved Is Si - on a - lone,

The name of our God In Is - rael is known, His man - sion be loved Is Si - on a - lone,

This system contains the first three staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "The name of our God In Is - rael is known, His man - sion be - loved Is Si - on a - lone,". The music is in 3/2 time with a key signature of one flat (B-flat).

There broke he the ar - rows The en - e - my hurl'd, And hon - our'd his moun - tain A - bove all the world.

There broke he the ar - rows The en - e - my hurl'd, And hon - our'd his moun - tain A - bove all the world.

There broke he the ar - rows The en - e - my hurl'd, And hon - our'd his moun - tain A - bove all the world.

This system contains the next three staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "There broke he the ar - rows The en - e - my hurl'd, And hon - our'd his moun - tain A - bove all the world." The music continues in the same 3/2 time and one-flat key signature.

ST. DENIS'. IV. 1. OR IV. 4. OR 10s & 11s. OR 11s.

How wondrous and great Thy works, God of praise! How just, King of saints, And true are thy ways;

How wondrous and great Thy works, God of praise! How just, King of saints, And true are thy ways;

How wondrous and great Thy works, God of praise! How just, King of saints, And true are thy ways;

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

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

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

PSALM FORTY-SEVENTH. ❁

C. HOMMANN. 151

ALLEGRO.

f Sing praises un-to God ; *p* sing praises, sing praises, sing praises to our King ; *p* sing praises, sing praises, *mf* *f* of all the earth, For God is the

Sing praises un-to God ; sing praises, sing praises, sing praises to our King ; sing praises, sing praises, For God is the King of all the earth,

f *p* *f* *p* *mf* *f*

f *p* *f* *p* *mf* *f*

Sing praises un-to God ; sing praises, sing praises, sing praises to our King ; sing praises, sing praises, of all the earth, For God is the

King of all the earth. Sing ye praises with un-der-standing, sing ye praises with un-der-standing ; sing praises to God, sing praises to God.

King of all the earth. Sing ye praises with un-der-standing, sing ye praises with un-der-standing ; sing praises to God, sing praises to God.

p *f* *p* *pp*

p *f* *p* *pp*

p *f* *p* *pp*

King of all the earth. Sing ye praises with un-der-standing, sing ye praises with un-der-standing ; sing praises to God, sing praises to God.

Be joyful in God, all ye lands of the earth, O serve him with gladness and fear, Exult in his presence with music and mirth, With love and devotion draw near.

Be joyful in God, all ye lands of the earth, O serve him with gladness and fear, Exult in his presence with music and mirth, With love and devotion draw near, With love and devotion draw near.

Be joyful in God, all ye lands of the earth, O serve him with gladness and fear; Exult in his presence with music and mirth, With love and devotion draw near.

GOSHEN. IV. 2. OR 8s.

In - spi - rer and hear - er of prayer, Thou shepherd and guardian of thine, I sleeping or wak - ing re - sign.

In - spi - rer and hear - er of prayer, Thou shepherd and guardian of thine, My all to thy cov - e - nant care I sleeping or wak - ing re - sign.

In - spir - er and hear - er of prayer, Thou shepherd and guardian of thine, I sleeping or wak - ing re sign.

Organ.

HUPFELD. IV. 4. OR 11s. OR 11s & 12s. *

W. H. W. DARLEY.

153

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

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

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

Are e - nough for life's woes, full e - nough for its cheer.

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

Are e - nough for life's woes, full e - nough for its cheer.

How firm a foun - da - tion, ye saints of the Lord, Is laid for your faith in his ex - cel - lent word!

How firm a foun - da - tion, ye saints of the Lord, Is laid for your faith in his ex - cel - lent word!

How firm a foun - da - tion, ye saints of the Lord, Is laid for your faith in his ex - cel - lent word!

What more can he say, than to you he hath said, You who un - to Je - sus for re - fuge have fled.

What more can he say, than to you he hath said, You who un - to Je - sus for re - fuge have fled.

What more can he say, than to you he hath said, You who un - to Je - sus for re - fuge have fled.

When o'er the dark wave the red lightning is gleaming, No hope lends a

When through the torn sail the wild tem - pest is stream-ing, When o'er the dark wave the red lightning is gleaming, No hope lends a


When through the torn sail the wild tem - pest is stream-ing, When o'er the dark wave the red lightning is gleaming, No hope lends a

ray the poor sea - man to cherish, We fly to our Ma-ker, "Save, Lord, or we per-ish."

ray the poor sea - man to cherish, We fly to our Ma-ker, "Save, Lord, or we per-ish." We fly to our Ma-ker, "Save, Lord, or we per-ish."

Organ.

ray the poor sea - man to cherish, We fly to our Ma-ker, "Save, Lord, or we per-ish."



How pleased and blest was I To hear the people cry, Come let us seek our God to-day. Yes! with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.

How pleased and blest was I To hear the people cry, Come let us seek our God to-day. Yes! with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.

How pleased and blest was I To hear the people cry, Come let us seek our God to-day. Yes! with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.

SUDDARDS. ❁

W. H. W. DARLEY.



The God of Abraham praise, Who reigns enthroned above, Ancient, of ev-er-last-ing days, And God of love; Je - ho-vah, great I AM, By earth and heaven confess'd: For ev - er bless'd.

The God of Abraham praise, Who reigns enthroned above, Ancient, of ev-er-last-ing days, And God of love; Je-ho-vah, great I AM, By earth and heaven confess'd: I bow, and bless the sacred name, For ev-er bless'd.

The God of Abraham praise, Who reigns enthroned above, Ancient, of ev-er-last-ing days, And God of love; Je-ho vah, great I AM, By earth and heaven confess'd: For-ev-er bless'd

AMSTERDAM. 7s & 6s.

DR. NARES.

157

Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace; Rise, from tran-si-to-ry things, Tow'rds heav'n thy des-tined place:

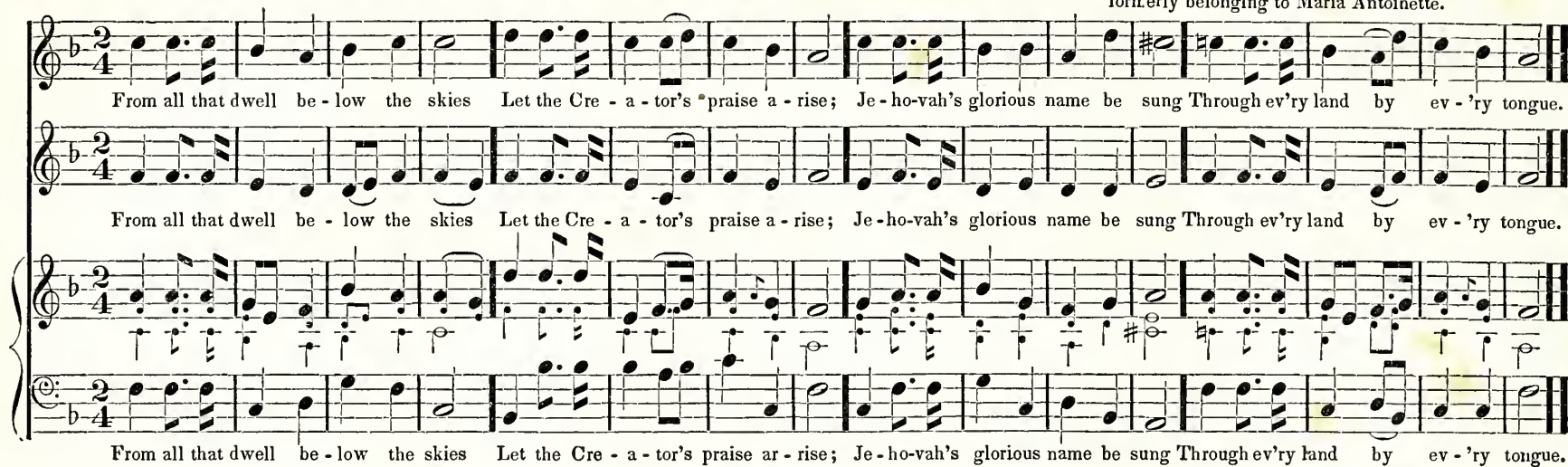
Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace; Rise, from tran-si-to-ry things, Tow'rds heav'n thy des-tined place:

Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace; Rise, from tran-si-to-ry things, Tow'rds heav'n, thy des-tined place:

Rise, my soul, and haste a-way To seats pre-pared a-bove.

Sun and moon, and stars de-cay, Time shall soon this earth re-move; Rise, my soul, and haste a-way To seats pre-pared a-bove.

Time shall soon this earth re-move; Rise, my soul, and haste a-way To seats pre-pared a-bove.



From all that dwell be - low the skies Let the Cre - a - tor's *praise a - rise; Je - ho - vah's glorious name be sung Through ev'ry land by ev - 'ry tongue.

From all that dwell be - low the skies Let the Cre - a - tor's praise a - rise; Je - ho - vah's glorious name be sung Through ev'ry land by ev - 'ry tongue.

From all that dwell be - low the skies Let the Cre - a - tor's praise ar - rise; Je - ho - vah's glorious name be sung Through ev'ry land by ev - 'ry tongue.

LILLINGTON. III. 1. OR 7s. ✽

J. C. B. STANBRIDGE.



Now the shades of night are gone; Now the morning light is come; Lord, may we be thine to - day; Drive the shades of sin a - way.

Now the shades of night are gone; Now the morning light is come; Lord, may we be thine to - day; Drive the shades of sin a - way.

Now the shades of night are gone; Now the morning light is come; Lord, may we be thine to - day; Drive the shades of sin a - way.

Cantus Ecclesiae.

PART II.

CHANTS, ANTHEMS, SENTENCES, ETC.

SENTENCE. No. 1.

B. CARR.

Tenor.



The Lord is in his ho - ly tem - ple; let all the earth keep silence, si - lence be - fore him.

1st Treble.

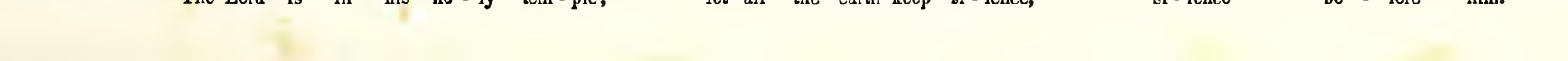


2nd Treble.



The Lord is in his ho - ly tem - ple; let all the earth keep si - lence, si - lence be - fore him.

Bass.



1.	O come, let us sing un-	to the	Lord, -	let us heartily rejoice in the -	strength of -	our sal -	vation. 2.
3.	For the Lord is a -	great - -	God; -	and a great - - - - -	King a -	bove all -	gods. 4.
5.	The sea is his, and -	he - -	made it; -	and his hands pre- - - - -	pa- red the	dry - - -	land. 6.
7.	For he is the - - - - -	Lord our	God; -	and we are the people of his pasture, and the -	sheep - - -	of his -	hand. 8.

2.	Let us come before his presence - -	with thanks-	giving, -	and show ourselves - - - - -	glad in -	him with -	psalms. 3.	
4.	In his hand are all the corners - - -	of the -	earth; -	and the strength of the - - - - -	hills is -	his - - -	also. 5	
6.	O come, let us worship, and - - -	fall - -	down; -	and kneel be- - - - -	fore the -	Lord our -	Maker. 7.	
8.	O worship the Lord in the beauty of -	ho - li -	ness; -	let the whole earth - - - - -	stand in -	awe of -	him. 9. §	
§ 9.	For he cometh, For he cometh, to -	judge the -	earth; -	and with righteousness to judge the world, and the	peo -	ple -	with his -	truth

No. 2. VENITE EXULTEMUS. Double Chant. ✻

The first system of music consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The music is written in a double-chant style with various note values and rests.

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

The second system of music continues the composition with four staves. It maintains the same key signature and time signature as the first system. The piano accompaniment features chords and moving lines in both hands.

2. Let us come before his presence	with thanks-	giving,	and show ourselves	glad in	him with	psalms.3.
4. In his hand are all the corners	of the	earth;	and the strength of the	hills is	his	also. 5.
6. O come, let us worship, and	fall	down;	and kneel be-	fore the	Lord our	Maker.7.
8. O worship the Lord in the beauty of	ho - li-	ness;	let the whole earth	stand in	awe of	him. 9.
9. For he cometh, For he cometh, to	judge the	earth;	and with righteousness to judge the world, and the	peo - ple	with his	truth.10.
11. As it was in the beginning,	is	now,	and ever	shall be,	world with-out	end. A - - men.

The first system of music consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are piano accompaniment in treble and bass clefs, also with a key signature of one sharp and common time. The music is written in a double-chant style with various note values and rests.

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

The second system of music continues the composition with four staves, maintaining the same instrumental and key signature as the first system. It features similar musical notation with vocal lines and piano accompaniment.

2. Let us come before his presence	with thanks-	giving,	and show ourselves	glad	in	him	with	psalms.3.
4. In his hand are all the corners	of the	earth;	and the strength of the	hills	is	his	also. 5.	
6. O come, let us worship, and	fall	down;	and kneel be-	fore	the	Lord	our	Maker.7.
8. O worship the Lord in the beauty of	ho-li-	ness;	let the whole earth	stand	in	awe	of	him. 9.
9. For he cometh, For he cometh, to	judge the	earth;	and with righteousness to judge the world, and the	peo-ple	with	his	truth.10.	\$
11. As it was in the beginning,	is	now,	and ever	shall be,	world	with-out	end.	A - - - - - ren.

No. 4. VENITE EXULTEMUS. Double Chant.

The first system of music consists of four staves. The top two staves are vocal parts in G major (one sharp) and common time. The bottom two staves are piano accompaniment, with the right hand in G major and the left hand in C major. The music is a double chant, with the vocal parts moving in parallel motion.

1.	O come, let us sing un-	to the	Lord,	let us heartily rejoice in the	strength of	our sal-	vation. 2.
3.	For the Lord is a	great	God;	and a great	King a-	bove all	gods. 4.
5.	The sea is his, and	he	made it;	and his hands pre-	pa- red the	dry	land. 6.
7.	For he is the	Lord our	God;	and we are the people of his pasture, and the	sheep	of his	hand. 8.
9.	For he cometh, for he cometh, to	judge the	earth;	and with righteousness to judge the world, and the	peo - ple	with his	truth. 9.

The second system of music continues the double chant from the first system. It consists of four staves with the same instrumental and vocal parts. The music concludes with a final cadence in G major.

2.	Let us come before his presence	with thanks-	giving,	and show ourselves	glad	in	him	with	psalms. 3.
4.	In his hand are all the corners	of the	earth;	and the strength of the	hills	is	his	also. 5.	
6.	O come, let us worship, and	fall	down,	and kneel be-	fore	the	Lord	our	Maker: 7.
9.	O worship the Lord in the beauty of	ho - li-	ness;	let the whole earth	stand	in	awe	of	him. 9.

The first system of music consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The music is in a quadruple chant style, with notes often beamed in groups of four.

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

The second system of music continues the composition with the same four-staff structure as the first system. It maintains the key signature of one sharp and the common time signature.

3. O Lord God, - - - - - heavenly - King, - God the - - - - - Fa - ther Al - - - - - mighty. 4.
 4. O Lord, the only begotten Son, - - - - - Je - sus - Christ, - O Lord God, Lamb of God, - - - - - Son - - - - - of the Father, 5

No. 6. GLORIA IN EXCELSIS. Triple Chant. ❁

SELECTED.

The first system of music consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The music is in a 3/4 time signature. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp.

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

The second system of music consists of four staves, identical in layout to the first system. It continues the musical piece with the same vocal and piano parts.

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

The first system of the musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto/Tenors), and the bottom two are for piano accompaniment (Right and Left Hand). The music is in common time (C) and begins with a treble clef. The first measure of the vocal parts contains a dotted quarter note followed by a half note. The piano accompaniment starts with a dotted quarter note in the right hand and a half note in the left hand.

1. Glory be to - - - - - God on high, and on earth - - - - - peace, good will towards men. 2.
 3. O Lord God, - - - - - heaven- ly King, God the - - - - - Fa- ther Al- - - - - mighty. 4.
 9. For thou only - - - - - art - - - - - holy; thou - - - - - on- ly art the Lord; 5.

