

**DYER'S**  
**PHILADELPHIA**  
**SELECTION OF SACRED MUSIC,**  
CONSISTING OF ABOUT THREE HUNDRED  
**APPROVED PSALM AND HYMN TUNES;**

FROM THE WORKS OF THE MOST ESTEEMED AUTHORS, ANCIENT AND MODERN,  
Arranged for Four Voices, and adapted to all the Metres in General Use amongst the various Religious Denominations.

AND A CONCISE

**INTRODUCTION TO THE ART OF SINGING,**

With Lessons and Examples, according to the English and Italian Methods.

INCLUDING ALSO,

**A SUPPLEMENT,**

CONTAINING A VARIETY OF APPROVED TUNES, NOT INSERTED IN ANY FORMER EDITION OF THIS WORK.

**BY SAMUEL DYER.**

SIXTH EDITION, IMPROVED AND ENLARGED.

**Philadelphia:**

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PUBLISHED BY J. G. AUNER—No. 331 MARKET STREET,  
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*Southern District of New-York, ss*

BE IT REMEMBERED, That on the 12th day of February, A. D. 1828, in the fifty-second year of the Independence of the United States of America, Samuel Dyer, of the said District, hath deposited in this Office the title of a Book, the right whereof he claims as Proprietor in the words following, to wit:

"Dyer's New-York Selection of Sacred Music, consisting of about two hundred and sixty approved Psalm and Hymn Tunes from the Works of the most esteemed Authors, ancient and modern; arranged for four voices, and adapted to all the metres in general use amongst the various religious denominations. And a Concise Introduction to the Art of Singing, with Lessons and Examples, according to the English and Italian methods. Also, a Supplement, containing a variety of admired Tunes, not inserted in any former edition of this work. By Samuel Dyer. Fourth Edition, improved and enlarged."

In conformity to the Act of Congress of the United States, entitled "An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books to the Authors and Proprietors of such copies, during the time therein mentioned." And also to an Act, entitled "An Act supplementary to an Act, entitled an Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such copies, during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

FRED. J. BETTS,

*Clerk of the Southern District of New-York.*



## PREFACE.

The *first* edition of the present work was published in Baltimore, in 1817, connected with a selection of Anthems. The Hymn tunes being wanted *separately*, a second and large edition of them was printed in 1819, and a third in 1824. The demand for this edition of tunes appearing to be regular and increasing, the compiler has been induced to stereotype it, and now presents this *fourth* edition to the religious public with increased confidence, in the belief that they will unite with him in considering its appearance as being improved, as well as the arrangement of some part of its contents.

The Editor commenced his musical career in the United States, as Chorister and Teacher of Sacred Music, in the city of New-York, in 1812, and in the 27th year of his age—removed to Philadelphia in November of that year; when a Society was soon afterwards formed for the practice of Oratorio Music, and gave a series of Sacred Concerts, the direction of which was confided to him; here he remained until 1815, when considerable inducements being presented for going to Baltimore, he removed to that city in November of the same year. Here he was encouraged by the patronage afforded him, and which he will ever most gratefully remember, to undertake the publication (as before stated) of this selection of tunes. In 1818, the Editor, with a view of introducing his work to more general notice, visited and taught in a number of places south of Baltimore, until the summer of 1822, when he returned to that city and published his second and large edition of ANTHEMS, which has been favourably received, and extensively circulated. Soon after the completion of this last work, he removed to the city of New-York, from whence this present edition is issued, and where he expects to become a permanent resident.

When the Editor first commenced teaching Psalmody in Philadelphia, the want of a work similar to the present volume was very much felt. It was necessary such a publication should contain—1. A suitable Introduction to the Rudiments of Music. 2. As numerous a collection as could be inserted in the prescribed limits of the *standard* and popular tunes used in the principal cities and congregations throughout the Union. 3. A variety of tunes adapted to the *peculiar* metres in use, and also some of a more animated and brilliant style, for the exercises of practitioners, and the use of Singing Schools and Societies. To supply the wants of the religious community in these respects, the present work was therefore compiled, and adapted more particularly for the use of the Middle and Southern states: and it is satisfactory to find that this publication has appeared to answer the desired purpose in some good measure, and has been very generally approved wherever it has been introduced.

The *scientific* musician, and critical *harmonist*, will doubtless find much to censure in the following pages; to such persons, the Editor would merely remark, that had he compiled a work of this kind *exclusively* for their use, or, indeed, to

have answered exactly his *own* ideas and wishes, the selection of tunes, an arrangement of the parts, would have been different from that which is here given; but this would not have answered the purpose the compiler had in view, nor would it have accommodated the description of persons for whose use this work was specially designed; the brevity it is deemed expedient to observe in this preface, forbids any enlargement on this head.

The Introduction to Music, accompanying the present work, has been enlarged by the addition of nearly double the quantity of matter, contained in the former editions of this volume, and much attention has been given to render it as plain and explicit as possible. The explanation of the Gamut, and the manner in which the connexion of the several parts is shown, it is hoped will prove particularly acceptable, both to the teacher and pupil; as also, the division of the whole into separate lessons or chapters, with questions at the end of each of them.

A variety of *new* practical lessons for the exercise of the voice, are also inserted, which it is believed will be found well adapted for advancing the progress of those learners who will bestow the requisite attention upon them. It may be obtained *separately* from the body of the work, if desired.

In the selection of tunes, the object kept in view has been, to insert some of each of the grave, plain, flowing, animated and fuguing descriptions, that the different tastes of individuals might be gratified. Of the *first* kind which are particularly adapted for congregational use, it is believed a sufficient proportion will be found, both of those which have been in general use, and others which are entirely new, to form a pleasing variety in congregations where this work may be introduced.

The great variety of peculiar metre hymns in use in the Methodist, and some other denominations, has rendered it impracticable for the Editor, consistent with his plan, and in a publication of this size, to insert tunes suitable for *all* of them; for these, indeed, would *alone* fill a moderate sized volume: those which are introduced in this work, comprising a variety of nearly thirty different kinds, are such as are more generally called for, and which he trusts will prove acceptable and useful.

With sentiments of gratitude for the patronage hitherto afforded him, and in the hope that this publication may aid in promoting the improvement of the part of the public worship of God, this volume is humbly submitted to the candour and encouragement of teachers of Psalmody, leaders in congregations, and the religious public at large, by

THE EDITOR.

New-York, Feb. 1, 1828.

☞ Fourth edition published, New-York, 1828.

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N. B. L. M. stands for Long Metre—C. M. for Common Metre—S. M. for Short Metre—the addition of a D. signifies double—The Figures refer to the several kinds of Peculiar Metres, which are explained in the *arranged* Index.



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*N. B. The repeating and expressive Tunes are in Italics, being suitable only to particular Hymns.*

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Amherst	188	<i>As 113th.</i>		Anno's Lute	209	Sicilian Hymn	216				
Archangels	190			Chester New	210	Tamworth	239				
Bethesda	190 2d	<i>8.8.8.8.8.8.</i>		Cookham	213			<i>8.7.8.8.</i>	6.4		
Birmingham	191			Dort	33 sup.			<i>8.7.8.7.8.7.8.8.</i>	6.6.4.6.6.6.4.		
Burnham	194			Easter Hymn	206						
Darwell's	187	Martin's Lane	167	Faversham	215				Bermondsey	244	
Dunstable	193	Monmouth	152	German Hymn	203						
Lenox	186	Newcourt	165	Harts	232	Alderton	226	Ingatstone	37 sup.	5 6.9.	
Portsmouth	189	Ravenscroft	19 sup.	Idumea,	23 sup.	Beulah	225				
Resurrection	190 4th	St. Paul's	199	Milton's Hymn	35 sup.	Leach, or St. John's	228	<i>8s. single.</i>		Banquet	41 sup.
Southbury	185			Seaton	212	Westbury Leigh	227				
St. Philips	190 3d	<i>Old 60th.</i>		Sicilian Hymn	216	Rapture	224	Deliverance	94 sup.		11.8.
Warsaw	192			Townhead	208			Goshen	36 sup.		
		<i>10.10.10.10.11.11.</i>		<i>7s. six lines.</i>		<i>7.6. double.</i>					
						<i>7.6.7.6.7.7.7.6.</i>					
<i>As 122d Metre.</i>		Judgment	207	Conitron	42 sup.	Amsterdam	234	Carmel	31 sup.		
<i>6.6.8.6.6.8.</i>		Walworth	205	Egton	217	Entreaty	43 sup.	Fields'	222		
								New Jerusalem	223	Calve	39 sup.

*N. B. The Figures show the number of syllables contained in each line. Sup. refers to the supplement, at the end.*



## GENERAL OBSERVATIONS.

In the arrangement of the parts in the following work, the Air, or principal melody, has invariably been placed next above the Bass, and is always designed for female voices, and in the passages marked *Pia*, for them *exclusively*. The convenience of those persons who perform on the Organ, or other keyed instruments, has also been consulted in this arrangement. The Tenor is placed next above the Air, and the Alto, or Counter Tenor, on the *upper* staff, the more conveniently to find room for the ledger lines, which are so frequently used in this part. As this order of the vocal parts differs from that laid down in the Gamut, or General Scale, (see p. 3 of the rudiments,) it has been deemed expedient to show the connexion of the several parts as observed in this volume, by the following example, viz. :

### SCALE OF THE TENOR AND ALTO.

C D E F G A B C D E F G A B C  
TREBLE--FEMALE VOICES.

C D E F G A B C  
BASS.

G A B C D E F G A B C

It is deemed necessary to observe, that in *this* edition of the present work, additional parts have been arranged to nearly *all* the tunes which were inserted in *two* and *three* parts only, in the *former* editions—also, that a few tunes, which were believed to have been but little used, have been left out, and others put in their places which were *known* to be popular and useful.

Agreeably to the general wish expressed by those who have used this Work.

the Editor has been careful not to alter the *numbers* of the tunes from the order of the *former* editions ; but in *some* few cases it was unavoidable ; and it will also be seen, that on some pages containing *two* tunes, the *second* tune has no number at all ; this occurs where the pages had *before* been filled by *one* tune, and is done that the succeeding numbers may be retained in their *former* order. In the Index, *both* tunes on the *same* page will be numbered *alike*. It is hoped no inconvenience will be caused by this trifling departure from the regular succession of numbers.

Although the present volume contains (including the supplement) about three hundred hymn tunes, yet many very valuable and popular melodies are necessarily excluded for want of room ; and this will, therefore, it is hoped, be received as the Editor's apology for the omission of such tunes as may have been desired by any purchaser, who may feel disappointed in not finding some particular tune or tunes he might wish to have been inserted.

It has been the particular care of the compiler, to avoid, as far as possible, *altering* the Air and Bass of tunes which have been long in use, and have become very familiar, well knowing the embarrassment and inconvenience it often causes to inexperienced singers ; and when any deviation occurs from former copies, it has been made because deemed absolutely necessary, or as being greatly preferable. In the Tenor and Alto parts, more freedom has been used ; but it is hoped that these parts, as here arranged, will be found suitable and pleasing.

The Editor has noticed, with much regret and mortification, in many publications of Psalmody, the *alterations* so frequently made in the *names* of tunes ; and the rule he has prescribed to himself on this head is, to ascertain, when practicable, the *first*, or *original* name given to a tune, and to adhere to it in preference to any name which may afterwards be affixed to it.

The arranged Index is given for the convenience of finding a tune to any required metre with greater facility, as well as to furnish at one view, a list of *all* the tunes in each metre. It is believed this will be found peculiarly acceptable to leaders of Psalmody, and others who may be occasionally called on to act in that capacity. In this Index, the *repeating* tunes are put in Italics, that when the leader of singing is suddenly called on to set the tune, he may at once be able to distinguish those which are of this description, and thus avoid the mischievous effects of improper repetitions.

It is particularly recommended, that attention be paid to the terms *Pia*, and *For*, which very frequently occur in this volume, and when properly observed, produce a truly pleasing and beautiful effect. The other directive terms which are generally placed at the beginning of each tune, will also be found useful in denoting the style or manner of performing them, and which is of considerable importance. The explanation of the Italian terms, which are often used, will be found in the Musical Dictionary prefixed to this volume.

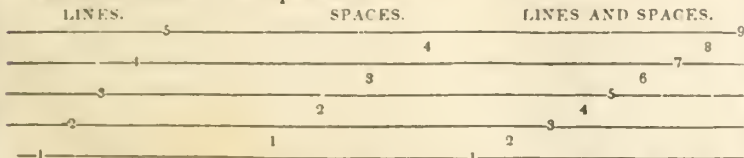
# A Concise Introduction to Music.

**T**HE practice of Sacred Music being in itself so agreeable and noble, a strong inducement is presented to those persons, who take delight in hearing or uniting in this pleasing exercise, to commence the study of the art: but as words cannot of themselves express sounds, notes have been invented for this purpose; yet few comparatively are able to attain any considerable proficiency in this science, without the help of a master. To assist the ideas of the pupil, and ease the labour of the Tutor, the following summary of the first principles of Vocal Music has been compiled, and pains have been taken to render the subject as easy of comprehension as possible.

## LESSON 1st.

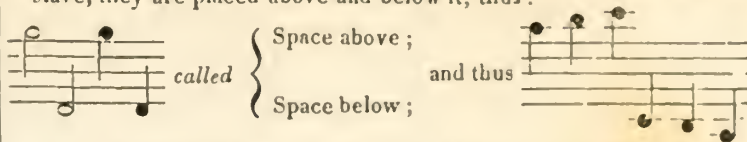
### CHARACTERS USED IN MUSIC.

1. The first thing a learner ought to attain, is a proper knowledge of the characters by which Music is expressed; and these are to be committed to memory.
2. The first character is the Stave or Staff, which consists of five lines and their intermediate spaces, thus:

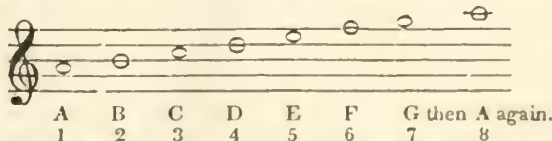


3. On these lines, and in these spaces, are the notes of Music written.
4. The lowest line is always reckoned as the first;— the spaces are counted in the same manner.
5. The lines and spaces are called degrees; thus the stave includes nine degrees, viz: five lines and four spaces.

6. When notes are required higher and lower than the compass of the stave, they are placed above and below it, thus:



7. The short lines drawn through the heads of the notes in the last example, are called Ledger Lines, and may be added to any extent required.
8. The next essential direction in the study of Music, is to be informed of the manner, in which musical sounds are expressed; and this is effected, by using for this purpose, the first seven letters of the Alphabet, which number includes the whole of the primitive sounds in Music.
9. The first and most natural succession of sounds, used for exercising the voice, consists of the tones given to these seven letters; to which it is found necessary to add an eighth letter or note, to complete the series, and which, thus completed, is then termed an Octave.
10. This eighth letter or note is formed by adding the first letter to the seven, as will be seen by the following example, viz:

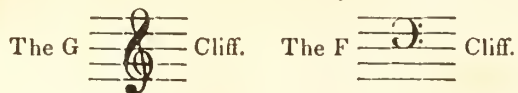


11. When the notes of a tune exceed the compass shewn in this example (which is constantly occurring,) they are to be repeated in the same order, ascending and descending, as far as may be required, or to the utmost extent of the voice.

12. The ordinary compass of the human voice, from the lowest or gravest voices of men, to the highest or most acute voices of women, is found to be three Octaves, or twenty two sounds : but all further information on this head, will be found included in the explanation of the Gamut or General Scale : See page iv.

13. The character next to be explained, is the Cliff or Cleff, which is placed at the beginning of the Stave, and is used to *determine* the exact *situation* of the *letters* on the lines and spaces.

4. Of this character there are three or more kinds ; but *two* only are now in *general* use for vocal music, and these are all that have been made use of in the present work :—they are as follows, viz.



The third is called the C, or Alto Cliff, in this form,



and was formerly always employed to express the Tenor and Alto parts, or the middle and highest voices of men ; but is now grown so much out of use, as not to require a particular explanation in this compendium.

15. The Cliffs are called by the *names* of the *letters* which they represent ; and the letters on the *other* lines and spaces of the stave, are reckoned *from* these Cliff letters or notes.

16. Thus the *first* of the above Cliffs is placed on the *second* line of the Stave, and the fixed name for that line is G—it *properly* belongs to the Treble part, or principal Air ; but is now very generally used for the Tenor and Alto, or Counter parts, *in lieu* of the C Cliff.

The *second* of the two Cliffs represented as above, is placed on the *fourth* line of the Stave, to which it gives the name of F. This is the Cliff used for the Bass, or lowest voices of men.

The example which follows, of the Gamut or General Scale, will

explain the situation of the letters on the Stave, as governed by the several Cliffs.

#### QUESTIONS TO THE FIRST LESSON.

1. What is the first thing necessary, in order to understand Music ?
2. What is the first character used in Music ?
3. What is the particular use of the Stave or Staff ?
4. Which of the five lines is considered as the first ?
5. Of how many degrees does the Stave consist ?
6. How are notes named, and written, when they are required to exceed the compass of the Stave ?
7. What are the lines called in this last example, and what is their use ?
8. In what manner are musical sounds expressed ?
9. How many original sounds are there in Music ?
10. What do you mean by the Octave, and how is it formed ?
11. If the number of original notes is so few, how is the great variety of sounds expressed, which is produced by the different kinds of male and female voices ?
12. What number of sounds are employed in the *ordinary* compass of male and female voices ?
13. What do you understand by the Cliff or Cleff, and what is its use ?
14. How many kinds of Cliffs are there, and how many used in this work ?
15. How do you name the several Cliffs ?
16. For what part in Vocal Music is the G Cliff used—and for what part the F Cliff ?

#### LESSON 2nd.

##### THE GAMUT, OR GENERAL SCALE.

1. THE Gamut, is the name given to the Scale or Table, on which the notes are written, which is necessary to be well understood ; and to learn the names and situations of these notes, constitutes what is called a knowledge of the Gamut.

As it is of the first importance to acquire this knowledge, the following explanation, it is hoped, will render it easy of comprehension to all who are disposed to give the necessary attention to the subject.


2. It may be necessary to premise, that Nature has divided the human voice into at least four kinds, the order of which is, 1st. the Bass, or lowest voices of men,—2nd. the Tenor, the next highest species of

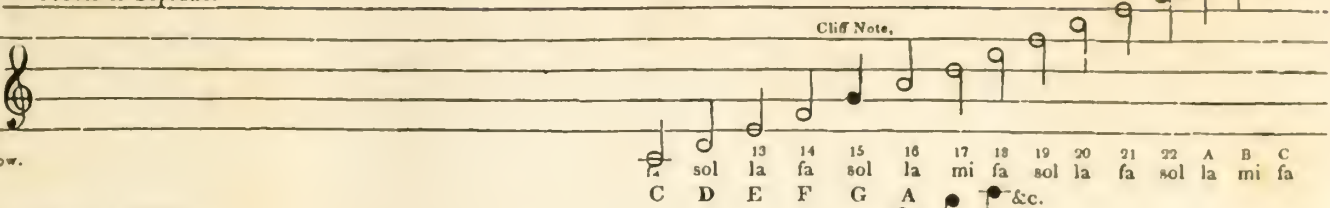


# GAMUT OR GENERAL SCALE.

Second Ledger Line. C  
 Second Space above. B  
 First Ledger line above A  
 Space above. G  
 Fifth Line. F  
 Fourth Space. E  
 Fourth Line. D  
 Third Space. C  
 Third Line. B  
 Second Space. A  
 Second Line. G  
 First Space. F  
 First Line. E  
 Space below. D  
 1st. ledger line below.

Treble or Soprano.

B C D E F G 



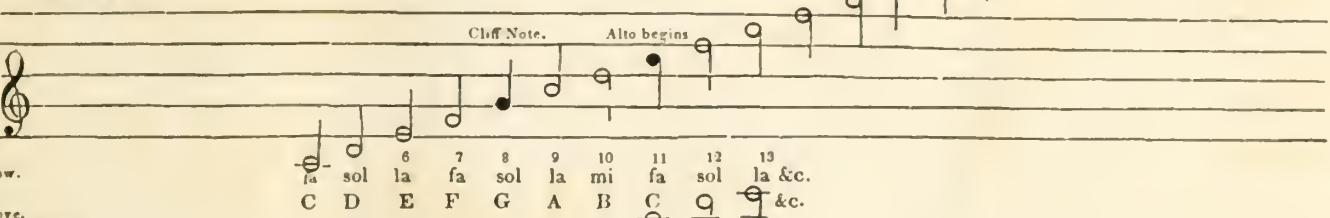
Cliff Note.

sol la fa sol la mi fa sol la fa sol la mi fa

C D E F G A G &c.

Space above. G  
 Fifth Line. F  
 Fourth Space. E  
 Fourth Line. D  
 Third Space. C  
 Third Line. B  
 Second Space. A  
 Second Line. G  
 First Space. F  
 First Line. E  
 Space below. D  
 1st. ledger line below.

Tenor and Alto.



Cliff Note. Alto begins

fa sol la fa sol la mi fa sol la &c.

C D E F G A B C G &c.

1st. Ledger line above.  
 Space above. B  
 Fifth Line. A  
 Fourth Space. G  
 Fourth Line. F  
 Third Space. E  
 Third Line. D  
 Second Space. C  
 Second Line. B  
 First Space. A  
 First Line. G  
 Space below. F  
 1st. ledger line below.  
 2nd. Space below.  
 2nd. ledger line.

Bass.



Cliff Note.

1 2 3 4 5 6 7 8 9 10 11 12 13

G A B C D E F G A B C D E

C D E F sol la mi fa sol la fa sol la mi fa sol la &c.

male voices,—3rd. the Alto, or Counter, the highest pitch for male voices, and the lowest for boys or women,—4th. the Treble or Soprano, which is the highest species of female voice.

As the Bass part, or gravest sounds in Music, is the foundation on which all the others rest, we commence, in the above Scale, with the first line of that part, having F for its Cliff note and being the first or

lowest staff of the three, and *number* the several gradations of sound upward, in a regular succession, inserting also the proper *letter* and *syllable* to each line and space.

3. The Scale for the next highest grade of male voices, is on the *second* staff in order, has G for its Cliff note, and is termed the Tenor or Tenore. The scale assigned to this part, it will be seen, begins, or has its first line corresponding with the sixth gradation of sound, from the *first* Bass note, and is one and the same sound with the note on the *third* space of the Bass Staff.

4. The Scale for the Alto, or Counter, which is the next highest part, in regular order, is placed on the *same* staff with the Tenor, and the same Cliff is used to express it, as for the Tenor and Treble parts. As before stated, this is the highest of the parts sung by male voices, and is considered as commencing at the *third* space of the Tenor staff, or the *sixth* degree above the *first* line of that part, and corresponds with the *eleventh* degree from the first Bass note, and with the *first* ledger line below, on the Treble or highest staff,

5. The *upper* Staff in the above Gamut, comprises the scale for the Treble or highest species of female voices; and the *first* line on this staff, is the *third* degree above the *first* Alto or Counter note,—the *eighth* degree above the first line of the Tenor part, and the *thirteenth* degree above the first Bass note: it corresponds with the *fourth* space in the Tenor and Alto parts, and the *second* ledger line above in the Bass. It is considered as extending to G, first space above, which completes the third Octave, or twenty-second sound from the *first* Bass note.

6. The notes extending beyond the compass of the scale, as just explained, above and below, are comparatively seldom used in singing, altho' voices highly cultivated, or of great natural compass, have been known to ascend a fifth or Octave above in the Treble, and descend a fifth or more below in the Bass.

7. It will also, it is presumed, be perceived and understood on a reference to the foregoing general scale and explanation, that the *natural* compass of the female voice, is an Octave above that of men.

The notes having ledger lines in the Treble above, are called in *Alt*, and such as have ledger lines in the Bass below are called *Double*.

8. The natural order of the *single* series of the seven sounds, with the first letter repeated to complete the Octave, is as follows:

Treble,  
Alto and  
Tenor.

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

9. Bass.

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

## OF THE NOTES AND RESTS.

10. There are in Music six marks of sound, called notes, which by their different forms, designate the proportion of time required in the performance of each of them. These have their corresponding marks of silence called Rests—They are as follow:


Notes.

Semibreve Minim Crotchet Quaver Semiquaver Demisemiquaver

11. Rests.



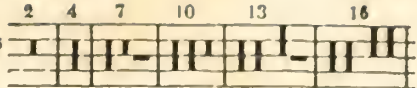
2. The Semibreve is considered as the measure note, and the standard of time allowed to it, four seconds.
13. The proportions which these notes and rests bear to each other, are shown in the following table.

		RESTS.
One Semibreve is		
EQUAL TO		
2 Minims, or		$\frac{1}{2}$ 
4 Crotchets, or		$\frac{1}{4}$ 
8 Quavers, or		$\frac{1}{8}$ 
16 Semi-quavers, or		$\frac{1}{16}$ 
32 Demi-semi quavers.		$\frac{1}{32}$ 

The Rests denote a silence equal to the length of the note they represent, and are called by the same name. N. B. The Semibreve Rest is used to fill a bar in all the different kinds of time.

The forms and proportions of these notes and rests, should be strongly impressed on the mind—and it will be well to recollect, that a 4th, is another name for a Crotchet, an 8th, for a Quaver, a 16th, for a Semi-quaver, and a 32nd, for a Demi-semiquaver.

14. The rests used for more Bars than one, are written thus,



15. A Point or Dot placed *after* each of these notes or rests, makes that note or rest, one half longer than without a Dot. Thus a Dotted Semibreve is held as long as three Minims; a Dotted Minim as three Crotchets; a Dotted Crotchet as three Quavers, &c. Ex.






### QUESTIONS TO THE SECOND LESSON.


1. What is to be understood by the Gamut?
2. How many different kinds of voices has Nature produced?—and what is the order of them?
3. At what degree from the first Bass note does the Tenor commence?—and with what note in the Bass does it correspond?
4. At what degree from the first Tenor and Bass note does the Alto begin?—and with what notes in the Tenor and Bass does it correspond?
5. At what degree from the first Alto note, does the Treble or highest part commence?—and with what degrees in the other parts, correspond?—and how far extend?
6. To what compass will *some* voices in the Treble and Bass extend?
7. What difference is discovered in the male and female voice?
8. How are the seven letters applied to the Treble Staff?
9. How are they applied to the Bass Staff?
10. How many different notes are there in Music as it regards time?—and their names?
11. What are Rests, and how many are there?
12. What is considered the standard of time for a Semibreve?
13. What is the proportion of the other notes to the Semibreve?
14. How are the rests for more than one bar expressed?
15. What is the use of a Point or Dot placed at the right-hand side of a note?


## LESSON 3rd.

OF THE OTHER CHARACTERS USED IN MUSIC.


14-2. A Single Bar  is used to divide the notes into equal proportions agreeably to the measure note, and all the notes contained between two Bars are one measure.


3. A Double Bar  is used at the end of a line or strain; and at the close of a piece, when shorter lines are generally added, that the conclusion may be better known, thus: 


4. A Hold or pause  placed over or under a note, denotes it is to be held longer than its usual time, and is sometimes used instead of a Double Bar.


5. A Slur,  placed over or under any number of notes, signifies they are to be sung to *one* syllable, in a smooth and gliding manner.

When Quavers and Semiquavers are united by a stroke across them at the bottom, the slur is considered unnecessary, and it is generally omitted; but the manner of singing such united notes is the same, as if a slur was added.

6. The Figure 3,  when placed over or under three Crotchets, Quavers, &c. denotes they are to be sung in the time of *two* of the same kind, consequently one third quicker than without this figure. Notes having this figure over them, and grouped in 3's are also called *Triplets*.

7. A Sharp,  set before a note, raises it *half a tone higher* than its natural or primitive sound

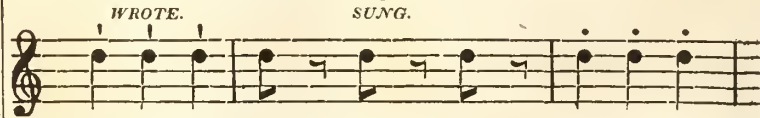
8. A Flat,  set before a note, lowers it half a tone.

9. A Natural,  restores a note previously made flat or sharp to its original sound.



10. Sharps or Flats *placed at the beginning of a tune*, (called the *Signature*) affect the letters on which they stand throughout the piece, unless contradicted by the natural, which replaces them in their original state, for that Bar only in which it may occur.

11. Sharps, Flats and Naturals are termed *accidental* when *occasionally* introduced in a piece of Music, and because they affect the sound of the notes before which they are set, no further than *the Bar or Measure* in which they are placed. If there be occasion for them in a *succeeding Bar*, they must be again renewed.

12. Staccato Marks, when placed over or under a note or notes, show they are to be sung short and bold; but a short cessation of sound is to be observed between such notes as have this mark over them, to prevent the increase of time—as for example:



The Spots show that the notes are to be performed equally distinct, but soft, or Piano.

13. A Repeat,  or :S: or  shews what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.

A Repeat of Words, :: shows the last words sung are to be repeated.

Other characters are comprised in the following examples :

CHOOSING NOTES. FIGURES. SYNCOPATED OR DRIVING NOTES.

