

C. V. Stiles
Washington
1840
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1840

C. V. Stiles

WASHINGTON HARMONY.

THIRD EDITION.

BOSTON: WEEKS, JORDAN & CO.

1840.

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AN ANALYSIS

OF THE

RUDIMENTS OF MUSIC

AND

AN INTRODUCTION TO THE ART OF SINGING,

PARTICULARLY ADAPTED TO LEARNERS.

INTENDED AS AN ACCOMPANIMENT TO THE

WASHINGTON HARMONY,

A COLLECTION OF SACRED MUSIC, ORIGINAL AND SELECTED.

BY T. B. WHITE, AND E. L. WHITE.

SECOND EDITION.

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1836.

THE UNIVERSITY OF CHICAGO

PHILOSOPHY DEPARTMENT

PHILOSOPHY 101

LECTURE NOTES

1950-1951

1951

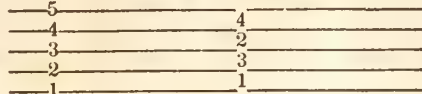
ANALYSIS OF THE RUDIMENTS OF MUSIC.

LESSON I. OF THE STAFF.

1. What is a Staff?

A Staff consists of five parallel lines, with their intermediate spaces.

EXAMPLE.



2. What is a degree?

A line or space of the Staff.

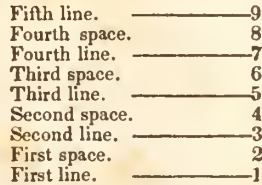
3. How many degrees does a Staff contain?

Nine; five lines and four spaces.

4. How are the degrees of the Staff counted?

Upwards from the lowest.

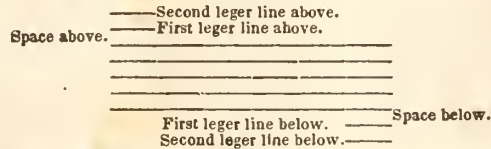
EXAMPLE.



5. What is to be done when more than nine degrees are wanted?

When more than nine degrees are wanted, the spaces below and above the Staff are used, and also short additional lines, called *leger lines*; by which the number of degrees may be increased at pleasure.

EXAMPLE.



LESSON II.

OF NOTES AND RESTS.

1. What are notes in Music?

Notes are characters designed to represent sounds.

2. How many are there in common use? Six.

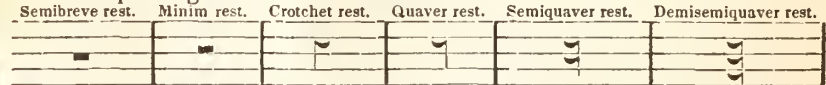
3. How are they named?



4. What are Rests?

Rests are marks of silence, are six in number, and take their names from the corresponding notes.

EXAMPLE.



5. In what proportion do the notes diminish in regular succession from the Semibreve? One half.

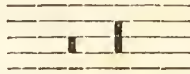


NOTE. By dividing the two Minims, the pupil will perceive the value of one Minim, which is equal to two Crotchets, or four Quavers, or eight Semiquavers, or sixteen Demisemiquavers; and by dividing the two Crotchets, they will see the value of one Crotchet, which is equal to two Quavers, or four Semiquavers, or eight Demisemiquavers, &c.

6. What other note is sometimes used?

A Breve, which is a square open note, and is equal to two Semibreves; its rest is an oblong square and fills the space, uniting two lines, and is called a *Breve rest*; or *Two Bar rest*. It sometimes fills two spaces and unites three lines, in which case it is called a *Four Bar rest*

EXAMPLE.



LESSON III.

OF THE CLEFS AND SCORE.

1. What is a clef?

A character placed at the beginning of a staff to determine the situation of the letters upon the staff.

2. How many clefs are there? Three.

3. What are they called?

The Bass, or F Clef; the Tenor or C Clef; and the Treble, or G Clef.

EXAMPLES.

<p>Bass or F Clef.</p>	<p>Tenor or C Clef.</p>	<p>Treble or G Clef.</p>
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4. How many Clefs are there now in use?

Two; the Bass and Treble.

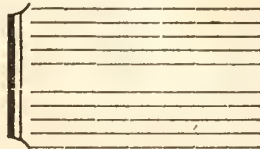
5. What do you understand by the term Score, as applied to music?

It consists of a number of parts intended to move together?

6. How is it known what number of parts compose a Score?

By a connecting line, called a *Brace*, placed at the beginning of a tune, or piece.

EXAMPLE.



7 How many parts usually compose a score in common psalmody?

Four.

8. What are they called?

Bass, Tenor, Counter or Alto, and Treble.

9. What voices are best adapted to each part?

The Bass to the lowest voices of men; the Tenor to the middle voices of men; the Counter or Alto to the highest voices of men, the voices of boys, and the lowest voices of females; the Treble to the voices of females, their voices being naturally an octave, or eight notes higher than those of men.

LESSON IV.

OF THE GAMUT.

1. What is the Gamut?

The application of letters to the Staff.

2. What letters are used in music?

The first seven of the Alphabet, A, B, C, D, E, F, G.

3. How is the situation of the letters upon the staff determined?

By the Clefs.

4. In what order does the F Clef place the letters upon the Bass Staff?

Space below F, first line G, first space A, second line B, second space C, third line D, third space E, fourth line F, fourth space G, fifth line A, space above B.

EXAMPLE.

Space above. _____ A B
 Fifth line. _____
 Fourth space. _____ G
 Fourth line. C
 Third space. E F
 Third line. D
 Second space. _____
 Second line. B C
 First space. _____
 First line. A
 Space below. F G

5. In what order does the G Clef place the letters upon the Treble Staff?

Space below D, first line E, first space F, second line G, second space A, third line B, third space C, fourth line D, fourth space E, fifth line F, space above G.

ANALYSIS OF THE RUDIMENTS OF MUSIC

EXAMPLE.

Space above. Fifth line. Fourth space. Fourth line. Third space. Third line. Second space. Second line. First space. First line. Space below.

Treble, Alto or Tenor.

EXERCISE FOR LEARNERS.

What letter is the third line in the Treble? The second space? The third space? The second line? The fourth line? The first space? The fourth space? The first line? The fifth line? The space below? The space above?

- Do the letters change their places on the Staff? They do not.

LESSON V.

OF THE SCALE AND SOLMIZATION

- What is the Scale of Music?

The Scale consists of seven original sounds, named from the first seven letters of the Alphabet.

- What is Solmization?

Solmization is the application of certain syllables to the notes upon the Staff, and are four in number, viz. Fa, Sol, La, Mi,—pronounced Faw, Sol, Law, Me.

- How do these four syllables represent seven sounds?

The three first are repeated, thus, Fa, Sol, La, Fa, Sol La, Mi.

- Which of these is considered the leading note?

The last, viz. Mi.

- Why is Mi called the leading note?

Because it governs all the rest, in their situation upon the Staff.

- What is the order of the notes above Mi?

Fa, Sol, La, Fa, Sol, La.

- Below Mi.
La, Sol Fa, La, Sol Fa.
- How do these syllables represent eight sounds, or octave?
By repeating Fa, above Mi, in the Major Scale; or La, below Mi, in the Minor Scale.

EXAMPLE OF THE SITUATION OF THE LETTERS AND SYLLABLES, IN THE ASCENDING AND DESCENDING, DIATONIC SCALE, OF THE BASS AND TREBLE STAFF.

MAJOR SCALE.

Exercise for tuning the voice.

MINOR SCALE.

- Into how many tones and semitones is the octave divided?
Five tones, and two semitones.
- Between what syllables are the semitones found?
Between Mi and Fa, and La and Fa.

11. What is the relation in which the Bass, Tenor and Treble stand connected with each other?

C, the second space in the Bass, and C, the first leger line below in the Tenor, are of one and the same sound. And C, the first leger line above in the Bass, C third space in the Tenor, and C, first leger line below in the Treble, are one and the same sound.

EXAMPLE OF THE RELATIVE SITUATION OF THE CLEFS, LETTERS, SYLLABLES, AND SOUNDS, AS THEY STAND IN THE DIATONIC SCALE.

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

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

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

12. Do the syllables change their places on the staff?

They are continually changing their places, by the introduction of characters called Flats and Sharps.

13. What is a Flat, and what its use?

A Flat is the letter b, which, placed before a note lowers its sound a semitone, or half tone. } Ex.



14. What is a sharp, and what its use?

A Sharp consists of four short marks, crossing each other at right angles, which, placed before a note, raises its sound a semitone, or half-tone. } Ex.



15. What is the use of a natural?

A natural restores a note to its original sound. } Ex.



16. How does the introduction of Flats and Sharps affect the situation of the syllables upon the Staff?

They alter the situation of the semitones, which carries the Mi, or leading note, to some other degree of the Staff.

17. What are Flats and Sharps at the beginning of a tune called?

The Signature.

18. What is the Signature called when there are neither Flats or Sharps? The Signature of the natural key.

19. On what letter is the Mi, when there are neither Flats or Sharps? On B.*

20. Between what letters are the semitones? Between B and C, and E and F.

21. If B be flat, on what letter is the mi? E.

22. Between what letters are the semitones? Between E and F, and A and B.

23. If B and E be flat, on what letter is the mi? A.

24. Between what letters are the semitones? Between A and B, and D and E.

25. If B, E and A be flat, on what letter is the mi? D.

26. Between what letters are the semitones? Between D and E, and G and A.

27. If B, E, A and D be flat, on what letter is the mi? G.

28. Between what letters are the semitones? Between G and A, and C and D.

29. If F be sharp on what letter is the mi? F.

30. Between what letters are the semitones? Between F and G, and B and C.

31. If F and C be sharp, on what letter is the mi? C.

32. Between what letters are the semitones? Between C and D, and F and G.

33. If F, C and G be sharp on what letter is the mi? G.

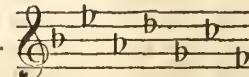
34. Between what letters are the semitones? Between G and A, and C and D.

35. If F, C, G and D be sharp, on what letter is the mi? D.

36. Between what letters are the semitones? Between D and E, and G and A.

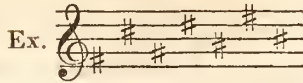
37. What is the order of the flats?

Fifths downwards and fourths upwards. } Ex.



* The key-note, or Tonic, is always a note above Mi, in the Major Scale, and a note below Mi in the Minor Scale.

38. What is the order of the sharps?

Fifths upwards and fourths downwards. } Ex. 

LESSON VI.

OF TIME.

1. What is time, as applied to music?

Time is the manner of regulating and measuring sound.

2. How is it divided?

By bars.

3. What is a bar?

A bar is a perpendicular line drawn } Ex. through the staff, and divides the music into equal measures.



4. What is a measure?

The notes or rests contained between } Ex. two bars.



5. How many kinds of time are there, and what are they called?

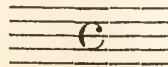
There are three kinds of time, viz. Common, Triple and Compound.

6. What is common time, and how many characters has it?

Common time consists of an even number of parts in a measure, and has three characters or marks.

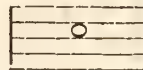
7. What is the first mark?

The letter C.—Ex.



8. What is the measure note?

A Semibreve.—Ex.



9. Can a measure be filled with any thing else than a Semibreve?

It may be filled by its equivalent in other notes, or rests.

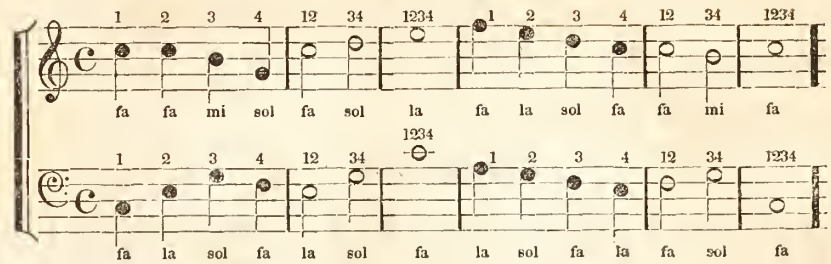
10. How many beats are there in a measure?

Four, or two.

11. What is a beat note?

A crotchet, when four beats, and a minim when two.

EXERCISE I.



1 2 3 4 12 34 1234 1 2 3 4 12 34 1234
fa fa mi sol fa sol la fa la sol fa fa mi fa

1234
1 2 3 4 12 34 1 2 3 4 12 34 1234
fa la sol fa la sol fa la sol fa la fa sol fa

12. What part of the measure is accented?

The first and third.


13. Will you describe the manner of beating four beats in a measure?

First, drop the fingers: second, drop the heel of the hand: third, raise the heel of the hand: fourth, raise the fingers.

14. On what parts of the measure in every mark of time should the hand rise and fall?

In every mark of time, the hand should always fall on the first, and rise on the last part of each measure.

15. What is the second mark of common time?

The letter C with a bar through it, thus:  it has a semibreve for

its measure note, and is accented on the first part of the measure.

16. How many beats are there in a measure?

Two: one down and one up.

17. What is the beat note?

A Minim.

EXERCISE II.



1 2 1 2 1 2 1 2 12
fa fa mi sol la mi fa fa la sol fa mi fa

1 2 1 2 1 2 1 2 12
fa fa sol la fa sol la sol fa fa sol fa

18. What is the third mark of common time?

Two over four, and contains one Minim, or its equivalent in other notes or rests, in each measure, has two beats of time, and is accented as the

second.—Ex. $\frac{2}{4}$

19. What is the beat note?

A Crotchet.

EXERCISE II.

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

fa sol fa sol la la fa fa fa sol sol la fa sol sol fa

PART II.

1. What is triple time?

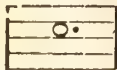
Triple time consists of three parts in each measure, and has three characters, or marks.

2. What is the first?

Three over two, thus, $\frac{3}{2}$ containing three halves of a semibreve; that is, three Minims, or an equivalent, in each measure.

3. What is the measure note?

A pointed semibreve.—Ex.



4. How many beats are there in a measure?

Three.

5. What is the beat note?

A Minim.

6. How are the parts accented?

A full accent on the first, and a slight one on the last part of the measure.

7. Will you describe the manner of beating triple time?

First, drop the fingers; second, drop the heel of the hand; third, raise the hand.

EXERCISE IV.

fa la sol sol sol la fa sol fa la sol fa

fa fa la sol sol fa sol la fa sol fa

8. What is the second mark of Triple time?

Three over four, thus; $\frac{3}{4}$ and contains three quarters of a semibreve;

that is, three crotchets, or an equivalent, in each measure, and is accented as the former.

9. What is the measure note?

A pointed Minim.

10. What is the beat note?

A Crotchet.

EXERCISE V.

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

fa sol la fa sol la sol fa sol sol fa

11. What is the third mark of Triple time?

Three over eight $\frac{3}{8}$ containing three eights of a semibreve; that is,

three quavers, or an equivalent, in each measure, has three beats, and is accented as the former.

12. What is the measure note?

A pointed Crotchet.

13. What is the beat note?

A quaver.

EXERCISE VI.

PART III.

1. What is compound time, and how many characters or marks has it?

Compound time is thus called, because it unites both the common and the triple; it has an even number of parts, or beats, in each measure; but each part, or beat has three notes. It has two characters, or marks.

2. What is the first mark of compound time?

Six over four, thus: $\frac{6}{4}$ containing six quarters of a semibreve; that is,

six crotchets, or an equivalent, in each measure.

3. How many beats in a measure?

Two, or six.

4. On what part of the measure is the accent?

On the first and fourth.

B

5. What are the measure notes?

Two pointed minims.

6. What is the beat note?

A pointed minim.

EXERCISE VII.

7. What is the second mark of compound time?

Six over eight, $\frac{6}{8}$ containing six eights of a semibreve; that is, six

quavers, or an equivalent, in each measure, it has the same number of beats, and is accented as the former.

8. What are the measure notes?

Two pointed crotchets.

9. What is the beat note?

A pointed crotchet.

EXERCISE VIII.

NOTE. There are other marks of compound time, such as $\frac{9}{4}$, $\frac{9}{8}$, &c. but they are seldom used in modern music.

LESSON VII.

EXPLANATION OF SEVERAL MUSICAL CHARACTERS.

1. What is a point of addition?

A dot placed after a note, and adds one half to its original length or duration.

2. Will you explain the length, or duration, of pointed notes, as compared with other notes?

A pointed Scmibreve ○ • is equal to three Minims



A pointed Minim ○ • is equal to three Crotchets



A pointed Crotchet ○ • is equal to three Quavers



A pointed Quaver ○ • is equal to three Semiquavers



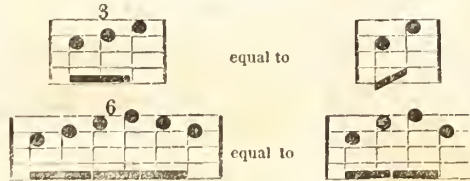
A pointed Semiquaver ○ • is equal to three Demisemiquavers



3. What is a figure of diminution?

A figure three placed over or under three notes of the same kind, or a figure six placed over six, and takes away one third of their length; so that three notes thus marked, are equal only to two, and six are equal to four.

EXAMPLE.



4. In singing notes marked with a figure of diminution, which note, or notes, are accented?

The first, or first and fourth, the same as in compound time.

5. What is a double bar?

One, or two, heavy lines, drawn through a staff, and denotes the end of a strain, or line of poetry.



6. What is a pause, or hold?

A small half circle, with a dot under it; when placed over a note, it denotes that the sound may be continued at pleasure. When placed over a rest, it denotes that the time may be protracted, and when placed over a bar, it is a mark of silence, and denotes, that silence may continue during pleasure.

EXAMPLE.



7. What is a slur or tie?

A line drawn over or under such notes as are to be sung to one syllable.

EXAMPLE.



8. What are those notes called, that are connected at the end of their stems?

They are called groups, and need not the slur, unless the same syllable is used for more than one group, in which case the slur becomes necessary.

EXAMPLE.



9. What is a repeat, and what its use?

It consists of dots, or a dotted S, placed at the beginning and end of a strain, and denotes that the strain is to be sung again.



10. What is meant by the double ending?

When a strain is to be repeated, and there are notes at the end of the strain, marked with the figures 1 and 2, it denotes that those under figure 1 are to be sung the first time, and those under figure 2 the second time. If the two figures should be united by a slur, the notes under both, are to be sung the second time.

EXAMPLE.



11. What is a trill?

The letters tr placed over such notes as are to be sung in a brilliant and elegant manner. It consists of an alternate reiteration of the note above, with that over which the character is placed, and usually ends with a turn from the note below.

EXAMPLE.

12. What is an Appoggiature?

A small leading note, or note of embellishment, placed before the principal note, on the accented part of the measure, and borrows half its time, unless it should occur before a pointed note, in which case, the Appoggiature takes the time of the note, and the point takes the time of the Appoggiature.

N. B. This, however, is not an arbitrary rule, performers being at liberty to vary their length according to their judgment.

EXAMPLE.

13. What are After notes?

Small notes which occur on the unaccented parts of the measure, taking their time from the preceding note

EXAMPLE.

14. What are syncopated, or driving notes?

Notes that begin on the unaccented, and are continued on the accented parts of a measure.

EXAMPLE.

15. What is a Direct?

A character placed at the end of a staff, showing the situation of the first note on the next staff. Ex. Ex. Ex.

16. What are Staccato marks?

Dots, or marks, placed over such notes as are to be sung in a short and distinct manner.

EXAMPLE.

17. What is the use of the crescendo mark?

It signifies a gradual increase of sound.

18. What is the use of the diminuendo mark?

It signifies a gradual decrease of sound.

19. What is the use of the character called a swell?

It combines the crescendo and diminuendo, signifying a gradual increase and decrease of sound.

20. What is the close?

It is a double bar, and a short additional one, drawn through the staff,

and denotes the end, or conclusion. Ex.

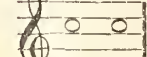
LESSON VIII.

OF THE MODES AND TONIC, OR KEY, &C.

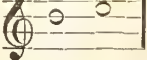
1. How many modes, or keys, are there?
Two; Major, or sharp key, and Minor or flat key.
2. How are the modes, or keys, distinguished?
By the last note in the Bass.
3. What is the last note in the Bass called?
The key note, or tonic.
4. How do you distinguish the modes, or keys, by the last note in the Bass?
If it be the first above mi, or leading note, it is of the major mode, or Fa major. If it be the first below mi, it is of the minor mode, or la minor.
5. What is modulation?
A temporary change of the key, or tonic, in the course of a tune, by the introduction of flats, sharps, or naturals.

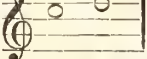
LESSON IX.
OF INTERVALS.

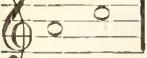
1. What is an Interval?
The distance between two sounds.
2. How many are there in the scale?
Fourteen, as generally understood; there are not properly but twelve.
3. Will you describe them?

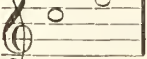
1st. Unison, consisting of one and the same sound, produced by two, or more voices, or instruments. Ex. 

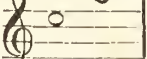
NOTE. The unison is called an Interval, because it is necessary to number the first sound given. It is not properly an Interval.

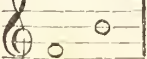
2d. Minor Second: Consisting of a semitone. Ex. 

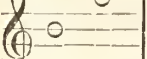
3d. Major second: " one tone. Ex. 

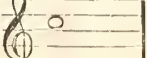
4th. Minor third: " one tone and one semitone. Ex. 

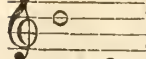
5th. Major third: " two tones. Ex. 

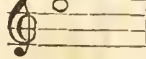
6th. Perfect fourth: " two tones and one semitone. Ex. 

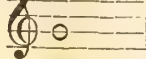
7th. Sharp fourth: " three tones. Ex. 

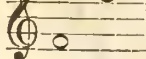
8th. Flat fifth. " two tones and two semitones. Ex. 

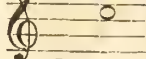
9th. Perfect fifth: " three tones and one semitone. Ex. 

10th. Minor sixth: " three tones and two semitones. Ex. 

11th. Major sixth: " four tones and one semitone. Ex. 

12th. Minor seventh: " four tones and two semitones. Ex. 

13th. Major seventh: " five tones and one semitone. Ex. 

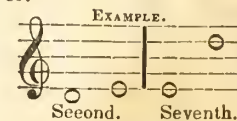
14th. Octave: " five tones and two semitones. Ex. 

4. Which of the foregoing are called consonant?
The Octave, Fifth, Fourth, Third and Sixth.
5. Which are called dissonant? The second, sharp fourth, and seventh.
6. What is the inversion of an interval?

It is when the lowest note of an interval is placed an octave higher, or the highest note of an interval is placed an octave lower.

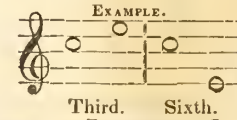
7. By inverting a second, what does it become?
A seventh.

EXAMPLE.



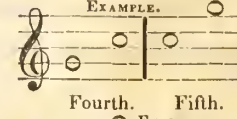
8. By inverting a third, what does it become?
A sixth.

EXAMPLE.



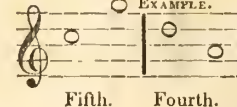
9. By inverting a fourth, what does it become?
A fifth.

EXAMPLE.



10. By inverting a fifth, what does it become?
A fourth

EXAMPLE.



11. By inverting a sixth, what does it become?
A Third.

EXAMPLE.

12. By inverting a seventh, what does it become?
A second?

Sixth. Third.
EXAMPLE.
Seventh. Second.

13. How is the scale divided into semitones?
By the use of flats and sharps.

14. What is the scale called, when divided into semitones? Chromatic
15. What are the natural semitones called? Diatonic.

EXAMPLE.

CHROMATIC SEMITONES. DIATONIC SEMITONES.

16. How many Chromatic, or artificial semitones are there in the octave?
Ten.
17. How many Diatonic, or natural?
Two, making twelve in all, the same number of actual intervals.

EXAMPLE, ASCENDING BY SHARPS, AND DESCENDING BY FLATS.

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

C C# D D# E F F# G G# A A# B C E B B# A Ab G Gb F E Eb D Db E

LESSONS FOR THE EXERCISE OF THE VOICE.

4 or 2 beats. C Major ascending and descending. C Minor ascending and descending.

Fa sol la fa sol la mi fa fa mi la sol fa la sol fa La mi fa sol la fi si la la sol fa la sol fa mi la

2 beats.

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

EXERCISES FOR THE VOICE,

WITH THE SYLLABLES, DO, RE, MI, FA, SOL, LA, SI.

EXTRACTS FROM LANZA'S ART OF SINGING.

SIMPLE SCALE, Ascending and Descending.

INTERVALS OF THIRDS.

Do re mi fa sol la si do. Do si la sol fa mi re do. Do me re fa mi sol fa la sol si la do si re do. mi do re si do la si sol la fa sol mi fa re do.
 Do do si sol do si la fa mi do fa la sol sol do. Do mi sol sol la do mi mi fa la do do fa sol do.

FOURTHS.

FIFTHS.

Do fa re sol mi la fa si sol do la re si mi do mi si re la do sol si fa la mi sol re mi fa sol. Do fa mi si do fa mi si do fa do fa sol sol re do fa
 Do do re si do mi fa re mi sol la fa sol si do do sol la fa sol mi fa re mi do re si do re sol. Do fa sol sol do fa so-ol la - a sol sol si la re

Different Distances, with Anticipating Notes.

sol re do fa sol re si fa mi re do sol do fa si mi la re sol do fa sol re do fa sol. Do-o mi do-o fa do-o sol do-o la do-o si do-o do
 sol si la re sol sol sol si do sol do mi-i re-e do-o si-i la-a sol si do re sol. Do fa sol fa mi do

WASHINGTON HARMONY,

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SACRED MUSIC,

CONSISTING OF

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ORIGINAL AND SELECTED,

ARRANGED WITH A FIGURED BASS.

TO WHICH IS PREFIXED

AN ANALYSIS OF THE RUDIMENTS OF MUSIC,
PARTICULARLY ADAPTED TO LEARNERS.

EDITED BY THOMAS B. WHITE, AND EDWARD L. WHITE.

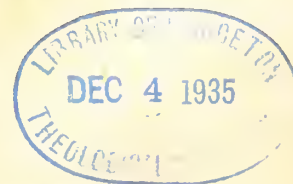
SECOND EDITION.

NEWBURYPORT:

PUBLISHED BY THOMAS B. WHITE, STATE STREET.

BOSTON, BENJAMIN H. GREENE.

1836.



District of Massachusetts.....To Wit:

DISTRICT CLERK'S OFFICE.

BE IT REMEMBERED, That on the twenty-eighth day of March, A. D. 1834, **BENJAMIN H. GREENE**, of the said District, has deposited in this office the Title of a Book, the title of which is in the words following, to wit:

“**WASHINGTON HARMONY**, a Collection of Sacred Music, consisting of Psalm and Hymn Tunes, Set Pieces, Anthems, &c. Original and Selected, Arranged with a figured Base. To which is prefixed, an Analysis of the Rudiments of Music, particularly adapted to learners. Edited by **THOMAS B. WHITE** and **EDWARD L. WHITE**.” The right whereof he claims as proprietor, in conformity with an Act of Congress, entitled “An act to amend the several acts respecting Copy rights.”

FRANCIS BASSETT CLERK OF THE DISTRICT.

Advertisement to the Washington Harmony.

THE Washington Harmony has been in the course of preparation for several years. The editors have taken unwearied pains to make it a meritorious and acceptable work. They have had some experience in the attainment and practice of musical science; and having devoted no little time to musical composition, cannot resist the impression, which a careful deliberation upon the subject has produced, that it will be favorably received by the lovers of melody, and of national art and science; they therefore confidently present it to the public, asking a share of its patronage, if the work shall appear to merit it.

This collection contains some of the best old tunes now in common use—besides a very large proportion of original music, and pieces never before published in this country; together with Anthems and set pieces, suited to various public occasions—making, altogether, a greater variety, it is believed, than can be found in any other collection.

The L. M.—C. M.—and S. M. tunes are classed according to their signature, which they consider a convenience, in immediately changing the melody, when the words of the hymn may seem to require it, and also in finding any particular tune without referring to the index, provided its signature is known.

The Rudiments of music, connected with this collection, will be found to be very simple and comprehensive, and arranged in the modern form of question and answer. The exercises for the learner, particularly in time, and modulation, or change of key, will, it is thought, greatly facilitate him in those two very important points.

The original music in this collection, as well as such tunes as have been arranged from ancient and modern melodies expressly for this work, are claimed as property, and the copy-right secured.

This collection is stereotyped; and whatever number of editions may be called for, no alteration will be made except to correct errors

EXPLANATION OF MUSICAL TERMS.

A. signifies with, for, to, &c.
Adagio, slow.
Ad Libitum, or *Ad Lib.*, at pleasure.
Affettuoso, affectionately, tenderly.
Allegro, or *Allo*, brisk, quick.
Allegretto, rather brisk.
Alto or *Alt.*, Counter, 2nd Treble.
Amoroso, tenderly.
Andante, rather slow and distinct.
Andantino, quicker than *Andante*.
Assai, more, as *Allegro Assai*, more quick than *Allegro*.
A tempo, in time.
Bass, the lowest part in harmony.
Bis, twice, or repeat.
Brillante, a brilliant style.
Cantabile, graceful, elegant.
Calando, a diminution of time and sound.
Chorus, with all the voices.
Con, with, as *Con Furia*, with boldness.
Con Anima, with expression.
Crescendo, to increase the sound—*Decrescendo*, to diminish the sound.
Da Capo, or *D. C.*, from the beginning.
Dal Signo, from the sign.
Deroto, solemn and devout.
Diminuendo, or *Dim.*, gradually slower, diminishing.
Dolce, sweetly.
Duetto, or *Duett*, music consisting of two parts.
E., and.
Fastoso, sublime.
Expressivo, expressive.
Finale, the last part.
Fine, the end.
Forte, or *F.*, loud.
Fortissimo, or *FF.*, very loud.
Forzando, or *Fz.*, with force, with emphasis.
Fugue, or *Fuge*, a piece in which one or more of the parts

lead, and the rest follow in different intervals of time, and in the same, or similar melody.
Giusto, in an equal, steady and just time.
Grave, slow and serious.
Grazioso, graceful.
Gustoso, or *Con Gusto*, with taste.
Harmony, an agreeable combination of musical sounds, or different melodies performed at the same time.
Interlude, an instrumental passage introduced between two vocal passages.
Largo, slow.
Larghetto, not so slow as *Largo*.
Lento, slow.
Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.
Maestoso, with majesty.
Melody, the highest, or principal part.
Mezzo, half, middle.
Mezzo Piano, rather soft.
Mezzo Forte, rather loud.
Mezzo Voce, with a moderate stress of voice.
Moderato, moderately.
Molto, much, very.
Morendo, dying away.
Musette, the name of an air generally written in common time, and the character of which is always soft and sweet.
Non, not.
Oratorio, a species of musical drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Pastorale, in a natural style.
Pedal, that part of the Organ, played with the feet.
Pictoso, soft, hasty.
Piu, more.
Piu Allegro, more lively.
Piano, or *P.*, soft.
Pianissimo, or *PP.*, very soft.
Poco, little.