The second system of the musical score continues the composition with four staves. The vocal parts and piano accompaniment follow the same structure as the first system. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

2. We praise thee, we bless thee, we - - wor- ship - thee, we glorify thee, we give thanks to - - - thee for - thy great glory, 3.
 4. O Lord, the only begotten Son, - - - Je- sus - Christ; O Lord God, Lamb of God, - - - - Son - - - of the - Father 5.
 10. Thou only, O Christ, with the - - - Ho- ly - - - Ghost, art most high in the - - - - - glory of - God the - Father. A - - - - men.

5. That takest away the	sins of the world,	have mercy up-	on us.	6.
6. Thou that takest away the	sins of the world,	have mercy up-	on us.	7.
7. Thou that takest away the	sins of the world,	receive	our prayer.	8.
8. Thou that sittest at the right hand of	God the Father,	have mercy up-	on us.	9.

No. 8. GLORIA PATRI. Single Chant.

W. H. W. DARLEY.

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

1. We praise thee, O God; we acknowledge thee to	be the	Lord.	All the earth doth worship thee, the	Fa-ther	ev - er -	lasting. 2.
3. To thee, Cherubim and	Se - ra-	phin	con-	ti - nual-	ly do	cry, 4.
9. Thou art the King of Glory,	O -	Christ.	'Thou art the everlasting Son	of the	Fa -	ther. 10.
11. When thou hadst overcome the	sharpness of	death,	thou didst open the kingdom of heaven to	all be	liev-	ers. 12.
<i>p</i> 13. We believe that thou shalt come to	be our	Judge.	<i>p</i> We therefore pray thee, help thy servants, whom thou hast redeemed	with thy	pre - cious	blood. 14.
<i>p</i> 15. O Lord, save thy people, and bless thine	her- i-	tage.	Govern them, and lift them	up for	ev -	er. 16.
<i>p</i> 17. Vouchsafe, O Lord, to keep us this day with-	out	sin.	<i>p</i> O Lord, have mercy upon us, have	mercy up-	on-	us. 18.

2. To thee all Angels	cry a-	loud;	the Heavens, and	all the	Powers there-	in. 3.
4. Holy, holy, holy, Lord God of	Sa- ba-	oth.	heaven and earth are full of the majesty	of thy	glo- -	ry. 5.
<i>p</i> 10. When thou tookest upon thee to de-	liv - er	man,	<i>p</i> thou didst humble thyself to be born	of a	vir -	gin. 11.
12. Thou sittest at the right	hand of	God,	in the glory	of the	Fa -	ther. 13.
14. Make them to be numbered	with thy	saints,	in	glo-ry	ev - er -	lasting. 15.
16. Day by day we	magni- fy	thee;	And we worship thy name	ev - er,	world witho-	end. 17
<i>p</i> 18. O Lord, let thy mercy be upon us, as our trust is	in	thee.	<i>f</i> O Lord, in thee have I trusted; let me	nev-er	be con-	founded.

Solo, alternately 1st Treble and Bass.
 5. The glorious company of the Apostles
 6. The goodly fellowship of the Prophets
 7. The noble army of Martyrs
 8. *Chorus.* The holy Church, through-
 out all the world, doth ac-

Chorus.
 praise thee.
 praise thee.
 praise thee.
 knowledge thee:

Full Chorus.
 The Father, of an infinite | ma - jes - ty; | Thine adorable, true, and | on - ly | Son; | Also the Holy | Ghost, the | Com - fort - er. 9.

No. 10. TE DEUM. ❁

W. H. W. DARLEY.

We praise thee, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Fa-ther ev-er-lasting. To thee all Angels cry a-loud;

We praise thee, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Fa-ther ev-er-lasting. To thee all Angels cry a-loud;

We praise thee, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Fa-ther ev-er-lasting. To thee all Angels cry a-loud;

The Heavens, and all the Powers there - in. To thee, Cherubim and Se - ra - phim con - tinual - ly do cry, Holy, holy, holy, Lord God of Sa - ba - oth.

The Heavens, and all the Powers there - in. To thee, Cherubim and Se - ra - phim con - tinual - ly do cry, Holy, holy, holy, Lord God of Sa - ba oth.

The Heavens, and all the Powers there - in. To thee, Cherubim and Se - ra - phim con - tinual - ly do cry, Holy, holy, holy, Lord God of Sa - ba - oth.

Heaven and earth are full of the majesty of thy glory. praise thee. praise thee.

Heaven and earth are full of the majesty of thy glory. praise thee. praise thee.

The glorious company of the Apostles

The goodly fellowship of the Prophets

Heaven and earth are full of the majesty of thy glory. praise thee. praise thee.

TE DEUM. Continued.

praise thee. doth ac - knowledge thee: The Father, of an infi - nite ma - jes - ty;

praise thee. doth ac - knowledge thee: The Father, of an infi - nite ma - jes - ty;

The noble army of Martyrs The holy Church, throughout all the world, doth ac-

praise thee. doth ac - knowledge thee: The Father, of an infi - nite ma - jes - ty;

Thine adorable, true, and on - ly Son; Also the Holy Ghost, the Com - fort - er. Thou art the King of Glory, O Christ. Thou art the } Son of the Father.
everlasting }

Thine adorable, true, and on - ly Son; Also the Holy Ghost, the Com - fort - er. Thou art the King of Glory, O Christ. Thou art the } Son of the Father.
everlasting }

Thine adorable, true, and on - ly Son; Also the Holy Ghost, the Com - fort - er. Thou art the King of Glory, O Christ. Thou art the } Son of the Father.
everlasting }

When thou tookest upon thee to de - li - ver man, thou didst humble thyself to be born of a vir - gin. When thou hadst overcome the sharpness of death,

When thou tookest upon thee to de - li - ver man, thou didst humble thyself to be born of a vir - gin. When thou hadst overcome the sharpness of death,

When thou tookest upon thee to de - liver man, thou didst humble thyself to be born of a vir - gin. When thou hadst overcome the sharpness of death,

Detailed description: This system contains three staves of music. The top two staves are vocal lines in G major (one sharp). The bottom two staves are piano accompaniment. The lyrics are: 'When thou tookest upon thee to de - li - ver man, thou didst humble thyself to be born of a vir - gin. When thou hadst overcome the sharpness of death,'. The piano part features chords and moving lines in both hands.

thou didst open the kingdom of heaven to all be - liev - ers. Thou sittest at the right hand of God, in the glory of the Fa - ther.

thou didst open the kingdom of heaven to all be - liev - ers. Thou sittest at the right hand of God, in the glory of the Fa - ther.

thou didst open the kingdom of heaven to all be - liev - ers. Thou sittest at the right hand of God, in the glory of the Fa - ther.

Detailed description: This system contains three staves of music. The top two staves are vocal lines in G major. The bottom two staves are piano accompaniment. The lyrics are: 'thou didst open the kingdom of heaven to all be - liev - ers. Thou sittest at the right hand of God, in the glory of the Fa - ther.' The piano part continues with harmonic support for the vocal lines.

We believe that thou shalt come to be our Judge. We therefore pray thee, help thy ser- }
 vants, whom thou hast redeemed } with thy pre - cious blood. Make them to be number'd with thy saints,

We believe that thou shalt come to be our Judge. We therefore pray thee, help thy ser- }
 vants, whom thou hast redeemed } with thy pre - cious blood. Make them to be number'd with thy saints,

We believe that thou shalt come to be our Judge. We therefore pray thee, help thy ser- }
 vants, whom thou hast redeemed } with thy pre - cious blood. Make them to be number'd with thy saints,

in glory ev - er - lasting. O Lord, save thy people, and bless thine he - ri - tage. Govern them, and lift them up for ev - er.

in glory ev - er - lasting. O Lord, save thy people, and bless thine he - ri - tage. Govern them, and lift them up for ev - er.

in glory ev - er - lasting. O Lord, save thy people, and bless thine he - ri - tage. Govern them, and lift them up for ev - er.

Day by day we magni - fy thee; And we worship thy name ever, world without end. Vouchsafe, O Lord, to keep us this day with - out sin.

Day by day we magni - fy thee; And we worship thy name ever, world without end. Vouchsafe, O Lord, to keep us this day with - out sin.

Day by day we magni - fy thee; And we worship thy name ever, world without end. Vouchsafe, O Lord, to keep us this day with - out sin.

O Lord, have mercy upon us, have mercy up - on us. O Lord, let thy mercy be } is in thee. O Lord, in thee have I trusted; let me nev - er be con - founded.
upon us, as our trust }

O Lord, have mercy upon us, have mercy up - on us. O Lord, let thy mercy be } is in thee. O Lord, in thee have I trusted; let me nev - er be con - founded.
upon us, as our trust }

O Lord, have mercy upon us, have mercy up - on us. O Lord, let thy mercy be } is in thee. O Lord, in thee have I trusted; let me nev - er be con - founded.
upon us, as our trust }

We praise thee, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Fa-ther ev - er - lasting. To thee all Angels cry a - loud;

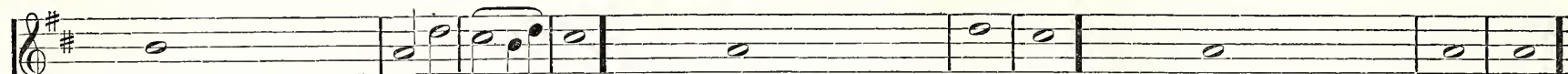
We praise thee, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Fa-ther ev - er - lasting. To thee all Angels cry a - loud;

We praise thee, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Fa-ther ev - er - lasting. To thee all Angels cry a - loud;

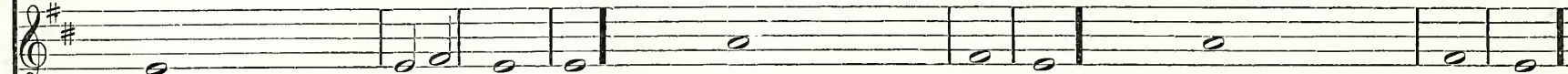
The Heavens, and all the Powers there - in. To thee, Cherubim and Se - ra - phim con - tin-ual - ly do cry, Holy, holy, holy, Lord God of Sa - ba - oth.

The Heavens, and all the Powers there - in. To thee, Cherubim and Se - ra - phim con - tin-ual - ly do cry, Holy, holy, holy, Lord God of Sa - ba - oth.

The Heavens, and all the Powers there - in. To thee, Cherubim and Se - ra - phim con - tin-ual - ly do cry, Holy, holy, holy, Lord God of Sa - ba - oth.



Heaven and earth are full of the majesty of thy glo - ry. The glorious company of the Apostles praise thee. The goodly fellowship of the Prophets praise thee.



Heaven and earth are full of the majesty of thy glo - ry. The glorious company of the Apostles praise thee. The goodly fellowship of the Prophets praise thee.

Heaven and earth are full of the majesty of thy glo - ry. The glorious company of the Apostles praise thee. The goodly fellowship of the Prophets praise thee.



The noble army of Martyrs praise thee. The holy Church, throughout all the world, doth ac - knowledge thee: The Father, of an infinite ma - jes - ty; Thine adorable, true, and on - ly Son;



The noble army of Martyrs praise thee. The holy Church, throughout all the world, doth ac - knowledge thee: The Father, of an infinite ma - jes - ty; Thine adorable, true, and on - ly Son;

The noble army of Martyrs praise thee. The holy Church, throughout all the world, doth ac - knowledge thee: The Father, of an infinite ma - jes - ty; Thine adorable, true, and on - ly Son

Also the Holy Ghost, the Com-fort - er. Thou art the King of Glory, O Christ. Thou art the ever - lasting Son of the Father. When thou tookest upon } liv - er man,
thee to de- - - }

Also the Holy Ghost, the Com-fort - er. Thou art the King of Glory, O Christ. Thou art the ever - lasting Son of the Father. When thou tookest upon } liv - er man,
thee to de- - - }

Also the Holy Ghost, the Com-fort - er. Thou art the King of Glory, O Christ. Thou art the ever - lasting Son of the Father.

thou didst humble thyself to be born of a vir - gin. When thou hadst overcome the sharpness of death, thou didst open the kingdom of heav'n to all be - lievers.

thou didst humble thyself to be born of a vir - gin. When thou hadst overcome the sharpness of death, thou didst open the kingdom of heav'n to all be - lievers.

thou didst humble thyself to be born of a vir - gin. When thou hadst overcome the sharpness of death, thou didst open the kingdom of heav'n to all be - lievers.

Thou sittest at the right hand of God, in the glory of the Fa - ther. We believe that thou shalt come to be our Judge. We therefore pray thee, help thy ser- vants, whom thou hast redeemed } with thy

Thou sittest at the right hand of God, in the glory of the Fa - ther. We believe that thou shalt come to be our Judge. We therefore pray thee, help thy ser- vants, whom thou hast redeemed } with thy

Thou sittest at the right hand of God, in the glory of the Fa- ther. We therefore pray thee, help thy ser- vants, whom thou hast redeemed } with thy

precious blood. Make them to be number'd with thy saints, in glo-ry ev - er - lasting. O Lord, save thy people, and bless thine he - ri - tage. Govern them, and

precious blood. Make them to be number'd with thy saints, in glo-ry ev - er - lasting. O Lord, save thy people, and bless thine he - ri - tage. Govern them, and

precious blood. Make them to be number'd with thy saints, in glo-ry ev - er - lasting. Govern them, and

TE DEUM. Concluded.

lift them up for ever. Day by day we magni-fy thee: And we worship thy name ev - er, world without end. Vouchsafe, O Lord, to keep } day without sin.
 us this - - - - }

lift them up for ever. Day by day we magni-fy thee: And we worship thy name ev - er, world without end. Vouchsafe, O Lord, to keep } day without sin.
 us this - - - - }

lift them up for ever. Day by day we magni-fy thee: And we worship thy name ev - er, world without end.

p

O Lord, have mercy upon } on us. O Lord, let thy mercy be upon us, as our } in thee. O Lord, in thee have I trusted; let me nev-er be con-founded.
 us, have mercy up- } trust is - - - - }

O Lord, have mercy upon } on us. O Lord, let thy mercy be upon us, as our } in thee. O Lord, in thee have I trusted; let me nev-er be con-founded.
 us, have mercy up- } trust is - - - - }

O Lord, let thy mercy be upon us, as our } in thee. O Lord, in thee have I trusted; let me nev-er be con-founded.
 trust is - - - - }

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

2. Be ye sure that the Lord - - - - he is God; it is he that hath made us, and not we ourselves; }
 4. For the Lord is gracious, his mercy is ev - er - lasting; and his truth endureth from generation to - - - - } and the sheep of his pasture. 3.
 6. As it was in the beginning, - - is - - now, and ever - - - - shall be, world with-out end. 5. A - - men

No. 13. JUBILATE DEO. Double Chant.

The first system of music consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are piano accompaniment in treble and bass clefs, also with a key signature of one sharp and common time. The music is written in a double chant style with various note values and rests.

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

The second system of music continues the composition with the same four-staff structure as the first system. It features vocal lines and piano accompaniment in the same key and time signature.

2. Be ye sure that the Lord - - he is God; it is he that hath made us, and not we ourselves; } and the sheep of his pasture. 3.
 4. For the Lord is gracious, his mercy is ev - er - lasting; and his truth endureth from generation to - - ge - ne - ra - - - - - tion. 5.
 6. As it was in the beginning, - - is - - now, and ever - - - - - shall he, world with-out end A - - men.

No. 14. JUBILATE DEO. Double Chant.

H. SIMMS.

The first system of music consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are piano accompaniment in treble and bass clefs, also with a key signature of one sharp and common time. The music is divided into measures by vertical bar lines.

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

The second system of music continues the composition with the same four-staff layout as the first system. It includes vocal parts and piano accompaniment in the same key and time signature.

2. Be ye sure that the Lord	he is	God; it is he that hath made us, and not we ourselves; }	and the	sheep of his	pasture. 3.
4. For the Lord is gracious, his mercy is	ev - er	lasting; and his truth endureth from generation to . . . }	ge - ne	ra - - -	tion. 5.
6. As it was in the beginning,	is . . .	now, and ever	shall be,	world with-out	end. A - - men.

No. 15. **BENEDICTUS.** Double Chant. ❁

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

2. And hath raised up a mighty salvation	for us,	in the house	of his	ser - vant	David;	3.
4. That we should be saved from our	en - e - mies,	and from the hand of	all that	hate us.	5.	
6. As it was in the beginning,	is now,	and ever -	shall be,	world with - out	end.	A - - men.