GRACE NOTES, SWELL, BRACE.

14. Choosing Notes are placed in a direct line one above another, and denote that either or both, (if there are two performers,) may be sung at the same time.
15. Figures 1, 2, show that the note under 1 is to be sung the *first* time, and that under 2 the second—it has been generally understood that if the two bars are slurred together, both are to be sung : this is a false idea : the slur was only meant to designate the two bars.
16. Syncopated or Driving Notes, are so called on account of their being accented or driven out of their proper order in the bar, and require the hand to rise or fall while such notes are sounding.
17. Grace Notes or Appoggiaturas, are small extra notes, placed before the larger ones of a longer duration, for the purpose of arriving at the real note with more taste.
18. The Swell intends an increase or decrease of sound in the notes over which it is placed. When thus marked, it begins *Piano*, gradually increasing to *For*, and then diminishes in the same manner.
19. A Brace connects two or more parts of the same tune together.

## QUESTIONS TO THE THIRD LESSON

1. How is a single bar expressed, and what is its use?
2. Which is the measure note, or standard of reckoning for the others?
3. How is a double bar and close, written, and their use?—4. A hold or pause?—5. A slur?—6. The figure 3?—7. The sharp?—8. The flat?—9. The natural?
10. What effect have sharps or flats, placed at the beginning of a staff?
11. When are sharps, flats or naturals termed accidental?
12. What is meant by staccato marks?
13. Show how the repeat is expressed, and if more than one kind?
14. What are choosing notes?—15. Figures 1 and 2?—16. Notes of syncopation?—17. Grace notes, or appoggiaturas?—18. The swell?—19. The brace?

## LESSON 4th.

### OF SOUNDS.

1. The first attempt that is generally made, in order to tune the voice, is by ascending and descending eight notes or sounds ; and this scale or succession of sounds, seems to be that which is the most natural and pleasing to the human ear.
2. This series of notes (as before remarked) is termed an Octave, and consists of sounds at an *unequal* distance one from the other.
3. This is readily distinguished by a good musical ear, and to the most uninformed, can always be explained by exhibiting the keys of the Piano Forte or Organ ; a plate of which is exhibited on the following page.
4. The only explanation it is deemed necessary to give of this plate *here*, is to state, that the white keys produce what are called the *natural* tones, and the black keys, the *flats* and *sharps*.
5. The greater distances from one note to another are called *whole tones*, and the smaller distances, *half*, or *semitones* there being nearly the same difference between them, as in the inch and half inch in measurement.
6. The compass of the Octave comprises *five* whole tones and *two* semitones.



KEY-BOARD OF THE PIANO FORTE

Treble.

Bass.

1st. Octave. 2nd. Octave. 3rd. Octave. 4th. Octave. 5th. Octave.

Additional Notes.

F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C

KEYS of the  
PIANO  
FORTE.

F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C

Bass part C Treble part

7. The situation of these two semitones is *fixed*, and they lie naturally between the third and fourth, and the seventh and eighth, or between E & F and B & C, which is shown by a slur placed over these notes, in lesson No. 1, for tuning the voice.
8. To render this still more intelligible, we shall subjoin the Octave. divided in the manner here stated, and applied to a scale of inches and half inches, as in the following example, *viz*

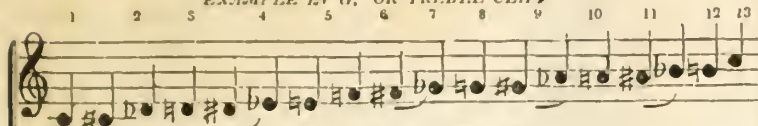
Scale of Inches and half Inches in the natural key of C Major.

C	$\frac{1}{2}$	D	$\frac{1}{2}$	E	F	$\frac{1}{2}$	G	$\frac{1}{2}$	A	$\frac{1}{2}$	B	C
<i>Fa</i>		<i>sol</i>		<i>la</i>	<i>fa</i>		<i>sol</i>		<i>la</i>		<i>mi</i>	<i>fa</i>

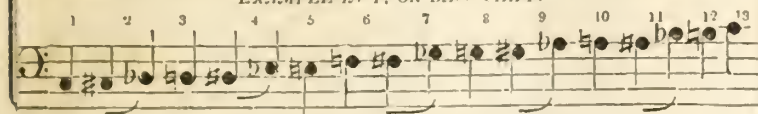
9. This order or succession of tones and semitones in the Octave, is called the DIATONIC Scale, and must be perfectly familiar, and well understood, before the pupil proceeds to transposition.

10. It will be proper to observe farther, that this scale may be subdivided into semitones by means of Sharps and Flats, and it will be found, that the Octave consists of twelve semitones, the thirteenth sound completing it. This is shown in the following

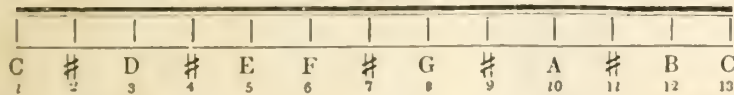
EXAMPLE IN G, OR TREBLE CLIFF.



EXAMPLE IN F, OR BASS CLIFF.



SCALE OF THE ABOVE IN HALF INCHES.



11. This subdivision of the Octave into semitones is called the CHROMATIC Scale.

12. Remark, that as a Sharp raises a note half a tone, and a Flat lowers it the same, those (several) two notes in the above example that are connected by a slur, are to be considered as one and the same sound. For instance, C being made *sharp* is raised half a tone, which answers to D when made *flat*, which is thereby lowered the same.

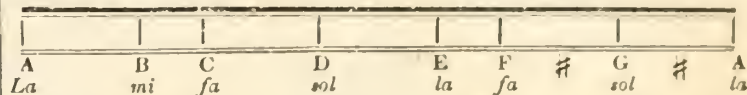
## OF THE KEY NOTE OR TONIC.

13. THE Key Note is a certain given sound or predominant tone, to which all the others have a particular reference—it may be called

the foundation on which every piece of harmony is erected. The last note in the Bass is *always* the Key of a tune; and in speaking of Distances or Degrees from the Key, we always reckon from the bottom.

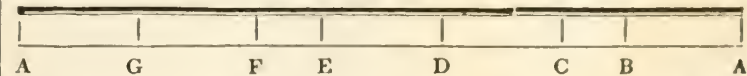
14. There are two modes or keys in music, and but two, the major or sharp mode or key, and the flat or minor mode. The first of these is adapted to express the cheerful passions, and the latter is expressive of the mournful and pathetic.

15. These modes or keys differ from each other with respect to the situation of the semitones in the octave; the major mode having them between the *third* and *fourth*, the *seventh* and *eighth*, (which has already been shown in the preceding example,) whereas in the minor mode they are between the *second* and *third*, the *fifth* and *sixth*—see example here subjoined.



16. It must be observed farther, that the minor mode or scale, has this peculiarity, that the *ascending* scale (when extending a *whole* Octave) differs from the *descending*: for in *ascending*, it is necessary to make the sixth and seventh sharp; but in *descending* to sound them, as in their natural order. Ex.

MINOR SCALE, DESCENDING.



17. The most ready way of ascertaining whether a tune is in the Major or Minor Mode, is by examining the first *ascending* third from the key note; if it consists of two *whole* tones it is in the Major Mode; but if it contains only a *tone and a half*, it is in the Minor Mode.



QUESTIONS TO THE FOURTH LESSON.


1. What succession of sounds, is commonly employed, in the first attempts for tuning the voice?
2. What is this series of sounds called, and is the distance of sound between each note equal?
3. In what manner can this be shown?
4. What are the white and black keys of the Piano-Forte called?
5. What are the greater and smaller distances of sound in the Octave termed?
6. What number of tones and semitones does the Octave contain?
7. Between what degrees of the Octave, do these semitones lie, and is their situation fixed?
8. By what example besides, is this explained?
9. What other name is given to this scale of tones and semitones?
10. Can the Octave be divided into semitones, and how many does it contain?
11. What name is given to the Octave so divided?
12. Are those notes in the last example, which are there made sharp, of the same sound, as the next ascending note, when made flat?
13. What do you understand by the Key note, or Tonic?
14. How many modes or keys are there in music, as it regards expression?
15. What makes the difference in these two modes or scales?
16. What peculiarity is stated, of the Minor scale?
17. What is the most ready way of ascertaining whether a tune is in the Major or Minor mode or key?

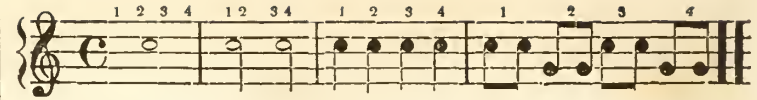
LESSON 5th.


OF TIME AND ITS CHARACTERS.

1. TIME is the manner of regulating and measuring sound, with regard to its duration.
2. A Measure is what is contained between two bars.
3. Time, in Music, is quicker or slower, according to the nature of the piece or the design of its author. Each measure or bar of music, contains a certain number of Notes, or Rests, the amount of which is specified by a Mood, or mark of time, placed at the beginning of every tune, after the Cliff: These marks are of three kinds, viz. Common, Triple and Compound.


COMMON TIME.

First Mood  This Mood denotes the slowest movement, each measure containing one Semibreve for its quantity in either Notes or Rests; it has four beats to each measure. Ex.




Second Mood  is a C with a bar through it; contains also one Semibreve in the bar, and is sung faster than the first; four quick, or two slow beats in the bar. Ex.

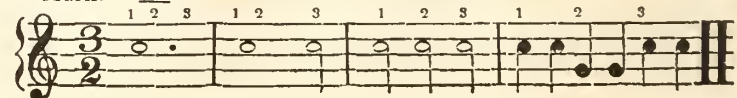



Third Mood  is formed by two figures, placed one over the other at the beginning of the staff, which figures have a reference to the semibreve—the upper figure, showing how many parts or notes are contained in each measure; and the under figure explaining how many such notes constitute a semibreve,—2 signifying a minim, 4 a crotchet, 8 a quaver, &c. This mark shows there are to be two crotchets in each bar, generally understood to be sung more lively than the preceding mood, and is sung with two beats in the bar. Ex.




TRIPLE TIME.

First Mood  contains three minims, or their quantity, in each measure, and has three beats in the bar. Ex.



Second Mood or Mark.  contains three crotchets, or their amount, in each measure, is sung somewhat quicker than the first mood, and has also three beats in the bar.

Third Mood or Mark.  has three quavers for its measure, and three beats in the bar, generally performed somewhat faster than the preceding mood. Ex.



COMPOUND TIME has two beats, or motions in the bar; but has three notes to each beat, and being thus made up, of Common and Triple Time, it is called Compound Time—Two moods or marks of this kind of time are in common use, which are as follow, viz.

 Contains six crotchets in each bar. Ex.



 Contains six quavers in each bar. Ex.



Practical lessons in most of the above kinds of time, will be found in their proper place in this work.

5. By Beating time is meant, a certain motion of the hand or foot designed to mark the precise movement intended for a piece of music; the mode of doing this is better understood from the instruction and example of a master, than from any written directions. One rule is, however, to be invariably observed; namely, that the hand or foot is to be put down at the commencement of every bar and to rise at the last division of the bar.

#### QUESTIONS TO THE FIFTH LESSON.

1. What is understood by *Time* in Music?
2. What is meant by a measure?
3. In what manner is time in Music regulated, and how are the notes divided into equal portions?—and how many kinds, or marks of Time, are there?
4. Describe them.
5. What is understood by beating time, and is there any one rule to be observed in all cases?

#### LESSON 6th.

##### OF SOLMIZATION OR SOLFEGGIO.

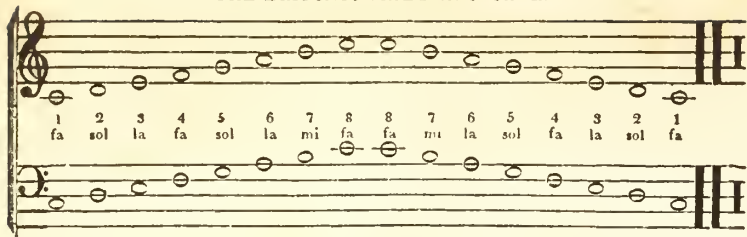
1. IN practising Musical lessons, it is customary to apply certain syllables to the Diatonic intervals of the Octave. The end proposed is, *that the same name invariably applied to the same interval, may naturally suggest its true relation and proper sound.*

The Italians used for this purpose, the syllables DO RE MI FA SOL LA SI DO; and they were applied in this order to the ascending Major scale, SI being the leading note. The English and Americans have retained only four of these syllables; and as these answer all the purposes designed, our remarks will be confined to them.

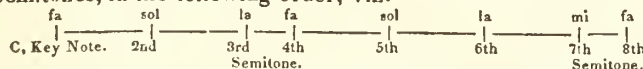
2. The seven sounds of the natural, or Diatonic Scale, are named by the syllables FA, SOL, LA, MI\*; the first three being repeated, give names to the seven sounds: as for example.

\* Pronounced Faw, sole, law, me.

## THE DIATONIC SCALE OR OCTAVE.



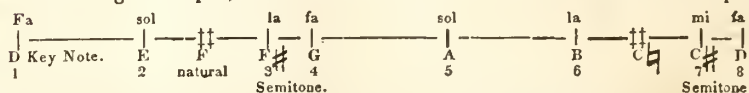
- The mi, or seventh from the key, is the *leading note*, and its *natural* place is on B; the other notes are always in the same order from the mi, above and below, on whatever letter the mi may stand.
- The first note of the Diatonic scale is a principal, or key, called also the Tonic, and the other notes are at natural fixed distances from, and sounded in strict reference to it.
- The ascending Diatonic scale is divided into five whole tones and two semitones, in the following order, viz.



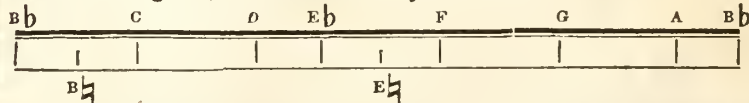
- The Key note in the above example, it will be seen, is C, and this is called the *natural* major key, because it is the *only* scale, in which the semitones are found in their *natural fixed* order in the octave, *without* the use of sharps and flats. But as this (one) natural major key or scale of C, is insufficient for all the purposes of musical composition, so great is the variety in melody and harmony, the other letters of the scale may be, and are made use of as a key note. When therefore any one of the letters besides C, is employed for this purpose, it will, on examination appear, that the semitones would then be out of their *regular* and *fixed* order; and it will, consequently, be found necessary to have recourse to sharps and flats to *restore* them to their proper position. The necessity for doing this, is not always apparent at a *first view*, to persons who only practise *singing*; but is perceived immediately, by any one who performs on the *most simple instrument*.

To furnish an example of this manner of applying sharps or flats for bringing the semitones into their right situation, when some *other* letter than C is the key note, we will suppose D is required for the key; it would then be found, that the situation of the *first* semitone would naturally be between the *second* and *third* degrees of the octave; whereas agreeably to a fixed law of nature, it is required to lie between the *third* and *fourth* degrees. The method of bringing this *first* semitone into its right position, is by *raising* the F one semitone, by means of a sharp, which will make F to be a *whole* tone from E, and two whole tones from the key, and thus bring it within *half a tone* of G the fourth, and restoring the semitones to their regular order; we have thus, the *first* of the two semitones in the octave made right.

In proceeding upward in this scale of D, it will also be found requisite to sharpen C, that the semitone may thus be removed from between B and C, or the sixth and seventh, to their fixed position between C and D, or the seventh and eighth; this is shown by the following example, which exhibits the scale of D with *two* sharps.



This process of removing the semitones in the Octave, is termed Transposition, and is effected by Flats as well as by Sharps. One example of this kind shall suffice: and the effect produced by two flats is herewith given, which is in the key of B flat.



- The ordinary transpositions of the key from C, are eight in number; and in every instance, the *key* is found by referring to the mi, the leading note; as the key is next immediately above it, except in the minor scale.



8. The natural place for mi is always on B, and the Key on C :

But if B be flat,

if B and E be flat,

if B, E and A be flat,

if B, E, A and D be flat,

mi is on E, and the Key on F.

mi is on A . . . . . B flat.

mi is on D . . . . . E flat.

mi is on G . . . . . A flat.

Or if F be sharp, mi is on

if F and C be sharp,

if F, C and G be sharp,

if F, C, G and D besharp, mi is on

F sharp, and the Key is on G.

mi is on C sharp . . . . . D.

mi is on G sharp . . . . . A.

mi is on D sharp . . . . . E.

EXAMPLES OF THE TRANSPOSITIONS OF THE KEY BY FLATS.

Major key of F.

Musical notation for the Major key of F. The treble clef staff shows notes F (fa), A (la), G (sol), and F (fa) with fingerings 1, 3, 5, and 8 respectively. The bass clef staff shows the same notes an octave lower.

Key of B flat.

Musical notation for the Key of B flat. The treble clef staff shows notes Bb (fa), D (la), Bb (sol), and Bb (fa) with fingerings 1, 3, 5, and 8 respectively. The bass clef staff shows the same notes an octave lower.

Key of E flat.

Musical notation for the Key of E flat. The treble clef staff shows notes Eb (fa), G (la), Eb (sol), and Eb (fa) with fingerings 1, 3, 5, and 8 respectively. The bass clef staff shows the same notes an octave lower.

Key of A flat.

Musical notation for the Key of A flat. The treble clef staff shows notes Ab (fa), C (la), Ab (sol), and Ab (fa) with fingerings 1, 3, 5, and 8 respectively. The bass clef staff shows the same notes an octave lower.

EXAMPLES OF THE TRANSPOSITIONS OF THE KEY BY SHARPS.

Key of G.

Musical notation for the Key of G. The treble clef staff shows notes G (fa), B (la), G (sol), and G (fa) with fingerings 1, 3, 5, and 8 respectively. The bass clef staff shows the same notes an octave lower.

Key of D.

Musical notation for the Key of D. The treble clef staff shows notes D (fa), F# (la), D (sol), and D (fa) with fingerings 1, 3, 5, and 8 respectively. The bass clef staff shows the same notes an octave lower.

Key of A.

Musical notation for the Key of A. The treble clef staff shows notes A (fa), C# (la), A (sol), and A (fa) with fingerings 1, 3, 5, and 8 respectively. The bass clef staff shows the same notes an octave lower.

Key of E.

Musical notation for the Key of E. The treble clef staff shows notes E (fa), G# (la), E (sol), and E (fa) with fingerings 1, 3, 5, and 8 respectively. The bass clef staff shows the same notes an octave lower.

9. There is also a relative minor key to every major, which is always one third below it. Thus to C major the relative minor will be A; to F major, the minor will be D, &c. As the major key is first above mi the leading note, the minor is the first below in every transposition.
10. The major and minor keys can be easily determined, by observing the last note in the bass, which is always immediately above or below mi; if above, it is a major key, if below, a minor key.
11. The scale of the minor key differs from that of the major, as the semitones in the major key are between the *third* and *fourth*, and *seventh* and *eighth* degrees ascending. In the minor key, they are between the *second* and *third*, and *seventh* and *eighth* ascending, and between the *fifth* and *sixth*, and *second* and *third* descending.

EXAMPLE OF THE NATURAL KEY OF A MINOR.

The image shows two staves of musical notation for the natural key of a minor scale. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show the ascending and descending scales. Below the notes, the solfège syllables and fingerings are indicated: la 1, mi 2, fa 3, sol 4, la 5, fa 6, sol 7, la 8, la 8, sol 7, fa 6, la 5, sol 4, fa 3, mi 2, la 1.

In ascending the minor octave in regular succession, the sixth and seventh are to be sharpened; but in descending, they are to be sounded in their regular natural order.

QUESTIONS TO THE SIXTH LESSON.

- 1 & 2. What are the names of the seven sounds in the Diatonic scale?
3. Which of the seven sounds is called the leading note?
4. Which of the seven sounds is the principal or key to the others?
5. In what manner is the Diatonic scale divided? Between which of the degrees are the Semitones found?

6. Which is the natural scale for the major key?
7. How is the Key transposed from one letter to another?
7. How many ordinary transpositions of the key are there? How is the key note found?
7. What distance is the key from the mi or leading note?
8. Where is the natural place for mi?
9. Is there any other key in music but the major?
10. How is the situation of the keys determined?
11. What is the difference between the scale of the Major key and Minor?

WE have thus endeavoured to lead on the attentive learner step by step in acquiring a knowledge of the essential points, connected with practical vocal music. In so doing, it has been attempted, to render the subject as plain to be understood as the nature of it, will at all admit; to enter into detail, where experience had proved it was necessary, and in other parts, to be as concise as was at all consistent with perspicuity. It may with safety be asserted, that there is nothing contained in this compendium, but should be well understood by those persons who are desirous of becoming correct singers, and of being able to sustain their parts with proper effect when performing in concert; and those inclined to pursue their studies in this interesting art still farther, are referred to larger and more elaborate works, to which they can be recommended by any regular professional organist, or musician. We cannot, however, forbear offering, as the conclusion of this introductory work, some suggestions, which are very necessary to be attended to, on

GRACEFUL SINGING.

A person may be well acquainted with all the various characters in psalmody, he may also be able to sing his part in true time, and yet his performance be far from pleasing, if it be devoid of necessary embellishments: his manner and bad expression may conspire to render it disagreeable. A few plain hints may tend to correct those errors in practice.



It is by no means necessary, to constitute a good singer, that he sing very loud; yet the conduct of some would lead us to think, that this was the principal criterion, as they sing or rather bawl so exceeding loud, that their faces are quite distorted with the violence done to harmony; while not only the tone of the voice but the true sound of the note is destroyed by such undue exertions. The mouth should be opened freely, but if too wide, it would entirely destroy a good tone, and prevent just expression. In singing, imitate the elegant expression of the orator rather than the drawl of the clown. Some persons pronounce their words tolerably well in soft singing, but exceedingly bad when they sing louder; which is owing to the false idea, that they cannot make too much noise in the forte parts: if any do so, let them remember that expression is one of the greatest beauties in music, and that to spoil the expression of a word, in order to sing the louder, is truly absurd. Indeed, there are some words not so agreeable to express in singing as others: such as *bring, thing, &c.* which are often sung *breing, theing*. But there are a few words which *should* vary a little from common pronunciation; such as end in *i* and *y*; and these should vary two ways. The following method has been generally recommended.—In singing, it is right to pronounce *majesty, mighty, lofty, &c.* something like *majestee, mightee, loftee, &c.* but the sense of some other words will be destroyed by this mode of expressing them; such as *sanctify, justify, glorify, &c.*: these should partake of the vowel *O*, rather than *ee*, and be sounded somewhat like *sanctifoy, justifoy, glorifoy, &c.* It would indeed be difficult to describe this exactly; however, the extreme should be avoided on both sides. It may not be amiss to add, that the word *my* should partake of both the forementioned variations according to the connection in which it stands. In all quick passing notes, it should partake of the *ee*; but of the *o* in longer sounds, and especially at the beginning of a line. For supposing the line to be, "My soul praise the Lord," &c. how absurd it would be to sing *Mee* soul praise the Lord &c. Another fault, which should be guarded against, is the beginning a line with a consonant, with which the *last* foregoing line ended. This is owing to retaining the sound of the *last* note in the line, until the *first* note of the *next* line begins. There is nothing easier to correct than this; for a short cessation of sound between the lines, which ought to be observed, would prevent such a disagreeable practice.

In addition to the above remarks, the following directions are subjoined from an eminent author. There are many words in the English language, which are deserving of particular attention; and though of but one syllable, appear as if they were *two* when sung, and that having but one sound when spoken *short*, will have several different sounds when sung *slow*. In these cases the first sound or vowel should be dwelt upon longest in words like *Dear, Voice, &c.* and the last, in words like *Beauty, Dews, &c.* dwelling always on the *accented* vowel. The following example will shew how to pronounce or extend the syllables, sounding the vowels like the Italian, thus,

Italian Vowels		} A E I O U		
sounded thus,			Ah eh ee o oo	
Words where the accent is given to the <i>first</i> vowel		Words where the accent is given to the <i>last</i> vowel		
				
Fly, (to be sung)	Há - - - - ai.	Adieu,	A-dú - - - - u	
I, or eye,	A - - - - ai.	Dews,	Dú - - - - uz.	
Mine,	Má - - - - ain.	Dwell,	Uwé - - - - ell.	
Dear,	Dí - - - - ear.	Sweet,	Swé - - - - it.	
Voice,	Vó - - - - oice.	Beauty,	Bú - - - - to	
Our,	A - - - - uour.			
Sound,	Sá - - - - ound.			
Praise,	Prá - - - - ise.			

The pronoun *my*, bearing a different pronunciation, according to its application, in singing, should be pronounced short, as *me*, when the note is short to which it is sung; but if it is sung to a long note, or to several notes, whether it is to have emphasis or not, it must be sung long, as *ma-i*, (like the word *fly* in the preceding example).

The vowels are to be dwelt upon, and not the consonants, as *N, M, F, R*, and particularly not on *L* or *S*, which is a great fault:—nevertheless, the consonants must be pronounced hard, so that they may be distinctly heard; as without them words would be unintelligible. The Italian language is so musical of itself, that it requires but one direction, Read well,—sing well.

I am indebted for many of the above directions, to my former teacher, Mr T. Walker of London, editor of Rippon's Tune-book; and also to an excellent practical work entitled a New Vocal Instructor, by Arthur Clifton, a distinguished professor of music residing in Baltimore. This excellent and judicious publication should be in the hands of every lady and gentleman desirous of acquiring a correct knowledge of the art of singing, and who, with this object in view, are disposed to practice a course of lessons with diligence and perseverance. It is to be had at the principal Music stores: Price, \$1.50.

Having thus given the most prominent and essential directions necessary for studying Vocal Music, our limits forbid any enlargement on many other interesting particulars, very necessary to be understood by the Chorister, Leader, or private singer. Should it be deemed requisite to make some additions to this Compendium at a future period, the Editor will have much pleasure, in submitting such farther suggestions as may occur to him, or may be recommended by his Musical friends. Meantime, it is hoped, this brief manual may prove useful and acceptable to those for whose use it is designed.

SAMUEL DYER.

ADAGIO, or Ado. slow.  
 Ad Libitum, at discretion.  
 Affettuoso, tenderly and affectionately—*performed in moderate time.*  
 Air, generally means what the ear realizes from a melody or harmony. In a special sense, it is the leading part.  
 Allegro, brisk, gay.  
 Allegretto, not so quick as Allegro.  
 Alto, or Altus, the Counter Tenor.  
 Andante, distinct, exact and soothing; *sung rather slow, when no other word is used with it.*  
 Andantino, in a similar style, but one degree quicker than Andante.  
 Anthem, a portion of Scripture, set to music.  
 BASS, the lowest part in harmony.  
 Breve, an ancient note, equal in duration to two semi-breves.  
 Bis, those bars over which this term is placed, should be performed twice.  
 CANON, a vocal composition in two or more parts, so constructed as to form a perpetual fugue.  
 Cantabile, in a graceful and melodious style.  
 Canto, or Cantus, the Treble. In a harmony of vocal parts, it denotes the leading part.  
 Chorus, full, all the voices.  
 Coda, an additional strain, not absolutely necessary to the piece or tune, but which may be sung or omitted at pleasure.  
 Con Spirito, with spirit.  
 Contra Tenor, the part assigned to the highest men's voices.

Crescendo, or Cres. to increase the sound.  
 DA CAPO, or D. C. to return to, and conclude with the first strain.  
 Del Segno, or D. S. from the sign.  
 Diminuendo, or Dim. to diminish the sound.  
 Doloroso, in a r'ntive or doleful style.  
 Dolce, sweetly and softly.  
 Duetto, } a composition written expressly for  
 Duett, } two voices or instruments.  
 Duo, }  
 FINALE, the last movement of a piece of Music.  
 Fine, the end of a piece or book.  
 Forte, For. or F. loud.  
 Fortissimo, or FF. loud as possible.  
 Fugue or Fuga, a composition, in which a subject is successively repeated, or imitated in two or more parts.  
 GRAVE, or Gravemente, heavy; these words refer both to the style of the composition and the execution, and are frequently used for the term Largo.  
 Grazioso, gracefully; often used with Andante.  
 LARGO, Lentemento, or Lento, the slowest degree in the movements.  
 Larghetto, not quite so slow as Largo.  
 MAESTOSO, with strength, firmness and majesty.  
 Mezza, moderate; as mezza piano, moderately or rather soft.  
 Mezza Voce, moderate strength of voice and in a pleasing manner.  
 Moderato, moderately.  
 ORGANO, or Org. the organ part.

PIANO, Pia, or P. soft.  
 Pianissimo, or PP. very soft.  
 Plaintive, mournfully.  
 Presto, quick.  
 Prestissimo, or Prestis°. very quick.  
 Primo. or P<sup>mo</sup>. or I<sup>mo</sup>. the first or leading part.  
 QUARTETTO, Music for four voices or instruments.  
 RECITATIVE, a kind of musical recitation, between speaking and singing.  
 SCORE, three or more parts, connected by a brace, are said to be in score.  
 Semi-tone, the smallest interval used in vocal music.  
 Semi-chorus, a selection of voices from a choir.  
 Secondo, or 2<sup>do</sup>. the second voice or instrument.  
 Solo, a piece of music for one voice or instrument.  
 Soprano the Treble, or higher voice part.  
 Spiritoso, or con-spirito, with spirit.  
 Staccato, very distinct, short and emphatic.  
 Symphony, or Sym. a part for instruments only.  
 TACET, silent.  
 Tempo, time; as, a tempo, in true time.  
 Tutti, full, or altogether; when all join after a Solo.  
 Trio, music for three voices or instruments.  
 UNISON, or Unis, when all parts unite in one sound, or succession of sounds.  
 VERSE, one voice to a part.  
 Vigoroso, with strength and energy  
 Vivace, brisk and animated.  
 Volti, turn over.  
 Volti Subito, turn over quick.