Pomposo, grand, pompous.
Presto, quick.
Prestissimo, very quick.
Primo, the first part.
Quartetto, a composition consisting of parts, each of which occasionally takes the melody.
Recitativo, a sort of musical declamation.
Secondo, the second part.
Sempre, throughout, as *Sempre Piano*, soft throughout.
Siciliano, a composition written in 6—4, or 6—8 time, like pastorale.
Smorzando, becoming distinct.
Soave, sweet, agreeable.
Solo, for a single voice, or instrument.
Soli, a single voice on each part.
Seprano, the treble.
Sostenuto, sustaining the sounds to the utmost of their nominal length.
Spirituoso, or *Con Spirito*, with spirit.
Staccato, distinct.
Subito, quick.
Symphony, or *Sym.* passage for instruments.
Tasto Solo, or *T. S.*, no chords but unisons and octaves.
Tacit, be silent.
Tempo Primo, the time of the first movement.
Tenore, or *Tenor*, a high male voice.
Timoroso, alarmed, timorous.
Trio, three voices, or instruments.
Treble, air melody.
Tutti, all together.
Un poco, a little.
Unison, sounding alike, in one or more octaves.
Verse, one voice to a part.
Veloce, quick.
Vivace, with life and spirit.
Vigorouso, with energy.
Volti, turn over, as *Volti Subito*, turn over quick.
Voce, voice.

WASHINGTON HARMONY.

SABBATH. L. M.

T. B. White.

The first two staves of the musical score are in treble clef with a 3/4 time signature. The melody consists of quarter and eighth notes, with some phrases beamed together. The first staff ends with a double bar line and repeat dots. The second staff continues the melody and also ends with a double bar line and repeat dots.

Lo God is here! let us a - - dore, And hum-bly bow be - fore his face, Let all with - in us feel his power, Let all with - in us seek his grace.

The last two staves of the musical score are in treble clef with a 3/4 time signature. The melody continues from the previous staves. The second staff ends with a double bar line and repeat dots. Below the staves is a line of figured bass notation.

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

WINCHELSEA. L. M.

Preleur.

In-cumbent on the bending sky, The Lord de-scended from on high; And bade the dark-ness of the pole Be-neath his feet tre-mendous roll.

6 5-6 / 4 3- / 4 / 6 #6 / 4 3 / 6 / 8-7 / # / 4 / 3 / 6 6 / 4 3 / 4 / 6 5 / 4 3 / 4 / 2 / 2 / 6 4 / 3 / 8-7

WINCHESTER. L. M.

Dr. Croft.

My God, accept my ear-ly vows, Like morning in-cense in thy house; And let my nightly wor-ship rise, Sweet as the ev'-ning sac-ri-fice.

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

IRENE. L. M.

W. Baestall. 7

With all our hearts, with all our powers, We praise the Lord, whose bounteous hand Unnumbered gifts profuse - ly showers On every nation every land.

Second Treble. Alto.

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

MOSCOW. L. M. (From "Ordination Hymn.")

E. L. White.

O! may the solemn breathing sound Like incense rise before thy throne, Where thou, whose glory knows no bound, Great cause of all things, dwellest alone.

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

BALDWIN. L. M.

Musical staff for Baldwin, L. M. (first system), treble clef, 3/4 time signature.

Second Treble.

Musical staff for Baldwin, L. M. (second system), treble clef, 3/4 time signature.

God of my life! through all my days My grate-ful powers shall sound thy praise; The song shall wake with opening light, And warble to the si- lent night.

Musical staff for Baldwin, L. M. (third system), treble clef, 3/4 time signature.

Musical staff for Baldwin, L. M. (fourth system), bass clef, 3/4 time signature.

Organ.

voice. $\frac{5}{3} \frac{4}{2}$ $\frac{4}{3}$ 6 $\frac{6}{4}$ 7

ARNHEIM. L. M.

Holyoke.

Musical staff for Arnheim, L. M. (first system), treble clef, common time signature.

Musical staff for Arnheim, L. M. (second system), treble clef, common time signature.

All ye bright ar- mies of the skies, Go wor- ship where your Sa- viour lies; An- gels and kings be- fore him bow, Those Gods on high and Gods be - - low.

Musical staff for Arnheim, L. M. (third system), treble clef, common time signature.

Musical staff for Arnheim, L. M. (fourth system), bass clef, common time signature.

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

6

$\frac{4}{3}$

6

$\frac{8}{4}$

7

#

#

#

#

6

6

$\frac{6}{4}$

7

4

MENDON. L. M.

German air. 9

E-ternal are thy mer-cies Lord, E-ter-nal truth at-tends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

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

LYMINGTON. L. M.

Lampton.

O Father! grace and vir-tue grant; No more we wish, no more we want; To know, to serve thee, and to love, Is peace be-low—is bliss a-bove.

2 6 6 6 6 6 4 5 6 4 # 6 6 8 7 6 5 6 6 5

PORTUGAL. L. M.

Thorley.

O could I soar to worlds a - bove, The blest a - bode of peace and love, How glad - ly would I mount and fly On an - gels' wings, to worlds on high.

6 6 6/4 87 6 #6/4 3 6 6/4 5 # 6 6-6 3/4 6 6 5/4 5-6 6 6/4 87

HAMBURG. L. M.

Gregorian Chant.

Sing to the Lord with joy - ful voice; Let every land his name a - dore; Let earth with one u - - nit - ed voice, Re - sound his praise from shore to shore.

5 6/3 1 6 #6/4 3 6 5/4 3 6 6/4 2 6 4/3 5 6/3 4 6 6 5/4 3 8 7 6 6 5

ATHENS. L. M.

O may thy love in - spire my tongue! Salvation shall be all my song; And all my powers shall join to bless The Lord my strength and righteous - ness.

4 3 4 6 4 4 3 6 — 6 4 9 # 7 4 6 5 6 4 3 6 6 6 4 2 6 4 6 6 7

MOREA. L. M.

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

5 6 6 — 6 4 6 6 6 4 3 4 6 5 6 5 6 9 # 6 6 4 # 4 6 6 4 # 6 6 — 9 — 6 6 4 7

PRESTON. L. M.

My God, ac - - cept my ear - ly vows, Like morning incense in thy house; And let - my night - - ly wor - ship rise, Sweet as the evening sac - ri - fice.

6 4
3

6 6 6 7
4

6 #6

6 6 4 7
#

6 6 3 3 3

7 6 6 4
3

6 5

6 4 3

6 7
4

EFFINGHAM. L. M.

At an - chor laid, re - mote from home, Toil - ing I cry, sweet spir - it come: Ce - les - tial breeze, no long - er stay, But swell my sails, and speed my way.

6 4
3

6 4 6 4
4 2 3

6 5
4 3

6 4
2

6 4 7
3 4

Organ or voice.

F

6
5

6

6 7
4

SNOW HILL. L. M.

Alto. 2d. Treble.

O God, whose presence glows in all Within, around us and above! Thy word we bless thy name we call, Whose word is truth, whose name is love, Whose word is truth, &c.

6 6 7 Org. 4 6 7 6 6 7 Org. or Voi. Voi. 6 6 5 6 6 7

WARRINGTON. L. M.

2d. Treble.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'n-ly home.

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

CONGRESS. L. M.

To thee O God we homage pay, Source of the light that rules the day; Who, while he gilds all natures frame, Re-flects thy rays and speaks thy name.

6 6 6 3 2 8 7 6 5 4 3 6 # 4 3 5 6 6 4 # 6 4 6 6 4 6 6 6 4 3 6 5 6 6 5 6 7 6 6 7 6 6 7

NORMANSTONE. L. M.

God of e - ter ni - - ty from thee, Did infant time its be - ing draw; Moments and days and months and years, Re - volve by thine un - varied law.

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

Now shall the trembling mourner come, And bind his sheaves and bear them home; The voice long broke with sighs shall sing, Till Heaven with hal - le - lu - jah's ring.

6 48 6 6 7 65 43 65 43

ALEXANDER. L. M.

A Russian Air.

There seems a voice in eve-ry gale, A tongue in eve-ry open - ing flow'r, Which tells, O Lord! the wond'rous tale, Of thy in - dul - gence, love and pow'r.

6 66 7 6 6 - 6- 4 2 6 4 3 6 65 43 6 6 6 6 7

Teach me, O teach me, Lord! thy way; So to my life's re-motest day, By thy unerring precepts led, My willing feet its paths shall tread, My willing feet its paths shall tread

56
346
4

6

6

66

6

6

7

6

56

6

6

6

7

Maestoso.

BLENDON. L. M.

Giardini.

Jesus, my all, to heav'n is gone, He whom I fix my hopes upon; His track I see, and I'll pursue The narrow way, till him I view.

4
3

6

33
3

3

6

4
3

6

4
3

6

5

98
5

43

65
4

7

-

#6
4

3

8

7

5

66
4

7

VALENTINE. L. M.

T. B. White. 17

Let every crea-ture rise and bring, Pe-cu-liar hon-ors to our king; An-gels descend with songs a-gain, And earth re-peat the long a-men.

76 56 5
54 34 3

6 6 6 6 7

65 6 56 6 65 6 6 6 6

6 6 6 6

ARNHEIM. L. M. (New Arrangement.)

Holyoke.

All ye bright armies of the skies, Go worship where your Saviour lies; An-gels and Kings be-fore him bow, Those Gods on high, and Gods be-low.

3

65 87
43 43

4 3

6 4 7 # # #

6 66 7
4

MONMOUTH. L. M.

Martin Luther.

Maestoso.

In robes of judgment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Before him burns devouring fire, The mountains melt the seas retire. The mountains melt the seas retire.

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

OLD HUNDRED. L. M.

Martin Luther.

Maestoso.

Be thou, O God, ex - alt - ed high, And as thy glory fills the sky; So let it be on earth dis - play'd, Till thou art here as there obey'd.

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

There seems a voice in eve - ry gale. A tongue in every ope - ning flower, Which tells, O Lord! the wondrous tale Of thy in - dulgence, love and power.

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

PLEASANT STREET. L. M.

E. L. White.

God in the gospel of his Son, Makes his e - - ter - nal coun - cils known; 'Tis here his richest mer - cy shines, And truth is drawn in fair - est lines.

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

SEASONS. L. M.

Pleyel.

Dolce.

Thy goodness, Lord, doth crown the year, Thy paths drop fatness all a-round; And barren wilds thy praise declare, And vocal hills return the sound.

Voice or Organ.

BOWEN. L. M.

Haydn.

Legato.

Up to the fields where angels lie, And living waters gent - - ly roll; Fain would my thoughts as - - cend on high, But sin hangs heavy on my soul.

CHINA. L. M.

Great source of life! our souls confess, The various riches of thy grace; Crown'd with thy mercy we rejoice, Crown'd with thy mercy we rejoice, And in thy praise exalt our voice.

6 6 6 6⁵₄₃ 6 6 6 6 7 6 6⁵₄₃

NEWBURY. L. M.

Wainwright.

With glo - ry clad, with strength arrayed, The Lord, that o'er all nature reigns; The world's foundations strong - ly laid, And the vast fab - ric still sustains.

5⁶₄ 6⁶₄ 6 6⁵₄₃ 7 6 4 5 6 6⁶₅ 6⁵₄₃ 3⁴₂ 6 8⁷_# 6⁵₄₃ 7 7 6 7 6 6⁵₄₃ 6 7 6 6 6 7

AUGSBURG. L. M.

Rev. P. Taylor.

My God how endless is thy love, Thy gifts are every evening new; And morning mercies from a - bove, Gently dis - til like ear - - ly dew.

ALBERMARLE. L. M.

The heavens declare thy glo - ry Lord, In ev' - ry star thy wisdom shines; But when our eyes be - - hold thy word, We read thy name in fair - er lines.

LORD'S DAY. L. M.

T. B. White. 23

When as re-turs this solemn day, Man comes to meet his Mak-er, God; What rites, what honors shall he pay? How spread his sovereign's praise a - broad?

6 6 6 5 #6 # 6 6 6 7

Detailed description: This block contains the musical score for the hymn 'LORD'S DAY'. It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are written below the vocal staves. The fourth staff is the piano accompaniment in bass clef with the same key signature and time signature. Below the piano staff are numerical figures: 6, 6, 6, 5 #6, # 6, 6, 6, 7.

CATTERICK. L. M.

Edw. Taylor.

How blest are they who dai-ly prove, By acts of char-i--ty and love, The fer-vent grat-i-tude they owe To him from whom all blessings flow.

6 76 6 7 5 4 5 6 6 4 # 4 2 6 6 6 6 5 4 3 6 6 4 5 7

Detailed description: This block contains the musical score for the hymn 'CATTERICK'. It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics are written below the vocal staves. The fourth staff is the piano accompaniment in bass clef with the same key signature and time signature. Below the piano staff are numerical figures: 6, 76, 6, 7, 5, 4, 5, 6, 6, 4 #, 4, 2, 6, 6, 6, 6, 5, 4, 3, 6, 6, 4, 5, 7.

ST. PETER'S. L. M.

Harwood.

To God the great, the ev - er blest, Let songs of hon - - our be ad-drest; His mercy firm for - ev - er stands, Give him - - the thanks his love de - mands.

MOZART. L. M.

Mozart.

Greatest of be - ings source of life, Sovereign of air, and earth, and sea! All na - ture feels thy power, and all A si - lent homage pays to thee.

My spir --- it looks to God a --- lone; My rock and re ----- fuge is his throne; In all my fears, in

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

all my straits, My soul on his sal --- va - tion waits. My soul on his sal --- va --- tion waits.

4 voice. 7 6 6 7 4

PORTER. L. M.

The morning flowers display their sweets, And gay their silken leaves unfold, As care-less of the noon tide heats, As fear-less of the evening cold.

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

SUMMER. L. M.

German.

Great God at whose all powerful call, At first arose this beautiful frame, By thee the seasons change, and all The changing seasons speak thy name.

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

ALFRETON. L. M.

2d. Treble.

Bless, O my soul, the living God, Call home my thoughts that rove abroad; Let all the pow'rs within me join, In work and worship so divine.

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

SHOEL. L. M.

Shoel.

Now shall the trembling mourner come, And bind his sheaves, and bear them home; The voice, long broke with sighs, shall sing, Till heav'n with hallelujah's ring

6 7 8 7 6 6 4 6 6 6 7

DUKE STREET. L. M.

J. Hatton

Lord, when thou didst ascend on high, Ten thousand an - gel's fill'd the sky; Those heav'nly guards a - round thee wait, Like chariots that at - tend thy state.

4 6 4 67 6 6 56 6 6 8 6 4 6 4 8 6 6 87
4 3 4 4 3 5 4 3 5 3 3 3 4

BRENTFORD. L. M.

Bu - ried in shadows of the night, We lie, till Christ restores the light; Wisdom - de - scends to heal the blind, And chase the dark - ness of the mind.

P Second Treble. Alto.
P F
Accomp. Voice.

7 6 7 6 6 6 5 7 5 6 6 7 P F
4 3 4 4 3 4 4 4 4

NEW BEDFORD. L. M.

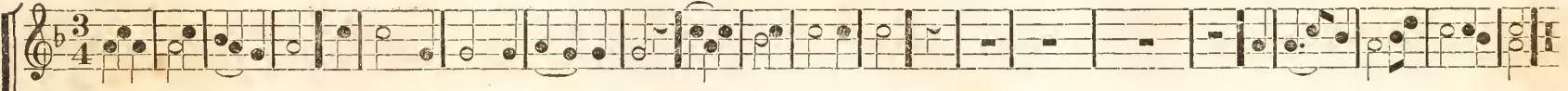


Vast are thy works Almighty Lord, All nature rests up - on thy word! By thee alone all creatures live, And from thy hand all good receive.



87 43 6 4 87 5 Unison. 6 87 6 5 6 6 7

ROTHWELL. L. M.



Praise ye the Lord, let praise employ, In his own courts, your songs of joy! The spacious firmament around, Shall echo back the joy - ful sound. Shall echo back the joyful sound.



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

MONTGOMERY. L. M.

I. B. White.

The morning dawns upon the place, Where Jesus spent the night in prayer: Through yielding glooms behold his face, Nor form nor comeliness is there.

8 7 6 6 6 7 7 6 4

RANGER. L. M.

T. B. White.

Return my soul un - to thy rest, From vain pursuits and maddening cares; From lonely woes that wring thy breast, The world's allurments, toils and cares.

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

EDWARDS. L. M.E. L. White. **31**

O God, by whose commands I live, The tri - bute of my praise re - ceive; To thee O Lord my life I owe, And all my joys from thee do flow.

6 6-6 7
534

6 6 8 7 6 5
5 6 5 4 3

6 6 4 6 6 6 7
4 3 4

HOME. L. M.

Sing to the Lord, let praise inspire, The grateful voice, the tuneful lyre: In strains of joy proclaim abroad, The endless glories of our God, The endless glories of our God.

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

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

6 6 6 7
4

With humble pleasure, Lord, we trace, The ancient records of thy grace; And our own consolation draw, From what thy servant Moses saw.

6 6 6/5 57 #7 7 7 6 6/4 6 5/4 6/3 6/6 6/5 6 5/6 6/4 6 6/5 6/4 7

ATLANTIC. L. M.

George Oates.

Come O my soul, in sacred lays, Attempt thy great Creator's praise; But O, what tongue can speak his fame! What mortal verse can reach the theme

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

PARK STREET. L. M.

Hark! how the choral song of heaven, Swells full of peace and joy, above! Hark! how they strike their golden harps, And raise the tuneful notes of love! And raise the tuneful notes of love!

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

PITTSBURG. L. M.

Arranged by E. L. White.

My spirit looks to God a - lone; My rock and refuge is his throne; In all my fears in all my straits, My soul on his sal - va - tion waits.

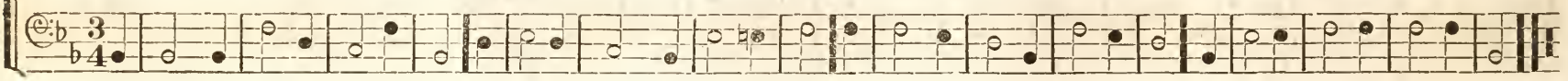
5 8 7 6 6 4 6 6 8 7 6 8 7 6 7 6 7 7 6 7 4

PUTNAM. L. M.

Haydn.



For thee, O God, our constant praise In Zion waits, thy chosen seat; Our promised altars there we'll raise, And all our zealous vows complete.

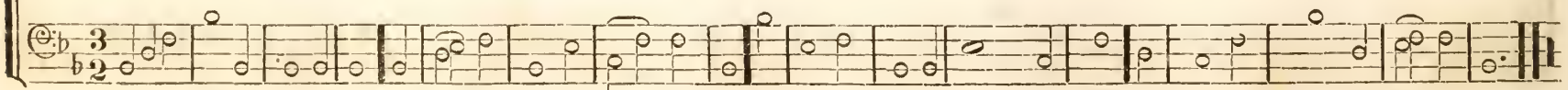
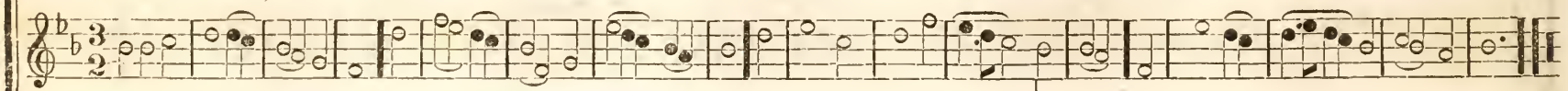


6 5- 6 4 6 6 6 5- 4 6 4 6 6 - 6 7 7
43 2 4 5 43 2 2 42

ST. SIMONS. L. M.



Great source of life our souls confess The various riches of thy grace, Crown'd with thy mercies we re-joice, And in thy praise exalt our voice.



6 8 7 6 6 5 7 6 7 6 7 8 7 6 7 6 5 6 6 5 6 6 6 7
6 5 4 4 43 43 4

LENHAM. L. M.

So let our lips and lives ex-press, The ho-ly gos-pel we pro-fess; So let our works and virtues shine, To prove the doctrine all di-vine.

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

PEVERIL. L. M.

Subject, Pleyel.

Great Lord of earth, and seas, and skies! Thy wealth the need-y world sup-plies; And safe beneath thy guardian arm, We live se-cure from eve-ry harm.

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

PERKINS. L. M.

T. B. White.

Great source of life! our souls confess, The various riches of thy grace; Crowned with thy mercy we rejoice, And in thy praise exalt our voice.

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

DEVEREAUX. L. M.

E. L. White.

Lord in thy great, thy glorious name, I place my hope, my only trust; Save me from sorrow, guilt and shame, Thou ever gracious ever just.

6 5 / 4 3 6 6 / 4 3 7 Org. Vol. 6 6 / 3 4 7 6 8 6 / 4 3 6 8 7

High in the heavens, eter - nal God! Thy goodness in full glory shines; Thy truth shall break through eve - - ry cloud That veils and darkens thy de - signs.

6 6 67 65 4 4 7 6 6 67 65 66 6 7

For - ever firm thy justice stands, As mountains their founda - tions keep; Wise are the wonders of thy hands, Thy judgements are a mighty deep.

6 4 4 7 56 7 67 7 6 67 65 66 67 7 4 7

COMMUNION. L. M.

T. B. White.

In mem'-ry of your dy-ing friend, Do this, he said, till time shall end; Meet at my ta--ble and re-cord The love of your de-part-ed Lord.

6 6 4 7 6 6 4 6 6 7 6 6 4 6 6 6 4 7 6 6 6 7

HARMONY. L. M.

E. L. White.

Praise ye the Lord; our God to praise, My soul her utmost powers shall raise: With pri--vate friends, and in the throng Of saints, his praise shall be my song.

6 4 6 6 87 6 6 7



With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.



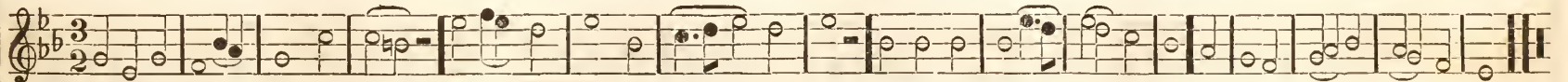
6 5 6 6 7 6 5 4 6 4 3 6 6 5 7 - 6 4 3 6 7

NINETY-SEVENTH PSALM TUNE. L. M.

Tuckey.



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



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

No more fa - tigue, no more dis - - - tress, Nor sin, nor death shall reach the place; No groans shall min - gle

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

with the songs, Which war - - - ble from im - - - mor - - - tal tongues, Which war - - - ble from im - - - mor - - - - - - - tal tongues.

P F P F

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

HERMON. L. M.



Let one loud song of joy a -- rise To God whose goodness ceaseless flows ; Who dwells enthroned a - bove the skies, And life and breath on all be - stows.



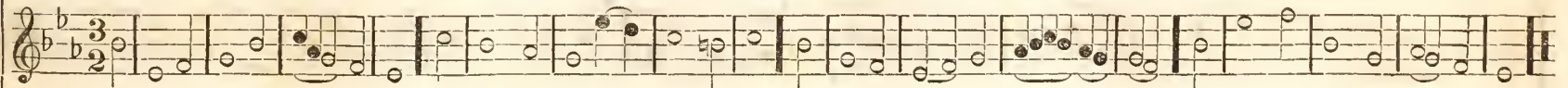
6 6 6 5 4 3 6 7 6 7 6 5 6 6 6 5 6 7

UNISON. - - - -

PLYMOUTH. L. M.



Bless, O my soul, the liv - - ing God, Call home thy thoughts that rove abroad ; Let all the powers with - - - in me join In work and wor - ship so di vine.



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

My Shep-herd is the liv - - - ing Lord— Now shall my wants be well sup-plied; His prov - - - - - i - - - - - dence and

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

Organ

P. Second Treble.

ho - - - - - ly word, Be - comes my safe - - ty and my guide. Be - - comes my safe - ty and - my guide.

voice. 6 4 3 6 6 5

Thou God by whose command I live, The tribute of my praise receive; To thee, O Lord, my life I owe, And all my joys from thee - do flow.

ORLAND. L. M.

E. L. White.

E - ter - nal are thy mer - cies Lord, E - ternal truth attend thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

STONEFIELD. L. M.

Stanley.

God of the seas! thine awful voice Bids all the rolling waves rejoice; And one soft word of thy command Can sink them silent on the sand.

6 6 7 6 6 6 7/4 Organ Voice 6 4/3 6 6 6 7/4

TIMSBURY. L. M.

I. Smith.

Je - ho - vah reigns, his throne is high, His robes are light and ma - jes - ty; His glory shines with beams so bright, No mortal can sustain the sight.

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

My gracious God, I own thy right To eve-ry service I can pay; And call it my supreme de-light To hear thy dictates, and o--bey.

4
2

7

6

6 7 6

6 6 5 6 5 4 3

6 7 7 8

6 6 6 6 6 6 7

WILLIAMS. L. M.

E. L. White.

For thee, O God, our con-stant praise, In Zi-on waits, thy cho--sen seat; Our prom-ised altars we will raise, And there our zeal-ous vows com-plete.

6

6 4 7

5 6 7 3 4

6 6 7 6 6 5 4 3

6 6 6

6 5 4 3

6 5 4 3

6 5 3

6 6 7

Praise to the Lord of boundless might, With uncreat - - ed glories bright! His presence gilds the worlds above, The unchanging source of light and love.

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

4 3 4 3 4 3

CLYDE. L. M.

Arranged by E. L. White.

O thou, who hast at thy com - mand, The hearts of all men in thy hand! Our wayward, erring hearts in - cline To have no other will but thine.

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

5 4 3 4 3 4 3 4 3

SHAW. L. M.

Subject O. Shaw. Arranged by E. L. White. 47

When darkness long has veiled my mind, And smiling day once more appears, Then, my Creator! then I find, The fol - - ly of my doubts and fears.

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

WINDHAM. L. M.

Read.

Broad is the road that leads to death, And thousands walk together there: But wisdom shows a narrow path, With here and there a travel - - ler

#6 6 6 7 # 6 #6 # # # 6 6 6 7

EVENING HYMN. L. M.

Jer. Clark.

Sleep, downy sleep, come close my eyes, Tir'd with behold - ing vanities! Welcome, sweet sleep, that driv'st away, The toils and follies of the day!

6 5 # 6 7 6 # 5 5 - - 3 - 6 6 6 7 6 7 43 87 3 # 6 # - 6 7 6 # - 6 6 6 87

MUNICH. L. M.

An old German Air.

'Twas on that dark, that doleful night, When pow'rs of earth and hell a - rose Against the Son of God's delight, And friends betray'd him to his foes.

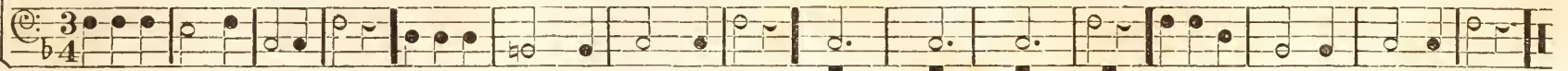
7 6 # - - 6 # 6 3 # 6 6 6 87 # 6 - # # 6 - # - 6 # 6 # 6 6 6 87

SEVILLE. L. M.

Subject Rossini. Arranged by E. L. White. 49



Be thou ex - alt - ed, O my God, Above the heavens where an - gels dwell; Thy power on earth be known abroad, And land to land thy won - ders tell.



6

6 5 6 5 4 3

7

6 6 7 4

LEWIS. L. M.

Arranged by E. L. White.



My soul inspired with sa - - cred love, God's ho - ly name for - ev - er bless; Of all his fa - vors mind - ful prove, And still thy grateful thanks express.



7 7 8 7

6 6 5 4 3

8 7 6 5 6 5 4 3

8 7 6 5 6 5 4 3

My God in whom are all the springs, Of boundless love and grace unknown;
 Hide me beneath thy spreading wings, Till the dark cloud is o - - ver - blown; Up to the heavens I send my cry,

6 7 6 6 $\frac{6}{3}$

The Lord will my de - sires perform, He sends his angels from the sky, And saves me from the threatening storm.

6 $\frac{6}{3}$ 6 6 7 7 7 7

From all that dwell be - - - low the skies, Let the Cre - - - a - - - tor's praise a - rise; Let the

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

Re - - deem - - - er's name be sung, Through eve - - - ry land, by eve - - - ry tongue.

5#6 5- 6 6 5 6 7 6 5 4 3 6 6 4 9 7

LEXINGTON. L. M.

My God, my King thy va - - rious praise Shall fill the remnant of my days; Thy grace em - - ploy my

65 7 6 65 67 6 6 7 6 7 6 6

43 43 4

#

hum - - ble tongue, Till death and glo - - ry raise the song, Till death and glo - - - ry raise the song.

67 6 67 6 6 76 76 5 4 6 3 4 5 6 67 6

43 4 4 4 4 4 4 2 43 4

#

FARMINGTON. C. M.

Mrs. B. Montague.

Au - thor of good, to thee I turn; Thine ev - er wake - ful eye, A - lone can all my wants dis - cern, Thy hand a - - lone sup - ply.

87 65 87 65 6 6 65 4 6 43 66 6 6 6 7
43 43 5 48 2 4 4 6 4

COVENTRY. C. M.

The earth for - ev - - er is the Lord's, With Ad - am's num' - rous race; He rais - ed its arches o'er the flood, And built it on the sea.

65 6 6 7 6 6 6 7 65 54 66 6 #6 6 6 6 7
43 4 4 4 5 4 4 43 3- 4 4 4 7

3/4

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

6 6 7 6 6 6 7

Detailed description: This system contains the first four staves of the musical score. The top staff is the treble clef melody. The second staff is the vocal line with lyrics. The third staff is the treble clef accompaniment. The bottom staff is the bass clef accompaniment with figured bass notation. The time signature is 3/4. The key signature has one sharp (F#).

3/4

Their joy shall bear their spir-its up, Through their Redeemer's name; His righteous-ness ex - -alts their hope, Nor dares the world con - -demn.

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

Detailed description: This system contains the next four staves of the musical score. The top staff is the treble clef melody. The second staff is the vocal line with lyrics. The third staff is the treble clef accompaniment. The bottom staff is the bass clef accompaniment with figured bass notation. The time signature is 3/4. The key signature has one sharp (F#).

GLENVILLE. C. M.

D. P. Page.

Firm as a rock thy gos - pel stands, My God, my hope, my trust; If I am found in Je - sus' hands, My soul can ne'er be lost.

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

AMBRACIA. C. M.