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

2. And hath raised up a mighty salvation	for - - us,	in the house	of his	ser - vant	David; 3.
4. That we should be saved from our	en - e - mies,	and from the hand of	all that	hate - - -	us. 5.
6 As it was in the beginning,	is - - now,	and ever -	shall be,	world with-out	end. A - - men.

No. 17. BENEDICTUS. Double Chant. ✻

W. H. W. DARLEY

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

2. And hath raised up a mighty salvation	for - - us,	in the house	of his	ser - vant	David; 3.
4. That we should be saved from our	en - e - mies,	and from the hand of	all that	hate - - us.	5.
6 As it was in the beginning.	is - - now,	and ever -	shall be,	world with - out	end. A - - men.

GLORIAS BEFORE THE HOLY GOSPEL.

No. 18.

Glo-ry be to thee, to thee, O Lord.

Glo-ry be to thee, to thee, O Lord.

Glo-ry be to thee, to thee, O Lord.

No. 19.

Glo-ry be to thee, to thee, O Lord.

Glo-ry be to thee, to thee, O Lord.

Glo-ry be to thee, to thee, O Lord.

No. 20.

Glo-ry be to thee, to thee, O Lord.

Glo-ry be to thee, to thee, O Lord.

Glo-ry be to thee, to thee, O Lord.

No. 21.

Glo-ry be to thee, Glo-ry be to thee, to thee, O Lord.

Glo-ry be to thee, Glo-ry be to thee, to thee, O Lord.

Glo-ry be to thee, Glo-ry be to thee, to thee, O Lord.

No. 22.

Glo-ry be to thee, Glo-ry be to thee, to thee, O Lord.

Glo-ry be to thee, Glo-ry be to thee, to thee, O Lord.

Glo-ry be to thee, Glo-ry be to thee, to thee, O Lord.

No. 23. TRISAGION.

Treble, or Tenor Solo.

Therefore with Angels and Archangels, and with all the company of heaven, we laud, and magnify thy glo - rious name; ever more praising thee, and saying,

Organ.

This section contains the Treble or Tenor Solo and Organ accompaniment. The Treble part is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The Organ part is written on two staves (treble and bass clefs) with the same key signature and time signature. The lyrics are placed below the Treble staff.

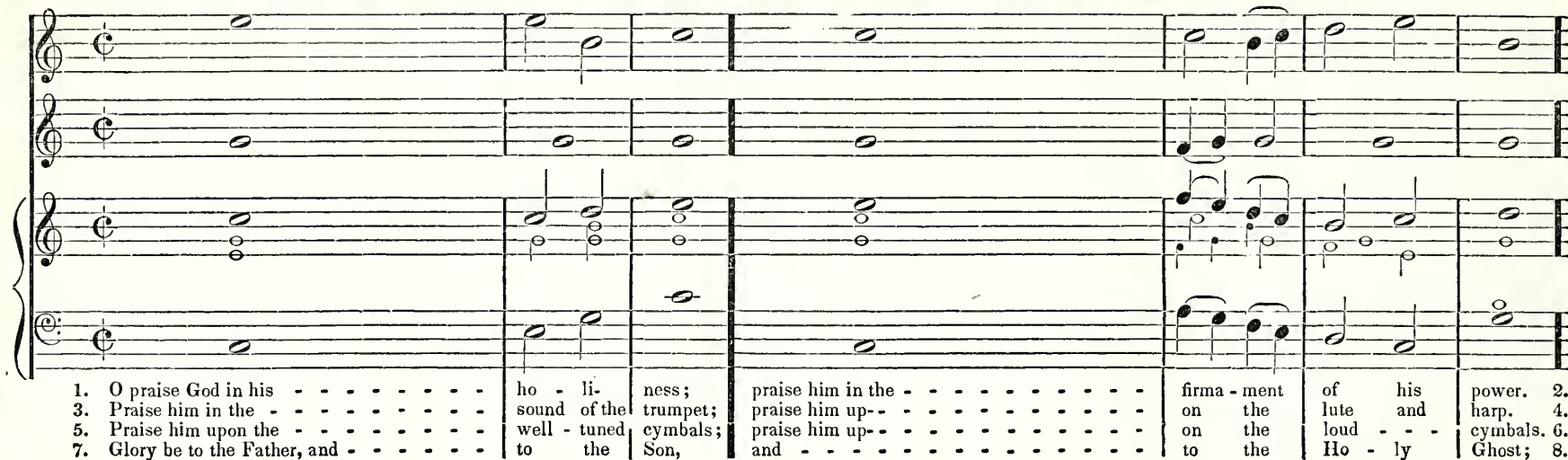
Chorus.

Ho-ly, Ho-ly, Ho-ly, Lord God of Hosts, Heaven and earth are full of thy Glo - ry: Glory be to thee, O Lord Most High. A - men; A - men.

Ho-ly, Ho-ly, Ho-ly, Lord God of Hosts, Heaven and earth are full of thy Glo - ry: Glory be to thee, O Lord Most High. A - men; A - men. *rall.*

Ho-ly, Ho-ly, Ho-ly, Lord God of Hosts, Heaven and earth are full of thy Glo - ry: Glory be to thee, O Lord Most High. A - men; A - men. *rall.*

This section contains the Chorus. It features three vocal parts (Soprano, Alto, and Tenor) and an Organ accompaniment. The vocal parts are written on three staves with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The Organ part is written on two staves (treble and bass clefs) with the same key signature and time signature. The lyrics are placed below the vocal staves. The final two lines of the chorus include the instruction *rall.*



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

2. Praise him in his no - ble acts; praise him according to his excel - lent great - ness. 3.
 4. Praise him in the cymbals and dances; praise him up - on the strings and pipe. 5.
 6. Let every thing that hath breath praise the Lord. Let every thing that hath breath shall be, praise the world with - out end. 7.
 8. As it was in the beginning, is now, and ever shall be, world with - out end. A - - - - - me'

No. 25. GLORIA PATRI. Double Chant.

H. SIMMS.

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

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

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

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom two staves are piano accompaniment. The music is in the key of B-flat major and common time. The lyrics are: "Glory be to the Father, and to the Son, and to the Ho - ly Ghost;".

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

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

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

The second system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom two staves are piano accompaniment. The music is in the key of B-flat major and common time. The lyrics are: "As it was in the beginning, . . is . . now, and ever shall be, world without end. A - men.".

No. 26. GLORIA PATRI. Double Chant. BATTISHILL and JACKSON.

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

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

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

Detailed description: This system contains the first three staves of the musical score. The top two staves are vocal parts in G major (one sharp) and common time. The bottom two staves are piano accompaniment. The lyrics are: 'Glory be to the Father, and - - - - to the Son, and - - - - to the Ho - ly Ghost;'. The first staff has a dotted line after 'and' and a sharp sign before 'Ho - ly'. The second staff has a dotted line after 'and' and a sharp sign before 'ly'. The piano accompaniment features chords and moving lines in both hands.

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

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

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

Detailed description: This system contains the second three staves of the musical score. The top two staves are vocal parts in G major (one sharp) and common time. The bottom two staves are piano accompaniment. The lyrics are: 'As it was in the beginning, - is - - now, and ever - - - - shall be, world without end. A - men.'. The first staff has a dotted line after 'beginning,' and a sharp sign before 'men.'. The second staff has a dotted line after 'beginning,' and a sharp sign before 'men.'. The piano accompaniment continues with chords and moving lines in both hands.

No. 27. GLORIA PATRI. Double Chant.

DR. RANDALL. 193

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

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

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

Detailed description: This system contains three staves of music. The top two staves are vocal parts in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "Glory be to the Father, and - - - - to the Son, and - - - - - to the Ho - ly Ghost;".

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

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

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

Detailed description: This system contains three staves of music. The top two staves are vocal parts in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "As it was in the beginning, - is - - now, and ever - - - - - shall be, world without end. A - men.".

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

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

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

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

Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "Glory be to the Father, - - - and to the Son, and - - - - - to the Ho - ly Ghost;".

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

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

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

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

Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "As it was in the beginning, - is - - now, and ever - - - - - shall be, world without end. A - men.".

The first system of music consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music begins with a whole rest on the vocal staves, followed by a series of notes and rests.

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

The second system of music continues the composition with four staves. It features similar vocal and piano parts. The piano accompaniment includes chords and moving lines. The system concludes with a double bar line.

2. With his own right hand, and with his	ho-ly	arm,	hath he gotten him-	self the	vic-to-	ry. 3.
4. He hath remembered his mercy and truth toward the	house of	Israel;	and all the ends of the world have seen the sal-	va-tion	of our	God. 5.
6. Praise the Lord up-	on the	harp;	sing to the harp with a	psalm of	thanks-	giving. 7.
8. Let the sea make a noise and all that	there-in	is,	the round world and	they that	dwell there-	in. 9.
10. With righteousness shall he	judge the	world,	and the people	with-	e-qui-	ty. 11.
12. As it was in the beginning,	is	now,	and ever	shall be,	world with-out	end. 11.

A - - men.

No. 30. CANTATE DOMINO. Double Chant.

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

2. With his own right hand, and with his	ho-ly	arm,	hath he gotten him-	self the	vic-to-	ry. 3.
4. He hath remembered his mercy and truth toward the	house of	Israel;	and all the ends of the world have seen the sal-	va-tion	of our	God. 5.
6. Praise the Lord up-	on the	harp;	sing to the harp with a	psalm of	thanks-	giving. 7.
8. Let the sea make a noise, and all that	there-in	is,	the round world and	they that	dwell there-	in. 9.
10. With righteousness shall he	judge the	world,	and the people-	with-	e-qui-	ty. 11.
12. As it was in the beginning,	is	now,	and ever	shall be,	world with-out	end. - A- men.

No. 31. CANTATE DOMINO. Double Chant.

The first system of musical notation consists of five staves. The top two staves are vocal parts in treble clef with a common time signature. The bottom three staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The music is written in a simple, homophonic style.

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

The second system of musical notation continues the piece with five staves, following the same layout as the first system. It includes vocal parts and piano accompaniment.

2. With his own right hand, and with his	ho-ly	arm,	hath he gotten him-	self the	vic-to-	ry. 3.
4. He hath remembered his mercy and truth toward the	house of	Israel;	and all the ends of the world have seen the sal-	va-tion	of our	God. 5.
6. Praise the Lord up-	on the	harp;	sing to the harp with a	psalm of	thanks-	giving. 7.
8 Let the sea make a noise and all that	there-in	is,	the round world and	they that	dwell there-	in. 9.
10. With righteousness shall he	judge the	world,	and the peo-ple	with-	e-qui-	ty. 11.
12. As it was in the beginning	is	now,	and ever	shall be,	world with-out	end. A- men.

The first system of music consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both sharing the one-flat key signature and common time signature. The music is written in a double-chant style, with the vocal parts often moving in parallel motion.

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

The second system of music continues the composition with the same four-staff structure as the first system. It maintains the one-flat key signature and common time signature. The vocal parts and piano accompaniment continue the melodic and harmonic themes established in the first system.

2. To tell of thy loving-kindness early	-	in the	morning,	and of thy truth	- - - - -	in the	night	season;	3.
4. For thou, Lord, hast made me glad	-	through thy	works;	and I will rejoice in giving praise for the ope-	- -	ra -	of	thy	hands. 5.
6. As it was in the beginning,	-	is	now,	and ever	- - - - -	shall be,	world with-out	end.	A-

men.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The music is written in a double chant style.

1.	It is a good thing to give thanks un-	to the	Lord,	and to sing praises unto thy	name,	O Most	Highest;	2.
<i>pia.</i> 3.	Upon an instrument of ten strings, and up-	on the	lute;	<i>f</i> upon a loud instrument,-	and up-	on the	harp.	4.
5.	Glory be to the Father, and	to the	Son,	and	to the	Ho - ly	Ghost;	6.

The second system of the musical score continues the composition with four staves. It maintains the same key signature and time signature as the first system. The piano accompaniment features chords and moving lines in both hands.

2.	To tell of thy loving-kindness early	in the	morning	and of thy truth	in the	night	season;	3.
4.	For thou, Lord, hast made me glad	through thy	works;	and I will rejoice in giving praise for the ope-	ra - tions	of thy	hands.	5.
6.	As it was in the beginning,	is	now,	and ever	shall be,	world with-out	end.	A - - men.

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

2. To tell of thy loving-kindness early	in the	morning,	and of thy truth	in the	night	season;	3.
4. For thou, Lord, hast made me glad	through thy	works;	and I will rejoice in giving praise for the ope-	ra - tions	of thy	hands.	5.
6. As it was in the beginning,	is	now,	and ever	shall be,	world with-out	end.	A - men

No. 35. DEUS MISEREATUR. ❁

W. H. W. DARLEY.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in common time (C) and begins with a treble clef. The piano part features a simple harmonic accompaniment with chords and moving lines.

1. God be merciful unto us and	bles	us,	and show us the light of his countenance, and be	merci - ful	un - to	us.
3. Let the people praise thee,	O	God;	yea, let all the	peo - ple	praise	thee.
5. Let the people praise thee,	O	God;	yea, let all the	peo - ple	praise	thee.

The second system of the musical score continues the vocal and piano parts from the first system. It maintains the same four-staff structure and common time signature. The piano accompaniment continues with its harmonic support for the vocal lines.

2. That thy way may be	known upon	earth,	thy saving	health a -	mong all	nations.
4. O let the nations re-	joice and be	glad;	for thou shalt judge the folk righteously, and govern the	nations up -	on - - -	earth.
6. Then shall the earth bring	forth her	increase;	and God, even our own God, shall	give - - -	us his	blessing.
7. God	shall bless	us;	and all the ends of the	world shall	fear - - -	him.

The first system of music consists of four staves. The top two staves are vocal parts in G major (one sharp) and common time. The bottom two staves are piano accompaniment. The music is in common time and features a simple harmonic structure with quarter and eighth notes.

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

The second system of music continues the composition with four staves. It maintains the same key signature and time signature as the first system. The piano accompaniment includes some chords with accidentals, such as a sharp sign on the piano part.

2. That thy way may be	known upon	earth,	thy saving	health a -	mong all	nations.	3.
4. O let the nations re -	joice and be	glad;	for thou shalt judge the folk righteously, and govern the	nations up -	on - -	earth.	5.
6. Then shall the earth bring	forth her	increase;	and God, even our own God, shall	give - -	us his	blessing.	7.

God shall bless us, and all the ends of the world shall fear him.

God shall bless us, and all the ends of the world shall fear him.

God shall bless us, and all the ends of the world shall fear him.

No. 37. INTRODUCTORY CHANT. "I will lift up mine eyes." ❁ D.

Tenor.

2nd Treble.

- | | | | | | |
|---|-----------|--------|---|-------------|--------|
| 1. I will lift up mine eyes unto the hills, from whence | cometh my | help. | 2. My help cometh even from the Lord, who hath made | heaven and | earth. |
| 3. He will not suffer thy feet to be moved, and he that keepeth thee | will not | sleep. | 4. Behold, he that keepeth Israel shall neither | slumber nor | sleep. |
| 5. The Lord himself is thy keeper; the Lord is thy defence upon thy | right | hand; | 6. So that the sun shall not burn thee by day; neither the | moon by | night. |
| 7. The Lord shall preserve thee from all evil; yea, it is even he }
that shall | keep thy | soul. | 8. The Lord shall preserve thy going out and thy coming }
in, from this time forth for evermore. | A - | men. |

No. 38. DEUS MISEREATUR.

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

2. That thy way may be - - - - - known upon - - - - - earth, - - - - - thy saving - - - - - health a - - - - - mong all - - - - - nations. 3
 4. O let the nations re - - - - - joice and be - - - - - glad; - - - - - for thou shalt judge the folk righteously, and govern the - - - - - nations up - - - - - on - - - - - earth. 5.
 6. Then shall the earth bring - - - - - forth her - - - - - increase; - - - - - and God, even our own God, shall - - - - - give - - - - - us - - - - - his - - - - - blessing. 7. **ff**
 7. God - - - - - shall - - - - - bless - - - - - us; - - - - - and all the ends of the - - - - - world shall - - - - - fear - - - - - him. **ff**

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

2. Praise the Lord, - - - - -	O my soul,	and forget not - - - - -	all his ben - e - fits; 3.
4. Who saveth thy life - - - - -	from de - struction,	and crowneth thee with - - - - -	mercy and lov - ing - kindness. 5.
6. O praise the Lord, all ye his hosts;	ye servants of - - - - -	his that do his pleasure. 6.	
7. O speak good of the Lord, all ye works of his, in all places of his do - minion. Praise thou the Lord, - - - - -	is - - - - -	now, and ever - - - - -	shall be, O my soul. 8.
As it was in the beginning, - - - - -			world with - out end. ■ A - - men.

