



No. 8048.23



GIVEN BY

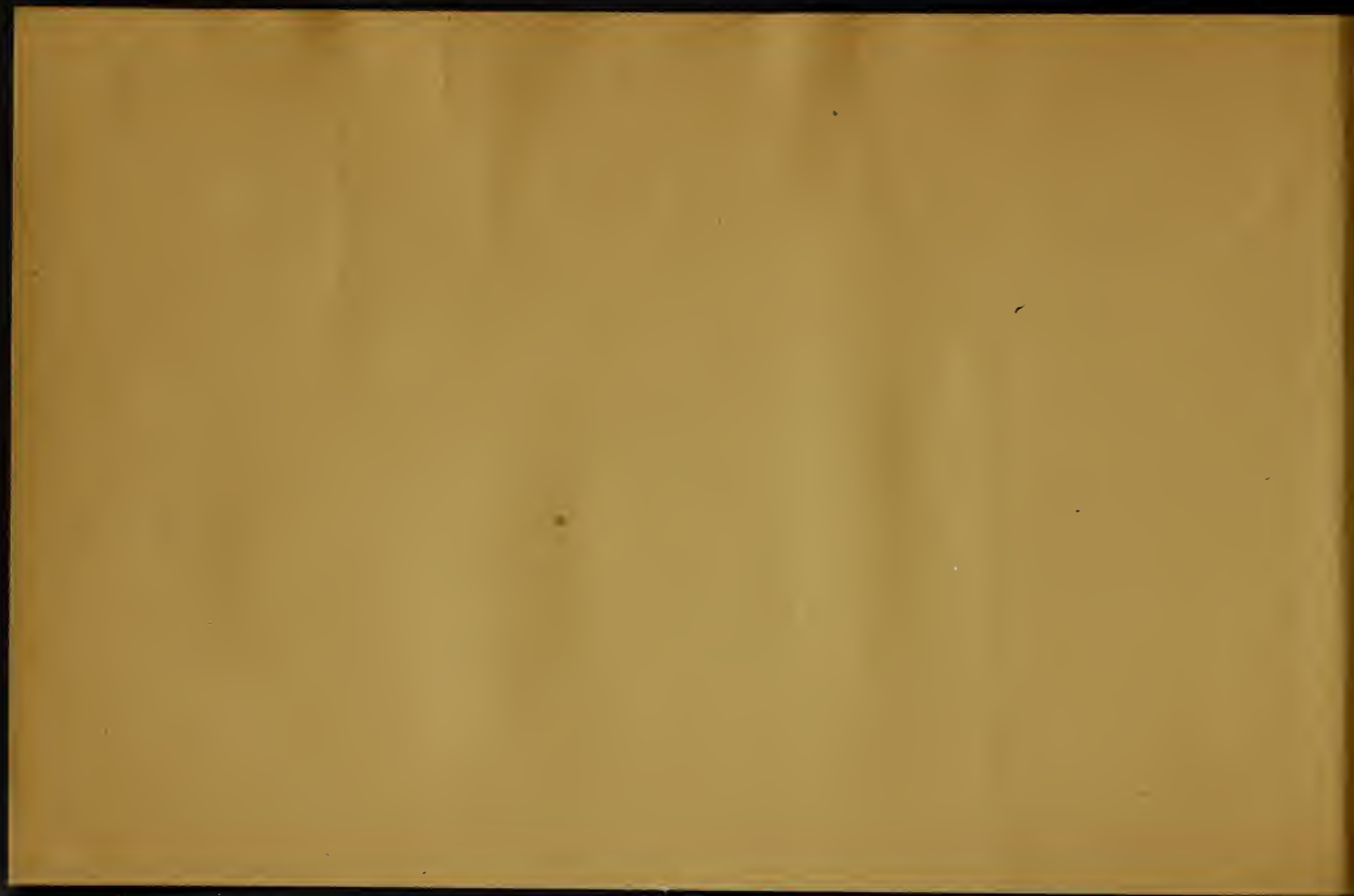
Professional Musical Society

Boston Public Library

Do not write in this book or mark it with pen or pencil. Penalties for so doing are imposed by the Revised Laws of the Commonwealth of Massachusetts.

This book was issued to the borrower on the date

NOV 17 1948
last stamp



(THE
ANCIENT LYRE,)

A COLLECTION OF
OLD, NEW, AND ORIGINAL

Church Music,

UNDER THE APPROBATION OF THE
Professional Musical Society in Boston.

ARRANGED AND COMPOSED

BY CH. ZEUNER,

ORGANIST AT PARK STREET CHURCH, AND TO THE HANDEL AND HAYDN SOCIETY.

Sixteenth Edition—Revised and Improved—containing Seventy New Tunes.

BOSTON:

PUBLISHED BY CROCKER AND BREWSTER,
NO. 47, WASHINGTON STREET.

1848.

8098.23

8426

117702

Entered, according to act of Congress, in the year 1836, by

Ch: Zeuner.

in the Clerk's Office of the District Court of Massachusetts.

TO THE

New York Sacred Music Society.

AND TO THE

Handel and Haydn Society of Boston,

THIS WORK IS MOST

RESPECTFULLY DEDICATED.

PREFACE TO THIRTEENTH EDITION.

A NEW EDITION of the ANCIENT LYRE is now presented to the public. The work was originally undertaken at the solicitation of many individuals. As inducements to the undertaking, the requirements of the public and of the Church were urged. These considerations were paramount with the Editor; and the favor with which the work has been received has operated with him as an incentive to bestow upon it his utmost care and his untiring industry in its supervision. This edition has, therefore, had a thorough revision, and particular care has been taken to keep it free from trifling and improper compositions, alike unauthorized by good taste, and unsuited to the dignity of Christian worship. Great care has also been taken to avoid sameness in the tunes, or parts of tunes, and to give all the variety possible, within the proper limits of Church Music. The Editor has been anxious to resist the influence of that corrupt taste which makes no discrimination between the sacred offices of the Church, and compositions suited to mere secular purposes. Since this work was first published, the following tunes, nearly all of which are original, have been inserted:—

Monmouth and New Ralston, page 16; Zion's Hymn, 23; South Carolina, 24; Yale College and Hartford, 34; Withington, 39; Hempstead and New Bedford, 41; Vermont, 49; Blue Mountain and Marblehead, 56; Kaskaskia, 59; Antiquity, 60; Chapel Hill, 69; Arnheim and Eckhardt, 74; Chester and Portland, 82; Capitol or Allentown, 90; Evening Hymn, 91; Florida and Bera or Rickmansworth, 97; Bloomington and Maryville, 106; Annapolis, 113; Tuscaloosa, 120; Spiter, new, 127; Maurer and Maine, 157; Danville and Plympton, 167; Connecticut and Missouri, 170; Tallis's Chant, 174 and 328; Morning Hymn, 182; Massachusetts, 194; Richmond and Creek Path, 196; Beethoven's Chant and Schenectady, 200; North Carolina and Bermuda, 201; Hillsboro', 205; New Haven and Delaware, 207; Front Street, 209; Kentucky, 212; Louisiana, 228; Pilgrim's Hymn, 254; Transylvania, 255; Wilton or Arne, 279; Kilby Street and Elam, 283; Salvation belongeth, 296, 297; Thanksgiving Anthem, 298, 299, 300; Lord of all Power, 301, 302, 303; Dead March, 304, 305; Sentence, Our help is in the Name of the Lord, 306; Bartol, 308; Amsterdam, 315; Margate, 329; All ye on earth, 349; National Hymn, 358; Tennessee, 359; Fall of Zion, 360, 36

Many of the old tunes in the work were composed by persons of good natural talents, but without much knowledge of harmony. Agreeable melodies, therefore, would have imperfect subordinate parts. These have been carefully revised. Many of the old tunes, also, composed by distinguished masters, having been altered without good authority, the Editor has restored to their original form.

With these remarks, the Editor commits the work to the impartial judgment of the public.

BOSTON, Jan. 1843.

INTRODUCTION TO THE ART OF SINGING.

Of Music.

Remark: Music consists of Melody and Harmony.

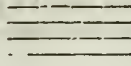
Melody, is the air or tune of a composition, or the most conspicuous and flowing, and generally the highest part.

Harmony, is the combination of several sounds at once, by which an agreeable effect is produced on the ear, and the connexion existing between different Chords, (whether Conchords or Discords,) in a whole composition.

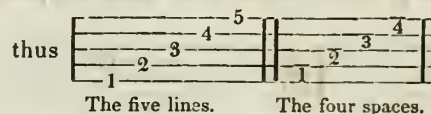
Notes, signify all signs by which the different sounds are expressed, recognised or represented; also the Cliffs, Rests, Dots, and all other necessary characters. The notes are placed higher or lower on the lines or spaces, according to the height or depth of the sounds which they indicate.

FIRST LESSON.

ON THE STAVE AND CLEFS.

The system of lines on which musical sounds are represented by signs called notes, is termed the *stave*;—thus  which has nine de-

grees, namely: five lines, and four spaces (counting from the bottom upwards.)



On these lines and spaces of the staff are placed the notes of music, (musical notes are expressed by white and black signatures, thus ○ or ●; they have stems occasionally attached to them, which may run upwards or downwards, it is quite immaterial,)



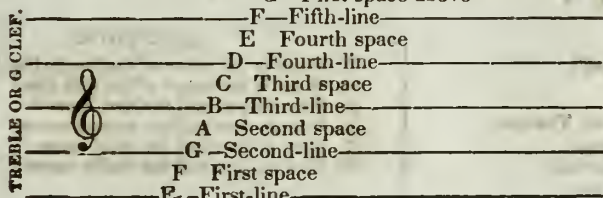
which are only seven in number, and they are named after the first seven letters of the alphabet: A, B, C, D, E, F, G. Should a melody or tune exceed these seven, the same series of letters are repeated.

As it is of great importance that the situation of the letters upon the Staff should be perfectly known, the student is advised to commit to memory the following Scale or

GAMUT.

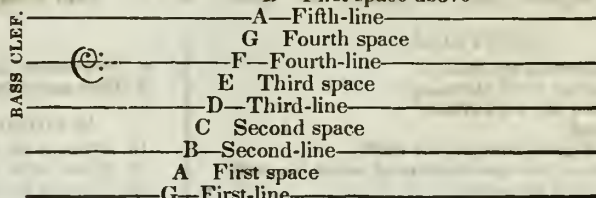
Treble, Alto or Tenor.

—E—First leger line above
 G First space above
 F—Fifth-line
 E Fourth space
 D—Fourth-line
 C Third space
 B—Third-line
 A Second space
 G—Second-line
 F First space
 E—First-line
 D First space below
 C—First-leger-line-below



Base.

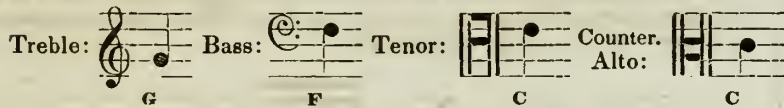
—C—First leger line above
 B First space above
 A—Fifth-line
 G Fourth space
 F—Fourth-line
 E Third space
 D—Third-line
 C Second space
 B—Second-line
 A First space
 G—First-line
 F First space below
 E—First leger line below



The different degrees of these notes, as to acuteness or gravity of sound (it is of course understood, that a note can neither be considered acute nor grave, until it be compared with another) depend on certain marks, representing letters, called clefs, which are placed at the beginning of a staff;

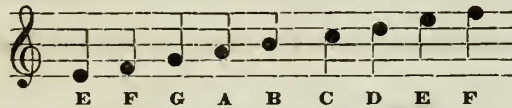


All the different notes take their names from the lines on which these clefs may be placed; Thus:



Remark: Some write cliffs, others cleffs or cleaves—this is of no importance. The word clef is derived from the Latin (clavis,) a key; in which sense we look upon a clef as the key that opens to us the names and pitch (with respect to acuteness and gravity) of every note in music.

EXAMPLE.



When more than nine notes (which the staff can only contain) are required, two degrees may be gained, one above, and the other below the

QUESTIONS.

1. What is understood by *Melody*?
2. What means the word *Harmony*?
3. What signifies the word *Notes*?
4. What is a staff?
5. How many degrees contains the staff?
6. How do you call the spaces above or below the staff?
7. How do you call the notes?

QUESTIONS.

8. How many lines contains the staff?
9. How many spaces?

QUESTIONS FOR TREBLES AND TENORS.

10. What is the name of the first line?
11. What is the name of the second line?
12. What is the name of the third line?

staff, thus: Should more notes be desired, an extra line is then added above and below the staff and notes placed on them:



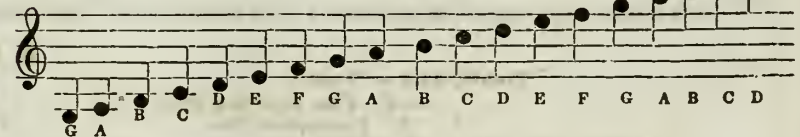
These additional lines are called ledger or leger lines, short or light lines.

EXAMPLE.



Still more notes may be gained, if necessary, in the like manner, by the application of other lines.

EXAMPLE.





QUESTIONS.

13. What is the name of the fourth line?
14. What is the name of the fifth line?
15. How do you call the first space?
16. How do you call the second space?
17. How do you call the third space?
18. How do you call the fourth space?

REMARK: The master is requested to practise after each lesson, the Time and Scale Tables, 1-2-3, & 12.

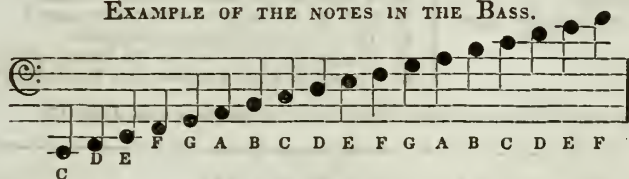
LESSON II.


OF NOTES AND CLEFS.

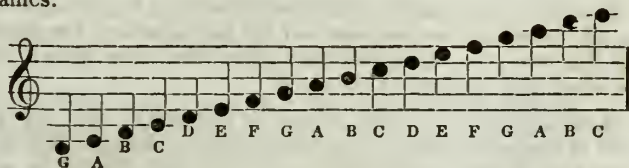
The Bass or F Clef is always in modern music, situated on the fourth line of the staff,  the note consequently on  from


whence all the notes in that staff derive their names.

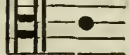
EXAMPLE OF THE NOTES IN THE BASS.



The Treble clef is always situated on the second line of the staff, the note becomes G  from whence all the notes in that staff derive their names.



The Tenor or C Clef  is generally situated on the fourth line of a staff, the notes of course derive their names from the line on which the C clef is stationed

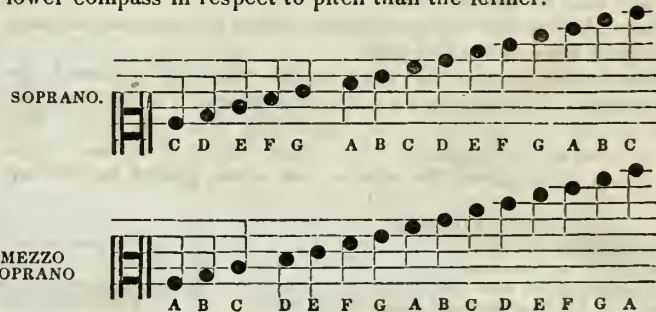
The Alto, Counter Tenor, or C clef  is situated on the third line of a staff.



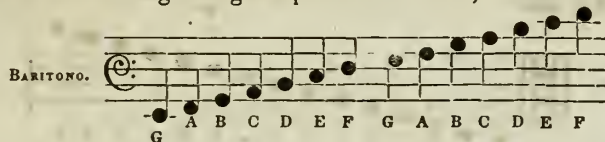
The C clef is likewise placed on the first and second lines of a staff; the notes in that case derive their names accordingly, C being always the name of the note situated on that line, wherever the clef may be placed, as before observed.

When the C clef is stationed on the first line of a staff, it is called the soprano or canto clef, and is used for the voices of boys and females. In Italy and Germany this clef is in general use for the Voices, Organ and Piano forte, most in ancient compositions—The Treble or G clef being reserved for the violin, flute, &c. and high Treble voices.

When the Clef is stationed on the second line of a staff, it is called the Mezzo Soprano clef, and is employed for the voices of boys and females, of lower compass in respect to pitch than the former.



The Bass or F Clef was also placed on the third line, in old compositions, and called the *Baritono clef*; it was used for the voices of men, who could not sing so high in pitch as a Tenor, nor so low as a Bass.



QUESTIONS.

1. On which line is the Clef of F (Bass clef) situated?
2. On which line the Treble Clef?
3. On which line is the Tenor Clef situated?
4. On which line the Counter?
5. For which kind of voice is the Bass Clef?
6. Is the Tenor Clef for female voices?
7. Which kind of voices have the Counter Tenor to sing?

QUESTIONS.

8. Which clefs are now in common use?

QUESTIONS FOR BASS SINGERS.

9. Can you tell me the name of the first line in the Bass clef?
10. What is the name of the second line?
11. What is the name of the third line?

QUESTIONS.

12. What is the name of the fourth line?
13. What is the name of the fifth line?
14. Know you the name of the first space?
15. Tell me the name of the second space?
16. Do you remember the third space?
17. You certainly can tell us the fourth space?
18. For which kind of voices is the Treble Clef employed?

REMARK: The teacher is requested to practise with his scholars, after each Lesson, the time Table 1-2-3-4 and Table 5 the first two lines and Table 12.

On the Marks of Transposition, or the Sharp, Flat, and Natural.

MAY BE USED AS A SEPARATE LESSON.

Each of the seven primary notes, C, D, E, F, G, A, B, mentioned before, may be depressed, or elevated by *marks of transposition*. Thus, ♯—b—♯. single, ♯—double —single b—double b or bb.

Both single and double marks of transposition are used.

A *Flat*, directs that the note before which it is placed, be sung half a note lower than its natural tone.

A *Sharp*, directs that the note before which it is placed, be sung half a note higher than its natural tone.

A *Natural*, directs that the note before which it is placed, be sung neither higher or lower than its natural tone: and it is used to contradict the flats or sharps, placed at the beginning, &c. *Remark.* Flats, or sharps, placed at the beginning of a Tune, affect every note upon that line or space, throughout the whole, but when placed before any note

within a Tune, they affect only such notes as fall upon the line, or space on which they are marked, for one bar, though to prevent mistakes, they are usually contradicted by a natural.

The marks of transposition are either *essential* or *accidental*.

1. *Essential*, when they are written at the very beginning of a composition, after the clef, and so point out the key in which the piece is written; in this case, they transpose throughout the *entire* piece, those notes whose place they occupy on the stave.

2. *Accidental*, when, in the course of the piece, they are placed by the side of the notes; then they preserve their influence, only throughout that one bar; unless, during the course of it, they should be again contradicted by a natural.

QUESTIONS.

1. What is the use of a flat?
2. What is the use of a sharp?
3. What meaning has a natural?
4. How many kinds of flats and sharps are in use?

QUESTIONS.

5. Do you know their names?
6. How do you call the note C with a sharp?
7. Can you tell the name of the note A with a flat?
8. How many kinds of transpositions do you know?

QUESTIONS.

9. What shows an essential transposition?
10. What is meant by an accidental transposition?
11. What is the use of a double sharp?
12. What is the meaning of a double flat?

INTRODUCTION.

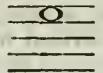
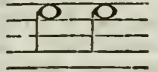



LESSON III.

On the form of the notes, their value, and on the rests equivalent to them in duration.

The various forms of the notes determine their *value, time, or duration*, and the *rests*, bear a certain fixed-relation to them. These latter direct the singer or performer to cease for a longer or shorter period.

Proportion of the Notes.

Form of them, their value, time, or duration.

One Semibreve		is equal in duration to
2 Minims		-----
4 Crotchets		-----
8 Quavers		-----
16 Semiquavers		-----
32 Demisemiquavers.		-----

QUESTIONS.

1. How many kinds of Notes are there?
2. How do you call them?
3. Which is the longest note?
4. How many minims is a semibreve equal to?















REMARK. Time and scale are now to be practised.

QUESTIONS.

5. How many crotchets is a minim equal to?
6. How many quavers do you count to a crotchet?
7. How many semiquavers?
8. What means the value of the notes?

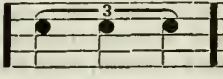


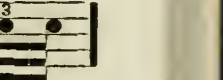
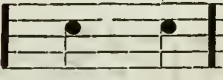



(The master examines his pupils about the rests.)

NAMES OF THE NOTES AND RESTS.

	Longa.	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Notes.							
	Uncommon.	1	2	4	8	16	32
Rests.							
	Uncommon.	1	2	4	8	16	32

Here it may be seen that during the time of one semibreve, two minims must be sung; similarly in the time of one minim, two crotchets; in the time of one crotchet, two quavers, &c. &c., in order to fill up the time of the longer notes by the increased number of notes of smaller value. Frequently three equal notes are required to be sung in the time that two of the same kind would naturally be; these notes are called *triplets* , and are usually distinguished by the figure 3.

{ The triplet of crotchets, is } equal in value to { The triplet of quavers. } &c. &c.

			
THUS. to	to		
			
Two Crotchets.	Two Quavers.		

QUESTIONS.

9. How do you know the length of a note?
10. What is a triplet?
11. How do you know that certain notes are triplets?
12. Do you know the rest?

LESSON IV.

ON TIME, AND ON THE BAR.

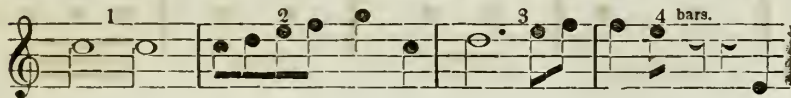
TIME, is that rhythmic and equal movement in music, which our feelings naturally resolve into short and equal measures, or portions of duration, and which measures, they again subdivide into a constantly equal number of elements, or units. These elements we shall call parts, and the constantly equal number of them, which concur to form a whole measure of duration, make what is called a *Bar*; from this we see, that whatever is rhythmic in music, is comprised under the idea of *time*, and that the term *bar*, as compared with *time*, is only a subordinate division of this rhythmic and equable movement, accordingly, *Time* includes:

1. The determination of those rhythmic numbers of equal parts, by marks of figures which are placed at the commencement of a piece, immediately after the clef and signature, and which sometimes appear changed in the course of the piece;

2. The determination by means of words, of the quicker or slower degree of movement (*il Tempo*;) and lastly: the constant, equable, and strict preservation of this fixed degree of movement, usually called, *keeping the time*.

On the other hand, by the word *Bar*, is to be understood, a group of notes, which, according to the time fixed upon, are separated from the following notes, by strokes drawn perpendicularly across the staff, in order to place more clearly before the eyes of the performer, the rhythmic divisions of time. Hence, all the space contained between two such strokes, (*bar lines*;) together with the notes contained therein, form what is called a *Bar*.

EXAMPLE.



QUESTIONS.

1. What is time or rhythmic in general?
2. What is a measure?
3. What means those figures placed in the beginning of a piece of music?
4. What shows the bottom figure?

QUESTIONS.

5. What shows the top figure?
6. What else is to be understood by time?
7. What means keeping the time?
8. How do you call certain strokes across the staff?

The master continue to practise time and scale.

The different species of time, are with one or two exceptions, indicated by two figures, in the form of a fraction; the *bottom figure*, shows the value, and the *top figure*, the number of parts of the bar contained within the bar itself.

$\frac{3}{4}$	$\frac{3}{8}$	$\frac{3}{2}$	$\frac{6}{8}$	$\frac{6}{4}$	$\frac{2}{4}$	$\frac{9}{8}$
---------------	---------------	---------------	---------------	---------------	---------------	---------------

Before the Pupil begins to learn any tune, let him, in addition to the signature, attend to the marks of time.

The *parts* of the bar, are divided into *accented*, and *unaccented*. By the former are to be understood, those parts upon which our feelings naturally bestow a certain degree of weight or stress.

The latter pass by our ear, as it were, and, in comparison with the former, appear light and unimportant. In beating, or marking time, by means of the hand, the former are distinguished by the falling, and the latter by the rising of the hand.

Remark. Emphasis is frequently misapplied for accent, and accent for emphasis. By accent is meant a certain stress of the voice, of a longer or shorter, stronger or weaker, higher or lower, quality of sound upon a particular vowel or syllable in a word;—but emphasis is the peculiar tone of importance or stress, given to whole words or sentences.

Without accent, there is no more melody in song, than in the humming of a bee; and without the regular management of long and short syllables, there can be no versification. There are as many different accents, or modes of enforcing or enfeebling the meaning of words, in music, as in speech. There is a *yes* that says *no*, and a *no* that says *yes*.—The voice of a feeling singer, can modulate all these shades, and affect the hearer on the side of intellect, as well as sense

Rees's Encyclopædia.

QUESTIONS.

9. What is musical accent?
10. Which notes have no accent?
11. How do you beat the accented notes?
12. How do you beat the unaccented notes?

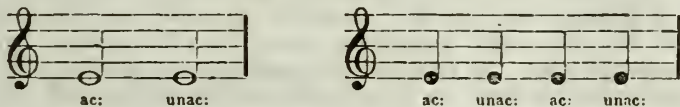
LESSON V.

ON THE TIME.

There are three kinds of time, *Common*, (even, equal,) *Triple*, (unequal,) and *Compound* time.

1. *Common times* are those which contain an even number of parts, the first of each couple being always accented, and the second unaccented. To *Common times* belong: four Crotchet time, $\frac{4}{4}$ usually called *common time*, and marked by a C; this strictly speaking, is a doubled $\frac{2}{4}$

time, divisible by the number 2 into twice 2 parts, of which the former is always accented, and the second unaccented; consequently, each bar of four crotchet time, contains 2 *accented* and 2 *unaccented* parts, as:



The less Allabreve, or 2 minim time, $\frac{2}{2}$ generally indicated by C contains two parts or beats, each of which is a minim. Two crotchet time, $\frac{2}{4}$ differs from the less Allabreve, only in this, that in the latter, the parts of the bar are minims, in this crotchets.

2. *Triple times*, are those of which the bars may be divided into 3 equal parts, of which the first is accented, and the other two are unaccented.

QUESTIONS.

1. How many kinds of time are known to you?
2. Can you tell us the names of all of them?
3. Which notes are the accented notes in common time?

QUESTIONS.

4. Which in triple time?
5. What is the difference between Allabreve and $\frac{3}{4}$ time?
6. Can you remember some of the compound times?

QUESTIONS.

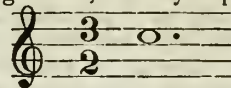
7. What kind of time is $\frac{3}{4}$ time?
8. Don't you call $\frac{3}{4}$ Common time?
9. What's the difference between accent and emphasis?

REMARK: The time is now to be practised, Table 1-2 and 3, also Table 5,—the first two lines, and Table 12.

To Triple time belongs:

Three minim time, $\frac{3}{2}$ the bar of which consists of three minims. As

this time does not contain any groups of three notes, if we desire to represent all the 3 parts by a single note, we may supply the place of the third part, by means of a dot.



Three crotchet-time, $\frac{3}{4}$ as well as three quaver time, $\frac{3}{8}$ differ from

the foregoing only by the alteration in the kind of notes; as, $\frac{3}{4}$ $\frac{3}{8}$

3. *Compound times*, are those in which the parts of the bar always remain the same with regard to the kind of notes employed, and which appear multiplied only with regard to the number of them.