D. P. Page.

'Tis love that makes re - - - ligion sweet, 'Tis love that makes us rise, With wil - ling minds and ar - dent feet, To yon - der hap - py skies.

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

YORK. C. M.

John Milton, Father of the Poet. 57

Thee we adore Eternal Name, And hum-bly own to thee, How fee-ble is our mor-tal frame, What dying worms are we!

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

ZANT. C. M.

T. B. White.

Lo, from afar the Lord de-scends, And brings the judgment down, He bids his saints, his chosen friends, Rise and possess their crown.

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

To thee my God my heart shall bring, The live - ly grate - ful song, At - tend - ing crowds shall hear me sing, With rap - - ture on my tongue.

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

2 2 4 4 2 2 4 2

2d. Tre.

Alto.

Cho.

Amidst the glo - - ries of thy name, Thy truth ex - alt - - ed shines; A faith - ful God thy works pro - claim, In ev - er - last - - ing lines.

6 4 6 - 7 6 7

2 2 4 4 2 2 4 2

KNARESBOROUGH. C. M.

Leac

Hark! how the feather'd warblers sing, 'Tis na - - - ture's cheer - - ful voice, 'Tis na - ture's cheerful voice, Soft mu - sic hails the love - ly

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

Soft

spring,
mu - sic— Soft mu - sic hails the love - ly spring, And woods and fields re - - - joice,
spring, - - - - - And woods and fields re - - - - joice,
mu - sic hails the love - - ly spring,

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

On thee, each morn - ing, O my God, My wak - - ing thoughts at - - tend; In thee are found - ed all my hopes,

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

In thee my wish - - es end. In thee are found - ed all my hopes, In thee my wish - - es end.

7 # 6 7 7 6 6 6 7

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 surround thy throne, And praise surround thy throne.

MORNING HYMN. C. M.

T. B. White.

Lord of my life! O may thy praise Employ my no-blest pow'rs, Whose good-ness lengthens out my days, And fills the cir-cling hours.

PICKERING. C. M.

How sweet the name of Je - sus sounds, In a be - liev - ers ears, It sooths his sor - rows, heals his wounds, And drives away his tears, And drives away his tears.

6 6 7 6 7 6 6 Org. Voi. 6 4 6 6 6 6 7

GREECE. C. M.

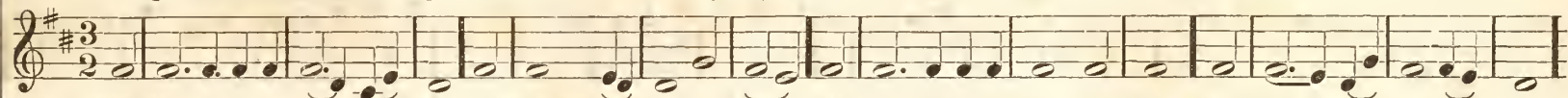
E. L. White.

O hap - py soul that lives on high, While men lie groveling here! His hopes are fix'd a - bove the sky, And faith for - bids his fear.

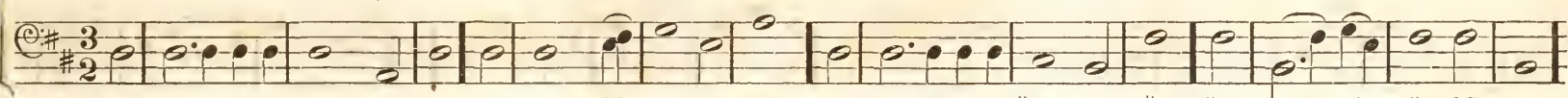
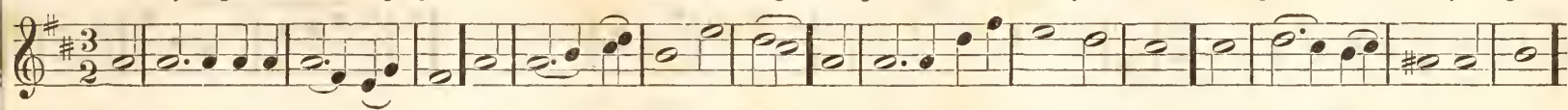
6 6 6 6 8 7 6 4 4 6 6 6 6 7 6 5 7 6 6 7



1. A - gain the Lord of life and light, Awakes the kindling ray; Unseals the eyelids of the morn, And pours in - creas - ing day.



3. This day be grateful ho - mage paid, And loud ho - sannas sung; Let gladness dwell in every heart, And praise on eve - ry tongue.



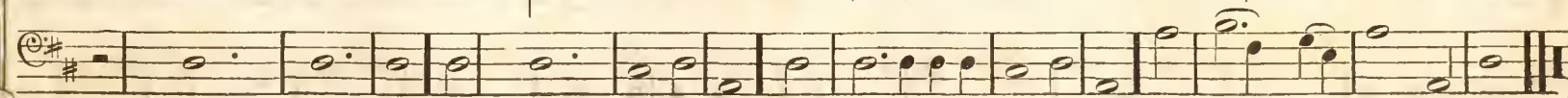
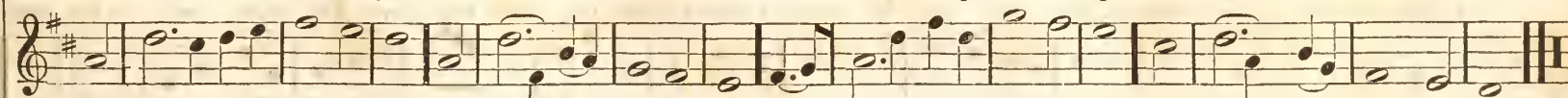
8 7 6 6 6 5
4 3 # 4 # # 7 6 # 8 7



2. O what a night was that which wrapt The hea - then world in gloom! O what a sun, which broke this day, Tri - um - phant from the tomb!



4. Ten thousand differing lips shall join, To hail this welcome morn; Which scatters blessings from its wings, To na - tions yet un - born.



6 8 7 5 - 6 8 7
5 4

Ho-san-nah to the Prince of light, That cloth'd him-self in clay; Entered the i-ron gates of death, And tore - - - - - the bars a-way.

Unison. 6/5 8/5 5-4/3 6 8/7 8/7 6 6 6 6 6/4 7

BRIDGE STREET. C. M.

E. L. White.

A-wake, ye saints, and raise your eyes, And raise your voi-ces high; A-wake and raise that sove-reign love, That shows sal-va-tion nigh.

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

WESTMORELAND. C. M.

Moravian Tune. 65

D. C.

Musical staff 1: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains the first line of the melody with lyrics: "I'm not ashan'd to own my Lord, Or to de - - fend his cause;"

I'm not ashan'd to own my Lord, Or to de - - fend his cause;

Musical staff 2: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains the second line of the melody with lyrics: "Main - tain the hon - or of his word, The glo - ry of his cross, Je - sus, my God! I know his name; His name is all my trust:"

Main - tain the hon - or of his word, The glo - ry of his cross, Je - sus, my God! I know his name; His name is all my trust:

Musical staff 3: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains the third line of the melody with lyrics: "Nor will he put my soul so shame, Nor let my hope be lost."

Nor will he put my soul so shame, Nor let my hope be lost.

Musical staff 4: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains the bass line of the melody with lyrics: "Nor will he put my soul so shame, Nor let my hope be lost." The staff ends with a double bar line and the instruction "D. C." above it.

D. C.

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

MERRIMACK. C. M.

E. L. White.

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains the first line of the melody with lyrics: "Now shall my in - ward joys a - - - rise, And burst in - to a song: Al - migh - ty love in - spires my heart, And pleasure tunes my tongue."

Now shall my in - ward joys a - - - rise, And burst in - to a song: Al - migh - ty love in - spires my heart, And pleasure tunes my tongue.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains the second line of the melody with lyrics: "Now shall my in - ward joys a - - - rise, And burst in - to a song: Al - migh - ty love in - spires my heart, And pleasure tunes my tongue."

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains the third line of the melody with lyrics: "Now shall my in - ward joys a - - - rise, And burst in - to a song: Al - migh - ty love in - spires my heart, And pleasure tunes my tongue."

Musical staff 4: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains the bass line of the melody with lyrics: "Now shall my in - ward joys a - - - rise, And burst in - to a song: Al - migh - ty love in - spires my heart, And pleasure tunes my tongue." The staff ends with a double bar line.

6 9 6 8 7 5 6 - 6 4 7 6 6 6 5 4 # 6 7

BRAINTREE. C. M.

Musical score for 'BRAINTREE. C. M.' in G major (one sharp) and 3/4 time. The score consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: "In God's own house pronounce his praise, His grace he there re - veals: To heav'n your joy and won - der raise, For there his glo - - ry dwells." The piano accompaniment includes a treble clef staff and a bass clef staff. The bass staff contains figured bass notation: 9/4, 6, 87/32, 87/65, 43, 6, 3, 7, 6, 7, 6, 6, 6 5 6, 6, 6, 4, 6 6, 5 7.

HOWARD'S. C. M.

Mrs. Cuthbert.

Musical score for 'HOWARD'S. C. M.' in G major (one sharp) and 3/4 time. The score consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: "Lord, hear the voice of my com - plaint, Ac - cept my se - cret pray'r; To thee, a - lone, my King, my God, Will I for help re - pair." The piano accompaniment includes a treble clef staff and a bass clef staff. The bass staff contains figured bass notation: 6 4, 6, 8 7, 8 7/6 5, 4 3, 6 # 6/4, 3, 6, 6 6, 7, 6 4, 8 7/5, 8 7/6 4, 6 4, 5 4 6, 3, 6 6 6, 7.

COLCHESTER. C. M.

Williams. 67

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

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

3 4 3

BARBY. C. M.

Hope looks be - yond the bounds of time, When, what we now de - plore, Shall rise in full im - mor - tal prime, And bloom to fade no more.

6 6 6 7 6 6 6 4 6 6 6 7

3 4 3

BILLINGS'S JORDAN. C. M. Two Stanzas.

There is a land of pure de - - light, Where saints im - - mortal reign; E - - - ternal day excludes the night, And pleasures banish pain.

6 6# 56 56 7 65 6 6 65 6 6# 56 56 7 65 65 6 57

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

Sweet fields, beyond the swell - ing flood, Stand dress'd in living green; So to the Jews fair Canaan stood, While Jor - dan roll'd between.

6 6 67 6 6 65 65

4 5 4 5 4 7 4 3

CLIFFORD. C. M.

To Zion's hill I lift mine eyes, From thence is all my aid—; From Zion's hill and Zi - - - on's

6 6 6 6 5 6 7 Org.

4 4 3

God, From Zi - - - on's hill and Zi - - - on's God, Who heav'n and earth has made— Who heav'n and earth has made.

Alto. F

Voice. 6 6 6 5 6 5 4 3

"PRINCE OF PEACE."

E. L. White.

TREBLE SOLO. ANDANTE.

1 Let saints on earth their an-thems raise, Who taste the Saviour's grace; Let hea - thens too pro - claim his praise, And crown him "Prince of Peace."
2 Ye na - - tions lay your weapons down, Let war for - - ev - - er cease; Im - man - - uel for your sov' - reign own, And crown him "Prince of Peace."

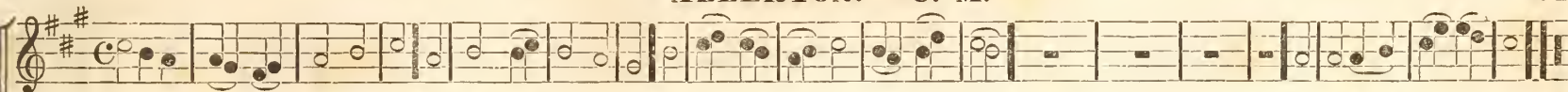
CHORUS.

Tenor.

Praise him who laid his glo - - ry by, For man's a - - - pos - tate race; Praise him who stoop'd to bleed and die, And crown him "Prince of Peace."
We soon shall reach the heav'n - ly shore, To view his love - ly face; For - - ev - - er there his name a - - dore, And crown him "Prince of Peace."

7 6 8 7 7 98 6 6 7
4 4 # 4

ALLERTON. C. M.

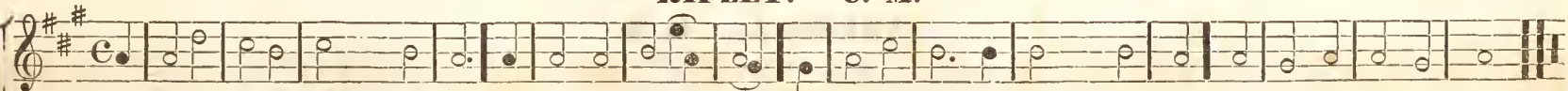


Father of mer - cies in thy word, What endless glory shines; For - - ever be thy name adored, For these celes - - - tial lines, For these ce - - - lestial lines.

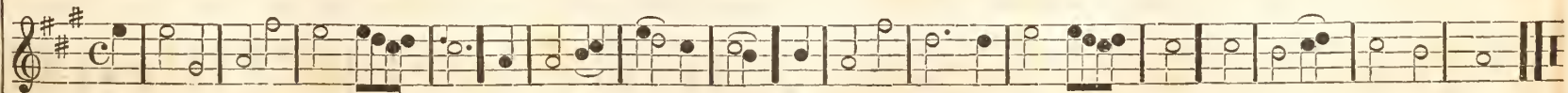


6 5 / 4 3 6 / 4 : 7 # 6 6 6 / 4 # 4 / 3 6 6 6 6 5 / 4 3 6 6 6 / 4 7

RIPLEY. C. M.



O God whom heavenly hosts o - - bey, How highly blest is he Whose hope and rest is al - - - ways placed In thee and on - ly thee.



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

CANTERBURY. C. M.

Ravenscroft

O thou, from whom all goodness flows, I lift my heart to thee; In all my sorrows, conflicts, woes, Dear Lord, re - member me.

6 4 5- 6 6#6 54 87 5 6 7 6 7

ARUNDEL. C. M.

All glo - ry be to God on high, And on the earth be peace! Good will, henceforth, from heav'n to men, Be - gin and never cease.

6 6 6 7 3-#6 6 6 87 6 4 6 7

LOVE DIVINE. C. M.

E. L. White. 73

Be - hold, where breathing love di - vine, Our dy - ing mas - ter stands; His weep - ing fol - lowers gather - ing round, Re - ceive his last com - mands.

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

From that mild teacher's part - ing lips What ten - der accents fell! The gen - tle precept which he gave, Be - - came its au - thor well.

6 5 6 4 6 6 5

On Jor - dan's rug - ged banks I stand, And cast a wish - ful eye, To Canaan's fair and hap - py land, Where my pos - ses - sions lie.

6 7 6 4 5 6 6 6 4 5

When shall I reach that hap - py place, And be for - ev - er blest! When shall I see my Father's face, And in his bo - som rest.

8 7 6 7 6 6 6 8 -
4

JOHNSON. C. M.

T. B. White. 75

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

6 6 6⁵/₄₃ 6 6 87 6 6⁵/₄₃ 6⁵/₄₃ 6 5₃ 6 - 87

ST. PAUL'S. C. M.

E. L. White.

Blest be our ev - - er - last - - ing Lord, Our Father, God and King; Thy sov'reign goodness we record, Thy glorious power we sing.

6 6₄ 6⁵/₄₃ 6 6₄ 7_# 6 6 7 6⁵/₄₃ 6 6₄ 7

BRADFORD. C. M.

Handel.

I know that my Re - - deem - er lives, And ev - er prays for me; Sal - va - tion to his saints he gives, And life and lib - er - - ty.

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

BURNS. C. M.

E. L. White.

Happy is he that fears the Lord, And fol - lows his com - - mands; Who lends the poor with - out re - ward, Or gives with lib' - - ral hands.

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

PROVIDENCE. C M. Double. (Arranged by E. L. White.) Subject, O. Shaw.

Great God, wert thou extreme to mark, The deeds we do a - - miss, Be - fore thy presence who could stand, Who claim the promised bliss?

76 7 7 65 87 76 7 6 6 6 67 4

54 4 3 43 4

But oh! all mer - ci - - ful and just, Thy love sur - pass - eth thought; A gracious Sa - - viour, has appeared, And peace and pardon brought.

76 76 6 7 b7 6 6 6 65 54 86 7 b7 6 6 6 7

4 4 3 5 43 32 74 5 4

JERUSALEM. C. M. Double.

E. L. White. 79

Je - - ru - sa - lem! my hap - py home, Name ev - er dear to me! When shall my la - bors have an end In joy, and peace, and thee?

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

When shall these eyes thy heaven built walls, And pearly gates be - - hold? Thy bulwarks with sal - va - tion strong, And streets of shin - ing gold.

9 3 6 5
4 4 4 4

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one flat and a 6/8 time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. Below the bass staff are the following fingering numbers: 87 6 5, 6 6 7 6 5, 87 6 5, 64 65.

'T is by thy strength the mountains stand, God of e - ter - nal pow'r! The sea grows calm at thy command, And tem - pests cease to roar.

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one flat and a 6/8 time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. Below the bass staff are the following fingering numbers: 76 5 87, 65 87.

The morn - ing light and eve - ning shade, Suc - ces - sive comforts bring; Thy plenteous fruits make har - vest glad, Thy flow - ers a - dorn the spring.

BLISS. C. M. Double.

Arranged by E. L. White. 81



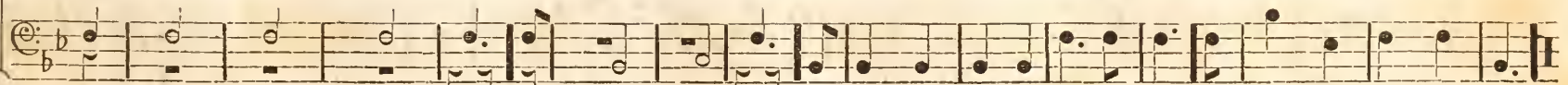
Whom have we, Lord, in heav'n but thee, And whom on earth be - - side? Where else for suc - cour can we flee, Or in whose strength confide?



7 6 6 87 65 7 6 56 6 7



Thou art our por - tion here be - - low, Our prom - ised bliss a - - bove: Ne'er may our souls an ob - ject know, So pre - cious as thy love.



WASHINGTON. C. M.

E. L. White. 83

How great thy works, Al - mighty God! Who shall not fear thy name; How just and true are all thy ways, Thou Son of God, the Lamb.

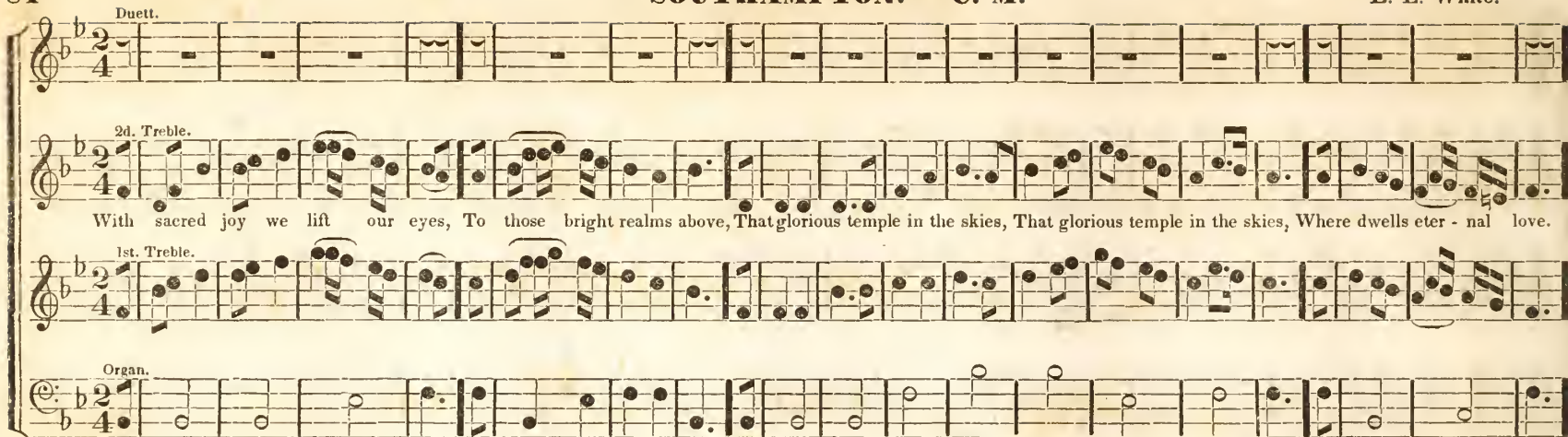
6 6 6 6 4 6 5 6 5 4 3 6 7 5 4 3 5 6 6 7

PEACE. C. M.

Lord thou art good all na - ture shows Her mighty Author kind: Thy bounty thro' crea - tion flows Full, free, and un - confin'd.

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

Duett.



2d. Treble.

1st. Treble.

Organ.

With sacred joy we lift our eyes, To those bright realms above, That glorious temple in the skies, That glorious temple in the skies, Where dwells eter - nal love.

Chorus.



Be - fore the aw - ful throne we bow, Of heaven's Almigh - ty king: Here we pre - sent the sol - emn vow, And hymns of praise we sing.

Voice.

87 6 4 7 6 66 4 65 43 6 6 7

KENSINGTON. C. M.

E. L. White.

Musical staff 1: Treble clef, key signature of one flat (Bb), time signature of 3/4. The staff contains the first line of the melody for the hymn 'Kensington'.

Musical staff 2: Treble clef, key signature of one flat (Bb), time signature of 3/4. The staff contains the second line of the melody for 'Kensington'.

Delightful is the task to sing, On each re - turning day, The praises of our heavenly King, And grate - - ful homage pay.

Musical staff 3: Treble clef, key signature of one flat (Bb), time signature of 3/4. The staff contains the third line of the melody for 'Kensington'.

Musical staff 4: Bass clef, key signature of one flat (Bb), time signature of 3/4. The staff contains the bass line for 'Kensington'.

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

SEABROOK. C. M.

E. L. White.

Musical staff 1: Treble clef, key signature of one flat (Bb), time signature of 2/4. The staff contains the first line of the melody for the hymn 'Seabrook'.

Musical staff 2: Treble clef, key signature of one flat (Bb), time signature of 2/4. The staff contains the second line of the melody for 'Seabrook'.

This is the day the Lord hath made: O earth rejoice and sing; Let songs of triumph hail the morn, Ho - - san - - na to our King.

Musical staff 3: Treble clef, key signature of one flat (Bb), time signature of 2/4. The staff contains the third line of the melody for 'Seabrook'.

Musical staff 4: Bass clef, key signature of one flat (Bb), time signature of 2/4. The staff contains the bass line for 'Seabrook'.

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

BRENTWOOD. C. M.

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

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

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

Second Treble. Alto.

NAVARIN. C. M.

E. L. White.

Indulgent God, whose boun-teous care, O'er all thy works is shown, O let my grateful praise and prayer As - - cend be - - fore thy throne!

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

4 - 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Org. voice.

UNION. C. M.

E. L. White. 87

This is the day the Lord of life, As - cend - ed to the skies, My thoughts pur - sue the lof - ty theme, And to the Heavn's a - rise.

76 6 6 6 7 6 7 6 6 6 6 7

Detailed description: This is a four-staff musical score for the hymn 'UNION. C. M.' by E. L. White. The music is in the key of B-flat major (two flats) and 3/4 time. The first staff is the vocal line, the second is the vocal line with lyrics, the third is the vocal line with lyrics, and the fourth is the organ accompaniment. The organ part includes numerical figures such as 76, 6, 6, 6, 7, 6, 7, 6, 6, 6, 6, 7, which likely represent chord numbers or fingerings. The lyrics are: 'This is the day the Lord of life, As - cend - ed to the skies, My thoughts pur - sue the lof - ty theme, And to the Heavn's a - rise.'

KENDALL. C. M.

Clark.

Tempests a - - rise, when God ap - - points, And migh - - ty o - ceans roar; He bids the winds and waves be still, And straight the storm is o'er.

6 6 4 4 3 6 7 6 6 4 7 Organ. Voice 6 6 6 7

Detailed description: This is a four-staff musical score for the hymn 'KENDALL. C. M.' by Clark. The music is in the key of B-flat major (two flats) and 3/2 time. The first staff is the vocal line, the second is the vocal line with lyrics, the third is the vocal line with lyrics, and the fourth is the organ accompaniment. The organ part includes numerical figures such as 6, 6, 4, 4, 3, 6, 7, 6, 6, 4, 7, which likely represent chord numbers or fingerings. The lyrics are: 'Tempests a - - rise, when God ap - - points, And migh - - ty o - ceans roar; He bids the winds and waves be still, And straight the storm is o'er.'

MAJESTY. C. M. Double.

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

Sym. Sym.

6 Uniscn. 6 6 6 6 5 6 5 6 7 4 4 - 6 6 7 4 7

Thou Lord a - bove com - pare, art great, And ev - er to be prais - ed; Thy ma - jes - ty with boundless height, Above our knowledge rais'd.

Sym.

Voice. 4 6 4 2 6 4 8 7

BRATTLE STREET. C. M.

Second Treble.



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!



7— 6 5 6 5 7— 6 5 6 5 6 8 7



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.



4 6 7 4 6 6 5 6 7— 6 5 6 8 7

3. In each event of life, how clear
Thy ruling hand I see!
Each blessing to my soul more dear,
Because conferred by thee.

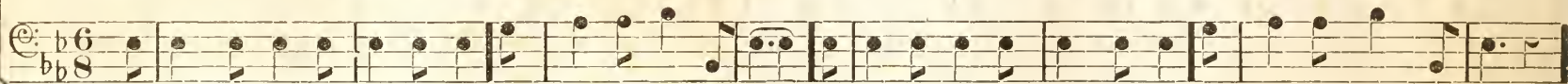
4. In every joy that crowns my days,
In every pain I bear,
My heart shall find delight in praise,
Or seek relief in prayer.

5. When gladness wings my favored hour,
Thy love my thoughts shall fill:
Resigned when storms of sorrow lower,
My soul shall meet thy will.

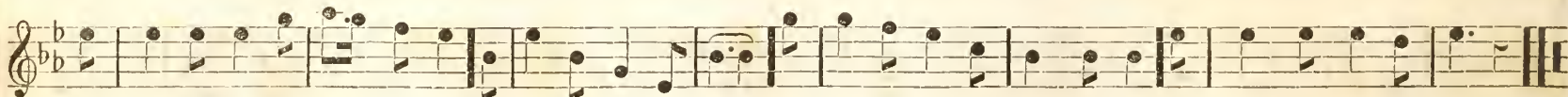
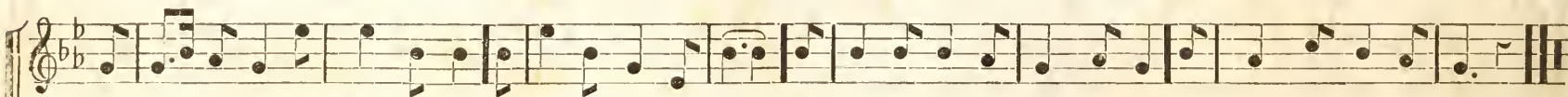
6. My lifted eye, without a tear,
The gathering storm shall see;
My steadfast heart shall know no fear,
That heart shall rest on thee!



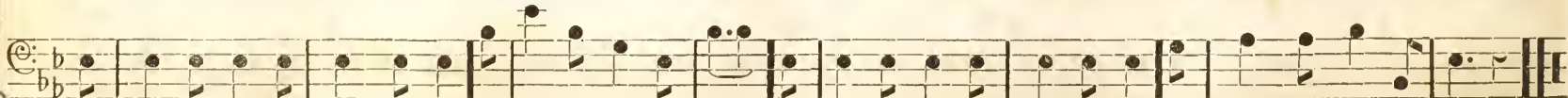
And will the Lord thus con - descend, To vis - it dying worms! Thus at the door shall mercy stand, In all her winning forms.



$\frac{4}{2}$ $\frac{4}{2}$ $\frac{4}{2}$ 6 $\frac{6}{4}$ 7 $\frac{9}{4}$ $\frac{8}{8}$ $\frac{4}{2}$ $\frac{6}{4}$ $\frac{4}{2}$ 6 $\frac{6}{4}$ 7



A - - mazing grace! and can my heart, Un - moved and cold remain! Has this hard rock no ten - der part, Shall mer - cy plead in vain.



6 $\frac{6}{4}$ $\frac{4}{2}$ 5 T. S. $\frac{4}{2}$ $\frac{6}{4}$ $\frac{4}{2}$ 6 $\frac{6}{4}$ 7

GENEVA. C. M.

J Cole.

When all, &c. Trans - ported, &c. In won - der, &c.

When all thy mercies, O my God, My ris - ing soul surveys, Transport - - ed with the view, I'm lost, In wonder, love and praise.

When all, &c.

When all, &c. 6 6 7 6 6 6 7
 $\frac{8}{3} \frac{6}{5}$

Trans - ported, &c. 6 4 6 5 8 6 6 7 6 7
 $\frac{67}{43} \frac{8}{3} \frac{6}{3} \frac{6}{3} 6 \frac{4}{3} \frac{65}{43} \frac{8}{3} \frac{6}{3} \frac{6}{3} \frac{6}{5} \frac{7}{4} \frac{6}{5} \frac{7}{4}$

MODENA. C. M.

T. B. White.

Fa - ther of mer - cies, God of love, My fa - - ther and my God: I'll sing the hon - ors of thy name, And spread thy praise a - broad.

4 3 6 4 7 7 6 6 5 6 6 5 6 5 6 6 7
 $\frac{4}{3} \frac{6}{3} \frac{7}{4} \frac{7}{4} \frac{6}{3} \frac{65}{43} \frac{6}{4} \frac{65}{43} \frac{65}{43} \frac{6}{3} \frac{6}{4} \frac{7}{4}$

AMESBURY. C. M.

E. L. White. 93

Slow.

Fountain of mer - cy, God of love! How rich thy boun - ties are! The roll - ing sea - sons as they move, Pro - claim thy con - stant care.

6 5
4 3

6 6 8 7 6 7
5 6 5 4#

6 5 6 6
4 3

6 6 6 6 7
5 4

When in the bo - som of the earth, The sow - er hid the grain, Thy good - ness mark'd its se - cret birth, And sent the ear - ly rain.

6 5
4 3

6 6 6 6 7
5 4

FUNERAL THOUGHT. C. M.

Smith. 95

Hark ' from the tombs, a doleful sound, My ears at - tend the cry, Ye liv - ing men, come view the ground, Where you must short - ly lie.

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

WALSALL. C. M.

Purcell.

Rebuke me not, O Lord, for - give; In mercy O reprove; And in thy mercy grant re - - lief, Nor cast me from thy love.

6 5 - 6 6 8 7 # 6 6 - # 6 5 6 # 1 5 - 6 5 5 7 # 6 6 # 6 6 # 6 6 6 4 8 7

Lamentevole.