No. 40. BENEDIC, ANIMA MEA. Double Chant.

NORRIS.

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

2. Praise the Lord, - - - - -	O my soul,	and forget not - - - - -	all his ben - e - fits; 3
4. Who saveth thy life - - - - -	from de- struction,	and crowneth thee with - - - - -	mercy and lov - ing- kindness. 5.
6. O praise the Lord, all	ye his hosts;	ye servants of - - - - -	his that do his pleasure. 7. <i>S</i>
7. O speak good of the Lord, all ye works of his, in all places of	his do- minion.	Praise thou the - - - - -	Lord, - - O my soul. 8.
9. As it was in the beginning, - - - - -	is - - - - -	now, and ever - - - - -	shall be, world with-out end. <i>A - men</i>

No. 41. BENEDIC, ANIMA MEA. Double Chant.

MORNINGTON.

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

2. Praise the Lord, - - - - -	O my soul,	and forget no - - - - -	all his ben - e -	fits; 3.
<i>pia.</i> 4. Who saveth thy life - - - - -	from de-	struction, and crowneth thee with	mercy and lov - ing-	kindness. 5.
6. O praise the Lord, all	ye his	hosts; ye servants of - - - - -	his that do his	pleasure. 7. <i>sfz</i>
7. O speak good of the Lord, all ye works of his, in all places of	his do-	minion. Praise thou the - - - - -	Lord - - O my	soul. 8.
3. As it was in the beginning, - - - - -	is - - -	now, and ever - - - - -	shall be, world with-out	end. ■ A - - men.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a triple chant style.

1. Christ our passover is sacrificed - - - - - for - - us; therefore - - - - - let us keep the feast; 2.
 2. Not with the old leaven, neither with the leaven of malice and - wick- ed- ness; but with the unleavened bread of sin- - - ce- ri- ty and truth. 3.
 3. Christ being raised from the dead, - - - - - dieth no more; death hath no more do- - - - - min- ion o- ver him. 4.

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (G minor) and the time signature is common time (C). The music is written in a triple chant style. Dynamics include *p* (piano) and *ff* (fortissimo). A section of the piano accompaniment is marked "Gr: Organ." with a *ff* dynamic.

4. For in that he died, he died unto - - - - - sin - - once; but in that he liveth, - - - - - he - liv- eth un- to God. 5.
 5. Likewise reckon ye also yourselves to be dead indeed - - - - - un- to sin; but alive unto God, - - - - - through Je- sus Christ our Lord. 6

MAJORE.

ff

Full Organ. *ff*

6. Christ is risen from the dead, and become the first fruits of them that slept. 8.

MINORE. **MAJORE.**

pp *ff*

pp **Gr: Organ.** *ff*

Swell. *pp* *ff*

7. For since by man came death; by man came also the resur- rec- tion of the dead. 8.
 8. For as in Adam all die; even so in Christ shall all be made a- live

210 No. 43. CHANT FOR THANKSGIVING DAY. * Double Chant.

Musical score for the first system, featuring Tenor, 1st and 2d Treble, and Bass staves. The music is in G major (one flat) and common time. The Tenor part is on a single staff. The 1st and 2d Treble parts are on a grand staff. The Bass part is on a single staff.

1. Praise ye the Lord; for it is good to sing praises un-	to our	God;	for it is pleasant, and	praise is	come	ly.	2.
3. He healeth those that are	broken in	heart,	and	bind-eth	up their	wounds.	4.
5. He giveth to the	beast his	food,	and to the young	ra- vens	which	cry.	6.
7. For he hath strengthened the bars	of thy	gates;	he hath blessed thy	children with-	in	thee.	8.

Musical score for the second system, featuring Tenor, 1st and 2d Treble, and Bass staves. The music continues from the first system in the same key and time signature.

2. The Lord doth build up Je-	ru-	sa-	lem;	he gathereth together the	outcasts of	Is-	ra-	el.	3.
4. He covereth the heaven with clouds, and prepareth rain	for	the	earth;	he maketh the grass to grow up-	on the	moun-	-	tains.	5.
6. Praise the Lord, O Je-	ru-	sa-	lem:	Praise thy	God,	O	Si-	on.	7.
8. He maketh peace	in	thy	borders;	and filleth thee with the	fi-	nest	of	he	wheat.

SENTENCE. "O Lord correct me." ❁

J. WELCH. 211

Tenor.
 O Lord cor-rect me but with judgment, Not in thine an - ger, not in thine

3d Treble.
 O Lord cor-rect me but with judgment, Cor-rect me but with judgment, Cor-rect me but with judgment, Not in thine an - ger, not in thine

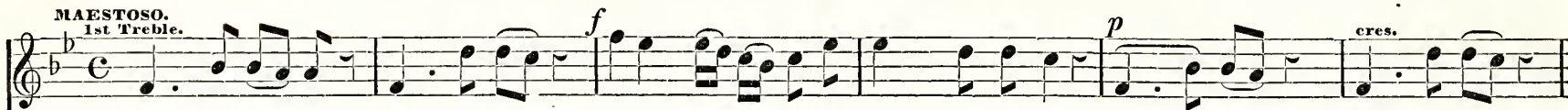
O Lord cor-rect me but with judgment, Not in thine an - ger, not in thine

Pla. Slower to the end.
 an - ger, Cor - rect me but with judgment, Not in thine anger, not in thine an-ger, not in thine an-ger lest thou bring me to noth-ing.

an - ger, Cor - rect me but with judgment, Not in thine anger, not in thine an-ger, not in thine an-ger lest thou bring me to noth-ing.

an - ger, Cor - rect me but with judgment, Not in thine anger, not in thine an-ger, not in thine an - ger lest thou bring me to noth-ing.

Anthem. "From the rising of the sun."

From a Mass by MOZART.
Arranged by J. C. B. STANDBRIDGE.MAESTOSO.
1st Treble.

p From the ris - ing of the sun ev'n un - to the go - ing down of the same, my name shall be great,

2d Treble.



f ev'n un - to the go - ing down of the same, my name shall be great,

Tenor.



p From the ris - ing of the sun ev'n un - to the go - ing down of the same, my name shall be great,

Bass.



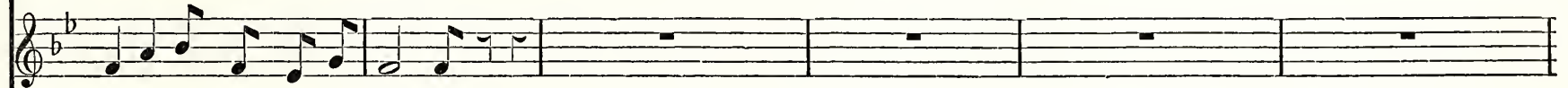
p From the ris - ing of the sun *f* ev'n un - to the go - ing down of the same,



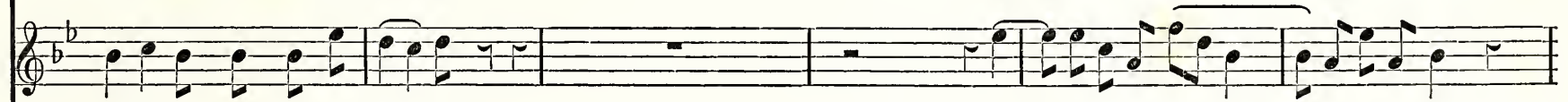
"From the rising of the sun." Continued.



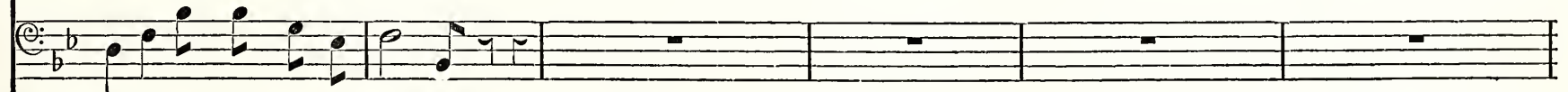
shall be great a - mong the Gen-tiles; and in ev' - ry place - - - - in ev' - ry place



shall be great a - mong the Gen - tiles;



shall be great a - mong the Gen-tiles; and in ev' - ry place - - - - in ev' - ry place



“From the rising of the sun.” Continued.

incense shall be offer'd un-to my name From the ris - ing of the sun ev'n un - to the go-ing down of the same;

From the ris - ing of the sun ev'n un - to the go-ing down of the same;

incense shall be offer'd un-to my name From the ris - ing of the sun ev'n un - to the go-ing down of the same;

From the ris - ing of the sun ev'n un - to the go-ing down of the same;

“From the rising of the sun.” Continued.

p *f*

and a pure, a pure off'-ring: for my name shall be great a-mong the heathen,

and a pure, a pure off'-ring: for my name shall be great a-mong the heathen,

and a pure, a pure off'-ring; for my name shall be great a-mong the heathen, saith the Lord, the Lord of hosts,

and a pure, a pure off'-ring: for my name shall be great a-mong the heathen,

"From the rising of the sun." Concluded.



saith the Lord, the Lord of hosts, of hosts, - - - the Lord of hosts, the Lord, - - - the Lord of hosts.



saith the Lord, the Lord of hosts, of hosts, the Lord of hosts, the Lord, - - - the Lord of hosts.



saith - - - the Lord, the Lord of hosts, of hosts, - - - - the Lord of hosts, the Lord, - - - the Lord of hosts.



saith - - - the Lord, the Lord of hosts, of hosts, - - - - the Lord of hosts, the Lord, - - - the Lord of hosts.



SENTENCE "I acknowledge." ❁

Arranged by J. C. B. STANBRIDGE, 217
From an "Agnus," of MOZART

1st Treble.



p I ac - knowledge, I ac - know - ledge my transgressions; *mf* I ac - knowledge

2d Treble.



I ac - knowledge, I ac - know - ledge my transgressions; I acknowledge

Tenor.



I ac - knowledge, I ac - know - ledge my transgressions; I ac - knowledge

Bass.



p I ac - knowledge, I ac - know - ledge my transgressions; I ac - knowledge

ADAGIO.



"I acknowledge." Continued.



I acknowledge, I ac - know-ledge my transgressions; and my sin is ev - er be - fore



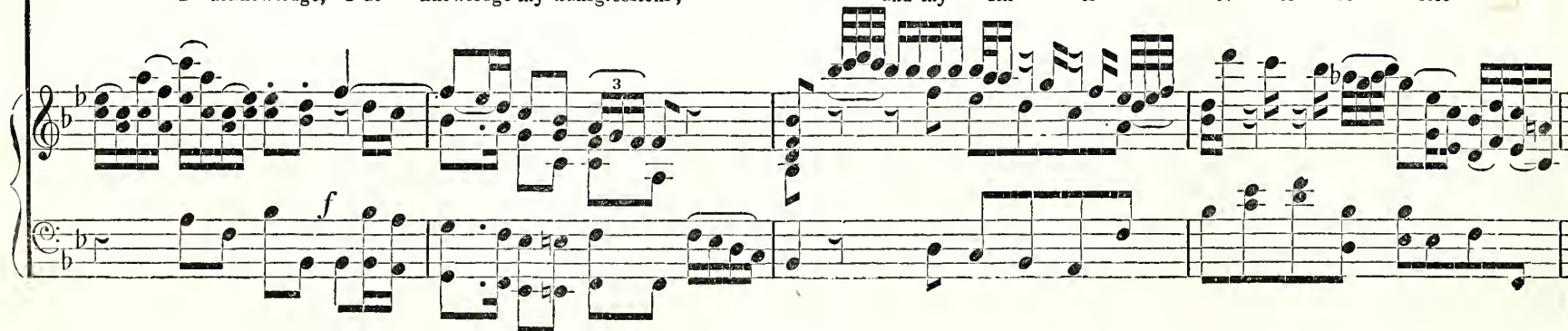
I acknowledge my transgres - sions; and my sin is ev - er be fore



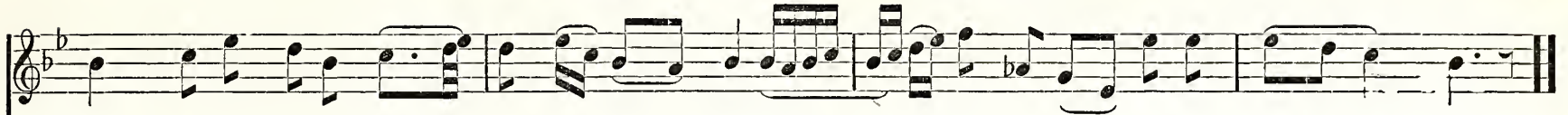
I acknowledge my transgressions; and my sin is ev - er be - fore



I acknowledge, I ac - know-ledge my transgressions; and my sin is ev - er be - fore



“I acknowledge.” Concluded.



me. I ac - knowledge my - - - trans - gres - sions; and - - - my sin is ev - er be fore - - - - me.



me. I ac - knowledge my - - - trans - gres - sions; and - - - my sin is ev - er be fore - - - - me.



me. I ac - knowledge my - - - trans - gres - sions; and my sin is ev - er be fore - - - - me.



me. I ac - knowledge my - - - trans - gres - sions; and my sin is ev - er be fore - - - - me.



Sentence. "Hide thy face."

From an "Agnus Dei," by MOZART.
Arranged by J. C. B. STANDBRIDGE.ANDANTE PATETICO.
1st Treble.

Musical notation for the 1st Treble part, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a whole rest, followed by a series of eighth and quarter notes.

Hide - - thy face from - - my sins, *p* And blot out, And blot out

2d Treble.

Musical notation for the 2d Treble part, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a whole rest, followed by a series of eighth and quarter notes. A dynamic marking of *mf* is placed above the first measure.

Hide - - thy face from - - my sins, *p* And blot out, And blot out

Tenor.

Musical notation for the Tenor part, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a whole rest, followed by a series of eighth and quarter notes.

Hide - - thy face from - - my sins, *p* And blot out, And blot out

Bass.

Musical notation for the Bass part, featuring a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a whole rest, followed by a series of eighth and quarter notes. A dynamic marking of *mf* is placed above the first measure.

Hide thy face from my sins, *p* And blot out, And blot out

Piano accompaniment musical notation, featuring a grand staff with treble and bass clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The left hand plays a steady eighth-note accompaniment, while the right hand plays chords and moving lines. Dynamic markings include *mf*, *p*, *mf*, *dim.*, and *f*. At the bottom, there are markings for "8 ves. - - -" and "8 ves. - -".

“Hide thy face.” Concluded.

f And blot out all mine in - i - qui - ties. *p* Hide thy face from my sins, *f* And blot out all mine in - i - qui - ties.

f And blot out all mine in - i - qui - ties. Hide thy face from my sins, And blot out all mine in - i - qui - ties.

f And blot out all mine in - i - qui - ties. *p* Hide thy face from my sins, *f* And blot out all mine in - i - qui - ties.

f And blot out all mine in - i - qui - ties. Hide thy face from my sins, And blot out all mine in - i - qui - ties.

f *p* *f* *f*

Sentence. "Rend your heart." ❁

From an "Agnus Dei" of G. A. NAUMANN.
Arranged by J. C. B. STANDBRIDGE.

SYM. Andante Sostenuto.

The piano introduction is written for a grand piano in a 3/4 time signature with a key signature of one flat (B-flat). It begins with a *dolce.* marking. The right hand features a melodic line with grace notes and a trill at the end, while the left hand provides a harmonic accompaniment. Dynamics include *dolce.*, *cres.*, *pp*, *p*, and *f*.

The vocal and piano accompaniment section consists of five systems. The first system shows the 1st Treble staff with a *cres.* marking and the 2nd Treble staff with the lyrics: *pp* Rend your heart and not your garments, and turn un - to the Lord your God; *mf* for he is gracious and. The second system continues the lyrics: Rend your heart and not your garments, and turn un - to the Lord your God; for he is gracious, gra-cious and mer-ci - ful, for he is gracious and. The third system is for the Tenor voice. The fourth system is for the Bass voice. The fifth system shows the piano accompaniment with *pp* and *mf* markings, and the lyrics: Rend your heart and not your garments, and turn un - to the Lord your God; for he is gracious and. The piano accompaniment includes a *cres.* marking and a *f* dynamic at the end.



mer - ci - ful,

f

and re - pent - eth him of the e - - - vil.



mer - ci - ful,

f

and re - pent - eth him o the e - - - vil.



plia.
mer - ci - ful, slow to an - ger,

plu f and repenteth him of the e - vil, *f* and re - pent - eth him of the e - - - vil.



mer - ci - ful,

f

and re - pent - eth him of the e - - - vil.