Thus: $\frac{6}{4}$ is a doubled $\frac{3}{4}$ $\frac{6}{8}$ is a doubled $\frac{3}{8}$

$\frac{9}{4}$ is a tripled $\frac{3}{4}$ $\frac{9}{8}$ is a tripled $\frac{3}{8}$

$\frac{12}{8}$ a quadrupled $\frac{3}{8}$

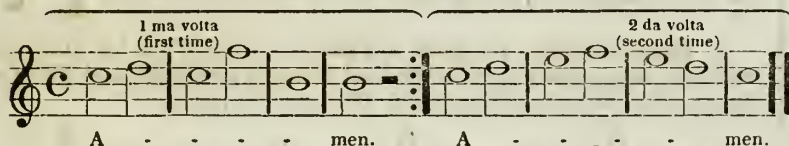
It will now be of great utility to the pupil, to learn to mark or beat the bar of these different times by himself; by so doing, he will acquire a more correct idea of precision in time, and of musical rhythm in general, viz. the Tables No. 1, 2*, 3, 4.


LESSON VI.

ON MUSICAL CHARACTERS.

Marks indicating repetition were more numerous formerly than at present. The characters now in use serves to denote the repetition of both parts of a theme or composition, as \parallel : or of the first part only, as \parallel : or of the second only, as \parallel : according as the little dots or dashes are placed on the one side, or on the other.

Should one or more bars at the end of a strain which is marked for repetition, be performed the second time in a different way from the first, and so require to be passed over on the repetition, such alteration is pointed out by the expression 1 ma volta, (first time,) and 2 da volta, (the second time;) and the bars to be slipped, are enclosed by a curved line drawn over them, and omitted on the (2 da volta,) or repetition.



The slur , which is similar in form to the bind or tie occurs



QUESTIONS.

1. What is the meaning of a repeat?
2. What is the use of a slur?
3. What is the difference between the slur and the tie?

QUESTIONS.

4. What means a curve line over the dots?
5. Do you know the meaning of a pause?
6. What means the word *crescendo*?


QUESTIONS.


7. How is *decrescendo* to be performed?
8. What means singing *Legato*?
9. What means the word *Staccato*?



REMARK: Time, and Scale and Intervals are now to be practised.



times under the notes, and implies that the group of notes embraced by it, must be connected together closely and smoothly, without striking the following note again. The word *Legato* (tied) indicates also that the whole musical Period in which it stands, even when no slur appears, must be played in the smoothest and most connected manner.

Mark ($\cdot\cdot\cdot$ or $''''''$) indicating that the notes are to be perceptibly detached from one another. This style of singing or performing is called *Staccato*.

When a curve is drawn over the dots —the notes receive a certain increasing degree of emphasis, and it is called *portamento*.

The Pauses () over notes and rests, indicates a point of repose to the performer. Should two pauses occur one after the other, separated only by a few notes, the performer must dwell on the former a shorter time than on the latter.

A Pause, or stop,  &c., should be increased and diminished thus,  after which a profound silence for a few moments, gives it a wonderful effect. In *crescendo*, we must open the mouth a little at first, and by degrees more; in *decrescendo*, just the reverse, both have a fine effect.

The *crescendo* () shows by its form that the quantity of tone or force required in performing, constantly increases from the point where the lines meet, towards the opening; as in the *decrescendo* () it gradually diminishes.

LESSON VII.

ON MUSICAL CHARACTERS.

(This lesson demands the particular attention, as it has an important influence on the accurate perception of time, and on the correct division of the notes. It is closely connected with the preceding lesson.) The dot, as well as the tie or bind, lengthens the value of a note. One dot lengthens the note behind which it is placed, by *one half*, of its natural value; consequently, a minim with a dot is equal to three crotchets, &c.

THUS.

The notation shows two staves. The first staff has a treble clef and a common time signature. It contains a sequence of notes: a dotted crotchet, a dotted minim, a dotted crotchet, a dotted minim, a dotted crotchet, and a dotted minim. The second staff shows the same sequence of notes without dots, demonstrating how the dotted notes are longer in duration.

If two dots are placed after a note, the first is equal to the half of it and the second to the half of the first dot.

THUS.

The notation shows two staves. The first staff has a treble clef and a common time signature. It contains a sequence of notes: a double-dotted crotchet, a double-dotted minim, a double-dotted crotchet, and a double-dotted minim. The second staff shows the same sequence of notes without dots, demonstrating how the double-dotted notes are significantly longer in duration.

QUESTIONS.

1. What is the use of a dot after a minim?
2. How much, adds a dot after a note or rest?
3. How much is a dotted minim?

QUESTIONS.

4. How much is a dotted crotchet?
5. How much a dotted quaver?
6. How much is the second dot by a minim?

C

Time, Scale, and Intervals are now to be practised

Dots after rests have a similar power to those after notes.

Notes are termed *syncopated*, when their rhythm sometimes precedes, and at others, follows after that of those notes which occupy the place of, and which mark the natural and equal divisions of the bar.

The notation shows a single staff with a treble clef and a common time signature. It contains a sequence of notes: a naturally placed note, a syncopated note (starting on the second half of the bar), a naturally placed note, and another syncopated note. Labels 'naturally,' and 'syncopated,' are placed below the notes.

On Shakes.

SHAKES ARE IN MUSIC IMPORTANT GRACES.

A turned shake is marked

thus.

The notation shows a single staff with a treble clef and a common time signature. It contains a sequence of notes: a note with a 'tr' (turned shake) above it, followed by a sequence of notes. Below the staff, the text 'A - - - - - men.' is written.

Shake written thus.*

The notation shows a single staff with a treble clef and a common time signature. It contains a sequence of notes: a note with a 'tr' and a star above it, followed by a sequence of notes. Below the staff, the text 'A - - - - - men. Shake. leading grace. Anticipation. *Forzando. *Tenuto.' is written.

* TO BE SUNG. Bis.

The notation shows a single staff with a treble clef and a common time signature. It contains a sequence of notes: a note with a star and 'Bis' above it, followed by a sequence of notes. Below the staff, the text 'A - - - - - men.' is written.

QUESTIONS.

7. How much the second dot by a crotchet?
8. What are syncopated notes?
9. How can you know the movement of a composition?

INTRODUCTION

LESSON VIII.

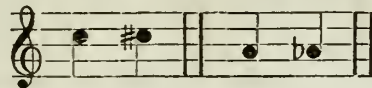
ON THE SCALES.

Every musical composition is founded upon one or the other of the 12 notes comprised within the compass of the octave, and which note determines the principal key of the piece.

(*Key.* Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less, Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.)

The character of the key depends upon the scale, that is, upon the correct orderly succession of the notes by degrees. By the word scale (*Gamut*) is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees.

Semitones are of two sorts, major and minor; The minor, or, as it is also termed, the chromatic semitone, is formed by a \sharp , \flat , or \natural , and stands always on the same degree of the staff as the preceding note as:



QUESTIONS.

1. How many notes do you count within the compass of an octave?
2. How many sorts of semitones do you know?
3. How is a chromatic semitone formed?
4. How much comprises a whole tone?
5. How many sorts of scales do you know?

QUESTIONS.

6. Can you tell us the names?
7. Of what is the diatonic scale composed?
8. Of what consists the artificial or chromatical scale?
9. How many whole tones contains the diatonic scale?
10. How many half tones?

2. The major or diatonic semitone, on the contrary, stands always on the next degree, above or below; as:



It follows therefore that a *whole tone*, always comprises one major, and one minor semitone; and, that between the two tones which form the whole tone, there is always a *half tone* in the middle.

The scale is termed *diatonic*, (natural,) when it is composed of tones and semitones; *chromatic*, (artificial,) when it consists of semitones only.

Each of the 12 principal tones in an octave, may be either *major*, (greater) or *minor*, (less); the former is determined by the *major* third, and latter by the *minor* third. Since each of the 12 degrees of the octave may be taken as the root or commencement of a scale, and since this may be either major or minor, there are in all 24 keys. To render the Pupil familiar with, and certain as to the succession of notes in the most common scales, (*Gamuts*) I should advise the master to explain to the scholars the regular succession of tones and semitones in both the *major* and *minor* scale, and to take care that they be thoroughly grounded in them, for this purpose, the scales of *C major* and *A minor* should be selected as models, they being the most simple.

The major scale contains 5 *whole* tones and 2 *major* semitones; in ascending, the latter fall between the 3d. and 4th. and 7th. and 8th. degrees.

QUESTIONS.

11. Can you tell us the difference between major and minor key?
12. How many semitones contains a major third?—and a minor third?

The master proceeds to the common useful practice of Time Scale and Intervals.

LESSON IX.

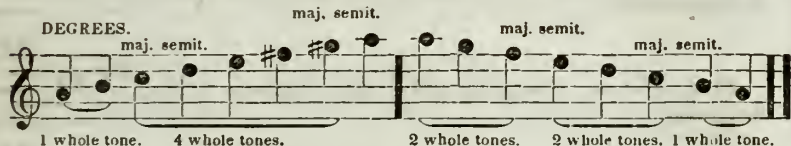
SCALE OR GAMUT, OF C MAJOR, AS A MODEL.



Remark: In descending, the succession of notes remain the same as in ascending, though the order is inverted.

The minor scale differs from the major in ascending, merely by the minor third, since the major semitone, lies between the second and third degrees; in descending, on the contrary, the succession of whole tones and semitones is very different.

SCALE OR GAMUT OF A MINOR AS A MODEL.



From the model, we perceive that in descending, the two major semitones lie between the 6th, and 5th, and the 3d, and 2d degrees. The Pupils should pay particular attention to the descending minor scales, because from them he will most readily gather the number of sharps or flats required for the signature of the minor keys.

The relative, (correspondent) minor keys, all originate from the major keys, having the same common signature; the minor third below the major key—note, is always the root of the relative minor key.

QUESTIONS.

1. Where do you find the two semitones in the major scale?
2. Where is the place of the semitones in the minor scale?
3. What is the difference between a major & minor scale?

QUESTIONS.

4. How do you find the relative minor Keys?
5. What is the difference between a chromatical and enharmonical scale.
6. Do mutations alter the sound?

QUESTIONS.

7. What is the only alteration?
8. In which manner can you find out the relative (correspondent) major Key?
9. Which Interval is called the leading note?

The master proceeds to the practice of Time, Scale, and Intervals, the scale with, or without pauses.

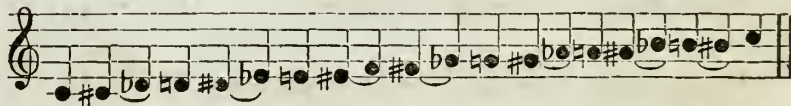
(In descending Minor Scales, the major 7th note is often used in place of the minor. There still however remains much doubt as to the employment of it. For my own part, I introduce the major 7th note, when the scale belongs to the harmony of the dominant, and the minor, when this note immediately succeeds the tonic, in both cases preserving the minor sixth note.)

As a practical exercise in all the Keys, and to impress firmly on the mind of the Pupil where the marks of transposition, of each Key are set; the master should write out the notes of a scale, and let the pupil add the required sharps or flats in their proper places, according to the arrangement of the scales of C major, and A minor, given as models. By this means he will acquire a knowledge of the signature proper to any given Key, and will abstain from employing a false succession of notes through the want of a correct ear.

Remark. The major seventh is usually called the leading note; some technically call it the sensible, or stimulating note; and others the pointer, from its seeming to announce the note to follow. The expression, leading note, is in general used.

In addition to former scales, (Gamuts,) there are also enharmonic mutations of notes, (consequently,) an Enharmonic Scale. These mutations are of importance, as, though they alter the notes to the eye, their pitch and place or sound remain unchanged, as:

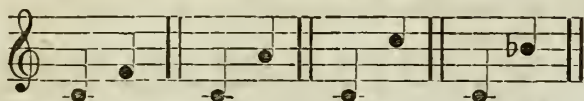
ENHARMONICAL SCALE.



LESSON X.

ON INTERVALS.

Interval signifies the distance of one note from another given note, which may be termed the root or bass—note as:



NAMES OF THE INTERVALS.

Prima or Unison.
 Minor Second.
 Major Second.
 Minor Third.
 Major Third.
 Perfect Fourth.
 Sharp Fourth.
 Flat Fifth.

Perfect Fifth.
 Sharp Fifth.
 Minor Sixth.
 Major Sixth.
 Minor Seventh.
 Major Seventh.
 Octave.

EXAMPLE.

Prima;	Ex.	
MINOR SECOND; consisting of one semitone.	Ex.	
MAJOR SECOND; consisting of one tone.	Ex.	
MINOR THIRD; consisting of one tone and one semitone.	Ex.	
MAJOR THIRD; consisting of two tones.	Ex.	

QUESTIONS.

1. What is understood by the word interval?
2. How many whole and half tones do you find in a perfect fifth?
3. How many contains an octave?

QUESTIONS.

4. How many whole and half tones contains a minor seventh?
5. How many a perfect fourth?
6. A minor third?

QUESTIONS.

7. A major third?
8. A sharp seventh?
9. A major sixth? &c. &c.

REMARK: Time and scale are now to be remembered, especially Table 12, such kind of practise should the master bear in his mind.

INTRODUCTION.

PERFECT FOURTH; consisting of two tones and one semitone. } Ex.

SHARP FOURTH; (called also Tritonus;) consisting of three tones. } Ex.

FLAT FIFTH; (called also imperfect or false fifth;) consisting of two tones and two semitones. } Ex.

PERFECT FIFTH; consisting of three tones and one semitone. } Ex.

MINOR SIXTH; consisting of three tones and two semitones. } Ex.

MAJOR SIXTH; consisting of four tones and one semitone. } Ex.

MINOR SEVENTH; (flat seventh) consisting of four tones and two semitones. } Ex.

MAJOR SEVENTH; (sharp seventh) consisting of five tones and one semitone. } Ex.

OCTAVE; consisting of five tones and two semitones. } Ex.

May be taken as a separate Lesson.

ON APPOGIATURAS.

Appogiaturas are at present often introduced as forming a part of the bar, and represented by notes of the usual size; however in many cases they are still expressed by small notes.

They may be considered as suspensions of the principal notes, from the value of which they borrow some portion. *Appogiaturas* are divided into long and short.

The *long* or *accented** *Appogiatura* borrows one half the value of its principal note, when, according to the nature of the measure, that consists of two equal parts. It will therefore be proper to denote at once the real value of the *Appogiatura* by means of a corresponding small note, as:

Written. 

To be sung. 

Before a note with a dot, which by this means consists of three parts,

the *appogiatura* borrows the whole value of the principal note, which itself must be sung to the dot.

Written. 

To be sung. 

ON THE TURN.

The *turn* is a group of notes consisting of a principal note, and the subsidiary notes above and below it. It occurs over notes and also between them; it must neither be sung too quick nor too slow, but with vivacity, neatness, and energy.

WRITTEN. 

TO BE SUNG. 

LESSON XI.

ON THE KEYS.

To learn how many \sharp or \flat are contained in the signature of all the major and minor scales, and to ascertain more easily their relation under the same signature, we may employ what is called the circle of perfect fifths; Thus, seek from C as a root, the perfect fifth above, G one \sharp , and again from this latter; D two \sharp , the fifth again A three \sharp , u. s. f. till we come back to C again; and we shall find that each new fifth supplies the root of a new key and scale. While we explain to the pupils their signatures, let them compare them with the scales as filled up by themselves according to lesson.

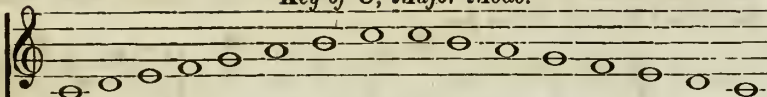
Upon the comparison he then will find, that G major has only one \sharp , and that, in ascending, this falls on the 7th. degree before F; that in D major, a second \sharp comes before C, also on the 7th. degree from the tonic, so in all the keys; So they will find all the keys of the sharps.

To find the keys of the flats, employ the following circle of perfect fourths, counting upwards; thus, (telling C again as the rest:) we will find that the key of F major has only one \flat , which falls, in ascending, on the 4th. degree B; and that in the key of $B\flat$, a second \flat comes before E, likewise the 4th. degree of the scale &c. &c. To find the relative minor keys look page xi, Lesson ix.

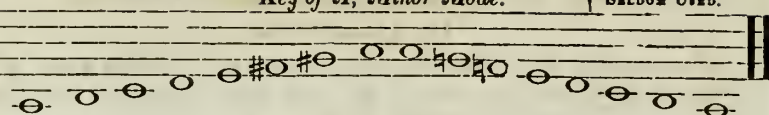
N. B. The master examines the scholars about the keys, perhaps as far as $A\flat$ —and $E\sharp$ —together with their correspondent minor keys.

SCALES OF ALL THE KEYS.

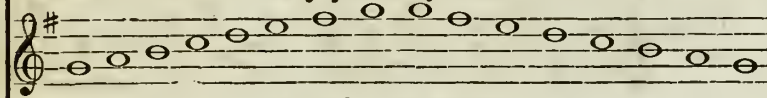
Key of C, Major Mode.



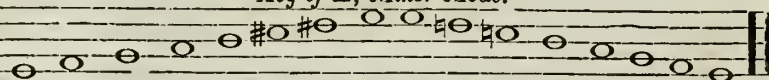
Key of A, Minor Mode.

† RARELY USED.

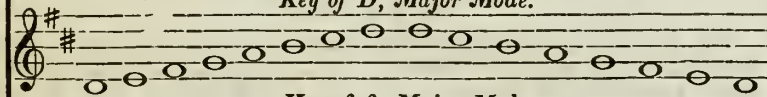
Key of G, Major Mode.



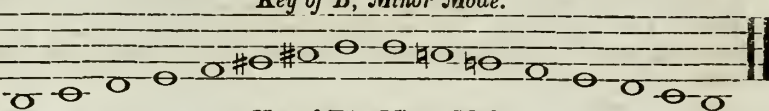
Key of E, Minor Mode.



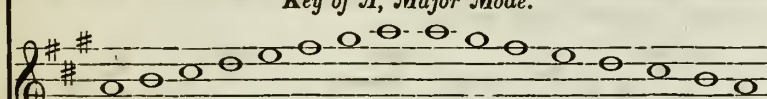
Key of D, Major Mode.



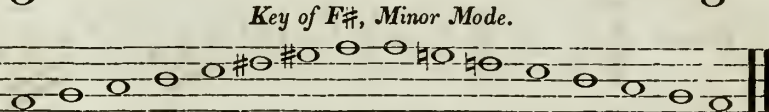
Key of B, Minor Mode.



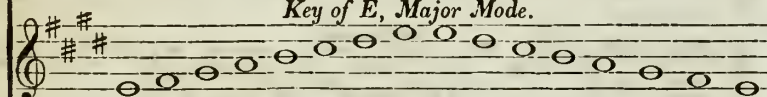
Key of A, Major Mode.



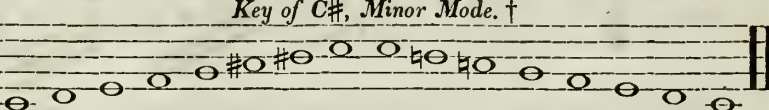
Key of F#, Minor Mode.



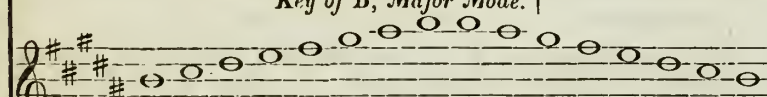
Key of E, Major Mode.



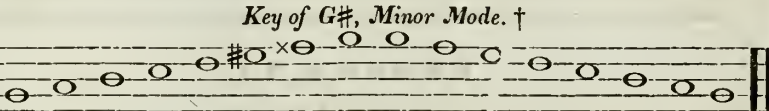
Key of C#, Minor Mode. †



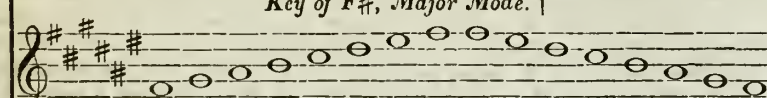
Key of B, Major Mode. †



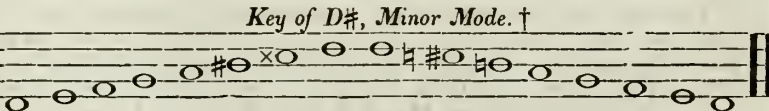
Key of G#, Minor Mode. †



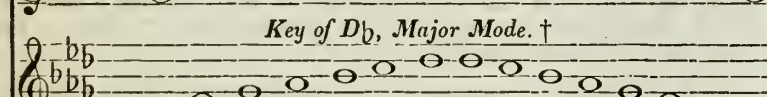
Key of F#, Major Mode. †



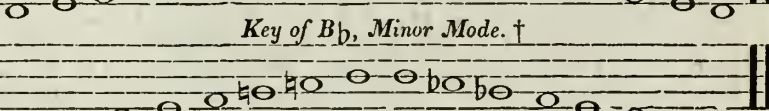
Key of D#, Minor Mode. †



Key of D♭, Major Mode. †



Key of B♭, Minor Mode. †



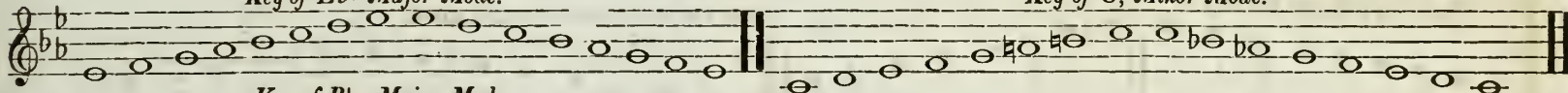
Key of A \flat , Major Mode. †

Key of F, Minor Mode.



Key of E \flat , Major Mode.

Key of C, Minor Mode.



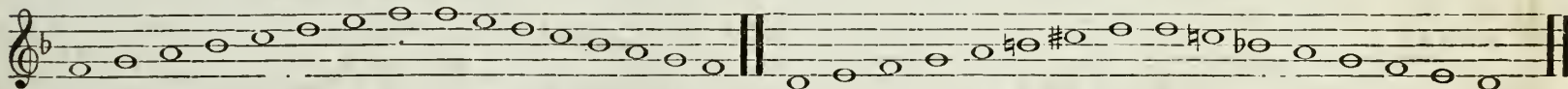
Key of B \flat , Major Mode.

Key of G, Minor Mode.



Key of F, Major Mode.

Key of D, Minor Mode.



QUESTIONS.

1. How many sharps do you find in the key (or scale) of A major?
2. How many in the key of G major?
3. Which is the relative minor key of G major?

QUESTIONS.

4. How do you find the relative minor keys in general?
5. In what way can we find out how many sharps or flats a major or minor key needs?
6. How many sharps has the key of C major?

QUESTIONS.

7. Why has it no sharps nor flats?
8. Do you know any other way to find out how many sharps or flats a key needs?
9. Tell us how?

A VERY IMPORTANT HINT FOR MASTERS AND PARENTS.

Instruction in general should be made a source of pleasure and entertainment, and *respect* and *confidence*, unminged with dread, entertained towards the master, by parents—is the best security of the ultimate improvement of his scholars

Additional TABLE NO. 11. Exercises for Bass voices.

SELDOM USED.

(· · ·)

LINES. SPACES.

NAMES OF THE NOTES.

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

EX. NO. 1. SCALE OR GAMUT IN C MAJOR.

EX. NO. 2. GAMUT IN G MAJOR.

Sing: C D E F G A B C C B A G F E D C Sing G A B C D E F G G F E D C B A G

EX. NO. 3.

AW
Sg. A A A A A A A A

EX. NO. 4.

Sing: A A A A A A A A

EX. NO. 5.

EX. NO. 6.

A A A A A A A A

EX. NO. 7.

LEGATO

A A A A A A A A

EX. NO. 8.

LEGATO

A A A A A A A A

TABLE No. 1. Exercise, to practise the Time without rests.

Mixt Time.

ALLEGRETTO.

La La La, &c.

ALLEGRETTO.

La, &c.

ANDANTE.

ADAGIO.

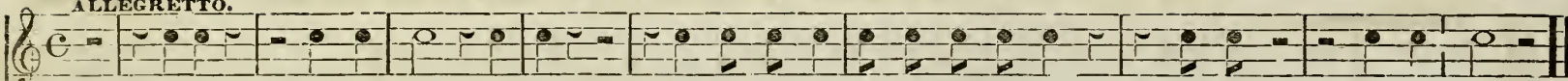
ALLEGRO.

ADAGIO.

TABLE No. 2. Exercise, to practise the time with Rests.

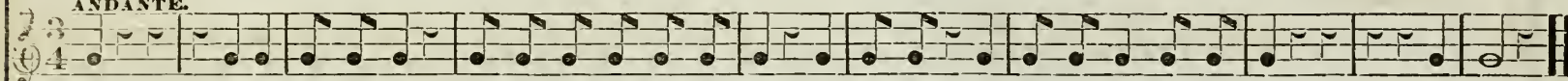
Mixt' time.

ALLEGRETTO.



La, La, &c. &c.

ANDANTE.



La, &c. &c.

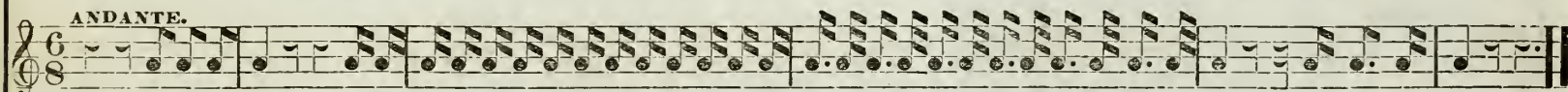
ANDANTINO.



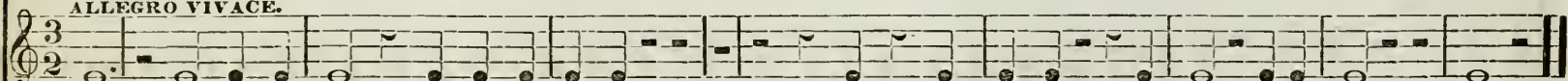
ADAGIO.



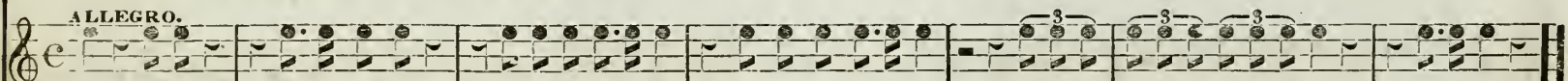
ANDANTE.



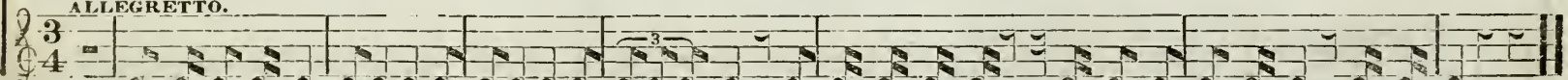
ALLEGRO VIVACE.



ALLEGRO.



ALLEGRETTO.

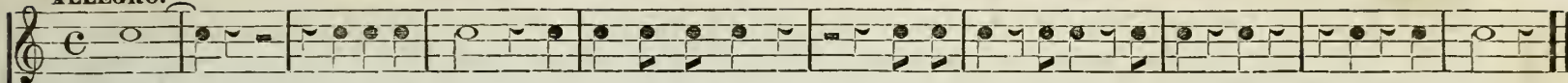


Remark: Let the scholars count the Time, and beat the Notes with the hand, or let them beat the Time and sound the Notes

TABLE No. 3. Exercise to practice the Time with Rests.