Hark! from the tombs, a doleful sound My ears at - tend the cry; Ye living men, come view the ground, Where you must short - - ly lie.

87 - 56 87 5 6 6 6 4 5 7 # 6 # 6 5 7 5 6 8 7 # 6 3 3 3 6 6 6 4 8 7 #

WORKSOP. C. M.

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

6 5 7 8 7 5 6 5 - 6 # 6 6 6 4 9 7 8 7 5 6 5 4 # - 6 6 6 4 9 7

READING. C. M.

Je - ho - vah God, thy pre - cious pow'r, On ev - ery hand we see, O may the bless - ings of each hour, Lead all our thoughts to thee.

43 6 7 6 57 98 67 6 6 6 98 65 4 6 6 6 87 43

6 4 7 6 57 98 67 6 6 6 98 65 4 6 6 6 87 43

BLANDFORD. C. M.

T. Jackson.

Awake, my soul, a - rise my tongue! Pre - pare a tune - ful voice, In God, the life of all my joys, A - loud will I re - joice.

13 65 6 4 87 3 4 6 6 4 7 87 3 6 6b5 3 8 7 3 6 56 6 7

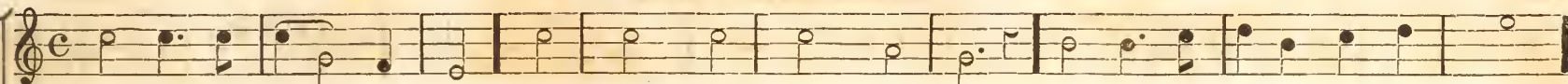
13 65 6 4 87 3 4 6 6 4 7 87 3 6 6b5 3 8 7 3 6 56 6 7

There is a foun-tain, fill'd with blood, Drawn from Im - man - uel's veins, And sin - ners, plung'd be - neath that flood, And

65
43 9
7 6
5 65
43 4

sin - ners, plung'd be - - neath that flood, Lose all their guil - - ty stains, Lose all their guil - - ty stains.

6 4 6 6 6 4 65
3 3 3 3 3 3 43 6 6 7
4 4 4 4 4 4 43 4 4 4



Grace! 'tis a charm - - ing sound, Har - - - mo - - - nious to the ear; Heav'n with the ech - o shall re - - - sound,



6 87 67
65 65 43

87 65 65 6 7 65
65 43 43 43



SHIRLAND. S. M.

Stanley.

2d. Treble.

Behold the morn - ing sun, Be - gins his glori - ous way; His beams through all the na - tions run, And life and light convey.

56 67 6 56 65 4# Voice or Organ. 6 6 6 87

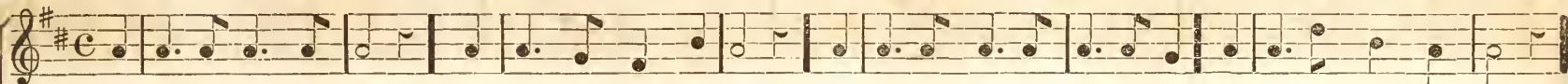
HAMPTON. S. M.

Come sound his praise a - broad, And hymns of glory sing, Je - hovah is the sov'reign Lord, The u - ni - - versal King, The u - ni - - ver - sal King.

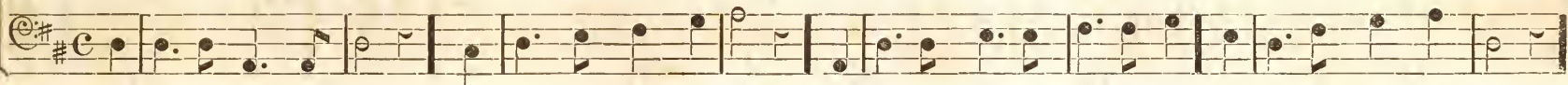
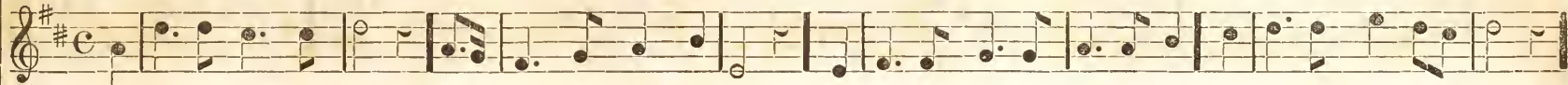
54 6 65 6 6 7 56 66 98 65 45 6- 6 5 32 5 43 4 4 66 43 2- 4 4 3

BROWN. S. M. Double.

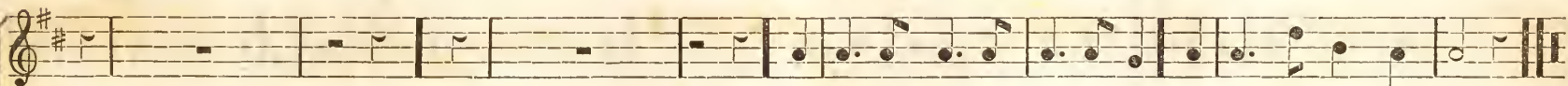
Arranged by E. L. White. 101



Come we that love the Lord, And let our joys be known: Join in a song with sweet ac-cord, And thus sur-round his throne.



6 4 6 4 = 6 - 4 6 6 6 5



The sorrows of the mind, Be banish'd from the place: Re-li-gion nev-er was design'd, To make our pleas-ures less.



4 = 6 - 4 6 6 6 5

PECKHAM. S. M.

Isaac Smith.

How pleas'd was I to hear The friends of Zi - - - - on say, Now let us to her courts re - pair, And keep the solemn day.

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

EASTBURN. S. M.

Harwood. Second ending.

Behold the Prince of Peace! The chosen of the Lord, God's well be - - loved Son, ful - fils The sure prophetic word.

4 / 3 76 67 / 4# 4 6 87 65 / 4 3 4 2 6 6 6 / 4 87

CALMAR. S. M.

Gregorian Chant. **103**



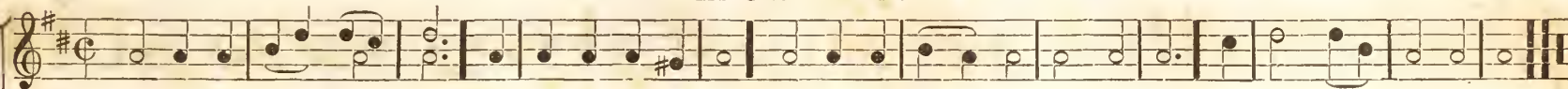
My gracious God, how plain Are thy direc - - - tions giv'n! O may I never read in vain, But find the path to heav'n.



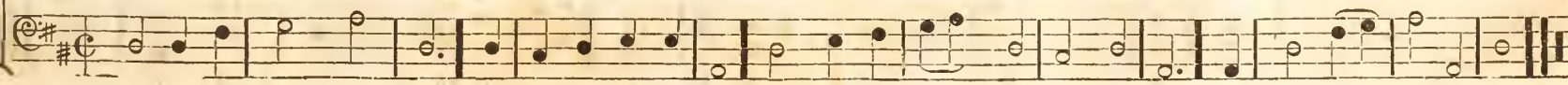
6 6 6 7 6 7 6 6 #6 6 87
4 3 4

GENOA. S. M.

T. B. White.



He leads me to the hills, Where saints are blest above, Where joy like morn - ing dew distils, And all the air is love.



6 65 6 6 7 4 6 6 6 6 6 6 6 5
43 4 # 3 6 6 6 4 5

Musical score for the first system of the hymn "GRANBY. S. M.". It consists of four staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). The lyrics are: "Wel - - come sweet day of rest, That saw the Lord a - - rise; Wel - - come to this re-". The second staff is a piano accompaniment in treble clef, 3/4 time, with a key signature of one sharp. The third staff is a piano accompaniment in treble clef, 3/4 time, with a key signature of one sharp. The fourth staff is a piano accompaniment in bass clef, 3/4 time, with a key signature of one sharp. The lyrics are: "Wel - - come sweet day of rest, That saw the Lord a - - rise; Wel - - come to this re-".

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

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

Musical score for the second system of the hymn "GRANBY. S. M.". It consists of four staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one sharp. The lyrics are: "... vi - - - ving breast, Wel - come to this re - - vi - ving breast, And these re - joic - - ing eyes.". The second staff is a piano accompaniment in treble clef, 3/4 time, with a key signature of one sharp. The third staff is a piano accompaniment in treble clef, 3/4 time, with a key signature of one sharp. The fourth staff is a piano accompaniment in bass clef, 3/4 time, with a key signature of one sharp. The lyrics are: "... vi - - - ving breast, Wel - come to this re - - vi - ving breast, And these re - joic - - ing eyes.".

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

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

HOPE. S. M.

E. L. White. 105



Be - hold the Prince of Peace, The cho - - sen of the Lord, God's best be - lov - - ed son ful - fil's, The sure pro - - phet - - ic word.



6 6 87 65 6 6 65 6 65 6 6 56 6 7

TRACHER. S. M.

Handel.



Our heav - 'nly Fa - ther calls, And Christ in - vites us near; With both our friendship shall be sweet, And our com - mu - nion dear.



14 65 65 6 6 7 7 4 6 6 6 6 6 6 6 7

High as the heav'ns are rais'd, A - - bove the ground we tread, So far the rich - es of his grace, Our high - est thoughts ex - ceed.

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

OLMUTZ. S. M.

Gregorian Chant

Your harps, ye trembling saints, Down from the wil - - lows take! Loud to the praise of love di - - - vine, Bid ev - 'ry string a - wake!

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

ISRAEL. S. M.

T. B. White. 107

While with the heart and tongue, We spread thy praise a - broad; Ac - cept the wor - ship and the song, Our fa - - ther and our God.

6 76/54 6-7 6 6 6 87 65/43 6/4 6

WESTMINSTER. S. M.

Dr. Boyce.

Behold the lof - ty sky, De - clares its Ma - - ker, God; And all the star - ry works on high, Pro - claim his pow'r a - broad!

6 4 6 6 5 7 6 56 4 3 6 4 3 5 4 87

WENHAM. S. M.

E. L. White.

Imposture shrinks from light, And dreads the curious eye: But sacred truths the test in - - - vite, They bid us search and try.

4/3 6 6 6/4 8/7 6 56 6 6 6 6/5 4/3 6 87

ATHOL. S. M.

R. Harrison.

Ye saints, in con - cert join, Your tuneful voices raise; And eel - - e - brate in songs di - vine, Your great Cre - a - - tor's praise.

98/43 76/98 43/65 6 1/3 6 6 4 - 6 7 6 7

CHARITY HYMN. S. M.

T. B. White.

I hear the voice of woe! I hear a broth-er's sigh; Then let my heart with pi-ty flow, With tears of love mine eye.

6 7 6 6/4 6 6 6/4 7 6 6/4 7

MUSETTE. S. M.

E. L. White.

The Spir-it, in our hearts, Is whispering, "Sinner, come; The Bride, the Church of Christ, pro-claims, To all his children, Come!"

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

ELBA. S. M.

Lord what a feeble piece, Is this our mortal frame; Our life how poor a tri - - fle 'tis, That scarce deserves a name.

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

WATCHMAN. S. M.

Leach.

My soul with patience waits, For thee, the living God; My hopes are on thy promise built, Thy nev - - er failing word.

6 5- 5 6 5 6 7 7 6 4 6 6 5 6 56 6 7
H H 4 H H 4 3 4

HIMPSTEAD. S. M.

God, your e - ter - nal friend, No pre - sent good denies ; And when the scenes of time shall end, Will call you to the skies.

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

MATTHIAS. S. M.

S. Stanley.

My soul re - peat his praise, Whose mercies are so great, Whose an - ger is so slow to rise, So rea - dy to a - bate, So rea - dy to a - bate.

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

NEWBURYPORT. S. M.

T. B. White 113

My Father, I a - - dore That all com - mand - ing name; O may it virtue's strength re - - - store, And raise de - - vo - tion's flame.

6 6/4 5 4 6 6 6 56 65/43 6 6 7 65/43 4/3 6 6 6/4 7

DUNBAR. S. M.

Corelli.

When overwhelm'd with grief, My heart with - in - me dies, Helpless and far from all re - - lief, To heav'n I lift my eyes.

15 5/4 ♯ 5♯6 8♭7 5-/43 5/4 5♯6 5♭7 6 6/4 8/4

FARNSWORTH. S. M.

Harwood.

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

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

UTICA. S. M.

To God the on-ly wise, Our Sa-viour and our King; Let all who dwell be-low the skies, Their grate-ful prai-ses sing.

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

And must this bo - dy die, This mor - tal frame de - cay? And must these ac - tive limbs of mine, Lie mould'ring in the clay, Lie mould'ring in the clay?

7 6 # # 6 7 6 6 6 # 6 6 6

Detailed description: This block contains the musical score for the hymn 'TILBURY. S. M.'. It consists of four staves. The top two staves are vocal parts in treble clef, 3/2 time, with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef, 3/2 time, with the same key signature. The lyrics are printed below the vocal staves. Below the piano staff, there are numerical figures for the left hand: #, 7 6 #, #, 6, 7, 6, 6 6, #, 6 6 6 #.

AYLESBURY. S. M.

Dr. Green.

From low - est depths of woe, To God I send my cry: Lord, hear my sup - pli - - ca - ting voice, And gracious - ly re - - ply.

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

Detailed description: This block contains the musical score for the hymn 'AYLESBURY. S. M.' by Dr. Green. It consists of four staves. The top two staves are vocal parts in treble clef, common time (C), with a key signature of two flats (Bb). The bottom two staves are piano accompaniment in bass clef, common time, with the same key signature. The lyrics are printed below the vocal staves. Below the piano staff, there are numerical figures for the left hand: 6, 6, 6, #7, #5, 6, 6, 5, 6, 5, 6, #, 6, #, #, 6, 6, 6, #7.

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

5- 98 6 6 67 6 6 6 6 6 5
43

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.

4 6 67 87 6 6 6 87 6 - 6 6 4 4 6 6- 7 6 3 3 6 6 7
2 4 4 6 5 4 4 3 2 4

Searcher of hearts, to thee are known The in - - most se - - crets of my breast; At home, a - - broad, in crowds, a - - lone,

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

2d. Treble.

Thou mark'st my ris - - ing and my rest, My thoughts far off through ev' - - ry maze, Source, stream and is - sue, all my ways.

Org. Voi. 6 6 7 4

A - - wake, our souls, a - - way our fears: Let ev' - - ry trembling thought be gone! Awake, and run the heav'nly race,

6 6 7 #6 8 6 7
4 4 4 3 3 4 #

Organ.

And put a cheerful courage on, Awake, and run the heav'nly race, And put a cheerful courage on!

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

KIALLMARK. L. M. 6 Lines.

Arranged by E. L. White. 119

Musical score for 'KIALLMARK' in G major, 6/8 time. It consists of four staves: a vocal line and three accompaniment lines. The lyrics are: "Let all the earth their voices raise, To sing the choicest psalms of praise, To sing and bless Je-ho-vah's name; This glory let the heavens know, His wonders to the nations show, And all his saving works proclaim." The score includes a 'Fine.' marking and a 'D. C.' (Da Capo) instruction at the end of the first vocal line.

DRESDEN. L. M. 6 Lines.

Musical score for 'DRESDEN' in G major, 6/8 time. It consists of four staves: a vocal line and three accompaniment lines. The lyrics are: "Preserve me, Lord, in time of need, For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee." The score includes a 'Fine.' marking and a 'D C' (Da Capo) instruction at the end of the first vocal line. Fingerings are indicated by numbers 6, 7, 7, 7, 7, 7, 5, 6, 5, 6, 4, 7, 5, 6, 5, 6, 4, 7, 6, 4, 8, 6, 7.

Second Treble.

With grate - ful hearts, with joy - ful tongues, To God we raise u - - nit - - ed songs. Here still may God in mer - - cy reign ;

76
6
7

Crown our just coun - sels with suc - - cess, With peace and joy our borders bless, And all our sa - - cred rights main - - - tain.

4
2 6 7 7 6 6 7

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

6 6 87 78 7 6 7 6 4 6 4 3 4 6 5 4 3

His glo - ry let the hea - then know, His won - - ders to - - the na - tions show, And all his works of grace proclaim.

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

Father of all! Om - - - nient Mind! Thy wisdom who can com - - prehend? Its highest point what eye can find?

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

Or to its lowest depths de - - scend! Its highest point, what eye can find, Or to its low - est depths de - - scend.

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

2d Treble.

Call me a - way from flesh and sense, Thy word, O Lord, can draw me thence; I would o - - bey the voice di - - vine,

7 6 6 7 6 5 4 3 7

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a common time signature and a key signature of one flat. It contains rests for the first four measures, followed by a melodic line. The second staff is labeled '2d Treble' and contains a vocal line with lyrics. The third staff is a treble clef with a common time signature and a key signature of one flat, containing a melodic line. The fourth staff is a bass clef with a common time signature and a key signature of one flat, containing a bass line with figured bass notation: 7, 6, 6 7, 6 5, 4 3, 7.

And all in - - - fe - rior joys resign— I would o - - - bey the voice di - - - vine, And all in - - fe - - - rior joys re - - - sign.

6 6 7 6 6 6 7

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef with a common time signature and a key signature of one flat, containing rests for the first four measures, followed by a melodic line. The second staff is a treble clef with a common time signature and a key signature of one flat, containing a vocal line with lyrics. The third staff is a treble clef with a common time signature and a key signature of one flat, containing a melodic line. The fourth staff is a bass clef with a common time signature and a key signature of one flat, containing a bass line with figured bass notation: 6, 6, 7, 6, 6, 6, 7.

REDEEMING LOVE. C. P. M.

Now for a hymn of praise to God, Ye trophies of a Sa- viour's blood; Join the sweet choir a - - bove;

7 6 6 6 57

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is the vocal line with lyrics. The third staff is the vocal line. The bottom staff is the piano accompaniment in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Now for a hymn of praise to God, Ye trophies of a Sa- viour's blood; Join the sweet choir a - - bove;". Below the piano staff, there are fingering numbers: 7, 6, 6, 6, 57.

All your har - mo - nious ac - cents bring, Wake eve - - ry high ce - - les - tial string, To chant re - deem - 'ing love.

6 6 6 57

Detailed description: This system contains the next four staves of the musical score. 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 second staff is the vocal line with lyrics. The third staff is the vocal line. The bottom staff is the piano accompaniment in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "All your har - mo - nious ac - cents bring, Wake eve - - ry high ce - - les - tial string, To chant re - deem - 'ing love.". Below the piano staff, there are fingering numbers: 6, 6, 6, 57.

The nobler beau ties of the just Shall never moulder in the dust, Or know a sad decay ;

6 6 $\frac{89}{34}$ $\frac{87}{65}$ 6 6 $\frac{6}{4}$ 6 6 $\frac{65}{43}$ 6 $\frac{6}{5}$ 6 4 7 #

Their honors time and death de - - - fy And round the throne of heav'n on high Beam ev - - - er - - last - - ing day.

Organ Voice. 6 87 6 2 6 7 $\frac{87}{65}$ $\frac{65}{43}$

Be - - gin, my soul, th' exalt - - - ed lay, Let each en - - rap - - - tur'd thought o - - bey, And praise th' Al migh - ty's name!

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

2d. Treble. Alto.

Lo! heav'n and earth, and seas and skies, In one melo - - dious con - - - cert rise, To swell th' in - - spiring theme.

Organ. Voice. 5 5 = 6/4 3 6 6 6 4 7

My God thy boundless love I praise, How bright on high its glo - ries blaze, How sweet - - - ly bloom be - low.

6 6 6 7 6 6 ♯6 6 6 6 7 6 7 7

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

17 6 6 6 6 7 6 6 4 ♯ 6 6 7

PIETY. C. P. M. *try it*

The joy - ful morn my God is come, That calls me to thy honour'd doine, Thy pre sence to a dore.

P 2d. Treble *F* Alto

P *F*

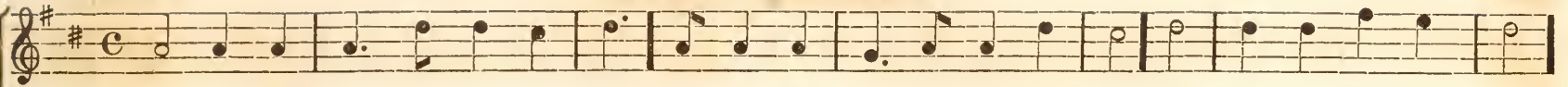
6 6 6 6 5 6 6 6 5

My feet the sum - mons shall at - - tend, With wil - - ling steps thy courts as - - cend, And tread the hal - low'd floor.

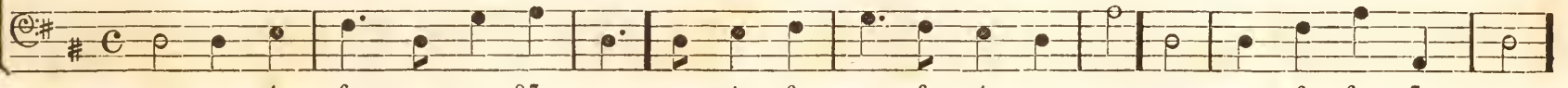
P *F*

P *F*

6 6 6# 6 7 6 6 6 6 7



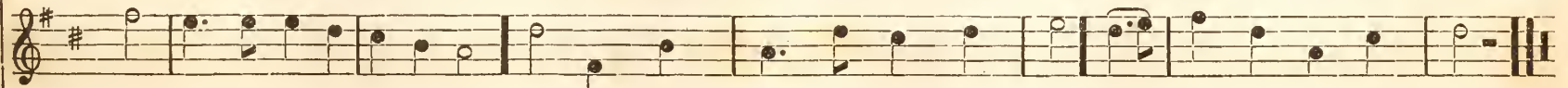
My God, thy boundless love we praise, How bright on high his glories blaze, How sweet - ly bloom be - - - low!



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



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



6 6 4 5 6 6 7

The Lord Je - - ho - vah reigns, And roy - - al state main - tains, His head with aw - - ful glo - - - ries crown'd;

6 6 7 6 6 87 76 6 57
4 3-

Ar - ray'd in robes of light, Be - - girt with sov' - reign might, And rays of maj - es - ty a - - - round.

6 7 7 6 6 6 7

How pleas - ant 'tis to see, Kin - dred and friends a - - gree, Each in their pro - - - per sta - - - tion move,

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

And each ful - fil their part, With sym - pa - thi - zing heart, In all the cares of life and love.

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

How pleas - ed and blest was I, To hear the peo - - ple cry, Come let us seek our God to day,

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

Yes with a cheer - - ful zeal, We'll haste to Zi - - - on's hill, And there our vows and hom - age pay.

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

BETHESDA. H. M.

Dr. Green. 135

2
4

2d Treble.

2
4

Lord of the worlds a - - - bove, How pleas - ant and how fair, The dwellings of thy love Thy earthly

2
4

2
4

6 56 6 4 3 6

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is labeled '2d Treble.' and contains the vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp and a 2/4 time signature. The fourth staff is a bass clef with a key signature of one sharp and a 2/4 time signature. Below the bass staff are the numbers 6, 56, 6, 4, 3, 6, which are likely figured bass notation.

2
4

2
4

tem - - - ples are! To thine a - - - bode, My heart as - - - pires, With warm de - - - sires, To see my God.

2
4

2
4

7 7 6 56 6 6 6 6 7 4

Detailed description: This system contains the second four staves of the musical score. The top staff is a treble clef with a key signature of one sharp and a 2/4 time signature. The second staff contains the vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp and a 2/4 time signature. The fourth staff is a bass clef with a key signature of one sharp and a 2/4 time signature. Below the bass staff are the numbers 7, 7, 6, 56, 6, 6, 6, 6, 7, 4, which are likely figured bass notation.

Re - joice! the Lord is King! Your God and King a - dore! Mor - tals, give thanks and sing, And tri - - - umph

6 6 6 7 76 5 67 6 5 6 6 5 6

54 3 45 4 3 4 4 5 6

ev - - er - - more! Lift up your hearts, Lift up your voice! Re - joice! a - - gain, I say, re - joice!

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

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

ARCEANGEL. H. M.

Tomlins. 137

Ye boundless realms of joy, Ex - - - alt your Maker's fame; His praise your songs em - - - ploy, A - - - bove the star - - - ry frame,

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

Your voi - - - ces raise, Ye che - - - ru - - - bim, And se - - - ra - - - phim, To sing his praise.

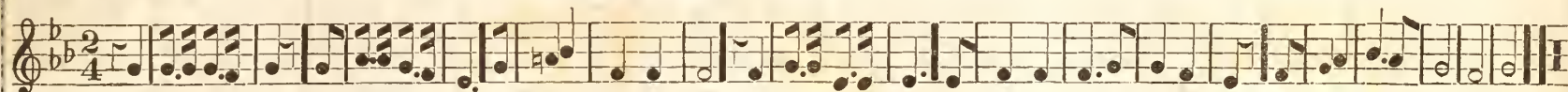
18 7 6 6 5 4 3 6 5 6 5 6 9 6 6 8 7

Lord of the worlds above, How pleasant and how fair, The dwellings of thy love, Thy earthly temples are. To thine abode My heart aspires, With warm desires To see my God.

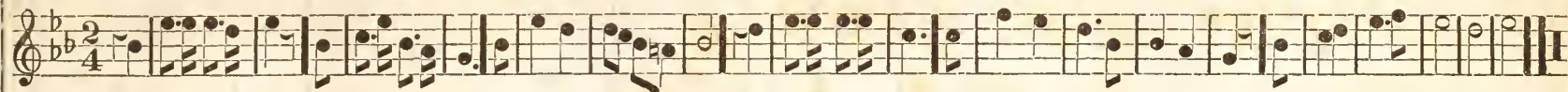
CARTER. H. M.

E. L. White.

Lord of the worlds above! On earth thy glories shine; The changing seasons show Thy skill and power divine. In all we see A God appears; The rolling years Are full of thee.



Hark! what celestial notes, What melody we hear! Soft on the morn it floats, And fills the ravished ear: The tuneful shell, The golden lyre, And vocal choir The concert swell



6 7 ♯6 8 7 6 5 6- 8-6- 7 6 6 6 6 6 7

2.

Th' angelic host descend
With harmony divine:
See how from heaven they bend,
And in full chorus join!
"Fear not," say they,
"Great joy we bring,
Jesus your King,
Is born to-day!

3.

"He comes from error's night
Your wandering feet to save;
To realms of bliss and light
He lifts you from the grave:
This glorious morn
Let all attend:
Your matchless friend,
Your Saviour's born!"

4.

Glory to God on high!
Let mortals spread the sound:
And let your raptures fly
To earth's remotest bound!
For peace on earth,
From God in Heaven,
To man is given,
At Jesus' birth!

Second Treble. Alto.

Je - sus, our great High Priest, Hath shed his blood and died! My guil - ty con - science seeks - - - - No sa - cri - fice be - side.

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

Second Treble. Alto.

His precious blood did once a - tone, And now he pleads be - fore the throne—His precious blood did once a - tone, And now he pleads be - fore the throne.

6 7 4 7 5 5 5 5 5 6 7



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.



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

DARWELL'S. H. M.

Rev. Dr. Darwell.



Awake! awake! arise, And hail the glorious morn! Hark! how the angels sing, "To you a Saviour's born!" Now let our hearts, In concert move, And ev'ry tongue Be tun'd to love.



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

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer wa - - - ters roll, While the tem - pest still is high; Hide me, O my

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

Saviour, hide, Till the storm of life is past, Safe in - - - to thy ha - - ven guide, O receive, O receive, O receive my soul at last.

2d Treble. P. Alto. F.

F. P.

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



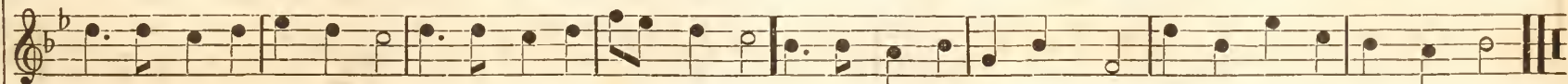
Thanks for mer - cies past re - ceive, Par - don of our sins re - - new, Teach us henceforth how to live, With e - - ter - ni - - ty in view.



6 6 6 6 6 6 87 6 6 6 4/3 6 6 6 87



Bless thy word to old and young, Grant us, Lord, thy peace and love; And when life's short race is run, Take us to thy house a - - bove.



6 6 6 4/3 6 6 6 7

Andante.

Father of our feeble race, Wise, be - ne - fi - cent, and kind, Spread o'er nature's ample face, Flows thy goodness unconfin'd.

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

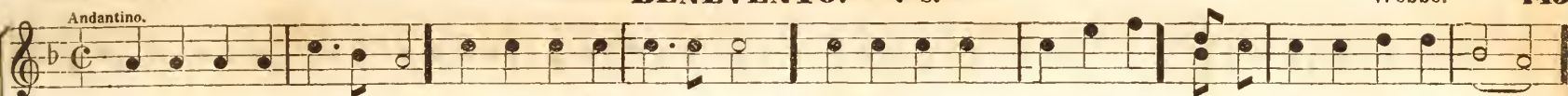
Musing in the silent grove, Or the busy walks of men, Still we trace thy wond'rous love, Claiming large re - turns again.

4 7 4 6 6 6 4 7

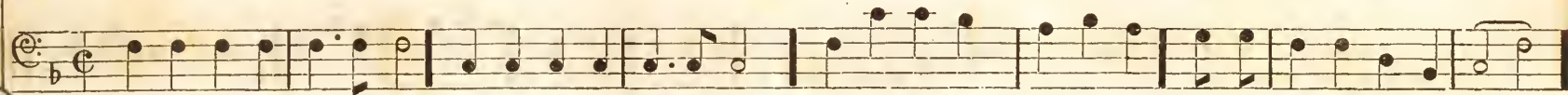
BENEVENTO. 7's.

Webbe. 145

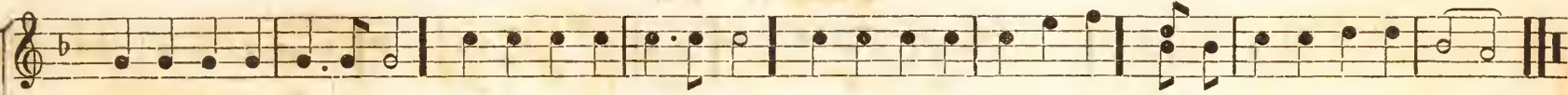
Andantino.