Anthem. "Holy, Lord God of Sabaoth." ❁

From a "Sanctus," of MOZART.
Arranged by J. C. B. STANDBRIDGE.

ANDANTE MAESTOSO.

1st Treble.



Ho - ly, Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, Lord God of Sa - ba - oth, Ho - ly, Lord

2d Treble.



Ho - ly, Ho - ly, Ho - ly, Ho - ly, Ho - ly, Lord, Ho - ly, Lord God of Sa - ba - oth, Ho - ly, Lord

Tenor.

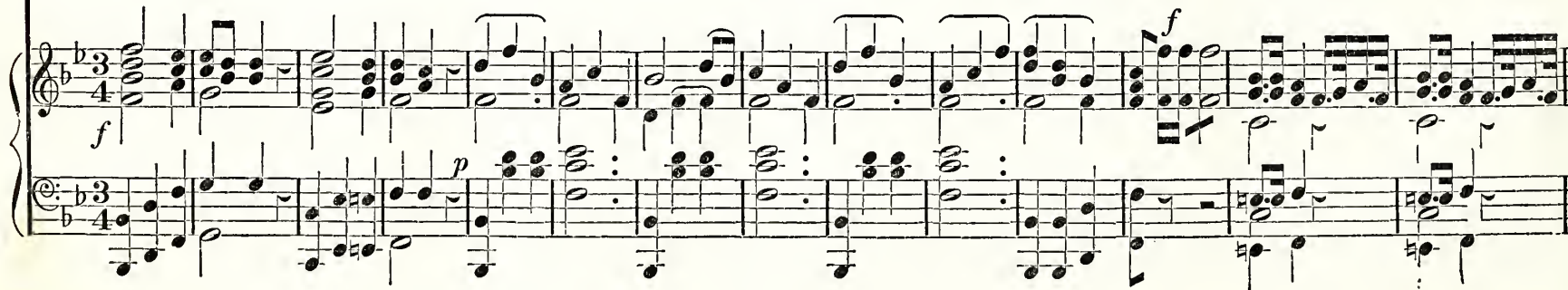


Ho - ly, Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, of Sa - ba - oth, Ho - ly, Lord

Bass.



Ho - ly, Ho - ly, Ho - ly, Ho - ly, Ho - ly, Lord, Ho - ly, Lord God of Sa - ba - oth, Ho - ly, Lord



“Holy, Lord God of Sabaoth.” Continued.

First vocal staff with dynamics *p*, *f*, *ff* and tempo marking **ALLEGRO.**

God of Sa - ba - oth, Ho - ly, Ho-ly, Ho - ly, Ho-ly, Ho - ly, Ho-ly, Ho - ly, Lord God of Sa - ba - oth.

Second vocal staff with dynamic *f*

God of Sa - ba - oth, Ho - ly, Ho-ly, Ho - ly, Ho-ly, Ho - ly, Ho-ly, Ho - ly, Lord God of Sa - ba - oth.

Third vocal staff with dynamics *p*, *f*, *ff*

God of Sa - ba - oth, Ho - ly, Ho-ly, Ho - ly, Ho-ly, Ho - ly, Ho - ly, Ho-ly, Ho - ly, Lord God of Sa - ba - oth.

Fourth vocal staff with dynamic *f*

God of Sa - ba - oth, Ho - ly, Ho-ly, Ho - ly, Ho-ly, Ho - ly, Ho-ly, Ho - ly, Lord God of Sa - ba - oth.

Piano accompaniment with dynamics *p*, *f*, *ff* and a *treres* marking.

Heaven, Heaven, Heaven and Earth are full, full, full, full of thy Glory, thy

f Heaven, Heaven, Heaven and Earth are full, *piuf* Heaven and Earth are full of thy Glory, thy *ff*

Heaven, Heaven, Heaven and Earth are full, full, full, full of thy Glory, thy

f Heaven, Heaven, Heaven and Earth are full, *piuf* Heaven and Earth are full of thy Glory, thy *ff*

f *cres.* *piuf* *ff*

“Holy, Lord God of Sabaoth.” Continued.

Glory, full of thy Glo - ry, Ho-san - na in the High - est, Ho-

Glory, full of thy Glo - - ry, Ho-san - na in the High - est, Ho-

Glory, full of thy Glo - ry, Ho-san - na in the High - est, Ho-

Glory, full of thy Glo - ry, Ho-san - na in the High - est, Ho-

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and each has the lyrics: "Glory, full of thy Glo - ry, Ho-san - na in the High - est, Ho-". The piano accompaniment features a right hand with flowing sixteenth-note patterns and a left hand with sustained chords and rhythmic accompaniment. Dynamics include *p* (piano) and *f* (forte).

san - na in the High - - - - est, Ho - san - na in the High - - - - est.

san - na in the High - - - - est, Ho - san - na in the High - - - - est.

san - na in the High - - - - est, Ho - san - na in the High - - - - est.

san - na in the High - - - - est, Ho - san - na in the High - - - - est.

The musical score consists of five systems. The first four systems are vocal staves in G major (one flat), each with the lyrics "san - na in the High - - - - est, Ho - san - na in the High - - - - est." The fifth system is a piano accompaniment in G major, featuring a complex texture with many beamed notes and dynamic markings such as *ff* and accents.

FUNERAL ANTHEM. "I heard a voice."

From a "KYRIE" and an "AGNUS" of MOZART;
Selected and arranged by J. C. B. STANDBRIDGE.

Bass Solo.

I heard a voice, I heard a voice from heav - en say - ing unto me;

ANDANTE.

p
p
dim.

1st and 2d Treble.

Write, from henceforth bless - ed, blessed are the dead who die in the Lord;

mf

Tenor and Bass.

pp

Write, from henceforth

1st and 2d Treble.

mf

Write, from henceforth

Tenor and Bass.

dim. pp

Write, from henceforth

"I heard a voice." Continued.

bless - ed, bless - ed are the dead who die in the Lord;

f

p

p

E - ven so saith the Spirit, for they rest from their la - bours:

rall. *ad lib.*

p

mf *A tempo*

“I heard a voice.” Concluded.

E - ven so, saith the Spi - rit, *p* for they rest, they rest, they rest,

mf

for they rest, they rest, they rest from their labours; they rest from their la - bours.

mf *ppp* *e* *dim.*

mf *ppp* *e* *dim.*

GRAUN.

f

The ris - ing God for - sakes the tomb, Up to his Fa - ther's

f The ris - ing God for - sakes the tomb, Up to his Fa - ther's

ALLEGRO MAESTOSO.

f

f The ris - ing God for - sakes the tomb, Up to his Fa - ther's

court he flies; Che - ru - bic le - gions guard him home, And shout him welcome, welcome to the skies, And shout him welcome,

court he flies; Che - ru - bic le - gions guard him home, And shout him welcome, welcome to the skies, And shout him welcome,

court he flies; Che - ru - bic le - gions guard him home, And shout him welcome, welcome to the skies, And shout him welcome,

welcome to the skies! The ris - ing God for - sakes the tomb, Up to his Fa - ther's court he flies; Che - ru - bic le - gions

welcome to the skies! The ris - ing God for - sakes the tomb, Up to his Fa - ther's court he flies; Che - ru - bic le - gions

welcome to the skies! The ris - ing God for - sakes the tomb, Up to his Fa - ther's court he flies; *f* Che - ru - bic le - gions

guard him home, And shout him welcome, welcome to the skies, And shout him welcome, welcome to the skies, And shout him welcome, welcome to the skies!

guard him home, And shout him welcome, welcome to the skies, And shout him welcome, welcome to the skies, And shout him welcome, welcome to the skies!

guard him home, And shout him welcome, welcome to the skies, And shout him welcome, welcome to the skies, And shout him welcome, welcome to the skies!

SABBATINI.

DUETT. 1st Treble.

2d Treble.

Break off your tears, ye saints, and tell How high our great De-

Break off your tears, Break off your tears, ye saints and tell - - How high our great De-

liv'rer reigns ;

Break off your tears, ye saints, and tell How high our great De-

liv'rer reigns ;

Break off your tears, Break off your tears, ye saints, and tell How high our great De.

rall. Tempo.

"The rising God." Continued.

liv'-rer reigns: Sing how he spoil'd - - - the hosts of hell, the hosts of hell, and led the

liv'-rer reigns: Sing how he spoil'd - - - - the hosts of hell, the hosts of hell,

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "liv'-rer reigns: Sing how he spoil'd - - - the hosts of hell, the hosts of hell, and led the" for the first vocal line, and "liv'-rer reigns: Sing how he spoil'd - - - - the hosts of hell, the hosts of hell," for the second.

ty - - - rant death in chains, And led the ty - ant death in chains. Say, Live for - ev - er,

and led the ty-rant death in chains, and led the ty - rant death in chains. Say, Live for - ev - er, ALLEGRO MAESTOSO.

lentando.

Say, Live for - ev - er,

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "ty - - - rant death in chains, And led the ty - ant death in chains. Say, Live for - ev - er," for the first vocal line, and "and led the ty-rant death in chains, and led the ty - rant death in chains. Say, Live for - ev - er, ALLEGRO MAESTOSO." for the second. The piano part includes the instruction "lentando." and a 3/4 time signature.

glo - rious King, Born to re - deem, in - struct, and save! in - struct, and save! Then ask, O death, where is thy sting! And where thy

glo - rious King, Born to re - deem, in - struct, and save! in - struct, and save! Then ask, O death, where is thy sting! And where thy

glo - rious King, Born to re - deem, in - struct, and save! in - struct, and save! Then ask, O death, where is thy sting! And where thy

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "glo - rious King, Born to re - deem, in - struct, and save! in - struct, and save! Then ask, O death, where is thy sting! And where thy". The music is in a key with one sharp (F#) and a common time signature.

vic-to-ry, thy vic-to-ry, O grave! And where thy vic-to-ry, thy vic-to-ry, O grave! Say, Live for ev - er, glo - rious King, Born to re - deem, in-

vic-to-ry, thy vic-to-ry, O grave! And where thy vic-to-ry, thy vic-to-ry, O grave! Say, Live for ev - er, glo - rious King, *p* Born to re - deem, in-

vic-to-ry, thy vic-to-ry, O grave! And where thy vic-to-ry, thy vic-to-ry, O grave! Say, Live for - ev - er, glo - rious King, *p* Born to re - deem, in-

The second system of the musical score continues the composition. It features four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "vic-to-ry, thy vic-to-ry, O grave! And where thy vic-to-ry, thy vic-to-ry, O grave! Say, Live for ev - er, glo - rious King, Born to re - deem, in-". The music includes dynamic markings such as *p* (piano) and *p* (piano). The key signature and time signature remain consistent with the first system.

"The rising God." Concluded.

struct, and save! Then ask, O death, where is thy sting! And where thy vic-to-ry, thy vic-to-ry, O grave! And

struct, and save! Then ask, O death, where is thy sting! And where thy vic-to-ry, thy vic-to-ry, O grave! And

struct, and save! Then ask, O death, where is thy sting! And where thy vic-to-ry, thy vic-to-ry, O grave! And

SLOW.

where thy vic-to-ry, thy vic-to-ry, O grave! And where thy vic-to-ry, *p* thy vic-to-ry, O grave.

where thy vic-to-ry, thy vic-to-ry, O grave! And where thy vic-to-ry, thy vic-to-ry, O grave.

where thy vic-to-ry, thy vic-to-ry, O grave. And where thy vic-to-ry, *p* thy vic-to-ry, O grave.

Sentence. "Let the words of my mouth." ❁

From the ABBE VOGLER.
Arranged by J. C. B. STANDBRIDGE.

1st Treble.

p Let the words of my mouth, Let the words of my mouth, and the med - i - ta - tion of my heart, be al - way ac - cep - ta - ble, be al - way ac -

2d Treble.

p Let the words of my mouth, Let the words of my mouth, and the med - i - ta - tion of my heart, be al - way ac - cep - ta - ble, be al - way ac -

Tenor.

be al - way ac - cep - ta - ble, be al - way ac -

Bass.

Let the words of my mouth, and the med - i - ta - tion of my heart, *p* be al - way ac - cep - ta - ble, be al - way ac -

ANDANTE.

“Let the words of my mouth.” Concluded.

The musical score consists of four vocal staves and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are: "cept-a-ble in thy sight, O Lord, my strength and my Re-deem-er. O Lord, my strength and my Re-deemer." The piano part includes dynamic markings such as *cres.*, *p*, *f*, and *dim.*

cept-a-ble in thy sight, O Lord, my strength and my Re-deem-er. O Lord, my strength and my Re-deemer.

cept-a-ble in thy sight, O Lord, my strength and my Re-deem-er. O Lord, my strength and my Re-deemer.

cept-a-ble in thy sight, O Lord, my strength and my Re-deem-er. O Lord, my strength and my Re-deemer.

cept-a-ble in thy sight, O Lord, my strength and my Re-deem-er. O Lord, my strength and my Re-deemer.

ANIMATED.

f O be joy - ful in the Lord, all ye lands; serve the Lord with glad - ness, and come be - fore his pre - sence with a song. Be ye sure that the Lord he is

f O be joy - ful in the Lord, all ye lands; serve the Lord with glad - ness, and come be - fore his pre - sence with a song. Be ye sure that the Lord he is

f O be joy - ful in the Lord, all ye lands; serve the Lord with glad - ness, and come be - fore his pre - sence with a song. Be ye sure that the Lord he is

God; *mp* we are his peo - ple and the sheep of his pas - ture. O go your way in - to his

God; it is he that hath made us, and not we our - selves; we are his peo - ple and the sheep of his pas - ture. O go your way in - to his

God; *p* we are his peo - ple and the sheep of his pas - ture. O go your way in - to his

God; *mp* we are his peo - ple and the sheep of his pas - ture. O go your way in - to his

O be joyful in the Lord. Concluded.

gates with thanks-giv-ing, and in - to his courts with praise; be thank-ful un-to him, and speak good of his name.

gates with thanks-giv-ing, and in - to his courts with praise; be thank-ful un-to him, and speak good of his name. For the Lord is gra-cious, his

gates with thanks-giv-ing, and in - to his courts with praise; be thank-ful un-to him, and speak good of his name.

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "gates with thanks-giv-ing, and in - to his courts with praise; be thank-ful un-to him, and speak good of his name." The second vocal line continues with "gates with thanks-giv-ing, and in - to his courts with praise; be thank-ful un-to him, and speak good of his name. For the Lord is gra-cious, his". The piano accompaniment features a steady bass line and a more active treble line with chords and single notes.

f and his truth en - dur - eth from gen - er - a - tion to gen - er - a - tion. A - men. A - men.

mer - cy is ev - er - last - ing; and his truth en - dur - eth from gen - er - a - tion to gen - er - a - tion. A - men. A - men.

and his truth en - dur - eth from gen - er - a - tion to gen - er - a - tion. A - - men. A - men.

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "and his truth en - dur - eth from gen - er - a - tion to gen - er - a - tion. A - men. A - men." The second vocal line continues with "mer - cy is ev - er - last - ing; and his truth en - dur - eth from gen - er - a - tion to gen - er - a - tion. A - men. A - men." The piano accompaniment features a steady bass line and a more active treble line with chords and single notes. The system concludes with a double bar line.

BOLDLY.

f O praise God in his ho - li - ness; Praise him in the fir - ma - ment of his power. O praise God in his ho - li - ness; Praise him in the fir - ma - ment of his power.

O praise God in his ho - li - ness; Praise him in the fir - ma - ment of his power. O praise God in his ho - li - ness; Praise him in the fir - ma - ment of his power.

f O praise God in his ho - li - ness; Praise him in the fir - ma - ment of his power. O praise God in his ho - li - ness; Praise him in the fir - ma - ment of his power.

O praise God in his ho - li - ness; Praise him in the fir - ma - ment of his power. O praise God in his ho - li - ness; Praise him in the fir - ma - ment of his power.

p Praise him in his no - ble acts; Praise him in his no - ble acts; Praise him ac - cord - ing to his ex - cel - lent great - ness. Praise him ac - cord - ing to his ex - cel - lent great - ness.