Mixt Time.

ALLEGRO.



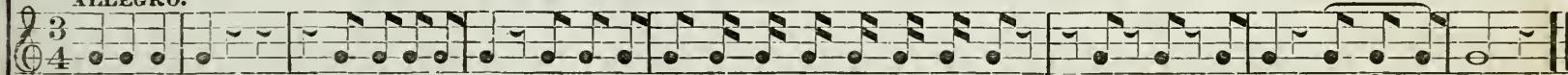
La, &c.

ALLEGRETTO.



La, &c.

ALLEGRO.



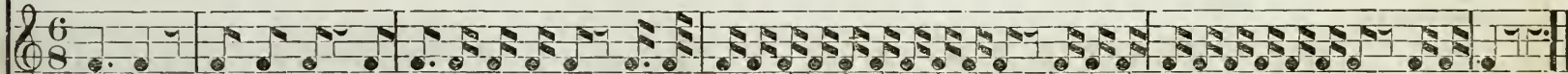
La, &c.

ADAGIO.



La, - &c. la, - - la, &c.

ANDANTINO.



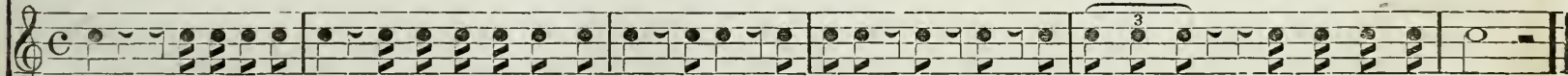
La, la, &c.

ALLEGRO.



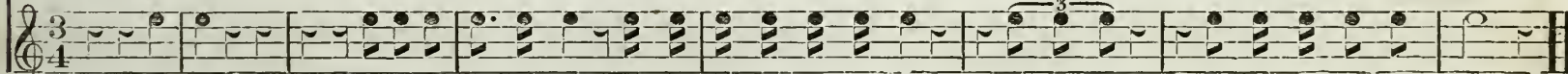
La, &c.

MODERATO.



La, &c.

MODERATO.

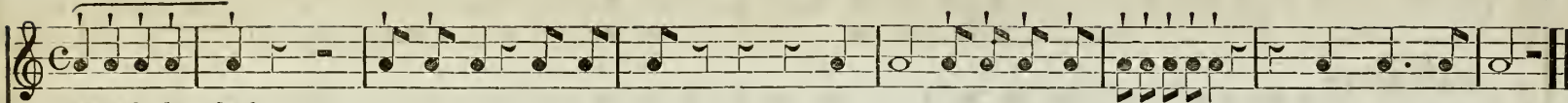


La, la, &c. . . .

TABLE No. 4. Exercise to practice the time with Rests.

Mixt time.

ALLEGRO.
PORTAMENTO.



La La La La La &c:

ALLEGRETTO.



La

La &c:

ANDANTINO.



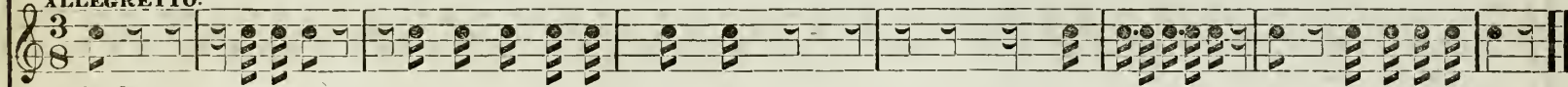
La La &c:

ALLA BREVE.



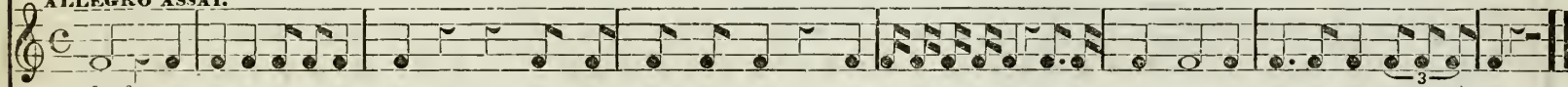
Beat two. La La La &c:

ALLEGRETTO.



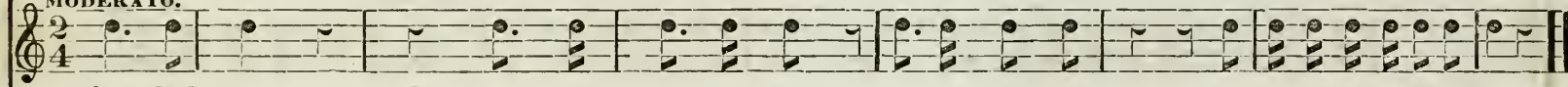
La &c:

ALLEGRO ASSAI.



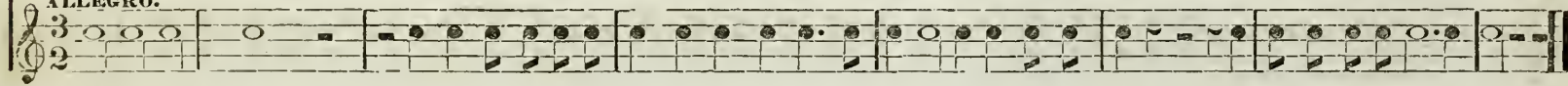
La &c:

MODERATO.



La La &c:

ALLEGRO.



La La La &c.

TABLE No. 5. THE GROUND AND FOUNDATION OF ALL SINGING.

1. Improving a good sound. 2. To swell the sound. 3. To keep in the breath. 4. To strengthen the chest.
Sing always a clear a, like after or father.

Scale or Gamut.

The musical score consists of six systems of notation, each with a treble clef and a common time signature (C).
System 1: A series of 13 measures, each containing a single note (A, B, C, D, E, F, G, A, B, C, D, E, F) with a diamond-shaped accent above it. Below the staff, the letter 'A' is written under each measure.
System 2: A series of 13 measures, each containing a single note (A, B, C, D, E, F, G, A, B, C, D, E, F) with a diamond-shaped accent above it. Below the staff, the letter 'A' is written under each measure.
System 3: A series of 13 measures, each containing a single note (A, B, C, D, E, F, G, A, B, C, D, E, F) with a diamond-shaped accent above it. Below the staff, the letter 'A' is written under each measure.
System 4: A series of 13 measures, each containing a single note (A, B, C, D, E, F, G, A, B, C, D, E, F) with a diamond-shaped accent above it. Below the staff, the letter 'A' is written under each measure.
System 5: A series of 13 measures, each containing a single note (A, B, C, D, E, F, G, A, B, C, D, E, F) with a diamond-shaped accent above it. Below the staff, the letter 'A' is written under each measure.
System 6: A series of 13 measures, each containing a single note (A, B, C, D, E, F, G, A, B, C, D, E, F) with a diamond-shaped accent above it. Below the staff, the letter 'A' is written under each measure.

LEGATO.

LEGATO.

MODERATO. EXERCISES.

MODERATO.

MODERATO, LEGATO.

TABLE No. 7. To practice the Time and Intervals.

MODERATO.

Common Time.

La, La, &c. Close, or go on.

La, La, &c.

La, La, &c. No. 4. &c. &c. Only sometimes to conclude.

La, La, &c.

La, La, &c.

La, La, &c.

La, La, &c.

La la la la la &c. La la la la la &c.

TABLE No. 8. THE INTERVALS.

To practice them in different Styles.

SECONDS. TIME AD LIBITUM.

Musical staff for seconds interval practice. The staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It features a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second measure continues with D5, E5, F5, G5, A5, B5, C6. Above the notes, there are accents (>) over the first note of each pair (C-D, E-F, G-A, B-C, D-E, F-G, A-B, C-D, E-F, G-A, B-C, D-E, F-G, A-B, C-D). Below the staff, the notes are labeled as 'A -- A -- A -- &c.' for the first measure and 'A -- A -- A -- &c.' for the second measure.

THIRDS.

Musical staff for thirds interval practice. The staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It features a sequence of eighth notes: C4, E4, G4, B4, C5. The second measure continues with E5, G5, B5, C6. Above the notes, there are accents (>) over the first note of each pair (C-E, G-B, C-E, G-B, E-G, B-C, C-E, G-B, E-G, B-C, G-B, C-E, E-G, B-C). Below the staff, the notes are labeled as 'A -- A -- A -- &c.' for the first measure and 'A -- A -- A -- &c.' for the second measure.

FOURTHS.

Musical staff for fourths interval practice. The staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It features a sequence of eighth notes: C4, F4, Bb4, Eb5, F5. The second measure continues with Ab5, C6, Eb6, F6. Above the notes, there are accents (>) over the first note of each pair (C-F, Bb-Eb, F-Ab, C-Ab, F-C, Bb-Eb, Eb-F, Ab-C). Below the staff, the notes are labeled as 'A -- A -- A -- &c.' for the first measure and 'A -- A -- A -- &c.' for the second measure.

FIFTHS.

Musical staff for fifths interval practice. The staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It features a sequence of eighth notes: C4, G4, C5. The second measure continues with E4, B4, E5. Above the notes, there are accents (>) over the first note of each pair (C-G, C-E, G-C, B-E, E-G, C-E, G-C, B-E, E-G, C-E, G-C, B-E, E-G, C-E, G-C, B-E, E-G). Below the staff, the notes are labeled as 'A -- A -- A -- A -- &c.' for the first measure and 'A -- A -- A -- &c.' for the second measure.

SIXTHS.

Musical staff for sixths interval practice. The staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It features a sequence of eighth notes: C4, A4, F4, D4, A4, F4. The second measure continues with C5, A5, F5, D5, A5, F5. Above the notes, there are accents (>) over the first note of each pair (C-A, F-D, A-F, D-A, C-A, F-D, A-F, D-A, C-A, F-D, A-F, D-A, A-F, D-A, C-A, F-D, A-F, D-A). Below the staff, the notes are labeled as 'A -- A -- A -- A -- &c.' for the first measure and 'A -- A -- &c.' for the second measure.

SEVENTHS.

Musical staff for sevenths interval practice. The staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It features a sequence of eighth notes: C4, Bb4, G4, F4, Bb4, A4. The second measure continues with G4, F4, Bb4, A4, G4, F4. Above the notes, there are accents (>) over the first note of each pair (C-Bb, G-F, Bb-A, G-F, Bb-A, G-F, Bb-A, G-F, Bb-A, G-F, Bb-A, G-F, Bb-A, G-F, Bb-A, G-F, Bb-A, G-F). Below the staff, the notes are labeled as 'A -- A -- A -- A -- &c.' for the first measure and 'A -- A -- &c.' for the second measure.

OCTAVES.

Musical staff for octaves interval practice. The staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It features a sequence of eighth notes: C4, C5. The second measure continues with C5, C6. Above the notes, there are accents (>) over the first note of each pair (C-C, C-C, C-C, C-C, C-C, C-C, C-C, C-C, C-C, C-C, C-C, C-C, C-C, C-C, C-C, C-C, C-C, C-C). Below the staff, the notes are labeled as 'A -- A -- A -- &c.' for the first measure and 'A -- &c.' for the second measure.

TABLE. No. 9. Examples in Seconds with Rests. Semp. Legato.

Mixt time, and Mixt Keys.

ALLEGRETTO.
A -- -- -- A -- -- --

ALLEGRO.
A -- -- -- A -- -- --

ANDANTINO.
A -- -- -- A -- -- -- A -- -- --

ALLEGRO.
A -- -- -- A -- -- -- A -- -- -- A -- -- -- A -- -- --

ALLEGRO.
A -- -- -- A -- -- -- A -- -- --

MODERATO.
A -- -- -- A -- -- -- A -- -- --

MODERATO.
A -- -- -- A -- -- -- A -- -- -- A -- -- -- A -- -- --

ALLEGRETTO.
A A A A -- -- -- A -- -- -- A -- -- -- A -- -- -- A -- -- --

TABLE No. 10. Exercises in general to practice the voice.

Semp. Legato.

ADAGIO & ALLEGRO.

ALLEGRO LEGATO.

ALLEGRO LEGATO.

ALLEGRO.

ALLEGRETTO LEGATO.

MODERATO LEGATO.

LEGATO.

LEGATO.

TABLE No. 11. Exercises in general to practice the voice.

SEMP: LEGATO.

SING A.

Each passage is to be practised separately, in the beginning slow.

ADAGIO & ALLEGRO.

ALLEGRETTO.

MODERATO.

ALLEGRETTO.

ALLEGRETTO.

ALLEGRO.

ANDANTINO.

ALLEGRO.

Take your choice about Forte, Piano, Crescendo, Decrescendo, Mezza Voice, Staccato, and in all Tables Employ your taste and own judgment

TABLE No. 12. To practise the Intervals.

A VERY IMPORTANT AND USEFUL PRACTISE.
SCHOLARS TAKE AWAY THE BOOKS.

A specimen to show how
the Intervals are to be practised.

Degrees of the Major Scale.

1 2 3 4 5 6 7 8 9 10 11 12
The Master to his scholars.

Pauses!
call out loud. sound one!
(or Key note)

Sound two!
or
(the second)

Sound three!
or
third!

One!
or Key!

ALLEGRO. **ALLEGRO.** **ALLEGRO.** **ALLEGRO.**

sound in suc-
cession three degrees!

Four!

Five!

Six!

Key pauses!

Perfect fifth!

Sixth!

Key!

Octave!

Repeat third line!
(Remark for the master)

If the pupils should
fail, let the Master show
the degrees which are
to be omitted.

Key without pauses!

Sixth!

Key!

Fourth!

&c. &c.

Key!

Perfect fifth!

Sharp fifth!

Key!

Sixth!

Key a Pause!

Key! without Pause!
or one

Two!

One!

Five!

Key!

Eight!

Nine!

Key!

Minor Third!

Key!

Major Third!

Key!

Eighth! a Pause &c &c.

Remark. The third line is often to be repeated in fast time, last note short.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

A, signifies, with, for, to, &c.

Accelerando, constantly accelerating in speed.

Adagio, slow.—(*ma*, but; *non*, not; too much; *molto*, much or very.)

A duo, *Duetto*, is a composition in two parts, or for two voices.

A Tre, *Terzetto*, or *Trio*, in three parts.

A Quartre or *Quartetto*, in four parts.

Ad Lib., *Ab Libitum*, without strict observance of time, or at pleasure.

Affettuoso, affectionately.—*Con Affetto*, wth affection, or tender expression.

Alla Breve, or *Alla Capella*, or a C with a line drawn through, signifies two beats in a bar, and is to be performed quick.

Allegrezza, lively.

Allegro, (or *Allo*), brisk, quick.—*Allegro assai*, *di molto*, *agitato*, *vivace*, an increased quickness of *Allegro*.

Allegretto, a little brisk.

Allegrissimo, as quick as possible.

Alto, in German, Italian, and French compositions, means always the Second Treble, to be sung by a female or child's voice; but in English compositions, it signifies a high Tenor voice.

Andante, a little slow.

Andantino, a little faster than *Andante*.

Amen, yes it will certainly be done, or be it so, or may it be so.

Amabile, amiable.

Amoroso, tenderly.

Animoso, animate.

Anthem, in former times meant a portion of the Scriptures, set to Music: at present, however, it means not only that, but also sacred words put to Music, for 1, 2, 3, or 4 voices or parts, or a select piece.

Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.

A tempo, in time: used where the singer is at liberty to retard, or quicken the time; and means that strict time must again be resumed.

Aria, an air—song.—*Arietta*, a small air—song.

Arioso or *Cantabile*, a melodious air.

Bass, the Bass part, and the lowest part in harmony.

Bis, twice, or repeat.

Brio, *Brioso*, *Con Brio*, fiery, or with great animation.

Brillante, a brilliant style, or manner of execution.

Cadenza, a close; or a preparation to close, whole or half.

Canon, a scientific composition. Explanation would be entirely useless without knowing contra-point and fugue.

There are a great many kinds of canons: pr. Ex. *canon simplex*, *canon duplex*, *canon triplex*, *canon apertus*, *canon clausus*, *canon enigmaticus*, *canon circularis*, *canon infinitus*, *canon perpetuus*. Some canons receive their names from certain kinds of imitations, like canon in *Hypodiatono*, in *Epidiatessaron*, in *Epidiatente*, in *Hypodiatente*, in *Epidiatason*, in *Hypodiatason*, there are, perhaps, more than fifty kinds of canons.) All such names and expressions, on the top of a canon, have no meaning for performers, except in the canons *circularis*, and *infinitus*, where only one part begins.

Cantabile, singing in a pleasing style.

Calando, (or *Calo*,) a diminution of time and sound, in general.

Canto, *Cantus*, the Air, the voice part or the melody.

Concertante, is added to a piece where the parts have the melody alternately.

Chorus, a composition for not less than 4 parts, often to 5, 6, 7, or 8 parts, sometimes signifies Chorus; Tutti; for all the voices.

Coda, the close of a composition, or an additional close.

Con fuoco, wild, with fire.

Con, with.

Con anima, with soul—expression.

Comodo, like *Allegretto*, commodious.

Con moto, fast.

Choral, is a peculiar composition of old Church style, slow movement, written in equal rithmen, (time.)

Crescendo, or *Cresc.*, to swell the sound—*Decrescendo*, or *Decresc.*, to diminish the sound.

Chromatic, a term given to a succession of semitones, in relation to melody or harmony.

Da Capo, (*D. C.*, or *D. Cp.*) to repeat certain strains, or from the beginning, unto the *Fine*, (*End.*)

Dal Segno, (*D. Sg.*) from the sign.

Diminuendo, (*Dim.*) gradually slower, diminishing.

Divoto, solemn or devout.

Dirge, a piece composed for funeral occasions.

Dolce, sweetly or soft.

Doloroso, *con dolce*, melancholy or dolorous.

Duo, *Duetto*, for two parts, with or without accompaniments of an orchestra.

Duolo, *con duolo*, with pain, sorrow.

E, and, as *moderato e flebile*, moderate and complaining.

Espressivo, expression, expressive.

Fagotto, Bassoon—also a stop on the Organ.

Falsetto, or *voce di testa*, Head voice produces the higher tones; is of a more delicate, and soft sound, artificial and seems to originate from the throat.

Eastoso, sublime.

Finale, the last part.

Fine, the end.

Forte, or *F*, loud.

Fortissimo, or *FF*, very loud.

Sforzando, or *Fz.*, > < with force, emphasis.

Fuga, or *Fugue*, a scientific composition where the parts constantly imitate and according to certain Rules—there are many kinds of Fugues.

(*Fuga ricercata*, *fuga libera*, *fuga saluta*, *fuga sciolta*, *fuga recta*, *fuga retrograda*, *fuga per augmentationem*, *fg. p. diminutionem*, *fuga per arsin et thesis*, in relation to the Theme: *fuga composita*, *fuga incomposita*, *fuga authentica*, *fuga plagalis*.) All such names and expressions are immaterial to the performers, and no anxiety need therefore to be felt concerning their meaning, nor that of the different canons.

Grave, very slow and serious.

Grazioso, graceful.

Gustoso, or *con gusto*, with taste

Hallelujah, Hebr. lang. signifies praise the Lord.

Harmony, an agreeable combination of musical sounds or different melodies, performed at the same time.

Innocentamente, Innocent.

Interval, the distance between any two tones.

Interlude, an instrumental passage introduced between.

Largo, slow—slower than *Adagio*.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Larghetto, pretty slow.
Lagrimoso, Lamentabile, Lamentoso, lamenting.
Legato, slurring the notes together.
Lento, slow, like *Adagio*.
Lentando, rallentando, ritardando, gradually retarding.
Listoso tempo, in the same time.
Ma, but.
Major, the correspondent major key, or major in general.
Marato, diminishing.
Marcato, well marked, or accented.
Majestoso, majestic.
Melody, the highest part, principal part, air.
Mesto, mourning.
Men, less—*men forte*, less strong.
Men vivo, with less spirit.
Messa di voce, swelling and diminishing the strains or sounds.
Mezzo, half, *mezzo forte*, (*MF.*) half loud (*MP.*) half soft.
Minore, the correspondent minor key, or minor in general.
Moderato, moderately.
Molto, much.
Morendo, dying away.
Motetto, a vocal composition, in general fugueing style, the words taken from the sacred scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.
Non, not.
Nota Sostenuata, passing quickly from *piano* to *forte*, and from *forte* to *piano*.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture, in dramatic music is an instrumental composition, which serves as an introduction.
Orchestra, the place or band of musical performances.
Organo, Organ.
Pastorale, in a natural, (pastoral) style.
Patetico, pathetic, grand, passion, effect.
Parlanto, more speaking than singing.
Piano, (*P.*) soft, (*MP.*) half soft.
Pedal, that part of the Organ, played with the feet.
Perdendo, Perdendosi, losing itself.
Piacere, a piacere, at pleasure.
Pianissimo, (*PP.*) very soft.
Pietoso, soft, hasty.

Più mosso, quicker—*più presto, stretto*, the same.
Più, more—*più Allegro*, more lively—*più forte*, louder.
più tosto Andante, rather a little slower.
Poco, poco à poco, by degrees, *poco à poco crescendo*, to swell the sound by degrees.
Pomposo, grand, pompous.
Portamento di voce, is the art of sustaining or carrying the voice, (or sound,) blending the notes together; contrary to *portamento* is the *staccato*.
Presto, quick—*Prestissimo*, very quick.
Primo, the first part.
Quartetto, a composition consisting of parts, each of which occasionally takes the melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Quasi, nearly as.
Rallentando, Ritardando, to diminish the time and sound gradually.
Recitativo, a sort of musical declamation, having to each syllable, a musical sound.
Risoluto, resolute, resolved, decided.
Ritornello, repeating certain phrases, the expression taken from a sort of ancient poetry: *Rondeau cest ma ritournelle continueelle*.
Secondo, the second part.
Semi Chorus, half the Choir or voices.
Segue, or (*Seg.*) go on to the following.
Sempre, or Semp., always, throughout the piece.
Senza, without—*Senza replica*, without repetition.
Serioso, serious.
Siciliano, a more slow movement, in general written in 6-4, or 6-8 time, like *pastorale*.
Smorzando, becoming extinct.
Soave, sweet.
Solo, for a single voice, (part,) *Soli*, for single voices in more parts.
Sopra, above—*come sopra*, as above.
Soprano, for a high Treble voice, signifies Treble voices in general.
Sostenuto, or Sost., dwelling upon notes, in giving them a peculiar expression.
Sotto voce, middling strength of sound.
Spiccato distinct

Spirituoso, or con spirito, with spirit.
Staccato, or Stoccatto, (*Stacc.*) short and distinct.
Stretto and Stringendo, pressing the time faster.
Stringendo, pressing, hurrying on.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Syncoptatio, is a slurring of the notes contrary to the natural accent.
Tasto Solo, (*T. S.*) signifies in *unison*, *all unisono*; in compositions for the Organ, signifies it without the Pedal Base.
Tacit, be silent.
Tardo, slowly.
Tunto, very.
Tempo, time—*A tempo*, in time—*Tempo primo*, the time of the first movement—*Tempo Secondo*, the time of the second movement.
Tando, slow.
Tempo gusto, like *moderato*, but not so serious.
Tenore, con tenerezza, tenderly, with tenderness.
Tenuto, like *Sostenuto*, (*Ten.*) sustain the tone with equal strength.
Tenore, Tenor, a high male voice, the third part in compositions for four parts.
Timoroso, alarmed, timorous.
Trio, a composition for three parts.
Trillo, Shake, moving two successive tones constantly, and quickly after.
Tutti, (*T. or Tutti*) all together.
Un poco, a little.
Unisono, Unison, sounding alike, in one or more octaves.
Veloce, quick.
Verse, one voice to a part.
Vivace, or vivo, a quick movement.
Vivacissimo, very quick.
Volta prima, the first time.
V. S. Volti Subito, si volti, Verte, turn, turn quickly.
Vigoroso, strong, vigorous.
Voce, the voice.
Voc di petto, chest voice.
Voc di testa, head voice.
Zelo, ardent, zealous.

THE

Ancient Lyre,

OR

Boston Professional Musical Society's Collection

OF

Church Music.

CHORAL.

OLD HUNDRED. L. M. M #

Martin Luther.
New harmonized.

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

The musical score is arranged in four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are printed below the vocal staves.

ALLEGRETTO.

BLENDON. L. M. M

Giardini.
Not an original Hymn

How pleasant how di - - vinely fair, O Lord of hosts thy dwell - lings are; With long de sire my spirit faints, To meet th'assemblies of - thy saints.

The score for 'Blendon' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO'.

ALLEGRO.

STONEFIELD. L. M. 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 si - lent on the sand.

The score for 'Stonefield' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRO'. The score includes dynamic markings 'SOLO.' and 'TUTTI,' for both the vocal and piano parts.

ALLEGRO.

COSTELLOW. L. M. M #

Costellow. 9

Be earth with all her scenes with - drawn, Let noise and van - - - i - - - ty - be - gone, In se - cret silence of the mind, My heav'n—and there, my God I find.

ALLEGRETTO.

BOWEN. L. M. M #

Haydn.
Not an original Hymn.

Up to the fields where an - gels lie, And living wa - ters gent - ly roll; Fein would my thoughts as - cend on high, But sin hangs hea - vy on my soul.

ALLEGRO MODERATO.

DUKE STREET.

L. M.

M #

Hutton.



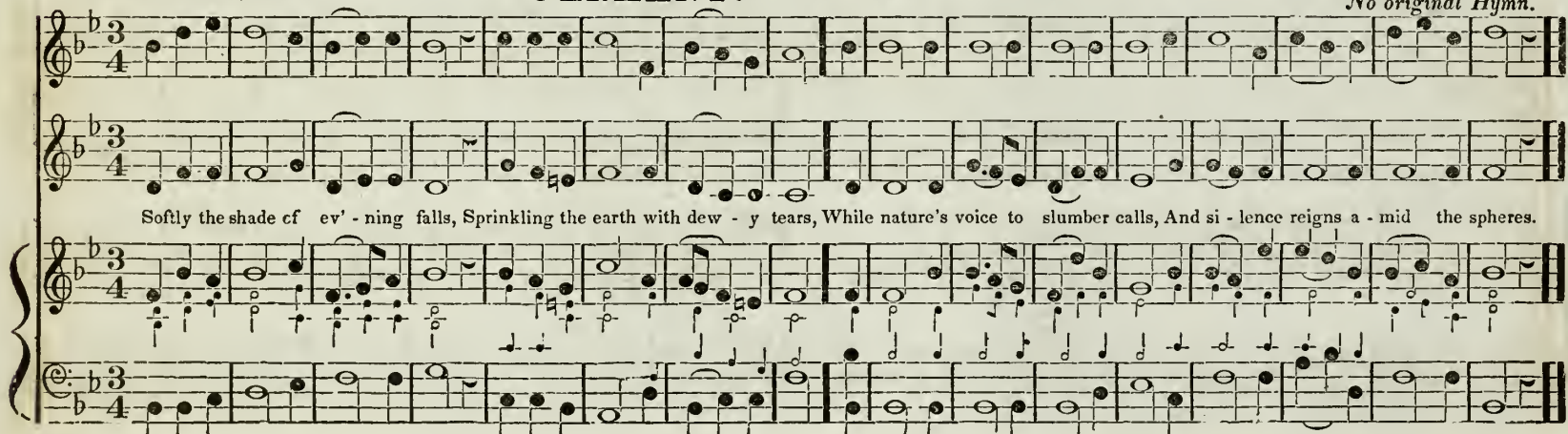
Lord when thou didst as - cend on high, Ten thousand angels fill'd the sky, Those heav'nly guards a - round thee wait, Like chariots that - - at - tend thy state.