LESSON No. 1.

Major Mode or Key Ascending

Descending.

Minor Mode or Key Ascending.

Descending.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
 C D E - F G A B - C C - B A G F - E D C  
 fa sol la fa sol la mi fa fa mi la sol fa la sol fa  
 do re mi fa sol la si do do si la sol fa mi re do

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
 A B - C D E F G - A A G F - E D C - B A  
 la mi fa sol la fa sol la le sol fa la sol fa mi la  
 la si do re mi fa sol la la sol fa mi re do si la

No. 2. Lesson in Time, four beats in a bar—the scale extended.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 C D E F G A B C D E F G F E D C B A G F E D C  
 fa sol la fa sol la mi fa sol la fa sol fa la sol fa mi la sol fa la sol fa  
 do re mi fa sol la si do re mi fa sol fa mi re do si la sol fa mi re do

d d u u d d u u FOR SECOND VOICES: d d u u d d u u

BREVE REST. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 C D E F G A B C B C B A G F E D C  
 fa sol la fa sol la mi fa mi fa mi la sol fa la sol fa  
 do re mi fa sol la si do si do si la sol fa mi re do

BREVE REST.

Note. The figures refer to the number of beats in the bar; the letters d and u, to the words down and up. <math>\downarrow</math> direct when the hand should rise and fall.







No. 5. Intervals ascending and descending.

	3d	4th	5th	6th	7th	8th	3d	4th	5th	6th	7th	8th									
C	E	C	F	G	A	B	C	C	A	C	G	F	E	D	C						
1	3	1	4	1	5	1	7	1	8	1	3	1	4	1	5	1	6	1	7	1	8
do	re	do	fa	do	sol	do	si	do	do	do	la	do	sol	do	fa	do	mi	re	do	do	

No. 6. Common Chords.

No. 7. Lesson in time, two beats in a bar.

1 3 5 8 8 5 3 1 1	5 1 3 5 5 3 1 5
fa la sol fa fa sol la fa fa	sol fa la sol sol la fa sol
do mi sol do do sol mi do do	sol do mi sol sol mi do sol
	1 2 1 2 1 2
	sol la mi fa fa mi fa fa la sol fa sol la fa
	du du du du du du

1 3 5 8 8 5 3 1	5 1 3 5 5 3 1 5
fa la sol fa fa sol la fa	sol sol fa la fa la fa sol sol fa fa fa sol sol la fa
do mi sol do do sol mi do	

xx No. 8. Lesson in time, three beats in the bar.

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Sol la mi fa la mi fa sol mi fa sol la sol la fa sol fa la sol fa mi fa sol la  
 d d u d d u d d u d d u

Sol fa sol la fa sol la fa sol sol la mi fa la mi fa sol mi la sol fa la sol fa la fa la sol fa

No. 9. Lesson in time, four beats in the bar.

Fa sol la fa sol sol la fa sol la sol la mi fa sol fa sol la fa sol fa la sol fa mi la mi fa sol la  
 d d u u d d u u d d u u d d u u d d u u d d u u d d u u d d u u

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

Fa sol la mi fa sol la mi fa sol la sol la fa sol la fa mi la sol fa sol fa la sol fa d d u u

No. 10. Lesson in time, four beats in the bar.

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

d d u u d d u u d d u u d d u u d d u u d d u u d d u u d d u u d d u u d d u u

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

d d u u d d u u d d u u d d u u d d u u d d u u d d u u d d u u d d u u

1 2 3 5 2 4 3 6 5 sol 1 3 5 2 3 4 2 5 6 2 3 2 4 6 7 5 1 3 2 7 1  
 fa sol la sol mi fa la sol mi fa la sol sol la fa sol sol la sol la sol fa la mi sol fa la sol mi fa  
 do re mi sol re fa mi la sol si do mi sol re mi fa re sol la re mi re fa la re sol do mi re si do

1 5 1 3 4 2 1 4 5 5 1 1 3 5 1 6 5 3 4 2 1 5 6 1 5 1 3 1 4 6 1  
 f a f l f s f f s s f f l s f l s l f s f s l f s f l f f a f  
 do sol do mi fa re do fa sol sol do do mi sol do la sol mi fa re do sol lu do sol do la do fa sol do

\* The Figures under the Notes refer to the Degrees from the Key. The Figure one is always the key note.

No. 12. Four beats in a bar.

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  
 fa do re mi fa sol la si do do fa do mi si la sol fa mi re do 1 2 3 4

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

xxii No. 13. Lesson of Dotted Notes.

Fa sol la fa la sol la fa sol fa la fa sol la sol fa sol la mi la sol la mi fa mi fa fa mi la sol la mi la sol fa sol la sol fa la fa  
 Do re mi fa mi re mi fa sol fa mi fa sol la sol fa sol la si la sol la si do si do do si la sol la si la sol fa sol la sol fa mi fa

No. 14. Octaves.

sol fa  
 sol do

sol fa la sol la fa la sol la sol fa Fa fa fa sol sol sol  
 sol fa mi re mi fa mi re mi re do Do do do re sol re

la fa la fa fa fa sol fa sol sol fa la sol fa  
 mi do mi fa do do do do sol do sol sol fa mi re do



The previous lessons have been written in the natural Key of C—but the other letters may be, and are employed for a Key-note, and a few examples will here be inserted, to be studied by the scholar. The *changing* of the key note from *one* letter to *another*, is termed TRANSPOSITION.

*Lesson in the natural Key of C.*

*Lesson in the Key of G, requiring one sharp on F.*

Do me sol do se do law sol sol sol me faw ra do. Do do se do sol do ra sol sol se sol do do faw sol do.

Do do se do sol do ra sol sol se sol do do faw sol do. Do do se do sol do ra sol sol se sol do do faw sol do.

*Lesson in the Key of D, requiring two sharps.*

*Lesson in the Key of A, requiring three sharps.*

Do me sol do se do law sol sol sol me faw ra do. Do me sol do se do law sol sol sol me faw ra do.

Do do se do sol do ra sol sol se sol do do faw sol do. Do do se do sol do ra sol sol se sol do do faw sol do.

*Lesson in the Key of F, requiring one flat.*

*Lesson in the Key of B, requiring two flats.*

Do me sol do se do la sol sol sol me faw ra do. Do me sol do se do law sol sol sol me faw ra do.

Do do se do sol do ra sol sol se sol do do faw sol do. Do do se do sol do ra sol sol se sol do do faw sol do.

## EXERCISES IN TIME, MELODY AND FORCE, IN VARIOUS KEYS.

Count four to each note. G is Do.      Count four to each measure. D is Do.      Count the same.

1 2 3 4 5 6 7 8 1 3 5 8 1 2 3 4 5 6 7 8 1 3 5 8 1 2 3 4 5 6 7 8 1 3 5 8  
Do ra me faw sol la se do Do me sol do Do ra me faw sol la se do Do me sol do Do ra me faw sol la se do Do me sol do.

*Pia.*      *Mezzo.*      *Forte.*      *P.*      *M.*      *F.*

Count three to each measure. F is Do.      Count the same. B is Do.      Count two to a measure. F is Do.

1 2 3 4 5 6 7 8 1 3 5 8 1 2 3 4 5 6 7 8 1 3 5 8 1 2 3 4 5 6 7 8 1 3 5 8  
Do ra me faw sol la se do Do me sol do. Do ra me faw sol la se do Do me sol da. Do ra me faw sol la se do Do me sol do.

*P.*      *M.*      *F.*

## EXAMPLES IN THE MINOR, OR PLAINTIVE KEY.

Count two to a measure.      Descending Scale.      Count two to a measure.      Descending.

1 2 3 4 5 6 7 8 2 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
La se do ra me fee see la La sol faw me ra do se la. La se do ra me fee see la la La sol faw me ra do se la.

*P.*      *M.*      *F.*

ALTO.

TENOR.

My God, my life, my love, To thee, to thee I call, I can - not live, if thou re - move, For thou art all in all.

AIR.

PIA FOR

The musical score for 'SHIRLAND, S. M.' consists of four staves. The first two staves are for Alto and Tenor voices, respectively. The lyrics are written below the Tenor staff. The third staff is marked 'AIR.' and the fourth staff is the bass line. The key signature has two sharps (F# and C#) and the time signature is common time (C). The piece concludes with a double bar line and repeat dots.

Let ev'ry crea - ture join, To praise th' eter-nal God, Ye heav'n ly hosts the song be -- gin, And sound his praise a-broad.

The musical score for 'WATCHMAN, S. M.' consists of four staves. The first three staves are for a single vocal line, and the fourth staff is the bass line. The lyrics are written below the first three staves. The key signature has two sharps (F# and C#) and the time signature is common time (C). The piece concludes with a double bar line and repeat dots.



No. 3.

BRADLEY, S. M.

Psalm 117th, Dr. Watts.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest followed by a series of quarter and eighth notes. The lower staff is a piano accompaniment line in bass clef, starting with a whole rest and then providing a harmonic accompaniment with quarter and eighth notes.

Ver. 2. Thy name Al-migh-ty Lord, Shall sound thro' dis-tant lands, Thy name Al-migh-ty Lord, Shall sound thro' distant lands,  
 Far be thine ho-nour spread, And long thy praise en-dure, Far be thine honour spread, And long thy praise endure.

PIA.

FOR.

The second system of music continues the vocal and piano parts from the first system. The vocal line features a melodic phrase with a slur over several notes. The piano accompaniment continues with a steady rhythmic pattern.

The third system of music includes a vocal line and a piano accompaniment line. The vocal line has a key signature change to one flat (F) and a common time signature (C). It begins with a whole rest followed by a series of quarter and eighth notes. The piano accompaniment line is in bass clef and provides a harmonic accompaniment.

PIA. 2d Treble.

Tenor. FOR.

Great is thy grace and sure thy word, Great is thy grace and sure thy word, Thy truth for - ev - er stands,  
 'Till morn - ing light and ev'-ning shade, 'Till morn - ing light and ev'-ning shade, Shall be exchang'd no more.



Behold the morning sun, Be - gins his glo - rious way, His beams through all the nations run. And life and light convey, And life

AIR.—BOLD. PIA FORTE

Now let our voi - ces join, To form a sa - cred song, Ye pil - grims in Je - ho - vah's ways, With mu - sic pass a - long.

AIR—CHEERFUL.

**TENOR**

**SECOND TREBLE**

**PIA.**

O bless the Lord my soul, Let all with - in me join, And aid my tongue to praise his name,

**AIR—WITH EXPRESSION.**

**PIA.**

**FOR.**

Whose fa - vours are di - vine. Whose fa - vours are di - vine.

**FOR.**

2. O bless the Lord, my soul,  
Nor let his mercies lie  
Forgotten in unthankfulness,  
And without praises die.

4. He crowns thy life with love,  
When ransom'd from the grave,  
He that redeem'd my soul from hell,  
Hath sov'reign power to save.

6. His wond'rous works and ways,  
He made by Moses known,  
But sent the world his truth and grace,  
By his beloved Son.

Raise your triumphant songs To an im - mor - tal tune, Let the wide earth resound the deeds, Celestial grace has done, Celestial, &c.

AIR--SPIRITO. PIA. FOR.

Far as thy name is known, The world de - clares thy praise ; Thy saints, O Lord, be - fore thy throne, Their songs of non-our raise.



**Nº 9-10.**

**LOWELL, S. M.**

Hymn 142d, 2d Book. Dr. Watts.

Not all the blood of beasts, On Jew - ish al - tars slain, Could give the guil - ty conscience peace, Or wash a -

**AIR-MODERATO.**

way the sta - - - in, Or wash a - way the stain.

**Nº 10. CHARING, S. M. Ps. 95. Dr. W.**

**UNISONS.**

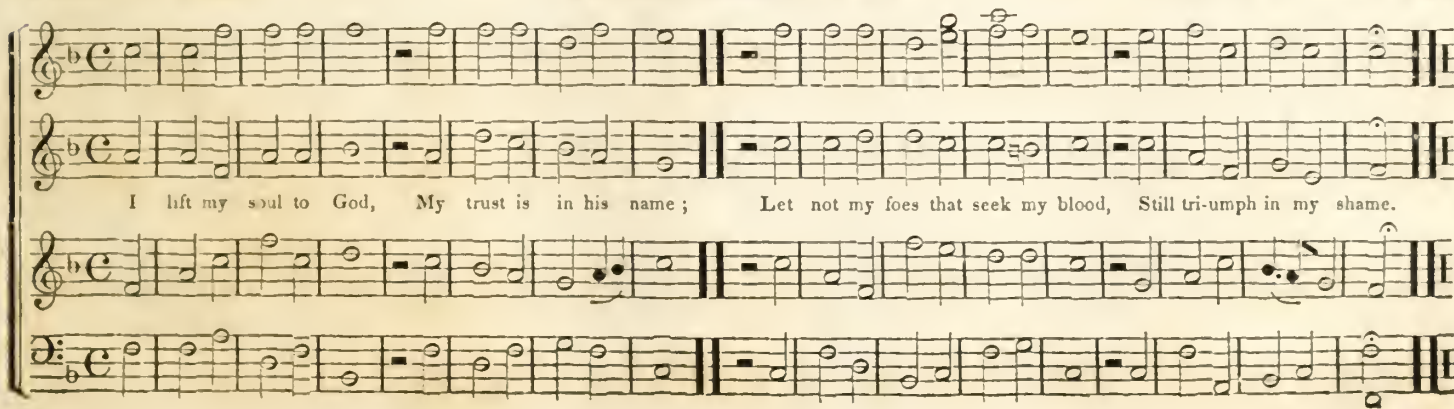
Come sound his praise abroad, And hymns of glo - ry sing.



**CHARING**—Concluded.T. CLARKE. N<sup>o</sup> 10-11.

Je - ho - vah is the sov' reign God, The u - ni - ver - sal King, Je - ho - vah is the sov - reign God, The u - ni - ver - sal King.

Psalm 25th, 1st part.

**OLDFORD, S. M.**R. HARRISON. N<sup>o</sup> 11.

I lift my soul to God, My trust is in his name; Let not my foes that seek my blood, Still triumph in my shame.

The Lord my shep-herd is, I shall be well sup - ply'd, Since he is mine, and I am his,

What can I want be side, What can I want be - side.

FOR.

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

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

While he affords his aid,  
I cannot yield to fear,  
Tho' I should walk through Death's dark  
shade,  
My shepherd's with me there.

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

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



Fa - ther in whom we live, In whom we are and move, The glo - ry pow'r and grace re - ceive,  
 In - car - nate De - i - ty, Let all the ran - som'd race, Ren - der in thanks their lives to thee,

Of thy cre - a - ting love. Let all the an - gel throng, Give thanks to God most high.  
 For thy re - deem - ing grace. The grace to sin - ners shown, Ye heav'n - ly choirs pro - claim,

**IRVINE**-Concluded.

N<sup>o</sup> 14-15.

While earth re-peats the joy-ful song, While earth re-peats the joy-ful song, And e-choes, And e-choes, And e-choes to the sky.  
 And cry "Sal-va-tion to our God, And cry "Sal-va-tion to our God, Sal-va-tion Sal-va-tion Sal-va-tion to the Lamb,"

And e-choes And e-choes And e-choes to the sky

The musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. The third staff is a treble clef with the same key signature and time signature, containing the lyrics. The bottom staff is a bass clef with the same key signature and time signature.

Psalm 103d, 1st part, Dr. Watts.

**MARGATE, S. M.**

T. CLARK. N<sup>o</sup> 15.

O bless the Lord my soul, Let all within me join, And aid my tongue to bless his name Whose fa-vours are di-vine.

**AIR-CHEERFUL.**

The musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp and a time signature of common time. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. The third staff is a treble clef with the same key signature and time signature, containing the lyrics. The bottom staff is a bass clef with the same key signature and time signature.

AIR. Hark! hark! how the watch-men cry, At - tend the trumpet's sound. Stand to your arms, the foe is nigh, The pow'rs of hell sur-

Who bow to Christ's com-mands, Your arms and hearts pre- pare, The day of bat - tle is at hand, The  
 round PIA. FOR. The day of bat - tle is at  
 Who bow to Christ's com - mand, Your arms and hearts pre - pare, The day of bat - tle is at  
 Your arms and hearts pre- pare, The day of bat - tle is at hand, The



# STEPNEY - Concluded.

No. 16-17.

day of bat - tle is at hand, Go forth Go forth to glo - rious war, Go forth to glo - rious war.  
hand, The day of bat - tle is at hand, Go forth to glo - rious war Go forth  
hand, The day of bat tle is at hand, Go forth to glo - rious war, Go forth to glo - rious war.  
day of bat - tle is at hand, Go forth Go forth to glo - rious war, Go forth to glo - rious war.

Psalm 103d, 2d part, Dr. Watts.

# PENTONVILLE, S. M.

F. LINLEY.

No. 17.

The Lord the sov' reign King, Hath fix'd his throne on high, O'er all the heav'nly world he rules, And all be - neath the sky.

How beau - teous are their feet, Who stand on Zi - on's hill, Who stand on Zi - on's hill, Who bring sal - va - tion

**AIR-LIVELY, BUT NOT TOO FAST.**

Who bring sal - va - tion on their tongues, And words of peace re - veal, And words  
 on their tongues, And words of peace re - - veal - - - - And words  
 And words of peace re - veal And words of peace re - veal.

Who bring sal - va - tion on their tongues, And And words of peace re - veal, And words

How charming is their voice, How sweet the ti - dings are      How sweet the tidings are.

*PIA.*      How char - ming is their voice,      How sweet      How sweet      the ti - dings are,

How char-ming is their vot - - - - - ce How sweet the ti - dings are,      How sweet

How char-ming is their voice      How sweet      How sweet

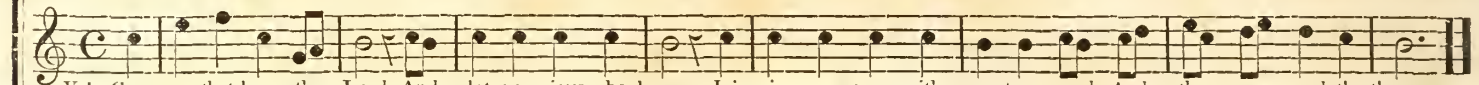
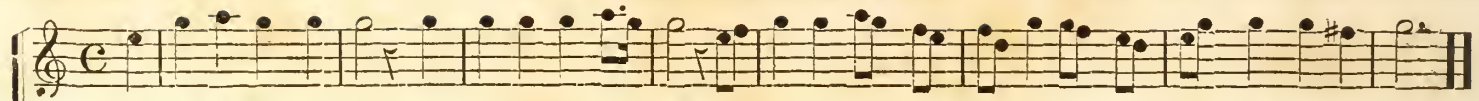
**FOR.**

**FOR. SPIRITO.**      Zi - on be - hold thy Saviour King      He reigns and tri-umphs here, He reigns

Zi - on be - hold thy Sa - viour King,      He reigns and tri - umphs here,      He reigns

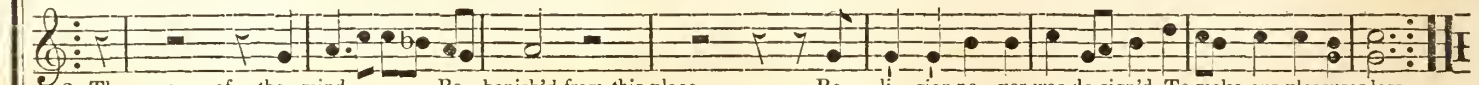
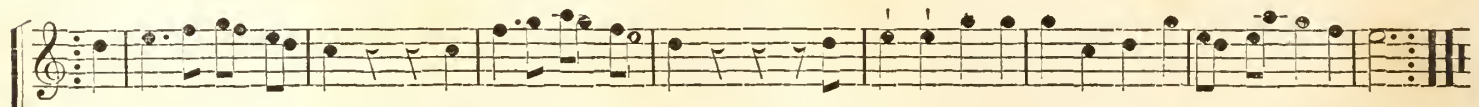
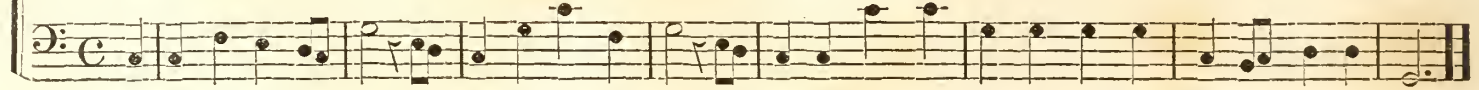
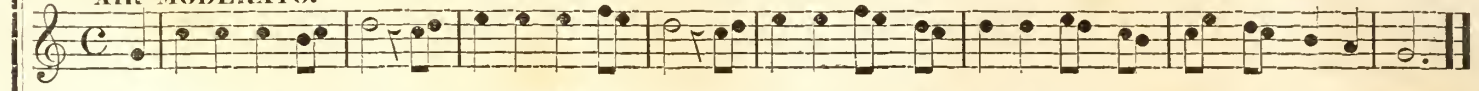
Zi-on be - hold thy Sa-viour King,      He      reigns and tri-umphs here, He reigns





V.1. Come we that love the Lord, And let our joys be known, Join in a song with sweet ac-cord, And thus sur-round the throne.  
 9. The hill of Zi-on yields, A thousand sa-cred sweets, Be-fore we reach the heav'n-ly fields, Or walk the gol-den streets.

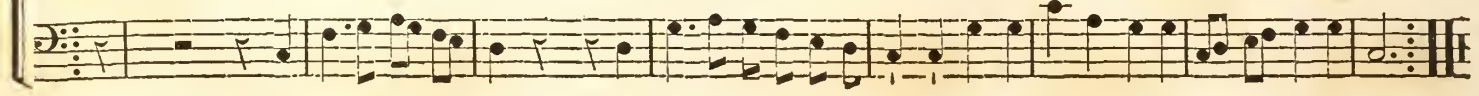
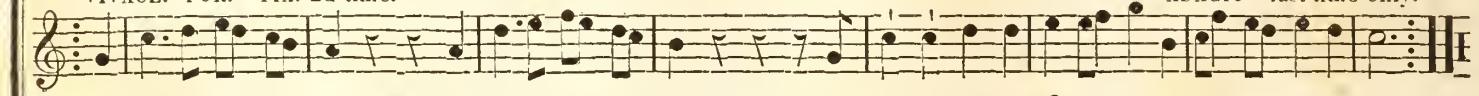
AIR-MODERATO.



2. The sorrows of the mind, Be banish'd from this place, Re-li-gion ne-ver was de-sign'd, To make our pleasures less.  
 10. Then let our songs a-bound, And ev'ry tear be dry, We're marching thro' Emmanuel's ground, To fair-er worlds on high.

VIVACE. FOR. PIA. 2d time.

ADAGIO—last time only.



To bless thy cho-sen race, In mer-cy Lord in-cine, And cause the bright-ness of thy face, On all thy saints to shine.

**AIR-CHEERFUL.**

This musical score is for the hymn 'EASTBURN, S. M.' It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'To bless thy cho-sen race, In mer-cy Lord in-cine, And cause the bright-ness of thy face, On all thy saints to shine.' Below the lyrics, it is marked 'AIR-CHEERFUL.'

**SUTTON, S. M.**

Psalm 73d, Dr. W.

Sure there's a righ-teous God, Nor is re - li - gion vain, Tho' men of vice may boast a - loud, And men of grace com-plain.

This musical score is for the hymn 'SUTTON, S. M.' It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The lyrics are: 'Sure there's a righ-teous God, Nor is re - li - gion vain, Tho' men of vice may boast a - loud, And men of grace com-plain.'

N<sup>o</sup> 20.

ISAIAH, S. M.

Hymn 66th, 1st Bk Dr. Watts. MORETON.

Be - hold what won'-drous grace, The Father hath be-stow'd On sinners of a mor - tal race, To call them sons of God,  
**AIR.** **PIA.**

N<sup>o</sup> 21.

EGYPT, S. M.

Psalm 90th, Dr. Watts. LEACH.

To call them sons of God. Lord what a fee-ble piece, Is this our mortal frame, Our life how poor a tri - fle 'tis, That scarce de - serves the name.  
**FOR.**



**STOKE, S. M.**

Psalm 55th, Dr. Watts.

**N<sup>o</sup> 22.**

Let sin - ners take their course, And choose the road to death, But in the prai - ses of my God, I'll spend my daily breath.

The musical score for 'Stoke, S. M.' consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Let sin - ners take their course, And choose the road to death, But in the prai - ses of my God, I'll spend my daily breath.'

**USTICK, S. M.**

Hymn 88th, Rippon's Selection.

**N<sup>o</sup> 23.**

My sor - rows like a flood, Im - pa-tient of re - straint, In - to thy bo-som O my God, Pour out a long com-plaint.

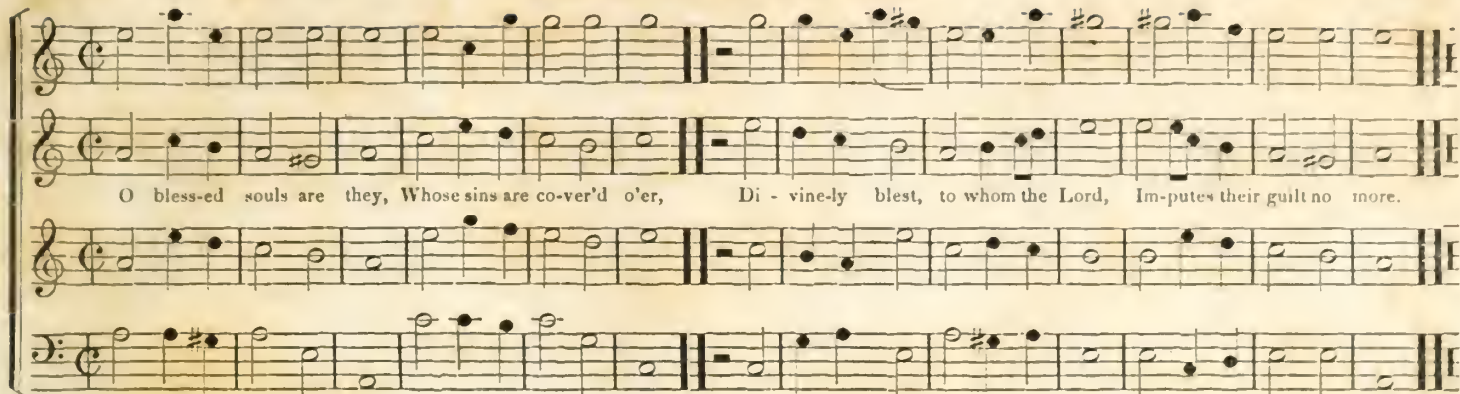
The musical score for 'Ustick, S. M.' consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'My sor - rows like a flood, Im - pa-tient of re - straint, In - to thy bo-som O my God, Pour out a long com-plaint.'

O Lord our heav'nly King, Thy name is all di - vine, Thy glo - ries round the earth are spread, And o'er the heav'ns they shine,

Thy glo - ries round the earth are spread, And o'er the heav'ns they shine.

When to thy works on high,  
I raise my wond'ring eyes,  
And see the moon complete in light,  
Adorn the darksome sky.

When I survey the stars,  
And all their shining forms,  
Lord what is man, that worthless thing,  
Akin to dust and worms.



O bless-ed souls are they, Whose sins are co-ver'd o'er, Di-vine-ly blest, to whom the Lord, Im-putes their guilt no more.



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



**N<sup>o</sup> 28.**

**BALTIMORE, S. M.**

(without the fugue.)

J. COLE.

Wel - come sweet day of rest, That saw the Lord a - rise, Wel - come to this re - vi - ving

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

The King himself comes near,  
To feast his saints to-day;  
Here we may sit and see him here,  
And love, and praise and pray.

My willing soul would stay  
In such a frame as this;  
And sit and sing herself away,  
To everlasting bliss.

**N<sup>o</sup> 29.**

**DOVER, OR DURHAM, S. M.**

Ps. 48th, 1st p.

A. WILLIAMS.

Great is the Lord our God, And let his praise be great, He makes his churches his a - bode, His most de - light-ful seat

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

AIR—VIGOROSO.

**CODA.**

UNISONS.

UNISONS.

Praise ye the Lord, Halle - lujah, Praise ye the Lord, Halle - lujah ||: ||: ||: Praise ye the Lord.

PIA. FOR. PIA. FOR. SLOW.

N<sup>o</sup> 31.

LISBON, S. M.

Psalm 45th, Dr. Watts.

READ.

My Saviour and my King, Thy beauties are divine, Thy lips with blessings overflow, And every grace is thine, And every

**AIR-VIGOROSO.**

Thy lips And And

N<sup>o</sup> 32.