Praise him in his no - ble acts; Praise him in his no - ble acts; Praise him ac - cord - ing to his ex - cel - lent great - ness. Praise him ac - cord - ing to his ex - cel - lent great - ness.

p Praise him in his no - ble acts; Praise him in his no - ble acts; Praise him ac - cord - ing to his ex - cel - lent great - ness. Praise him ac - cord - ing to his ex - cel - lent great - ness.

p Praise him in his no - ble acts; Praise him in his no - ble acts; Praise him ac - cord - ing to his ex - cel - lent great - ness. Praise him ac - cord - ing to his ex - cel - lent great - ness.

O praise God in his holiness. Continued.

p

Praise him in the sound, in the sound of the trum-pet; Praise him in the sound, in the sound of the trum-pet; Praise him, praise him, praise him on the lute and harp, on the lute

Praise him in the sound, in the sound of the trum-pet; Praise him in the sound, in the sound of the trum-pet; Praise him, praise him, praise him on the lute and harp, on the lute

p

pp Praise him in the sound, in the sound of the trum-pet; Praise him in the sound, in the sound of the trum-pet; Praise him, praise him, praise him on the lute and harp, on the lute

p

and harp. Praise him with cymbals with cymbals and dances; Praise him with cymbals, with cymbals and dances; Praise him on strings, on strings and pipe. Let ev' - ry

and harp. Praise him with cymbals, with cymbals and dances; Praise him with cymbals, with cymbals and dances; Praise him on strings, on strings and pipe. Let ev' - ry

p

and harp. *pp* Praise him with cymbals, with cymbals and dances; Praise him with cymbals, with cymbals and dances; Praise him on strings, on strings and pipe. *f* Let ev' - ry

thing that hath breath, praise the Lord; Let ev' - ry thing that hath breath, praise the Lord; Let ev' - ry thing that hath breath praise the Lord; praise the Lord;

thing that hath breath, praise the Lord; Let ev' - ry thing that hath breath, praise the Lord; Let ev' - ry thing that hath breath praise the Lord; praise the Lord;

thing that hath breath, praise the Lord; Let ev' - ry thing that hath breath, praise the Lord; Let ev' - ry thing that hath breath, praise the Lord; praise the Lord;

cres- - - - - cen- - - - - do.

Praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord.

Praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord.

cres- - - - - cen- - - - - do.

Praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord, *ff* praise the Lord, praise the Lord, praise the Lord.

TRISAGION. "Holy! Holy! Holy! Lord God of hosts."* J. C. B. STANDBRIDGE. 245

Tenor.
Therefore with An - gels, And Arch - an - gels,

2nd Treble.
Therefore with An - gels, And Arch - an - gels,

1st Treble.
Therefore with An - gels and Arch - an - gels,

Bass.
Therefore with An - gels and Arch - an - gels,

SYM. Maestoso.

p and with all the com - pa - ny, *f* and with all the com - pa - ny, and with all the com - pa - ny, the com - pa - ny of heaven,

and with all the com - pa - ny, and with all the com - pa - ny, and with all the com - pa - ny, the com - pa - ny of heaven,

p and with all the com - pa - ny, *f* and with all the com - pa - ny, the com - pa - ny of heaven,

and with all the com - pa - ny, and with all the com - pa - ny, and with all the com - pa - ny, the com - pa - ny of heaven,

we laud and mag - ni - fy thy glo - rious name; we laud and mag - ni - fy thy glo - rious name;

we laud and mag - ni - fy thy glo - rious name; we laud and mag - ni - fy thy glo - rious name;

we laud and mag - ni - fy thy glo - rious name; we laud and mag - ni - fy thy glo - rious name;

The first system consists of three staves. The top two staves are vocal lines in G major (one sharp) with a key signature of one flat (B-flat), and the bottom two staves are piano accompaniment. The lyrics are: "we laud and mag - ni - fy thy glo - rious name; we laud and mag - ni - fy thy glo - rious name;" repeated on each staff.

we laud and mag - ni - fy thy glo - rious name; thy glo - rious name;

we laud and mag - ni - fy thy glo - rious name; thy glo - rious name;

we laud and mag - ni - fy thy glo - rious name; thy glo - rious name;

The second system consists of three staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The lyrics are: "we laud and mag - ni - fy thy glo - rious name; thy glo - rious name;" repeated on each staff. The word "ritard." is written above the final notes of the vocal lines. The piano accompaniment features a key signature change to two sharps (D major) in the final measures.

“Holy! Holy! Holy! Lord God of hosts.” Concluded.

full of thy glo - ry. Glo - ry be to thee, O Lord, to thee, to thee,

full of thy glo - ry. Glo - ry be to thee, O Lord, to thee, to thee,

full of thy glo - ry. Glo - ry be to thee, O Lord, to thee, to thee,

full of thy glo - ry. Glo - ry be to thee, O Lord, to thee, to thee,

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time. The lyrics are: "full of thy glo - ry. Glo - ry be to thee, O Lord, to thee, to thee,". The piano part includes dynamic markings such as *ff* and *ff*.

to thee, O Lord Most High. A - men. A - men.

to thee, O Lord Most High. A - men. A - men.

to thee, O Lord Most High. A - men. A - men.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics are: "to thee, O Lord Most High. A - men. A - men." The piano accompaniment features a prominent bass line with sustained notes and chords.

"Have mercy upon me." ❁

From SARTI, arranged by J. C. B. STANDBRIDGE.

Larghetto.

p *ff* *p* *fp* *cres.* *p*

p *f* *p* *f* *p* *f* *p*

1st Treble.

2d Treble. Have mer - cy up - on me, Have mer - cy up - on me, O God; have mer - cy, O God, have

Tenor.

Bass. Have mer - cy up - on me, Have - mer - cy up - on me, O God; have mer - cy, O God, have

f *p* *f* *p* *f* *p*

“Have mercy upon me.” Concluded.

mer - cy; af - ter thy great goodness, O God, have mer - - - cy up - on - - - me, O God. O God, have

mer - cy; af - ter thy great, thy great goodness, O God, have mer - - - cy up - on me, O God. O God, have

f *p* *f* *p*

mer - cy ac - cord - ing to the mul - ti - tude of thy mer - cies; thy mer - cies, do a - way mine in - i - - - - qui - ties.

mer - cy ac - cord - ing to the mul - ti - tude of thy mercies; thy mer - cies, thy mercies do a - way mine in - i - - - - qui - ties.

f *p* *f* *p* *f* *p* *f* *p*

D. C. Al Segno for Sym.

With Spirit.

O come, let us sing un - to the Lord, let us hear-ti - ly re - joice, let us hear-ti - ly re - joice in the strength of our sal - va - tion.

O come, let us sing un - to the Lord, let us hear-ti - ly re - joice, let us hear-ti - ly re - joice in the strength of our sal - va - tion. Let us

O come, let us sing un - to the Lord, Let us hear-ti - ly re - joice in the strength of our sal - va - tion. Let us

Andante.

Let us come be-fore his presence with thanks - giv - - ing, and show ourselves glad in him with psalms. For the

come before his presence with thanks - giv - - ing, and show ourselves glad in him with psalms. For the

come before his presence, Let us come before his presence with thanks - giv - - ing, and show ourselves glad in him with psalms. For the

“O come, let us sing.” Continued.

A Tempo.

Lord is a great God; and a great King a - bove all gods. In his hand are all the corners of the earth; and the strength of the hills is his

Lord is a great God; and a great King a - bove all gods. In his hand are all the corners of the earth; and the strength of the hills is his

Lord is a great God; and a great King a - bove all gods. In his hand are all the corners of the earth; and the strength of the hills is his

This system contains the first three staves of music. The top staff is a vocal line in G major (one sharp) and 4/4 time. The second staff is a second vocal line. The third and fourth staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The tempo marking 'A Tempo.' is placed above the first measure of the vocal line.

Larghetto.

al - so. The sea is his, and he made it; and his hands pre - par - ed the dry land. O come, let us wor-ship, and fall down, and

al - so. The sea is his, and he made it; and his hands pre - par - ed the dry land. O come, let us wor-ship, and fall down, and

al - so. The sea is his, and he made it; and his hands pre - par - ed the dry land.

This system contains the next three staves of music. The tempo marking 'Larghetto.' is placed above the first measure of the vocal line. The musical notation continues with the same vocal and piano parts as the first system.

"O come, let us sing." Continued.

A Tempo. *Andante Grazioso.*

kneel, and kneel be-fore the Lord our Ma - ker: For he is the Lord our God; and we are the peo-ple of his pas-ture, and the

kneel, and kneel be-fore the Lord our Ma - ker: For he is the Lord our God; and we are the peo-ple of his pas-ture, and the

For he is the Lord our God; and we are the peo-ple of his pas-ture, and the

A Tempo. *Rallentando.* *Slowly.*

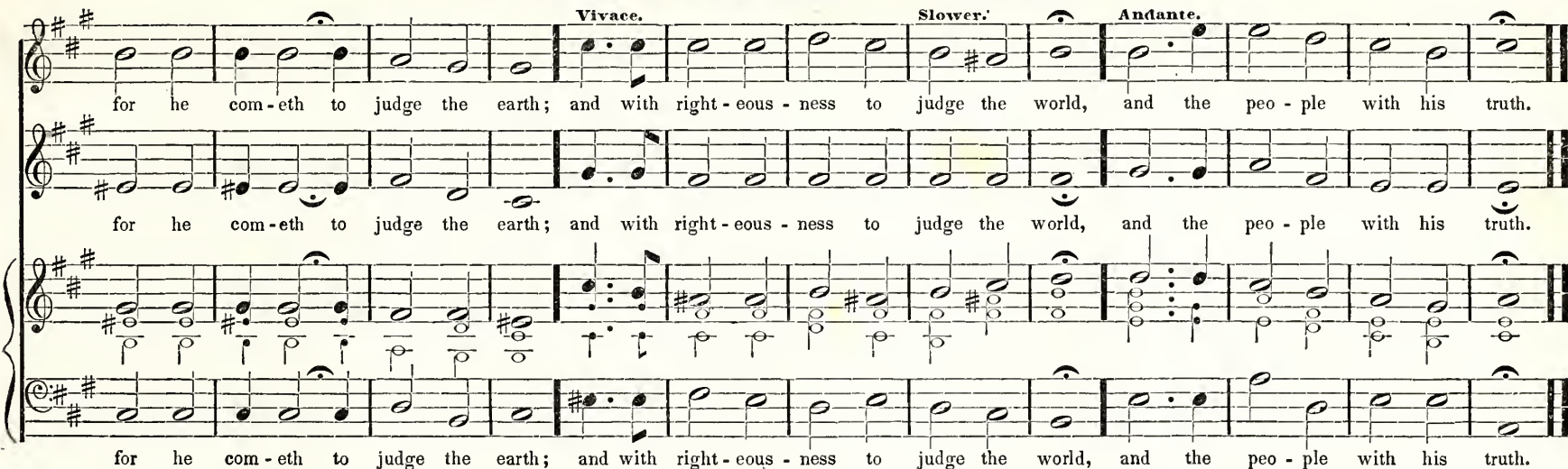
sheep of his hand. O wor-ship the Lord in the beauty of ho - li - ness; let the whole earth stand in awe of him. For he com-eth,

sheep of his hand. O wor-ship the Lord in the beauty of ho - li - ness; let the whole earth stand in awe of him. For he com-eth,

sheep of his hand. O wor-ship the Lord in the beauty of ho - li - ness; let the whole earth stand in awe of him. For he com-eth,

“O come, let us sing.” Concluded.

Vivace. *Slower.* *Andante.*



for he com-eth to judge the earth; and with right-eous-ness to judge the world, and the peo-ple with his truth.

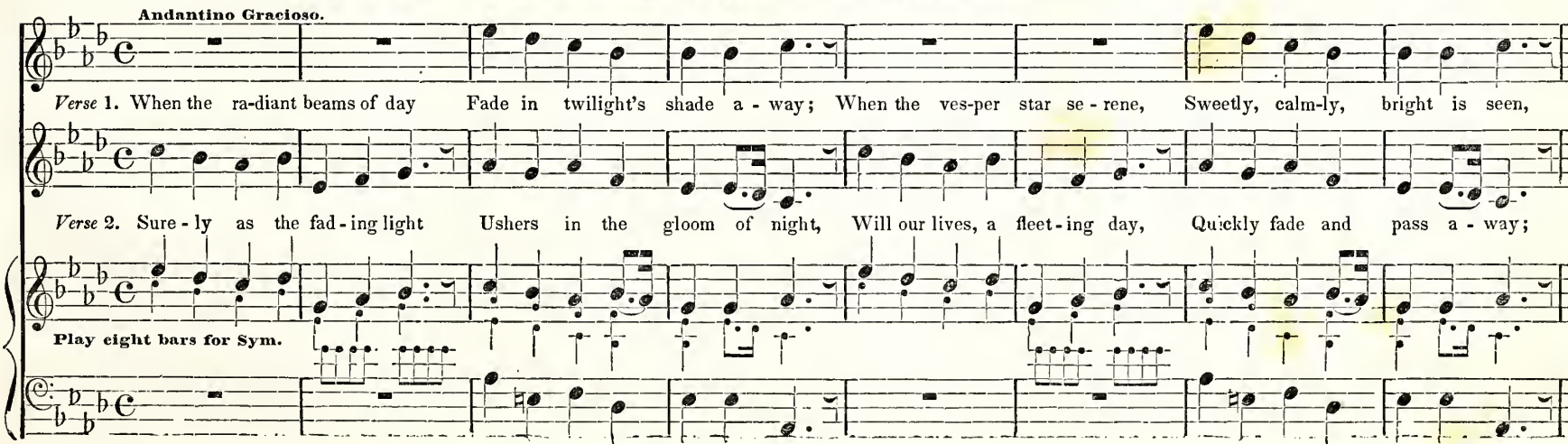
for he com-eth to judge the earth; and with right-eous-ness to judge the world, and the peo-ple with his truth.

for he com-eth to judge the earth; and with right-eous-ness to judge the world, and the peo-ple with his truth.

HYMN. “When the radiant beams of day.” ❁

B. CARR.

Andantino Gracioso.



Verse 1. When the ra-diant beams of day Fade in twilight's shade a-way; When the ves-per star se-rene, Sweetly, calm-ly, bright is seen,

Verse 2. Sure-ly as the fad-ing light Ushers in the gloom of night, Will our lives, a fleet-ing day, Quickly fade and pass a-way;

Play eight bars for Sym.

“When the radiant beams of day.” Concluded.

Ho - ly Fa - ther, ho - ly Fa - ther, ho - ly Fa - ther, hear our pray'r; Ev - er, till the world shall end, May the song to

Ho - ly Fa - ther, ho - ly Fa - ther, ho - ly Fa - ther, hear our pray'r; Hear us when death's shadows low'r Dark - ly o'er life's

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are: "Ho - ly Fa - ther, ho - ly Fa - ther, ho - ly Fa - ther, hear our pray'r; Ev - er, till the world shall end, May the song to" on the first line, and "Ho - ly Fa - ther, ho - ly Fa - ther, ho - ly Fa - ther, hear our pray'r; Hear us when death's shadows low'r Dark - ly o'er life's" on the second line.

thee as - cend: Ho - ly, ho - ly, ho - ly Fa - ther, hear, hear our pray'r

clos - ing hour. Ho - - ly, ho - - ly, ho - ly Fa - ther, hear, hear our pray r.

Ho - ly, ho - ly, ho - ly Fa - ther, hear, hear our pray'r

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of three flats. The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are: "thee as - cend: Ho - ly, ho - ly, ho - ly Fa - ther, hear, hear our pray'r" on the first line, "clos - ing hour. Ho - - ly, ho - - ly, ho - ly Fa - ther, hear, hear our pray r." on the second line, and "Ho - ly, ho - ly, ho - ly Fa - ther, hear, hear our pray'r" on the third line. There are triplets in the piano accompaniment on the second and third lines.

ANTHEM. "Praise to thee." ❁

HEROLD. 257

Treble or Tenor Solo.

Praise to thee, thou great Creator,

SYM. Andante.

p

The first system of the musical score. It features a vocal line for Treble or Tenor Solo and a piano accompaniment. The vocal line begins with a whole rest for several measures before the lyrics "Praise to thee, thou great Creator,". The piano accompaniment is marked "SYM. Andante." and "p". The key signature is one flat (B-flat) and the time signature is common time (C).