ANDANTE AMOROSO.

GERMANY.

L. M.

M #

L.V. Beethoven.
No original Hymn.


Softly the shade of ev - ning falls, Sprinkling the earth with dew - y tears, While nature's voice to slumber calls, And si - lence reigns a - mid the spheres.

ALLEGRO.

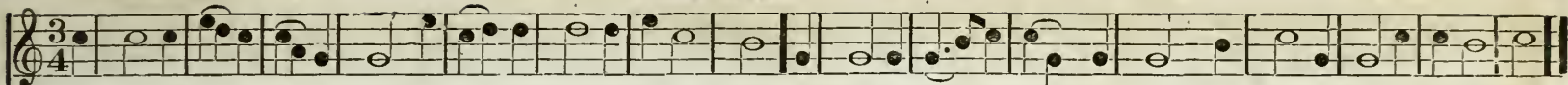
WINCHELSEA.

L. M.

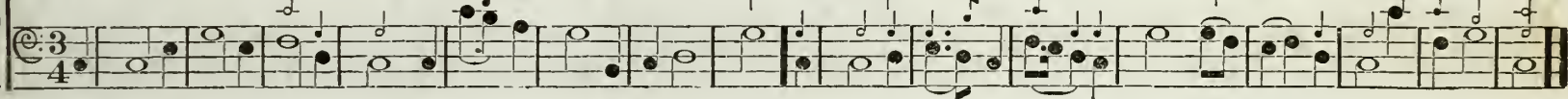
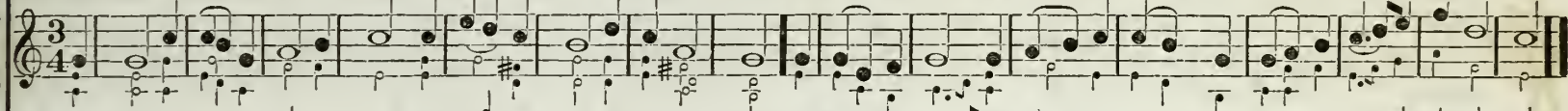
M #

Prelleur.

11



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 tremendous roll.



CHORAL.

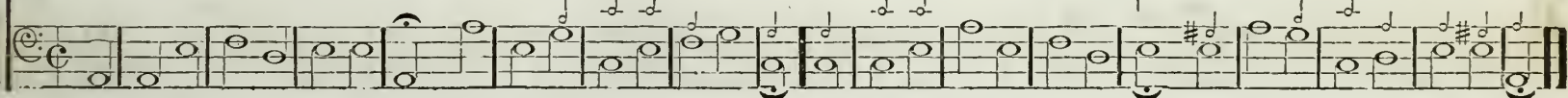
HAMSTER.

L. M.

M b



How soon, O Lord, will life de - cay! How soon the world will pass a - way, Ah! what can mor - tal friends a - vail, When heart and strength and life shall fail



Oh praise -- the - Lord in that -- blest place, - From whence his goodness large - ly flows; Praise him in heav'n where

UNISON.

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment, with the word 'UNISON.' written below the left-hand staff. The music is in common time (C) and the key signature has one sharp (F#).

he his face -- Un-veiled --- in --- per -- fect glo --- ry - shows, Un-veiled in per - fect glo - - ry shows.

UNISON.

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment, with the word 'UNISON.' written below the left-hand staff. The music continues in common time (C) and the key signature has one sharp (F#).

ALLEGRETTO.

NEW SABBATH. L. M.

M #

Isaac Smith. 13

Musical score for 'NEW SABBATH' in G major, 3/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: For thee, - O God, - our constant praise, In Zi-on waits, thy cho - sen seat, Our promis'd al-tars we - will raise, And there our zeal-ous vows complete.

UN POCO ALLEGRETTO.

NEW BRIDGEPORT. L. M.

M #

Musical score for 'NEW BRIDGEPORT' in G major, 3/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: How shall the sons of men - - ap - pear, Great God, be - fore thine aw - ful bar? - - How may the guilt-y hope - to find, Ac-cep - tance with th' e-ter - nal mind?

14 ALLEGRETTO MODERATO.

UXBRIDGE. L. M. M #

The first system of music for 'UXBRIDGE' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style.

At an - chor laid, re - mote from home, Toil - ing, I cry sweet spir - - it, come; Ce - lestial breeze, no lon - ger stay, But swell my sails, and speed my way.

The piano accompaniment for the first system of 'UXBRIDGE' is written in bass clef with a key signature of two sharps and a 3/4 time signature. It features a simple harmonic accompaniment with a steady bass line and chords that support the vocal melody.

ALLEGRETTO MODERATO.

SABAOth. L. M. M #

R. Taylor.

The first system of music for 'SABAOth' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F# major) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style.

Let one loud song of praise a - rise To God, whose goodness cease-less flows; Who dwells enthroned above the skies, And life and breath on all be - stows

The piano accompaniment for the first system of 'SABAOth' is written in bass clef with a key signature of one sharp and a common time signature. It features a simple harmonic accompaniment with a steady bass line and chords that support the vocal melody.

ALLEGRO.

CAMDEN. L. M. M #

15

O hap - py day, that fix'd my choice, On thee my Sa - vior and my - God; - Well may this glow - ing heart re-

SOLO. TUTTI.
- - joice, And tell its rap - tures all - a - - - broad, And tell its rap - - tures all a - broad.

SOLO. TUTTI

Great God, what do I see and hear! The end of things cre - a - ted! } The trumpet sounds! the graves re - store The dead which they contained before! Prepare, my soul, to meet him.
The Judge of man I see ap - pear, On clouds of glo - ry seat - ed! }

L. M. — Re-joice, ye shining worlds on high! Behold the King of Glo - ry nigh! Who can this King of Glo - ry be? The migh - ty Lord, the Savior's he, — The migh - ty Lord, the Sav - ior's he.

SOLO.

TUTTI.

MODERATO.

NEW RALSTON. L. M.

M #

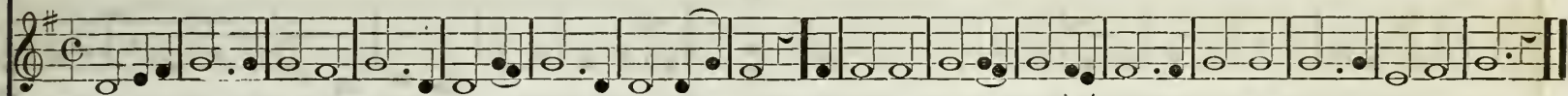
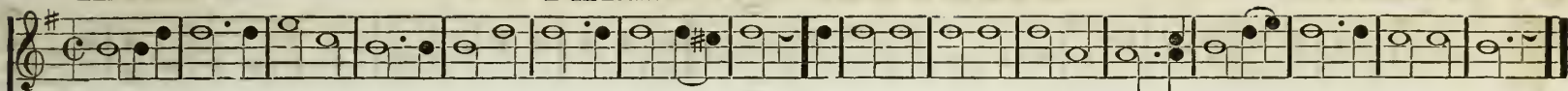
Hail! hail once more aus - picious morn, On which our heavenly King was born; Let all on earth their voices raise, And sing loud anthems to his praise.

ALLEGRO ASSAI.

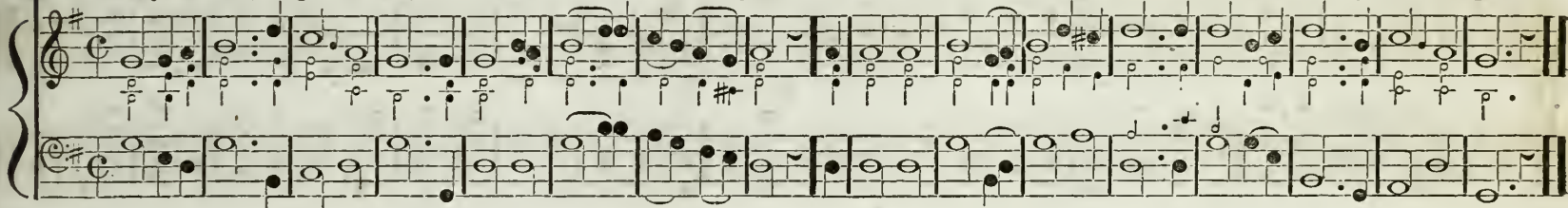
PARIS. L. M. M #

Billings.

17

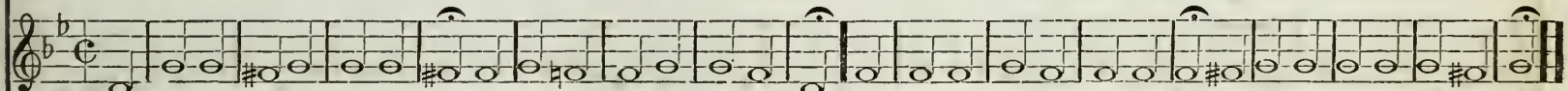
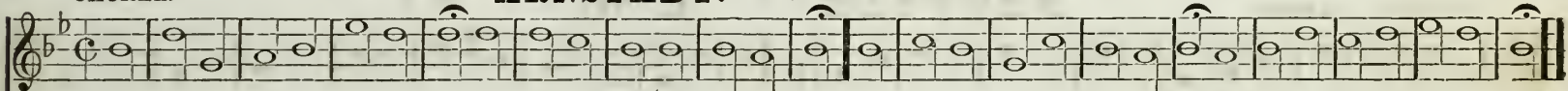


Praise ye the Lord, 't is good to raise, Our hearts and voi - ces in - his - praise; His nat - ure and his works in - vite, To make this du - ty our de - light.

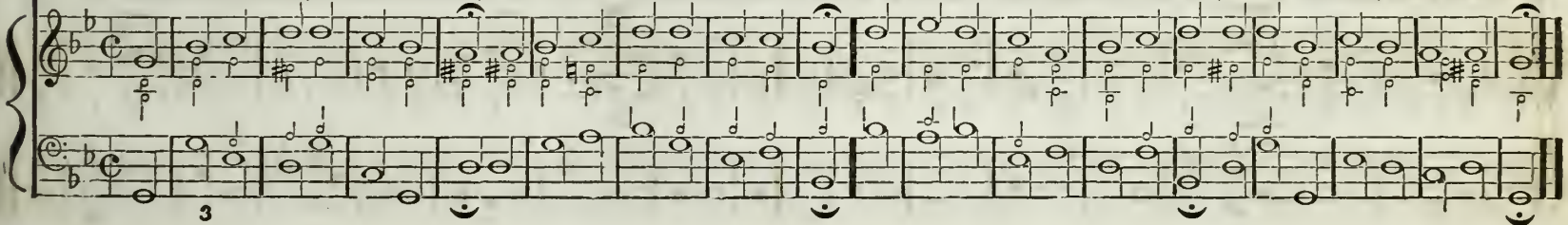


CHORAL.

ARNSTADT. L. M. M b



Re - mem - ber Lord, our mor - tal state, How frail our life—how short the date! Where is the man that draws his breath, Safe from disease, secure from death?



18 UN POCO ADAGIO

GILMORE. L. M. M b

To thee, O Lord, I raise my cries, My fer-vent pray'r in mer-cy hear; For ru-in waits my trembling soul, If thou re-fuse a gracious ear.

UN POCO ALLEGRO.

NORFOLK. L. M. M #

Lord, I will bless thee all - - my days, The praise shall dwell up-on my tongue; My soul shall glo - - ry in thy grace, While saints rejoice to hear - - the song.

ALLA CAPELLA.

TRURO. L. M. M #

Dr. C. Burney.

19

The first system of music for 'TRURO' consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The music features a mix of quarter and eighth notes.

Now to the Lord a no - ble song, Awake my heart a - wake my tongue; Ho - san - na to th'e - ter - nal name, And all his boundless love proclaim.

The second system of music for 'TRURO' continues the vocal and piano parts from the first system. It features a grand staff with a vocal line on the top staff and a piano accompaniment on the bottom staff, both in treble and bass clefs respectively. The key signature remains two flats and the time signature common time.

UN POCO ALLEGRO.

LUTON. L. M. M #

Burder.

The first system of music for 'LUTON' consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The music features a mix of quarter and eighth notes.

With all my pow'rs of heart and tongue, I'll praise my mak - er in my song, Angels shall hear the notes I raise, Ap - prove the song and join the praise

The second system of music for 'LUTON' continues the vocal and piano parts from the first system. It features a grand staff with a vocal line on the top staff and a piano accompaniment on the bottom staff, both in treble and bass clefs respectively. The key signature remains two flats and the time signature 3/4.

ALLEGRO.

ELLENTHORPE.

L. M.

M #

Linley.

Musical score for 'Ellethorpe' in G major (one sharp) and common time. It consists of four staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The lyrics are: "Loud swell the pealing or-gan's notes! Breathe forth your souls in raptures high! In praises men with an - gels join;—Music's the language of the sky."

CHORAL.

TRENTON.

L. M.

M #

W. Shield.

Musical score for 'Trenton' in G major (one sharp) and common time. It consists of four staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The lyrics are: "Stand up, my soul, shake off thy fears, And gird the gospel ar - mor on; March to the gates of endless joy, Where thy great Captain—Savior's gone."

ALLEGRETTO.

PARK STREET. L. M. M#

Venua. 21
No original Hymn.

2d. TREBLE.

Hark! how the cho - - ral song - - of heav'n, Swells full of peace and joy - - - a - - - - bove.

Hark! how they strike their gol - den harps, And raise their tune - ful notes - - of love, And raise their tune - - ful notes of love.

SOLO.
2d. TREBLE OR TENOR. TUTTI.

My soul, in - spir'd 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 hand con - fess.

SOLO. TUTTI.

ALLEGRETTO MODERATO.

BATH. L. M.

M

SOLO. TUTTI.

Oh let me, gracious Lord, ex - tend, My view to life's ap - proaching end! What are my day's?—a span their line; And what my age compared with thine.

ALLEGRO ASSAI.

ZION'S HYMN. L. M.

M #

23

UNISON.

Je-sus demands the voice of joy, Loud through the land let triumph ring; His hon-ors should your songs employ, Let glorious praises hail the King.

UNISON.

UNISON.

ALLEGRETTO
MODERATO.

ZION'S CHANT. L. M.

M #

Hymn Chant.

When we, our wearied limbs to rest, Sat down by proud Eu - phrates' stream, We wept with doleful thoughts op - prest, And Zi - on was our mournful theme.

SOUTH CAROLINA. L. M.

M #

Had not the Lord, may Is - rael say, Had not the Lord maintain'd our side, When men, to make our lives a prey, Rose like the swell - ing of the tide; -

This musical score is for the hymn 'South Carolina'. It features a vocal line and a piano accompaniment. The key signature has one flat (Bb) and the time signature is 3/4. The tempo is marked 'ANDANTE'. The lyrics are: 'Had not the Lord, may Is - rael say, Had not the Lord maintain'd our side, When men, to make our lives a prey, Rose like the swell - ing of the tide; -'.

CHORAL STYLE.

NEW-MARKET. L. M.

M #

Dr. Wainwright.

2d. TREBLE.

Thy mercies, Lord, shall be my song, My song on them shall ev - er - - dwell; - To a - ges yet unborn, my tongue - - Thy - never fail - ing truth shall tell.

This musical score is for the hymn 'New-Market'. It features a vocal line and a piano accompaniment. The key signature has one flat (Bb) and the time signature is common time (C). The tempo is marked 'CHORAL STYLE'. The lyrics are: 'Thy mercies, Lord, shall be my song, My song on them shall ev - er - - dwell; - To a - ges yet unborn, my tongue - - Thy - never fail - ing truth shall tell.'

ALLEGRO MODERATO.

MORNING HYMN. L. M.

M #

Costello.
From the Village Harmony.

25

2d. TREBLE. SOLO. TUTTI.

The earth, O Lord, is ev - er thine, Its peopled realms, and weal - thy stores; Built - on - the floods - by power - di - vine, - The waves are ramparts to - the shores.

SOLO. TUTTI.

Detailed description: This musical score is for the hymn 'Morning Hymn'. It features a piano accompaniment on the left and a vocal line on the right. The piano part is in G major (one sharp) and 3/4 time, with a tempo marking of 'ALLEGRO MODERATO'. The vocal line is in the same key and time, with a tempo of 'L. M.' (Lento Moderato). The score is divided into 'SOLO' and 'TUTTI' sections. The lyrics are: 'The earth, O Lord, is ev - er thine, Its peopled realms, and weal - thy stores; Built - on - the floods - by power - di - vine, - The waves are ramparts to - the shores.'

ALLEGRETTO.

BRENTFORD. L. M.

M #

Harmo. Sacra. Minor.

SOLO. TUTTI.

2d. TREBLE OR BASE.

The earth, O Lord, is ev - er thine, Its peopled realms, and weal - thy stores; Built on - - the floods by power di - vine, The waves are ramparts to - - the shores.

SOLO. TUTTI.

Detailed description: This musical score is for the hymn 'Brentford'. It features a piano accompaniment on the left and a vocal line on the right. The piano part is in G major (one sharp) and 3/4 time, with a tempo marking of 'ALLEGRETTO'. The vocal line is in the same key and time, with a tempo of 'L. M.' (Lento Moderato). The score is divided into 'SOLO' and 'TUTTI' sections. The lyrics are: 'The earth, O Lord, is ev - er thine, Its peopled realms, and weal - thy stores; Built on - - the floods by power di - vine, The waves are ramparts to - - the shores.'

Why do the proud in - sult the poor, And boast the large es - tates they have? How vain are rich - es to se - cure Their haughty own - ers from the grave!

* In spite of all the irregularities, this tune will not be without a good effect

UN POCO ALLEGRETTO.

ITALY.

L. M.

Two Stanzas.

M #

By Zacchini.

From the Village Harmony.

SOLO. TUTTI.

Be - fore the heav'ns were spread abroad, From ev - er - lasting was the word; With God he was—the word was God! And must divinely be adored.

SOLO. TUTTI.

By his own pow'r were all things made, By him sup - - port - ed all - - things stand; He is the

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "By his own pow'r were all things made, By him sup - - port - ed all - - things stand; He is the".

whole - cre - a - - tion's head, And an - - gels fly at his com - mand, And an - - gels fly at his - command.

The second system of the musical score also consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature remains one flat (B-flat) and the time signature is 3/4. The lyrics are: "whole - cre - a - - tion's head, And an - - gels fly at his com - mand, And an - - gels fly at his - command.".

Sweet is the scene when christians die, When ho - ly souls re - tire to rest; How mildly beams the clos - ing eye, How gently heaves th'expir - ing breast!

Verse 3. ♩ 2d Stanza.ALLA CAPELLA.
UN POCO STACCATO.

NATIONAL CHANT.

L. M.

M #

Second Stanza.

Each Stanza may be used separately.

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

UN POCO STACCATO.

Triumphant smiles the vic - tor's brow, Fann'd by some guardian an - gels wing; O grave! where is thy vict'ry now, And where, O death where is thy sting!

ALLEGRO MODERATO.

PORTUGAL. L. M.

M #

T. Thorley. 29

SOLO.

How love - ly, how di - - vine - ly sweet, O Lord, thy sa - cred courts ap - - pear! Fain

SOLO.

would my long - - ing pas - - sions meet, The glo - ries of thy pres - ence there.

TUTTI.

TUTTI.

Go, worship at - In - manu-el's - feet, See in - his face what won - - ders meet; Earth is - too nar - row to - - ex - - press, His - worth his

CODA ANTHEM.

FF ALLO: VIVACE. P

glo - - ry or - - his grace, His worth, his glo - - ry or - - his grace. Blessed be the Lord God of Is ra - el, A men.

HYMN FINE. FF P

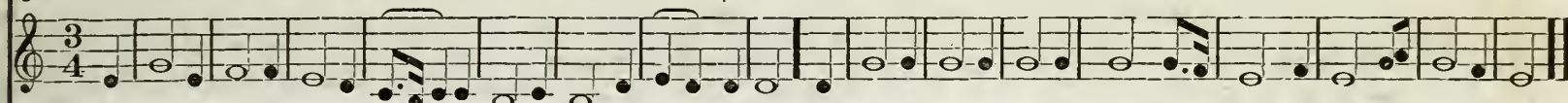
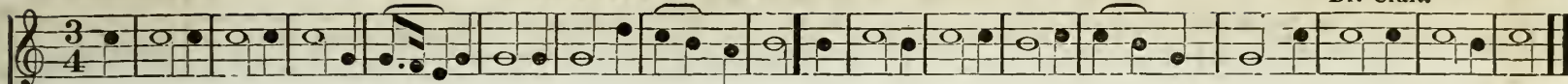
ANDANTE.

WINCHESTER.

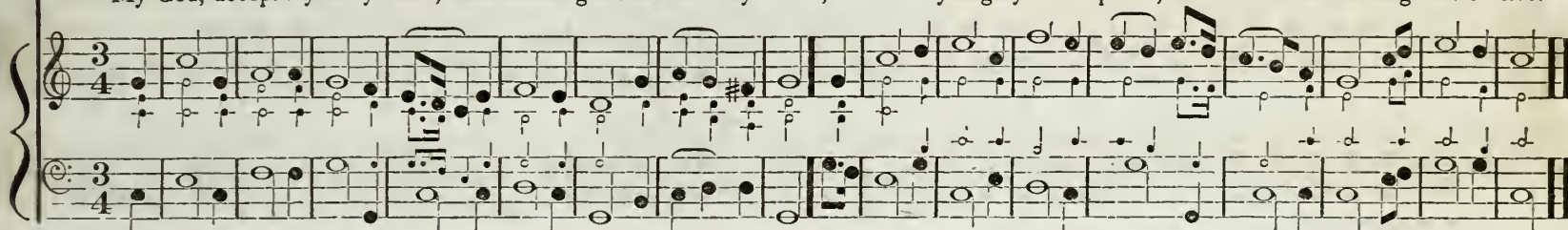
L. M.

M #

Old German Choral, altered by
Dr. Craft. 31



My God, accept my early vows, Like morning incense in - thy house, And let my mighty worship rise, Sweet as the ev'ning sacri - fice.



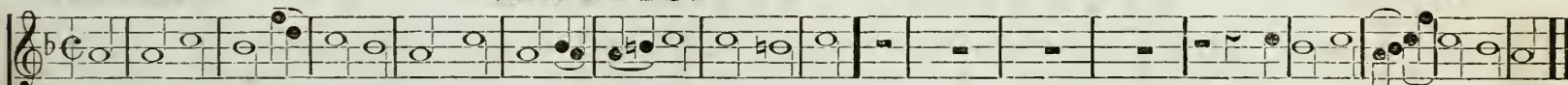
ALLEGRO.

ALFRETON.

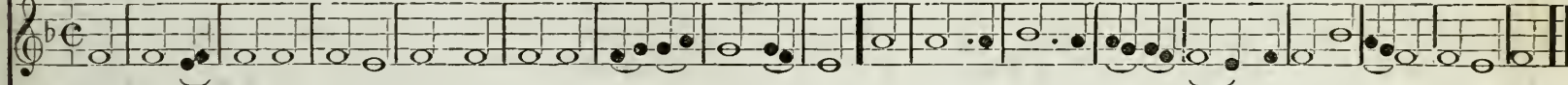
L. M.

M #

W. Beastall.



2d TREBLE.



Great God, whose u - ni - ver - sal sway, The known and unknown worlds o - bey; Now give the kingdom to thy Son, - Extend his pow'r, exalt his throne.



Lord, thou hast called thy grace to mind, Thou hast reversed our hea- vy doom; So God for- gave, when Israel sinned, And brought his wand'ring captives home.

UN POCO STACCATO.

ALLA BREVE.

CATHEDRAL CHANT. L. M.

M #

Hymn Chant.

I will ex- tol thee, Lord, on high, At thy command dis- ea- ses fly; Who, but a God, can speak and save, From the dark bor- ders of the grave?

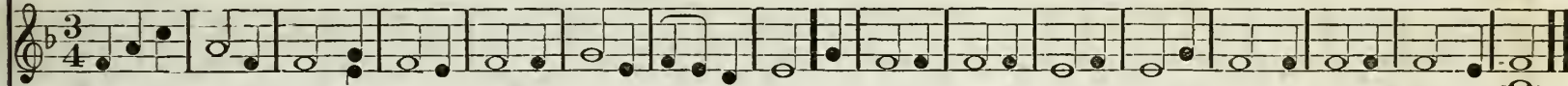
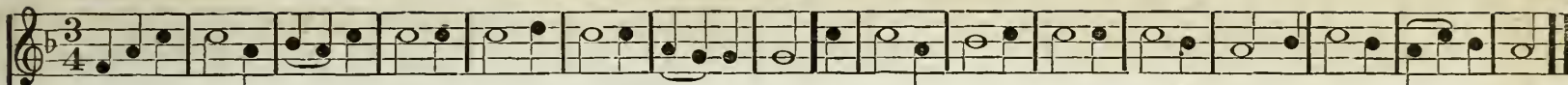
UNISON.

UN POCO STACCATO.

ALLEGRO.

ROTHWELL. L. M. M #

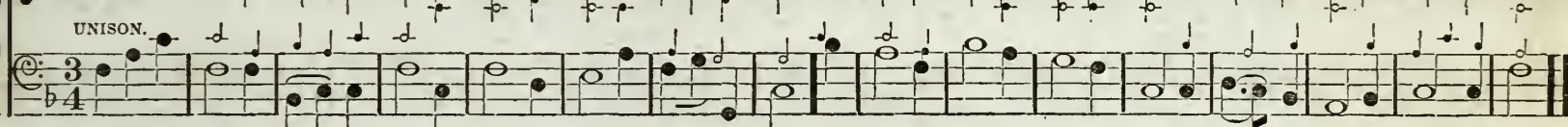
33



Now to the Lord a no - ble song! A - wake my soul, a - wake my tongue; Ho - sanna to th'e - ter - nal name, And all his boundless love pro - claim.

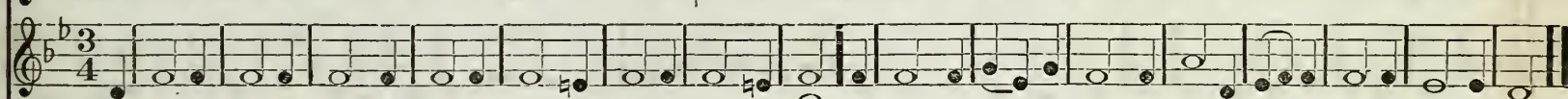
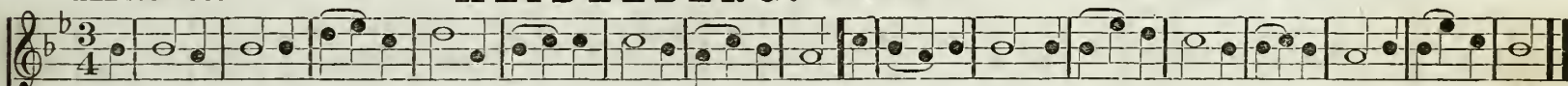


UNISON.