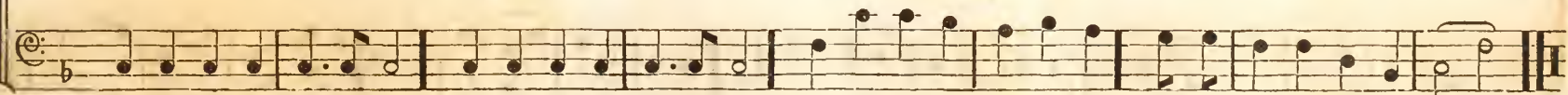
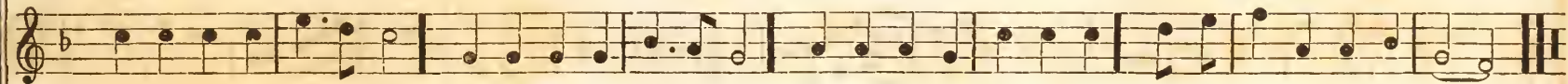
While, with ceaseless course the sun, Hasted round the former year, Many souls their race have run, Never more to meet us here.



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



Fix'd in an e - ter - nal - state, They have done with all be - low; We a lit - tle lon - ger wait, But how lit - tle none can know.



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

GREENWOOD. 7's, 6 Lines.

T. B. White.

The first two staves of the musical score for 'GREENWOOD'. The first staff is the treble clef and the second is the bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music consists of a series of eighth and sixteenth notes, with some rests.

Safe-ly through another week, God has brought us on our way, Let us now a blessing seek, On the approaching sabbath day; Day of all the week the best; Emblem of eternal rest.

The next two staves of the musical score for 'GREENWOOD'. The third staff is the treble clef and the fourth is the bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music continues with similar rhythmic patterns.

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

4 3 4 4 4 4 3 2 3 4 3 2 3 4 3 3 3 4 4

BYRON. 7's.

The first staff of the musical score for 'BYRON'. It is in the treble clef, key of B-flat major (two flats), and 3/4 time. The music features a mix of eighth and sixteenth notes.

The second staff of the musical score for 'BYRON'. It is in the treble clef, key of B-flat major (two flats), and 3/4 time. The music continues with similar rhythmic patterns.

Songs of praise the an - gels sang, Heav-en with Hal - - lelu - - jah's rang, When Je - ho - vah's work be - - gun, When he spake, and it was done.

The third staff of the musical score for 'BYRON'. It is in the treble clef, key of B-flat major (two flats), and 3/4 time. The music continues with similar rhythmic patterns.

The fourth staff of the musical score for 'BYRON'. It is in the bass clef, key of B-flat major (two flats), and 3/4 time. The music continues with similar rhythmic patterns.

76 6 6 7 98 6 6 4 6 6 5 6 7 6 6 6 6 6 5 6 5 6 4 5 4 3 6 6 7

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

ROTTERDAM. 7's.From the German. **147**

Morning breaks up - on the tomb, Je - sus dis - si - pates the gloom! Day of tri - umph thro' the skies, See the glo - rious Sa - viour rise!

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

PLEYEL'S HYMN. 7's.

Pleyel.

Children of the heav'nly King, As ye jour - ney sweet - ly sing! Sing your Sa - viour's worthy praise, Glorious in his works and ways!

6 6 6 6 # 6 7 6 6

All who vital breath en - - joy, In God's praise that breath employ; And in one great concert join, Praise, O praise the name divine.

7 6 6/5 7 6#6/3 6 6 8/7 6/4 4/3 6/5 6/5 6/4 6/2 6 5/4 8/7 6/5 6/5 4/3

WEBER. 7's.

Weber

1. Heav'nly Father, sov'reign Lord, Be thy glorious name a - - dored! Lord, thy mercies nev - - er fail; Hail, ce - lestial goodness, hail!

2. Though un - worthy Lord, thine ear, Deign our humble songs to hear; Purer praise we hope to bring, When around thy throne we sing.

3. There with angel harps a - - gain, We will make a no - - - - -bler strain, There, in joy - ful songs of praise, Our triumphant voices raise.

6 - 5/3 8/7 6/5 6/5 6 7 7

Musical score for 'FUNERAL HYMN' in G major (one sharp) and common time. The score consists of four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "Clay to clay, and dust to dust! Let them min - gle for they must! Give to earth the earthly clod, For the spirit's fled to God." The piano accompaniment features a simple harmonic accompaniment with a bass line that includes a 9/8 time signature and a 6 7 measure sequence.

BELLEVILLE. 8's, & 7's.

E. L. White.

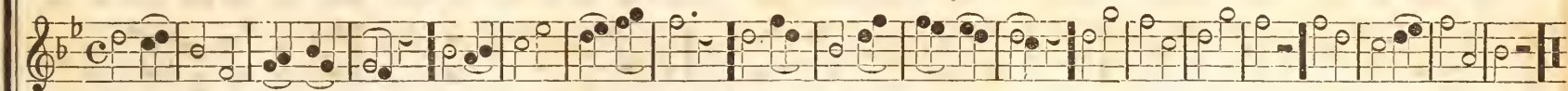
Musical score for 'BELLEVILLE' in F major (one flat) and common time. The score consists of four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "Praise the Lord! ye heav'ns adore him; Praise him, an - - gels in the height, Sun and moon rejoice be - fore him; Praise him all ye stars of light!" The piano accompaniment features a simple harmonic accompaniment with a bass line that includes a 6 measure sequence, a 6 5 measure sequence, a 6 measure sequence, an 87/65 and 67/4# measure sequence, an 87 measure sequence, a 6 6 5 measure sequence, and a 6 4 7 measure sequence.

UNIVERSAL PRAISE. 7's.

T. B. White. 151



All ye nations praise the Lord, All ye lands your voices raise ; Heaven and earth with loud accord, Heaven and earth with loud accord, Praise the Lord forever praise.



Praise him ye who know his love ; Praise him from the depths beneath ; Praise him in the heights above, Praise him in the heights above ; Praise your Maker all that breathe.



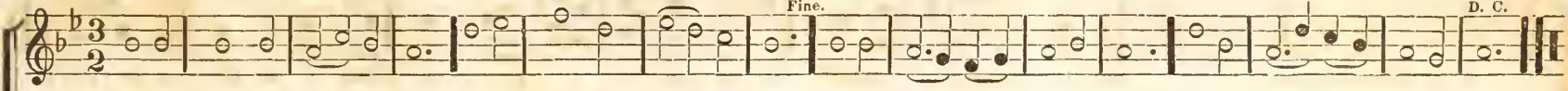
6 6 65 66 7 56 56 5 6 6 6 5
43 4- 34 34 3 4 3

POWER DIVINE. 7's. 6 lines.

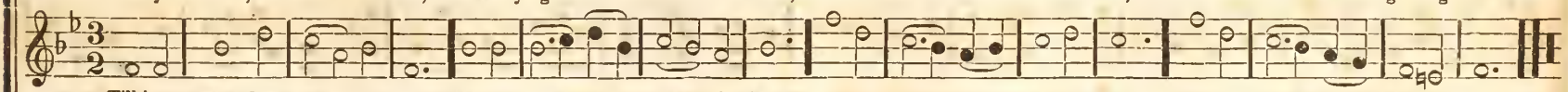
T. B. White.

Fine.

D. C.



On thy church, O Pow'r Divine, Cause thy glorious face to shine ; Till the nations from a - far, Hail her as their guiding star.



Till her sons from zone to zone, Make thy great sal - - - va - tion known.



D. C.

6 6 5 6 6 7 54 54 5 6 5 56 98 6 4
4 3 4 32 32 3 4 3 34 76 4 4

Adagio.

1st. See! an - oth - er year is gone! Quickly have the sea - - sons past! This we en - ter now up - on, Will to ma - ny prove their last.

2d. Some we now no long - er see, Who their mortal race have run, Seem'd as fair for life as we, When the for - mer year be - gun.

3d. If from guilt and sin set free, By the knowledge of thy grace, Welcome then the call will be, To de - part and see thy face.

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

4 3 3 3 3 4 3

Mercy hitherto has spared, But have mercies been improv'd? Let us ask, Am I pre - - par'd, Should I be this year re - mov'd.

Ad Lib.

Some—but who God on - ly knows—Who are here as - ssembled now, Ere the pre - sent year shall close, To the stroke of death must bow.

To thy saints while here be - low, With new years new mercies come; But the hap - piest year they know, Is the last that leads them home.

Ad Lib.

6 6 7 6 5 6 87 98 6 6 5 6 7

4 4 # 4 3

METHUEN. 8's. & 7's.

Mozart. 153

May the grace of Christ our Sa-viour, And the Fa-thers bound-less love, With the ho-ly Spir-it's fa-vor, Rest up-on us from a bove.

7 7 4 5 6 45 6 7 65 6 6 87 6 4 6 87
2 23 43 5 5

GERMAN HYMN. 8's. & 7's.

Mozart.

In the floods of trib-u-lation, When the wa-ters o'er me roll, Je-sus whispers con-so-lation, And supports my faint-ing soul.

20 7 43 6 6 4 6 65 7 56 7 7
4 4 5 43 34

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

4 6 6 6 6 6 6 4 6 6

(Note: The first measure of the bass line has a 3 below the 4)

Hold me in thy pow'ful hand! Bread of heav - en, Bread of heaven, Feed me till I want no more.

87 6 6 # 6 # 87 6 87 76 7

(Note: The first measure of the bass line has a 4 below the 87)

Far from mortal cares re - treat - ing, Sor - did hopes and fond de - sires,
 Here our will - ing footsteps meet - ing, Ev' - ry heart to heav'n as - - pires, From the fount of glo - ry beaming, Light ce - les - - tial cheers our eyes.

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

Mer - cy from a - bove pro - claiming, Peace and par - don from the skies.

6 4 6 6 6 6 7

2. Who may share this great salvation?—

Every pure and humble mind ;
 Every kindred tongue and nation
 From the dross of guilt refined :
 Blessings all around bestowing,
 God withholds his care from none ;
 Grace and mercy ever flowing
 From the fountain of his throne.

3. Every stain of guilt abhorring,

Firm and bold in virtues cause,
 Still thy providence adoring ;
 Faithful subjects to thy laws,
 Lord ! with favor still attend us,
 Bless us with thy wond'rous love ;
 Thou, our sun and shield, defend us ;
 All our hope is from above.

BAVARIA. 8's, & 7's.

German Air.

Fine.

Gently Lord, O gently lead us, Through this lowly vale of tears,

2d. Treble. D. C.

And O Lord in mercy give us Thy rich grace in all our fears: O refresh us, with thy blessing, O refresh us with thy grace.

O refresh us, O refresh us, O refresh us with thy grace.

Fine. D. C.

6 7 6 - 7 7

BENEDICTION. 8's, & 7's.

E. L. White.

Fine.

Praise to thee, thou great Cre - a - tor! Praise to thee from ev'ry tongue,

2d. Treble. D. C.

Join my soul with ev'ry creature Join the un - - i - - versal song! For ten thousand blessings given For the hope of future joy,

Fine.

Sound his praise thro' earth and heaven, Sound Je - - ho - - vah's praise on high.

Fine. D. C.

6 6 6 6 6 - 6 6 6 7

O'er the gloo - my hills of darkness, Look my soul, be still and gaze, All the prom - is - es do tra - vail.

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

What a glo - rious day of grace, Bless - ed jub'lee, Bless - ed jub'lee, May thy glo - rious morning dawn.

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

9, & 7. Hark, hark what sounds are those so pleasing, Sinners wipe the fall - ing tear, 'Tis love di - vine and nev - er ceasing, Flows from Je - sus to the ear.

8, & 7. May the grace of Christ our Saviour, And the Fa - thers boundless love, With the ho - ly spir - its fa - vor,—Rest up - - on us from a - bove.

6
5

6
4

7
#

- 6

6 - 7

6

4

4
3

5 6 6

7

GREENVILLE. 8, & 7.

Gently, Lord, oh! gen - tly lead us, Thro' this low - ly vale of tears; And, O Lord, in mer - cy give us, Thy rich grace in all our fears!

Oh! refresh us—Oh! re - fresh us—Oh! re - fresh us with thy grace.

Fine.

D. C.

9
4

5

4
2

5

7—

4
2

5

4
2

5

TAMWORTH. 8, 7, & 4.

Andante.

Musical staff for the first system of 'TAMWORTH', featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth and quarter notes.

Guide me, O thou great Jehovah, Pilgrim thro' this barren land!

Musical staff for the second system of 'TAMWORTH', continuing the melody from the first system.

I am weak, but thou art mighty, Hold me with thy pow'ful hand!—Bread of heaven, Bread of heaven, Feed me till I want no more!

Musical staff for the third system of 'TAMWORTH', concluding the vocal melody.

Tasto.

Musical staff for the fourth system of 'TAMWORTH', featuring a bass clef and a 3/4 time signature. It includes figured bass notation below the staff.

6 6 8 7 b7 7 6 6 8 7

SICILIAN HYMN. 8, & 7.

Musical staff for the first system of 'SICILIAN HYMN', featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of quarter and eighth notes.

Come, thou Fount of ev'ry blessing, Tune my heart to sing thy grace! Streams of mer - cy, nev - er ceasing, Call for songs of loudest praise.

Musical staff for the second system of 'SICILIAN HYMN', including a 2d Treble staff and an Alto staff.

Musical staff for the third system of 'SICILIAN HYMN', continuing the melody.

Musical staff for the fourth system of 'SICILIAN HYMN', including a Voice staff and an Organ staff.

5 6 5 5 6 5 6 6 8 7 6 8 7 8 7 6 5 6 5 6 6 8 7
5 4 5 5 4 5 6 4 3 6 4 3 8 7 8 7 6 5 6 5 6 6 8 7
Organ. Voice.

Dolce.

Gen - tly Lord, O gen - tly lead us, Thro' this low - ly vale of tears: And, O Lord, in mer - cy give us, Thy rich grace in all our fears!

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

Oh! re - fresh us with thy blessing: Oh! re - fresh us with thy grace—Oh! re - fresh us—Oh! re - fresh us—Oh! re - fresh us with thy grace.

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

Who, when dark - - ness gath - ered o'er us, Foes and death on eve - - ry side; Clothed in glo - - ry walk'd be - - fore us,

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

Lead - ing on like Is - - rael's guide? 'Twas Je - - ho - - vah! He ap - pear - - ing, Show'd his ban - - ner far and wide.

4 2 5 3 6 4 7 3 9 7 6 4 3 6 7

2 When the trump of war was sounding,
 'Twas the LORD who took the field!
 HE, His people then, surrounding,
 Made the strong in battle yield.
 To our Fathers, few in number,
 HE was armor, strength and shield.

3 In the GOD of Armies trusting,
 'Mid their weakness, void of fear,
 Soon they felt their bonds were bursting—
 Saw the dawning light appear.
 Clouds dissolving in the sun-beams,
 Show'd the land of Freedom near.

4 Hark! we hear to Heaven ascending,
 From the voices of the free,
 Hallelujahs, sweetly blending
 With the song of Liberty!
 POWER ALMIGHTY, we the vict'ry
 Ever will ascribe to THEE!

5 Lo! the dove, the olive bearing,
 Plants it on Columbia's shore!
 Every breast its branch is wearing,
 Where the buckler shone before!
 Praise th' ETERNAL! He is reigning!
 Praise Him! praise Him, evermore!

HYMN FOR COMMUNION. 8's, & 7's.

D. C.

Fine.

From the table now re - tiring, Which for us the Lord hath spread,

May our souls refreshment finding, Grow in all things like our Lord. His ex - ample by beholding, May our lives its image bear ;

Him our Lord and Master calling, His commands may we receive, Love to God and man displaying, Walking steadfast in his way.

D. C.

Joy ⁷ attend ⁶ us ⁶ in be - lieving, Peace from God through endless day.

SAXONY. 8's, & 7's.

Naumaan.

Praise the Lord, the great Creator, Boun - teous source of ev' - - ry joy : Praise him all ye works of nature, Let his praise your tongue employ.

7 7 7 7 6 6 6 87 65 5 6 6 7
48 588 4

WICKLOW. 8, 7, & 4.

SOLO. **TUTTI.** **SOLO.**

When the vale of death appears, (Faint and cold this mor - - tal clay,) Kind Fore-runner, sooth my fears, Light me through the darksome way!

SOLO. **TUTTI.**

Organ. Voice. 7 6 5 7 8 7 Organ.

TUTTI. F.

Light me thro' the darksome way! Break the shadows, break the shadows, Ush - er in e - - ter - - nal day.

TUTTI. F.

Voice. 6 6 6 4 6 4 3 6 7 6 7 4

Musical staff for Soprano part of 'MARLEY'. Key signature: two flats (Bb, Eb). Time signature: 3/4. The staff contains the first line of the melody.

Musical staff for Alto part of 'MARLEY'. Key signature: two flats (Bb, Eb). Time signature: 3/4. The staff contains the second line of the melody.

Love divine, all love ex - - celling, Joy of heav'n to earth come down, Fix in us thy humble dwelling, All thy faithful mercies crown.

Musical staff for Tenor part of 'MARLEY'. Key signature: two flats (Bb, Eb). Time signature: 3/4. The staff contains the third line of the melody.

Musical staff for Bass part of 'MARLEY'. Key signature: two flats (Bb, Eb). Time signature: 3/4. The staff contains the fourth line of the melody.

876 5 6 4 65 6 6 7 4 6 87 6 7
4 3 5 3 4 3 4 3

SPRING. 8's.

Thos. Clark.

Musical staff for Soprano part of 'SPRING'. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. The staff contains the first line of the melody.

1. The winter is over and gone : The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

Musical staff for Alto part of 'SPRING'. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. The staff contains the second line of the melody.

2. Shall ev - ery creature around, Their voices in concert unite, And I the most favor'd be found, In praising to take less de - light?

Musical staff for Tenor part of 'SPRING'. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. The staff contains the third line of the melody.

5 5 3 5 6 7 -3 # 6 66 6 7 5 4 6 6 65 6 6 6 6 87 65
3 2 3 4 5 4 3 4 3 4 3 4 3 4 3 4 3

3. Awake, then, my harp and my lute ! Sweet organs your notes softly swell ! No longer my lips shall be mute, The Saviour's high praises to tell.
4. His love in my heart shed abroad, My graces shall bloom as the spring ; This temple, his Spirit's abode, My joy, as my duty, to sing

How tedious and tasteless the hours, When Je - sus no long - er I see, Sweet prospects, sweet birds and sweet flowers, Have lost all their sweetness to me.

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

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

The mid summer sun shines but dim, The fields strive in vain to look gay, But when I am happy in him, De cember's as pleasant as May.

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

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

How cheerful a - long the gay mead, The dai - sy and cowslips ap - pear; The flocks as they care - less - ly feed, Rejoice in the spring of the year.

7 6 6 7 98 6 6 6 66 66 65 7 #6 6 6 7 6 98 4 6 #6 7-
4 43 4 3- 4 43 3 4 5 4# 2 3 4#

The myrtles that shade the gay bow'rs, The herbage that springs from the sod, Trees, plants, cooling fruits and sweet flow'rs, All rise to the praise of my God.

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

GOSHEN. 8's.

Ye angels, who stand round the throne, And view my Im-man - u-el's face, In rapturous songs make him known, Tune all your soft harps to his praise.

6 4 6 4 57 6 6 4 6 5 6 4 6 - 8 7 - 5 6 6 6 6 4 97

THIRZA. 6's.

German.

The God who reigns a - - bove, O'er earth, and sea, and sky; Let man with prai - ses own, And sound his hon - ors high.

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

1st. The God who reigns a - - lone, O'er earth and sea, and sky, Let man with praises own, And sound his honors high.

3d. He formed the living flame, He gave the reas'ning mind; Then only He may claim The worship of man - kind.

6 7 4 3 6 # 47 6 6 6 4

2d. Him all in heav'n a - - bove, Him all on earth be - low, Th' exhaustless source of love, The great Cre - a - - tor know.

4th. So taught his on - - ly Son, Bless'd mes - sen - ger of grace! Th' Eter - nal is but one, No second holds his place.

6 - 22 6 6 4 = # - 7 6

Jesus drinks the bitter cup, The wine press treads alone, Tears the graves and mountains up, By his ex - - piring groans.

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

Lo! the pow'rs of heav'n he shakes Nature in convul - sion lies; Earth's profoundest centre quakes, The great Re - deemer dies.

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

AMSTERDAM. 7, & 6.

Dr. Nares. 171

Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from tran - si - to - - ry things, Tow'rds heav'n thy native place;

6 4 6 6 56 3 6 4 6 56 3

2d Treble. P. Altó. F. P. F.

Sun and moon and stars de - cay, Time shall soon this earth remove; Rise, my soul, and haste a - way, To seats prepar'd above.

P. F. P. F.

6 4 6 6 6 6 6 7

1. From Greenland's i - cy mountains, From In - dia's co - ral strand; Where Af - ric's sun - ny fountains Roll back their gold - en sand;

2. What though the spi - cy bree - zes, Blow soft o'er Cey - lon's isle - Though ev' - ry prospect pleas - es, And on - ly man is vile.

3. Shall we whose souls are light - ed, By wisdom from on high, Shall we to men be - night - ed The lamp of life de - ny.

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

4. WAFT, WAFT ye winds, his sto - ry; And you, ye wa - ters roll, Till like a sea of glo - ry, It spreads from pole to pole;

1. From many an an - cient riv - er, From many a pal - my plain, They call us to de - liv - er; Their land from er - ror's chain.

2. In vain with lav - ish kindness, The gifts of God are strown; The heathen in his blindness, Bows down to wood and stone.

3. SAL - VA - TION, O SAL - VA - TION, The joy - ful sound pro - claim, Till earth's re - mo - - test na - tion, Has learnt Mes - si - ah's name.

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

4. Till o'er our ran - som'd na - ture, The Lamb for sinners slain, RE - DEEMER, KING, CRE - A - TOR, Re - - turns in bliss to reign.

2d. Re - - member all who love thee, All who are lov'd by thee, Pray too for those who hate thee, If any such there be;

1st. Go, when the morning shineth, Go, when the moon is bright, Go, when the sun de - - clineth, Go, in the hush of night;

3d. Or if 'tis e'er denied thee, In sol - - itude to pray, Should ho - - ly thoughts come o'er thee, When friends are round thy way;

4th. Oh! not a joy nor blessing With this can we compare, The pow'r that he hath given us To pour our souls in prayer!

2d. Then for thyself in meek - - - ness, A blessing humbly claim, And link with each pe - - tion, Thy great Redeemer's name.

1st. Go, with pure mind and feel - - ing Fling earthly thought a - - - way, And in thy chamber kneeling, Do thou in secret pray.

3d. E'en then the silent breathing Thy spirit raised a - - - bove, Will reach his throne of glory, Who is Mer - cy, - Truth and love.

4th. Where'er thou pin'st in sadness, Before his footstool fall, Re - - member in thy sadness, His love who gave thee all.

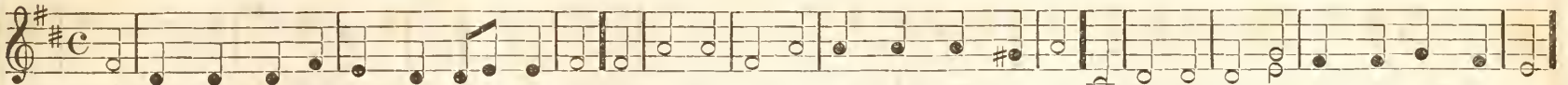
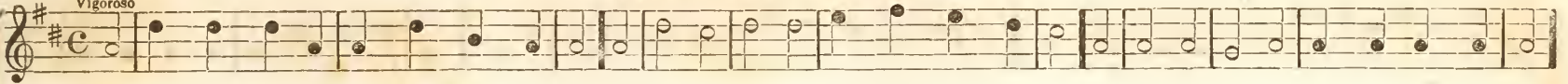
From Jes - - se's root, be - - hold a branch a - - - rise, Whose sa - cred flow'r with fra - grance fills the skies.

6 3 4 6 5 87

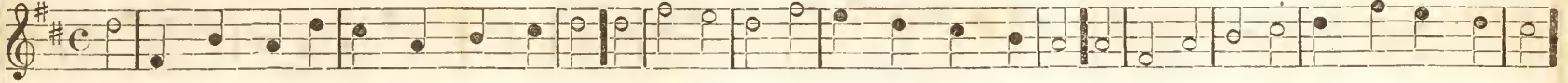
The sick and weak, the heal - ing plant shall aid, From storms a shel - ter, and from heat a shade.

6 5 4 6 3 87

Vigorous



House of our God with cheerful anthems ring While all our lips and hearts his goodness sing, The op'ning year his bounties shall proclaim,



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



And all its days be vocal with his name. The Lord is good, his mercy never ending, His blessings in perpet - ual show'rs descending.



6 6 6 7 Tasto. 6 6 6 6 4 4 6 5 6 6 7 7

10's. Behold the Judge descends, his guards are nigh; Tempest and fire at - tend him down the sky, Heav'n earth and hell draw near, let all things come.

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

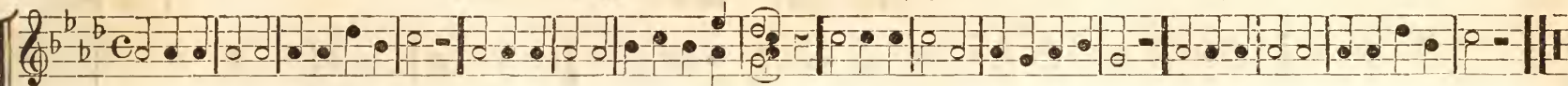
To hear his jus-tice and the sin - ners doom, 'But gather first my saints' (the Judge com - mands) 'Bring them ye angels from their dis - tant lands.'

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

'GO TO THE GRAVE.'

(Hymn, 558, Greenwood's Coll.)

T. B. White.



1 Go to the grave in all thy glorious prime, In full activity of zeal and power; A Christian cannot die before his time, The Lord's appointment is the servant's hour.



2 Go to the grave, at noon from labor cease, Rest on thy sheaves, thy harvest task is done; Come from the heat of battle, and in peace, Soldier, go home; with thee the fight is won.



3 Go to the grave, for their thy Saviour lay In death's embraces e'er he rose on high; And all the ransom'd, by that narrow way, Pass to eternal life beyond the sky.



4 Go to the grave: no, take thy seat above; Be thy pure spirit present with the Lord, Where thou for faith and hope hast perfect love, And open vision for the written word.

76 6 6 6 7 6 5 6 7 5 6 4 6

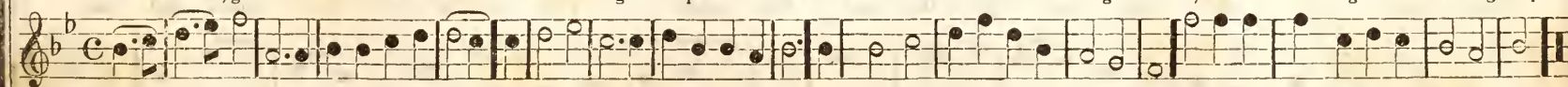
44 4 4 4 4 4 4 4 4 4 4 4 4

PORTSMOUTH. 10's.

W.



Oh! what is man, great maker of mankind! That thou to him so great respect doth bear! That thou adorn'st him with so bright a mind, Mak'st him a king and e'en an angel's peer.



23

4 6 6 6 5 4 3

6 7

6 7 4 4

6 6 6 7 4

Ye servants of God, your master proclaim, And publish abroad his wonderful name. The name all victorious of Jesus extol, His kingdom is glorious and rules over all,

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

LYONS. 5 & 6, or 10 & 11.

Haydn.

O praise ye the Lord, prepare a new song, And let all his saints, in full concert join ; With voices united, the anthem prolong, And show forth his praises in music divine.

6 6 4 3 - 6 6 6 6 7 4 7 b7 - 6 4 6 7 6 6 6 7

The Lord is our shep - - herd, our guar - - dian, and guide; What - ev - - er we want, he will kind - - - ly pro - vide;

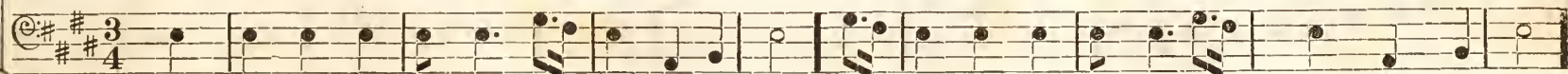
7 ——— 6 ——— 6 5 4 3 6 ——— 7 ——— 6 6 7

To sheep of his pas - - ture his mer - cies a - bound, His care and pro - - tec - - tion his flock will sur - round.

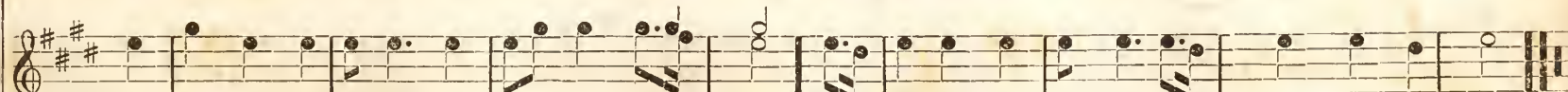
7 ——— 7 ——— 5 6 7 = 7 ——— 6 6 7



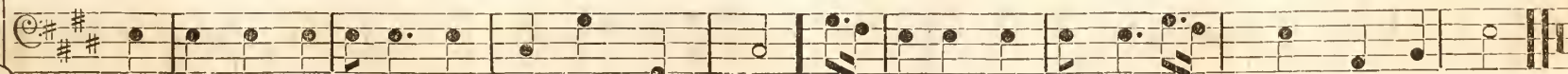
Come, saints, and a - dore him; come bow at his feet! Oh! give him the glo - ry, the praise that is meet!



76 5 6 4 7 6 4 76 5 6 4 5 7 7



Let joy - ful ho - san - nas un - - ceas - - ing a - - rise, And join the full cho - rus that glad - - dens the skies.



6 5 5 87 65 65 6 4 8 76 5 6 4 5 7 7

Seek we pure and last - - ing joys, Seek we pleasures most re - fin'd, Which nor time nor chance des - troy.

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

Suit - ed to the heav'n born mind, With heart and tongue u - - ni - ted worship raise; Man's wi - - sest, no - - blest work, is pray'r and praise.

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

ITALIAN HYMN. 6 & 4.

Giardini.

Maestoso.

Come, thou Al - migh - ty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all vic - torious, Come and reign over us, Ancient of days!

Tasto

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

BOXFORD. 6 & 4.

Holyoke.

Glory to God on high Let earth and skies reply, Praise ye his name His love and grace adore Who all our sorrows bore, Sing aloud evermore Praise ye his name!

7 6 7 7 # 6 # 7 6 6 5 8 8 4 8 # 8 4 8 4 9 7

4 2 3 3 3 2 3 3 4 3 3 2

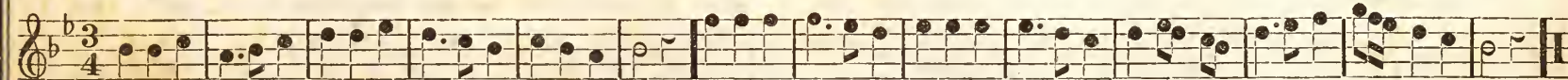
TRUMPET. 6's, 4's.