Praise to thee from ev'ry tongue; Join, my soul, with ev'ry creature, Join the u-ni-ver-sal song. Joy-ful-ly on earth a-dore him, Till in heav'n we take our place,

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are "Praise to thee from ev'ry tongue; Join, my soul, with ev'ry creature, Join the u-ni-ver-sal song. Joy-ful-ly on earth a-dore him, Till in heav'n we take our place,". The piano accompaniment continues with chords and moving lines. The key signature remains one flat and the time signature is common time.

"Praise to thee." Continued.

CHORUS. FOR.
Tenor.

There en-rap-tur'd fall be-fore him, Lost in wonder, love, and praise! Ho-ly, ho-ly, ho-ly Lord; Be thy glorious name a - dored; Deign our humble songs to hear,

2d Treble.
Ho-ly, ho-ly, ho-ly Lord; Be thy glorious name a - dored; Deign our humble songs to hear,

1st Treble.
Ho-ly, ho-ly, ho-ly Lord; Be thy glorious name a - dored; Deign our humble songs to hear,

Bass.
Ho-ly, ho-ly, ho-ly Lord; Be thy glorious name a - dored; Deign our humble songs to hear,

SOLO. Treble or Tenor.

Though unworthy, Lord, thine ear. Hail! the God of our sal - va - tion, Triumph in re-deem-ing love; Let us, with glad ex - ul - ta - - tion,

Though unworthy, Lord, thine ear.

Though unworthy, Lord, thine ear.

“Praise to thee.” Concluded.

Im - i - tate the blest a - bove; For ten thousand blessings giv - en; For the hope of fu - ture joy; Sound his praise thro' earth and hea - ven!

CHORUS. FOR.
Tenor.

Sound Je-ho-vah's praise on high! Ho-ly, ho-ly, ho-ly Lord; Be thy glorious name a - dored; Deign our humble songs to hear, Though unworthy, Lord, thine ear.

2d Treble.
Ho-ly, ho-ly, ho-ly Lord; Be thy glorious name a - dored; Deign our humble songs to hear, Though unworthy, Lord, thine ear.

1st Treble.

Bass.
Ho-ly, ho-ly, ho-ly Lord; Be thy glorious name a - dored; Deign our humble songs to hear, Though unworthy, Lord, thine ear

SYM. *Largo*.

Bass Solo.

There was darkness, darkness, darkness over all, all the earth, and the

pp QUARTETTE. *Largo e doloroso*.

Tenor.

At the ninth hour, At the ninth hour, Je - sus cri - ed, Je - sus cri - ed, Je - sus cri - ed,

1st Treble.

veil of the temple was rent.

2d Treble.

Bass.

At the ninth hour, At the ninth hour, Je - sus cri - ed, Je - sus cri - ed, Je - sus cri - ed,

Grave.

p

cri - ed with a loud, loud voice; E - lo - i, E - lo - i, la - ma Sa - bac - tha - ni, la - ma Sa - bac - tha - ni; E - lo - i, E - lo - i, la - ma Sa -

p

p

cri - ed, with a loud, loud voice; E - lo - i, E - lo - i, la - ma Sa - bac - tha - ni, la - ma Sa - bac - tha - ni; E - lo - i, E - lo - i, la - ma Sa -

pp *Larg* *pia e diminuendo.*

bac - tha-ni, la - ma Sa - bac - tha - ni. Fa - - ther, Fa - ther, in - to thy hands, in - to thy hands I com - mend my spi - rit.

bac - tha-ni, la - ma Sa - bac - tha - ni. Fa - ther, Fa - ther, in - to thy hands, in - to thy hands I com - mend my spi - rit.

“Come, ye disconsolate.”

Music as originally written by S. WEBBE.

Treble Solo.

1st Verse. Come, ye dis - con - so - late, where - e'er you lan - guish, Come, at the shrine of God, fer - vent - ly kneel.
2d Verse. Joy of the com - fort - less, light of the stray - ing, Hope when all o - thers die fade - less and pure.

1. Here bring your wound-ed hearts, here tell your an - guish, Earth has no sor - row that Heav'n can-not heal.
 2. Here speaks the com - fort - er, in God's name say - ing, Earth has no sor - row that Heav'n can-not cure.

SEMI CHORUS or QUARTETTE.

Tenor.

1. Here bring your wound-ed hearts, here tell your an - guish, Earth has no sor - row that Heav'n can-not heal.
 2. Here speaks the com - fort - er, in God's name say - ing, Earth has no sor - row that Heav'n can-not cure.

2d Treble.

1. Here bring your wound-ed hearts, here tell your an - guish, Earth has no sor - row that Heav'n can-not heal.
 2. Here speaks the com - fort - er, in God's name say - ing, Earth has no sor - row that Heav'n can-not cure.

1st Treble.

Bass.

1. Here bring your wound-ed hearts, here tell your an - guish, Earth has no sor - row that Heav'n can-not heal
 2. Here speaks the com - fort - er, in God's name say - ing, Earth has no sor - row that Heav'n can-not cure ;

SENTENCE. "The sacrifices of God." ❁

J. C. B. STANBRIDGE.

263

The sacrifices of God are a bro - ken spirit; a bro - ken and a con-trite heart, O God, O God, thou wilt not de-

The sacrifices of God are a bro - ken spirit; a bro - ken and a con-trite heart, O God, O God, thou wilt not de-

The sacrifices of God are a bro - ken spirit; a bro - ken and a con-trite heart, O God, O God, thou wilt not de-

spise. A bro - ken and a con - trite heart, O God, thou wilt not de - spise, O God, thou wilt not de - spise.

spise. A bro - ken and a con - trite heart, O God, thou wilt not de - spise, O God, thou wilt not de - spise.

spise. A bro - ken and a con - trite heart, O God, thou wilt not de - spise, O God, thou wilt not de - spise.

Pia - e - ritard.

Let the words of my mouth, and the med - i - ta - tion of my heart, be al - way ac - cept - a - ble, be al - way ac -

Let the words of my mouth, and the med - i - ta - tion of my heart, be al - way ac - cept - a - ble, be al - way ac -

SYM. Sva. alta. *SYM. Sva. alta.*

Let the words of my mouth, and the med - i - ta - tion of my heart,

cept-a-ble my strength and my Re - deem - er, my strength and my Re - deem - er.

cept-a-ble in thy sight, in thy sight, O Lord, O Lord, my strength and my Re - deem - er, my strength and my Re - deem - er.

in thy sight, in thy sight, O Lord, O Lord, my strength and my Re - deem - er, my strength and my Re - deem - er.

ANTHEM FOR CHARITABLE OCCASIONS. ❁

Selected from STANLEY. 265

CHORUS. Tenor.

Hearken un - to me, hearken un - to

2d Treble.

Hearken un - to me, hearken un - to

1st Treble.

Bass.

Hearken un - to me, hearken un - to

SYM. Moderato.

me, my peo - ple, O my na - tion; Give ear un - to me, me. shall be taught,

me, my peo - ple, O my na - tion; Give ear un - to me, me. shall be taught, all thy children

me, my peo - ple, O my na - tion; Give ear un - to me, me. All thy children shall be taught,

1st time. **2d time.**

shall be taught, be taught of God, and great shall be the peace of thy child-ren, and great shall be the peace of thy child-ren.

shall be taught, be taught of God, and great shall be the peace of thy child-ren, and great shall be the peace of thy child-ren.

shall be taught, be taught of God, and great shall be the peace of thy child-ren, and great shall be the peace of thy child-ren.

SYM.

p

SOLO. Treble.

He that hath pi-ty up-on the poor,

lend-eth un-to the Lord, lend-eth un-to the Lord, un-to the Lord, un-to the

ANTHEM FOR CHARITABLE OCCASIONS.

Continued.

267

Con Anima.

Lord. *f* The Lord will de - liv - er him, the Lord will de - liv - er him in the time of trou - ble, the Lord will de - liv - er him

in the time of trou - ble, in the time of trou - ble. *Rall.* *SYM.*

CHORUS. Tenor.
Bless - ed shall he be in the ci - ty; bless - ed shall he be in the field; bless - ed shall he be when he

2d Treble.
Bless - ed shall he be in the ci - ty; bless - ed shall he be in the field; bless - ed shall he be when he

1st Treble.

Bass.
Bless - ed shall he be in the ci - ty; bless - ed shall he be in the field;

ANTHEM FOR CHARITABLE OCCASIONS. Concluded.

cometh in; *p* go - eth out; *f* bless - ed shall he be for ev - er, and ev - - - er;

cometh in; bless - ed shall he be when he go - eth out; *f* bless - ed shall he be for ev - er, and ev - - - er;

cometh in; go - eth out; bless - ed shall he be for ev - er, and ev - - - er

bless - ed shall he be for ev - er, and ev - er. A - men, a - men, a - men, a - men, a - - - - men.

bless - ed shall he be for ev - er, and ev - er. A - men, a - men, a - men, a - men, a - - - - men.

bless - ed shall he be for ev - er, and ev - er. A - men, a - men, a - men, a - - - - men.

ANTHEM. *Triumphant Zion.* ❁

GLUCK. 269

Tenor Solo. MAESTOSO SPIRITO.

Two Diap. Tri - umph - ant Zion! lift thy head From dust and dark - ness and the dead! Though hum - bled long a -

wake at length, And gird thee with thy Sa - viour's strength! *p*

CHORUS. Tenor.

Tri - umph - ant Zi - on, lift thy head From dust and dark - ness and the dead! Tri - umph - ant Zi - on, lift thy

2d Treble.

Tri - umph - ant Zi - on, lift thy head From dust and dark - ness and the dead! Tri - umph - ant Zi - on, lift thy

1st Treble.

For. Bass.

Tri - umph - ant Zi - on, lift thy head From dust and dark - ness and the dead! Tri - umph - ant Zi - on, lift thy

head, *Duo. p* Tri - umph - ant Zi - on, lift thy head. *Chorus. ff*

head, From dust and dark - ness and the dead! Tri - umph - ant Zi - on, lift thy head.

head, *Duo. p* Tri - umph - ant Zi - on, lift thy head. *Cho. ff*

head, Tri - umph - ant Zi - on, lift thy head.

Treble Solo.

Put all thy beau - teous gar - ments on, And let thy ex - cel - lence be known: Deck'd in the

Dulciana, or Choir Organ open Diapason and Flute.

robes of righ - teous - ness, The world thy glo - ries shall con - fess. **Repeat the Chorus.**

Triumphant Zion. Continued.

Solo Treble.

No more shall foes un - clean in - vade, And fill thy hal - low'd walls with dread; No more shall hell's in -

Stop Diapason.

sult - ing host Their vic - to - ry and thy sor - rows boast.

Repeat the Chorus.

Bass Solo.
Swell Oboe.

2 Diapasons Choir Organ.

God from on high has heard thy pray - er, His hand thy ru - ins shall re - pair: Nor will thy

Diapasons.

watch - ful Mon - arch cease To guard thee in , e - ter - nal peace. Vor'ti So.

Triumphant Zion. Concluded.

umph - ant Zi - on, lift thy head From dust and dark - ness and the dead! Though

umph - ant Zi - on, lift thy head From dust and dark - ness and the dead! Though

umph - ant Zi - on, lift thy head From dust and dark - ness and the dead! Though

hum - bled long, a - wake at length, And gird thee with thy Sa - viour's strength!

hum - bled long, a - wake at length, And gird thee with thy Sa - viour's strength!

hum - bled long, a - wake at length, And gird thee with thy Sa - viour's strength!

"The Lord is in his holy temple."

From a Litany of MOZART,
Arranged by J. C. B. STANDBRIDGE.

ANDANTE DIVOTO.

p
Sym.
cres.
dim.

1st Treble.

The Lord is in his ho - ly tem - ple; in his ho - ly, ho - ly tem - ple; let

2d Treble.

The Lord is in his ho - ly tem - ple; in his ho - ly, ho - ly tem - ple; let

Tenor.

The Lord is in his ho - ly tem - ple; in his ho - ly, ho - ly tem - ple; let

Bass.

The Lord is in his ho - ly tem - ple; in his ho - ly, ho - ly tem - ple; let

tr
f

“The Lord is in his holy temple.”

Concluded.

all the earth keep si - lence be - fore him. Let all the earth keep si - lence be - fore him.

all the earth keep si - lence be - fore him. Let all the earth keep si - lence be - fore him.

al the earth keep si - lence be - fore him. Let all the earth keep si - lence be - fore him.

all the earth keep si - lence be - fore him. Let all the earth keep si - lence be - fore him.

all the earth keep si - lence be - fore him. Let all the earth keep si - lence be - fore him.

SYM. Andantino.

Tenor Solo.
1st verse. Bow2d verse. Be
Treble Solo.

down thine ear, O Lord, O Lord, and hear thou me. For dai - ly I will call, O Lord, will call on

gra - cious, Lord, to me, Be gra - cious, Lord, to me. For dai - ly I will call, O Lord, will call on

down thine ear, O Lord, O Lord, and hear thou me. For dai - ly I will call, O Lord, will call on

gra - cious, Lord, to me, Be gra - cious, Lord, to me. For dai - ly I will call, O Lord, will call on

“Bow down thine ear.” Continued.

Chor. Treble.

thee. For dai - ly I will call, O Lord, will call on thee, *p* O Lord, *f* on thee. 1st time.

2d Treble.

For dai - ly I will call, O Lord, will call on thee, O Lord, on thee. *p* *f*

Tenor.

For dai - ly I will call, O Lord, will call on thee, O Lord, on thee. *p* *f*

Bass.

For dai - ly I will call, O Lord, will call on thee, O Lord, on thee. *p* *f*

6

D. C. Solo 2d verse, al segno. *S*

2d time.

f

Lord, on thee. And I will thank thee, Lord, will thank thee, O my God, And I will praise thy

Lord, on thee. And I will thank thee, Lord, will thank thee, O my God, And I will praise thy

Lord, on thee. And I will thank thee, Lord, will thank thee, O my God And I will praise thy

Lord, on thee. And I will thank thee, Lord, will thank thee, O my God, And I will praise thy



name, O Lord, for ev - er - more, will praise thy name, O Lord, thy name, thy name, O Lord.



name, O Lord, for ev - er - more, O Lord, O Lord.



name, O Lord, for ev - er - more, thy name, O Lord, thy name, O Lord.



name, O Lord, for ev - er - more, thy name, O Lord, thy name, O Lord.



UN POCO ALLEGRO. Treble Primo.



pp Hark! hark! hark! hark! the her - ald an - gels sing, Glo - ry to the new - born King, Glo - ry to the new-born King; Hark!

Treble Secondo.



pp Hark! hark! hark! hark! the her - ald an - gels sing, Glo - ry to the new - born King, Glo - ry to the new-born King; Hark!

Tenor.



pp Hark! hark! hark! hark! the her - ald an - gels sing, Glo - ry to the new - born King, Glo - ry to the new-born King; Hark!

Basso.



Hark! hark! hark! hark! the her - ald an - gels sing, Glo - ry to the new - born King, Glo - ry to the new-born King; Hark!

pp *f* *p* *poco* *f* *cres-* *cen-* *do.* *p*



hark! the her - ald an - gels sing, Glo - ry to the new - born King, Glo - ry to the new-born King, Glory to the new-born King, to the new-born



hark! the her - ald an - gels sing, Glo - ry to the new - born King, Glo - ry to the new-born King, Glory to the new-born King, to the new-born



hark! hark! hark! hark! Glo - ry to the new - born King, Glo - ry to the new-born King, Glory to the new-born King, to the new-born



hark! hark! hark! hark! Glo - ry to the new - born King, Glo - ry to the new-born King, Glory to the new-born King, to the new-born



"Hark! the herald angels sing." Continued.

lento.

King; Glory to the new-born King, to the new-born King, Glo - ry to the new - born King, Glory to the new-born King;

King; Glory to the new-born King, to the new-born King, Glo - ry to the new - born King, Glory to the new-born King;

King; Glory to the new-born King, to the new-born King, Glo - ry to the new - born King, Glo-ry to the new-born King;

and peace on earth; and peace on earth,
King, Glory to the new-born King, to the new-born King, Glo - ry to the new born King, Glo-ry to the new-born King;

lento.

“Hark! the herald angels sing.” Continued.

ANDANTINO QUARTETT.

Peace on earth and mer-cy mild, God - - with sin - ners re - - - con - ci - led, and mer-cy mild, God - - with

God - - with sin - ners re - - - con - ci - led, God - - with

Peace on earth and mer-cy mild, peace on earth and mer - cy mild,

p Flute and S. Diapason.

Hautbois.