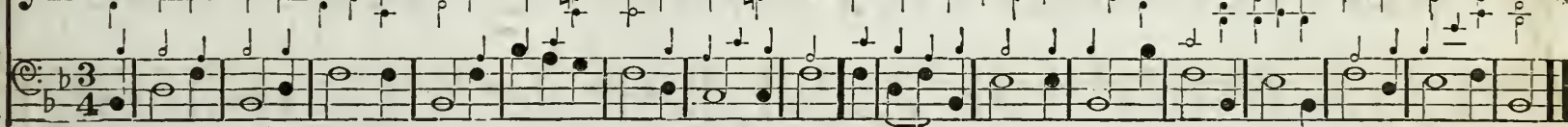
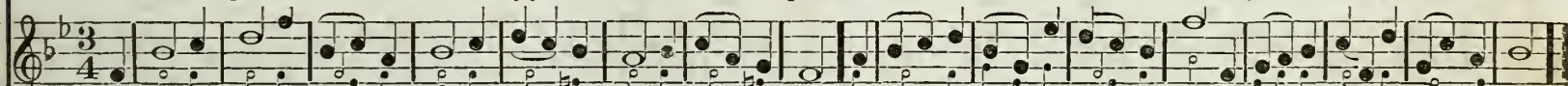


ALLEGRETTO.

HEIDELBERG. L. M. M #



He lives—the great Re - deem - er lives! What joy the blest as - sur - ance gives! And now, be - fore - his fath - er God, He pleads the merits of - his blood.



SOLO.

SOLO.

As birds their in-fant brood pro - tect, And spread their wings to shel - ter them, Thus saith the Lord to his e - lect, So will I guard Je - ru - sa - lem.

Detailed description: This musical score is for the hymn 'Yale College, L. M.'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO MODERATO'. The score includes two 'SOLO.' markings. The lyrics are: 'As birds their in-fant brood pro - tect, And spread their wings to shel - ter them, Thus saith the Lord to his e - lect, So will I guard Je - ru - sa - lem.'

O let me, gra-cious Lord, ex-tend My view to life's ap-proaching end! What are my days? a span their line; And what my age, compared with thine.

Detailed description: This musical score is for the hymn 'Hartford, L. M.'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO MODERATO'. The lyrics are: 'O let me, gra-cious Lord, ex-tend My view to life's ap-proaching end! What are my days? a span their line; And what my age, compared with thine.'

2d. TREBLE.

Praise ye the Lord—my heart - shall - join, In work so - pleas - ant, - - - so - - - di - - - vine; My days of - praise shall

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The second staff is labeled '2d. TREBLE.' and also has a treble clef and one sharp. The bottom two staves are piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef, both with one sharp. The music is in 4/4 time. The vocal line begins with the lyrics 'Praise ye the Lord—my heart - shall - join, In work so - pleas - ant, - - - so - - - di - - - vine; My days of - praise shall'. The piano accompaniment provides harmonic support with chords and moving lines.

SOLO. TUTTI.

ne'er - be - past, While life, - - and - thought, and - be - - - ing - - last, While life, and - thought, - and - be - ing last.

SOLO. TUTTI.

The second system of the musical score continues from the first. It also consists of four staves. The vocal line has a 'SOLO.' marking above the first measure and a 'TUTTI.' marking above the fifth measure. The piano accompaniment also has 'SOLO.' and 'TUTTI.' markings. The lyrics continue: 'ne'er - be - past, While life, - - and - thought, and - be - - - ing - - last, While life, and - thought, - and - be - ing last.' The musical notation includes various note values, rests, and dynamic markings.

When I sur - - vey the wond' - rous Cross, On which the Prince of glo - - ry died; My rich - - est gain I count - but loss, And

SOLO. 2d TREBLE or TENOR.

ORGAN.

pour con - tempt on all - my pride. My rich - est gain I count but loss, And pour con - - tempt on all - my pride.

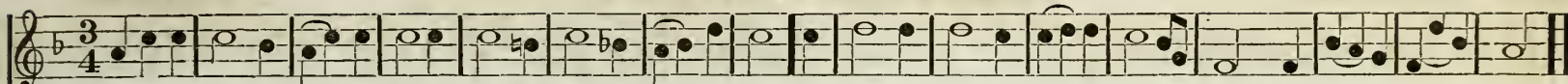
TUTTI.

TUTTI.

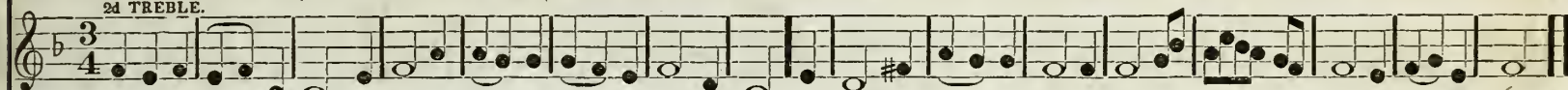
ALLEGRETTO.

BLUE HILL. L. M. M #

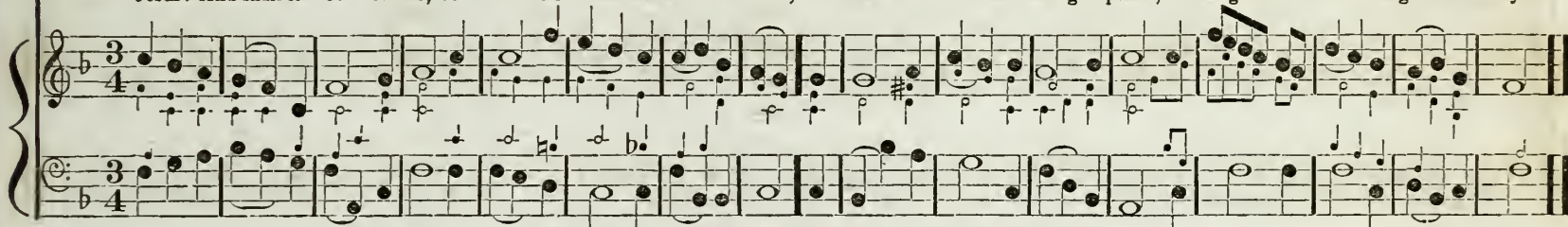
37



2d TREBLE.

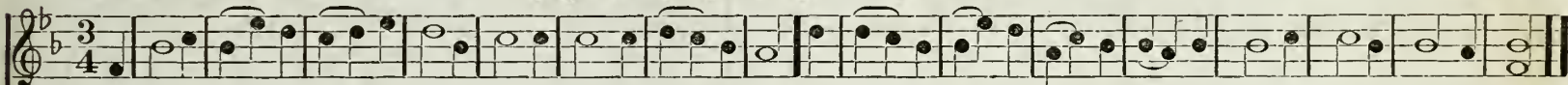


Jesus! And shall it ev - er be, A mor - tal man a - sham'd of thee; A - sham'd of thee whom angels praise, Whose glo - ries shine through endless days.



ALLEGRO MODERATO.

BLUE ISLAND. L. M. M #



How blest the sa - cred tie that binds, In un - ion sweet ac - cord - ing minds; How swift the heav' - nly course they run; Whose faith, whose hopes, whose hearts are one.



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

ALLEGRETTO MODERATO.

EVENING HYMN. L. M.

M b

J. Clark.

Sleep, downy sleep, come close my eyes, Tir'd with be - hold - ing van - i - ties! Welcome, sweet sleep, that driv'st away, The toils and follies of - the day.

MODERATO.

EFFINGHAM. L. M.

M #

39

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

SOLO. Tenor or 2d. Treble. TUTTI.

SOLO. ORGAN. TUTTI.

Detailed description: This musical score is for the hymn 'Effingham' in the key of D major (one sharp) and 3/4 time. It is marked 'MODERATO'. The score consists of four staves. The top two staves are for the vocal line, with the first staff being the Tenor or 2nd Treble part. The bottom two staves are for the organ accompaniment. The lyrics are: 'At an - chor laid, re - mote from home, Toil - ing I cry, sweet spi - rit come; Ce - les - tial breeze, no long - er stay, But swell my sails and speed my way.' The organ part includes markings for 'SOLO' and 'TUTTI' sections.

ALLEGRO ASSAI.

WITTINGTON. L. M.

M #

When I sur - vey the wond'rous cross, On which the Prince of glo - ry died; My rich - est gain I count my loss, - - And pour contempt on all my pride.

Detailed description: This musical score is for the hymn 'Wittington' in the key of D major (one sharp) and common time (C). It is marked 'ALLEGRO ASSAI'. The score consists of four staves. The top two staves are for the vocal line. The bottom two staves are for the organ accompaniment. The lyrics are: 'When I sur - vey the wond'rous cross, On which the Prince of glo - ry died; My rich - est gain I count my loss, - - And pour contempt on all my pride.'

From deep dis - tress, and trou - bled thoughts, To thee, my God, I rais'd my cry ; If thou se - verely mark our faults, Oh! who could stand be - fore thine eye?

ALLEGRO MODERATO.

SHOEL. L. M.

M

Shoel.

In - dul - gent Lord, thy goodness reigns Through all the wide, ce - les - tial plains; And thence the streams redundant flow, And cheer th'abodes of men below.

ANDANTE.

HEMPSTEAD. L. M.

M b

41

The first system of music for 'HEMPSTEAD' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The melody is a simple, flowing line with some grace notes.

That day of wrath! that dreadful day, When heaven and earth shall pass a - way! What power shall be the sin - ner's stay? How shall he meet that dread-ful day -

The second system of music for 'HEMPSTEAD' includes piano accompaniment and a grand staff. The piano accompaniment continues from the first system. The grand staff consists of a treble clef and a bass clef, both with a key signature of two flats and a 3/4 time signature. The piano part features chords and arpeggiated figures.

ANDANTE.

NEW BEDFORD. L. M.

M #

The first system of music for 'NEW BEDFORD' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The melody is more rhythmic and includes some triplet figures.

Would you be - hold the works of God, His won - ders in the world a - broad, Go with the mar - i - ners, and trace The un - known re - gions of the seas.

The second system of music for 'NEW BEDFORD' includes piano accompaniment and a grand staff. The piano accompaniment continues from the first system. The grand staff consists of a treble clef and a bass clef, both with a key signature of one flat and a 3/4 time signature. The piano part features chords and arpeggiated figures.

Musical score for "Babylon" in G major, 3/4 time, marked "ANDANTINO CHORALMENTE." The score consists of four staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The lyrics are: "Show pi - ty, Lord! O Lord, for - give! Let a re - pent - ing sin - ner live! Are not thy mercies large and free? May not a sin - ner trust in thee?"

UN POCO ALLEGRO.

LEEDS. L. M.

M

Dr. Madan.

Musical score for "Leeds" in D major, 3/4 time, marked "UN POCO ALLEGRO." The score consists of four staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The lyrics are: "Great God, to thee my ev' - ning song With humble grat - i - tude I raise; O let thy mer - cy tune my tongue, And fill my heart with live - ly praise."

UN POCO ALLEGRO.

NANTWICH. L. M.

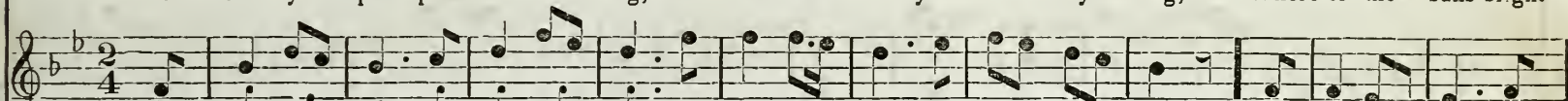
M #

M. Madan.

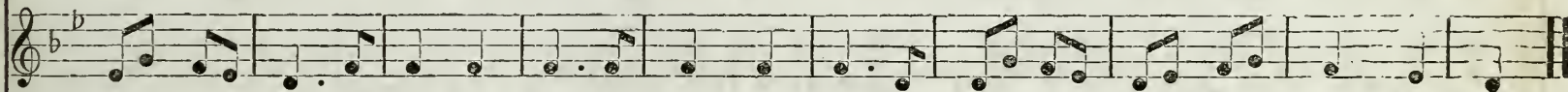
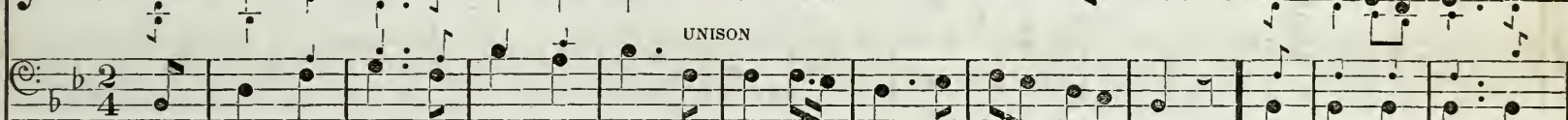
43



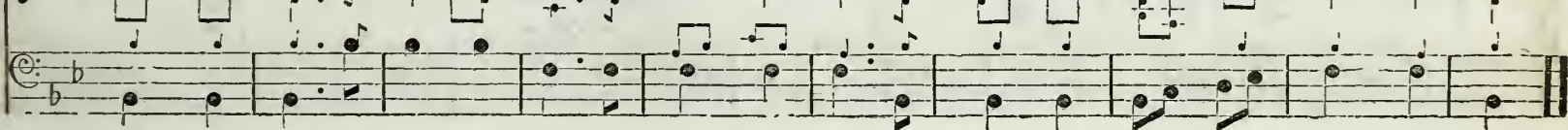
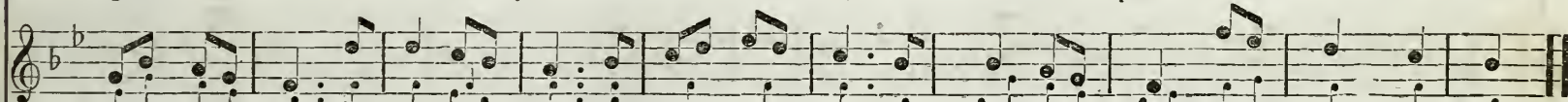
O all ye peo - ple shout and sing, Ho - san - na - to your heav'n - ly - King, Where'er the - suns bright



UNISON



glo - - ries shine, Ye nations, praise his name di - vine, Ye na - tions - praise his - name di - vine.



WARRINGTON. L. M.

M #

Just are thy ways, and true - thy word, Great rock of my - se - cure a - bode; Who is a God be - side the Lord, Or where's a re - fuge like our God.

The musical score for 'WARRINGTON' consists of four staves. The first two staves are vocal parts in treble clef, and the last two are piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRO ASSAI'.

ALLEGRO.

PILESGROVE. L. M.

M #

A - wake, my tongue thy tribute bring, To him who gave thee pow'r - to sing; Praise him who is all praise a - bove, The source of wis - dom and of love.

The musical score for 'PILESGROVE' consists of four staves. The first two staves are vocal parts in treble clef, and the last two are piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRO'.

ALLEGRETTO.

LEYDEN. L. M. M #

Costello. 45

Je - ho - vah reigns -- his throne is high, His robes - are light -- and maj -- es -- ty; His glo - ry

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'Je - ho - vah reigns -- his throne is high, His robes - are light -- and maj -- es -- ty; His glo - ry'.

shines -- with beams so bright, No mor - tal can -- sus - tain the sight, No mor -- tal can sustain the sight.

UNISON.

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are: 'shines -- with beams so bright, No mor - tal can -- sus - tain the sight, No mor -- tal can sustain the sight.' The word 'UNISON.' is written below the piano part in the final measure of this system.

Let ev' - - ry - crea - ture rise - - and - bring, Pe - - cu - - liar - hon - ors to - - our - King;

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Let ev' - - ry - crea - ture rise - - and - bring, Pe - - cu - - liar - hon - ors to - - our - King;"

An - gels - de - scend - with songs - - a - - gain, And earth - re - peat the - loud A - men.

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "An - gels - de - scend - with songs - - a - - gain, And earth - re - peat the - loud A - men."

CHORAL

OLD GROTON. L. M. M b

47

Re - member, Lord, our mor - tal state, How frail our life, how short the date, Where is the man that draws his breath, Safe from disease, se - - cure from death.

The musical score for 'OLD GROTON' consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

ALLO MODERATO.

ISLINGTON. L. M. M #

This life's a dream, an emp - ty show, But the bright world to which I go, Hath joys sub - stan - tial and sin - cere, When shall I wake, and find me there?

The musical score for 'ISLINGTON' consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal staves.

SOLO. TUTTI.

A - rise! a - rise!—with joy sur - vey, The glory of the lat - ter day; Al - rea - dy is the dawn be - gun, Which marks at hand a ris - ing sun.

UNISON. SOLO. TUTTI. FINE.

Detailed description: This musical score is for the hymn 'CALVIN. L. M.' in G major (one sharp) and common time. It is marked 'ALLA CAPELLA'. The score consists of four staves. The top two staves are vocal parts, with the first staff starting with a 'SOLO.' marking and the second staff with a 'TUTTI.' marking. The bottom two staves are piano accompaniment, with the first staff marked 'UNISON.' and the second staff marked 'SOLO.', 'TUTTI.', and 'FINE.' at the end. The lyrics are: 'A - rise! a - rise!—with joy sur - vey, The glory of the lat - ter day; Al - rea - dy is the dawn be - gun, Which marks at hand a ris - ing sun.'

Ye migh - ty ru - lers of the land, Give praise and glo - ry to the Lord; And while be - fore his throne ye stand, His great and pow'r - ful acts re - cord.

Detailed description: This musical score is for the hymn 'MELANCTHON. L. M.' in G major (one sharp) and common time. It is marked 'ALLA CAPELLA'. The score consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The lyrics are: 'Ye migh - ty ru - lers of the land, Give praise and glo - ry to the Lord; And while be - fore his throne ye stand, His great and pow'r - ful acts re - cord.'

ALLEGRETTO.

ANGEL'S HYMN. L. M.

M #

W. Tansur.
From the Village Harmony.

49

Now, in the heat of youth - ful blood, Remem - ber your Cre - - a - - tor, God; Be - hold the months come hast'ning on, When you shall say, my joys - are gone!

The musical score for 'Angel's Hymn' is written in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment is written for the left hand on a grand staff with a bass clef and a key signature of one sharp. The tempo is marked 'ALLEGRETTO'.

ALLERGETTO.

VERMONT. L. M.

M #

And will the great, e - - ter - nal God On earth es - tab - lish his a - bode? And will he, from his radiant throne, A - vow our tem - ple for his own?

The musical score for 'Vermont' is written in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment is written for the left hand on a grand staff with a bass clef and a key signature of one sharp. The tempo is marked 'ALLERGETTO'.

ANDANTINO QUASI ALLEGRETTO.

TEMPLE CHANT.

L. M.

M #

Hymn Chant.

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

UN POCO STACCATO.

CHORAL.

NAZARETH.

L. M.

M #

S. Webbe.

Re - turn my soul and sweetly rest, On thy al - migh - ty Fa - ther's breast; The bounties of his grace a - dore, And count his wond - 'rous mer - cies o'er.

ALLEGRO.

ATLANTIC. L. M.

M #

George Oates. 51

Musical score for 'ATLANTIC' in 3/4 time, key of B major. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Come, O my soul, in sa - cred lays, Attempt thy great Cre - a - tor's praise: But oh! what tongue can speak his fame, What mor - tal verse can reach the theme."

CHORAL.

St. PAUL'S. L. M.

M #

Dr. Green.

Musical score for 'St. PAUL'S' in 3/4 time, key of B major. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Great source of life, our souls con - fess, The va - ri - ous riches of thy grace; Crown'd with thy mercy, we re - joice, And in thy praise ex - alt our voice."

O thou, to whose all searching sight, The darkness shineth as the light; Search, prove my heart, it pants for thee, O burst these bands and set me free.

ALLEGRO.

97th PSALM. L. M.

M #

Tuckey.

Darkness and clouds of aw - ful shade His dazzling glo - ry shroud in state; Justice and Truth his guards are made, And fix'd by his pa - vil - ion wait

UN POCO ALLEGRETTO.

ALL SAINTS. L. M.

M #

W. Knapp.

53

Musical score for 'All Saints' by W. Knapp. The score is in 3/4 time, key of D major (one sharp), and consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics: "There is a God that reigns a - bove, Lord of the heav'ns, and earth, and seas; I fear his wrath, I ask his love, And with my lips I sing his praise". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

UN POCO ALLEGRO.

WELLS. L. M.

M #

Holdrad.

Musical score for 'Wells' by Holdrad. The score is in 3/4 time, key of D major (one sharp), and consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics: "Life, is the time to serve the Lord, The time t'in - sure the great re - ward; And while the lamp holds out to burn, The vi - lest sin - ner may re - turn." The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

No more my God, I boast no more, Of all the du - ties I have done; I quit the hopes I

This system contains the first two systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line with lyrics and the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4.

held be - fore, To trust the mer - its of thy son, To trust the mer - its of thy son.

This system contains the third and fourth systems of music. The third system continues the vocal line with lyrics and the piano accompaniment. The fourth system concludes the piece with a final cadence. The key signature remains B-flat major and the time signature is 3/4.

ALLEGRO.

QUITO. L. M.

M #

55

SOLO.

SOLO.

Lord, when thou did'st ascend on high, Ten thousand angels fill'd the sky, Those heav'nly guards around thee wait, Like chariots, that attend thy state, Like chariots that attend thy state.

Detailed description: This musical score is for the hymn 'QUITO' by L. M. It is in the key of B-flat major (two flats) and common time (C). The tempo is marked 'ALLEGRO'. The score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The vocal line begins with a 'SOLO.' marking. The lyrics are: 'Lord, when thou did'st ascend on high, Ten thousand angels fill'd the sky, Those heav'nly guards around thee wait, Like chariots, that attend thy state, Like chariots that attend thy state.' The piano accompaniment also features a 'SOLO.' marking in the lower right section.

ALLEGRETTO MODERATO.

MEDFIELD. L. M.

M #

W. Billings.

Great God, at - tend, while Zi - on sings, The joy that from thy pres - ence springs; To spend one day with thee on earth, Exceeds a thous - and days of mirth

Detailed description: This musical score is for the hymn 'MEDFIELD' by W. Billings. It is in the key of B-flat major (two flats) and 3/4 time. The tempo is marked 'ALLEGRETTO MODERATO'. The score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are: 'Great God, at - tend, while Zi - on sings, The joy that from thy pres - ence springs; To spend one day with thee on earth, Exceeds a thous - and days of mirth'. The piano accompaniment features a steady accompaniment with some melodic lines in the right hand.

BLUE MOUNTAIN. L. M. NEW

ALLEGRETTO.

How oft have sin and satan strove, To rend my soul from thee my God? But e - - ver - last - ing is thy love, And Je - sus seals it with his blood.

The musical score for 'Blue Mountain' is written in G major (one flat) and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass clef). The tempo is marked 'ALLEGRETTO'. The lyrics are: 'How oft have sin and satan strove, To rend my soul from thee my God? But e - - ver - last - ing is thy love, And Je - sus seals it with his blood.'

MARBLEHEAD. L. M. NEW

ALLEGRO.

Praise ye the Lord! let praise em - ploy In his own courts your songs of joy; The spacious fir - ma - ment around, Shall ec - ho back the joy - ful sound.

The musical score for 'Marblehead' is written in G major (one flat) and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass clef). The tempo is marked 'ALLEGRO'. The lyrics are: 'Praise ye the Lord! let praise em - ploy In his own courts your songs of joy; The spacious fir - ma - ment around, Shall ec - ho back the joy - ful sound.'

VIVACE.

MISSIONARY CHANT. L. M. M # From the American Harp. 57

Ye Christian he-roes, go pro-claim, Sal-vation in Im-manuel's name; To distant climes the tidings bear, And plant the rose of Sharon there.

The score for 'MISSIONARY CHANT' is in 3/2 time, key of B-flat major. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. The tempo is marked 'VIVACE'.

MODERATO.

MOUNT VERNON. L. M. M b

Pre-serve me, Lord, in time-of need, For suc-cour to thy throne I flee; But have no merits there to plead, My goodness cannot reach to thee.

The score for 'MOUNT VERNON' is in 3/4 time, key of B-flat major. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. The tempo is marked 'MODERATO'.

The praise of Zi - - on waits for thee, Great God—and praise becomes thy house; There shall thy saints thy glo - ry see, And there - perform their public vows.

This musical score is for Sullivan's 'Un Poco Allegro'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piece consists of 16 measures. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment is written for both the right and left hands, with a grand staff. The lyrics are: 'The praise of Zi - - on waits for thee, Great God—and praise becomes thy house; There shall thy saints thy glo - ry see, And there - perform their public vows.'

ALLEGRETTO.

LINTON. L. M.

M

G. R. Jackson.

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

This musical score is for Linton's 'Allegretto'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piece consists of 16 measures. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment is written for both the right and left hands, with a grand staff. The lyrics are: 'No change of time shall ev - er shock, My firm af - fection, Lord, - to thee; For thou - hast al - ways been - a rock, A fortress and - de - fence to me.'

UN POCO ALLEGRETTO.
QUASI ANDANTINO E RISOLUTO.

COLUMBIA. L. M. M #

59

Musical score for 'COLUMBIA' in 2/4 time, key of D major. The score consists of four staves. The first two staves are for the vocal line, with 'SOLO.' and 'TUTTI.' markings. The last two staves are for the piano accompaniment, with 'UNISON.', 'SOLO.', and 'TUTTI.' markings. The lyrics are: 'Ye nations round - the earth - rejoice, Before the Lord, your sov'reign King ; Serve him with cheerful heart and voice, With all your tongues his glory sing.'

ANDANTE.

KASKASKIA. C. M. M b

Musical score for 'KASKASKIA' in 3/4 time, key of B-flat major. The score consists of four staves. The first two staves are for the vocal line. The last two staves are for the piano accompaniment. The lyrics are: 'When men grow bold in wick - ed ways, And yet a God they own, My heart with - in me of - - ten says, Their thoughts believe there's none.'

Before the heav'ns were spread a broad, From ev-er - last - ing was the word; With God he was, the word was God, And must di - vine-ly be a - dor'd.

STACCATO.

Detailed description: This musical score is for a hymn titled 'German Chant'. It is in the key of B-flat major (one flat) and common time (C). The tempo is marked 'ALLA BREVE'. The score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: 'Before the heav'ns were spread a broad, From ev-er - last - ing was the word; With God he was, the word was God, And must di - vine-ly be a - dor'd.' The piano part includes a 'STACCATO' instruction. The music features a mix of eighth and sixteenth notes in the vocal lines, and a more rhythmic accompaniment in the piano part.

CHORAL.**NEW HUNDRED. L. M. M #**

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

Detailed description: This musical score is for a hymn titled 'New Hundred'. It is in the key of B-flat major (one flat) and common time (C). The score is labeled 'CHORAL' and consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: 'Be thou, O God, ex - alt - ed high, And as thy glo-ry fills the sky; So let it be on earth dis - play'd, Till thou art here as there o - bey'd.' The piano part features a steady accompaniment with eighth notes and rests. The vocal lines are primarily composed of half and whole notes, with some phrasing slurs.

ALLEGRO ASSAL

OLYMPUS. L. M.

M #

From the American Harp.

61

Musical score for 'OLYMPUS' in G major, 2/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The tempo is 'ALLEGRO ASSAL'. The key signature has one sharp (F#). The lyrics are: 'Ye na - tions round the earth rejoice, Be - fore the Lord, your sov'reign king; Serve him with cheerful heart and voice, With all your tongues his glory sing.' The piano part includes dynamic markings 'p' and 'CRESC.'.

ALLEGRO.

FOUNTAIN. L. M.

M #

Leach.