MOUNT EPHRAIM, S. M.

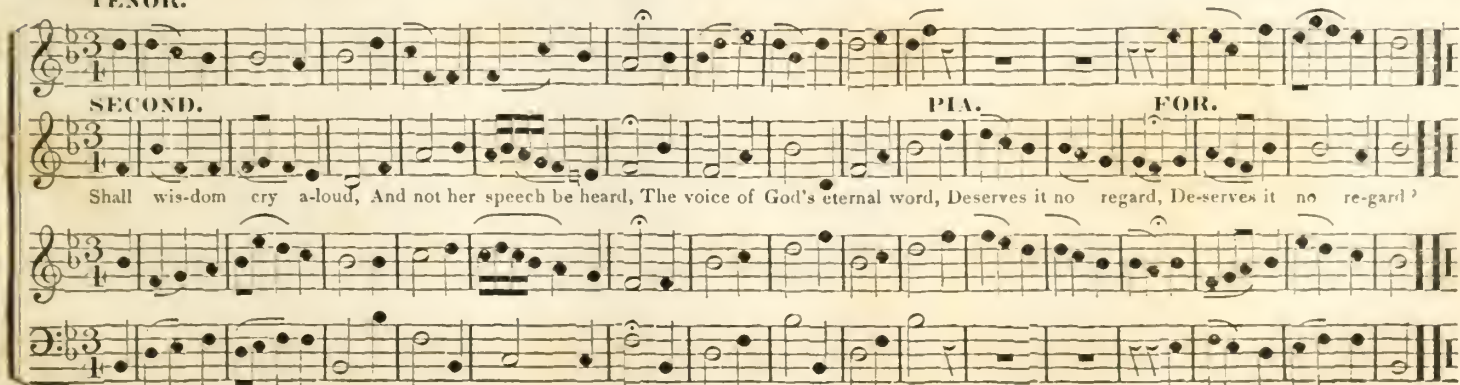
Hymn 341, Rip. Selec. MILGROVE.

How charming is the place, Where my Re-deem - er God, Un - veils the beau - ties of his face, And sheds his love a-broad.



**BOLD.**


To God the on-ly wise, Our Sa-viour and our King, Let all the saints be - low the skies, Their hum-ble tri-bute bring.

**TENOR.**


**SECOND.** **PIA.** **FOR.**

Shall wis-dom cry a-loud, And not her speech be heard, The voice of God's eternal word, Deserves it no regard, Deserves it no re-gard?

N<sup>o</sup> 37.

PHILADELPHIA, C. M.

Psalm 90, 1st part, Dr. Watts.

Our God our help in a - ges past, Our hope for years to come ; Our shel-ter from the stor - my blast, And our e - ter - nal home.

AIR—SOLEMN.

The musical score for 'Philadelphia, C. M.' consists of four staves. The first two staves are vocal parts, and the last two are instrumental accompaniment. The music is in common time (C) with a key signature of one flat (B-flat). The lyrics are: 'Our God our help in a - ges past, Our hope for years to come ; Our shel-ter from the stor - my blast, And our e - ter - nal home.' The score includes a repeat sign and a fermata over the final note.

N<sup>o</sup> 38.

RESIGNATION, C. M. 276th Hymn, Rippon's Selection. T. CLARK.

My times of sor-row and of joy, Great God are in thy hand ; My choicest comforts come from thee, And go at thy com-mand.

The musical score for 'Resignation, C. M.' consists of four staves. The first two staves are vocal parts, and the last two are instrumental accompaniment. The music is in common time (C) with a key signature of two sharps (D major). The lyrics are: 'My times of sor-row and of joy, Great God are in thy hand ; My choicest comforts come from thee, And go at thy com-mand.' The score includes a repeat sign and a fermata over the final note.

Musical score for 'ROMNEY, C. M.' in G major, common time. The score consists of four staves: two treble clefs and two bass clefs. The lyrics are: For e-ver bles-sed be the Lord. My Sa-viour and my shield, He sends his spir-it with his word, To arm me for the field.

Musical score for 'STONELEY, C. M.' in G major, 3/2 time. The score consists of four staves: two treble clefs and two bass clefs. The lyrics are: Thy mer-cies fill the earth, O Lord, How good thy works ap-pear ; O-pen mine eyes to read thy word, And see thy won-ders there.



N<sup>o</sup> 41.

STEPHENS, C. M

Psalm 23d. Rev. Wm. Jones

My Shep-herd will sup-ply my need, Je - ho - vah is his name; In pas-tures fresh he makes me feed, Be-side the liv-ing stream.

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

N<sup>o</sup> 42.

PETERBOROUGH, C. M.

Hymn 6th, Book 2d.

Once more my soul the rising day, Salutes my wa-king eyes, Once more my voice thy tribute pay, To him that rules the skies

The musical score for 'PETERBOROUGH, C. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two sharps (D major), and the time signature is common time (C). The lyrics are written below the vocal staves.

PIA. SECOND. FOR. TENOR.

See Is-ra-el's gen-tle Shep-herd stands, With all en-ga-ging charms, Hark! how he calls the ten-der lambs, And folds them in his arms.

ORG. VOC.

SECOND. PIA. TENOR. FOR.

And are we now bro't near to God, Who once at dis-tance stood, And to ef-fect this glo-rious change, Did Je-sus shed his blood.

N<sup>o</sup> 45.

AXBRIDGE, C. M.

Hy. 144, 1st Bk. Dr. W. T. Clark

Why should the chil - dren of a King, Go mourn - ing all their days; Great com - for - ter de - scend and

bring, Some to - kens of thy grace, Some to - kens of thy grace.  
PIA. FOR.

N<sup>o</sup> 46. ST. JAGO, C. M.

E - ter - nal wis - dom thee we praise,



**ST. JAGO-Conclusion.**J. H. Swindells. N<sup>o</sup> 46-47.

Thou the cre - a - tion sings, With thy lov'd name rocks, hills and seas, And heav'n's high palace rings ::

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

Hymn 166th, 2d Bk. Dr. W.

**WARWICK, C. M.**Stanley. N<sup>o</sup> 47.

How shall I praise th'e - ter - nal God, That in - fi - nite un - known, Who can as - cend his high a - bode, Or ven - ture near his throne.

**AIR--AFFETUOSO. PIA. FOR.**

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The lyrics are written below the vocal staves. The tempo and performance instructions 'AIR--AFFETUOSO. PIA. FOR.' are placed below the first two staves.

**CHEERFUL.**

Firm as the earth thy gos - pel stands, My Lord my hope my trust, If I am found in Je - sus hands,

PIA.

FOR.

N<sup>o</sup> 49. CONDESCENSION, C. M.

My soul can ne'er be lost, My soul can ne'er be lost.

**AFFETUOSO.**

How con - de - scend - ing and how kind,

# CONDESCENSION--Concluded.

N<sup>o</sup> 49-50.

Was God's e - ter - nal Son, Our mis' - ry reach'd his heav'n - ly mind, And pi - ty And pi - ty brought him down.

**PIA. FOR.**

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line. The piece concludes with a double bar line and repeat dots.

Hymn 125, 1st Bk. Dr. W.  
**AFFETUOSO.**

# ST. GREGORY'S C. M.

DR. WAINWRIGHT. N<sup>o</sup> 50.

With joy we me - di - tate the grace, Of our high priest a - bove, His heart is made of ten - der - ness, His bow - els melt with love.

This musical score consists of four staves. The top two staves are for the vocal line, 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 written below the vocal line. The piece concludes with a double bar line and repeat dots.



N<sup>o</sup> 51.

PICKERING, C. M.

Hymn 264, Nettleton's Hymn Book.

AFFETUOSO

T. CLARK.

How sweet the name of Je - sus sounds, In a be - liev - er's ears, It soothes his sor - rows, heals his wounds,

AIR. PIA.

ORGAN.

FOR.

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

VOC.

N<sup>o</sup> 52.

GENEVA, C. M.

J. Cole.

When all thy mer - cies, O my God, My ri - sing

MEZZA VOCE. When all My

When all thy mer - cies, O my God, My ri - sing

When all

soul sur-veys, Trans-ported with the view I'm lost, In wonder love and praise.

rising Trans-ported I'm lost In

soul sur-veys, Trans-ported with the view I'm lost, In wonder love and praise.

Trans-ported with

His hoary frost his fleecy snow, De-scend and clothe the ground, The li-quad streams for-bear to flow, In icy fet-ters bound.

**N<sup>o</sup> 54.**

**SWANWICK, C. M.**

Hymn 58th, 2d Book, Dr. W. Lucas.

**AFFETUOSO.**

Lord what a wretch - ed land is this, That yields us no sup - ply; No cheer - ing fruits, no whole - some trees, Nor streams of

**PIA.** **FOR.**

liv - ing joy, Nor streams of liv - ing joy.

**N<sup>o</sup> 55. DAMASCUS, C. M.**

Ps. 98th, 2d part.

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



**DAMASCUS**-Concluded.

Ascribed to Shoel.

N<sup>o</sup> 55-56.

Let ev - ry heart pre - pare him room, And heav'n and na - ture sing, And heav'n and na - ture sing.

**PIA.** **FOR.**

The musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the second staff. The word 'PIA.' is centered under the first half of the lyrics, and 'FOR.' is centered under the second half. The score ends with a double bar line and repeat dots.

Psalm 89, 3d part, Dr. Watts.

**ARUNDEL, C. M.**N<sup>o</sup> 56.**SPIRITO.**

Blest are the souls that hear and know, The gos - pel's joy - ful sound, Peace shall at - tend the path they go, And light their steps sur-round.

The musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are written below the second staff. The score ends with a double bar line and repeat dots.

CHEERFUL

The Lord of glo - ry is my light, And my sal - va - tion too, And my sal - va - tion too; God is my strength nor will I fear, What all my foes can

What

do - What all - What all my foes can do.

N<sup>o</sup> 58. ST. ALBAN'S, C. M.

Come hap - py souls ap - proach your God, With new me

ST. ALBANS-Concluded.

N<sup>o</sup> 58-59.

lo dious songs; Come ten - der to Al - mighty grace, The tri - bute of your tongues, The tri - bute of your tongues.

PIA. FOR.

Hymn 288, Rip. Selec.

PENNSYLVANIA, C. M.

Mather.

N<sup>o</sup> 59.

Ye trembling souls dismiss your fears, Be mer-cy all your theme, Mer-cy which like a ri-ver flows, In one con-tinued stream.

AIR-CHEERFUL. PIA. FOR.



N<sup>o</sup> 60.

**BROOMSGROVE, C. M.**

Psalm 71, 2d part.

My Sa-voir my Al- migh- ty friend, When I be- gin thy praise ; Where will the grow- ing num- bers end, The num- bers

**AIR. CHEERFUL.** **PIA.**

The score consists of four staves: two treble clefs and two bass clefs. The time signature is 2/4. The music is in a key with one sharp (F#). The lyrics are written below the first two staves. The word 'AIR. CHEERFUL.' is written below the first staff, and 'PIA.' is written below the second staff.

**N<sup>o</sup> 61. MOUNT PLEASANT, C. M. Hy. 140, Bk. 2d**

**LIVELY.**

of thy grace, The num- bers of thy grace.

**FOR.** Give me the wings of faith to rise, With - in the

The score is divided into two systems. The left system has four staves (two treble, two bass) and the right system has four staves (two treble, two bass). The time signature is 2/4. The key signature has two flats (Bb, Eb). The lyrics are written below the first two staves of each system. The word 'FOR.' is written below the first staff of the left system.

# MOUNT PLEASANT—Concluded.

Leach.

N<sup>o</sup> 61-62.

veil and see, The saints a - bove how great their joys, How bright their glories be, How bright their glo - ries be.

PIA. FOR.

Musical score for 'Mount Pleasant' (Nos. 61-62) by Leach. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'veil and see, The saints a - bove how great their joys, How bright their glories be, How bright their glo - ries be.' The score includes a 'PIA.' (Piano) marking and a 'FOR.' (For) marking.

Psalm 118th, Dr. Watts.

# BRAINTREE, C. M.

N<sup>o</sup> 62.

This is the day the Lord hath made, He calls the hours his own, Let heav'n re - joice let earth be glad, And praise sur-round the throne.

Musical score for 'Braintree, C. M.' (No. 62). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: 'This is the day the Lord hath made, He calls the hours his own, Let heav'n re - joice let earth be glad, And praise sur-round the throne.'

N<sup>o</sup> 63.

DEVIZES. C. M.

Psalm 122d, Dr. Watts.

Is. Tucker

ANIMATO.

How did my heart re - joice to hear, My friends de - vout - ly say, In Zi - on let us all ap - - pear, **PIA.** And

FOR.

keep the sol - emn day, And keep the sol - emn day.

N<sup>o</sup> 64. CAMBRIDGE, C. M.

BOLD.

The Sa-viour calls let ev' - ry ear,



At - tend the heav'n-ly sound, Ye doubting souls dis-miss your fears, Hope smiles re-vi-ving round, Hope smiles

Hope smiles reviving round,

**SPIRITO.**

Come let us lift our voi - ces high, High as our joys a - rise. And join the songs a - bove the sky, Where plea - sure ne - ver dies.

PIA. FOR.

MEZZA VOCE.

PIA. TREBLES. FOR.

Hap - py is he that fears the Lord, And fol - lows his com - mands, And fol - lows his com - mands, Who lends the poor with -

out re - ward, Who lends the poor with - out re - ward, Or gives with lib' - ral hands.

PIA. FOR.

As pity dwells within his breast,  
To all the sons of need;  
So God shall answer his request,  
With blessings on his seed,

No evil tidings shall surprise,  
His well established mind;  
His soul to God, his refuge flies,  
And leaves his fears behind.

His works of piety and love,  
Remain before the Lord,  
Honour on earth, and joys above  
Shall be his sure reward.

MEZZA VOCE.

Hence from my soul, sad thoughts be gone, And leave me to my joys; My tongue shall tri-umph in my God, And make a joy - ful noise.

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

**PIA. FOR.**

And drown'd 'Till



Re-joice ye righteous in the Lord, - This work be - longs to you; Sing of his name, his ways, his word, How ho - ly

**AIR--LIVELY.** **PIA.**

Detailed description: This system contains four staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves. The word 'PIA.' is written above the end of the second staff.

**FOR.**

just and true, Sing of his name, his ways, his word, How ho - ly, just and true.

**FOR.**

Detailed description: This system contains four staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves. The word 'FOR.' is written above the beginning of the first staff and above the end of the third staff.

His mercy and his righteousness,  
Let heav'n and earth proclaim,  
His works of nature and of grace  
Reveal his wond'rous name.

He scorns the angry nations' rage,  
And breaks their vain designs;  
His council stands thro' ev'ry age,  
And in full glory shines.

Songs of im - mor - tal praise be - long, To my Al - migh - ty God, To my Al - migh - ty God, He has my heart and he my tongue. He

**AIR-BOLD.** **PIA.**

has my heart and he my tongue, To spread his name a - broad, To spread his name a - broad.

**FOR.**

How great the work his hand hath wrought  
 How glorious in our sight,  
 And men in ev'ry age have sought  
 His wonders with delight.

To fear thy pow'r, to trust thy grace  
 Is our divinest skill;  
 And he's the wisest of our race,  
 That best obeys thy will.

MEZZA VOCE.

Musical score for the first system. It consists of four staves. The top staff is labeled "MEZZA VOCE" and contains a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The second staff is labeled "SECOND TREBLE" and contains a treble clef, a key signature of one flat, and a 3/2 time signature. The third staff is labeled "TENOR" and contains a tenor clef, a key signature of one flat, and a 3/2 time signature. The bottom staff is a bass clef staff. The lyrics "Soon as I heard my Fa - ther say, Ye chil - dren seek my grace, My heart re - ply'd with - out de - lay, I'll" are written below the second and third staves.

Musical score for the second system. It consists of four staves. The top staff is a treble clef staff with a key signature of one flat and a 3/2 time signature. The second staff is a treble clef staff with a key signature of one flat and a 3/2 time signature. The third staff is a tenor clef staff with a key signature of one flat and a 3/2 time signature. The bottom staff is a bass clef staff with a key signature of one flat and a 3/2 time signature. The lyrics "seek my Fa - ther's face, My heart re - ply'd with - out de - lay, I'll seek my Fa - ther's face." are written below the second and third staves. The word "TUTTI." is written above the bottom staff.



## SOLEMN.

Hear what the voice from heav'n proclaims, For all the pi - ous dead, For all the pi - ous dead, Sweet is the sa - vor of their names, And

AIR. PIA.

soft their sleep - ing bed, And soft, And soft, And soft their sleep - ing bed.

FOR.

They die in Jesus and are bless'd,  
How kind their slumbers are;  
From sufferings and from sin releas'd,  
And free'd from ev'ry care.

Far from this world of toil and strife,  
They re present with the Lord,  
The labours of their mortal life,  
End in a large reward.

ANDANTE.

While thee I seek pro-tect-ing pow'r, Be my vain wish-es still'd, And may this con-se-cra-ted hour, With bet-ter hopes be fill'd,

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

PIA.

FOR.

All hail the pow'r of Je - su's name, Let An - gel's pros-trate fall, Bring forth the roy - al di - a dem, And crown him,

**AIR--MAESTOSO.** **UNIS.**

crown him :||: crown him Lord of all.

**PIA.** **FOR. SLOW.**

Crown him, ye martyrs of our God:  
Who from his altar call;  
Extol the stem of Jesse's rod,  
And crown him Lord of all.

Ye chosen seed of Israel's race,  
A remnant weak and small!  
Hail him who saves you by his grace,  
And crown him Lord of all.

Ye Gentile sinners, ne'er forget  
The wormwood and the gall,  
Go—spread your trophies at his feet,  
And crown him Lord of all.

Babes, men, and sires, who know his love  
Who feel your sin and thrall;  
Now joy with all the hosts above,  
And crown him Lord of all.

Let ev'ry kindred, ev'ry tribe,  
On this terrestrial ball,  
To him all majesty ascribe,  
And crown him Lord of all.

Oh that with yonder sacred throng  
We at his feet may fall;  
We'll join the everlasting song,  
And crown him Lord of all.



Hap - py the heart where gra - ces reign, Where love inspires the breast, Where love Love is the bright - est of the

**AIR-CHEERFUL. PIA. FOR.**

**PIA.**

train, And strengthens all the rest, ::: **FOR.**

Knowledge, alas, 'tis all in vain,  
And all in vain our fear,  
Our stubborn sins will fight and reign,  
If love be absent there.

'Tis love that makes our cheerful feet,  
In swift obedience move,  
The devils know and tremble too,  
But Satan cannot love.

This is the grace that lives and sings,  
When faith and hope shall cease,  
'Tis this shall strike our joyful strings,  
In the sweet realms of bliss.

Come let us join our cheer - ful songs, With an - gels round the throne; Ten thousand thou - sand are their tongues, Ten

**AIR-SPIRITO.** **TREBLES. PIA.**

**FOR. TENOR.**

thous - and thousand are their tongues, But all their joys are one, But all their joys are one.

'Worthy the Lamb that died', they cry  
 'To be exalted thus,'  
 'Worthy the Lamb,' our lips reply,  
 'For he was slain for us.'

Jesus is worthy to receive,  
 Honour and pow'r divine,  
 And blessings more than we can give,  
 Be, Lord, for ever thine.

The whole creation join in one,  
 To bless the sacred name  
 Of him that sits upon the throne,  
 And to adore the Lamb

SPIRITO.

Through all the changing scenes of life, In trouble and in joy, The praises of my God shall still, The praises of my God shall still,

My heart and tongue employ, My heart and tongue employ.

PIA.

FOR.

Of his deliv'rance I will boast,  
Till all that are distrest,  
From my example comfort take,  
And charm their griefs to rest.

O magnify the Lord with me,  
With me exalt his name;  
When in distress to him I call'd,  
He to my rescue came.

Their drooping hearts were soon refresh'd  
Who look'd to him for aid;  
Desired success in ev'ry face,  
A cheerful air display'd



MILBOURN PORT, C. M. Psalm 145th, 1st p. Dr. W. N<sup>o</sup> 77.

PIA.

Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same, My work and joy shall

AIR-LIVELY. PIA.

be the same, My work and joy shall be the same, In the bright world a - bove.

FOR.

Great is the Lord, his pow'r unknown,  
And let his praise be great;  
I'll sing the honours of thy throne,  
Thy works of grace repeat.

Thy grace shall dwell upon my tongue,  
And while my lips rejoice,  
The men that hear my sacred song,  
Shall join their cheerful voice.

The world is manag'd by thy hands,  
The saints are rul'd by love;  
And thine eternal kingdom stands,  
Though rocks and hills remove.

## SPIRITO.

Ho-san-na to the prince of light, That cloth'd him-self in clay, En-ter'd the i-ron gates of death, And to - - re the bars a-way

And

## COLCHESTER, C. M.

Psalm 5th, Dr. Watts.

Lord in the morn-ing thou shalt hear, My voice as-cond-ing high, To thee will I di-rect my pray'r, To thee lift up mine eye.

# ALDWINKLE, C. M.

Dr. Haweis.

N<sup>o</sup> 79.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment, and the fourth staff is a bass clef accompaniment. The tempo marking 'AFFETUOSO.' is placed above the second staff, and 'PIA.' is placed above the third staff. The lyrics are: "O thou from whom all good-ness flows, I lift my heart to thee, In all my sor-rows, con-flicts, woes, When with a bro-ken con-trite heart, I lift mine eyes to thee, Thy name pro-claim, thy-self im-part, And when I tread the vale of death, And bow at thy de-cree, Then, Sa-viour, with my la-test breath,"

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment, and the fourth staff is a bass clef accompaniment. The tempo marking 'FOR.' is placed above the second staff. The lyrics are: "O, Lord, re-mem-ber me, re-mem-ber me, re-mem-ber me, O, Lord, re-mem-ber me. In lore re-mem-ber me, re-mem-ber me, re-mem-ber me, In lore re-mem-ber me. I'll cry re-mem-ber me, re-mem-ber me, re-mem-ber me, I'll cry re-mem-ber me."



To man - sions in the skies, TREBLES.

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

PIA. FOR. PIA.

To man - sions in the skies,

TENOR.

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

FOR.

*Remainder of Verses to Annapolis.*  
 Should earth against my soul engage,  
 And fiery darts be hurl'd;  
 Then I can smile at Satan's rage,  
 And face a frowning world.

Let cares like a wild deluge come,  
 And storms of sorrow fall;  
 So I but safely reach my home,  
 My God, my heav'n, my all.

There shall I bathe my weary soul,  
 In seas of heav'nly rest,  
 And not a wave of trouble roll,  
 Across my peaceful breast.

*Remainder of Verses to Overton.*

Then shall my disembodied soul,  
 View Jesus and adore;  
 Be with his likeness satisfy'd,  
 And grieve and sin no more.

Soon, too, my slumb'ring dust shall hear  
 The trumpet's quick'ning sound;  
 And by my Saviour's power rebuilt,  
 At his right hand be found.

If such the views that grace unfolds,  
 Weak as it is below;  
 What raptures must the church above,  
 In Jesus' presence know!

O may the unction of these truths,  
 Forever with me stay;  
 'Till from her sinful cage dismiss'd,  
 My spirit flies away.

Sweet to re - joice in live - ly hope, That when my change shall come, An - gels will ho-ver, An - gels will ho-ver, An-gels will hover  
PIA.

And waft Angels And waft  
round my bed, And waft my spi - rit home; Angels will ho - ver round my bed, And wa - - - ft And waft my spirit home.  
CRES. FOR.  
And wa - - ft

VIVACE.

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

PIA.

And plea - surs ban - ish pain.

night, And pleasures banish pain, And pleasures plea - surs ban-ish pain.

FOR.

There everlasting spring abides,  
And never with'ring flow'rs;  
Death, like a narrow sea divides,  
This heav'nly land from ours.

Could we but climb where Moses stood,  
And view the landscape o'er,  
Not Jordan's stream nor death's cold flood,  
Should fright us from the shore.

\*Harmonized by D. Weyman, editor of a valuable collection of Sacred Music, entitled "Melodia Sacra," in four parts, folio





N<sup>o</sup> 84.

PEBMARSH, C. M.

J. Burditt.

ALLEGRETTO.

My soul tri - um - phant in the Lord, Shall tell its joys abroad, And march with holy vi-gour on  
And march with holy vigour on

on Sup - port - ed by its God, Sup - port - ed by its God.

Through all the winding maze of life,  
His hand hath been my guide,  
And in that long experienc'd care,  
My heart shall still confide.

His grace through all the desert flows,  
An unexhausted stream.  
That grace in Zion's sacred mount,  
Shall be my endless theme.

Be-hold the glo - ries of the Lamb, A - midst his Fa - ther's throne, Pre - pare new hon - ours for his name,

PIA.

Pre - pare new honours for his name,

for his name, And songs before unknown, And

Pre - pare new honours for his name . . . And songs before unknown, Prepare And

for his name, And songs



MODERATO STACCATO.

SYMPHONY.

Let ev'-ry mor-tal ear at-tend, And

Detailed description: This system contains the first two staves of the musical score. The top staff is for the Trumpet, and the bottom staff is for the Symphony. Both are in common time (C) and marked 'MODERATO STACCATO.'. The music begins with a series of rests, followed by a melodic line. The lyrics 'Let ev'-ry mor-tal ear at-tend, And' are positioned below the second staff.

The trum - pet

The trum - pet of the

ev' - ry heart re - joice; And ev' - ry heart re - joice; The trum - pet of the gos - pel sounds, The

The trum - pet of the gos - pel

Detailed description: This system contains the next two staves of the musical score. The top staff is for the Trumpet, and the bottom staff is for the Symphony. The lyrics 'The trum - pet' are at the end of the first staff, 'The trum - pet of the' at the end of the second staff, and 'ev' - ry heart re - joice; And ev' - ry heart re - joice; The trum - pet of the gos - pel sounds, The' across the third staff. The final staff has the lyrics 'The trum - pet of the gos - pel'.

**TRUMPET**-Concluded.

**N<sup>o</sup> 86.**

**FORTE.** With an in - vi - ting voice.

gos - - pel sounds, **PIA.** With an in - vi - ting voice, With an in vi - ting voice.

trum-pet of the gos - pel sounds, With an in - vi - ting voice, With an in - vi - ting voice.

sounds of the With an in - vi - ting voice, With

Dear Lord the treasures of thy grace,  
Are everlasting mines ;  
Deep as our helpless mis'ries are,  
And boundless as our sins.

The happy gates of gospel grace,  
Stand open night and day ;  
Lord we are come to seek supplies,  
And drive our wants away.

CHEERFUL.

A - rise my soul, my joy - ful pow'rs, And tri - umph in my God; A - wake my voice and loud pro - claim

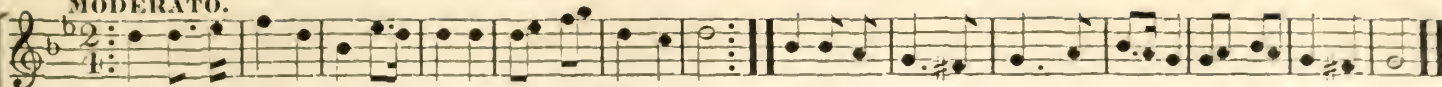
wake my voice and loud proclaim, :: His  
voice and loud pro - claim - - ::

**PIA.** **FOR.**  
A wake my voice and loud pro - claim, His glo - rious grace a-broad, His glo - rious grace a broad.

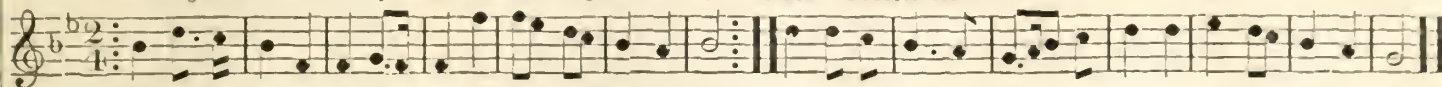
A-wake



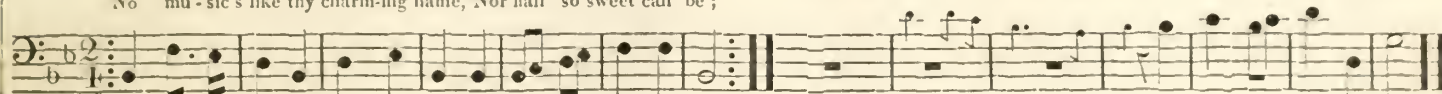
## MODERATO.



Verse 3. Our Je - sus shall be still our theme, While in this world we stay;      VERSE 4.  
We'll sing our Je - su's love - ly name, When all things else de - cay.      When we ap - pear in yon - der cloud, With all thy fa - vor'd throng.