"Hark! the herald angels sing." Continued.

sin - ners re - - - con cil - ed! Peace on earth and mer - cy mild, God with sin - ners re - con - cil - ed, God with sin - ners
 sin - ners re - - - con cil - ed! Peace on earth and mer - cy mild, God with sin - ners re - con - cil - ed, God with sin - ners
 Peace on earth and mer - cy mild, God with sin - ners
 Peace on earth and mer - cy mild, God with sin - ners
p Swell.
 Di - - - mi - -

"Hark! the herald angels sing." Continued.

Andante.

ALLEGRO MODERATO.



re - con - ciled; Joy-ful all the nations rise, Join the tri - umphs of the skies, While th'angelic host proclaim Christ is born in Bethlehem, Christ is born in Bethlehem.



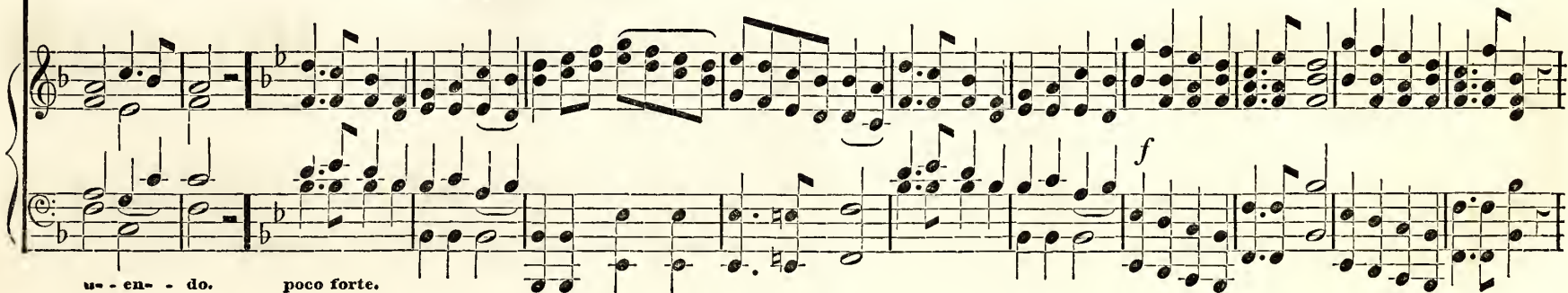
re - con - ciled; Joy-ful all the nations rise, While th'angelic host proclaim Christ is born in Bethlehem, Christ is born in Bethlehem.



re - con - ciled; Joy-ful all the nations rise, Join the tri - umphs of the skies, While th'angelic host proclaim Christ is born in Bethlehem, Christ is born in Bethlehem.



re - con - ciled; Joy-ful all the nations rise, Join the tri - umphs of the skies, While th'angelic host proclaim Christ is born in Bethlehem, Christ is born in Bethlehem.



Andante.

poco forte.

"Hark! the herald angels sing." Continued.



Hark! 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, to the new-born



Hark! 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, to the new-born



Hark! hark! hark! hark! hark! Glo - ry to the new - born King; Glo - ry to the new-born King, Glo-ry to the new-born King, to the new-born



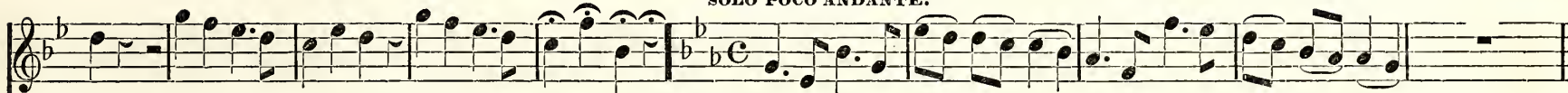
Hark! hark! hark! hark! hark! Glo - ry to the new - born King; Glo - ry to the new-born King, Glo-ry to the new-born King, to the new-born

p *p*

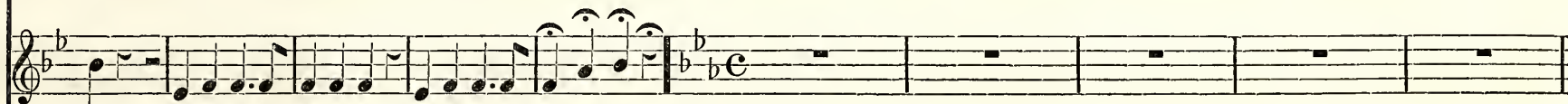
Crescendo.

“Hark! the herald angels sing.” Continued.

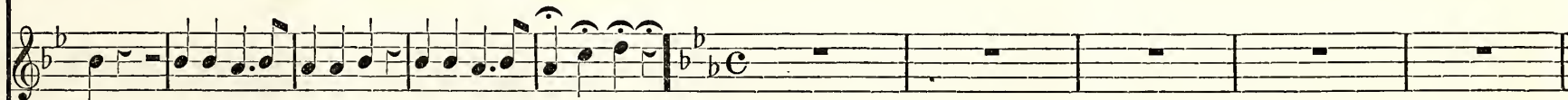
SOLO POCO ANDANTE.



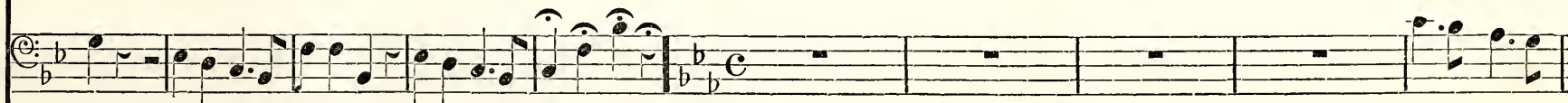
King, Glo-ry to the new-born King, Glory to the new-born King. Christ, by high-est heav'n a - dored, Christ, the ev-er - last - ing Lord,



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



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



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

Late in time be-



“Hark! the herald angels sing.” Continued.

pp Quartette Adagio.

Chorus.

pp Quartette.

Veil'd in flesh, the God - head see: Hail th'incarnate De - i - ty, Pleas'd, as man, with man to dwell;

pp

f

pp

Veil'd in flesh, the God - head see: Hail th'incarnate De - i - ty, Pleas'd, as man, with man to dwell;

pp

f

pp

Veil'd in flesh, the God - head see: Hail th'incarnate De - i - ty, Pleas'd, as man, with man to dwell;

pp

f

pp

hold him come, Offspring of the virgin's womb. Veil'd in flesh, the God - head see: Hail th'incarnate De - i - ty, Pleas'd, as man, with man to dwell;

pp

pp Diapason swell.

Chorus.

f

pp

f Chorus. SOLO ALLEGRO. Coro.

Je-sus, now E - man - u - el. Ris'n with healing in his wings, Light and life to all he brings : Hail the Sun of righteousness ; Hail the heav'n-born Prince of peace ; Hail the Sun of

f

Je-sus, now E - man - u - el. Hail the Sun of righteousness ; Hail the heav'n-born Prince of peace ; Hail the Sun of

f

Je-sus, now E-man - u - el. Hail the Sun of righteousness ; Hail the heav'n-born Prince of peace ; Hail the Sun of

f

Je-sus, now E-man - u - el. Hail the Sun of righteousness ; Hail the heav'n-born Prince of peace ; Hail the Sun of

f

p *f*

Coro.

"Hark! the herald angels sing." Continued.

Quartett.

Coro. *f*

righteousness; Hail the heav'n-born Prince of peace. Ris'n with healing in his wings, Light and life to all he brings: Light and life to all he brings, Light and life to

p

righteousness; Hail the heav'n-born Prince of peace. Ris'n with healing in his wings, Light and life to all he brings: Light and life to all he brings, Light and life to

p

righteousness; Hail the heav'n-born Prince of peace. Ris'n with healing in his wings, Light and life to all he brings: Light and life to all he brings, Light and life to

p

righteousness; Hail the heav'n-born Prince of peace. Ris'n with healing in his wings, Light and life to all he brings: Light and life to all he brings, Light and life to

p

p Flute and Diapason.

Coro. *f* Trumpet.

Solo. Quartette. *p* Coro *f*

all he brings, Light and life to all, to all, to all, to all he brings: Ris'n with healing in his wings, Light and life to all he brings: Hail the Sun of

all he brings, Light and life to all, " all, to all, to all he brings: Light and life to all he brings: Hail the Sun of

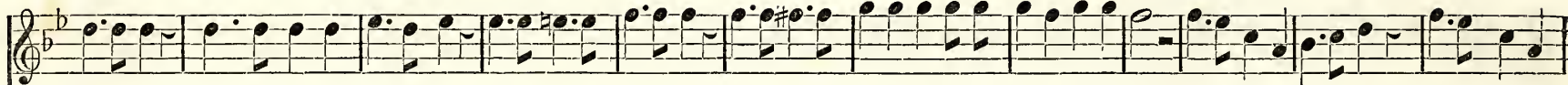
all he brings, Light and life to all, to all, to all, to all he brings: Light and life to all he brings: Hail the Sun of

all he brings, Light and life to all, to all, to all, to all he brings: Light and life to all he brings: Hail the Sun of

Coro *f* Full Organ

"Hark! the herald angels sing." Continued.

Solo.



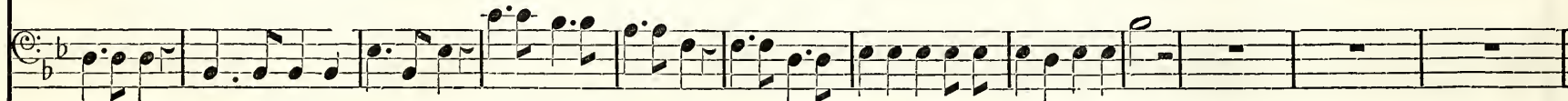
righteousness; Hail the heav'n-born Prince of peace. Hail the Sun of righteousness, Hail the Sun of righteousness; Hail the heav'n-born Prince of peace. Ris'n with healing in his wings, Light and life to



righteousness; Hail the heav'n-born Prince of peace. Hail the Sun of righteousness, Hail the Sun of righteousness; Hail the heav'n-born Prince of peace.



righteousness; Hail the heav'n-born Prince of peace. Hail the Sun of righteousness, Hail the Sun of righteousness; Hail the heav'n-born Prince of peace.



righteousness; Hail the heav'n-born Prince of peace. Hail the Sun of righteousness, Hail the Sun of righteousness; Hail the heav'n-born Prince of peace.



except Trumpet.

cres- - - - - cen- - - - - do.

p Hautbois swell, or Flute and Diap.



“Hark! the herald angels sing.” Concluded.



brings, Light and life to all he brings: Hail the heav'n-born Prince of peace, Hail the Sun of righteousness; Hail the Prince of peace; Hail the Sun of righteousness.



brings, Light and life to all he brings: Hail the heav'n-born Prince of peace, Hail the Sun of righteousness; Hail the Prince of peace; Hail the Sun of righteousness.



brings, Light and life to all he brings: Hail the heav'n-born Prince of peace; Hail the Sun of righteousness; Hail the Prince of peace; Hail the Sun of righteousness.



brings, Light and life to all he brings: Hail the heav'n-born Prince of peace; Hail the Sun of righteousness; Hail the Prince of peace; Hail the Sun of righteousness.

ff with Trumpet. *p* Full swell. *ff* Full Organ.

p Largo e maestoso. *ff* Allegro con spirito.

“Blessed is he that cometh in the name of the Lord.” ❁ W. A. MOZART. 295

QUARTETTE. Andante.

1st and 2d Treble.

Bless - ed, bless - ed, bless - ed, bless - ed is he that com - eth in the name of the Lord.

Tenor and Bass.

Bless - ed, bless - ed, bless - ed, bless - ed that com - eth in the name of the Lord.

Bless - ed, bless - ed is he that com - eth in the name of the Lord.

Bless - ed, bless - ed he that com - eth in the name of the Lord.

This system contains the first two systems of music. The top system is a vocal line with lyrics. The second system is a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Bless - ed is he that com - eth, com - eth in the name of the Lord. Blessed, blessed,

Bless - ed is he that com - eth in the name of the Lord. Blessed, blessed,

This system contains the second two systems of music. The top system is a vocal line with lyrics. The bottom system is a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

“Blessed is he that cometh in the name of the Lord.”

Continued.

bless - ed, bless - ed is he that com - eth in the name of the Lord, in the name of the

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes.

Lord, the name, the name, the name of the Lord. Ho - san - na in the

Allegro.

This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music continues with similar rhythmic patterns. The word "Allegro." is written above the final measure of the vocal line.

“Blessed is he that cometh in the name of the Lord.” Concluded.

high - est, Ho - san - na in the high - est! Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho -

high - est, Ho - san - na in the high - est! Ho - san - na, Ho - san - na, Ho -

san - na in the high - est: Ho - san - na in the high - est.

san - na, Ho - san - na, Ho - san na in the high - est.

ff

Detailed description: This is a musical score for a hymn. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are written below the vocal line. The key signature has one sharp (F#) and the time signature is 4/4. The first system covers the first two lines of lyrics. The second system covers the third and fourth lines. The third system covers the fifth and sixth lines. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. The piece concludes with a double bar line and a dynamic marking of *ff* (fortissimo).

"Come, ye who love the Lord." ❁

From BEETHOVEN.
Arranged by J. C. B. STANDBRIDGE.

299

ANDANTE. Solo, Treble, or Tenor. Solo and Quartette.

Come, ye who love the Lord, And let your joys be known; Join in a song with sweet ac - cord, And thus sur - round the throne.

Play to the first Double Bar for a Symphony,

The first system of the musical score is in G major and 2/4 time. It consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for both the right and left hands, with a treble clef for the right hand and a bass clef for the left hand. The tempo is marked 'ANDANTE'.

f Tenor.
Come, ye who love the Lord, And let your joys be known; Join in a song with sweet ac - cord, And thus sur - round the throne.

2d Treble.
Come, ye who love the Lord, And let your joys be known; Join in a song with sweet ac - cord, And thus sur - round the throne.

Come, ye who love the Lord, And let your joys be known; Join in a song with sweet ac - cord, And thus sur - round the throne.

The second system of the musical score continues the vocal and piano parts. It features a Tenor part (marked with a forte 'f' dynamic) and a 2d Treble part. The piano accompaniment continues with the same instrumentation as the first system. The lyrics are repeated for each vocal part.







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4. Come, ye Disconsolate - - - - -	24. Hope - - - - -	44. The Marvellous Work - - - - -
5. From Greenland's Icy Mountains - - - - -	25. Watchman, tell us of the Night - - - - -	45. Ruth and Naomi - - - - -
6. Jerusalem, my happy Home - - - - -	26. List to the Convent Bells - - - - -	46. Indiana - - - - -
7. Vesper Hymn - - - - -	27. Our Lord is risen from the dead - - - - -	47. Grateful Notes - - - - -
8. I would not live alway - - - - -	28. Triumphant Zion - - - - -	48. Saxony - - - - -
9. Strike the Cymbal - - - - -	29. Hark, ten thousand Voices cry - - - - -	49. Angels, ever bright and fair - - - - -
10. Peace, troubled Soul! - - - - -	30. Sound the loud Timbrel - - - - -	50. Hinton - - - - -
11. Far, far o'er Hill and Dell - - - - -	31. The Heavens are telling - - - - -	51. I know that my Redeemer liveth - - - - -
12. Spring, still fading - - - - -	32. Antioch - - - - -	52. The Family Bible—by Wilson - - - - -
13. The Messenger Bird - - - - -	33. Changes of the Bell - - - - -	53. Consider the Lillies - - - - -
14. Widow of Nain - - - - -	34. With Verdure clad - - - - -	54. Holy Mother, guide his Footsteps - - - - -
15. Adante Fideles - - - - -	35. Vital Spark of heavenly Flame - - - - -	55. Hark! the Convent Bells - - - - -
16. There's nothing true but Heaven - - - - -	36. Oh, had I Jubal's Lyre - - - - -	56. What are the wild Waves saying - - - - -
17. Sicilian Hymn - - - - -	37. Prayer from the Freischutz - - - - -	57. Tyrolese Evening Hymn - - - - -
18. The German Hymn - - - - -	38. Air from Joseph and his Brethren - - - - -	58. Air from Rossini's Stabat Mater - - - - -
19. The Fathers - - - - -	39. Airs from Mozart's 12th Mass - - - - -	59. Come, Holy Spirit - - - - -
20. Prayer on Zampa - - - - -	40. Before Jehovah's awful Throne - - - - -	60. Handel's Hallelujah - - - - -

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