Musical score for 'FOUNTAIN' in G major, 2/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The tempo is 'ALLEGRO'. The key signature has one sharp (F#). The lyrics are: 'Fountain of bles-sing! ev - er blest, Pos - sessed all, of all pos-sess; By whom the whole cre - a - tion's fed, Give me each day my dai-ly bread.' The piano part includes dynamic markings 'p' and 'CRESC.'.

ALLEGRO.

WINDHAM, L. M.

M b

Hymn Chant.

Sub: A Choral by M. Luther.
Arrg. by Read.

Broad is the road that leads to death, And thousands walk to - geth - er there; But wis - dom shows a nar - row path, With here and there a trav - el - - ler.

UN POCO STACCATO.

Detailed description: This is a musical score for a hymn chant. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/2. The tempo is marked 'ALLEGRO.' and the performance instruction is 'UN POCO STACCATO.' The lyrics are: 'Broad is the road that leads to death, And thousands walk to - geth - er there; But wis - dom shows a nar - row path, With here and there a trav - el - - ler.'

UN POCO ALLEGRETTO.

PRISCILLA, L. M.

M #

From the American Harp.

SOLO. TUTTI. P

SOLO. TUTTI.

Come in thou bles - sed of the Lord, Oh come - - in Je - sus pre - cious - name; We welcome thee with one ac - cord, And trust the Sa - viour does the same.

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is 3/4. The tempo is marked 'UN POCO ALLEGRETTO.' and the performance instruction is 'From the American Harp.' The lyrics are: 'Come in thou bles - sed of the Lord, Oh come - - in Je - sus pre - cious - name; We welcome thee with one ac - cord, And trust the Sa - viour does the same.' The score includes dynamic markings 'SOLO.', 'TUTTI.', and 'P'.

ALLEGRETTO.

SOMERSET STREET. L. M.

M #

63

SOLO. 2d. TREBLE TUTTI.

How pleasant, how di - vinely fair, O Lord of hosts, thy dwellings are; With long de - sire my spir - it faints, To meet th'as - sem - blies of - thy saints.

SOLO. TUTTI.

Detailed description: This musical score is for the hymn 'Somerset Street'. It is in the key of D major (one sharp) and 3/4 time. The tempo is marked 'ALLEGRETTO'. The score consists of four staves. The top staff is the vocal line, which begins with a 'SOLO. 2d. TREBLE' section and then transitions to 'TUTTI.'. The second staff is the vocal line with lyrics. The third and fourth staves are the piano accompaniment, with the third staff marked 'SOLO.' and the fourth 'TUTTI.'. The piano part features a steady accompaniment with some melodic lines.

ALLEGRETTO.

ANTIGUA. L. M.

M #

High in the heav'ns, e - ternal God, Thy goodness in - full glo - ry shines; Thy truth shall break through ev' - ry cloud, That veils and dar - kens thy designs.

Detailed description: This musical score is for the hymn 'Antigua'. It is in the key of D major (one sharp) and 2/4 time. The tempo is marked 'ALLEGRETTO'. The score consists of four staves. The top two staves are the vocal lines. The bottom two staves are the piano accompaniment. The piano part features a steady accompaniment with some melodic lines.

The Lord pro - claims his pow'r - a - loud, Up - on the o - cean and the land; His voice divides the wat - 'ry cloud, And lightning's blaze - at his command.

This musical score is for the hymn 'BREWER, L. M. M #'. It is marked 'ALLEGRO ASSAI.' and consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (Bb). The piano accompaniment is written in two staves: the right hand in a treble clef and the left hand in a bass clef, both with a key signature of one flat. The tempo is 'ALLEGRO ASSAI.' and the meter is common time (C). The lyrics are: 'The Lord pro - claims his pow'r - a - loud, Up - on the o - cean and the land; His voice divides the wat - 'ry cloud, And lightning's blaze - at his command.'

ALLEGRO MODERATO.

PRAISE, L. M.

M #

Give to our God im - mor - tal praise; Mercy and truth - - are all his ways; Give to the Lord of lor's - - - - renown, The King of king's with glory crown.

This musical score is for the hymn 'PRAISE, L. M. M #'. It is marked 'ALLEGRO MODERATO.' and consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (Bb). The piano accompaniment is written in two staves: the right hand in a treble clef and the left hand in a bass clef, both with a key signature of one flat. The tempo is 'ALLEGRO MODERATO.' and the meter is common time (C). The lyrics are: 'Give to our God im - mor - tal praise; Mercy and truth - - are all his ways; Give to the Lord of lor's - - - - renown, The King of king's with glory crown.'

ANDANTINO.

POMFRET, L. M. M #

Cecil.
With alterations.

65

O Lord! in whom are all the - springs, - Of bound - less love - and grace un - known, Hide me be -

- neath thy spread - ing wings, Till this dark - cloud - be - - o - - ver - blown, Till this dark cloud be - - o - ver blown.

SOLO. TUTTI.

CHESNUT STREET. L. M.

M #

Great is the Lord, ex - - alt - ed high, A -- bove all pow'rs, and ev' - ry throne; What e'er he please, in earth or sea, Or heav'n or hell, his hand hath done.

UNISON. SOLO. TUTTI.

SOLO. 2d. TREBLE. TUTTI.

Detailed description: This musical score is for the hymn 'CHESNUT STREET' by L. M. It is in the key of D major (one sharp) and 3/4 time. The tempo is marked 'ALLEGRO'. The score consists of four staves. The top two staves are for vocal parts: the first is the first tenor and the second is the second tenor. The bottom two staves are for piano accompaniment. The lyrics are: 'Great is the Lord, ex - - alt - ed high, A -- bove all pow'rs, and ev' - ry throne; What e'er he please, in earth or sea, Or heav'n or hell, his hand hath done.' The score includes performance directions: 'UNISON.' for the piano part, 'SOLO.' for the first tenor part, and 'TUTTI.' for the second tenor part. There are also 'SOLO. 2d. TREBLE.' and 'TUTTI.' markings above the second tenor staff.

UN POCO ALLEGRETTO.

CHAPEL STREET. L. M.

M #

W. Mather.

E - ter - nal source of ev' - ry joy, Well may thy praise our lips em - ploy; Thy goodness crowns the roll - ing year, While in thy tem - ple we ap - pear

UNISON. SOLO. TUTTI.

SOLO. 2d. TREBLE. TUTTI.

Detailed description: This musical score is for the hymn 'CHAPEL STREET' by W. Mather. It is in the key of D major (one sharp) and 2/4 time. The tempo is marked 'UN POCO ALLEGRETTO.'. The score consists of four staves. The top two staves are for vocal parts: the first is the first tenor and the second is the second tenor. The bottom two staves are for piano accompaniment. The lyrics are: 'E - ter - nal source of ev' - ry joy, Well may thy praise our lips em - ploy; Thy goodness crowns the roll - ing year, While in thy tem - ple we ap - pear'. The score includes performance directions: 'UNISON.' for the piano part, 'SOLO.' for the first tenor part, and 'TUTTI.' for the second tenor part. There are also 'SOLO. 2d. TREBLE.' and 'TUTTI.' markings above the second tenor staff.

ALLA BREVE. **AMERICAN CHANT.** L. M. M # Hymn Chant. From the American Harp. 67

Be - hold, the blind their sight re - ceive ! Be - hold the dead a - wake and live ! The dumb speak wonders, and the lame, Leap like the hart, and bless his name.

This musical score is for the hymn 'AMERICAN CHANT' by L. M. Ward. It is written in the key of D major (one sharp) and common time (C). The tempo is 'ALLA BREVE'. The score consists of four staves: a vocal line and a piano accompaniment. The piano part is written in a grand staff with treble and bass clefs. The lyrics are: 'Be - hold, the blind their sight re - ceive ! Be - hold the dead a - wake and live ! The dumb speak wonders, and the lame, Leap like the hart, and bless his name.'

ALLEGRO MODERATO.

WARD. L. M. M #

An original Hymn tune.

There is a stream, whose gentle flow - Sup - plies the ci - ty - - of - - our - God; Life, love, and joy still glid - ing through, And wat'ring our di - vine a - bode.

This musical score is for the hymn 'WARD' by L. M. Ward. It is written in the key of D major (one sharp) and common time (C). The tempo is 'ALLEGRO MODERATO'. The score consists of four staves: a vocal line and a piano accompaniment. The piano part is written in a grand staff with treble and bass clefs. The lyrics are: 'There is a stream, whose gentle flow - Sup - plies the ci - ty - - of - - our - God; Life, love, and joy still glid - ing through, And wat'ring our di - vine a - bode.'

God in his earth - ly tem - ple - - lays, Founda - tion for his heav'nly praise; He likes the tents of

SOLO.

Ja - - cob well, But still - in - - Zi - on loves - to - - dwell, But still in - - Zi - on - loves to dwell.

SOLO.

SOLO. TUTTI.

$\frac{3}{4}$ The flow-ry spring, at God's command, Perfumes the air, and paints the land; The sum-mer rays - with vig - or - shine, To raise the corn, and cheer the vine. -

SOLO. TUTTI.

Detailed description: This musical score is for a hymn titled "The flow-ry spring". It is in the key of B-flat major (two flats) and 3/4 time. The tempo is "UN POCO ALLEGRETTO". The score is arranged for voice and piano. The vocal line begins with a "SOLO" section and then joins the piano in a "TUTTI" section. The piano accompaniment also features "SOLO" and "TUTTI" markings. The lyrics are: "The flow-ry spring, at God's command, Perfumes the air, and paints the land; The sum-mer rays - with vig - or - shine, To raise the corn, and cheer the vine. -".

ANDANTE. CHAPEL HILL. L. M. M #

My spir - it looks to God a-lone; My rock and re-fuge is his throne; In all my fears, in all my straits, My soul for his sal - va-tion waits.

Detailed description: This musical score is for a hymn titled "CHAPEL HILL". It is in the key of B-flat major (two flats) and 3/4 time. The tempo is "ANDANTE". The score is arranged for voice and piano. The vocal line is in a single part. The piano accompaniment is in a single part. The lyrics are: "My spir - it looks to God a-lone; My rock and re-fuge is his throne; In all my fears, in all my straits, My soul for his sal - va-tion waits.".

UN POCO ALLEGRETTO.

ROCKINGHAM. L. M.

M #

On God - the race of man depends, Far as the earths re - mot-est ends; At his command the morning ray, Smiles in the east, and leads - - the day.

The musical score for 'Rockingham' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'UN POCO ALLEGRETTO'. The lyrics are: 'On God - the race of man depends, Far as the earths re - mot-est ends; At his command the morning ray, Smiles in the east, and leads - - the day.'

ALLEGRETTO.

TREMONT STREET. L. M.

M #

Shall this vile race - of flesh - and blood, Contend with their Cre-a - - tor, God? Shall mor - tal worms presume - to be, More ho -ly, wise, or just, than he?

The musical score for 'Tremont Street' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'Shall this vile race - of flesh - and blood, Contend with their Cre-a - - tor, God? Shall mor - tal worms presume - to be, More ho -ly, wise, or just, than he?'

MODERATO

ST. GEORGE'S. L. M.

M #

Stanley. 71

Re - tire, O sleep, from ev - ry eye! the ris - ing morn - ing re - ap - pears; The sun as - cends the dappled sky, And drinks crea - tions dew - y tears.

ALLEGRO.

ST. PETER'S. L. M.

M #

Harwood.

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

An.ong th'assemblies of the great, A great - er rul - er takes his seat; The God of heav'n, as judge surveys, The kings of earth, and all their waya.

This musical score is for the piece 'BACHFELD' by L. M. Bachfeld. It is marked 'ALLA CAPELLA' and 'M #'. The score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a whole note 'An.' followed by a series of quarter and eighth notes. The piano accompaniment features a steady bass line with chords and moving lines in the right hand.

ALLO MODERATO.

WITTENBERG. L. M.

M

Blest is the man, whose ten - der care, Re - lieves the poor in their dis - tress; Whose pi - ty wipes the widow's tear, Whose hand supports the father - less.

This musical score is for the piece 'WITTENBERG' by L. M. Wittenberg. It is marked 'ALLO MODERATO' and 'M #'. The score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a whole note 'Blest' followed by a series of quarter and eighth notes. The piano accompaniment features a steady bass line with chords and moving lines in the right hand.

ANDANTE.

BULFINCH STREET. L. M. M #

73

My dear Re - deem - er - and my Lord, I read my du - ty in thy word; But in thy life the - law appears, Drawn out in liv - ing char - ac - ters

The musical score for 'Bulfinch Street' is written in 2/4 time and G major. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: 'My dear Re - deem - er - and my Lord, I read my du - ty in thy word; But in thy life the - law appears, Drawn out in liv - ing char - ac - ters'. The piece concludes with a double bar line.

UN POCO ALLEGRETTO.

MORAVIAN CHANT. L. M. M #

From the American Harp.

Show pi - ty Lord, O Lord, for - give, Let a re - pent - ing reb - el live; Are not thy mer - cies large and free, May not a sin - ner trust in thee?

The musical score for 'Moravian Chant' is written in 3/2 time and G major. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: 'Show pi - ty Lord, O Lord, for - give, Let a re - pent - ing reb - el live; Are not thy mer - cies large and free, May not a sin - ner trust in thee?'. The piece concludes with a double bar line.

UN POCO STACCATO.

Musical score for 'ARNHEIM' in G major, common time (C). The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "All ye bright ar-mies of the skies, Go wor-ship where your Savior lies; An - gels and kings, before him bow, Those gods on high and gods be - low."

* The alteration which has been made in the last strain will make this popular tune much more useful.

ALLEGRO.

ECKARDT. L. M. M

Musical score for 'ECKARDT' in G major, 3/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Praise ye the Lord—my heart shall join, In work so pleasant, so di - vine; My days of praise shall ne'er be past, While life, and thought, and being last."

ALLO MODERATO.

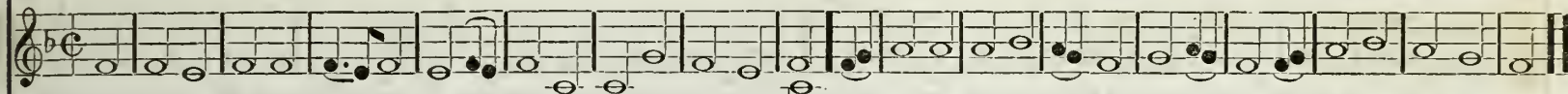
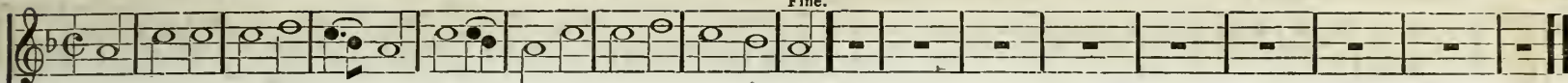
DRESDEN.

L. M.

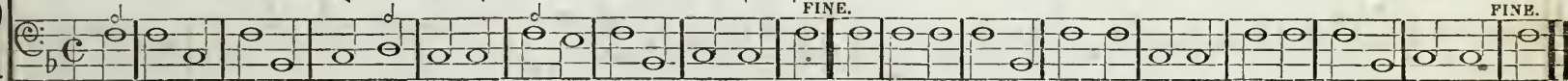
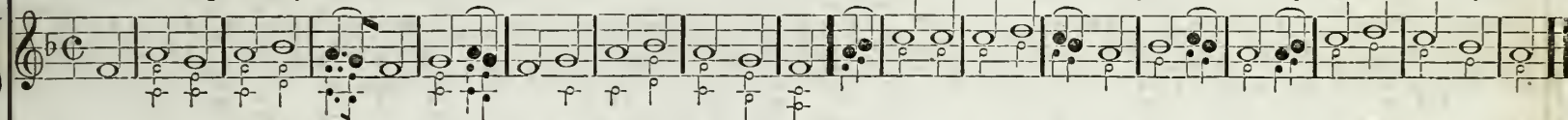
M #

or L. P. M

75



When ris - ing floods my soul o'er - flow, When sinks my heart in waves of woe; Je - sus thy time - ly aid im - part, And raise my head and cheer my heart.



L. P. M.

L. M.

CHORAL.

MUNICH.

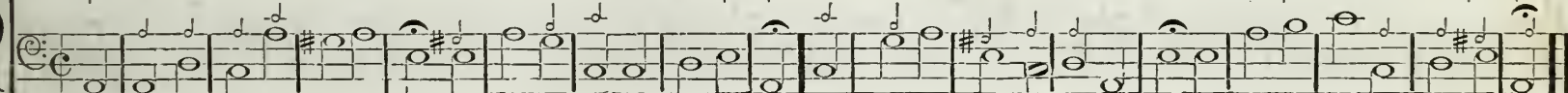
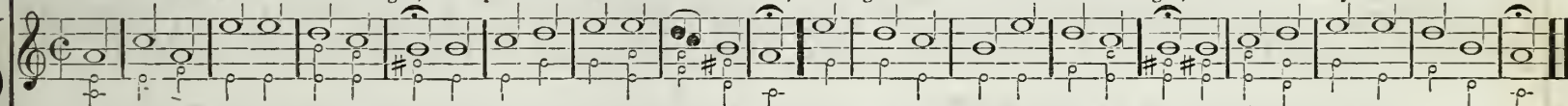
L. M.

M b

German Choral.



'Twas on that dark that dismal night, When pow'rs of death and hell a - rose, A - gainst the son of God's de - light, And friends betray'd him to his foes.



DUNSTAN, L. M. M

Dr. Madan.

1st time. * 2d time

Jesus shall reign where'er the sun, Does his suc - cessive jour - nies run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more. more.

* 2d time.

* 1st time. 2d time.

Detailed description: This is a musical score for the hymn 'DUNSTAN'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'ALLEGRO MODERATO'. The score includes a first ending and a second ending, both marked with an asterisk (*). The lyrics are: 'Jesus shall reign where'er the sun, Does his successive journeys run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more. more.' The piano part features a steady accompaniment with some melodic lines in the right hand.

ALLEGRETTO.

MOUNT ARARAT, L. M. M

M #

All power and grace to God be - long; He is my strength, and He my song: He comes my Savior — from his throne, He comes to bring sal - va - tion down.

Detailed description: This is a musical score for the hymn 'MOUNT ARARAT'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO'. The score is a single ending. The lyrics are: 'All power and grace to God belong; He is my strength, and He my song: He comes my Savior — from his throne, He comes to bring salvation down.' The piano part features a steady accompaniment with some melodic lines in the right hand.

ALLEGRETTO MODERATO.

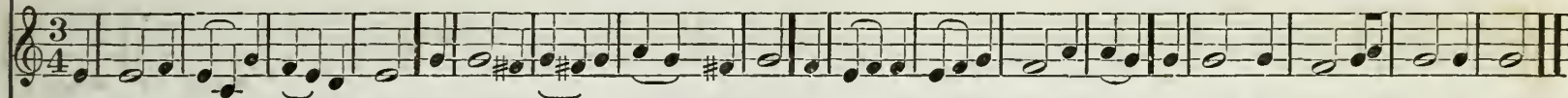
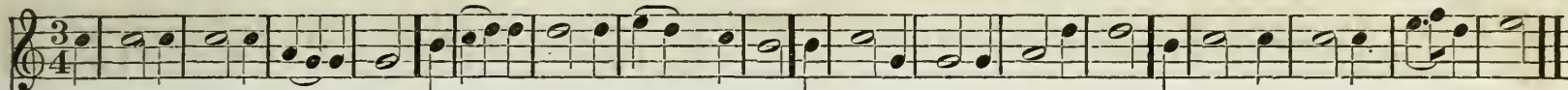
CHARLESTON.

L. M.

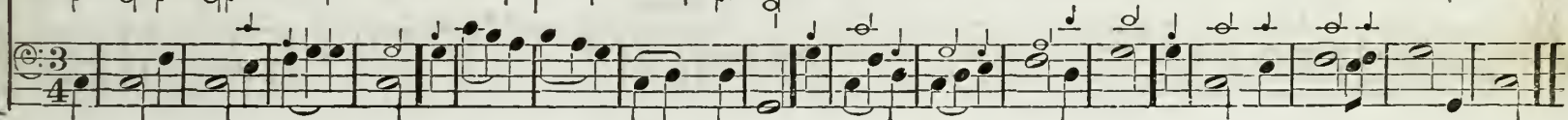
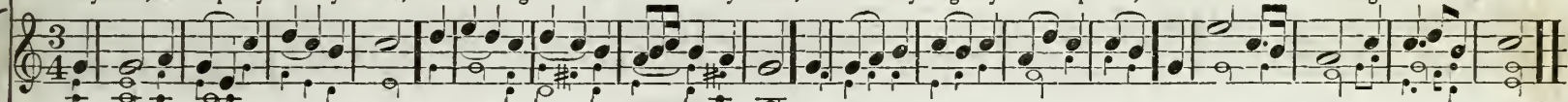
M #

R. Cook.

77



My God, ac - cept my ear - ly vows, Like morning incense in thy house, And let my night - ly worship rise, Sweet as the ev'ning sac - ri - fice.

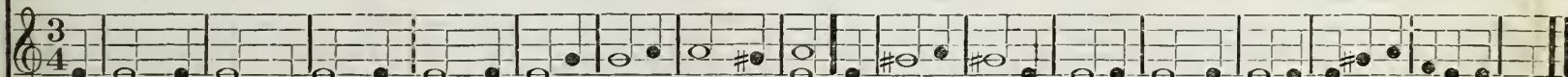


ALLEGRETTO MODERATO.

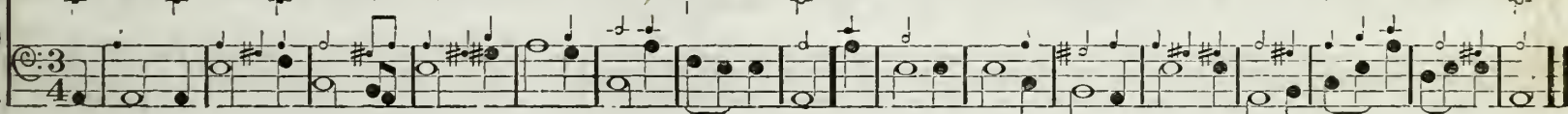
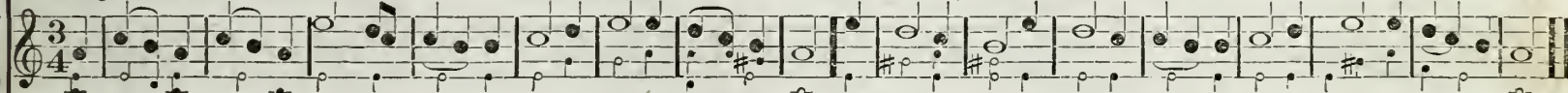
NEW MUNCIE.

L. M.

M b



How great, how ter - - ri - ble, that God, Who shakes cre - a - tion with - his nod; He frowns earth, sea, all na - ture's frame, Sink in one u - - ni - ver - sal flame.



Down from his lof - ty throne on high, He look'd the Lord the world survey'd: He saw the race in ru - in lie, He pitied and his grace display'd.

UNISON.

CHORAL.

LUTHER'S CHORAL. L. M.

M b

M. Luther.

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

ALLEGRETTO.

TEMPLE SONG. L. M. M #

From the American Harp. 79

Stand up, my soul, shake off thy fears, And gird the gos-pel ar - mor on; March to the gates of end - less joy, Where Je - sus, thy great Captain's gone.

ALLEGRO.

BEDFORD STREET. L. M. M #

A - wake my soul, in joy - ful lays, And sing thy great Re - deem - er's praise; He justly claims a song from me, His loving kind - ness O how free.

SOLO. 2d. TREBLE. TUTTI.

SOLO. TUTTI.

ALLEGRO.

THE CITY OF DAVID. L. M.

M #

From the American Harp.

Wake, O my soul, and hail the morn, For un-to us a Saviour's born; See, how the an-gel's wing their way, To ush-er in the glorious day.

* This passage may be sung alternately by male, & female voices.

ALLEGRO ASSAI.

FIRMAMENT. L. M.

M #

From the American Harp.

The heavens declare thy glo-ry Lord, In eve-ry star thy wisdom shines; But when our eyes behold thy work, We read thy name in fairer lines, We read thy name in fair-er lines.

SOLO. SOLO. TUTTI. CRESO.

SOLO. SOLO. TUTTI. J. D. CP.

CRESO.

ALLEGRO MODERATO.

VIRGINIA. L. M. M b

Har. Sacra Minor. 81
With alterations.

Go, wor - - ship at Im - man - uel's feet, See in - - his face what wonders meet! Earth is - - too nar - row

to - - ex - press, His worth, - his glo - - ry, or - - his - grace, -- His worth, his glo - - ry, or - - his - grace.

SOLO. TUTTI.

ALLA BREVE.

CHESTER.  L. M. NEW. Hymn Chant.

The first system of musical notation for 'CHESTER' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a hymn chant style with various note values and rests.

This is the word of truth and love, Sent to the nation's from above, Je - hovah here resolves to show, What his al - migh - - ty pow'r can do.

The second system of musical notation for 'CHESTER' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues from the first system.

UN POCO STACCATO.

ALLA BREVE.


PORTLAND, L. M. Hymn Chant.

The first system of musical notation for 'PORTLAND' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a hymn chant style.

Thus far the Lord hath led me on, Thus far his pow'r prolong my days; And ev'ry ev'ning shall make known, Some fresh memorial of his grace.

The second system of musical notation for 'PORTLAND' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues from the first system.

UN POCO STACCATO.

 Remark; Old Chester by Billings is to be found page. 310

ALLEGRO.

LUTHER'S CHANT.

L. M. M #

From the American Harp.

83

The first system of musical notation for 'Luther's Chant' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music is written in a simple, rhythmic style with quarter and eighth notes.

Great God we sing thy mighty hand, By that supported still we stand; The op - ning year thy mercy shows, Let mercy crown it till it close.

The second system of musical notation includes a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a common time signature (C). The piano accompaniment is on a grand staff (treble and bass clefs) with a common time signature (C). The lyrics are written below the vocal line.

UN POCO STACCATO.

CHORALMENTE.

PUTNEY.

L. M.

M b

I. Smith.

The first system of musical notation for 'Putney' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music is written in a choral style with quarter and eighth notes.

The second system of musical notation includes a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a 3/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs) with a 3/4 time signature. The lyrics are written below the vocal line.

Deep in - - our hearts let us - - record, The deep - er sor - rows of our Lord; Behold - - the ris - - ing billows roll, To o - ver - whelm his ho - ly soul.

The third system of musical notation includes a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a 3/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs) with a 3/4 time signature. The lyrics are written below the vocal line.

SOLO. 2d. TREBLE or BASS.

Thee will - I love, O Lord, my strength, My rock, My tow'r, my high de - fence, Thy migh - ty arm shall

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 sharp (F#) and a 3/4 time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

TUTTI.

be - my trust, - For I have drawn sal - - va - tion thence; For I - have drawn sal - - va - tion thence.

TUTTI.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal line. The word 'TUTTI.' appears above the second staff and below the piano accompaniment staff.

ALLEGRETTO.

NORTH CHURCH. L. M.

M #

From the American Harp. 85

SOLO. 2d. TREBLE. TUTTI.

Great shepherd of thine Is - ra - el, Who didst be - tween the cher - u - bs dwell; - And lead the tribes, thy cho - sen sheep, Safe through the des - ert and the deep.

SOLO. TUTTI.