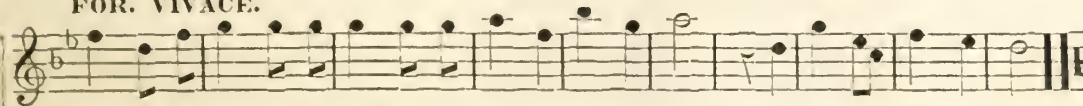
Thou dear Re - deem - er dy - ing Lamb, We love to hear of thee,      O let us e - ver hear thy voice, In mer - cy to us speak.  
No mu - sic's like thy charm - ing name, Nor half so sweet can be;



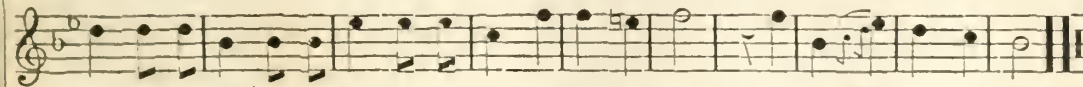
ORG.

VOC.

## FOR. VIVACE.



Then will we sing, will we sing, will we sing more sweet more loud,      And Christ shall be our song.



And in our Priest, in our Priest, :: we will re - joice,      Thou great Mel - chi - se - dec.



*Also to Hy. 65, 2d B. Dr. W.*  
When I can read my title clear,  
To mansions in the skies,  
I'll bid farewell to ev'ry fear,  
And wipe my weeping eyes.

Should earth against my soul engage,  
And fiery darts be hurl'd;  
Then I can smile at Satan's rage,  
And face a frowning world.

Let cares like a wild deluge come,  
And storms of sorrow fall;  
So I but safely reach my home,  
My God, my heav'n, my all

There shall I bathe my weary soul,  
In seas of heav'nly rest,  
And not a wave of trouble roll,  
Across my peaceful breast.

N<sup>o</sup> 89.

MALDEN, C. M.

Ps. 89, 2d p. Dr. W. T. Clark.

Musical score for 'Malden, C. M.' in common time (C). The score consists of four staves: two treble clefs and two bass clefs. The lyrics are: 'With rev'ence let the saints ap-pear, And bow be-fore the Lord, His high com-mands with rev'ence hear, And tremble at his word.'

N<sup>o</sup> 90.

PLYMOUTH, C. M.

Ps. 69, 2d p. Dr. W.

Musical score for 'Plymouth, C. M.' in 3/2 time. The score consists of four staves: two treble clefs and two bass clefs. The lyrics are: 'Now let our lips with ho-ly fear, And mourn-ful plea-sure sing! The suff'rings of our great High Priest, The sor-rows of our King.'

My God con - sid - er my dis - tress, Let mer - cy plead my cause, Tho' I have sinn'd a - gainst thy grace, I'll ne'er for - get thy laws.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/2. The music features a mix of quarter and eighth notes, with some rests and dynamic markings.

Now shall my solemn vows be paid To that Al-mighty pow'r, That heard the long request I made, In my distressful hour, ::

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is C major (no sharps or flats) and the time signature is common time (C). The music features a mix of quarter and eighth notes, with some rests and dynamic markings.



**N<sup>o</sup> 93.**  
SOLEMN.

**SHIELDS, C. M.**

Hy. 61, 2d Bk. Dr. W.

Leaca.

When thou  
My soul come me - di - tate the day, And think how near it stands, ' When thou must quit this house of

clay, And fly to un - known lands.

**N<sup>o</sup> 94. DESERTION, C. M.**  
PLAINTIVE.

When  
And are we wretch - es yet a - live, And do we yet re-

Hy. 105, 2d Bk. Dr. W.

# DESERTION—Concluded.

Rev. J. Eagleton. N<sup>o</sup> 94-95.

bel, 'Tis bound - less 'tis a ma - zing love, That bears us up from hell, That bears us up from hell.

**PIA.** **FOR.**

Ps. 144, 2d p. Dr. W.

# ST. MARY'S, C. M.

Rathiel. N<sup>o</sup> 95.

Lord what is man, poor fee - ble man, Born of the earth at first, His life a shadow light and vain, Still hast'ning to the dust.

The year rolls round and steals a - way, The breath that first it gave, Whate'er we do, where'er we be, We're hast'ning to the grave.

Detailed description: This is a four-staff musical score for the hymn 'Martyrs, C. M.'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The music features a mix of quarter and eighth notes, with some rests. The lyrics are written below the vocal staves.

## DUNDEE, C. M.

Scotch.

PLAINTIVE.

Let not des - pair nor fell re-venge, Be to my bo - som known, O give me tears for oth-er's woes, And pa-tience for my own.

Detailed description: This is a four-staff musical score for the hymn 'Dundee, C. M.'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The music is marked 'PLAINTIVE' and features a mix of quarter and eighth notes, with some rests. The lyrics are written below the vocal staves.



Musical score for 'ABRIDGE, C. M.' in G major, 3/2 time. The score consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the treble clefs, with a bass line in the bottom two staves. The lyrics are: 'In all my vast concerns with thee, In vain my soul would try, To shun thy presence or to flee, The notice of thine eye.'

Psalm 96.

## MEAR, C. M.

N<sup>o</sup> 98.

Musical score for 'MEAR, C. M.' in D major, 3/2 time. The score consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the treble clefs, with a bass line in the bottom two staves. The lyrics are: 'Sing to the Lord ye distant lands, Ye tribes of ev'ry tongue, His new discover'd grace demands, A new and nobler song.'

N<sup>o</sup> 99.

## BEDFORD, C. M.

Psalm 84th.

Wheall.

My soul, how love - ly is the place, To which thy God re - sorts, 'Tis heav'n to see his smi - ling face, Tho' in his earth - ly courts.

N<sup>o</sup> 100.  
VIGOROSO.

## ARLINGTON, C. M.

Psalm 119th, 9th part, Dr. W. Dr. Arne.

Thy mer - cies fill the earth O Lord, How good thy works ap - pear, O - pen mine eyes to read thy word, And see thy won - ders there.

Ps. 76, Dr. W.

**ST. GEORGE'S OR BRAY, C. M.**

From the German. N<sup>o</sup> 101.

**CHEERFUL.**

Musical score for 'ST. GEORGE'S OR BRAY, C. M.' in G major, common time. It consists of three staves: Treble, Alto, and Bass. The lyrics are: 'In Judah God of old was known, His name in Israel great, In Salem stood his ho-ly throne, And Zion was his seat, And Zi-on was his seat.'

Hy. 55, 2d Bk. Dr. W.

**COLESHILL, C. M.**

(Bass, Tenor, and Alto, same as Windsor.) N<sup>o</sup> 102.

**GRAVE.**

Musical score for 'COLESHILL, C. M.' in G major, common time. It consists of four staves: Treble, Alto, Tenor, and Bass. The lyrics are: 'Thee we a-dore e-ter-nal name, And hum-bly own to thee, How fee-ble is our mor-tal frame, What dying worms are we.'

**WINDSOR, C. M.**

G. Kirby.



**N<sup>o</sup> 103.**

Hy. 37, Rip. Sel.

**ST. MARTINS, C. M.**

Tansur.

Al - migh - ty Fa - ther gra - cious Lord, Kind guar - dian of my days, Thy mer - cies let my heart record, In songs of sa - cred praise.

The musical score for "St. Martins, C. M." consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The key signature has one sharp (F#) and the time signature is 3/2. The lyrics are written below the second and third staves.

**N<sup>o</sup> 104.**

Ps. 73, Dr. W.

**ROCHESTER, C. M.**

Williams.

God my sup - port - er and my hope, My help for - ev - er near, Thine arm of mer - cy held me up, When sinking in des - pair.

The musical score for "Rochester, C. M." consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The key signature has one sharp (F#) and the time signature is C (Common time). The lyrics are written below the second and third staves.

SPIRITO.

Songs of im - mor - tal praise be - long, To my Al - migh - ty God, To my Al - migh - ty God, He has my heart, and  
Lift up your heads in joy - ful hope, Sa - lute the hap - py morn, Sa - lute the hap - py morn, Each heav'nly pow'r pro -

TREBLES. PIA. FOR.

he my tongue, To spread his name a - broad, To spread his name a - broad -  
claims the glad hour, Lo Je - sus the Sa - viour is born, Lo Je - sus the Sa - viour is born.

How great the works his hand hath wrought,  
How glorious in our sight,  
And men in every age have sought  
His wonders with delight.

When he redeem'd his chosen sons,  
He fix'd his cov'nant sure,  
The orders that his lips pronounce,  
To endless years endure.

To fear thy pow'r to trust thy grace,  
Is our divinest skill,  
And he's the wisest of our race,  
Who best obeys thy will.

**TREBLES. PIA.**

Let ev' - ry tongue thy good - ness speak, Thou sov' - reign Lord of all, Thy strength' - ning hands sup -

This musical score is for the hymn 'NEW-YORK, C. M.' It consists of four staves. The top two staves are for Trebles (Pia) and the bottom two for Basses. The key signature has two flats (B-flat and E-flat) and the time signature is 3/2. The lyrics are: 'Let ev' - ry tongue thy good - ness speak, Thou sov' - reign Lord of all, Thy strength' - ning hands sup -'.

**TENOR. FOR.**

port the weak, And raise the poor that fall.

This musical score is for the Tenor part of the hymn 'NEW-YORK, C. M.'. It consists of four staves. The key signature has two flats (B-flat and E-flat) and the time signature is 3/2. The lyrics are: 'port the weak, And raise the poor that fall.'

N<sup>o</sup> 107. ABINGDON, C. M.

Fa - ther of mer - cies in thy word,

This musical score is for the hymn 'ABINGDON, C. M.'. It consists of four staves. The top two staves are for Trebles and the bottom two for Basses. The key signature has two sharps (F-sharp and C-sharp) and the time signature is 3/4. The lyrics are: 'Fa - ther of mer - cies in thy word,'.



**ABINGDON-Conclusion.**

Hy. 46, Rip Sel.

**N<sup>o</sup> 107.**

What end - less glo - ries shine, For - ev - er be thy name a - dor'd, For these ce - les - tial lines.

The musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piece concludes with a double bar line and repeat dots.

Hymn 34th, 2d Bk. Dr. W.

**BATH CHAPEL, C. M.**

Milgrove.

**N<sup>o</sup> 108.**

Come Holy Spirit heav'nly dove, With all thy quick'ning pow'rs, Kindle a flame of sacred love, Kindle a flame of sacred love, In these cold hearts of ours.

The musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piece concludes with a double bar line and repeat dots.

N<sup>o</sup> 109.

Hy. 360, Ev. Luth. Sel.

**IRISH, C. M.**

Ascribed to Is. Smith

Musical score for 'IRISH, C. M.' in G major (one sharp) and 3/4 time. It consists of four staves: two treble clefs and two bass clefs. The melody is written in the first treble staff, and the bass line is in the bottom two staves. The piece is divided into two measures by a double bar line.

A - wake ye saints to praise your King, Your sweetest passions raise, Your pi - ous pleasure while you sing, In - creas - ing with your praise.

N<sup>o</sup> 110.

**ST. JAMES' C. M.**

Ps. 89, 2d p. Dr. W.

Courteville.

Musical score for 'ST. JAMES' C. M.' in B-flat major (two flats) and common time (C). It consists of four staves: two treble clefs and two bass clefs. The melody is written in the first treble staff, and the bass line is in the bottom two staves. The piece is divided into two measures by a double bar line.

With rev'rence let the saints ap-pear, And bow be - fore the Lord, His high commands with rev'rence hear, And trem - bles at his word.

VIVACE.

Sal - va - tion O the joy - ful sound, 'Tis plea - sure to our ears, A sove - reign balm for ev - ry wound, A cor - dial for our fears.

CODA--CHEERFUL.

Glory honour, praise and power Be unto the Lamb for ever, Jesus Christ is our Re - deem - er Hal - le - lu - jah :: Hal - le - lu - jah Praise the Lord.



Thrice hap - py souls who born of heav'n, While yet they so - journ here, Hum - bly be - gin their days with

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one sharp) and 3/4 time. The second staff is the piano accompaniment. The third and fourth staves are the piano accompaniment in the left hand. The lyrics are written below the vocal line.

God, And spend them in his fear, Hum - bly be - gin their days with God, And spend them spend them in his fear.

The second system of the musical score consists of four staves. The top staff is the vocal line in G major (one sharp) and 3/4 time. The second staff is the piano accompaniment. The third and fourth staves are the piano accompaniment in the left hand. The lyrics are written below the vocal line.

Ps. 110, Dr. W.

# BETHEL NEW, C. M.

Leach. N<sup>o</sup> 113.

Musical score for 'Bethel New, C. M.' in G major (one sharp) and common time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Je - sus our Lord as - cend thy throne, And near thy Fa - ther sit. In Zi - on shall thy pow'r be know'n, And make thy foes sub - mit.'

Ps. 119th, 11th p. Dr. W.

# WALSAL, C. M.

N<sup>o</sup> 114.

Musical score for 'Walsal, C. M.' in G major (one sharp) and common time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Con - sid - er all my sor - rows Lord, And thy de - liv' - rance send, My soul for thy sal - va - tion faints, When will my troubles end.'

N<sup>o</sup> 115.

FUNERAL THOUGHT, C. M

is. Smith

SOLEMN.

Musical score for 'Funeral Thought' in common time (C). It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in a solemn, slow tempo. The lyrics are: 'Hark from the tombs a mournful sound, My ears at-tend the cry, Ye liv - ing men come view the ground, Where you must shortly lie.'

N<sup>o</sup> 117.

CROWLE, C. M.

Hy. 32, 2d Bk. Dr. W.

Dr. Green.

PLAINTIVE.

Musical score for 'Crowle' in 3/2 time. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in a plaintive, slow tempo. The lyrics are: 'How short and has - ty is our life, How vast our soul's affairs, Yet sense-less mor-tals vain - ly strive, To la - vish out their years,'



The first system of musical notation for 'Bangor, C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes.

How short and has - ty is our life, How vast our soul's af - fairs, Yet senseless mor - tals vain - ly strive, To la - vish out their years.

The second system of musical notation for 'Bangor, C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues from the first system.

The first system of musical notation for 'Georgia, C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes.

Re - turn, O God of love re - turn, Earth is a tire - some place, How long shall we thy children mourn, The absence of thy face,

The second system of musical notation for 'Georgia, C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues from the first system.

N<sup>o</sup> 120.

TIMSBURY, 100<sup>TH</sup>. L. M.

Ps. 93, Dr. W. Is. Smith.

Musical score for hymn No. 120, 'TIMSBURY, 100TH. L. M.' The score is written for four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Je - ho-vah reigns he dwells in light, Gird-ed with ma-jes - ty and might, The world cre-a-ted by his hands, Still on its first foun-da-tion stands.'

N<sup>o</sup> 121.

BATH, L. M.

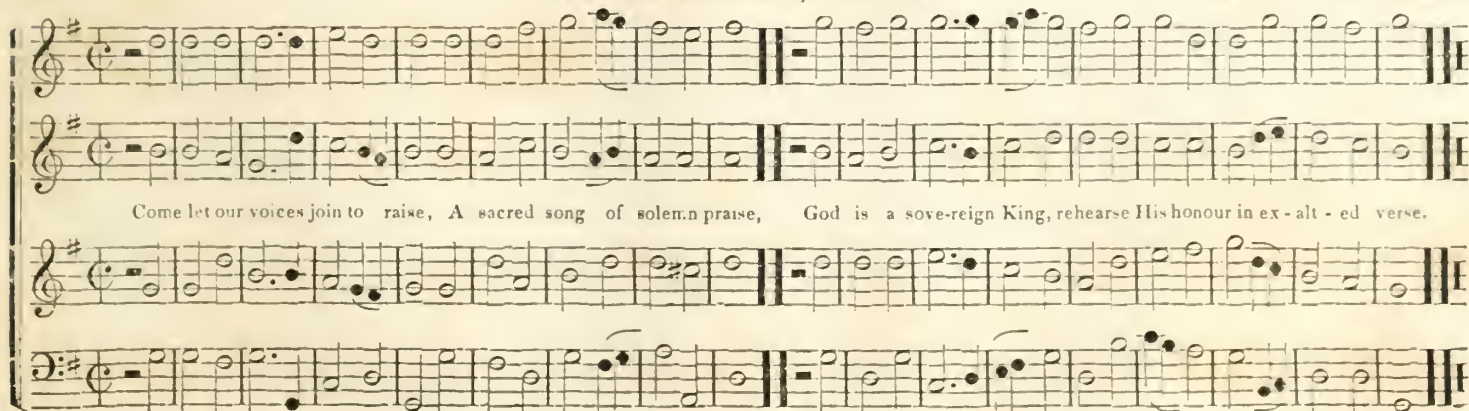
Hymn 88th, 1st Bk. Dr. W

Musical score for hymn No. 121, 'BATH, L. M.' The score is written for four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'Life is the time to serve the Lord, The time t'en-sure the great reward, And while the lamp holds out to burn, The vilest sinner may re-turn.'



TREBLES. TENOR.

Before Je-ho-vah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a-lone, He can cre-ate and he de-destroy.



Come let our voices join to raise, A sacred song of solenn praise, God is a sove-reign King, rehearse His honour in ex-alt-ed verse.



N<sup>o</sup> 124.

STONEFIELD, L. M.

Stanley.

Hy. 70, Bk. 2d, Dr. W.

The first system of music for 'STONEFIELD, L. M.' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody in the upper voice and a supporting bass line.

God of the seas, thy thund'ring voice, Makes all the roar - ing waves re - joice, And one soft word of thy com -

**AIR-MAESTOSO.**

**PIA.**

The second system of music for 'STONEFIELD, L. M.' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues the melody and bass line from the first system.

The third system of music for 'STONEFIELD, L. M.' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music concludes the piece with a double bar line.

mand, Can sink them si - lent in the sand.

**FOR.**

The fourth system of music for 'STONEFIELD, L. M.' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music concludes the piece with a double bar line.

N<sup>o</sup> 125.

ST. PETER'S, L. M.

The first system of music for 'ST. PETER'S, L. M.' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody in the upper voice and a supporting bass line.

E - ter - nal Spi - rit we con - fess, And sing the won - aers

The second system of music for 'ST. PETER'S, L. M.' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues the melody and bass line from the first system.

of thy grace, Thy pow'r con - veys our bless - ings down, From God the Fa - ther, God the Son.

This musical score is for the hymn 'ST. PETER'S'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'of thy grace, Thy pow'r con - veys our bless - ings down, From God the Fa - ther, God the Son.'

**VIGOROSO.**

He reigns, the Lord the Saviour reigns, Praise him in e - van - gel - ic strains, Let the whole earth in songs rejoice, And distant islands join their voice.

This musical score is for the hymn 'LUTON, L. M.'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is two flats (Bb, Eb) and the time signature is 3/4. The lyrics are: 'He reigns, the Lord the Saviour reigns, Praise him in e - van - gel - ic strains, Let the whole earth in songs rejoice, And distant islands join their voice.'

Sin - ners o - bey the gos - pel word, Haste to the sup - per of your Lord, Be wise to know your gracious day, All things are ready  
PIA.

come a - way, All things are rea - dy come a - way.  
FOR.

N<sup>o</sup> 128. LANGPORT, L. M.

He that hath made his re - fuge God, Shall find a most se -



**LANGPORT-Concluded.**

Ps. 91, Dr. W. T. Clark.

**N<sup>o</sup> 128-129.**

cure a - bode, Shall walk all day be - neath his shade, And there at night shall rest his head :||

**PIA.** **FOR.**

Hy. 131, 2d Bk. Dr. W.

**NEWRY, L. M.****N<sup>o</sup> 129.**

Let ev - er - last - ing glo - ries crown, Thy head my Saviour and my Lord, Thy hands have bro't sal - va - tion down, And writ the bless - ings in thy word.

**PIA.** **FOR.**

N<sup>o</sup> 130.

BREWER, L. M.

Hy. 207, Rip. Sel.

Come gracious Spirit

Come gracious Spi - rit heav'n - ly Dove, With light and com - fort from a - bove, Be thou our guard - ian, thou our guide, O'er ev' - ry

N<sup>o</sup> 131.

ISLINGTON, L. M.

Hy. 508, Rippon's Sel.

thought and step pre - side.

E - ter - nal source of ev' - ry joy, Well may thy praise our lips em - ploy,

# ISLINGTON-Concluded.

N<sup>o</sup> 131-132.

While in thy tem - ple we ap - pear, Whose good - ness crowns, Whose good - ness crowns the cir - cling year.

PIA. FOR.

Hy. 167, 2d Bk. Dr. W.

# STERLING, L. M.

Ancient Chant. N<sup>o</sup> 132.

SOLEMN.

Great God thy glories shall em-ploy, My ho - ly fear my hum - ble joy, My lips in songs of honour bring, Their tri - bute to th'e - ter - nal king.



N<sup>o</sup> 133.

MODERATO.

SHOEL, L. M.

Hymn 291, Rip. Sel.

Shoel.

Hap - py the man who finds the grace, The bless - ing of God's chosen race, The wis - dom com - ing from a -

bove, The faith that sweet - ly works by love-

N<sup>o</sup> 134. LIVELY. LITCHFIELD, L. M.

Je - sus shall reign where' - er the sun, Does his suc-

**LITCHFIELD**-Concluded. Ps. 72, 2d. p. Dr. W. N<sup>o</sup> 134-135.

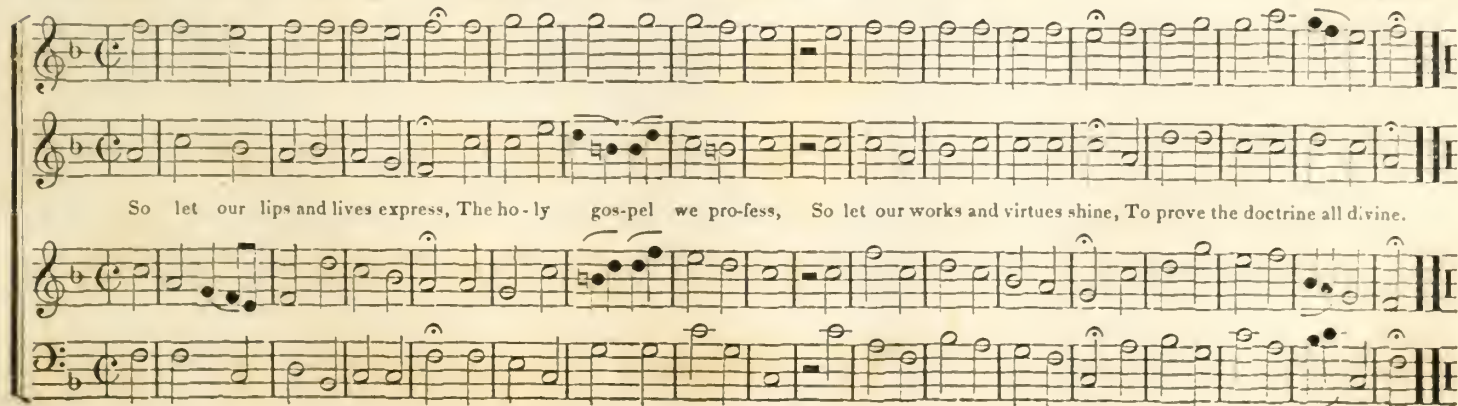


ces - sive jour - nies run; His king - dom stretch from shore to shore, 'Til moons shall wax and wane no more.

Hymn 132, 1st Bk. Dr. Watts.

**KENT OR PAUL'S, L. M.**

Dr. Green. N<sup>o</sup> 135.



So let our lips and lives express, The ho - ly gos - pel we pro - fess, So let our works and virtues shine, To prove the doctrine all divine.

He reigns, the Lord the Sa - viour reigns, Praise him in e - van - gel - ic strains, Let the whole earth in songs re - joice, And

**AIR-SPIRITO. UNIS.**

Let the

distant isl-ands join their voice, And dis-tant isl - ands join their voice.

Let the  
N<sup>o</sup> 137. FOUNTAIN, L. M.

O ev' - ry one that thirsts draw nigh,



'Tis God in-vites the fal-len race, Mer-cy and free sal-va-tion buy, Buy wine and milk and gos-pel grace.

The musical score for 'Fountain' 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 (C). The lyrics are written below the vocal staves.

My God per-mit me not to be, A stran-ger to my-self and thee, A-midst a thousand tho'ts I rove, For-get-ful of my high-est love.

The musical score for 'Asylum, L. M.' consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is two sharps (D major), and the time signature is 3/4. The lyrics are written below the vocal staves.

Go wor-ship at Im - ma - nuel's feet, See in his face what won - ders meet, Earth is too nar - row to ex - press, His worth, his glo - ry,

**AIR-CHEERFUL.** **PIA.**

The musical score for 'WILTON, L. M.' consists of four staves. The first two staves are vocal parts in treble clef, and the last two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music is divided into two systems by a double bar line. The lyrics are written below the vocal staves.

or his grace, His worth, his glo - ry or his grace.

**FOR.**

This section continues the musical score from the previous block, featuring four staves of music. It includes the lyrics 'or his grace, His worth, his glo - ry or his grace.' and the instruction 'FOR.' written below the third staff.

N<sup>o</sup> 140.

DERBY. L. M.

VIGOROSO.

Thine earthly sabbaths, Lord we love, But there's a no - bler rest a - bove,

The musical score for 'DERBY. L. M.' consists of four staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The music is divided into two systems by a double bar line. The lyrics are written below the staves.

Thy ser-vants to that rest as - pire, With ar - dent hope and strong de-sire, With ar-dent hope and strong de - sire.

With ar - dent hope and strong de - sire, With ar - dent hope and strong de-sire.

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in a major key with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: 'Thy ser-vants to that rest as - pire, With ar - dent hope and strong de-sire, With ar-dent hope and strong de - sire.' The piano part features a steady bass line with some melodic movement in the right hand.

My dear Re-deem - er and my Lord, I read my du - ty in thy word, But in thy life the law ap-pears, Drawn out in liv - ing cha - rac-ters.

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in a major key with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: 'My dear Re-deem - er and my Lord, I read my du - ty in thy word, But in thy life the law ap-pears, Drawn out in liv - ing cha - rac-ters.' The piano part features a steady bass line with some melodic movement in the right hand.



N<sup>o</sup> 142.

KIMBOLTON, L. M.

Psalm 92d, 1st part.

**SPIRITO.**

**FOR.**

Sweet is the work my God my King, To praise thy name, give thanks and sing; To show thy love by morn-ing light, And talk of

Unis. Unis.

**PIA.** **FOR.**

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

N<sup>o</sup> 143. WARRINGTON, L. M.

Just are thy ways and true thy word,

**WARRINGTON**-Concluded. Psalm 18, 3d p. Dr. W. R. Harrison. N<sup>o</sup> 143-4.

Musical score for 'WARRINGTON' in G major, 4/4 time. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The lyrics are: 'Grent rock of my se - cure a - bode; Who is a God be - side the Lord, Or where's a re - fuge like our God.'

Hy. 43, 2d Bk. Dr. W.  
**CHEERFUL.**

**SIMEON, L. M.**

Stanley. N<sup>o</sup> 144.

Musical score for 'SIMEON, L. M.' in G major, 2/4 time. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The lyrics are: 'Now for a tune of lof-ty praise, To great Je - ho-vah's e - qual Son, A - wake my voice in heav'n-ly lays, Tell the loud won-der: he has done.'

CHEERFUL.

Musical score for 'PORTUGAL NEW, L. M.' in G major (one flat), 2/4 time. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: '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'.

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

FOR.

N<sup>o</sup> 146. NEW SABBATH, L. M.

Musical score for 'NEW SABBATH, L. M.' in G major (one sharp), 3/4 time. It consists of two systems, each with four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: 'o - pen, While heav'n stands o - pen, While heav'n stands o - pen to our view. A - no - ther six day's work is done'.

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

A - no - ther six day's work is done



A - no - ther Sab - bath is be - gun, Re - turn, my soul, en - joy thy rest, Im - prove the day thy God has blest.

**PIA. FOR.**

The musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and bar lines. The lyrics are printed below the first two staves.

Far from my tho'ts vain world be-gone, Let my re - li - gious hours a-lone, Fain would my eyes my Saviour see, I wait a vis - it Lord from thee.

*Conclude each verse with the two first lines of the tune.*

**Da Capo.**

The musical score consists of four staves. The top two staves are in treble clef with a common time signature (C). The bottom two staves are in bass clef with a common time signature (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and bar lines. The lyrics are printed below the first two staves. A performance instruction is provided between the second and third staves, and the piece concludes with a 'Da Capo' marking.

Me-thinks the last great day is come, Me-thinks I hear the trum-pet sound, That shakes the earth, rends ev' - ry tomb, And

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are written below the second staff.

wakes the pris' - ners un - der ground, And wakes the pris' - ners un - der ground.

The second system of the musical score also consists of four staves (two treble, two bass). The lyrics are written below the second staff.

The mighty deep gives up her trust,  
Aw'd by the Judges' high command,  
Both small and great now quit their dust,  
And round the dread tribunal stand.

Behold the awful books display'd,  
Big with th'important fates of men'  
Each word and deed now public made,  
Written by heav'n's unerring pen

Lord when these awful leaves unfold,  
May life's fair book my soul approve  
There may I read my name enroll'd,  
And triumph in redeeming love.

Far from my tho'ts vain world begone, Let my re - li-gious hours a - lone, Fain would my eyes my Saviour see, I wait a vis - it Lord from thee.

The score consists of four staves. The first two staves are vocal parts (Soprano and Alto), and the last two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music is in common time (L.M.).