1. Praise ye Je - hovah's name, Praise thro' his courts proclaim, Rise and adore ; High o'er the heavens above, Sound his great acts of love, While his rich grace we prove, Vast as his power.



3. Now let the trumpet raise, Sounds of triumphant praise, Wide as his fame ; There let the harp be found ; Organs with solemn sound ; Roll your deep notes around, Filled with his name.



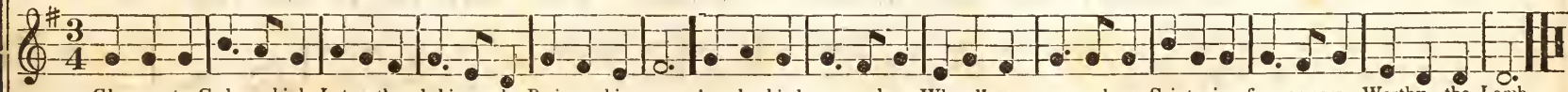
3. While his high praise ye sing, Shake every sounding string ; Sweet the accord ! He vital breath bestows ; Let every breath that flows, His noblest frame disclose, Praise ye the Lord.



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

HAVERHILL. 6's, 4's.

W.



Glo - ry to God on high, Let earth and skies reply, Praise ye his name ; Angels his love a - dore, Who all our sorrow bore, Saints sing forevermore, Worthy the Lamb.



6 5 7 6 7 #4 6 6 6 5 # 6 5 6 4 7 6 5 8 7 4 2 6 6 6 4 3 7 6 6 4 5

1st. Our blest Redeem - er, ere he breath'd His tender, last fare - well, A Guide, a Comforter, bequeath - ed With us to dwell.

3d. He came sweet in - fluence to im - part, A gra - cious willing guest, While he can find one hum - ble heart, Where - in to rest.

5th. And ev'ry vir - tue we possess, And ev - ery vic - to - ry won, And ev - ery thought of ho - li - ness, Are his a - - lone.

4 5 6
2 4 b7 6 7 6 5 6

2d. He came in tongues of liv - ing flame, To teach, convince, sub - due; All powerful as the wind he came, As view - - less too.

4th. And his that gen - tle voice we hear, Soft as the breath of even, That checks each fault, that calms each fear, And speaks of heav'n.

6th. Spir - it of pu - rity and grace, Our weakness pi - ty - ing see: O make our hearts thy dwelling place, And wor - thier thee.

4 5
2 4 b7 6 7 6 5 6

Trio. 2d Treble. **TUTTI.**

God that madest earth and heav'n, Dark - ness and light, Who the day for toil hath giv'n, For rest the night, May thine

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

an - gel guards defend us, Slumber sweet thy mercy send us Holy dreams and hopes at - - - tend us, This live - - - long night.

Unison. 6 4 6 4 3 6 4 8 7 7

Here to the High and Ho - - ly One, Our fathers ear - ly rear'd, A house of pray'r, a low - ly one, Yet long to them endear'd.

6 6 7 6 5 4 3 5 - 6 7 6 b5 6 6

By hours of sweet com - mu - - nion, Held with their cove - nant God, As oft in sa - cred u - nion, His hal - low'd courts they trod.

Organ. Voice. 6 6 5 6 5 6 6 6 7
4 3- 4 3 6 6 4 7

HYMN. THE CHRISTIAN'S INVITATION.

T. B. White. 189

1. Come o'er the sea, Pilgrim with me, Come thro' sunshine storm and snow, Sea - - sons may roll, But the true soul,

Over the sea We shall be free, Far from courts and chains at home. Here we are slaves! There o'er the waves,

Come o'er the sea, Pilgrim with me, Come where'er the wild wind blows; Seasons may roll, But the true soul

$\frac{4}{6}$ $\frac{65}{43}$ 6 6 $\frac{65}{3}$ $\frac{56}{34}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{56}{34}$ $\frac{6}{4}$ $\frac{5}{3}$

Burns with de - vo - - tion where'er it goes. If for - - tune frown we trust to our God, 'Tis life where he is, 'Tis death where he's not.

God and re - - li - gion is all our own; There none shall molest, There none shall we find, To break the calm rest, Heav'n gives to the mind.

Burns with de - - vo - - tion where'er it goes.

Fine. D. C.

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

Father of mercies ! when the day is dawning, Then will I pay my vows to thee, Like incense wafted on the breath of morning, My heartfelt praise to heav'n shall be.

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

HYMN. For a New Year.

E. L. White.

1st. Come, let us anew our journey pursue, Roll round with the year, And never stand still till the Master appear ! And never stand still till the Master appear !

2d. His adorable will let us gladly fulfil, And our talents improve, By the patience of hope, and the labor of love. By the patience of hope and the labor of love.

3d. Our life is a dream, our time as a stream Glides swiftly away ; And the fugi - tive moment refuses to stay, And the fugi - tive moment refus - es to stay.

4th. The arrow is flown, the moment is gone ; The millennial year Rushes on to our view, and eternity's here. Rushes on to our view, and eter - nity's here.

5th. O that each in the day of his coming may say, ' I have fought my way through ; I have finished the work thou didst give me to do. I have finished the work &c.

6th. O that each from his Lord may receive the glad word, ' Well and faithfully done ! Enter into my joy, and sit down on my throne. ' Enter into my joy, and sit down on my throne

DEVOTION. 5's, 7's, & 4's.

E. L. White. 191
9th. Anthem Greenwood's Coll.

Save me from my foes, Shield me, Lord, from harm, Let me safe re - - pose, On thy might - ty arm.

6 6 7 7 6 6 87

Thou art God a - - lone; Those who seek thy heaven - ly face, Thou wilt bless, and they shall own, Thy match - - less grace.

6 Organ. Voice. 6 7 6 87

The voice of free grace cries es - cape to the moun - tain! For all that be - - lieve, Christ hath open - 'd a foun - tain,

6 5
4 3

4 5
2 3

6 5
4 3

For sin and un - cleanness, and ev - 'ry trans - gression: His blood flows so free - ly, in streams of sal - - va - tion.

56 87 65
34 65 43

57 56 75
34 34 53

68 55
43 43
2

6 5
4 3

His blood flows so freely, in streams of sal - - va - - tion. Hal - le - - lu - - jah! to the Lamb, who has bought us a pardon!

7 6 7 8 — 5 6 8 7 6 5 5 4 5 6 7 5

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.

25 6 5 5 8 6 5 7 6 7 8 — 4 3 4 3 2 6 5 7 4 7 8 —

From all that dwell be - - - low the skies, Let the Cre - - - a - - tor's praise a - - rise; Let the Re-

98 6 6 8 7 7 98 6 6 4 6 5 43 43

deemer's name be sung, Thro' ev' - - - ry land by ev' - - - ry tongue. E - - - ter - - nal are thy mer - - cies,
Thro' ev' - - - ry land by ev' - - - ry tongue.

6 7 6 5 6 6 5 6 6 6 5 6 6 6 5 6 6 4 8 6 43 43 3 3 4 4

Lord, E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall

6 5 / 4 3 6 / 4 = 5 6 / 4 = 5 4 / 3 6 / 4 6 / 5 6 - 4 6 / 4 = = 5 4 / 3

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

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

Maestoso.

Be-fore Je-ho vah's aw-ful throne, Ye nations bow with sa-cred joy! Know that the Lord is God a--lone, He can cre ate and he de- stroy,

6 3 5 6 3 98 65 6 6 6 6 7

76 43

Andante.

P He can cre - ate, and he de - stroy. *Trio.* His sov'-reign pow'r, with - - out our aid, Made us of clay, and form'd us men, And when, like

P *P*

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

4 4 # 5 3 4 5

wand' - ring sheep, we stray'd, He brought us to his fold a - - gain, He brought us to his fold a - - gain.

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

Con Spirito.

Tutti. F

We'll crowd thy gates with thank - - - - ful songs, High as the heav'ns our voice - - - - es raise, And

Tutti. F

9 7 6

wide as the world is thy com - mand, Vast as e - - ter - ni - ty, e - ter - ni - ty, thy love; Firm as a rock thy truth shall stand,

Unison. Unison.

6 4 7 5 6 4 5 6 4 5

When roll - ing years shall cease to move, shall cease to move, When roll - ing years shall cease to move, When roll - - ing years shall cease to move.

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

LOOK UP, YE SAINTS.

Schwindell.

Look up, ye saints, direct your eyes, di - - rect your eyes, To him who dwells a - bove the skies ; With your glad notes his praise rehearse, Who form'd the mighty

Tasto.

56 4 64 65 7 -6 8 -6 65 7 67 6 5 7 65 6 56
34 2 3 43 5 -4 6 -5 43 45 4 3 43 4 34

u - ni - verse. Look up, ye saints, di - - rect your eyes, To him who dwells above the skies, He spoke and from the womb of night, At once sprang

6 4 65 T. S. 6 7 6 7 6 3 3 3 3 3 3 6 7
43 43 4

LOOK UP, YE SAINTS. Continued.

M. F.

up the cheering light, At once sprang up the cheering light! Him Discord heard, Him Discord heard, Him Discord heard, and at his nod,

M. F. T. S.

6 #6 6 #6

P F

Beauty a - woke, beauty a - - woke, and spoke the God, and spoke the God. Look up, ye saints, di - rect your eyes, To him who dwells above the skies.

P F T. S.

6 6 7 6 7 6 7 3 3 3 3 3 3 6 7

“SIT THOU ON MY RIGHT HAND MY SON.”

(Words by Bp. Heber.)

E. L. White.



“Sit thou on my right hand my Son,” saith the Lord. “Sit thou on my right hand, my Son. Till in the fatal hour of my wrath and my power, Thy foes shall be a footstool to thy throne!”



“Prayer shall be made through thee my Son” saith the Lord, “Prayer shall be made through thee my Son! From earth, and air, and sea, And all that in them be, Which thou for thine heritage hast won.”

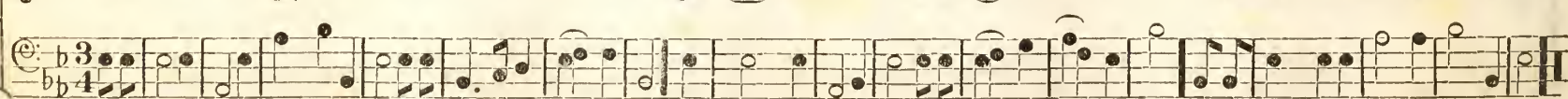


6 5 6 6 5 ♯6 6 6 7 5 6 7 5 4 6 4 6 5 7 6 5 6 6 8 7
4 3 4 3 4 ♯ 3 4 3 3 4 3 5 4 3 4

3d. Stanza.



“Daily be thou praised, my Son!” saith the Lord. “Daily be thou praised, my Son! And all that live and move, Let them bless thy bleeding love, And the work which thy worthiness hath done.”



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

HYMN. Save me from my foes.

T. B. White. 203

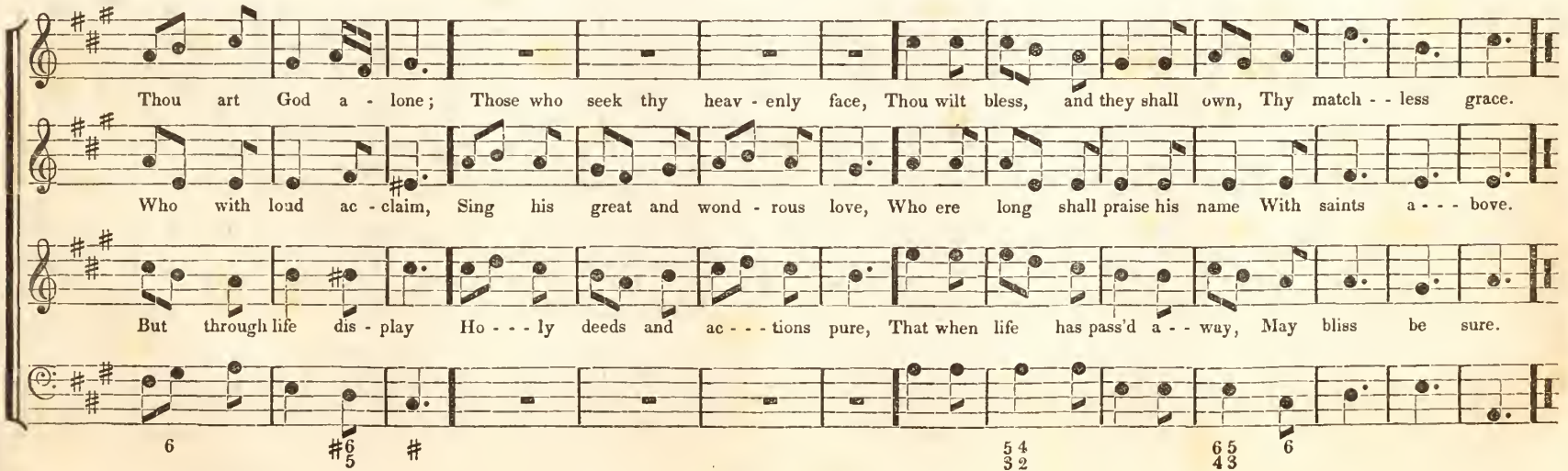


1st. Save me from my foes, Shield me, Lord, from harm, Let me safe re - - pose, On thy migh - ty arm.

2d. Pleas - - ant is the land, Where Je - - ho - - vah's known, Where a pi - - ous band, Bow be - fore his throne,

3d. Let my faith and love, With my years in - - crease; Let me nev - er rove, From the paths of peace;

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



Thou art God a - lone; Those who seek thy heav - enly face, Thou wilt bless, and they shall own, Thy match - - less grace.

Who with loud ac - claim, Sing his great and wond - rous love, Who ere long shall praise his name With saints a - - - bove.

But through life dis - play Ho - - - ly deeds and ac - - - tions pure, That when life has pass'd a - - - way, May bliss be sure.

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

CHORUS. Continued.

ho - vah is our aw - - - - - ful theme, Sublime in majesty, sublime in majesty, sublime in majesty, sublime in majesty, in

Sublime in majesty, supreme in pow'r, supreme, sublime in majesty, sublime in majesty, sublime in majesty, sublime in majesty, in

pow'r supreme, supreme in pow'r, in pow'r supreme, Sublime in majesty, sublime in majesty, sublime in majesty, sublime in majesty, in

Sublime in majesty, sublime in majesty, sublime in majesty, sublime in majesty, in

pow'r, in pow'r supreme, in pow'r supreme, Sublime in majesty, in pow'r supreme. The great Jehovah is our awful theme, Hallelujah, Hallelujah, Hallelujah.

pow'r,

pow'r, in pow'r supreme, in pow'r supreme, Sublime in majesty, in pow'r supreme. The great Jehovah is our awful theme, Hallelujah, Hallelujah, Hallelujah.

pow'r,

Fall'n is thy throne O Israel; Silence is o'er thy plains: Thy dwellings all lie desolate, Thy dwellings all lie desolate, Thy children weep in chains.

7 6 6 5 6 7 6 6 5 Organ. Voice. 7 6 5 6 4 6 5 4 3

Where are the dews that fed thee On Elim's barren shore? On Elim's barren shore? That fire from heav'n which That fire from heav'n which

Organ. Voice. 6 6 ♯ 6 6 ♯ 8 8 3 3 3 3

ANTHEM. Almighty God, when round thy shrine.

Mozart.

Tenor Solo.

2d. When round thy cherubs, smiling calm, Without their flames, we wreath the palm, O God we feel that emblem true, Thy mercy is eternal too,

Bass. Solo.

1st. Almighty God, when round thy shrine, The palm tree's heav'nly branch we twine, Emblem of life's eternal ray, And love that fadeth not away.

Organ.

CHORUS.

Thy mercy is e - ter - nal too, Thy mercy is e - ter - nal too, Those cherubs, with their smiling eyes, That crown of palm which never dies, Are but the types of

2d. Treble. Solo.

And love that fadeth not away, And love that fadeth not away, We bless the flow'rs expanded all, We bless the leaves that never fall, And trembling say in

Organ.

Voice. 5 6 6 6 6 5 6 6 6 6
3 4 4 3 4 4 4

Organ. # #

ANTHEM. Continued.

Chorus.

thee a - bove, Eternal life, and peace, and love, Eternal life, and peace, and love, Eternal life, and peace, and love.

E - den thus, Thy tree of life will flow'r for us, Thy tree of life will flow'r for us, Thy tree of life will flow'r for us.

Voice. 7 6 #7 8 6 6 5 7 6 #7 8 6 6 5

MOTETTO. 'The Lord is in his holy temple.'

Tallis.

The Lord is in his holy temple, The Lord is in his holy temple, Let all the earth keep silence, Keep silence be - - fore him, be - - fore him.

27 # 6 #6 4 5 # 6 #6 4 5 567 945 567 345

SOLO and CHORUS. 'Holy Lord God of Hosts.'

FF Tenor. Chorus.

Treble or Tenor, Solo. PP

Cres. Dim. FF Alto.

Ho-ly! Ho-ly! Ho-ly Lord God of hosts! God Al-mighty! Who wast, and who art, and art to come! Ho-ly! Ho-ly! Ho-ly Lord God of

Dim. PP FF Treble.

66 5 6 # 5 7 4

Dim. PP

Hosts! God Al-migh-ty! Who wast, and who art, and art to come! Holy! Ho-ly! Lord God of Hosts! God Al-migh - - - ty.

Dim. PP

2 4 6 6 4 6 6 87 6 5 5 4 6 6 6 87 5 5 4 3 6

HYMN. 'Watchman tell us of the night.'

T. B. White. 211

1st. Voice. 2d. Voice.

Watchman! tell us of the night, What its signs of promise are; Trav'ler! o'er yon mountain's height, See that glo-ry beaming star!
 Watchman! tell us of the night, Higher yet that star ascends; Trav'ler! bles-sed-ness and light, Peace and truth its course portends!

Watchman! tell us of the night, For the morning seems to-dawn; Trav'ler! darkness takes its flight, Doubt and terror are withdrawn.

1st. Voice. 2d. Voice.

Watchman! does its beauteous ray Aught of hope or joy foretell? Trav'ler yes it brings the day, Promis'd day of Is-ra-el!
 Watchman! will its beams alone Gild the spot that gave thee birth? Trav'ler ages are its own See it bursts o'er all the earth.

Watchman! let thy wand'rings cease; Hie thee to thy quiet home; Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come.

CHORUS. to 1st. stanza. CHORUS to 2d. & 3d. stanzas.

Trav'ler! ages are its own, See it bursts o'er all the earth, See it bursts o'er all the earth.

Trav'ler! yes; it brings the day, Promis'd day of Is-ra-el.

Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come, Lo! the Son of God is come.

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

2 4 4 5 6 4 3

A FUNERAL HYMN. 'Brother thou art gone before us.'

T. B. White.

Brother thou art gone before us, And thy saintly soul is flown Where tears are wiped from ev' - ry eye, And sorrow is unknown,
Sin can nev - er taint thee now, Nor doubt thy faith as - sail, Nor thy meek trust in Je - sus Christ And the Ho - ly Spirit fail:
'Earth to earth,' and 'dust to dust,' The solemn priest hath said; So we lay the turf a - bove thee now, And we seal thy narrow bed:

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

From the bosom of the flesh, And from care and fear releas'd, Where the wicked cease from troubling, And the weary are at rest.
And there thou'rt sure to meet the good, Whom on earth thou lov'dst the best, Where the wicked cease from troubling, And the weary are at rest.
But thy spirit, brother! soars away Among the faithful blest, Where the wicked cease from troubling, And the weary are at rest.

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

ANTHEM. 'Jehovah's Praise.'

E. L. White. 213

Je - ho - vah's praise, Je - ho - vah's praise, In high im - mor-tal strains, Resound ye heav'ns, resound ye heav'ns, resound ye heav'ns thro' all your blissful plains.

6 6 6 4/2 6 4/3 6 2 # - #6 6 4/3 6 5 7

Jehovah's praise, Jehovah's praise, in high im - mortal strains, Resound ye heav'ns, resound ye heav'ns, re - sound ye heav'ns thro' all - - - your bliss - ful plains.

6 4/2 6 #6 6 2 # - # - # - 8 7 6 3# 4 6 6 6 7

TREBLE SOLO. 'His Glorious Power.'

Sym. P. Cres.

Musical notation for the first system, featuring a treble and bass staff. The treble staff begins with a piano marking 'P' and a dynamic marking 'Cres.' (Crescendo). The bass staff provides a harmonic accompaniment.

TREBLE SOLO. P.

His glo - rious power - - - - O radiant sun dis - play, Far as thy vital beams - - - dif - fuse - - the day, Thou sil - ver moon, thou sil - ver moon, ar -

Musical notation for the second system, including a vocal line with lyrics and piano accompaniment. The vocal line is marked 'TREBLE SOLO.' and 'P.' (piano). The lyrics are: "His glo - rious power - - - - O radiant sun dis - play, Far as thy vital beams - - - dif - fuse - - the day, Thou sil - ver moon, thou sil - ver moon, ar -".

- - rayed in sof - ter light, Recount his wonders to - - - - the list' - - ning night, Let all - - - thy glitt'ring train at - tend - - - ant

Musical notation for the third system, including a vocal line with lyrics and piano accompaniment. The lyrics are: "- - rayed in sof - ter light, Recount his wonders to - - - - the list' - - ning night, Let all - - - thy glitt'ring train at - tend - - - ant".

TREBLE SOLO. Continued.

Cres. Ad lib.

wait; And ev-ry star - - - his maker's name re-peat, and ev-ry star - - - his maker's name - - - re-peat.

Sym. Allegretto. F.

His glorious pow'r, His glorious pow'r, - - O

CHORUS. F.

His glorious pow'r, His glorious pow'r, - - O

Unison.

6 7 6

CHORUS. Continued.

radiant sun dis - play, Far as thy vi - tal beams, as thy vi - tal beams - - - dif - fuse the day, Thou sil - ver moon, Thou sil - ver moon, Thou

Far as thy vi - tal beams - - - dif - fuse the day, Thou sil - ver moon,

radiant sun dis - play, Far as thy vi - tal beams, as thy vi - tal beams - - - dif - fuse the day, Thou silver moon, Thou silver moon ar -

7 5 8 7

7 5 6

8 7 6 5
6 5 4 3

Far as thy vi - tal beams - - - dif - fuse the day,

Thou sil - ver

Cres. *F* *Lento. P* *Tempo.*
sil - ver moon ar - ray'd - - in sof - ter light, Re - count his wonders, re - - count his wonders, re - count his wonders, to the list'ning night,

Cres. *F* *P*
ray'd - - - in soft - er light, Re - count his wonders, re - - count his wonders, re - count his wonders to the list'ning night, Let

moon ar - - ray'd &c.

6 8 7
4

6

- 6

4

5 4
3 2

6

6 -

6 7
4 3

CHORUS. Continued.

Let all thy glitt'ring train - - - attendant wait, - - - And every star, and every star his makers name re - peat; And

Let all thy glitt'ring train, - - &c.

all thy glitt'ring train, - - - at - tendant wait, - - - And ev'ry star, and ev - 'ry star, and ev' -

Let all thy glitt'ring train - - - - -

6 4 87 = 65 = 6 876 = 54 8 6b5
4 3 65 = 43 = 6 654 = 32 8

ev' - - ry star his makers name re - peat, and ev'ry star his makers name re - peat, and ev'ry star - - - his makers name re - - peat.

ry star his makers name re - peat, And ev'ry star his makers name re - peat, and ev'ry star - - - his makers name re - peat.

ry star his makers name re - peat, And ev'ry star his makers name re - peat, and ev'ry star - - - his makers name re - peat.

28 6 = 6 6 6 5 = 4 6 6 6 5 = 3 7 3 6 6 4 87

DUETT. 'Ye glorious Angels.'

sym. P.

Cres. F. tr

1st. Treble. P.

Ye glorious angels tune the raptured lay, Thro' the fair mansions of e - - ter - nal day, His praise - - - - - let

2d Treble.

P.

all - - - the shining ranks proclaim, And teach the distant worlds, And teach the distant worlds, and teach the distant worlds your maker's name.

7's. 1st. Praise, O praise the name di - - vine, Praise him at the hal - - low'd shrine; Let the fir - - ma - ment on high,

L. M. 1st. O Thou! through all thy works adored, Great pow'r su - preme Al - migh - ty Lord! Au - thor of bliss, whose sov' - reign sway

10's & 11's. 1st. O praise ye the Lord, his greatness proclaim; Je - hovah, our God, how awful thy name! How vast is thy power, thy glory how great;

Unison. 6 6 6 7 Unison.

To its Ma - - ker's name re - - ply. 2d. All who vi - - tal breath en - joy, In his praise that breath em - - ploy,

Creatures of ev' - ry tribe o - - bey. 2d. To thee, most high, to thee belong, The suppliant pray'r, the joy - - ful song;

Lo! myriads of spirits thy mandates a - - wait! 2d. Thy canopy's heaven in splendor so bright; Thy chariot the clouds, thy garment, the light:

6 6 6 7 Organ. Voice. 98 6 7 4
76 4 4

And in one great cho - rus join; Praise, O praise the name di - - vine, Praise, O praise the name di - vine.

To thee we will at - - - tune our voice; And in thy wond'rous works re - - joice, And in thy wond'rous works re - joice.

The works of cre - - a - - tion thy bidding perform! Thou ridest the whirlwind, directest the storm, Thou ridest the whirlwind, di - rectest the storm.

6 87 65 Unison. 6 6 6 7
65 43 4

HYMN. "O AZURE VAULTS."

1. O azure vaults! O crystal sky! The world's transparent cano - py; Break your long silence, and let, mortals know With what contempt you look on things below.

2. O light! thou fairest, first of things, From whom all joy, all beauty springs; O praise th' Almighty Ruler of the globe, Who uses thee as his impe - - rial robe.

3. Great eye of all whose glorious ray Rules the bright empire of the day; O praise his name, without whose purer light, Thou hadst been hid in an abyss of night.

7 6 6 4 65 6 4 87 65 6 6 6 6 6 7
3 43 3 35 43 4 4 4 4

ORDINATION HYMN.

Written by Rev. J. Pierpont. Composed by E. L. White.

O Thou, who art a - - bove all height! Our God, our Fa - - ther, and our Friend! Be - - neath thy throne of

TASTO.

8 7 6 7 6 5
3 2 4 3

6 4 #

love and light Be - - - neath thy throne of love and light Let thine a - - - dor - - ing chil - - - dren bend.

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

DUETT.



We kneel in praise that here is set A vine that by thy culture grew, We kneel in prayer, We kneel in prayer that thou wouldst wet Its opening leaves with heav'nly dew.



Organ.



Since thy young ser-vant now hath given Himself, his powers, his hopes, his youth To the great cause of truth and heaven, Be thou his guide, O God of truth.



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

ORDINATION HYMN. Continued.

CHO.

Second Treble.

Alto.

Here may his doctrines drop like rain, His speech like Hermon's dew dis - til, Till green fields smile, and golden grain, Ripe for the harvest, waits thy will.

Org. voice. Org. voice. 6

PIA. MODERATO.

FOR. ALLEGRO.

And when he sinks in death—by care, Or pain, or toil, or years op - pressed— O God! O God! re - mem - ber thou our prayer,

FOR. ALLEGRO.

UNISON. - - - - - b5 b5 b5 7 b5 b7

ORDINATION HYMN. Continued.

PIA. MODERATO.

ALLEGRO.

FOR.

And take his spirit— take his spirit— take his spir - it to thy rest. O God remember thou our prayer, And take his spir - it to thy rest.

— # — 6 8 7 6 4 # 6 6 8 7 6 5 4 3 8 7 7

O WORSHIP THE LORD.

T. B. White.

O worship the Lord in the beauty of holiness, Worship the Lord, worship the Lord in the beauty of holiness, Fear before him all the earth. Fear be-fore him all the earth.

7 29 6 5 4 3 6 5 6 6 7 6 6 7

CHORUS. Now elevate the sign of Judah.

Haydn.

SYM. Allegretto spirito.

Sym.

Now elevate the sign of Judah, Now elevate the banner, Now elevate the banner, Call it forth in Zi - - on, Call it

T. S. T. S. Organ.

Call it, Call it forth in Zi - on. O de - sert us not, not, O Lord,

Sym. Pia. Verse. Soli. Pia.

T S Organ.

#⁶/₄ # 6 5 4 #

thou art alway gracious, gracious to thy ser - vants, thou art alway, alway gracious to thy servants,

Thou, thou art

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

thou art our God, O Lord of Hosts, O Lord of Hosts, So will we

So will we praise

6 5 6 5 T. S. 7 #

praise thee, so will we praise thee, so will we praise thee, O God and Lord of Hosts, so will we praise thee,
 thee, so will we praise thee,

praise - - - thee, $\frac{6}{4}$ Organ. $\frac{6}{4}$ 6 6 $\frac{6}{4}$ 9 7 $\frac{6}{4}$

so will we praise thee, O God and Lord of Hosts, O God and Lord of Hosts, Amen, Amen, Amen, Amen.

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

HYMN. Angels ever bright and fair.

Handel. 229

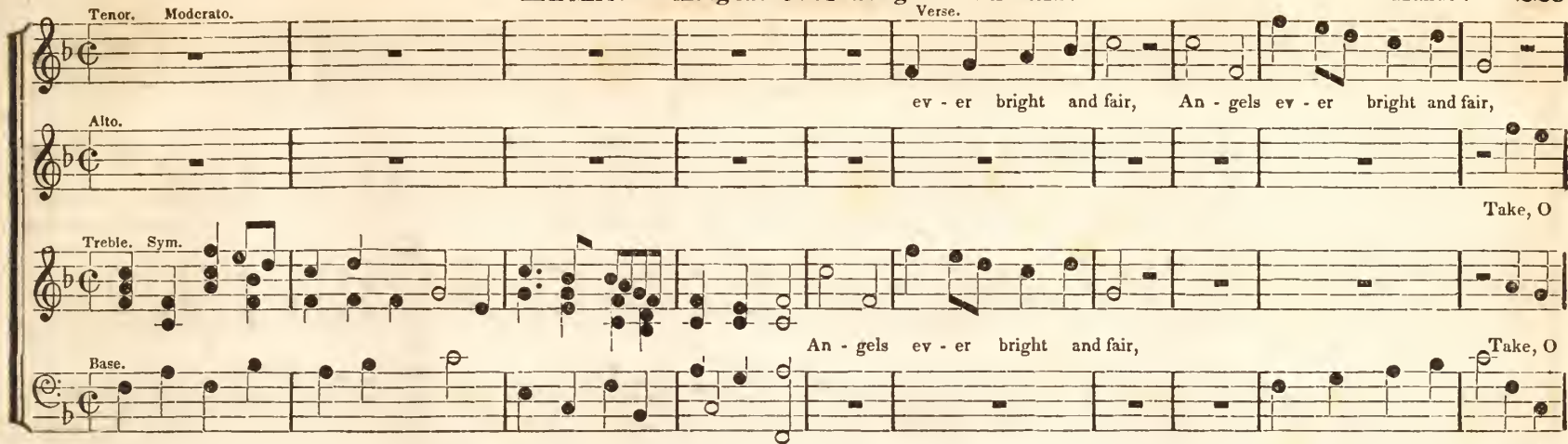
Tenor. Moderato. Verse.

ev - er bright and fair, An - gels ev - er bright and fair,

Alto. Take, O

Treble. Sym. An - gels ev - er bright and fair, Take, O

Base. Take, O



4 6 Organ.
ev - er bright and fair,

Sym. Take, O take me, Take, O take me, Take, O take me,

Take me, Take, O take me, take me,

Take me, Take, O take me to your care, - - - - - take me,

Take, O take me to your care, Organ. Take, O take me, Organ. Take, O take me



CHORUS.