3
4

Detailed description: This musical score is for the hymn 'North Church'. It features a harp accompaniment on the left, consisting of a treble and a bass staff. The treble staff has a 3/4 time signature and a key signature of one sharp (F#). The bass staff has a 4/4 time signature and a key signature of one sharp. The vocal line is written in a single treble staff with a key signature of one sharp. The score is divided into sections labeled 'SOLO. 2d. TREBLE.' and 'TUTTI.' for both the harp and the vocal line. The lyrics are: 'Great shepherd of thine Is - ra - el, Who didst be - tween the cher - u - bs dwell; - And lead the tribes, thy cho - sen sheep, Safe through the des - ert and the deep.'

CHORALMENTE.

YARMOUTH, old L. M.

M #

A. William's Coll.
With alterations.

Come, Lord, thy sav - ing grace make known, Take me, a sin - ner, for thine own; Lord, let me thy sal - va - tion feel, And let it my dis - eas - es heal.

Detailed description: This musical score is for the hymn 'Yarmouth, old'. It features a harp accompaniment on the left, consisting of a treble and a bass staff. The treble staff has a common time signature (C) and a key signature of one sharp (F#). The bass staff has a common time signature (C) and a key signature of one sharp (F#). The vocal line is written in a single treble staff with a common time signature (C) and a key signature of one sharp (F#). The score is divided into sections labeled 'CHORALMENTE.' and 'TUTTI.' for both the harp and the vocal line. The lyrics are: 'Come, Lord, thy sav - ing grace make known, Take me, a sin - ner, for thine own; Lord, let me thy sal - va - tion feel, And let it my dis - eas - es heal.'

BALDWIN PLACE. L. M. M

Jesus demands the voice of joy, - Loud through the earth let triumph sing; His honors should your songs employ, Let glorious praises hail the King.

UNISON:

Detailed description: This musical score is for a hymn titled 'Baldwin Place'. It is marked 'ALLEGRO' and 'L. M.' (Largo Moderato). The key signature has one sharp (F#). The score consists of four staves. The first two staves are vocal parts. The third and fourth staves are piano accompaniment. The lyrics are: 'Jesus demands the voice of joy, - Loud through the earth let triumph sing; His honors should your songs employ, Let glorious praises hail the King.' There is a 'UNISON' section in the piano part.

MODERATO
CHORALMENTE.

GERMAN HYMN. L. M. M

Pleyel.
Not original—With alterations.

Time, time, how few thy value weigh! How few will estimate a day! Days, months and years keep rolling on, The soul neglected and undone.

Detailed description: This musical score is for a hymn titled 'German Hymn'. It is marked 'MODERATO CHORALMENTE' and 'L. M.' (Largo Moderato). The key signature has two flats (Bb). The score consists of four staves. The first two staves are vocal parts. The third and fourth staves are piano accompaniment. The lyrics are: 'Time, time, how few thy value weigh! How few will estimate a day! Days, months and years keep rolling on, The soul neglected and undone.' The score is attributed to Pleyel and noted as 'Not original—With alterations.'

SOLO. 2d TREBLE.

The Lord is come—the heav'ns proclaim His birth—the na - - tions love - his name; An un - known star - - di -

SOLO.

TUTTI.

rects - the road, -- Of east - ern sag - es to their God, Of east - - ern sag - - es to their God.

TUTTI.

SOLO. 2d TREBLE.

My God, my King, thy - va - rious praise, Shall fill the - remnant of - my - days; Thy grace employ my hum - ble tongue, Till

SOLO. * ORGAN. AD LIBITUM.

* This passage may be sung alternately by Male, and Female voices.

TUTTI. CRESC.

death, and glo - ry raise the song. Thy grace em - ploy my - hum - ble tongue, Till death and glo - ry raise the song.

TUTTI. CRESC.

ALLEGRETTO.

BRENT. L. M. M #

S. Holyok's Coll.
With alterations.

89

E - ter - nal spir - it we con - fess, And sing the won - ders of thy grace ; Thy pow'r conveys our blessings down, From God the fath - er and the son.

The musical score for 'BRENT' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'E - ter - nal spir - it we con - fess, And sing the won - ders of thy grace ; Thy pow'r conveys our blessings down, From God the fath - er and the son.'

ALLEGRETTO.

PALMIS. L. M. M #

S. Holyok's Coll.
With alterations.

Lord we - a - dore thy vast de - signs, Th'obscure a - byss of prov - i - dence; Too deep to sound with mor - tal lines, Too dark to view with feeble sense.

SOLO. 2d TREBLE. TUTTI.

SOLO.

The musical score for 'PALMIS' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'Lord we - a - dore thy vast de - signs, Th'obscure a - byss of prov - i - dence; Too deep to sound with mor - tal lines, Too dark to view with feeble sense.' There are performance directions: 'SOLO. 2d TREBLE.' and 'TUTTI.' above the vocal line, and 'SOLO.' below the piano accompaniment.

CAPITOL, OR ALLENTOWN. L. M. M # (or L. M. 6 lines.)

B. Holt.

The Lord will come, the earth shall quake, The hills their fix - - - ed seat for - sake;

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom line is the piano accompaniment, consisting of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are written below the vocal line.

Repeats for L. M. 6 lines.

And withering from the vault of night; The stars with - draw their fee - ble light, The stars with - draw - their fee - ble light.

Detailed description: This system contains the second two lines of the musical score. It follows the same format as the first system, with a vocal line in treble clef and a piano accompaniment in two staves (treble and bass clefs). The lyrics are written below the vocal line.

CHORAL.

BRECKNOCK, L. M.

M #

91

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

The musical score for 'BRECKNOCK, L. M.' is a choral setting in G major (one sharp) and common time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'So let our lips and lives express, The holy gospel we profess; So let our works and virtues shine, To prove the doctrine all divine.' The music features a steady, hymn-like melody with a simple harmonic accompaniment.

ALLEGRO.

EVENING HYMN. L. M.

M #

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

The musical score for 'EVENING HYMN, L. M.' is an allegro setting in G major (one sharp) and common time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Bless, O my soul, the living God, Call home thy thoughts that rove abroad; Let all the powers within me join, In work and worship so divine.' The music is more rhythmic and active than the first piece, with a more complex accompaniment.

Had I - the tongues of Greeks and Jews, And nobler speech than an - gel's use ; If love be absent, I - am found, Like tinkling brass—an emp - ty sound.

SOLO. TUTTI.

SOLO. TUTTI.

Detailed description: This musical score is for a hymn titled 'PARK STREET CHURCH'. It is marked 'MODERATO.' and 'L. M.' (Largo Moderato). The key signature is one sharp (F#) and the time signature is 3/4. The score consists of four staves. The top two staves are for the vocal line, with the first staff containing the melody and the second staff containing a more active accompaniment. The bottom two staves are for the piano accompaniment, with the third staff being the right hand and the fourth staff being the left hand. The lyrics are: 'Had I - the tongues of Greeks and Jews, And nobler speech than an - gel's use ; If love be absent, I - am found, Like tinkling brass—an emp - ty sound.' There are two sections of 'SOLO.' and two sections of 'TUTTI.' indicated above the vocal line.

ALLEGRO.

OLD SOUTH CHURCH. L. M.

M #

High on a hill of dazzling light, The king - of glo - ry spreads his seat ; And troops of an - gel's stretch'd for flight, Stand waiting round his awful feet.

Detailed description: This musical score is for a hymn titled 'OLD SOUTH CHURCH'. It is marked 'ALLEGRO.' and 'L. M.' (Largo Moderato). The key signature is one flat (Bb) and the time signature is 3/4. The score consists of four staves. The top two staves are for the vocal line, with the first staff containing the melody and the second staff containing a more active accompaniment. The bottom two staves are for the piano accompaniment, with the third staff being the right hand and the fourth staff being the left hand. The lyrics are: 'High on a hill of dazzling light, The king - of glo - ry spreads his seat ; And troops of an - gel's stretch'd for flight, Stand waiting round his awful feet.'

He - that - hath made - - his ref - uge God, Shall find - - - a most - - se - cure - a - - bode;

Shall find a &c.

SOLO. 2d. TREBLE. TUTTI.

Shall walk - all - day - be - neath his shade, And there at night shall rest his head, And there at night shall rest his head.

SOLO. TUTTI.

OTIS. L. M. M #

Thrice hap - py man! who fears - the Lord, - Loves his com - mands, and trusts his - word; Honor and peace his

SOLO. 2d TREBLE. TUTTI.

days at - tend, And bless - ings on - his - seed de - - scend, And blessings on his seed de - scend.

SOLO. TUTTI.

CHORALMENTE.

WILDERNESS. L. M. M b

Leach.
From the *Village Harmony*.

95

Who is this fair one in dis-tress, That trav-els from the wil-der-ness? And press'd with sor-rows and with sins, On her be-loved Lord she leans.

The score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the first vocal staff.

ALLEGRETTO.

DENTON. L. M. M #

From the *American Harp*.

Great God, at-tend, while Zi-on sings, The joy that from thy presence springs; To spend one day with thee on earth, Ex-ceds a thou-sand days of mirth.

The score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F-sharp), and the time signature is 3/4. The lyrics are written below the first vocal staff. Performance markings 'SOLO.' and 'TUTTI.' are placed above and below the piano accompaniment staves.

My soul, thy great Cre - - a - - tor praise, When cloth'd in - - his - - ce - - les - tial rays;

SOLO. 2d. TREBLE. TUTTI.
He - in - full - - maj - - es - - ty ap - - pears, And like a robe, his - glo - ry wears.

SOLO. TUTTI.

MODERATO.

BERRA, OR RICKMANSWORTH. L. M.

M #

97

Great God attend while Zi - on sings, The joy that from thy pres - ence springs; To spend one day with thee on earth, Ex - ceeds a thousand days of mirth.

The musical score for 'BERRA, OR RICKMANSWORTH' is in 3/4 time and D major. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for the left and right hands, with a bass clef for the left and a treble clef for the right. The tempo is marked 'MODERATO'.

MODERATO.

FLORIDA. L. M.

M #

My God, how endless is thy love; Thy gifts are ev' - ry ev'ning new; And morning mer - cies from a - bove, Gently dis - til like ear - ly dew.

The musical score for 'FLORIDA' is in 3/4 time and D major. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for the left and right hands, with a bass clef for the left and a treble clef for the right. The tempo is marked 'MODERATO'. A page number '13' is visible at the bottom left of the piano part.

Come, dear-est Lord, make no de - lay, For slowly ev' - ry moment wears; Fly wing'd time, and roll - a - way, These te - dious rounds of sluggish years.

or 8 va.

UNISON.

This musical score is for the piece 'LENOX' in G major, 2/4 time, marked 'ALLEGRETTO MODERATO'. It features a vocal line and a piano accompaniment. The piano part includes a unison section for the lower register. The lyrics are: 'Come, dear-est Lord, make no de - lay, For slowly ev' - ry moment wears; Fly wing'd time, and roll - a - way, These te - dious rounds of sluggish years.'

ALLEGRETTO.
QUASI ANDANTINO.

CENCHREA CHANT. L. M.

M #

From the American Harp

Why droops my soul with guilt opprest ! Whence these wild tumults in my breast ! Is there no balm to heal my wound ! No kind phy - si - cian to be found ?

This musical score is for the piece 'CENCHREA CHANT' in D major, 3/4 time, marked 'ALLEGRETTO QUASI ANDANTINO'. It features a vocal line and a piano accompaniment. The piano part is written for harp. The lyrics are: 'Why droops my soul with guilt opprest ! Whence these wild tumults in my breast ! Is there no balm to heal my wound ! No kind phy - si - cian to be found ?'

ALLEGRO CON SPIRITO.

HAYDN, or St. Olave's. L. M.

M#

Hudson. 99

Glad Si cn of thy tri - umph heard, And Judah's daughters were o'erjoy'd, Because thy righteous judgments, Lord, Have pa - gan pride and pow'r destroy'd.

ANDANTINO QUASI ALLEGRETTO.

CROWLE. C. M.

M b

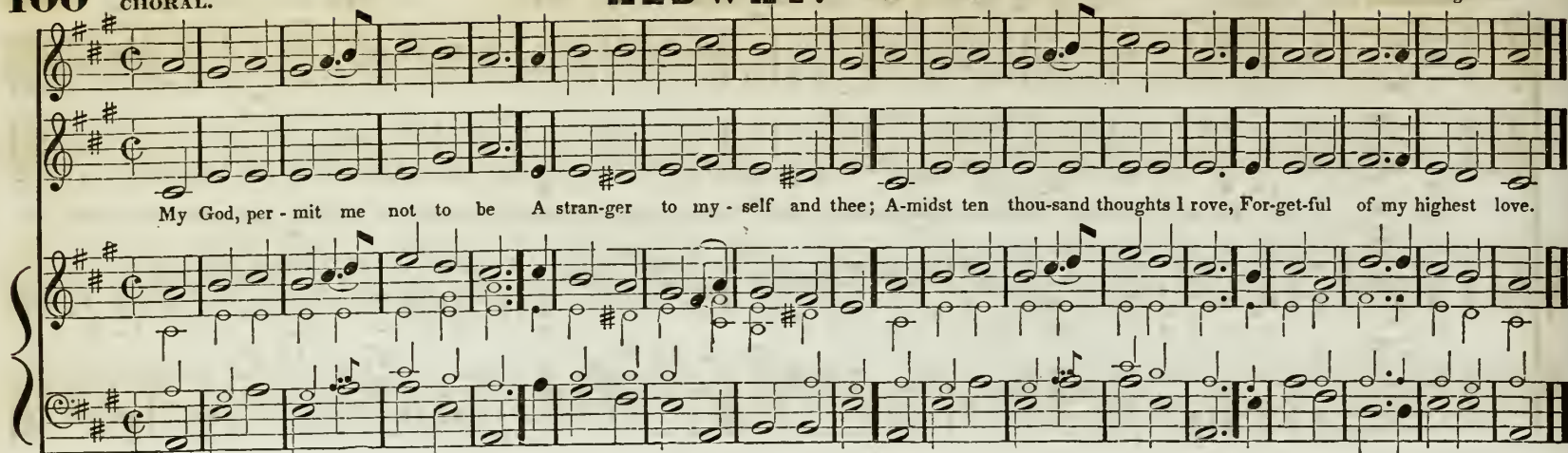
Dr. Green.

Life is a span, a fleeting hour, How soon the va - por flies! - - Man is a ten - der, transient flow'r, That e'en in blooming dies.

MEDWAY. L. M.

M #

Pergolesi.

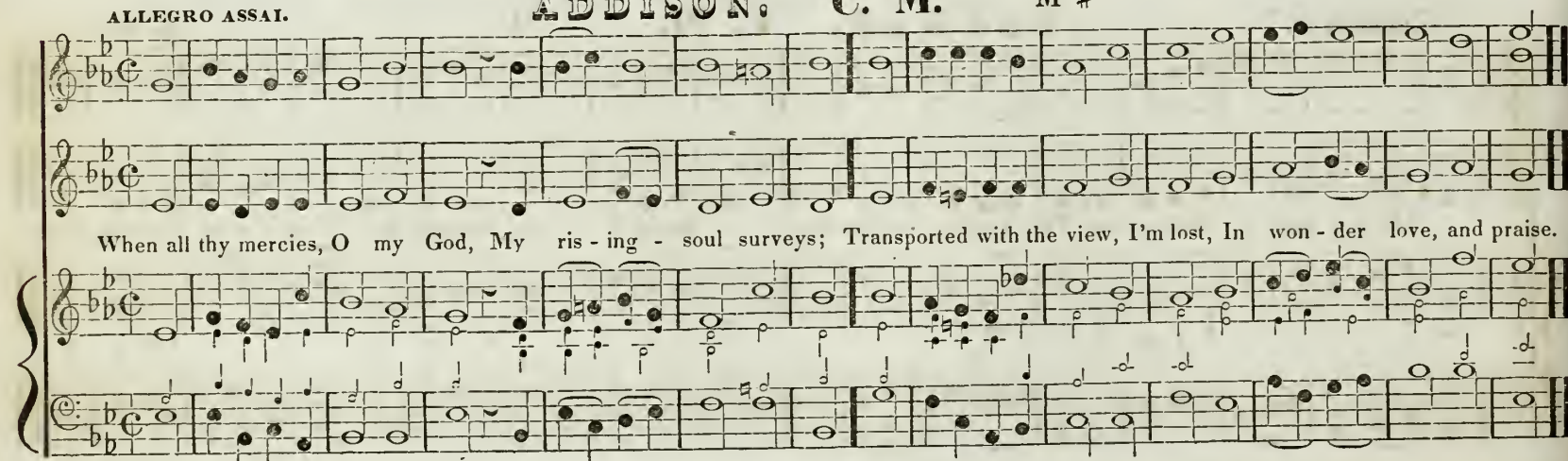


My God, per - mit me not to be A stran-ger to my - self and thee; A-midst ten thou-sand thoughts I rove, For-get-ful of my highest love.

ALLEGRO ASSAI.

ADDISON. C. M.

M #



When all thy mercies, O my God, My ris - ing - soul surveys; Transported with the view, I'm lost, In won - der love, and praise.

MODERATO.

WISE. C. M.

M #

101

Where beau - ty clothes - the fer - tile vale, - And blossoms on - the spray; - - - And fra - grance breathes in

SOLO. TUTTI.

SOLO. TUTTI.

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both are in G major (one sharp) and 3/4 time. The tempo is marked 'MODERATO.' The key signature has two flats (Bb and Eb). The first staff has a 'SOLO.' marking above it, and the second staff has 'TUTTI.' markings above it. The lyrics are written below the vocal line.

ev - - 'ry gale, - How sweet - the ver - - nal day! How sweet - the ver - - nal day! - - -

Detailed description: This system contains the next two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both are in G major (one sharp) and 3/4 time. The tempo is marked 'MODERATO.' The key signature has two flats (Bb and Eb). The first staff has a 'SOLO.' marking above it, and the second staff has 'TUTTI.' markings above it. The lyrics are written below the vocal line.

E - ter - nal source of joys di - vine, To thee my soul as - pires; Oh! could I say, the Lord is mine! 'Tis all my soul - de - sires.

This musical score is for the piece 'Havanna' by Dr. Harrington. It is in common time (C.M.), marked 'Un Poco Allegretto'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'E - ter - nal source of joys di - vine, To thee my soul as - pires; Oh! could I say, the Lord is mine! 'Tis all my soul - de - sires.'

MODERATO.

COMMUNION. C. M.

M #

Hymn Chant.

S. Hill.

Here at thy ta - ble, Lord, we meet, To feed on food di - vine; Thy bo - dy is the bread we eat, Thy pre - cious blood the wine.

This musical score is for the piece 'Communion' by S. Hill. It is in common time (C.M.), marked 'Moderato'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Here at thy ta - ble, Lord, we meet, To feed on food di - vine; Thy bo - dy is the bread we eat, Thy pre - cious blood the wine.'

ALLEGRO.

VENI CREATOR. C. M.

M #

Steffani.
With alterations.

103

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both are in the key of B-flat major and 3/2 time. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Come, Ho - ly Ghost, - Cre - a - - - tor come, In - spire the souls of thine, - In - spire -- the souls of thine;

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with eighth-note patterns and chords.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with eighth-note patterns and chords.

SOLO.

TUTTI.

Till ev -- 'ry heart - which thou hast - made, - Is fill'd - with grace - di - vine; - - - Is fill'd - with grace - - di - vine. - -

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with eighth-note patterns and chords.

SOLO.

TUTTI.

The fifth system of music concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with eighth-note patterns and chords.

UN POCO ALLEGRETTO.

DUNKENFIELD. C. M.

M b

R. Harrison,

The musical score for 'DUNKENFIELD' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (Bb) and the time signature is 3/4. The tempo is 'UN POCO ALLEGRETTO'. The lyrics are: 'Thee; we a - dore, e - - ter - nal name, And humbly own to thee; How fee - ble is - our mor - tal frame, What dy - ing worms are we!' The piano accompaniment features a steady bass line and a more active treble line with some grace notes.

ANDANTINO.

POLAND. C. M.

M b

Swan.

The musical score for 'POLAND' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The tempo is 'ANDANTINO'. The lyrics are: 'God of my life look gen - tly down, Be - hold the pains I feel; But I am dumb be - fore thy throne, Nor dare dis - pute thy will.' The piano accompaniment has a more complex, flowing texture with many grace notes and a steady bass line.

ALLEGRO.

DURHAM, C. M. M #

105

Musical score for 'Durham' in G major, 3/4 time, 4/4 meter. It features a vocal line and a piano accompaniment. The piano part includes a prominent bass line with a steady eighth-note rhythm.

Hark! 'tis our heav'nly lead-ers voice, From his-tri-- umphant seat; Midst all - the wars tu - mult - uous noise, How pow'ful and - how sweet!

CHORAL.

NOTTINGHAM, C. M. M #

I. Clark.

Musical score for 'Nottingham' in G major, 3/4 time, 4/4 meter. It features a vocal line and a piano accompaniment. The piano part has a simple harmonic accompaniment with a steady bass line.

Some ser - aph lend your heav'n - ly tongue, Or harp of gol - den string; That I may raise a lof - ty song, To our e - ter - nal king.

BLOOMINGTON. C. M.

M #

Give thanks to God, the sov' - reign Lord; His mer - cies still en - dure: And be the King of kings a - dor'd; His truth is ev - er sure.

The musical score for 'Bloomington' consists of four staves. The first two staves are vocal lines in treble clef, and the last two are piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ANDANTE'.

ANDANTE.

MARYVILLE. C. M.

M #

If hu - man kind - ness meets re - turn, And owns the grate - ful tie; If ten - der thoughts with - in us burn, To feel a friend is nigh; -

The musical score for 'Maryville' consists of four staves. The first two staves are vocal lines in treble clef, and the last two are piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ANDANTE'.

ALLEGRETTO.

DEDEHAM, C. M. M #

107

Musical score for 'DEDEHAM' in G major, 2/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The tempo is marked 'ALLEGRETTO'. The lyrics are: 'Come, happy souls approach your God, With new me - lo - dious songs; Come, tender to Al - mighty grace, The trib - ute of your tongues, The trib - ute of your tongues.' The score includes 'SOLO.' markings above the vocal staves and 'SOLO.' and 'TUTTI.' markings below the piano accompaniment staves.

ALLEGRO.

BROOMSGROVE, C. M. M #

Musical score for 'BROOMSGROVE' in G major, 2/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The tempo is marked 'ALLEGRO'. The lyrics are: 'O render thanks and bless the Lord, Invoke his ho - ly name; Acquaint the nations with his deeds, His matchless deeds proclaim, His matchless, &c.' The score includes a '2d. TREBLE.' marking above the second vocal staff.

Firm as the earth, thy gos - - - pel stands, My Lord, - my hope my - trust; If I am

found - in Je - sus' hands, My soul - can ne'er - - be - lost, - My soul - can ne'er - be lost.

SOLO. TUTTI.

MODERATO.

ALEXANDER. C. M. M #

109

Of jus-tice and - of grace - I sing, And pay - my God - my vows; Thy grace - and jus - tice, heav 'nly King, Teach me - to rule my house.

SOLO. TUTTI.

SOLO. TUTTI.

Detailed description: This is a musical score for the hymn 'ALEXANDER'. It consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The second staff is the vocal line with lyrics underneath. The third and fourth staves are the piano accompaniment, with the third staff using a grand staff (treble and bass clefs) and the fourth staff using a bass clef. The tempo is marked 'MODERATO'. The score includes 'SOLO' and 'TUTTI' markings for both the vocal and piano parts.

MODERATO

SWANWICK. C. M. M #

Lucas.

Soon shall the glorious morning dawn, When all thy saints shall rise; And cloth'd in their immortal bloom, At - tend thee to - the skies; - Attend thee to the skies.

SOLO. 2d. TREBLE. TUTTI.

SOLO. TUTTI.

Detailed description: This is a musical score for the hymn 'SWANWICK'. It consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The second staff is the vocal line with lyrics underneath. The third and fourth staves are the piano accompaniment, with the third staff using a grand staff (treble and bass clefs) and the fourth staff using a bass clef. The tempo is marked 'MODERATO'. The score includes 'SOLO. 2d. TREBLE.' and 'TUTTI.' markings for the vocal parts, and 'SOLO.' and 'TUTTI.' markings for the piano parts.

Hark! from the tombs a - dole - ful sound, My ears, at - tend the cry— Ye liv - ing men, come view the ground Where

UNISON.

V. 3. Great God is &c. V. 4. We'll

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are written below the vocal staff. The piano part includes the instruction 'UNISON.' and the piece concludes with two vocal parts: 'V. 3. Great God is &c.' and 'V. 4. We'll'.

CODA.

F.

you must short - ly lie, - - Where you - must short - ly lie. - - * We'll rise a - - bove the sky.

HYMN FINE.

F.

rise - a - bove the sky. # CODA.

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are written below the vocal staff. The piano part includes the instruction 'HYMN FINE.' and the piece concludes with a vocal line and piano accompaniment. The system is marked with 'CODA.' and 'F.' (Forte).

ALLEGRETTO.

TRINITY. C. M. M #

King James. 111

Musical score for 'TRINITY' in C major, 3/4 time, Allegretto. The score consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics are: "Let chil - dren hear the migh - ty deeds Which God per - form'd of old; Which in - our young - er years we saw, And which our father's told." The score includes markings for "TUTTI." and "SOLO.".

ALLEGRETTO.

EMMAUS. C. M. M #

Musical score for 'EMMAUS' in C major, 3/4 time, Allegretto. The score consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics are: "Give thanks to God—in - voke his name, And tell - the world his grace; Sound through the earth his deeds of fame, That all may seek his face." The score includes markings for "SOLO. 2d TREBLE." and "TUTTI.".

Lord, who a - mong the sons of men, May vis - it thine a - bode? He, who has hands from mis - chief clean, Whose heart is right with God.

This musical score is for a hymn chant. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line consists of two staves, with the lyrics written below the first staff. The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support.

CHORALMENTE.

WANTAGE.

C. M.

M b

Tansur.

'Twas in the watches of the night, I thought up - on thy pow'r; I keep thy love - ly face in sight, A - mid the dark - est hour.

This musical score is for a choral piece. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/2. The vocal line consists of two staves, with the lyrics written below the first staff. The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support.

ALLEGRO MODERATO.

ANNAPOLIS. C. M.

M #

113

SOLO.

Blest is the man who shuns the place Where sin-ners love to meet; Who fears to tread their wick-ed ways, And hates the scof-fer's seat.

SOLO. TUTTI.

ALLEGRO.

VIRGINIA. C. M.

M #

Browson.
With alterations.

Thy word the rag-ing winds con-trol, And rule the boist'rous deep; Thou mak'st the sleeping billows roll, The roll - - ing billows sleep, The rolling bil-lows sleep

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

The first system consists of two vocal staves and a grand staff (piano accompaniment). The vocal staves are in treble clef with a key signature of one flat (Bb) and a common time signature (C). The piano accompaniment is in grand staff with a key signature of one flat (Bb) and a common time signature (C). The lyrics are written below the vocal staves.

SECOND STANZA.

Dark - ness and doubts had - - - veil'd - - my - - mind, And - drown'd my - head in tears, - - - - Till

The second system consists of two vocal staves and a grand staff. The vocal staves are in treble clef with a key signature of one flat (Bb) and a common time signature (C). The piano accompaniment is in grand staff with a key signature of one flat (Bb) and a common time signature (C). The lyrics are written below the vocal staves. The word "SOLO." is written below the first vocal staff, and "TUTTI." is written below the second vocal staff. The piano accompaniment also has "SOLO." and "TUTTI." markings.

HYMN. Continued.