## EFFINGHAM, L. M.

Hy. 155, Dobell's Coll.

At an-chor laid remote from home, Toiling I cry sweet spirit come, Ce-les-tial breeze no lon-ger stay, But swell my sails and speed my way.

TREBLES. PIA. TENOR. FOR.

The score consists of four staves. The first two staves are vocal parts (Treble and Tenor), and the last two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music is in common time (L.M.).

\* In the supplement to the *third edition* of this work, this tune has an additional note at the beginning of every line. It is believed the present arrangement is the original and correct form



Come hither all ye wea- ry souls, Ye heavy la- den sin-ners come, I'll give you rest from all your toils, And bring you to my heav'n-ly home.

**AIR** **PIA.**

This system contains two staves of music in G major (one flat) and common time. The first staff is the vocal line, and the second is the piano accompaniment. The lyrics are written below the first staff.

**CODA** to China, or any other suitable tune.

Come and welcome ::

**FOR.** **TREBLES. AFFETUOSO** **CHORUS—VIVACE.**

I'll give you rest from all your toils, And bring you to my heav'nly home. Come to Je- sus, Come and welcome ::

This section is in 2/4 time. It features two staves of music. The first staff is the vocal line, and the second is the piano accompaniment. The lyrics are written below the first staff.

**CODA TO CHINA-Concluded.**

T. Walker.

**N<sup>o</sup> 150-151.**

Come and welcome                      Come and welcome ::                      Come, Come and welcome sin - ner come.

TREBLES.                      CHORUS.

come and welcome, Come, Come to Je - sus, Come and welcome ::                      Come, Come and welcome, sin - ner come.

Hy. 122, 2d Bk. Dr. W.

**COSTELLOW, L. M.**

Costellow.

**N<sup>o</sup> 151.**

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

MEZZA VOCE.

Lord 'tis a plea-sant thing to stand, In gar-dens plant - ed by thy hand, In gar-dens plant ed by thy hand,

Let me with - in thy courts be seen, Like a young ce - dar fresh and green, Like a young ce - dar fresh and green.

**TREBLES. PIA.** **FOR.**





My soul thy great Cre - a - tor praise, When cloth'd in his ce - les - tial rays. He in full ma - jes - ty ap - pears,

**AIR-SPIRITO.** **TREBLES. PIA.**

**FOR.**

And like a robe his glo - ry wears, He in full ma - jes - ty ap - pears, And like a robe his glo - ry wears.

\* May be sung as the 112th, or 8s, 6 lines.

Thou whom my soul ad - mires a - bove, All earth - ly joy or earth - ly love, Tell me, dear Shep - herd, let me know,

**AIR-ANDANTE AFFETUOSO.** **PIA. TREBLES.**

ORG.

Where doth thy sweet - est pas - ture grow, Where doth 'thy sweet - est pas-ture grow.

**FOR.**

VOC.

Where is the shadow of that rock,  
Which from the sun defends thy flock,  
Fain would I feed among thy sheep,  
Among them rest, among them sleep.

Why should thy bride appear like one  
That turns aside to paths unknown;  
My constant feet would never rove,  
Would never seek another love.



Je - sus thy blood and right - cous-ness, My beau - ty are my glo - rious dress, 'Midst flaming worlds in these ar - ray'd, With

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a melody in the upper voices and a bass line. There are fermatas over the notes 'ty' and 'ness' in the first line, and 'ray'd' in the second line. The lyrics are printed below the second staff.

joy shall I lift up my head, 'Midst fla-ming worlds in these ar - ray'd, With joy shall I lift up my head

The second system of the musical score also consists of four staves, continuing the melody and bass line from the first system. It includes the same key signature and time signature. The lyrics are printed below the second staff, with a fermata over the word 'head' at the end of the phrase.

**AIR-MEZZA VOCE.** Keep me

Glo-ry to thee my God this night, For all the blessings of the light, Keep me, O keep me King of Kings, Un-der thy own Al-

Keep me

Un-der thy own Un-der

**PIA.** **FOR.** Under

mighty wings, Under thy own Almighty wings, Un-der thy own Al-migh-ty wings.

Under

Teach me to live, that I may dread  
The grave as little as my bed;  
Teach me to die, that so I may,  
Rise glorious at the judgment day.

O let my soul on thee repose,  
And with sweet sleep my eye-lids close,  
Sleep that shall me more vig'rous make,  
To serve my God when I awake.

Our hearts and voi ces

Praise ye the Lord, 'tis good to raise, Our hearts and voi ces in his praise, Our hearts and voi ces

**AIR-SPIRITO.**

in his praise, His na - ture and his works in - vite - - - To

in his praise, His na - ture and his works in - vite, To make this du - ty our de - light,

His na - ture and his works in - vite To



# HOXTON CHAPEL—Concluded.

N<sup>o</sup> 158-159.

make this du - ty our de - light, To make this du - ty our de - light.  
To make  
To make this du - ty our de - light.

The Lord builds up Jerusalem,  
And gathers nations to his name,  
His mercy melts the stubborn soul,  
And makes the broken spirit whole.

Great is the Lord, and great his might,  
And all his glories infinite ;  
He crowns the meek, rewards the just,  
And treads the wicked to the dust.

Ps. 135 p. 1st, Dr. W.

## WAREHAM OR ALL SAINTS, C. M.

Knapp. N<sup>o</sup> 159.

Praise ye the Lord ex - alt his name, While in his ho - ly courts ye wait, Ye saints that to his house be - long, Or stand at - tend - ing at his gate.

SPIRITOSO.

My cap-tain sounds th' a-larm of war. A-wake, the pow'rs of hell are near, A-wake, the pow'rs of hell are near ;

To arms, To arms, I hear him cry 'Tis yours to con-quer or to die, 'Tis yours to con-quer or to die.

**PIA.** **FOR.**

**CODA TO CHRISTIAN WARFARE.****N<sup>o</sup> 160-161.**

Musical score for 'CODA TO CHRISTIAN WARFARE'. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: 'To arms, to arms, I hear him cry, To arms, to arms, I hear him cry, 'Tis yours to con-quer, SLOW. or to die.'

Psalm 145, Dr. W.

**BRAMCOATE, L. M.****N<sup>o</sup> 161.**

Musical score for 'BRAMCOATE, L. M.'. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: 'My God, my King, thy various praise, Shall fill the rem-nant of my days, Thy grace employ my hum-ble tongue, Till death and glory raise the song.'



Give to our God im - mor - tal praise, Mer - cy and truth are all his ways ; Won - ders of grace to God be - long, Re -

**AIR-SPIRITO.**

**PIA.**

peat his mercies: ||

Re-peat his mer-cies in your song- Give to the Lord of Lords re-nown, The King of Kings with

**FOR.**

# SOUTHAMPTON - Concluded.

N<sup>o</sup> 162-163.

PIA. FOR. PIA. FOR.

gl - ty crown, His mer-cies ever, ever shall endure, When lords and kings, :||: When lords and kings are known no more.

This musical score consists of four staves. The first two staves are vocal parts with lyrics. The third and fourth staves are instrumental accompaniment. The tempo markings 'PIA.' and 'FOR.' are placed above the first two staves. The lyrics are written below the first two staves.

# STRASBURGH, L. M.

N<sup>o</sup> 163.

SOLEMN.

Ah! see him writhe and bleed and die, Give thanks my soul and offer praise;  
 See Christ with God's commands comply, And execute his work of grace;

He bows his head upon the tree, To save, to bless, to comfort me.

This musical score consists of four staves. The first two staves are vocal parts with lyrics. The third and fourth staves are instrumental accompaniment. The tempo marking 'SOLEMN.' is placed above the first staff. The lyrics are written below the first two staves.

The heav'ns de-clare thy glo - ry Lord, lu ev' - ry star thy wis - dom shines, But when our eyes be-hold thy word,

We read thy name in fair - er lines, We

**PIA.** **FOR.**

We read thy name - - in fair - er lines, We read thy name in fair - er lines.

We read

The rolling sun, the changing light,  
And days and nights thy power confess;  
But the blest volume thou hast writ,  
Reveals thy justice and thy grace.

Great Sun of righteousness arise,  
Bless the dark world with heav'nly light;  
Thy gospel makes the simple wise,  
Thy laws are pure, thy judgments right

Thy noblest wonders here we view,  
In souls renew'd and sins forgiv'n:  
Lord cleanse my sins, my soul renew,  
And make thy word my guide to heav'n.



Praise ye the Lord 'tis good to join, In work so plea - sant so di - vine, In work so plea - sant so di - vine,

## AIR-SPIRITO.

Ye subjects of the Lord pro-claim, The roy - al hon - ours of his name, "Je - ho - vah reigns be all your song;

PIA. FOR.

Now while the flesh is mine a - bode, And when my soul as - cends to God; And when my soul as - cends to God.

'Tis he thy God, O Zi - on reigns, Prepare thy most har - mo - nious strains, Glad hal - le - lu - jahs to pro - long.

CHEERFUL.

Why wake the soft bar - mo - nious lays, Why do our songs u - ni - ted raise, Why do our songs u - ni - ted raise,

Why do our

The source

The source

'Tis heav'n born char - i - ty we praise, The source of all oir earthly joys, The source of all our earth - ly joys.

The source

# ABBAS COMB-Concluded.

N<sup>o</sup> 166.

Hail cha-ri-ty (let me be full of) thee - - - Bright e - - ma - na - tion of the De - i - ty, Bright

Hail cha-ri-ty, What heart but glows with thee, Bright e - ma - na - tion of - - - the De - i - ty, Bright

Hail cha - ri - ty, what heart but glows with thee, Bright e - ma - na - tion e - - - ma - na - tion of the De - i - ty, Bright

Bright e - ma - na - tion of

e - - ma - na - tion of the De - i - ty.

Bright e - ma - na - tion of

The great Redeemer of mankind,  
 Commanded us to own thy sway,  
 And yield to thee the willing mind,  
 Let all the kind behest obey.  
 Hail charity, &c

Then shall the childrena' blessinga rise,  
 Aspiring to th' Almighty's throne;  
 Angels shall waft them o'er the skies,  
 And make the happy song their own  
 Hail charity, &c.



N<sup>o</sup> 167.

MARTIN'S LANE, L. M. or as 113<sup>TH</sup>.

Dr. Arne. Ps. 146, Dr. W.

Be - hold the rose of Sha - ron here, The li - ly which the val - lies bear, The li - ly which the val - lies bear.

I'll praise my ma - ker with my breath, And when my voice is lost in death, Praise shall em - ploy my no - bler pow'rs;

**PIA.** **FOR.**

Be - hold the tree of life that gives, Re - fresh - ing fruit and heal - ing leaves, Re - fresh - ing fruit and heal - ing leaves.

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

**MAESTOSO.**

Musical score for 'Old Hundred' in G major, common time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is marked 'MAESTOSO'. The lyrics are: 'With one con-sent let all the earth, To God their cheerful voices raise, Glad homage pay with awful mirth, And sing be fore him songs of praise.'

Hy. 607, Dobell's Coll.

**GERMAN HYMN, L. M.**

Pleyel. **N<sup>o</sup> 169.**

**MODERATO.**

Musical score for 'German Hymn' in G major, common time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is marked 'MODERATO'. The lyrics are: 'The spacious firmament on high, With all the blue e - the - rial sky, And spangled heav'n's a shining frame, Their great o - ri - gi - nal pro - claim.'

N<sup>o</sup> 170.

MUNICH, L. M.

Hy. 364, Rip. Sel. From the German

PLAINTIVE.

Musical score for 'MUNICH, L. M.' in 3/2 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'How long thou faith-ful God shall I, Here in thy ways for-got-ten lie, When shall the means of healing be, The channels of thy grace to me-'. The music is in a plaintive style with a key signature of one sharp (F#).

N<sup>o</sup> 171.

ST. BARNABAS, L. M.

Hy. 477, Ev. Luth. Sel.

SOLEMN.

Musical score for 'ST. BARNABAS, L. M.' in common time (C). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Be-hold the path which mortals tread, Down to the regions of the dead, Nor will the fleet-ing mo-ments stay, Nor can we mea-sure back our way.'. The music is in a solemn style with a key signature of one sharp (F#).



**PENTENCE, L. M.**C. Meincke. N<sup>o</sup> 172.

Shew pi - ty Lord, O Lord forgive, Let a re - penting re - bel live, Are not thy mercies large and free, May not a sinner trust in thee.

Hy. 60, Dwight's Sel.

**GILEAD, L. M.**T. Clark. N<sup>o</sup> 173.

What shall the dy - ing sin-ner do, That seeks relief from all his woe, Where shall the guilty conscience find, Ease for the torment of the mind.

N<sup>o</sup> 174.

ANTIGUA, L. M.

Ps. 119, p. 1st, Dr. W

Thus the e - ter - nal Fa - ther spake, To Christ the Son as - cend and sit, At my right hand till I shall make,

The musical score for 'ANTIGUA, L. M.' consists of four staves. The first two staves are treble clefs, and the last two are a bass clef. The music is in common time (C). The lyrics are: 'Thus the e - ter - nal Fa - ther spake, To Christ the Son as - cend and sit, At my right hand till I shall make,'. The notes are mostly quarter and eighth notes with some rests.

N<sup>o</sup> 175.

PARK-STREET, L. M.

Thy foes sub - mis - sive at thy feet.

The left side of the musical score for 'PARK-STREET, L. M.' consists of four staves. The first three are treble clefs, and the last is a bass clef. The music is in common time (C). The lyrics are: 'Thy foes sub - mis - sive at thy feet.' The notes are mostly quarter and eighth notes.

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

The right side of the musical score for 'PARK-STREET, L. M.' consists of four staves. The first three are treble clefs, and the last is a bass clef. The music is in 3/4 time with a key signature of one flat (B-flat). The lyrics are: 'O come loud an - thems let us sing, Loud thanks to our Al - migh - ty King,'. The notes are mostly quarter and eighth notes.

PIA. FOR.

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

Now let our mournful songs re-cord, The dy-ing sor - rows of our Lord, When he complain'd in tears and blood, As one for - sa - ken of his God.



N<sup>o</sup> 177.

KINGSBRIDGE, L. M.

Ps. 139, Dr. W.

Lord thou hast search'd and seen me through, Thine eye com-mands with peir-cing view, My ri-sing and my

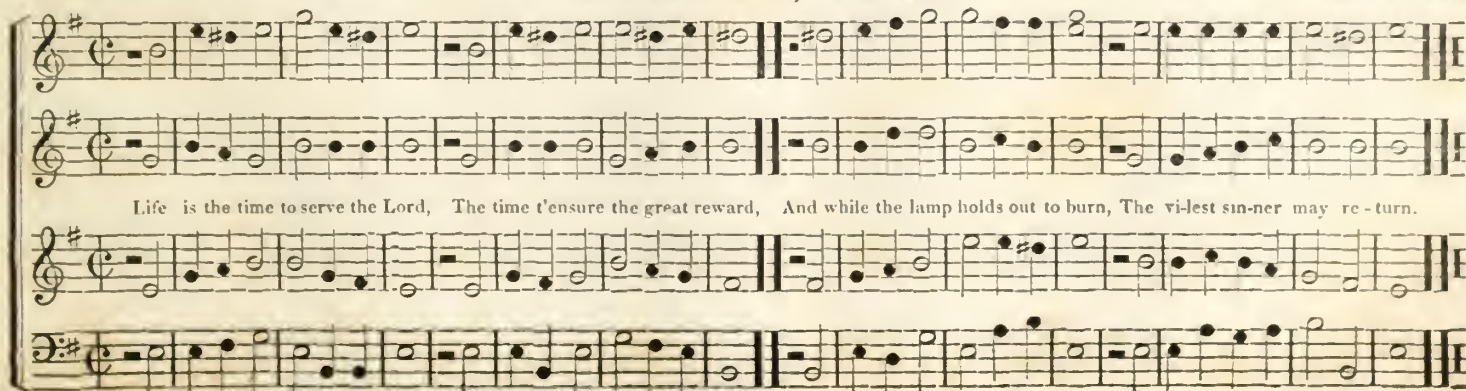
rest-ing hours, My heart and flesh with all their pow'rs.

N<sup>o</sup> 178. LIMEHOUSE, L. M.

Deep in the dust be-fore thy throne,



Our guilt and our dis-grace we own, Great God we own the'un-hap-py name, Whence sprung our nature and our shame.



Life is the time to serve the Lord, The time t'ensure the great reward, And while the lamp holds out to burn, The vi-lest sin-ner may re-turn.

**N<sup>o</sup> 180.****ANGEL'S HYMN, L. M.**

Hv. 5, Rip. Sel.

Musical score for 'ANGEL'S HYMN, L. M.' in G major (one sharp) and 3/2 time. The score consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the treble clefs, with a supporting bass line in the bass clefs. The piece concludes with a double bar line and repeat dots.

Great former of our va-rious frame, Our souls a-dore thine awful name, And bow and tremble while they praise, The ancient of e - ter - nal days.

**N<sup>o</sup> 181.****GREEN'S HUNDREDTH, L. M.**

Ps. 36, Dr. W. Dr. Green.

Musical score for 'GREEN'S HUNDREDTH, L. M.' in G major (one sharp) and 3/2 time. The score consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the treble clefs, with a supporting bass line in the bass clefs. The piece concludes with a double bar line and repeat dots.

High in the heav'ns e - ter - nal God, Thy goodness in full glory shines, Thy truth shall break thro' ev'ry cloud, That veils and darkens thy designs.





My God how end-less is thy love, Thy gifts are ev-ry even-ing new, And morn-ing mercies from a-bove, Gently dis-til like ear-ly dew.



Now for a tune of lof-ty praise, To great Je-ho-vah's e-qual son, A-wake my voice in hear'nly lays, Tell the loud wonders he has done.

## CHEERFUL.

Now let us raise our cheerful strains, And join the bliss - ful choir a - bove, There our ex - alt - ed Sa - viour reigns, And there they sing his wond'rous love

## PILESGROVE, L. M.

## ANIMATO.

A - wake my soul to hymns of praise, To God the song of tri - umph raise, A - dorn'd with ma - jes - ty di - vine, What pomp, what glory, Lord are thine.

Re-joyce the Lord is King, Your God and King a - dore, Mor-tals give thanks and sing, And triu-umph ev - er more ; Lift up the heart, lift up the

**PIA.** voice, Re-joyce a - loud ye saints re - joice; **FOR.** Re-joyce a - loud ye saints rejoice.

N<sup>o</sup> 186. LENOX, P. M. 148<sup>TH</sup>.

(without the fugue.) Ps. 121, Dr. W. Edson.

Up-ward I lift mine eyes, From God is all my aid ;

The God who built the skies, And earth's foundations laid, God is the tow'r to which I fly, :: His grace is nigh in ev' - ry hour.



N<sup>o</sup> 187.

DARWELLS, P. M. 148<sup>TH</sup>. Ps. 148, Dr. W. Rev. Mr. Darwell.

Ye tribes of Adam join,  
With heav'n and earth and seas,  
And offer notes divine,  
To your Creator's praise.  
Ye holy throng of angels bright,  
In worlds of light begin the song.

N<sup>o</sup> 188.

AMHERST, P. M. 148<sup>TH</sup>. Ps. 148, Ch. Prayer Bk. W. Billings.

Ye boundless realms of joy,  
Exalt your Maker's fame,  
His praise your songs employ,  
Above the starry frame.  
Your voices raise, ye cherubin,  
And seraphim, to sing his praise.

AIR-SPIRITO. PIA. FOR.

To your Creator God,  
Your great Preserver raise;

Ye creatures of his hand, ::  
Your high est notes of praise ::

PIA. FOR.

Let ev'ry voice proclaim his pow'r, His name adore and loud rejoice ::

O ye im-mor-tal throng, Of An-gels round the throne, Join with our fee-ble song, To make the Sa-viour known,

**PIA.** **FOR.**  
On earth ye knew his won'-drous grace, His beau-teous face in heav'n ye view-

When all array'd in light,  
The shining conq'ror rode;  
Ye hail'd his rapt'rous flight,  
Up to the throne of God.  
And wav'd around your-golden wings,  
And struck your strings of sweetest sound

The warbling notes pursue,  
And louder anthems raise,  
While mortals sing with you,  
The great Redeemer's praise  
And thou my heart with equal flame,  
And joy the same, perform thy part.



The Lord Jehovah reigns,  
His throne is built on high,

The garments he assumes,  
Are light and majesty.

His glories shine with beams so bright,  
No mortal eye can bear the sight.

Detailed description: This is a four-staff musical score in common time (C). The top two staves are treble clefs, and the bottom two are bass clefs. The music is in G major (one sharp). The lyrics are printed below the staves, with the first two lines of lyrics under the first two staves and the last two lines under the last two staves. The score is divided into three measures by double bar lines.

To God the mighty Lord,  
Your joyful thanks repeat,

To him due praise afford,  
As good as he is great.

For God doth prove our constant friend,  
His boundless love shall never end.

Detailed description: This is a four-staff musical score in 3/2 time. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in B-flat major (two flats). The lyrics are printed below the staves, with the first two lines of lyrics under the first two staves and the last two lines under the last two staves. The score is divided into three measures by double bar lines.

N<sup>o</sup> 190. 4th.

**RESURRECTION, P. M. 148<sup>TH</sup>.** Hv. 140, Rip. Sel. Dr. Green.

Musical score for 'Resurrection, P. M. 148th'. It consists of four staves: two treble clefs and two bass clefs. The music is in common time (C) and features a melody with various note values and rests. The lyrics are printed below the first two staves.

Yes the Redeemer rose,  
The Saviour left the dead,  
And o'er his hellish foes,  
High rais'd his conq'ring head.  
In wild dismay, the guards around,  
Fall to the ground, and sink away.

N<sup>o</sup> 190. 5th.

**DALSTON, P. M. 122<sup>ND</sup>.** Ps. 122, Dr. W. A. Williams.

Musical score for 'Dalston, P. M. 122nd'. It consists of four staves: two treble clefs and two bass clefs. The music is in common time (C) and features a melody with various note values and rests. The lyrics are printed below the first two staves.

How pleas'd and blest was I,  
To hear the people cry,  
Come let us seek our God to day;  
Yes with a cheerful zeal,  
We'll haste to Zion's hill,  
And there our vows and honours pay.

Lord of the worlds a - bove, How plea - sant and how fair, The dwellings of thy love, Thy earth - ly temples are: To thine a -  
**MODERATO.** **PIA.** **FOR.** **LIVELY.**

bode-my heart as-pires, With warm de - sires to see my God, To thine a - bode, my heart as-pires, With warm desires, to see my God.



Join all the glorious names, Of wis - dom, love and pow'r, That e - ver mortals knew, That an - gels e - ver bore; All are too mean

**AIR--BOLD.** **PIA.**

to speak his worth, Too mean to set my Sa-viour forth.

**FOR.**

N<sup>o</sup> 193. DUNSTABLE, P. M. 148<sup>TH</sup>.

Blow ye the trum pet blow, The glad - ly sol - emn sound;

**AIR--SPIRITO.**

The year of Ju - bi -

The year of Ju - bi - lee is come, of

Let all the na - tions know, To earth's re - mo - test bound; The year of Ju - bi - lee is come, The year of Ju - bi -

The year The year of

lee is come, Re - turn ye ran - som'd sin - ners home.

Ju - bi - lee is come, **PIA.** **FOR.**

lee is come, Re - turn ye ran - som'd, Re - turn ye ran - som'd, Re - turn ye ran - som'd sin - ners home.

SPIRITO.

Ye vir - gin souls a - rise, With all the dead a - wake, Un - to sal - va - tion wise, Oil in your ves - sels take.  
Go meet him in the sky, Your e - ver - last - ing friend, Your head to glo - ri - fy, With all his saints as - cend.

Up start - ing at the mid - night cry, Up start - ing at the mid - night cry, Be - hold, Be - hold the heav'nly bridegroom nigh.  
Ye pure in heart, ob - tain the grace, Ye pure in heart ob - tain the grace, To see, To see, with - out a veil his face.

Up starting at the mid - night cry. the mid - night cry :



## MODERATO.

Je - sus how pre - cious is thy name, The great Je - ho - vah's dar - ling thou, O let me catch th' im - mor - tal flame,

With which an - gel - ic bo - soms glow, Since An - gels love thee I would love, And im - i - tate . . . the bless'd a - bove,

**N<sup>o</sup> 196.** Hy. 90, Ev. Luth. Sel. **CAREY'S, P. M. 112<sup>TH</sup>.** or as **L. M.**

Carey

SECOND TIME—PIA.

The Lord my pas-ture shall prepare, And feed me with a shep-herd's care, My noon day walks he shall at-tend, And all my mid-night hours defend.  
His pre - sence shall my wants supply, And guard me with a watchful eye. FOR.

**N<sup>o</sup> 197.**

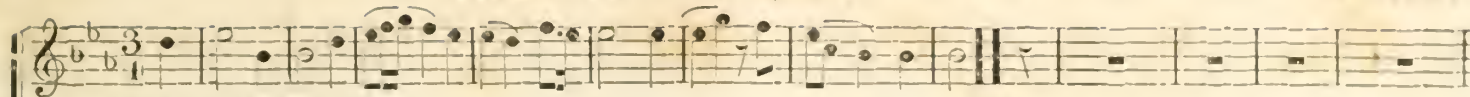
**TRINITY, P. M. 6.6.4.**

Hy. 14, Nettleton's Col.

Giardini.

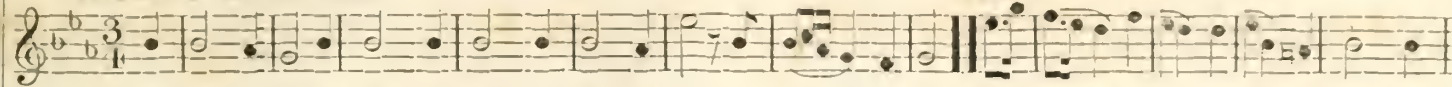
Come thou Almighty King, Help us thy name to sing, Help us to praise, Father all glorious, O'er all vic-to-ri-ous, Come and reign over us, Ancient of days.

ARTAXERXES, 112<sup>TH</sup>. or as L. M. Hy. 266, Rip. Sel. N<sup>o</sup> 198.



ANDANTE AFFETUOSO.

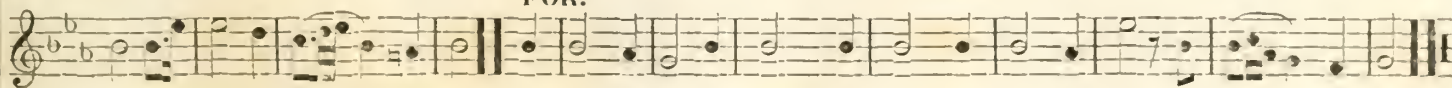
PIA.



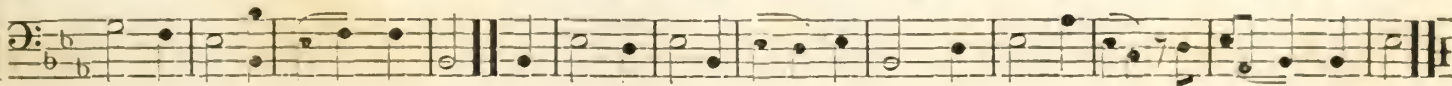
Dear friend of friendless sin - ners hear, And mag - ni - fy thy grace di - vine, Par - don a worm that would draw near, That



FOR.



would his heart to thee re - sign; A worm by self and sin op - prest, That pants to reach thy pro - mis'd rest.





Ye that de - light to serve the Lord, The honours of his name re - cord, His sa - cred name for - ev er bless,

Where'er the circ - ling sun dis - plays, His ris - ing beams or set - ting rays, Let lands and seas his pow'r confess, ||:  
**CRES.** **FOR.**

MAESTOSO.

The God of A-bram praise, Who reigns en-thron'd in light, An-cient of ev-er-last-ing days, And God of might;

The Lord Je-ho-vah reigns, And roy-al state main-tains, His head - - - with aw - - - - ful glo-ries crown'd,

Je-ho-vah great I am, By earth and heav'n con-fess'd, I bow and bless the sa-cred name, For ev-er blest

Ar-ray'd in robes of light, Be-girt with sov'-reign might, And rays - - - of ma - - - - jes - ty a-round

\* May also be sung as 122d Metre, by slurring the three notes, in two places, in the third and sixth lines. See the under line of words from Ps. 93 Dr. W.

N<sup>o</sup> 201.

HANOVER, P. M. 104<sup>TH</sup>.

Ps. 139, Ch. Pr. Bk. Handel.

O praise ye the Lord, prepare your glad voice, His praise in the great as-sembly to sing, In our great Cre-a-tor let Is-'rael re-joice,

And children of Zi-on be glad in their King.

N<sup>o</sup> 202. JOHN'S, P. M. 122<sup>D</sup>. Ps. 122, Dr. W.

How pleas'd and blest was I, To hear the peo-ple cry,



**JOHN'S**-Concluded.N<sup>o</sup> 202.

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 ho - nours pay.

Hy. 261, Dobell's Coll.

**GERMAN HYMN, 7S.** Single.Pleyel. N<sup>o</sup> 203.

Sov'reign ru - ler of the skies, E - ver gra - cious e - ver wise; All my times are in thy hand, All e - vents at thy com - mand.