Verse.

An - gels, ever bright and fair, Take, O take me to your care, Take, O take me to your care; Speed to your own

6 6 6 5 6 - 6 6 5 7 5 6 - 4 6 4 7 Organ. 6

courts my flight, Clad in robes of vir - gin white, Clad in robes of vir - - gin white, Clad in robes of vir - - gin white, Take me,

6 5 6 6 6 6 # ♯6 6 6 6 4 5 # 6 5 ♯ 6 6 ♯ Organ

ev - er bright and fair, Take, O take me, Take, O take me, Take, O take me, take me,
 Take, O take me to your care, Take O take me,
 An - gels ev - er bright and fair, Take, O take me to your care, - - - - -
 Take, O take me, Organ. Take, O take me, Organ. take me,

CHORUS.

Take, O take me, An - gels ev - er bright and fair, Take, O take me to your care, Take, O take me to your care.

Organ. Take, Organ. Voice. 6 4 6 5 6 6 6 5 5 6 4 6 7

ANTHEM. Go Forth to the Mount.

Stevenson.

CHORUS: **F**

1. Go forth to the mount, bring the olive branch home, And rejoice, for the day of our freedom is come. Go forth to the mount, bring the

BASE SOLO.

2. Bring myrtle and palm, bring the boughs of each tree, That is worthy to wave o'er the tents of the free. Bring myrtle and palm, bring the

Accom. **P**

o - live branch home, And re - joice, for the day of our free - dom is come.

boughs of each tree, That is worthy to wave o'er the tents of the free.

Sym. **F**

From that time when the moon up - on A - ja - lons' vale, Looking motionless down, saw the kings of the earth, In the presence of God's mighty champion, grow

BASE SOLO.

From that day when the footsteps of Is - ra - - el shone, With a light not their own, thro' the Jordan's deep tide, Whose waters shrunk back as the Ark gli-ded

CHORUS. **F**

pale, O nev - er had Ju - dah an hour of such mirth, O nev - er had Ju - - dah an hour of such mirth.

on, O nev - er had Ju - dah an hour of such pride, O nev - er had Ju - - dah an hour of such pride.

CHORUS. F

Go forth to the mount, bring the o - live branch home, And re - joice, for the day of our free - dom is come. Go forth to the mount, bring the

BASE SOLO.

Go forth to the mount, bring the o - live branch home, And re - joice, for the day of our free - dom is come. Go forth to the mount, bring the

P

o - live branch home, And re - joice, for the day of our free - dom is come.

o - live branch home, And re - joice, for the day of our free - dom is come.

Sym. F

TRIO. 'Lo! my shepherd's hand divine!'

Mozart. 235

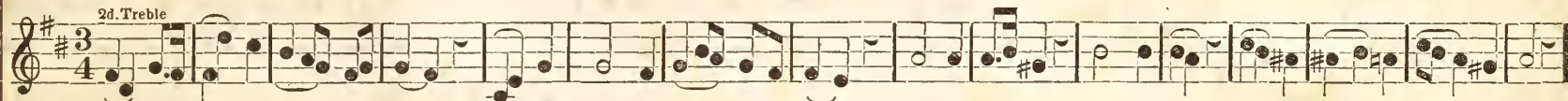
Pia Dolce. 1st. Treble.

Cres.

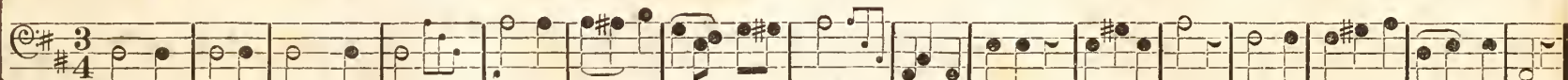


Lo! my shepherd's hand di - - vine! Want shall nev - er more be mine: In a pas - ture fair and large, We shall feed his hap - py charge.

2d. Treble



He my soul a - new shall frame, And, his mer - cy to pro - - claim, When through devious paths I stray, Teach my steps the bet - ter way.



6 5 / 4 3 6 / 4 5 6 / 3 4 - 5 7 7 - 6 6 7 6 5 / 4 3 6 6 / 4 # 6 4 3 / 2 1 7 6 / 5 4 # # / 6 5 6 6 / 4 #

Pia.



When I faint with summer's heat, He shall lead my weary feet, To the streams that still and slow, Through the ver - dant meadows flow.



Thou my plenteous board hast spread: Thou with oil refreshed my head; Fill'd by thee my cup o'er - flows; For thy love no lim - it knows.



9 / 7 = # 7 - 6 / 4 - - - 7 6 / 4 6 5 / 4 3 6 5 / 4 3 6 / 4 5 6 / 3 4 - 5 8 / 3 3 / 3 3 6 6 / 3 6 6 / 4 7

claim it with joy, Swell the full chorus to charity's praise, proclaim it with joy, as the theme of our days, as the theme, as the theme of our days.

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

ST. JOHN'S. C. M.

Now to the Lamb that once was slain, Be endless honors paid; Salvation, glory, joy - - - re-main, For - ev - - er on his head.

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

ANTHEM FOR CHRISTMAS. Continued.

P. Duett. 1st. & 2d. Treble.

3/4

Ye val - lies, ex - alt you; ye mountains, sink low; To meet him my heart, bound ye swift as the roe, Ye val - lies, ex - alt you; ye

P.

3/4

3/4

Organ.

3/4

mountains, sink low; To meet him my heart, To meet him my heart, To meet him my heart, bound ye swift as the roe.

3/4

3/4

3/4

F. CHORUS.

Ye val-lies, ex-alt you; ye mountains, sink low; To meet him my heart, To meet him my heart, To meet him my heart, bound ye swift as the roe.

6 6 6 6 6 87
4 5 4 4 65

6- 6 4 3 6 6 6 87

Sym.

BASE SOLO.

Octaves.

Wrapt in as-tonishment, as-tonishment pro-found, The world a-round, At-ten-tive lis-ten, to the ti-dings bland.

Organ.

Verse.

Then humbly pros - trate at his throne, Jesus they own, Jesus they own, And loud ho - san - nas sound through ev'ry land.

2d. Treble.

Treble.

Voice. 6 7 # 6 87

SYM. Allegretto.

F.

F.

F.

F. CHORUS.

Then let the full or - - gan, and all that hath breath, Then

F.

F.

F.

Then let the full or - - gan, and all that hath breath, Then

F.

6 6 6 4

let the full or - gan, and all that hath breath,

With instru - ments dulcet, and trumpets so clear, With instruments dulcet, and

let the full or - gan, and all that hath breath,

6 6 7

trumpets so clear, Trumpet. All join in grand chorus, and gratefully sing, All join, join, All join in grand

trumpets so clear, Trumpet. All join in grand chorus, and gratefully sing, All join, join, All join in grand

6 6 6 5 3 5 3

chorus, and grate-ful - ly sing, All ^P joi - - - - n, All ^F join in grand chorus, and gratefully sing, Be glo - ry,

- - - - n, All ^P join in grand chorus and grate-ful - ly sing, Be glo - ry to Jesus, be

chorus, and grate - ful - ly sing, All ^P joi - - - - - n, All ^F join in grand chorus, and gratefully sing. Be glo - - - -

3 5 3 # 76 #4 #6 4 76 #4 # 4/3 6 6 6 7 87 Be glory,

Be glo - ry, to Je - sus, their heav'nly king, Be glory to Jesus, their heav'nly king. ^{FF} Hallelujah, Hal - le - lujah, Hallelujah,

glo - ry to Jesus, be glo - ry to Je - sus, their heav'nly king, ^{FF}

- - - - - ry, Be glory to Jesus, their heav'nly king, ^{FF} Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah,

Be glo - ry, # to Je - sus, their heav'nly king, 6 5 6 6 6 7 6 4 6 6 5 3

ANTHEM FOR CHRISTMAS. Continued.

Amen, Halle - lujah, Hal-le-lujah, Hal-le-lu-jah, A - - men, Halle - lujah, Amen, Hal-le-lu-jah, Amen, Halle - lujah, Amen, Hal-le-lujah, Hal-

Amen, Hal-le - - lu-jah, Hal - le - lu-jah, Hal - le - lujah, A - men, Hal-le - lujah, A-men, Halle - lujah, A - men, Halle - lujah, Amen, Halle-lujah, Hal-

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

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

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

6 6 6 6 7 6 7 6 6 6 8 7

1st. Treble.

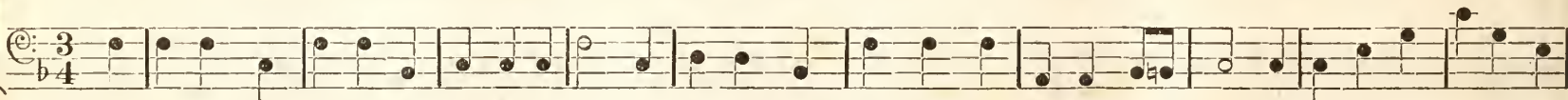


1st. A voice from the des-ert comes aw - ful and shrill; The Lord is ad - - van - cing! Pre - pare ye the way! The word of Je - - ho - vah he

2d. Treble.



2d. Bring down the proud mountain, tho' towering to heav'n, And be the low val - ley ex - - alt ed on high: The rough path and crooked be



3d. The beams of sal - - - vation his pro - gress illum; The lone drea - ry wil - der - ness sings of her Lord; The rose and the myr-tle there



comes to ful - fil, The word of Je - - hovah, the word of Je - - ho - vah he comes to ful - fil, And o'er the dark world pour the splen-dor of day.



made smooth and ev'n, For Zi - on! your King, for Zi - on! your King, your Re - deem - er is nigh, For, Zi - on! your King, your Re-deem - er is nigh.



sud - den - ly bloom, The rose and the myrtle, The rose and the myr-tle there sud-den-ly bloom, And the ol - ive of peace spreads its branches a - broad.

CHORUS. 'Come let us adore Him.'

F.

Come, let us adore Him, come bow at his feet; O give him the glory, the praise that is meet; Let joyful hosannas unceas - ing arise, Let

Come, let us adore Him, come, bow at his feet; O give him the glory, the praise that is meet: Let joyful hosannas unceas - ing arise, Let

4 6 6 6 - 7
3 4 4 3

6 7 6 5
4 3

6 #

8 7 6 4 #
6 5 4

joyful ho - san - nas un - ceas - ing arise, And join the full chorus that gladdens the skies, And join the full chorus that gladdens the skies.

joyful ho - san - nas un - ceas - ing arise, And join the full chorus that gladdens the skies, And join the full chorus that gladdens the skies.

8 7 6 5 6
6 5 4 3

7 - 6 5

Unison.

'ANTHEM.' O Lord my God.

Words by Mrs. Steele.

Music by Danby.

ANDANTE.
1st. Treble.

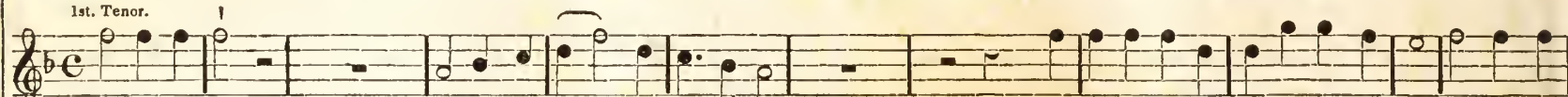
O Lord my God, oppress'd with grief - - -

O Lord my God, oppress'd with grief, To thee I breath'd my cry, Thy mer-cy

2d. Treble.



1st. Tenor.

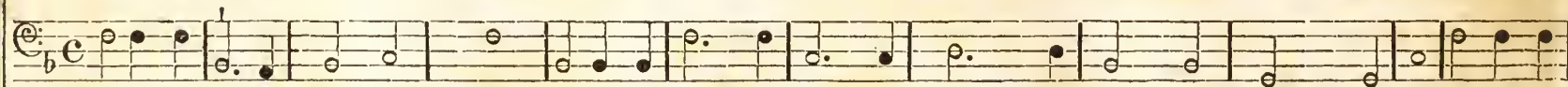


O Lord my God,

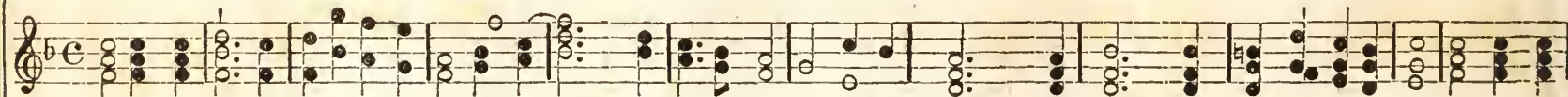
O Lord my God, oppress'd with grief.

To thee I breath'd my cry, I breath'd my cry, Thy mer-cy

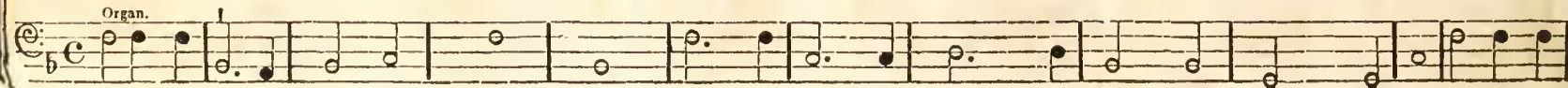
2d. Tenor.



O Lord my God, oppress'd with grief, O Lord my God, oppress'd with grief, To thee I breath'd my cry, Thy mer-cy



Organ.

6 56 65
43

7

4 6
4 4

ANTHEM. Continued.

Allegretto. F.



brought divine relief, And wiped my tearful eye. Come, O ye saints your voices raise, To God, to God in grateful songs; - - - - -



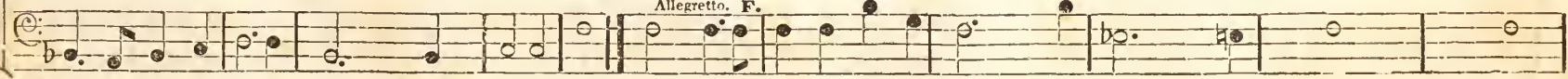
And let the mem'ry of his



brought divine relief, And wiped my tearful eye. Come, O ye saints your voices raise, To God in grateful songs; And let the mem'ry of his



brought divine relief, And wiped my tearful eye. To God in grateful songs. - - - - -



Allegretto. F.

6 6 32 6 6 7 6 5 6 8 7 6 5 6 7

ANTHEM. Continued.

Adagio. Pia.

fr

- - - And let the mem'ry of his grace, Inspire your hearts and tongues. Thy mercy chased the shades of death, And

grace, And let the mem'ry of his grace, And let the mem'ry of his grace

grace, - - - of his grace, Inspire your hearts and tongues Thy mercy chased the shades of death, And

- - - And let the mem'ry of his grace,

- - - And let the mem'ry of his grace, Inspire your hearts and tongues. Thy mercy chased the shades of death, And

Adagio. Pia.

56 7- - 6 7 6 6 5 6 7 7 4 6 #
 34 5- - 4 4 3 3

ANTHEM. Continued.

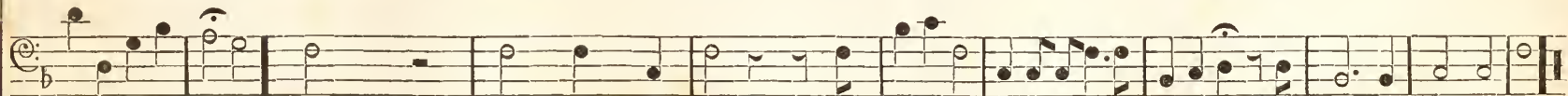
Moderato. For.



snatch'd me from the grave ; O, O, O may thy praise - - - - - em - ply that breath, O may thy praise employ that breath, Which mercy deigns to save.



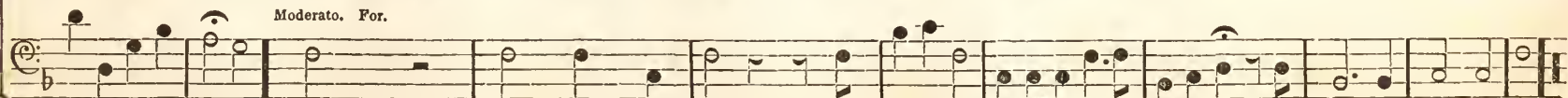
snatch'd me from the grave : O may thy praise - - - - - em - ply that breath, O may thy praise employ that breath, Which mercy deigns to save.



snatch'd me from the grave ; O, O, O may thy praise em - ply that breath, O may thy praise employ that breath, Which mercy deigns to save.



Moderato. For.



6 # 6 7 7 7 6 6 7

ANTHEM. Child of Mortality.

Words by Mrs. Rowson, Music by the late Mr. John Bray.
Treble Solo. Pia.

Sym.

Child, child of Mor - - tal - i - ty,

Pia. Cres. F. P. F.

P.

Detailed description: This system contains the first three staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It begins with the instruction 'Sym.' and contains a melodic line with various note values and rests. The middle staff is a piano accompaniment in treble clef, starting with 'Pia.' and featuring dynamic markings 'Cres.', 'F.', 'P.', and 'F.'. The bottom staff is a bass line in bass clef, starting with 'P.'. The lyrics 'Child, child of Mor - - tal - i - ty,' are written below the vocal line.

Duett. Treble Solo. Base Solo.

Child, child of mor - tal - i - ty, whence dost thou come? From the dark womb of earth I first derived my birth, And when the word goes forth,

2d. Treble.

Detailed description: This system contains the next four staves of the musical score. The top staff is a duet vocal line in treble clef, with instructions 'Duett.', 'Treble Solo.', and 'Base Solo.' above it. The lyrics 'Child, child of mor - tal - i - ty, whence dost thou come? From the dark womb of earth I first derived my birth, And when the word goes forth,' are written below. The second staff is a second treble part in treble clef with a key signature of two flats, containing rests. The third staff is a piano accompaniment in treble clef with a key signature of two flats. The bottom staff is a bass line in bass clef with a key signature of two flats.

Child of Mortality. Continued.

Tenor. Chorus.

That is my home, From the dark womb of earth I first deriv'd my birth, And when the word goes forth, That, that is my home.

2d. Treble.

From the dark womb of earth I first deriv'd my birth, And when the word goes forth, That, that is my home.

F *Sym.*

From the dark womb of earth I first deriv'd my birth, And when the word goes forth, That, that is my home.

Voice. 6 6 6 6 6 6 6 6 6 6 6 6 7 - Organ.

Tenor Solo. Pia.

Child of a transient day, There shalt thou rest; there, there, there shalt thou rest, No, when this dream is o'er, Then the freed

Treble Solo.

Child of a transient day, There shalt thou rest; there, there, there shalt thou rest, No, when this dream is o'er, Then the freed

P

Child of a transient day, There shalt thou rest; there, there, there shalt thou rest, No, when this dream is o'er, Then the freed

Organ.

Child of Mortality. Continued.

Tenor. CHORUS. For.

soul will soar To where sor - - row comes no more, realms of the blest. No, when this dream is o'er, Then the freed soul will soar To

No, when this dream is o'er, Then the freed soul will soar To

Voice. $\frac{5}{2}$ 5 $\frac{4}{4}$ 6 7 $\frac{9}{4}$ 6 $\frac{4}{4}$ 6 $\frac{4}{4}$

Bass Solo. Pia.

where sorrow comes no more, realms of the blest. Heir, heir of e - terni - ty Heir, heir of e-

where sorrow comes no more, realms of the blest.

Organ. Organ.

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

Treble Solo. For.

ter - ni - ty, teach me the road, Trust a Re-deemer's love, Faith by o - bedience prove, And share in courts a - bove, Christ's own a - bode,

Tenor. Chorus. For.

Trust a Re-deemer's love, Faith by o - bedience prove, And share in courts a - - - bove, Christ's own a - bode.

Trust a Re-deemer's love, Faith by o - bedience prove, And share in courts a - - - bove, Christ's own a - bode.

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

Child of Mortality. Continued.

Duett. 1st. Treble. Vivace. Tenor. Chorus.

There, there in e - the - real plains, Join, join the an - - - gel - - ic strains, Join, join the an - gel - ic strains,

2d. Treble.

P. Solo. P.

Organ. Voice. 6 5 4 Organ.

Detailed description: This system contains four staves. The top staff is for the 1st Treble voice part, marked 'Duett. 1st. Treble. Vivace'. The second staff is for the 2nd Treble voice part, marked '2d. Treble.'. The third staff is for the organ, marked 'P.' and 'Solo. P.'. The bottom staff is for the voice part, marked 'Voice.', with numerical figures '6', '5', and '4' below it, and 'Organ.' at the end. The lyrics are: 'There, there in e - the - real plains, Join, join the an - - - gel - - ic strains, Join, join the an - gel - ic strains,'.

Duett. Chorus. Duett. P.

Jesus for - ever reigns, Glo - ry, glo - - ry, glory to God, Glory, glo - - ry, glo - ry to God. Glo - - ry, glory, glo - ry, glo - ry.

F. P.

Voice. 6 6 6 7 6 6 6 7 Organ.

Detailed description: This system contains four staves. The top staff is for the Duett part, marked 'Duett.' and 'Chorus.'. The second staff is for the Chorus part, marked 'Chorus.'. The third staff is for the organ, marked 'F.' and 'P.'. The bottom staff is for the voice part, marked 'Voice.', with numerical figures '6', '6', '6', '7', '6', '6', '6', and '7' below it, and 'Organ.' at the end. The lyrics are: 'Jesus for - ever reigns, Glo - ry, glo - - ry, glory to God, Glory, glo - - ry, glo - ry to God. Glo - - ry, glory, glo - ry, glo - ry.'

Child of Mortality. Continued.

Chorus. For. Duett. P

There in e - the-real plains, Join the an - gel - ic strains. Je - sus for - ev - er reigns, Glo - ry to God, Je - sus for - ev - er reigns, Glo - ry to God, There in e - -

Glo - ry, Glo - ry, Glo - - ry, Glo - ry, Je - sus for - ev - er reigns, Glo - ry to God, Je - sus for - ev - er reigns, Glo - ry to God, There in e - -

6 6 4 6 4 6 6 7
Voice. 4 2 3 4

Organ

Trio. Chorus. For. Adagio.

- - thereal plains, Join the an - gel - ic strains, Glory, Glory, Glo - ry to God, Glo - ry, Glo - ry, Glory to God, Glory to God, Glory to God, Glo - ry to God.

- - thereal plains, Join the an - gel - ic strains, Glory, Glory, Glo - ry to God, Glo - ry, Glo - ry, Glory to God, Glory to God, Glory to God, Glo - ry to God.

33

Voice. 6 6 6 7 - 6 - 6 - 6 7 - 7 6 5 7 6 5 6 - 7
4 4 3 4 3

ANTHEM. 'House of our God.'

E. L. White.

TRIO. Tenor.

Treble.

House of our God, House of our God, with cheer - - - ful anthems ring, While all our lips, and hearts, his goodness

sing, all hearts his goodness sing, The op' - ning year, The op' - - ning year his bounties shall proclaim, And all its days be

vo - cal with his name. Burst in - to praise my soul, - - - all na - - - ture join, Angels and men in harmony com -

- bine, While hu - - - man years are measured by the sun, And while e - ter - ni - ty its course shall run.

CHORUS. 'From ev'ry heart.'

ALLEGRO MODERATO.

From ev'ry heart let ho - ly incense rise! From ev' - ry heart, from ev' - ry heart, let ho - - ly incense rise, let ho - ly in - cense rise, With Halle - lujah's

With Halle - lujah's

From ev'ry heart let ho - ly incense rise! From ev' - ry heart, from ev' - ry heart, let ho - - ly incense rise, let ho - ly in - cense rise,

6 7 -

65
43

8 - - -
3 3 3 3

6

4 5 6 87
2 3 4

ANTHEM. Continued

fill the vaulted skies, With Hal - le - lu - jahs fill the vault - ed skies, With Hal - le - - lu - - - jahs, Hal - le - lu - jahs fill the vaulted skies,
 fill the vaulted skies, - - - - - With Halle - - lu - jahs fill the vaulted skies, With Hallelujahs fill the vaulted skies.
 With Halle - lu - jahs, Hal - le - lu - jahs fill the vault - ed skies, With Hal - - le - - - lu - - - jahs fill the vaulted skies, Ye

With Hal - - - - - le - - - - - jahs, With Hal - - - - - lu - - - - - jahs fill the vaulted skies.

Ye herald angels sound - - our songs again, sound our songs again, Ye herald angels sound our songs again, Ye herald angels sound our songs again.
 Ye herald angels sound our songs again, sound our songs again,
 herald an - gels sound our songs again, sound our songs again, Ye herald angels sound our songs again, Ye herald angels sound our songs again.

Ye herald angels sound our songs - - - - - again, our songs again. Unison. 6 6 6 7

ANTHEM. Continued.

Piu Allegro.

While we, on earth, re - - peat a long a - - - men, - - - - - While we, on earth, re - - peat a long a - men, a

While we, on earth, re - - peat a long a - men,

While we, on earth, re - - peat a long a - men, While we, on earth, re - peat a long a - men, a - men, re -

Unison. 6 6 $\frac{8}{33}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{8765}{43}$ =

While we, on earth, re - peat a long a - - - -men, - - - - - a - - men, While we, on earth, re - - peat a - long a - men,

long a - - men, a - men, a - men, re - peat a long a - men, re - peat a long a - - men, re - peat a long a - men, repeat a long a - men.

a - - men, a - - men.

- peat a long a - men, a - men, a - men, re - peat a long a - men, re - peat a long a - - - men, re - peat a long a - men, re - peat a long amen.

$\frac{8}{33}$ $\frac{33}{33}$ $\frac{33}{33}$ $\frac{33}{33}$ b_5 b_7 $\#$ $\sharp 5$ $\frac{6}{4}$ 7 a - - men, a - - men. 6 6 7 $\frac{6}{5}$ 6 $\frac{5}{4}$ $\frac{5}{3}$

CHORUS. 'Achieved is the glorious work.'

Haydn.

Sym. Vivace.

A - chieved is the
A - chieved is the
A - chieved is the
A chieved is the

glorious work : the Lord beholds it, and is pleas'd, the Lord beholds it, and is pleas'd,
glorious work : the Lord beholds it, and is pleas'd, the Lord is pleas'd, the Lord beholds it, and is pleas'd.
glorious work : the Lord be - holds it, and is pleas'd, the Lord beholds it, and is pleas'd.
Sym.

glorious work : the Lord beholds it, and is pleas'd, the Lord beholds it, and is pleas'd, the Lord beholds it, and is pleas'd, In lofty

CHORUS. Continued.

In lofty strains let us rejoice, let us re - - joice, let us re - joice, let us re - - joice, our song let be-

In lofty strains let us rejoice, let us rejoice, in lofty strains let us rejoice, let us rejoice. our song let

In lofty strains let us rejoice, in lof - - - - - ty strains let us rejoice,

strains let us re - - - joice, let us rejoice ; in lofty strains, in lof - - - - - ty strains let us re - - joice,

- - - the praise of God, the praise of God, the praise of God, the praise of God, our song let be the praise of God, the praise of God!

be the praise of God, our song let be the praise of God, our song let be the praise of God, the praise of God!

our song let be the praise of God, our song let be the praise of God, the praise of God, the praise of God!

our song let be the praise of God, our song let be the praise of God, the praise of God!

in lofty strains, let us rejoice: our song let be the praise of God! in lofty strains, let us rejoice: our song let be the

in lofty strains, let us rejoice: our song let be the praise of God in lofty strains let us rejoice: our song let be the

Detailed description: This system contains four staves. The top staff is a vocal line in G major (one flat) with lyrics. The second staff is a piano accompaniment line. The third staff is another vocal line with lyrics. The fourth staff is a piano accompaniment line. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

praise of God, the praise of God, the praise of God.

praise of God, the praise of God, the praise of God.

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The third staff is another vocal line with lyrics. The fourth staff is a piano accompaniment line. The music continues in 4/4 time, ending with a double bar line and repeat dots.

NEW YEAR'S ODE.

T Clark. 265

Sym.

Musical notation for the Symphonist part, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps) and 4/4 time. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

DUETT. 'Stand still.'

Tenor.

Musical notation for the Tenor part, consisting of a single staff in treble clef. The key signature is D major and the time signature is 4/4. The lyrics are written below the notes.

Stand still, stand still, re - fulgent orb of day, re - fulgent orb of day, A Jewish he - ro cries, So shall at last an

Treble.

Musical notation for the Treble part, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major and 4/4 time. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Unison.

Musical notation for the Unison part, consisting of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. All are in the key of D major and 4/4 time. The lyrics are written below the notes.

angel say, So shall at last an angel say, And tear it from the skies, So shall at last an an - gel say, And tear it from the skies.

CHORUS. 'Then with immortal splendor bright.'

Spirito.

Then with im - mor - tal splendor bright, then with im - mor - tal splendor bright, That glorious Orb shall

Then with immor - tal splendor bright, Then with im - mor - tal splendor bright, then with im - mor - tal splendor bright, That glorious Orb shall

Unison.

rise, That glo - - - - rious Orb shall rise. Which thro' e - - ter - - ni - ty shall light, shall light. The

rise, That glo - rious Orb shall rise, Which thro' e - ter - ni - - ty shall light, Which thro' e - ter - ni - ty shall

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

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

That glo - - - - rious Orb shall rise, Which thro, e - - ter - ni - - ty shall light, shall light, The

new cre - a - - - ted skies, Which thro' e - - ter - - ni - - ty, e - - ter - - ni - - ty shall light, The new cre - - a - - - ted skies.

light, The new cre - a - - - - ted skies,

light, The new cre - a - - - - ted skies, Which thro' e - - ter - - ni - - ty, e - - ter - - ni - - ty shall light, The new cre - - a - - - - ted skies.