How pleas'd and blest was I, To hear the peo - ple cry, Come let us seek our God to day ; Yes, with a cheerful

**AIR-CHEERFUL.**

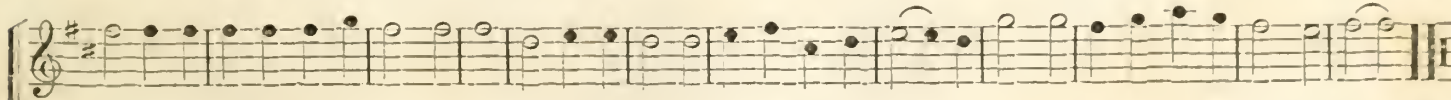
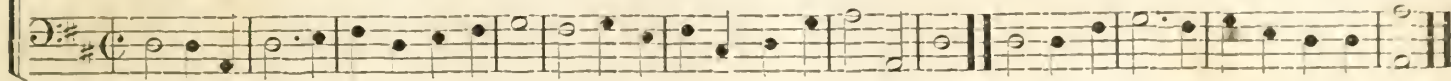
zeal, We haste to Zi - on's hill ; And there our vows and ho - nors pay, And there our vows and ho - nors pay.

**PIA.** **FOR.**

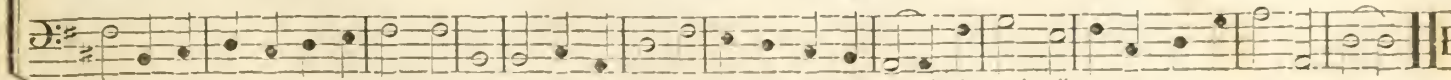
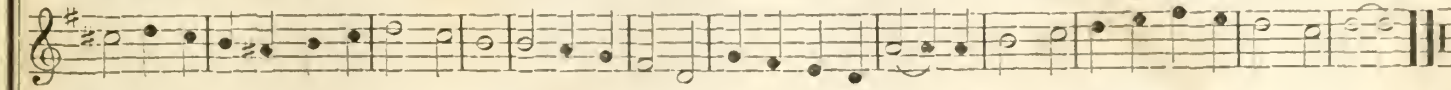
## SOLEMN.



Not to our names thou on - ly just and true, Not to our worthless names is glo - ry due; Thy pow'r and grace, thy truth and jus-tice claim.



Im - mor-tal hon-ours to thy sov'reign name, Shine thro' the earth from heav'n thy blest abode, Nor let the hea-then say where is your God.



\* This Tune may be sung to the Old 50th, by omitting the Slur in the two last lines.



Christ the Lord has ris'n to day, Hal - le - lu - jah, Sons of men and An-gels say, Hal - le - lu - jah ; Raise your joys and

tri-umphs high, Hal - le - lu - jah, Sing ye heav'ns and earth re - ply, Hal - le lu - jah

Love's redeeming work is done,  
Fought the fight, the battle won ;  
Lo ! the sun's eclipse is o'er,  
Lo ! he sets in blood no more.

Vain the stone, the watch, the seal  
Christ hath burst the gates of hell ;  
Death in vain forbids his rise,  
Christ has open'd Paradise.

Lives again our glorious King !  
Where, O death ! is now thy sting ?  
Once he died, our souls to save ;  
Where s thy victory, boasting grave

**SLOW.** **PIA.**

The God of glo - ry sends his sum-mons forth, From east to west his sov'reign or-ders spread, Thro' distant worlds and regions of the dead.  
Calls the south na - tions and a-wakes the north;

**FMO. MOD.** **PIA.** **FASTER.** **FOR.**

The trum - pet sounds, Hell trem - bles, Heav'n re - joi - ces, Lift up your heads ye saints with cheer - ful voi - ces.

**UNISONS.** **SLOW.**

N<sup>o</sup> 208.

Hy. 455, Ev. Lunn. Sel.

**TOWNHEAD, 7S.** Single, or 4 lines.

Leach.

Musical score for 'TOWNHEAD, 7S.' consisting of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#). The music is in common time (C). The lyrics are: 'Praise to God im - mor-tal praise, For the love that crowns our days, Bounteous source of ev' - ry joy; Let thy praise

Praise to God im - mor-tal praise, For the love that crowns our days, Bounteous source of ev' - ry joy; Let thy praise

**AIR--CHEERFUL**

**PIA.**

Musical score for 'FOR.' consisting of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#). The music is in common time (C). The lyrics are: 'Let thy praise our tongues em - ploy.

Let thy praise our tongues em - ploy.

**FOR.**

**N<sup>o</sup> 209. ANNA'S LUTE, P. M. 7S.** J. Cole.

Musical score for 'ANNA'S LUTE, P. M. 7S.' consisting of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#). The time signature is 2/4. The lyrics are: 'Mer - cy judgment now my tongue, Makes the sub - ject of its song.

Mer - cy judgment now my tongue, Makes the sub - ject of its song.

**AIR--MODERATO.**



Lord to whom then shall I sing, But to thee th'e - ter - nal King, But to thee th'e - ter - nal King.

**PIA.** **FOR.**

Lord to whom then shall I sing,

Detailed description: This is a musical score for a hymn. It consists of three systems of staves. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with the lyrics 'PIA.' and 'FOR.' and the piano accompaniment. The third system continues the piano accompaniment with the lyrics 'Lord to whom then shall I sing,'. The key signature is one sharp (F#) and the time signature is common time (C).

Glo-ry to th'e - ter-nal King, Glad in ma - jes - ty su - preme, Let all hear'n his prai - ses sing, Let all worlds his pow'r pro-claim.

**AIR-CHEERFUL.**

Detailed description: This is a musical score for a hymn. It consists of four systems of staves. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with the lyrics 'AIR-CHEERFUL.' and the piano accompaniment. The third system continues the vocal line with the lyrics 'Glo-ry to th'e - ter-nal King, Glad in ma - jes - ty su - preme, Let all hear'n his prai - ses sing, Let all worlds his pow'r pro-claim.' and the piano accompaniment. The fourth system continues the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

N<sup>o</sup> 211.

Hy. 94, Rip. Sel.

**JOSHUA OR GEORGIA, 7<sup>s</sup>.** Single, or **7<sup>s</sup>.** 6 lines. Handel.

TENOR.

SEC. TREBLE.

TREBLES.

Bles - sed are the sons of God, They are bought with Je - sus' blood ; They are ran - som'd from the grave,  
 With them num - ber'd may we be, Now and through e - ter - ni - ty ;

Life e - ter - nal they shall have.

N<sup>o</sup> 212. **SEATON, 7<sup>s</sup>.** Single, or **7<sup>s</sup>.** 6 lines.

Ho - ly won - der heav'nly grace, Come in - spire our hum - ble lays ;

While the Sa- viour's love we sing, Whence our hopes and comforts spring, While the Sa- vio ur's love we sing, Whence our hopes and com- forts spring.

The musical score for 'SEATON' consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the second staff.

Hark! the he- rald an- gels sing, Glo- ry to the new born King, Peace on earth and mer- cy mild, God and sin- ners re- con- cil'd.

The musical score for 'COOKHAM' consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the second staff. There are triplets in the vocal parts.



N<sup>o</sup> 214.

REST, P. M. 7<sup>S</sup>. 6 lines.

Hy. 82. Meth. Col. 1st p. Leach.



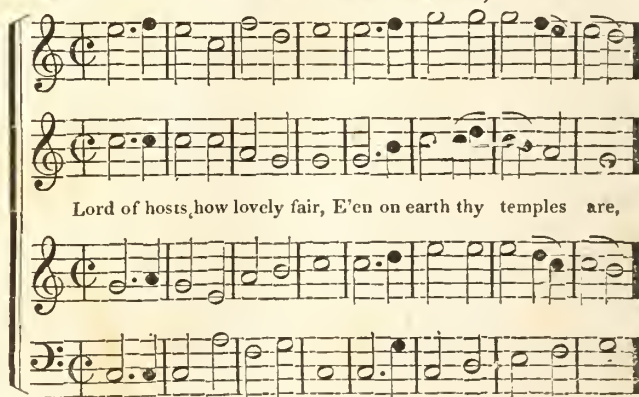
Fa - ther, Son and Ho - ly Ghost, One in three, and three in one, As by the ce - les - tial host, Let thy will on earth be done.



Praise by all to thee be giv'n, Glo - rious Lord of earth and heav'n.

FOR.

N<sup>o</sup> 215. FEVERSHAM, 7<sup>S</sup>. Single.



Lord of hosts, how lovely fair, E'en on earth thy temples are,

E'en on earth thy tem - ples are ; Here thy wait - ing peo - ple see, Much of heav'n and much of thee, †:  
**FOR. PIA. FOR.**

Lo ! he com-eth, countless trumpets, Blow to raise the sleep-ing dead ; Hal - le - lu - jah, Hal - le - lu - jah, Welcome, wel- come, Son of God.  
 'Midst ten thousand saints and angels, See their great ex - alt - ed head ; **PIA. FOR.**

Come thou long ex - pected Je - sus, Born to set thy peo - ple free ; From our fears and sins re - lease us, Let us find our rest in thee.

Come said Je - sus' sacred voice, Come and make my paths your choice ; I will guide you to your home, Wea - ry pil - grim hit - er come.

**PIA. FOR.**

Rock of a - ges shel - ter me, Let me hide my - self in thee, Let me hide my - self in thee, Let the wa - ter and the blood,  
 Not the la - bour of my hands, Can ful - fil the law's de - mands, Can ful - fil the laws de - mands, Could my zeal no res - pite know,

**TREBLES. PIA. TEX. FOR.**

From thy wounded side which flow'd, Be of sin the dou - ble cure, Cleanse me from its guilt and pow'r, Cleanse me from its guilt and pow'r.  
 Could my tears for - ev - er flow, All for sin could not a - tone, Thou must save, and thou a - lone, Thou must save and thou a - lone,

**ORG. VOC.**



*AFFETUOSO.*

Je-sus, lo-ver of my soul, Let me to thy bo-som fly, While the raging hil-lows roll, While the tem-pest still is high, Hide me, O my  
Other re-fuge have I none, Hangs my helpless soul on thee, Leave, O leave me not alone, Still sup-port and comfort me; All my trust on

*PIA. FOR.*

Sa-voir hide, Till the storm of life is past. Safe in-to the ha-ven guide, O re-ceive, O re-ceive, O re-ceive my soul at last.  
thee is stay'd, All my help from thee I bring, Co-ver my de-fence-less head, With the shadow, With the shadow, With the sha-low of thy wing.

Now be - gin the heav'nly theme, Sing a - loud in Je - sus' name, Ye who his sal - va - tion prove, Tri - umph in re - deem - ing love.  
 Mourning souls dry up your tears, Banish all your guilty fears, See your guilt and care re - move, Can - cell'd by re - deem - ing love.

Ye who see his Fa - ther's grace, Beaming in the Sa - viour's face, As to Ca - naan on ye move, Praise and bless re - deem - ing love.  
 Ye a - las! who long have been, Willing slaves to death and sin, Now from bliss no lon - ger rove, Stop and taste re - deem - ing love.

PIA. AIR ALONE FIRST TIME. FOR. REPEAT FOR.

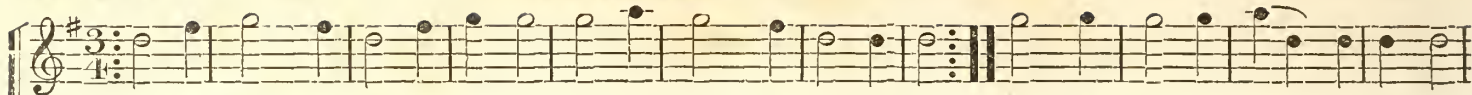
O Lord how great's the favour, That we such sinners poor, Can thro' thy death's sweet sa- vor. Approach thy mercy's door, And find an open passage un-

to the throne of grace There wait the welcome message, That bids us go in peace, There wait the welcome message, That bids us go in peace.

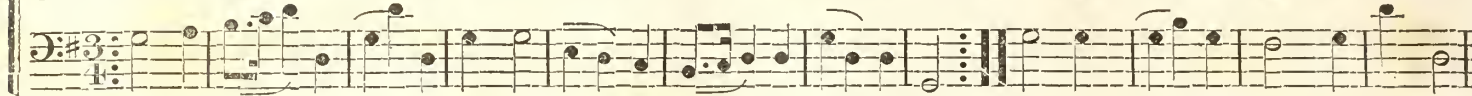
TREBLES. TENOR.

PIA. FOR.





Love di - vine all love ex - cel - ling, Joy of heav'n to earth come down; Je - sus thou art all com - pas - sion,  
 Fix in us thy hum - ble dwel - ling, All thy faith - ful mer - cies crown. **PIA.**



Pure un - bound - ed love thou art, Vis - it us with thy sal - va - tion, En - ter ev' - ry trem - bling heart.

**FOR.**



This God is the God we adore, Our faithful un-change-able friend, Whose love is great as his pow'r, And neither knows measure nor end; Tis Jesus the  
**AIR-CHEERFUL.**

first and the last, Whose spirit shall guide us safe home, We'll praise him for all that is past, And trust him for all that's to come, And trust him for all that's to come.

A debtor to mer-cy a-lone, Of cov-e-nant mer-cy I sing, Nor fear with my righteousness on, My per-son and of-f-rings to bring.

The ter-rors of law and of God, With me can have nothing to do, My Sa-viour's o-b-e-dience and blood, Hide all my transgressions from view.



# RAPTURE, P. M. 8.8.6.

Harwood.

N<sup>o</sup> 224.

**CHEERFUL.**

**TREBLES. PIA.**

Be - gin my soul th'ins-pir - ing lay, Let each en - rap - tur'd tho't o - bey, And praise th'Al-migh - ty name, Let heav'n and earth and

**ORGAN.**

**TENOR. FOR.**

seas and skies, In one me - lo - dious con - cert rise, To swell th'ins - pir - ing theme.

**VOC.**

Ye fields of light, celestial plains,  
Where gay transporting beauty reigns,  
Ye scenes divinely fair;  
Your Maker's wond'rous pow'r proclaim  
Tell how he form'd your shining frame,  
And breath'd the liquid air.

Ye angels, catch the thrilling sound,  
While all th'adoring thrones around,  
His boundless mercy sing;  
Let ev'ry list'ning saint above  
Wake all the tuneful soul of love,  
And touch the sweetest string

My God thy boundless love I praise, How bright on high its glo - ries blaze. How sweet - ly bloom be - low ; It streams from thy e -

AIR-CHEERFUL.

TREBLES. PLA.

TEN. FOR.

ter nal throne, Thro' heav'n its joys for - ev - er run, And o'er the earth they flow, And o'er the earth they flow.

How hap-py is the pil-grim's lot, How free from anx-i-ous care and thought, From world-ly hope and fear; Con-fu'd to neither court nor

The first system of the musical score consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The music is in G major and common time. The lyrics are written below the vocal staves.

cell, His soul disdains on earth to dwell, He on-ly so-journs here, He on-ly so-journs here, He on - - - ly so-journs here.

The second system of the musical score also consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The lyrics continue below the vocal staves. The word "PIA." is written above the vocal staves, and "FOR." is written above the piano accompaniment staves, indicating a change in dynamics.



# WESTBURY LEIGH, 8.8.6.

Is. Tucker.

When thou my right - eous judge shalt come, To fetch thy ran-som'd peo-ple home, Shall I a - mong them stand, Shall such a

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three accompaniment staves (treble and bass clefs). The music is in the key of D major and common time (C). The lyrics are printed below the vocal staff.

worth-less worm as I, Who some-times am a - fraid to die, Be found at thy right hand, Be found at thy right hand.

P A. FOR.

The second system of the musical score also consists of four staves. The lyrics continue from the first system. The words "P A." and "FOR." are placed above the vocal staff, indicating a phrase. The musical notation continues with the same key and time signature.

**LIVELY.** **TREBLES. PIA.** **TEN. FOR.**

Come Lord and help us to re-joice, In hope that we shall hear thy voice, Shall one day see our God; Shall cease from all our

**PIA.** **FOR.**

pain - ful strife, Handle and taste the word of life † And feel the sprink - led blo - - - - od, † And feel the sprinkled blood.

\* This tune may be shortened, if preferred by omitting the part between this mark.\*

And feel

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

loud est praise, Teach me some me - lo - dious son - net, Sung by flam - ing tongues a - bove, Praise the mount, Praise the mount

**TREBLES.** **TENOR.**

**PIA.** **FOR.**

**ORG.** **VOCE.**



# QUEENSBOROUGH—Concluded.

N<sup>o</sup> 229-30.

Musical score for 'QUEENSBOROUGH' in G major (one flat) and 4/4 time. It consists of four staves: three treble clefs and one bass clef. The lyrics are: 'Praise the mount, O fix me on it, Mount of God's un - chang - ing love,'. The score concludes with a double bar line and repeat dots.

Here I raise my Ebenezer,  
Hither by thy help I'm come;  
And I hope by thy good pleasure,  
Safely to arrive at home.

Jesus sought me when a stranger,  
Wand'ring from the fold of God  
He, to save my soul from danger,  
Interpos'd his precious blood.

Hy. 449, Rip. Sel.

# CANNON-STREET, P. M. 8.7.

N<sup>o</sup> 230.

Musical score for 'CANNON-STREET, P. M. 8.7.' in G major (one flat) and common time (C). It consists of four staves: three treble clefs and one bass clef. The lyrics are: 'Je - sus mighty King in Zi-on, Thou a-lone our guide shalt be; Thy com-mis-sion we re - ly on, We would fol - low none but thee'. The score concludes with a double bar line and repeat dots.

Glo - rious things of thee are spo - ken, Zi - on ci - ty of our God, He whose word can - not be bro - ken,  
See the streams of liv - ing wa - ters, Springing from e - ter - nal love, Will sup - ply thy sons aud daugh - ters,

**PIA.** **CRES.**

Form'd thee for his own a - bode, On the rock of A - ges found - ed, What can shake thy sure re - pose;  
And all fear of want re - move, Who can faint while such a ri - ver, E - ver flows thy thirst t'as - suage.

GILES'-Concluded.

N<sup>o</sup> 231-32.

Musical score for 'GILES'-Concluded' in G major (one sharp) and 4/4 time. It consists of four staves: a vocal line with lyrics, a piano accompaniment line, and two additional staves for a second vocal part or organ. The lyrics are: "FOR. PIA. FOR. With sal - va - tion's walls sur - round - ed, Thou may'st smile at all thy foes, Thou may'st smile at all thy foes. Grace which like the Lord the giv - er, Ne - ver fails from age to age, Ne - ver fails from age to age."

Hy. 240, Rip. Sel. and 528, Dobell's Col.

HARTS, P. M. 7<sup>s</sup>. Single.

N<sup>o</sup> 232.

Musical score for 'HARTS, P. M. 7<sup>s</sup>. Single' in D major (two sharps) and 2/4 time. It consists of four staves: a vocal line with lyrics, a piano accompaniment line, and two additional staves for a second vocal part or organ. The lyrics are: "Children of the heav'nly King, As ye journey sweetly sing; Sing your Saviour's wor thy praise, Glo - rious in his works and ways,"



N<sup>o</sup> 233.

HELMSLEY, P. M. 8.7.4.

Hy. 576, Rip. Sel.

ANDANTE.

Lo! he comes with clouds de - scend - ing, Once for fa - vor'd sin - ners slain, Hal - le - lu - jah, Hal - le - lu - jah,  
Thousand thousand saints at tend - ing, Swell the triumph of his name;

N<sup>o</sup> 234. AMSTERDAM, P. M. 7.6. Double.

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

PIA. FOR.

Rise my soul and stretch thy wings, Thy bet - ter por - tion trace;  
Rise from tran - si - to - ry things, T'wards heav'n thy native place.

Hy. 301, Rip. and 277, Nettleton's.

**AMSTERDAM**-Concluded.

From the German.

**N<sup>o</sup> 234-35.**

Musical score for 'AMSTERDAM' in G major, 2/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: Sun and moon and stars de-cay, Time shall soon this earth re-move, Rise my soul and haste a-way, To seats pre-par'd a-bove. The tempo markings 'PIA.' and 'FOR.' are placed above the vocal staves.

PIA. FOR.

Sun and moon and stars de-cay, Time shall soon this earth re-move, Rise my soul and haste a-way, To seats pre-par'd a-bove.

Hy. 315, Rip. Sel.

**JORDAN, P. M. 8.7.4.**

**N<sup>o</sup> 235.**

Musical score for 'JORDAN, P. M. 8.7.4.' in C major, 4/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: Come ye sin-ners poor and wretch-ed, Weak and wounded, sick and sore, He is a-ble, He is a-ble, He is wil-ling, doubt no more. Je-sus rea-dy stands to save you, Full of pi-ty, join'd with pow'r;.

**AFFETUOSO.**

Hark! the voice of love and mer - cy, Sounds a - loud from Cal - va - ry, See it rends the rocks a - sun - der, Shakes the  
 V. 5. Tune your harps a - new ye se - raphs, Join to sing the pleasing theme, All on earth and all in hea - ven, Join to

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is marked 'AFFETUOSO.' and includes lyrics for the first part of the hymn.

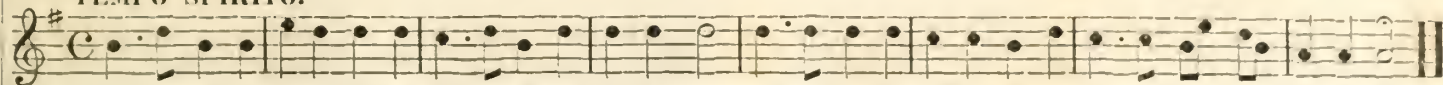
earth and veils the sky, It is fin - ish'd, It is fin - ish'd, Hear the dy - ing Sa - viour cry.  
 praise Im - man - nuel's name, Hal - le - lu - jah, Hal - le - lu - jah, Glo - ry to the dy - ing Lamb.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music continues with lyrics for the second part of the hymn.

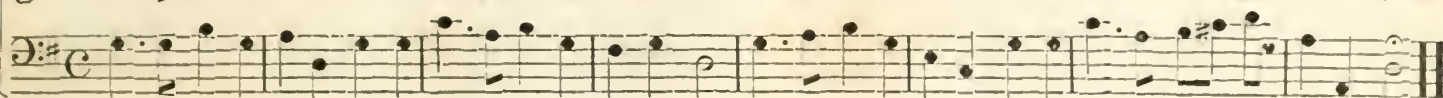
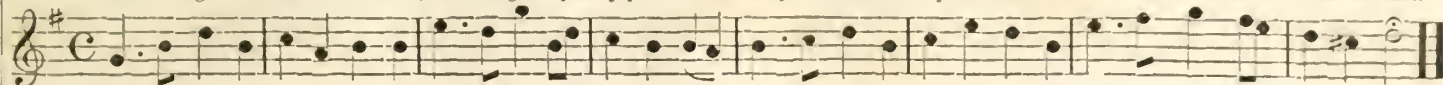




TEMPO SPIRITO.



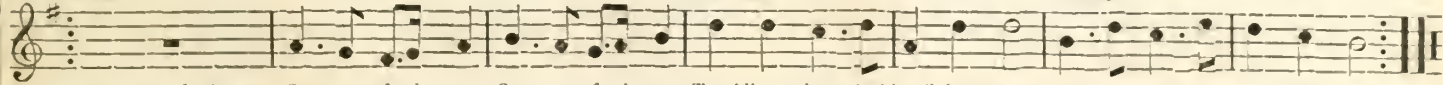
Lord dismiss us with thy blessing, Fill our hearts with joy and peace, Let us each thy love pos-sessing, Tri-umph in re-deeming grace.  
Thanks we give and a-do-ra-tion, For the gos-pel's joy-ful sound, May the fruits of thy sal-va-tion, In our hearts and lives a-bound.



PIA.

CRES.

FOR.



O re-fresh us, O re-fresh us, O re-fresh us, Trav'-ling through this wil-der-ness, Trav'-ling thro' this wil-der-ness.  
May thy pre-sence, May thy pre-sence, May thy pre-sence, With us e-ver more be found, With us e-ver more be found.



**MAESTOSO.**

Now we'd all with grate - ful spir - its, Join to bless the Prince of peace, Praise him for im - part - ed fa - vors,

This system contains the first four staves of music. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is the piano accompaniment in bass clef with the same key signature and time signature. The tempo marking 'MAESTOSO.' is placed above the second staff. The lyrics are written below the vocal staff.

Praise him for im - part - ed fa - vors Praise him for im - part - ed fa - vors, Praise - - him for dis - plays of grace.

This system contains the next four staves of music, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff.

# GRATITUDE-Concluded.

N<sup>o</sup> 238-39.

Love - ly tem - ple, Love - ly  
Love - ly tem - ple, Love - ly tem - ple, Love - ly tem - ple, when the Sa - viour's in the place.  
Love - ly tem - ple,  
Love - ly tem - ple,

Hy. 567, Rip. Sel.

# TAMWORTH, P. M. 8.7.4.

C. Lockhart. N<sup>o</sup> 239.

**AIR-CHEERFUL.** **SLOW. PIA.** **FOR. TEMPO.**

Guide me O thou great Je - ho-vah, Pilgrim thro' this barren land, Bread of hea - ven, :||: Feed me till I want no more.  
I am weak but thou art mighty, Hold me with thy pow'rful hand,

UNISONS.



**CHEERFUL.** **TREBLES. PIA.**

Thy mercy, my God is the theme of my song, The joy of my heart and the boast of my tongue, Thy free grace alone from the

UNIS.

**FOR.** **PIA.** **FOR.**

first to the last, Hath won my affections, Hath won my affections, Hath won my affections, and bound my soul fast.

UNIS.

**MAESTOSO.**

Ye pris'ners of hope o'er-whelmed with grief, To Je-sus look up for cer-tain re-lief; There's no con-dem-na-tion in  
Then dry up your tears ye children of grief, For Je-sus ap-pears to give you re-lief; If you are re-turn-ing to

**PIA. FOR.**

Je - sus the Lord, But strong con-so - la - tion, But strong con-so - la - tion, But strong con-so - la - tion his grace doth af - ford.  
Je - sus your friend, Your sigh-ing and mourn-ing, Your sigh - ing and mourn-ing, Your sigh - ing and mourn - ing in sing - ing shall end.

Be-gone un-be-lief my Sa-viour is near, And for my re-lief will sure-ly ap-pear; By pray'r let me wres-tle and

\* Hither ye faithful haste with songs of triumph, To Beth-le-hem go the Lord of life to meet, To you this day is

he will per-form, With Christ in the ves-sel, With Christ in the ves-sel, With Christ in the ves-sel, I smile at the storm.

born a Prince and Saviour, O come and let us wor-ship, O come and let us wor-ship, O come and let us wor-ship at his feet.

\* It should be observed, that in singing this Tune to the lower line of words, (11s.) the accent is different at the beginning of the first and third lines of the verse; also that some notes will require slurring, which are single in the 104<sup>th</sup> metre; and others will require to be sung as single notes, which are slurred in that metre.



**AFFETUOSO.**

All ye that pass by, To Je-sus draw nigh, To you is it no-thing that Je - sus should die ? Our ransom and peace, our sure - ty he is

Come see, Come see, **TREBLES. PIA.** **TENOR. FOR.**

Come see, Come see Come see if there e-ver was sor-row like his, Come see if there ev - er was sor - row like his.

Come see, Come see,

Come see, Come see, Come see

FOR. PIA. FOR.

Glo - ry to God on high, Let earth and skies re-ply, Praise ye his name; His love and grace a - dore, Who all our sor - rows bore, Sing a-loud  
 Join all ye ransom'd race, Our ho - ly Lord to bless, Praise ye his name; In him we will re - joice, And make a joy - ful noise, Sbouting with

e - ver - more, Worthy the Lamb, Wor - thy the Lamb, Wor - thy the Lamb, Sing a - loud e - ver - more, Wor - thy the Lamb  
 joy - ful voice, Shouting with joy - ful voice,

# S U P P L E M E N T

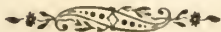
TO

## D Y E R ' S

### S E L E C T I O N O F P S A L M A N D H Y M N T U N E S

CONTAINING A VARIETY OF STANDARD AND FAVOURITE AIRS, NOT  
INCLUDED IN THE BODY OF THAT WORK.

☐ For Index, see the end.



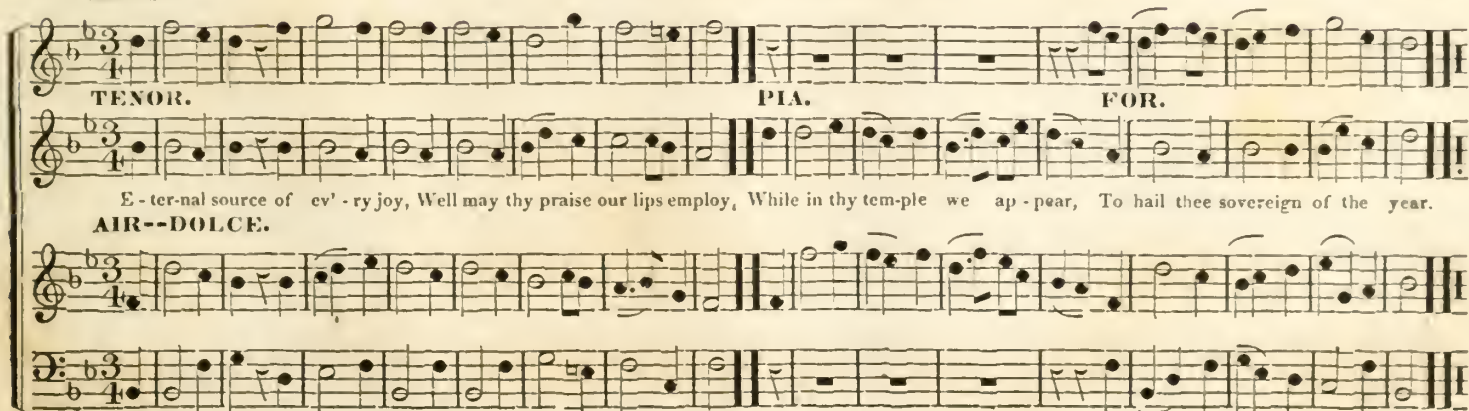
Hy. 508, Rip. Sel.

### S E A S O N S, L. M.

Pleyel.

N<sup>o</sup> 1.

ALTO.



TENOR. PIA. FOR.

E - ter - nal source of ev' - ry joy, Well may thy praise our lips employ, While in thy tem - ple we ap - pear, To hail thee sovereign of the year.

AIR--DOLCE.



**N<sup>o</sup> 2.****BARBY, C. M.**

Musical score for 'Barby, C. M.' in G major (one sharp) and 3/2 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Hope looks beyond the bounds of time, When what we now de-plore, Shall rise in full im-mor-tal prime, And bloom to fade no more.'

**N<sup>o</sup> 3.****CANTERBURY, C. M.**

Ps. 47, Dr. W. E. Blancks.

Musical score for 'Canterbury, C. M.' in G major (one sharp) and common time (C). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Re-hearse his praise with awe profound, Let knowledge guide the song, Nor mock him with a sol- emn sound, Up - on a thoughtless tongue.'

Musical score for 'LONDON, C. M.' in G major (one flat) and common time. It consists of four staves: a vocal line and three accompaniment lines (treble and bass clefs). The lyrics are: 'Hear me O God nor hide thy face, But answer lest I die, Hast thou not built a throne of grace, To hear when sinners cry?' The score includes repeat signs and a double bar line at the end.

Hear me O God nor hide thy face, But answer lest I die, Hast thou not built a throne of grace, To hear when sinners cry?

Musical score for 'ST. ANN'S, C. M.' in D major (two sharps) and common time. It consists of four staves: a vocal line and three accompaniment lines (treble and bass clefs). The lyrics are: 'Great God, how in - fi - nite art thou, What worthless worms are we; Let the whole race of creatures bow, And pay their praise to thee.' The score includes repeat signs and a double bar line at the end.

Great God, how in - fi - nite art thou, What worthless worms are we; Let the whole race of creatures bow, And pay their praise to thee.

N<sup>o</sup> 6.

DUBLIN, C. M.

Ps. 71, Dr. W. R. Wainwright.

My God, my ev - er - last - ing hope, I live up - on thy truth, Thine hands have held my child - hood up,

This musical score is for the hymn 'DUBLIN, C. M.' and consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'My God, my ev - er - last - ing hope, I live up - on thy truth, Thine hands have held my child - hood up,'. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are repeat signs at the end of the first and second systems.

N<sup>o</sup> 7.

SALEM, C. M.

And strength - en'd all my youth.

This musical score is for the hymn 'SALEM, C. M.' and consists of three staves. The top two staves are in treble clef, and the bottom is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'And strength - en'd all my youth.' The music features quarter and eighth notes, with some beaming. There are repeat signs at the end of the first and second systems.

My Saviour let me hear thy voice, Pro-nounce the words of peace,

This musical score is for the hymn 'SALEM, C. M.' and consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'My Saviour let me hear thy voice, Pro-nounce the words of peace,'. The music features quarter and eighth notes, with some beaming. There are repeat signs at the end of the first and second systems.



Hy. 89, Rip. Sec.

# SALEM- Concluded.

Grigg.

N<sup>o</sup> 7-S.

And all my warm-est pow'rs shall join, To cel - e - brate, To cel - e - brate, To cel - e - brate thy grace.

PIA. FOR.

ORGAN VOCE.

Hy. 519, Dobell's Col.

# CHRISTMAS, C. M.

Handel.

N<sup>o</sup> 8.

A-wake my soul stretch every nerve, And press with vigour on, A heav'nly race demands thy zeal, And an immortal crown, PIA. And an immortal crown, FOR.

PIA. FOR.

**VIGOROSO.** **PIA.**

Shine mighty God, on Zi-on shine, With beams of heav'nly grace ; Re-veal thy pow'r thro' all our coasts,

Reveal thy pow'r thro' all our coasts,

**FOR.**

Re - veal thy pow'r thro' all our coasts, And show thy smil - ing face.

When shall thy name from shore to shore,  
 Sound all the earth abroad,  
 And distant nations know and love,  
 Their Saviour and their God.

He the great Lord, the sov'reign Judge,  
 That sits enthron'd above,  
 In wisdom rules the worlds he made,  
 And bids them taste his love.

Earth shall obey his high command,  
 And yield a full increase,  
 Our God will crown his chosen land,  
 With happiness and peace.

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

PIA.

SEC. TREB. TEN. FOR.

And wipe my weep - ing eyes, - - - And wipe my weep - ing eyes.

eyes, And wipe my weep - ing eyes, And wipe my weep - ing eyes.

Should earth against my soul engage,  
And fiery darts be hurl'd,  
Then I can smile at Satan's rage,  
And face a frowning world.

Let cares like a wild deluge come,  
And storms of sorrow fall,  
May I but safely reach my home,  
My God, my heav'n, my all.

There shall I bathe my weary soul  
In seas of heav'nly rest,  
And not a wave of trouble roll,  
Across my peaceful breast.



N<sup>o</sup> 11.

MARSEILLES, C. M.

Ps. 108, Dr. W. Arr'd by W. R. Coppock.

Musical score for 'Marseilles, C. M.' featuring Trebles and PIA. parts. The score is in G major (one sharp) and common time (C). It consists of four staves. The first two staves are labeled 'TREBLES.' and the last two are labeled 'PIA.'. The lyrics are: 'A - wake my soul to sound his praise, A-wake my harp to sing, Join all my pow'rs the song to raise, And grateful in - cense bring ;'.

Musical score for 'Marseilles, C. M.' featuring Tenor part. The score is in G major (one sharp) and common time (C). It consists of four staves. The first staff is labeled 'TENOR. FOR.'. The lyrics are: 'Join all my pow'rs the song to raise, And grateful in-cense bring.'

N<sup>o</sup> 12. PARADISE, C. M.

Musical score for 'Paradise, C. M.' in G major (one sharp) and 2/4 time. It consists of four staves. The lyrics are: 'There is a land of pure de - light'.

Where saints in - mor - tal reign, In - fi - nite day ex - cludes the night, And plea - sures ban - ish pain, And plea - sures ban - ish pain.  
PIA. FOR.

**OLDHAM, C. M.**

Leach.

**N<sup>o</sup> 13.**

O for a thousand tongues to sing, My dear Redeemer's praise, The glories of my God and King, The triumphs of his grace. :|

N<sup>o</sup> 14.

CASTLE-STREET, L. M.

Ps. 17, Dr W.

V. 4. This life's a dream, an emp - ty show, But the bright world to which I go, Hath joys sub-stan-tial and sin-cere, When shall I  
PIA.

The musical score for 'Castle-Street, L. M.' consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written below the second staff, with a 'PIA.' instruction at the end of the line.

wake and find me there, When shall I wake and find me there.  
FOR.

The musical score for 'Peru, L. M. Cheerful.' consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written below the second staff, with a 'FOR.' instruction at the end of the line.

N<sup>o</sup> 15. PERU, L. M.

CHEERFUL.

Up to the Lord that reigns on high

The musical score for 'Peru, L. M. Cheerful.' consists of four staves. The top two staves are in treble clef with a common time signature (C). The bottom two staves are in bass clef with a common time signature (C). The lyrics are written below the second staff.



Hy. 46, 2d Bk. Dr. W.

**PERU**—Concluded.

Leach.

**N<sup>o</sup> 15-16.**

The first system of musical notation for 'PERU' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is a bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various rests and note values.

And views the na - tions from a - far, Let ev - er - last - ing prai - ses fly, And tell how large his bounties are, ::

**PIA.**

**FOR.**

The second system of musical notation for 'PERU' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is a bass clef with the same key signature and time signature. The music continues from the first system, with a melody in the upper staff and a supporting bass line in the lower staff.

Hy. 3d, 2d Bk. Dr. W.

**CHINA,\* C. M.**

Swan.

**N<sup>o</sup> 16.**

The first system of musical notation for 'CHINA' consists of two staves. The key signature is one sharp (F#) and the time signature is 3/2. The upper staff is a treble clef and the lower staff is a bass clef. The music features a melody in the upper staff and a supporting bass line in the lower staff.

Why do we mourn de-part-ing friends, Or shake at death's a - larms, 'Tis but the voice that Je - sus sends, To call us to his arms

The second system of musical notation for 'CHINA' consists of two staves. The key signature is one sharp (F#) and the time signature is 3/2. The upper staff is a treble clef and the lower staff is a bass clef. The music continues from the first system, with a melody in the upper staff and a supporting bass line in the lower staff.

\* Inserted by request, with all its numerous errors in harmony, &c

To mag-ni-fy thy name, To mag-ni-fy thy name. **TREBLES. PIA.**

O God my heart is ful - ly bent, To mag - ni - fy thy name, To mag - ni - fy thy name, My tongue with cheerful songs of praise, Shall

To mag-ni-fy To

**TENOR. FOR.** Shall cel - e - brate thy fame.

cel - e - brate thy fame, My tongue with cheerful songs of praise, Shall cel - - - e - brate thy fame.

Shall cel - e - brate thy fame.

*Also, Psalm 108, Dr. W.*  
 Awake my soul, to sound his praise,  
 Awake my harp to sing,  
 Join all my pow'rs the song to raise,  
 And grateful incense bring.

Among the people of his care,  
 And through the nations round,  
 Glad songs of praise will I prepare,  
 And there his name resound.

Be thou exalted, O my God,  
 Above the starry train;  
 Diffuse thy heav'nly grace abroad  
 And teach the world thy reign.

\* Two bars of Fugue, which are in the original copy of this tune, are here omitted, in the belief that it will be more useful and acceptable without them.

**CHEERFUL.** **PIA.**

How good and plea - sant must it be, To thank the Lord most high, And with re - peat - ed hymns of praise,

ORGAN

**FOR.**

His name to mag - ni - fy, His name to mag - ni - fy.

*Hymn 20, Bk. 2d, Dr. W.*

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

'Tis he adorn'd my naked soul,  
And made salvation mine,  
Upon a poor polluted worm,  
He makes his graces shine.

The Spirit wrought my faith and love  
And hope, and every grace,  
But Jesus spent his life, to work  
The robe of righteousness.

\* A figure of one bar only, which is in the original, is omitted here, that so pleasing a tune may be more generally useful.



**N<sup>o</sup> 19.**

**RAVENSCROFT, 113<sup>TH</sup>.**

Ps. 113, Ch. P. Bk. or 89th, Dr. W. T. Ravenscroft, M. B.

**MEZ. PIA.** **CRES.** **FOR.**

Ye saints and ser-vants of the Lord, The tri-umphs of his name re-cord, His sa-cred name for-ev-er bless,  
 Think migh-ty God on fee-ble man, How few his hours how short his span, Short from the cra-dle to the grave,

**CRES.** **DIM.** **CRES.** **DIM.** **FOR.**

Where'er the circ-ling sun dis-plays, His ris-ing beams or set-ting rays, Due praise to his great name ad-dress.  
 Who can se-crete his vi-tal breath, A-against the bold de-mands of death, With skill to fly or pow'r to save.

Stand up my soul shake off thy fears. And gird the Gospel armour on, March to the gates of end-less joy, Where thy great captain Saviour's gone.

Where thy

Now to the Lord a noble song, A-wake my soul, a-wake my tongue, Ho-san-na to th'e-ter-nal name, And all his boundless love proclaim.

\* The repeat in the middle of the last line of this tune, is left out, to render it more easy of adaptation to any hymn of the same metre.

**N<sup>o</sup> 22.**

**GOLD STREET, L. M.**

J. C. Hart.

When life's last conflict here is o'er, My spir-it chain'd to flesh no more, With what glad accents shall I rise, To join the mu sic of the skies.

PIA. TREBLES. FOR

**N<sup>o</sup> 23.**

Hy. 141, Rip. Sel.

**IDUMEA, P. M. 7s.**

U. K. Hill.

Christ the Lord has ris'n to day, Sons of men and an-gels say, Raise your joys and tri-umphs high, Sing O heav'ns and earth re-ply.



TREBLES. PIA.

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise, Let the Re - deem - er's name be sung, Thro'  
E - ter - nal are thy mer - cies Lord, E - ter - nal truth at - tends thy word, Thy praise shall sound from shore to shore, Till

PIA.

TENOR. FOR.

ev' - ry land by ev' - ry tongue, Let the Re - deem - er's name be sung, Thro' ev' - ry land by ev' - ry tongue.  
suns shall rise and set no more, Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

N<sup>o</sup> 25.

HARCOURT, L. M.

Ps. 146, Dr. W.

Musical score for 'Harcourt, L. M.' featuring Trebles and Basses. The score is in G major and common time. The lyrics are: "Praise ye the Lord, my heart shall join, In work so pleasant so divine, Now while the flesh is mine a-bode, And when my

TREBLES. PIA.

Praise ye the Lord, my heart shall join, In work so pleasant so divine, Now while the flesh is mine a-bode, And when my

TEN. FOR.

soul as-cends to God, And when my soul as-cends to God.

N<sup>o</sup> 26. WINCHESTER, L. M.

Musical score for 'Winchester, L. M.' featuring Trebles and Basses. The score is in F major and common time. The lyrics are: "How pleasant how divinely fair, O Lord of Hosts thy

How pleasant how divinely fair, O Lord of Hosts thy

dwellings are, With long de-sire my spir-it faints, To meet th'as-sem-bles of thy saints, To meet th'as-sem-bles of thy saints.

**PIA.** **FOR**

O ren-der thanks to God a-bove, Whose mercy firm - - thro' a-ges past - - Has stood and shall for - ev - er last.  
The fountain of e-ter-nal love,

**PIA.** **FOR.**



**AFFETUOSO.**

1. The voice of free grace, cries es - cape to the mountain, For all that be - lieve, Christ has o - pen'd a fountain, For sin and transgres - sion, and  
 2. Ye souls that are wound - ed to the Saviour re - pair, Now he calls you in mercy and can you for - bear, Tho' your sins are in - creas - ed as

ev' - ry pol - lu - tion, His blood flows so free - ly, In streams of sal - va - tion, His blood flows so free - ly, In streams of sal - va - tion.  
 high as a mountain, His blood can re - move them, It streams from the fountain, His blood can re - move them, It streams from the fountain.

CHORUS. FORTE.

N<sup>o</sup> 29.

Hal - le - lu - jah to the Lamb, Who has bought us a par - don, We'll praise him a - gain, When we

pass o - ver Jor - dan, We'll praise him, a - gain, When we pass o - ver Jor - dan.

Now Jesus our King  
 Reigns triumphantly glorious,  
 O'er sin, death and hell,  
 He is more than victorious.  
 With shouting proclaim it—  
 O trust in his passion.  
 He saves us most freely,  
 O glorious salvation.  
 Hallelujah, &c,  
 With joy shall we stand,  
 When escap'd to the shore,  
 With harps in our hands,  
 We'll praise him the more.  
 We'll range the sweet plains,  
 On the banks of the river,  
 And sing of salvation,  
 For ever and ever.  
 Hallelujah, &c.

8.7.4. O'er the gloomy hills of dark-ness, Look my soul be still and gaze, All the pro-mi-ses do tra-vail With a glo-rious day of grace,

8.7. Praise the Sa-viour all ye na-tions, Praise him all ye hosts a-be-re, Be his king-dom now pro-mo-ted, Let the earth her mon-arch know. Shout with joy-ful ac-cla-ma-tions, His di-vine vic-to-rious love. **PIA.**

Bles-sed Ju-bilee, Bles-sed Ju-bilee, Let thy glo-rious morn-ing dawn.

Be my all to him de-vo-ted, To my God my all I owe.

**FOR.**

**8.7. DBLE.**

2. See how beauteous on the mountains,  
Are their feet, whose grand design,  
Is to guide us to the fountains,  
That o'erflow with bliss divine.  
Who proclaim the joyful tidings,  
Of salvation all around ;  
Disregard the world's deridings,  
And in works of love abound.

**8.7.4.**

Fly abroad, thou mighty gospel,  
Win and conquer, never cease ;  
May thy lasting wide dominion,  
Multiply and still increase ;  
Sway thy sceptre,  
Saviour, all the world around.

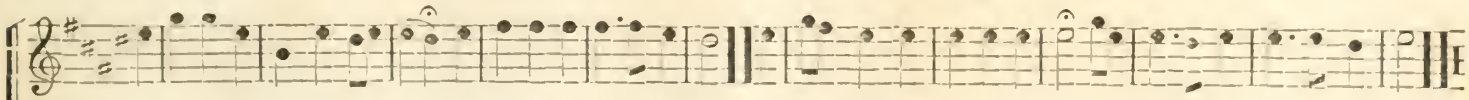
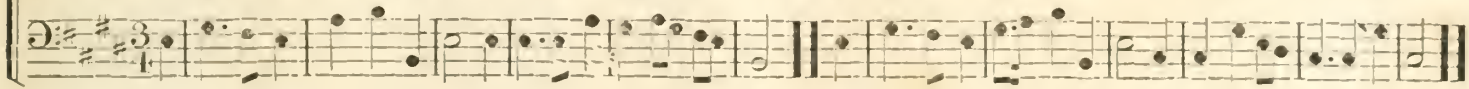
\* This favourite national air. is named as above. after the birth place of the composer.



## GRAZIOSO.



My gracious Re - deem - er I love, His praises a - loud I'll pro - claim, And join with the ar - mies a - bove, To shout his a - do - ra - ble name.



To gaze on his glo - ries di - vine, Shall be my e - ter - nal em - ploy, And feel them in - ces - santly shine, My boundless in - ef - fa - ble joy.



N<sup>o</sup> 32. Hy. 113, Nettleton's Coll. **MOUNT CALVARY, P. M. 8.7.4.**

U. K Hill

**AFFETUOSO.**

Hark! the voice of love and mer-cy, Sound's a - loud from Cal - va - ry, See it rends the rocks a - sun - der, Shakes the earth and veils the sky;  
It is finish'd! O what pleasure, Do these charm-ing words af-ford, Heav'nly blessings without measure, Flow to us from Christ the Lord.

**PIA. CRES. PIA. FOR.**

It is fin-ish'd! It is fin-ish'd! Hear the dy - ing Sa - viour cry. It is fin-ish'd! It is fin-ish'd! Hear the dy - ing Sa - viour cry.  
Saints the dy - ing words re - cord, Saints the dy - ing words re - cord.

Lo! the in-fant Saviour lies, Angels call him on-ly wise, To his name they join the words,  
Children of the heav'ly King, As ye journey sweetly sing, Sing your Saviour's worthy praise, King of Kings and Lord of Lords,  
Glorious in his works and ways-

King of Kings and Lord of Lords.

1. How blest is our brother be-rett, Of all that would burden his mind, How ea-sy the soul that has left, This wea-ri-some bo-dy be-hind.  
2. Of e-vil in-ca-pa-ble thou, Whose relics with en-vy I see, No long-er in mi-se-ry now, No long-er a sin-ner like me.



N<sup>o</sup> 35.MILTON'S HYMN, P. M. 7<sup>s</sup>.

(Single.)

David Rizzio.

Let us with a joyful mind, Praise the Lord for he is kind, For his mercies shall endure, Ev-er faithful, ev - er sure, Ev-er faith-ful, ev - er sure.

N<sup>o</sup> 36.GOSHEN, P. M. 8<sup>s</sup>.

(Single.)

Hy. 73, Rip. Sel.

Shall Je-sus de-scend from the skies, T'atone for our sins by his blood. And shall we such goodness des-pise, And re-bels still be to our God.  
He sav'd us or we had been lost, Nor comfort nor hope had e'er known, Yet he knew this salvation would cost, No less than the blood of his Son.

PIA. FOR.

Ho - ly Ghost dis - pel our sadness, Pierce the clouds of sin - ful night. Come thou source of sweet - est gladness, Breathe thy life and spread thy light.  
Come thou best of all do - na - tions, God can give or we im - plore, Hav - ing thy sweet con - so - la - tions, We need wish for no - thing more;

*Trebles only 1st time.* *Repeat in Chorus.*

Lov - ing Spir - it, God of peace, Great dis - tri - bu - tor of grace, Rest up - on this con - gre - gation, Hear, O hear our sup - pli - cation.  
Ho - ly Spir - it, heav'nly Dove, Now de - scend - ing from a - bove, Rest on all this con - gre - gation, Make our hearts thy ha - bi - ta - tion.

Je - sus full of all com-pas-sion, Hear thy hum-ble sup-pliant's cry, Let me know thy great sal - va - tion, See I lan-guish faint and die.  
Sweet the moments, rich in blessing, Which be-fore the cross I spend, Life and health and peace pos-sess-ing, From the sinner's dy - ing friend,

**PIA. FOR.**  
Guilt-y, but with heart re-lent-ing, O-verwhelm'd with helpless grief, Prostrate at thy feet re-pent-ing, Send, O send me, Send, O send me quick re-lief  
Here I'll sit for - ev - er view-ing, Mercy's streams in streams of blood, Precious drops my soul bedewing, Plead and claim, Plead and claim my peace with God.



ANIMATO.

In songs of sublime adoration and praise,  
Ye pilgrims for Zion who press,

Break forth and extol the great ancient of days,  
His rich and distinguishing grace.

The musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is marked 'ANIMATO.' and features a melody with eighth and sixteenth notes, interspersed with rests and longer note values. The lyrics are placed between the second and third staves.

MODERATO.

From Jesse's root behold a branch arise,  
Whose sacred flow'r with fragrance fills the skies ;

The sick and weak the healing plant shall aid,  
From storms a shelter, and from heat a shade.

The musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time (C) signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is marked 'MODERATO.' and features a melody with quarter and eighth notes, interspersed with rests and longer note values. The lyrics are placed between the second and third staves.



Stop, poor sin - ner stop and think, Be - fore you far - ther go, On the verge of ru - in stop, Now the friend - ly warn - ing take.  
 Will you sport up - on the brink, Of e - ver - last - ing wo? *Da Capo.*

Stay your foot - steps ere you drop, In - to the burn - ing lake.

Hearts of stone re - lent, re - lent, Break, by Je - sus' cross sub - du'd, See his bo - dy mang - led rent,  
 Cov - er'd with a gore of blood, Sin - ful soul what hast thou done, Mur - der'd God's e - ter - nal Son.



Come sinners attend, and make no delay.  
 Good news from a friend I bring you to-day;

Glad news of salvation, come now and receive,  
 There's no condemnation to them that believe.

**INDEX OF TUNES IN THIS SUPPLEMENT,**  
 ACCORDING TO THEIR MEASURES.

C. M.	St. Ann's,	5	104th, or 5.6.	44	8.7. double.	30	
Barby,	2	L. M.	Cheshunt,	44	Rohrau,	30	
Canterbury,	3	Castle-Street,	14	7s. 4 lines.	Tabernacle,	38	
Canterbury New,	17	Creation,	24	Dort,	33	Ingatstone,	37
China,	16	Gold-Street,	22	Idumea,	23	8s. double.	
Christmas,	8	Harcourt,	25	Milton's Hymn,	35	Carmel,	31
Dublin,	6	Job, (Orland)	20	7s. 6 lines.	42	Savannah,	40
Loudon,	4	Okeham,	27	Contrition,	42	12s. 4 lines.	
Marseilles,	11	Peru,	15	7.6. double.	43	Voice of Free Grace	
Missionary,	9	Seasons,	1	Entreaty,	43	(Scotland) 28 & 9	
Oatlands,	10	Truro,	21	8.7.4.	32	5.6.9.	
Oldham,	13	Winchester,	26	Mount Calvary,	32	Banquet,	41
Paradise,	11	113th.		8s. single.	33	11.8.	
Salem,	7	8.8.8:8.8.8.		Deliverance,	33	Calne,	39
Sheerness	18	Ravenscroft	19	Goshen,	36		

¶ The design of this Supplement is to supply a number of the old standard and favourite Tunes, for which no space can be found in the preceding volume, without omitting *others*, perhaps equally useful and excellent; and, also, to furnish a variety of *new* and interesting airs, which have long been admired and sought after, but are not published in any collection of Sacred Music, of extensive circulation in the United States. A select number of *peculiar* metres are also inserted, adapted to the Village Hymns, and other collections of Sacred Poetry; and these, with the tunes of this description, which appear in the body of the present work, it is believed, will comprehend tunes of *all* the metres in general use, and will be found adequate for all the ordinary purposes of public and social worship.



## PREFACE.

The first edition of the present work was published in Baltimore, in 1817, connected with a selection of Anthems. The Hymn tunes being wanted *separately*, a second and large edition of them was printed in 1819, and a third in 1821. The demand for this edition of tunes appearing to be regular and increasing, the compiler has been induced to stereotype it, and now presents this fourth edition to the religious public with increased confidence, in the belief that they will unite with him in considering its appearance as being improved, as well as the arrangement of some parts of its contents.

The Editor commenced his musical career in the United States, as Chorister and Teacher of Sacred Music, in the city of New-York, in 1812, and in the 27th year of his age—removed to Philadelphia in November of that year; when a Society was soon afterwards formed for the practice of Oratorio Music, and gave a series of Sacred Concerts, the direction of which was confided to him; here he remained until 1815, when considerable inducements being presented for going to Baltimore, he removed to that city in November of the same year. Here he was encouraged by the patronage afforded him, and which he will ever most gratefully remember, to undertake the publication (as before stated) of this selection of tunes. In 1818, the Editor, with a view of introducing his work to more general notice, visited and taught in a number of places south of Baltimore, until the summer of 1822, when he returned to that city and published his second and large edition of A. THEM, which has been favorably received, and extensively circulated. So soon after the completion of this last work, he removed to the city of New-York, from whence this present edition is issued, and where he expects to become a permanent resident.

When the Editor first commenced teaching Psalmsody in Philadelphia, the want of a work similar to the present volume was very much felt. It was necessary such a publication should contain—1. A suitable Introduction to the Rudiments of Music. 2.<sup>d</sup> As numerous a collection as could be inserted in the prescribed limits of the *standard* and popular tunes used in the principal cities and congregations throughout the Union. 3. A variety of tunes adapted to the *peculiar* tastes in use, and also some of a more animated and brilliant style, for the exercises of practitioners, and the use of Singing Schools and Societies. To supply the wants of the religious community in these respects, the present work was therefore compiled, and adapted more particularly for the use of the Middle and Southern States: and it is satisfactory to find that this publication has been generally approved, and served the desired purpose in some good measure, and has been very generally approved wherever it has been introduced.

The scientific musician, and critical harmonist, will doubtless find much to censure in the following pages; to such persons, the Editor would merely remark, that had he compiled a work of this kind *exclusively* for their use, or, indeed, to

have answered exactly his own ideas and wishes, the arrangement of the parts, would have been different from that which is here presented; but this would not have answered the purpose the work would it have accommodated the description of persons to whom it was specially designed; the brevity it is deemed expedient to observe in this preface, forbids any enlargement on this head.

The Introduction to Music, accompanying the present edition, is enlarged by the addition of nearly double the quantity of the former editions of this volume, and much attention has been paid to make it as plain and explicit as possible. The explanation of the manner in which the connection of the several parts is shown particularly acceptable, both to the teacher and pupil; the whole into separate Lessons or chapters, with questions and answers.

A variety of *new* practical lessons for the exercise of the student, which it is believed will be found well adapted for all those learners who will bestow the requisite attention, are obtained *separately* from the body of the work, if desired.

In the selection of tunes, the object kept in view has been to select each of the grave, plain, flowing, animated and fuguing different tastes of individuals might be gratified. Of the particularly adapted for congregational use, it is believed will be found, both of those which have been in general use, and entirely new, to form a pleasing variety in congregational singing, may be introduced.

The great variety of peculiar metre hymns in use in the other denominations, has rendered it impracticable for the Editor to insert them; and in a publication of this size, to insert them; for these, indeed would alone fill a moderate sized volume. A variety of kinds, are such as are more generally called for, and which are acceptable and useful.

With sentiments of gratitude for the patronage hitherto bestowed, and the hope that this publication may aid in promoting the part of the public worship of God, the volume is humbly dedicated to the laud and encouragement of teachers of Psalmsody, leaders of the religious public at large, by

New-York, Feb. 1, 1828.

Fourth edition published, New-York, 1828.