- 6 $\frac{6}{4}$ # 4 # 4 6 - 6 6 6 7

new - - - cre - a - - - - ted skies,

DUETT. 'Unceasing flows the mortal tide.'

Treble and Bass.

Un - - ceas - ing flows the mor - - tal tide, un - - ceas - ing flows the mor - tal tide, un - ceas - ing let it flow, If

thou O Lord, our guard and guide, Wilt dai - ly grace be - stow, If thou O Lord our guard and guide, Wilt dai - ly grace be - stow.

CHORUS. 'Then Sun of Nature.'

Then Sun of Nature roll - - a - - long, ro - - ll, along, And bear our years away:

Then Sun of nature roll a - - long; roll, roll, Then Sun of na - - ture roll along. 6 5 6 6 5 7 6 7 #6 6 5 6 7 4 3

Then Sun of nature roll a - - long; roll, roll, Then Sun of nature roll along, And
 Then Sun of nature roll, roll along, And
 sooner shall we join the song of ev - - er - - last - - ing day, Then Sun of nature roll, roll, roll along, And

Then Sun of nature ro - - ll along, And 6 6 4 3 6 5 4 3 4 5 6 4 6 5 4 3 6 7

CHORUS. Continued.

bear our years a - way, 'The soon - er shall we join the song of ev - er - last - ing day, The sooner shall we join the song of

The soon - er shall we join the song of ev - er - lasting

bear our years a - way, The sooner shall we join the song of ev - er - lasting day,

6 5 6 6 # Organ. 6 4

The sooner shall we

ev - er - - last - - ing day, 'The soon - er shall we join the song, Of ev - er - last - ing day, Of ev - er - - last - - ing day,

day, Of ev - er - last - ing day,

Of ev - er - - last - - ing day, The sooner shall we join the song, Of ev - er - last - ing day, Of ev - er - last - ing day.

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

join the song, Of ev - er - last - ing day,

ANTHEM. Give the Lord the honor.

J. Kent.

Duett.

Tenor.

Give the Lord the honor due un - - to his name, Give the Lord the honor due unto his

Organ. 6 6 6 6 5 3

Voce.

name, give the Lord the honor due, give the Lord the honor due un - - - to his name, give the Lord, give the Lord the honor due unto his name.

Give the Lord the honor,

worship the Lord, worship the Lord, with ho - - - ly worship, with holy worship

worship, worship the Lord, worship the Lord, with ho - - - ly

Organ.

1st. time. 2d. time.

ANTHEM. Continued.

Chorus.

The voice of the Lord is a glo - - rious, a glorious, glo - - - rious voice, a glorious, a glorious

The voice of the Lord is a glo - - - - - rious glorious voice, is a glo - - - - - rious

The voice of the Lord is a glo - - - - - rious voice, is a glo - - - - - rious

The voice of the Lord is a glorious, a glorious a glo - - rious voice, a glorious, glo - - rious

voice, is a glo - - rious voice; is a glo - - rious, a glo - - rious voice.

voice, a glorious voice, a glo - - - - - rious, glo - - - - - rious voice.

voice, is a glo - - - - - rious, glo - - - - - rious voice.

voice, is a glorious, a glorious a glo - - - - - rious, a glo - - - - - rious voice.

ANTHEM. Continued.

Organ.

tr Duett.

The Lord

Detailed description: This system contains three staves. The top staff is for Organ, starting with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. It features a series of chords and melodic lines. The middle staff is for a Duett, with a treble clef, one sharp, and 3/2 time, containing a few notes. The bottom staff is for a vocal line, with a bass clef, one sharp, and 3/2 time, featuring a continuous melodic line.

Organ.

tr Voice.

sit - teth a - - - bove the wa - ter flood: The Lord sit - teth a -

Detailed description: This system contains three staves. The top staff is for Organ, with a treble clef, one sharp, and 3/2 time, including a trill (tr) and a vocal line (Voice). The middle staff is for a vocal line, with a treble clef, one sharp, and 3/2 time, containing lyrics: "sit - teth a - - - bove the wa - ter flood: The Lord sit - teth a -". The bottom staff is for a vocal line, with a bass clef, one sharp, and 3/2 time, featuring a continuous melodic line.

ANTHEM. Continued.

bove the water- flood : Organ. Voice. And the Lord re - main - eth a King for - - - - ev - - - - er, Organ. Voice. for-

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics: "bove the water- flood : And the Lord re - main - eth a King for - - - - ev - - - - er, for-". Above the vocal line, the word "Organ." is written above the first measure, and "Voice." is written above the second measure. The middle and bottom staves are organ accompaniment, with the bottom staff featuring a more active melodic line.

ev - er for - ev - - - - - er, the Lord re - - main - eth a King for - ever.

for - ev - - - - - er,

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "ev - er for - ev - - - - - er, the Lord re - - main - eth a King for - ever." The middle and bottom staves are organ accompaniment. The bottom staff continues the organ accompaniment from the first system.

ANTHEM. Continued.

Chorus. Duett.

The Lord shall give strength un-to his peo-ple, The Lord shall give strength un-to his peo-ple, The Lord shall give his

6 6 6 5

P *PP* *Tutti. For.* Duett.

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

people the blessing of peace, peace, peace. Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hallelujah, Hal-le-lu-jah. The Lord shall give his

Hallelujah,

6 5 7 6 7 # 6 #

ANTHEM. Continued.

Dim. PP Cres. Dim. Adagio PP

people the blessing of peace, peace, peace. The Lord shall give his people the blessing of peace, peace, peace, the blessing of peace. Halle-

Tutti. F

Halle - - lujah, Hal - - - le - lujah, Halle - lulah,
lujah, Hallelujah, Hal - - - le - lujah, Hal - - - - lelujah, Halle - lulah, Hallelujah, Hallelujah, Amen, Amen.
Hallelujah, Hal - - le - - lujah,

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

HYMN. Joy to the world.

T. B. White.

Joy to the world the Lord is come, Let earth receive her king, Let every heart prepare him room, And heav'n and nature sing, And

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

4

3

4

3

4

6

4

3

6

5

4

3

6

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3

6

7

6

5

4

3

6

5

4

3

6

5

4

3

6

5

4

3

heav'n and nature sing, And heav'n and nature sing, Let every heart prepare him room, And heav'n and nature sing. Rejoice O earth the

6 6 7 6 6 6 6 6 7 6 6

4

3

6

6

5

6

7

6

6

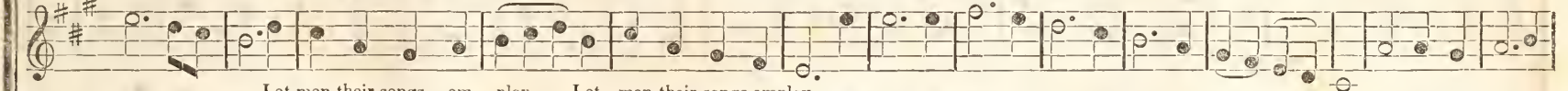


Let men their songs employ,

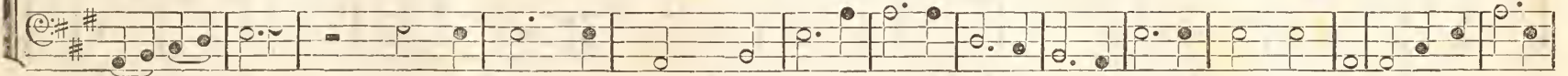


Sav - iour reigns,

Let men their songs employ, While fields and floods, rocks' hills and plains, While fields and floods, rocks, hills and plains, Re-



Let men their songs em - ploy, Let men their songs employ,



5 - - 87

Let men their songs employ

6#

6

4

6 87 87

4

54

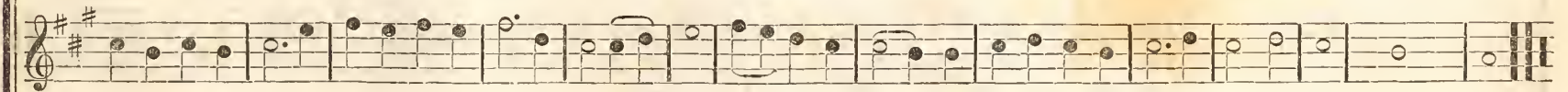
32

65

65



peat the sounding joy, Repeat the sounding joy, While fields and floods rocks hills and plains, Repeat the sounding joy, Repeat the sound - ing joy.



4

34

5

6

4

5

65

43

6

5

6

5

6

4

3

6

87

6

5

6

5

87

HYMN. Glory be to God on high.

Jno. Taylor.

Glo - ry be to God on high, God whose glo - ry fills the sky; Peace on earth to man forgiv'n, Man the well belov'd of heav'n.

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

CODA.

Glory, Glo - - ry be to God on high,

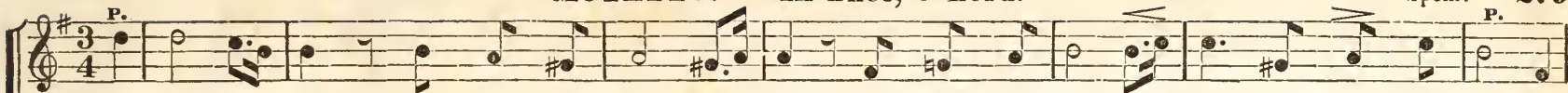
Glory, Glory, be to God on high, God whose glory, God whose glo - ry fills the sky.

Glo - ry, Glory, Glo - - ry be to God on high,

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

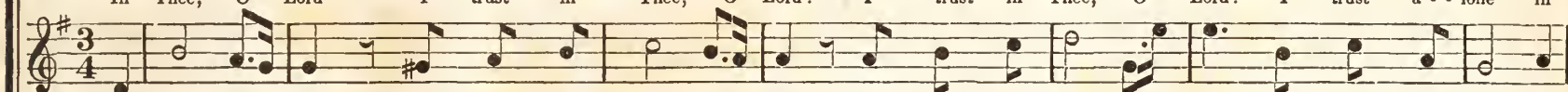
MOTETTO. 'In Thee, O Lord.'

Spohr. 279

P. 



In Thee, O Lord I trust in Thee, O Lord! I trust in Thee, O Lord! I trust a - lone in



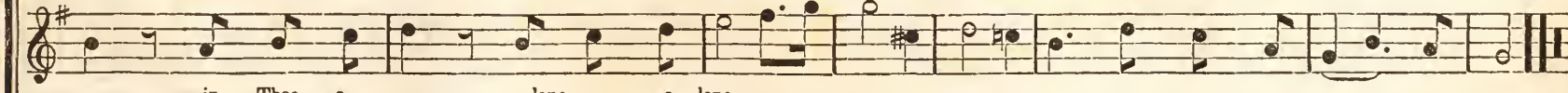
P. 

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

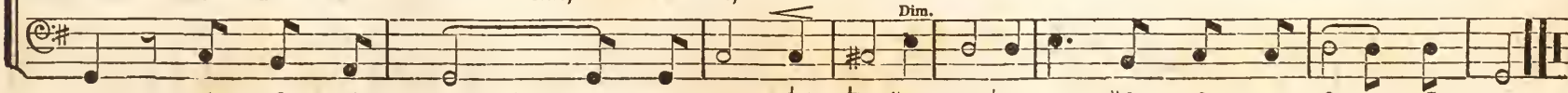




Thee, in Thee a - lone, in Thee a - lone, O Lord, in Thee a - lone, I trust a - - lone in Thee,



in Thee a - - - - lone, a - lone,



4 2 6 4 8 5 7 4 2 5 #4 2 5 b7 #6 #6 4 b7 #6 6 - 6 4 7

HYMN. 'While Shepherds watched their Flocks by night.'

T. B. White.

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

3. To you in Da - vid's town this day, Is born of Da - - vid's line, The Saviour who is Christ the Lord, And this shall

5th. Thus spake the ser - aph and forth - with, Appear'd a shi - - - ning throng, Of An - gels prais - - ing God, who thus Address'd their

4 6 6 87 43 56 7 65 67 -6 65 4 6 56
65 21 34 43 45 -4 43 2

shone a - round, And glo - - - - - ry shone a - - round. 2. Fear not said he for migh - - ty dread, Had seiz'd their trou - - bled mind.

be the sign, And thus shall be the sign. 4th. The heav'nly babe you there shall find, To hu - man view dis - - play'd.

joy - ful song, Address - - - - 'd their joy - ful song. 6th. All glo - ry be to God on high, And to the earth be peace.

6 5 4 6 6 6 7 6 65 6 5 7 6 7 6 5

Da Capo.

Glad ti - dings of great joy I bring, To you and all mankind.

All meanly wrapt in swathing bands, And in a manger laid.

Good will henceforth from heav'n to men, Be - gin and never cease.

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

Come ye Disconsolate.

S. Webbe.

Treble Voice. Solo.

1. Come ye dis - consolate, Where'er you languish, Come at the shrine of God, Fer - vent - ly kneel, Here bring your wounded hearts, Here tell your anguish,

2. Joy of the comfortless, Light of the straying, Hope when all others die, Fadeless and pure, Here speaks the comforter In God's name saying;

1st. Treble.
Earth has no sorrow that Heav'n cannot heal. Here bring your wounded hearts, Here tell your anguish; Earth has no sorrow that Heav'n cannot heal.

2d. Treble.
Earth has no sorrow that Heav'n cannot cure. Here speaks the comforter In God's name saying; Earth has no sorrow that Heav'n cannot cure.

Bass.
Earth has no sorrow that Heav'n cannot cure. Here speaks the comforter In God's name saying; Earth has no sorrow that Heav'n cannot cure.

1. I would not live al - way : I ask not to stay, Where storm after storm ri - ses dark o'er the way : I would not live al - way : no—welcome the tomb, Since

2. Who, who would live always, a - way from his God, Away from yon heaven, that bliss - ful a - bode ! Where the rivers of pleasure flow o'er the bright plains, And the

3. Where the saints of all ages in har - mo - ny meet, Their Saviour and brethren transport - ed to greet ; While the anthems of rapture un - ceasing - ly roll, And the

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

Je - sus hath lain there, I dread not its gloom, I would not live al - way : no—welcome the tomb, Since Je - sus hath lain there, I dread not its gloom.

noontide of glo - ry e - ter - nal - ly reigns ; Where the riv - ers of pleasure flow o'er the bright plains, And the noontide of glo - ry e - ter - nal - ly reigns :

smile of the Lord is the life of the soul, While the anthems of rap - ture un - ceas - ing - ly roll, And the smile of the Lord is the life of the soul.

6 5 87 43 7
4 3 65 4 7

ANTHEM. 'Now the work of man's redemption.'

From 'The Mount of Olives,' by Beethoven.

Adagio.

Now the work of man's redemp - tion is complete in Christ our Lord.

Sym.

FF

P F Fz Fz

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a fermata over a whole note G4. The bottom staff is a piano accompaniment in bass clef, also in one flat and common time. It starts with a piano (P) dynamic and includes markings for fortissimo (FF), sforzando (Fz), and accents. The lyrics 'Now the work of man's redemp - tion is complete in Christ our Lord.' are written below the vocal line. The word 'Sym.' is written above the piano staff towards the end of the system.

Detailed description: This system contains the next two staves of music. The vocal line continues with a melodic line of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

6

VOLTI SUBITO

Detailed description: This system contains the final two staves of music on the page. The vocal line concludes with a sixteenth-note figure. The piano accompaniment ends with a sixteenth-note figure in the right hand and a sustained chord in the left hand. The number '6' is written above the final measure of the vocal line. The instruction 'VOLTI SUBITO' is written at the bottom right of the system.

ANTHEM. Continued.

TENOR. F.

ALTO. F.

Hal - - - le - - - - lu - - - jah, Hal - - - le - - - - lu - - jah, Hal - - - le

CANTO. F.

BASS. F.

lu - - - jah to the Fa - - ther, and the Son, the Son of

The musical score consists of six staves. The first four staves are vocal parts: the top two are soprano and alto parts, and the bottom two are tenor and bass parts. The lyrics are written below the vocal staves. The fifth and sixth staves are piano accompaniment, with the fifth staff in treble clef and the sixth in bass clef. The music is in a common time signature and features a variety of rhythmic values and melodic lines.

God Hal - le - - - - lu - jah to the Son, the Son of God!

The musical score is arranged in six staves. The first four staves are vocal parts, each with a treble clef. The lyrics are written below the second staff. The fifth and sixth staves are piano accompaniment, each with a bass clef. The piano part features complex rhythmic patterns and dynamic markings, including accents and slurs. The score concludes with a double bar line and repeat dots.

CHORUS. Praise the Lord.

Allegro: **F.**

Praise the Lord, O

F.

Praise the Lord, O all ye sons of men in holy songs of joy, in

F.

Praise the Lord, O all ye sons of men in ho - - - ly songs of joy, in ho - - ly songs of joy, in holy songs of joy,

Musical notation for piano accompaniment, including a section in C major with a common time signature.

all ye sons of men in ho - - - ly songs of joy! in ho - - ly songs of joy! in ho - ly songs of joy, in ho - ly songs of

ho - ly songs of joy, in holy songs, in songs of joy. Praise the Lord, O all ye sons of men in

Praise the Lord, O all ye sons of men in holy songs of joy, in

Praise the Lord, O all ye sons of men in ho - ly songs of joy, in ho - ly songs of

joy, in songs of joy. Praise the Lord, O all ye sons of men, Praise the Lord in songs of joy, in holy
 holy songs of joy. Praise the Lord, praise the Lord in ho - ly songs of joy,
 holy songs of joy. Praise the Lord, in holy songs, in songs of joy, in holy
 joy, in songs of joy. Praise the Lord, O all ye sons of men in holy songs, in holy songs of joy, in holy

songs of joy. Praise the Lord, O all ye sons of men Praise the Lord in holy songs of joy. Praise
 Praise the Lord, O all ye sons of men, the Lord, O all ye sons of men, in holy songs in songs of joy.
 songs of joy. Praise the Lord, O all ye sons of men, in holy songs of joy. Praise
 songs of joy. Praise the Lord O all ye sons of men in holy songs

CHORUS. Continued.

praise the Lord in holy, holy songs of joy.

the Lord in holy, holy songs of joy.

the Lord in holy, holy songs of joy.

praise the Lord in holy, holy, holy songs of joy. Worlds unborn shall sing his

Worlds unborn shall sing his glo - - - ry the ex - - alt - - ed, the ex - - alt - - ed, the ex -

Worlds unborn shall sing his glory, the ex - - alt - - ed, the ex - - alt - - ed

Worlds unborn shall sing his glo - - ry, the ex alt - - ed, the ex - - - alt - - ed,

glo - - ry sing his glo - - ry, sing his glory, the ex - - alt - - ed, the ex alt - ed, the ex

alted Son of God! the Son of God, the Son of God.

the ex - alted Son of God, the Son of God.

the ex - alted Son of God, the Son of God.

alted Son of God, the Son of God, the Son of God. Praise - - - - - the Lord in songs of

Praise - - - - - the Lord, the Lord! Praise - - - - - the Lord in songs of

Praise - - - - - the Lord in

Praise - - - - - the Lord in

joy, in songs of joy. Praise - - - - - the Lord, the Lord, raise - - - - - the Lord in songs of

CHORUS. Continued.

joy, in songs of joy. P Worlds unborn shall sing his

songs, in songs of joy.

songs, in songs of joy.

joy, in songs of joy. P Worlds un - born shall sing his glo - - ry, the ex -

glo - - ry, Cres. the ex - - alt - - ed, the ex - - alt - ed, the ex - alt - ed Son of

P Cres. Worlds unborn shall sing his glory, the ex - - alt - ed, the ex - alt - ed Son of God, the ex -

P Cres. Worlds unbu shall sing his glory, the ex - - alt - ed, the ex - alt - ed Son of God, the ex -

alt - - ed, Cres. the ex - - alt - ed, the ex - - alt - ed, the ex - - alt - ed Son of

F **FF** *Piu Allegro.*

God, the ex - - alted Son of God, the Son of God, the Son of God! Praise the Lord, Praise the Lord,
 alt - ed Son of God, the ex - alt - ed Son of God, the Son of God! Praise the Lord, Praise the Lord,
 alt - ed Son of God, the ex - alt - ed Son of God, the Son of God! Praise the Lord, Praise the Lord,
 God the ex - - alted Son of God, the Son of God, the Son of God! Praise the Lord, Praise the Lord,

Praise the Lord - - - in songs of joy, in songs of joy, in songs of joy, Praise the Lord, Praise the Lord,
 Praise the Lord, - - - in songs of joy, in songs of joy, in songs of joy, Praise the Lord, Praise the Lord,
 Praise the Lord - - - in songs of joy, in songs of joy, in songs of joy. Praise the Lord, Praise the Lord,
 Praise the Lord - - - in songs of joy, in songs of joy, in songs of joy. Praise the Lord, Praise the Lord,

CHORUS. Continued.

Praise the Lord - - - in songs of oy, in songs of joy, in songs of joy. Praise the Lord in ho - ly songs, in holy songs! Praise the Lord in

Praise the Lord - - - in songs of oy, in songs of joy, in songs of joy, Praise the Lord in ho - ly songs, in ho - ly songs! Praise the Lord in

songs of joy. Praise the Ld, Praise the Lord, in holy songs of joy, in holy songs of joy.

songs of joy, Praise the Lor Praise the Lord, in holy songs of joy, in holy songs of joy.

ALPHABETICAL INDEX.

Alexander - - - 15	Bowen - - - 20	Coventry - - - 54	Glasgow - - - 125	Kensington - - - 85
Albermarle - - - 22	Bordeaux - - - 42	Colchester - - - 67	Goshen - - - 168	Kendall - - - 87
Alfreton - - - 27	Boieldieu - - - 173	Confidence - - - 117	Greenwood - - - 146	Kinlock - - - 50
All saints - - - 33	Boston - - - 178	Darwells - - - 141	Greenland - - - 138	Kiallmark - - - 119
Allerton - - - 71	Boxford - - - 184	Dalston - - - 132	Greece - - - 62	Knaresborough - - - 59
American Hymn - 161	Brentwood - - - 86	Devereaux - - - 36	Granby - - - 104	Laurens - - - 25
Ambracia - - - 56	Brentford - - - 28	Delacourt - - - 64	Grafton - - - 134	Laurel - - - 58
Amesbury - - - 93	Bridge Street - - - 64	Devotion - - - 191	Greenville - - - 158	Lanerk - - - 186
Amsterdam - - - 171	Braintree - - - 66	Dresden - - - 119	Greene - - - 169	Lenham - - - 35
Arnheim, (New) - 17	Bradford - - - 76	Dunbar - - - 113	Guardian - - - 183	Lewis - - - 49
Arnheim - - - 8	Brixton - - - 77	Duke Street - - - 28	Harmony - - - 38	Lexington - - - 53
Arundel - - - 72	Brooklyn - - - 121	Eaton - - - 118	Hamburg - - - 10	Lisle - - - 129
Archangel - - - 137	Brattle Street - - - 89	Eastburn - - - 102	Hampton - - - 100	Lord's Day - - - 23
Ashford - - - 91	Brown - - - 101	Edward's - - - 31	Harold's Cross - - - 164	Loupin - - - 45
Ascription - - - 143	Burns - - - 76	Edinburgh - - - 80	Haverhill - - - 185	Love Divine - - - 73
Athens - - - 11	Byron - - - 146	Effingham - - - 12	Hermon - - - 41	Luton - - - 39
Atlantic - - - 32	Carey's - - - 19	Elba - - - 111	Hempstead - - - 112	Lymington - - - 9
Athol - - - 108	Catterick - - - 23	Ellenthorpe - - - 148	Hinton - - - 180	Lyons - - - 179
Augsburg - - - 22	Carter - - - 138	Erpingham - - - 157	Home - - - 31	Majesty - - - 88
Aylesbury - - - 115	Canterbury - - - 72	Essex - - - 15	Howards - - - 66	Matthias - - - 112
Baldwin - - - 8	Carr's Lane - - - 82	Evening Hymn - - - 48	Hope - - - 105	Marley - - - 165
Barby - - - 67	Carthage - - - 124	Evening Aspiration - 187	Hotham - - - 142	Malta - - - 179
Bath Chapel - - - 77	Calmar - - - 103	Farmington - - - 54	Hymn - - - 188	Mendon - - - 9
Bangor - - - 96	Christmas Hymn - - - 139	Fairfield - - - 109	Hymn for Communion 162	Merrinack - - - 65
Bavaria - - - 156	Charity Hymn - - - 110	Farnsworth - - - 114	Hymn for a New Year 190	Methuen - - - 153
Bethesda - - - 135	China - - - 21	Froome - - - 109	Ircne - - - 7	Missionary Hymn - 172
Benevento - - - 145	Chester - - - 82	Funeral Thought - - - 95	Irish - - - 93	Moscow - - - 7
Belleville - - - 150	Channing - - - 141	Funeral Hymn - - - 150	Istria - - - 122	Morea - - - 11
Bellknep - - - 154	Christian's Invitation 189	Geneva - - - 92	Israel - - - 107	Monmouth - - - 18
Benediction - - - 156	Clyde - - - 46	Germany - - - 94	Italian Hymn - - - 184	Mozart - - - 24
Billings' Jordan - 63	Clifford - - - 69	Genoa - - - 103	Jerusalem - - - 79	Montgomery - - - 30
Blendon - - - 16	Communion - - - 38	German Hymn - - - 153	Jordau - - - 74	Mount Pleasant - - - 55
Bliss - - - 81	Congress - - - 14	Giardini - - - 92	Johnson - - - 75	Morning Hymn - - - 61
Blandford - - - 97	Coolun - - - 52	Glenville - - - 56	Judgment - - - 176	Modena - - - 92

Moore - - -	166	Prince of Peace - -	70	Stonefield - - -	44	Anthems, set Pieces, &c.	
Montrose - - -	183	Preston - - -	12	Stearns - - -	43	Anthem, - -	Almighty God when round thy shrine 208
Morning - - -	190	Providence - - -	78	Sumner - - -	26	Hymn, - - -	Angels ever bright and fair - - - 229
Musette - - -	110	Princeton - - -	149	Surry - - -	40	Trio and Chorus,	A voice from the desert - - - 246
Munich - - -	48	Psalms 97th. - - -	39	Sunday - - -	61	Chorus, - - -	Achieved is the glorious work - - - 262
National Hymn ✓	120	Putnam - - -	34	Tamworth - - -	159	Hymn, - - -	Brother thou art gone - - - 212
Navarin - - -	86	Ranger - - -	30	Thatcher - - -	105	Motetto - - -	Blessed be the Lord forever more - - - 245
Newbury - - -	21	Rapture - - -	128	Thirza - - -	168	Anthem, - - -	Child of Mortality - - - 252
Newburyport - - -	113	Reading - - -	97	Timsbury - - -	44	Hymn, - - -	Come ye disconsolate - - - 281
New Bedford - - -	29	Redeeming Love - - -	126	Tilbury - - -	115	" - - -	Denbigh, - - - 194
Newton - - -	46	Ripley - - -	71	Triumph - - -	136	" - - -	Denmark - - - 196
New Year - - -	152	Rothwell - - -	29	Trowbridge - - -	167	Anthem, - - -	For Christmas - - - 238
Newington - - -	182	Rossini - - -	60	Trumpet - - -	185	" - - -	Fallen is thy throne, - - - 206
Normanstone - - -	14	Rockbridge - - -	98	Tuscany - - -	91	Hymn, - - -	Go forth to the Mount, - - - 232
Norwich - - -	16	Rotterdam - - -	147	Unity - - -	158	Hymn, - - -	Go to the grave - - - 177
Northampton - - -	99	Sabbath ✓ - - -	5	Union - - -	87	Anthem, - - -	Give the Lord the honor, - - - 270
Oberlin - - -	149	Salisbury - - -	144	Universal Praise - - -	151	Hymn, - - -	Glory be to God on high, - - - 278
Old Hundred ✓	18	Saxony - - -	162	Utica - - -	114	Solo and Chorus,	Holy Lord God of Hosts, - - - 210
Olnutz - - -	106	Savannah - - -	174	Valentine - - -	17	Anthem, - - -	House of our God - - - 258
Orland - - -	43	Scotland ✓ - - -	192	Warrington - - -	13	Motetto, - - -	In Thee, O Lord, - - - 279
Otis - - -	51	Seasons - - -	20	Washington - - -	83	Hymn, - - -	I would not live away, - - - 282
Park Street - - -	33	Seville - - -	49	Walsal - - -	95	Anthem, - - -	Jehovah's praise, - - - 213
Palestine - - -	123	Seabrook - - -	85	Watchman - - -	111	Hymn, - - -	Joy to the world, - - - 276
Parnassus - - -	175	Shoel - - -	27	Walker - - -	131	Anthem, - - -	Look up, ye saints, - - - 200
Peveril - - -	35	Shaw - - -	47	Webster - - -	37	Trio, - - -	Lo! my Shepherd's hand divine - - - 235
Perkins - - -	36	Shirland - - -	100	Westmoreland - - -	65	Chorus, - - -	Now elevate the sign of Judah - - - 226
Peace - - -	83	Sicilian Hymn ✓	159	Westminster - - -	107	Duet and Chorus,	New Year's Ode - - - 265
Peckham - - -	102	Sidmouth - - -	116	Wenham - - -	108	Anthem, - - -	Now the work of man's redemption 283
Pittsburg - - -	33	Sinyrna - - -	160	Weymouth - - -	140	Hymn, - - -	O azure vaults - - - 221
Pickering - - -	62	Snow Hill - - -	13	Weber - - -	148	" - - -	Ordination Hymn - - - 222
Piety ✓ - - -	125	Southampton - - -	84	Wesley - - -	170	Anthem, - - -	O Lord my God - - - 248
Pilgrim - - -	155	Spring - - -	165	Winchelsea - - -	6	Motetto, - - -	Sit thou on my right hand - - - 202
Pleasant Street - - -	19	St. Dennis - - -	181	Winchester - - -	6	Hymn, - - -	Save me from my foes - - - 203
Plymouth - - -	41	St. Mary's - - -	63	Williams - - -	45	Hymn, - - -	Song of praise - - - 220
Pleyel's Hymn ✓	147	St. Paul's - - -	75	Windham ✓ - - -	47	Chorus, - - -	Swell the full chorus - - - 236
Portugal - - -	10	St. Patrick's - - -	32	Windsor - - -	127	Chorus, - - -	The great Jehovah - - - 204
Porter - - -	26	St. Pcter's - - -	24	Wicklow - - -	163	Motetto, - - -	The Lord is in his holy temple - - - 207
Power Divine - - -	151	St. John's - - -	237	Wicksop - - -	96	" - - -	Do. do. - - - 209
Portland - - -	164	St. Simon's - - -	34	Workshop - - -	133	Hymn, - - -	Watchman tell us, &c. - - - 211
Portsmouth - - -	177	St. Thomas ✓ - - -	106	York - - -	57	Hymn, - - -	While shepherds watched, &c. - - - 280
				Zant - - -	57		

1895
95
54

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