115

sovereign grace with - - shi - - ning - rays, Dis - pell'd - - my - - gloo-my fears, Dis - pell'd my gloo - - my - - fears.

SOLO. TUTTI.

SOLO. TUTTI.

ALLEGRO.

WESTFORD. C. M. M

Come, let us join - our cheer - ful songs, With angels round - the - throne; Ten thousand thousand are - their tongues, But all their joys are one, But all their joys are one.

What glo - ry gilds the sa - cred page, Ma - jes - tic like the sun; It gives - a light - to ev' - - ry age, It gives but bor - rows none.

SOLO. 2^d TREBLE. TUTTI.

SOLO.

Detailed description: This musical score is for the hymn 'NEW LITCHFIELD'. It consists of four staves. The top two staves are vocal parts: the first is the vocal line, and the second is a solo for the 2nd Treble voice, which then joins the first voice for the 'TUTTI' section. The bottom two staves are piano accompaniment, with the right hand on the third staff and the left hand on the fourth. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'What glo - ry gilds the sa - cred page, Ma - jes - tic like the sun; It gives - a light - to ev' - - ry age, It gives but bor - rows none.' There are dynamic markings 'p' (piano) and 'SOLO.' throughout the piece.

CHORAL

ENOCH. C. M.

M b or M

Ye earthly van - i - ties de - part, For - ev - er hence re - move; Je - sus a - lone deserves my heart, And ev'ry thought of love.

Detailed description: This musical score is for the hymn 'ENOCH'. It consists of four staves. The top two staves are choral parts, both in a soprano clef with a flat key signature (Bb) and a 4/2 time signature. The bottom two staves are piano accompaniment, with the right hand on the third staff and the left hand on the fourth. The key signature is two flats (Bb) and the time signature is 4/2. The tempo is marked 'C. M.' (Crescendo Moderato). The lyrics are: 'Ye earthly van - i - ties de - part, For - ev - er hence re - move; Je - sus a - lone deserves my heart, And ev'ry thought of love.' There are dynamic markings 'p' (piano) and 'cresc.' (crescendo) throughout the piece.

ALLEGRO.

CLAPTON. C. M.

M #

Hymn Chant.

Jones.

117

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a rhythmic style consistent with the 'ALLEGRO' tempo marking.

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

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

UNISON.

UNISON.

UN POCO STACCATO.

MELODY. C. M.

M #

Leach.

The Original Composition.

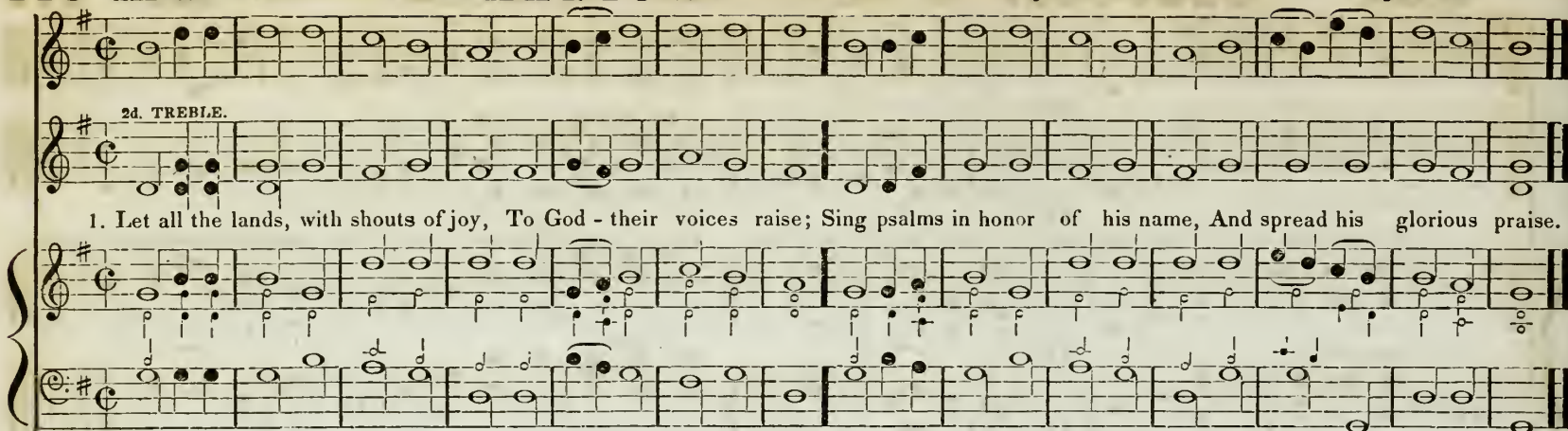
The first system of musical notation for 'MELODY' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a more melodic style.

2d. Treble.

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

Come, let us join our cheer - ful songs, With an - gels round the throne; Ten thous - and, thous - and are - their tongues, But all - their joys - are one.

The third system of musical notation for 'MELODY' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues from the second system.



2d. TREBLE.

1. Let all the lands, with shouts of joy, To God - their voices raise; Sing psalms in honor of his name, And spread his glorious praise.

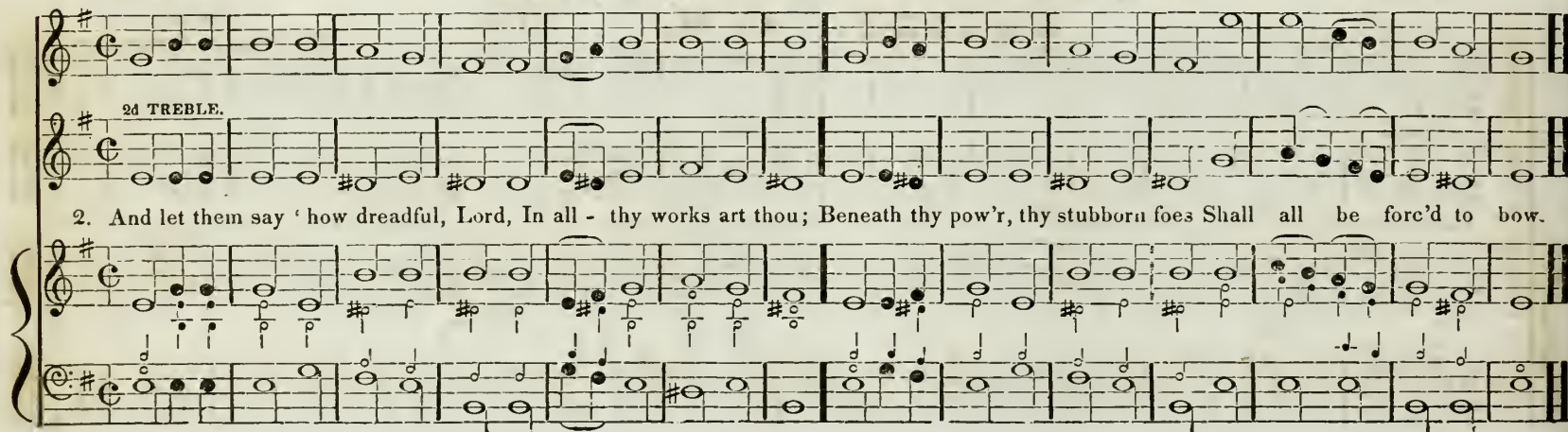
ALLEGRETTO.

MARLOW.

C. M.

Hymn Chant.

Minor Mode.



2d. TREBLE.

2. And let them say 'how dreadful, Lord, In all - thy works art thou; Beneath thy pow'r, thy stubborn foes Shall all be forc'd to bow.

CHORAL

FUNERAL HYMN, OR MILLER. C. M. Minor Mode. Dr. Miller. 119

The first system of the hymn in minor mode consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a piano accompaniment in treble clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes.

When trou-ble fills my soul with grief, Oh hide not, Lord, thy face; For I can hope for no re - lief, Un - aid - ed by thy grace.

The second system of the hymn in minor mode continues the vocal and piano parts from the first system. It maintains the same musical notation and structure.

CHORAL

FUNERAL HYMN, OR MILLER. C. M. Major Mode. Dr. Miller.

The first system of the hymn in major mode consists of two staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The bottom staff is a piano accompaniment in treble clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes.

In vain we lav - ish out our lives, To gath - er emp - ty wind; The choicest blessing earth can yield, Will starve a hun - gry mind.

The second system of the hymn in major mode continues the vocal and piano parts from the first system. It maintains the same musical notation and structure.

Now let me make the Lord my trust, And prac - - tise all that's good; So shall I dwell a - - mong the just, And he'll pro-vide me food.

SOLO.

SOLO.

Detailed description: This musical score is for the hymn 'TUSCALOOSA'. It features a vocal line and a piano accompaniment. The key signature has one flat (Bb) and the time signature is 3/4. The tempo is 'MODERATO ALLEGRETTO'. The score includes a 'TUTTI' marking at the beginning and 'SOLO' markings for both the vocal and piano parts. The lyrics are: 'Now let me make the Lord my trust, And prac - - tise all that's good; So shall I dwell a - - mong the just, And he'll pro-vide me food.'

ALLG. MODERATO.

PIOUS HYMN. C. M.

M b

Re - turn, O God of love, re - turn; Earth is a tiresome place; How long shall we, thy chil - dien mourn, Our ab - sence from thy face?

Detailed description: This musical score is for the hymn 'PIOUS HYMN'. It features a vocal line and a piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 3/2. The tempo is 'ALLG. MODERATO'. The lyrics are: 'Re - turn, O God of love, re - turn; Earth is a tiresome place; How long shall we, thy chil - dien mourn, Our ab - sence from thy face?'

UN POCO ALLEGRO.

St. JOHN'S. C. M. M #

121

How precious is - the book - di - vine, By in - spi - - ra - tion giv'n! Bright as - a lamp - its doc - trines shine, To guide our souls to heav'n.

SOLO.

TUTTI.

ALLA BREVE.

NEW PATMOS. C. M. M # Hymn Chant.

Sing to the Lord ye dis - tant lands, Sing loud with sol - emn voice; Let ev' - ry tongue ex - alt his praise and ev' - ry heart re - joice.

UN POCO STACCATO. 16

ALLEGRO.

NEW HUDSON.

C. M.

M #

123

Musical score for 'NEW HUDSON'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRO'. The score consists of two systems of staves. The first system has a vocal line and a piano line. The second system has a vocal line and a piano line. The lyrics are: 'O for a shout of sac - red joy, To thee the Sov'reign King: Let ev' - ry land their tongues em - ploy, And hymns of tri - umph sing.'

CHORAL.

LUTZERN.

C. M.

M #

Musical score for 'LUTZERN'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'CHORAL.'. The score consists of two systems of staves. The first system has a vocal line and a piano line. The second system has a vocal line and a piano line. The lyrics are: 'Sing to the Lord ye dis - tant lands, Ye tribes of ev' - ry tongue; His new dis - cover'd grace de - mands, A new and no - bler song.'

Early, my God, without delay, I haste to seek thy face; My thirsty spi - rit faints a - way— My thirs - ty spir - it faints a - way. Without thy cheering grace.

SOLO. TUTTI. SOLO. TUTTI.

ORGAN. VOICE.

CHORAL.

WESTMORELAND.

C. M.

Two Stanzas.

M #

German Choral.

I'm not asham'd to own my Lord, Or to de - fend his cause, Maintain the hon - or of his name, The glo - ry of his cross.

FINE. FINE.

ALLEGRO ASSAI.

NEW CONWAY, C. M.

M #

125

Come let us lift our joy - ful eyes, Up to - - the courts a - bove, And smile - - - to see - our

fa - - ther - there, And smile - - - to see - - our fa - - ther - there, Up - on a throne of love.

BARBY. C. M.

M #

At morn, at noon, at night I'll praise, O Lord, thy sa - cred name; With joy my thankful voice I'll raise, Thy goodness I'll proclaim.

The score for 'Barby' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The tempo is marked 'ALLEGRO MODERATO'. The lyrics are: 'At morn, at noon, at night I'll praise, O Lord, thy sa - cred name; With joy my thankful voice I'll raise, Thy goodness I'll proclaim.'

ALLEGRO ASSAI

NEW LYNN. C. M.

M #

E - ter - nal Wis - dom, thee we praise, Thee, all thy crea - tures sing; While with thy name, rocks, hills, and seas, And heav'ns high palace ring, And heav'ns high pal - ace ring.

UNISON.

The score for 'New Lynn' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO ASSAI'. The lyrics are: 'E - ter - nal Wis - dom, thee we praise, Thee, all thy crea - tures sing; While with thy name, rocks, hills, and seas, And heav'ns high palace ring, And heav'ns high pal - ace ring.' The word 'UNISON.' is written below the piano accompaniment in the final measure.

ANDANTINO.

SPITEER. New. C. M.

M #

127

TUTTI.

SOLO.

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

SOLO.

TUTTI.

Detailed description: This musical score is for the hymn 'SPITEER'. It is in the key of D major (one sharp) and 4/4 time. The tempo is marked 'ANDANTINO'. The score consists of four staves. The top staff is a vocal line starting with a 'TUTTI' marking. The second staff is a vocal line starting with a 'SOLO' marking, with lyrics underneath. The third staff is a piano accompaniment starting with a 'SOLO' marking. The bottom staff is a piano accompaniment starting with a 'TUTTI' marking. The lyrics are: 'Lord, what is man, poor fee - ble man, Born of the earth at first; His life's a shadow light and vain, Still has - ting to the dust.'

CHORAL.

DUNDEE. C. M.

M #

2. Love is the golden chain that binds The hap - py sou's a - bove; And he's an heir of heav'n that finds his bosom glow with love.

Detailed description: This musical score is for the hymn 'DUNDEE'. It is in the key of D major (one sharp) and common time (C). The tempo is marked 'CHORAL'. The score consists of four staves. The top two staves are vocal parts. The third staff is a piano accompaniment. The bottom staff is a piano accompaniment. The lyrics are: '2. Love is the golden chain that binds The hap - py sou's a - bove; And he's an heir of heav'n that finds his bosom glow with love.'

With songs and honors sounding loud, Address the Lord on high; - - O'er the heav'ns he spreads his cloud, And waters veil the sky.

MENO ALLEGRO.

ST. MATTHEW'S. Second Stanza.

M b

Each Stanza may be used separately.

He sends his show'rs of blessing down, To cheer the plains below; He makes the grass, the mountains crown, And corn in vallies grow.

ANDANTE.

WALLINGSTORD. C. M.

M b

129

Lord, what is man, poor fee - ble man, Born of the earth at first; His life's a shad - ow light and vain, Still hasting to the dust.

ALLEGRO.
ALLA CAPELLA.

ST. MARK'S. C. M.

M #

Twining.

For - ever bles - sed be the Lord, My Saviour and my shield; He sends his Spir - it with his word, To arm me for the field, To arm me for the field.

CANTERBURY. C. M.

M #

Ravenscroft.

With deepest reverence of the mind, Look, O my soul, to God; Lift with thy hands a ho - ly heart, To his sub - lime a - bode.

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

CHORAL.

WINDSOR. C. M.

M b

G. Kirby.

That aw - ful day will sure ly come, Th'ap - pointed hour makes haste, When I must stand be - fore my judge, And pass the sol - emn test.

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

ALLEGRO ASSAI.

ZEUNER.

C. M.

M #

131

Ye sons of men, a fee-ble race, Ex - pos'd to - - - ev'-ry - snare, Come, make the - Lord - your - dwell - ing - place, And try and trust - his - care.

This musical score is for a hymn titled 'Zeuner' by Zeuner. It is in common time (C.M.) and the key signature has two sharps (F# and C#). The tempo is marked 'ALLEGRO ASSAI'. The score consists of four staves: a vocal line and a piano accompaniment. The lyrics are: 'Ye sons of men, a fee-ble race, Ex - pos'd to - - - ev'-ry - snare, Come, make the - Lord - your - dwell - ing - place, And try and trust - his - care.'

CHORAL.

DEATH HYMN.

C. M.

M b

I. Harrod.

Stoop down, my thoughts, that used to rise, Converse a - while with death; Think how a gasp - ing mor - tal lies, And pants a - way his breath.

This musical score is for a hymn titled 'Death Hymn' by I. Harrod. It is in common time (C.M.) and the key signature has two flats (Bb and Eb). The tempo is marked 'CHORAL'. The score consists of four staves: a vocal line and a piano accompaniment. The lyrics are: 'Stoop down, my thoughts, that used to rise, Converse a - while with death; Think how a gasp - ing mor - tal lies, And pants a - way his breath.'

Lo, what - - a glo - rious cor - ner stone, The build - ers did re - fuse! Yet - God hath built his church thereon,

In - spite - - of en - vious Jews. Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah, A - - - men.

HYMN FINE.

* The hallelujah to be sung to the last verse set to this tune—and to the last verse of a hymn where the subject of the words renders it proper

CHORAL.

ST. ANN'S. C. M. M #

German Choral. 133

How shall the young se - cure their hearts, And guard their lives from sin? Thy word the choi - cest rules im - parts, To keep the conscience clean.

UN POCO ALLEGRO.

BRAY. C. M. M #

A. Williams Coll.
Not original.*

SOLO. 2d. TREBLE or TENOR. TUTTI.

SOLO. ORGAN. TUTTI.

This is the day the Lord hath made, He calls the hours his own; Let heav'n rejoice, let earth be glad, And praise surround his throne.

* See the tune Lutzern.

PICKERING, C. M.

M #

Musical score for 'Pickering' in G major, 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes 'SOLO.' and 'TUTTI.' markings. The lyrics are: 'How sweet - the name - of - Je - sus sounds, In a be - - liev - ers ears; It soothes his sor - rows, heals his wounds, And drives away his fears, And drives away his fears.'

LAMENTOSO.

GRAND FATHER, C. M.

M b

Musical score for 'Grand Father' in E-flat major, 3/4 time. It features a vocal line and a piano accompaniment. The lyrics are: 'Why do - - we - mourn de - part - ing friends? Or shake at - death's a - larms? 'Tis but the voice that Je - sus sends, To call them to his arms.'

ALLO MODERATO.

PURCELL. C. M.

M b

135

Musical score for Purcell's 'Allo Moderato'. The score is in 3/2 time and B-flat major. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: "Almigh - ty God thy pier - ing eye, Strikes thro' the shades of night, And our - most se - cret ac - tions lie - - All o - - pen to - - thy sight."

LAMENTOSO.

FAST-DAY. C. M.

M b

Musical score for Purcell's 'Fast-Day'. The score is in 3/4 time and B-flat major. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: "Hear, gracious God, my hum - ble moan, To thee - I breathe my sighs! When will the tedious night - be gone? And when - the dawn - - a - - rise?"



What shall I ren - der - to my God, For - all his kind - ness - shown? - - My feet shall - vis - - it thine a - - bode, My songs ad - dress - thy - throne.

CHORAL.

ST. JAMES'. C. M.

M

R. Cowteville.



How shall I praise th' eter - nal God, That in - fi - nite un - known? Who can as - cend his high a - bode, Or eome be - fore his throne?

ALLEGRETTO MODERATO.

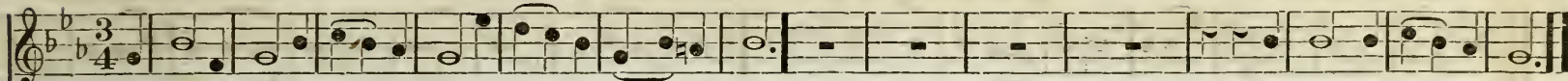
LIVERPOOL.

C. M.

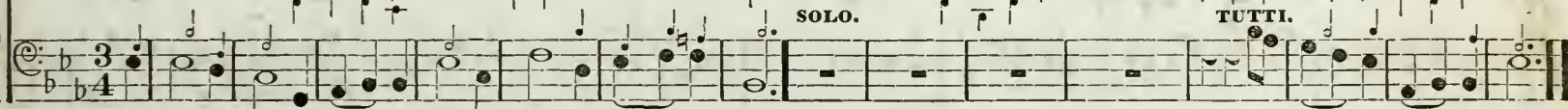
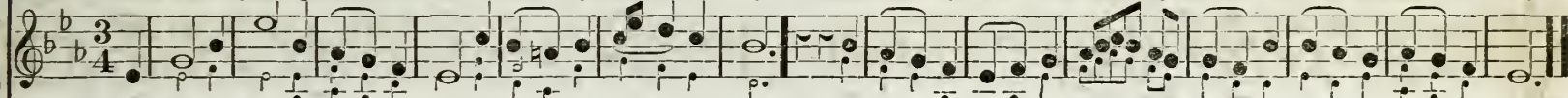
M #

Dr. Wainwright.

137



When I with pleasing won - der stand, And all my frame sur - vey; - Lord 'tis thy work, I own thy hand, That form'd my hum - ble clay.



ALTO SOLO.

TUTTI.

SOLO.

TUTTI.

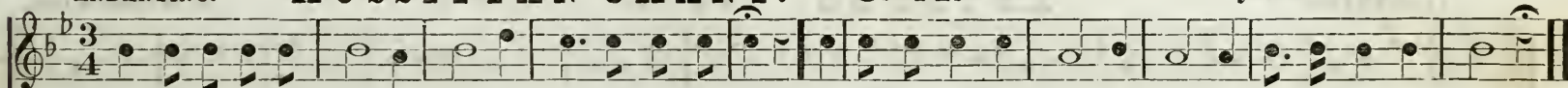
ANDANTINO.

HUSSITTAN CHANT.

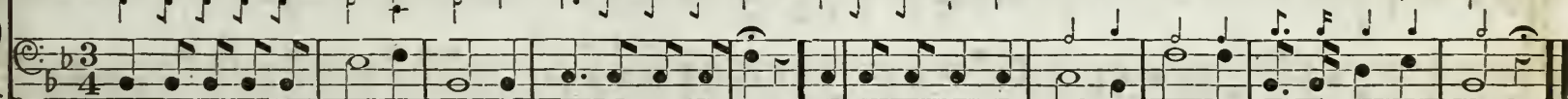
C. M.

M #

Hymn Chant.



Thou blest Redeemer, dy - ing Lamb! We love to hear of thee; No mu - sic like thy charming name, Nor half so dear can be.



Oh how I love - thy ho - ly law! 'Tis dai - ly my - delight; And thence my me - di - tations draw, Di - vine ad - vice - by night.

Oh for a heart to praise my God, A heart - from sin - set free! A heart that's sprinkled with the blood, So free - ly shed - for me.

ALLO. MODERATO.

CLIFFORD, C. M.

M #

139

2d TREBLE.

SOLO.

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

SOLO.

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are written below the notes. The bottom staff is the piano accompaniment, starting with a grand staff (treble and bass clefs). The tempo is marked 'ALLO. MODERATO.' and the piece is in 'CLIFFORD, C. M.' style. The first measure of the vocal line is marked '2d TREBLE.' and the first measure of the piano accompaniment is marked 'SOLO.'.

TUTTI.

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

TUTTI.

Detailed description: This system contains the second two staves of the musical score. The top staff is the vocal line, continuing from the first system. The lyrics are written below the notes. The bottom staff is the piano accompaniment. The tempo is marked 'TUTTI.' and the piece is in 'CLIFFORD, C. M.' style. The first measure of the vocal line is marked 'TUTTI.' and the first measure of the piano accompaniment is marked 'TUTTI.'.

While shep-herds watch'd their flocks by night, All seat-ed on - the - - ground, - - All seat-ed on - the - - ground,

The an-gel of the Lord came down, And glo - - ry - shone - a - - round, - - - - And glo - ry shone - a - round.

SOLO. TUTTI.

SOLO. TUTTI.

UN POCO ALLEGRETTO.

NEW MARLOW. C. M. M #

141

Let all the lands, with shouts of joy, To God their voi - ces raise; Sing psalms in hon - or of his name, And spread his glo - rious praise.

The musical score for 'NEW MARLOW' is written in 2/4 time with a key signature of one sharp (F#). It consists of four staves: a vocal line, a piano accompaniment line, and two additional staves for the piano accompaniment. The lyrics are: 'Let all the lands, with shouts of joy, To God their voi - ces raise; Sing psalms in hon - or of his name, And spread his glo - rious praise.'

ALLEGRO MODERATO.

GRAFFENAU. C. M. M b

Stoop down my tho'ts that used to rise, Con - verse a - while with death; Think how a gasp - ing mor - tal lies, And pants a - way his breath.

The musical score for 'GRAFFENAU' is written in 3/4 time with a key signature of two flats (Bb). It consists of four staves: a vocal line, a piano accompaniment line, and two additional staves for the piano accompaniment. The lyrics are: 'Stoop down my tho'ts that used to rise, Con - verse a - while with death; Think how a gasp - ing mor - tal lies, And pants a - way his breath.'

CAMBRIDGE. C. M.

M #

Dr. Randall.

SOLO.

SOLO. TUTTI.

Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the skies, By thousand thro' the skies, By thousand thro' the skies.

SOLO. TUTTI.

SOLO.

CHORAL.

ST. DAVID'S. C. M.

M #

Ravenscroft.

2d. Treble.

To cel - e - brate thy praise, O Lord, I will my heart prepare; To all the list'ning world, will I, Thy wond'rous works declare.

ALLEGRO MODERATO.

NEWTON. C. M. M #

T. Jackson.

143

The first system of music for 'NEWTON' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with quarter and eighth notes.

A - mong the prin - ces earth - ly god's, There's none hath pow'r divine; Nor is their na - ture, migh - ty Lord, Nor are their works like thine.

The second system of music for 'NEWTON' continues the melody from the first system. It features two staves in treble and bass clefs, maintaining the 3/4 time signature and one-flat key signature. The lyrics are written below the upper staff.

ALLEGRETTO.

AFRICA. C. M. M #

W. Billings.

The first system of music for 'AFRICA' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The music is in a more rhythmic, dance-like style compared to the first piece.

Give thanks to God. in - voke his name, And tell the world his grace; Sound through the earth his deeds of fame, That all may seek his face.

The second system of music for 'AFRICA' continues the melody from the first system. It features two staves in treble and bass clefs, maintaining the 3/4 time signature and two-flat key signature. The lyrics are written below the upper staff.

Once more, my soul the ris - ing day, Salutes my waking eyes; Once more, my voice, the trib-ute pay, To him - that rolls the skies.

CHORAL.

ELGIN. C. M. M b

German Choral.

When ris - ing from the bed of death, O'er whelm'd with guilt and fear, I see - my Ma - ker face to face—Oh, how shall I ap - pear!

ALLEGRETTO.

HOSANNA. C. M. M #

145

Ho - san - na to - - our conqu'ring king! All hail - in - - car - - nate love! All hail - - in - - car - nate love!

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The time signature is 3/4. The key signature has one sharp (F#). The lyrics are: "Ho - san - na to - - our conqu'ring king! All hail - in - - car - - nate love! All hail - - in - - car - nate love!"

- - - Ten thou - sand songs and glo - - ries wait, - To crown thy head a - - bove, 'To crown thy head a - bove.

The second system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The time signature is 3/4. The key signature has one sharp (F#). The lyrics are: "- - - Ten thou - sand songs and glo - - ries wait, - To crown thy head a - - bove, 'To crown thy head a - bove."

Heav'n has confirmed the dread-decree, That Ad-am's race must die. One gen-eral ru-in sweeps them down, And low-in dust-they lie.

The score consists of four staves. The top two staves are vocal parts in treble clef, 3/4 time. The bottom two staves are piano accompaniment in treble and bass clefs, 3/4 time. The key signature has one flat (B-flat).

CHORAL.

BEDFORD. C. M.

M

German Choral.

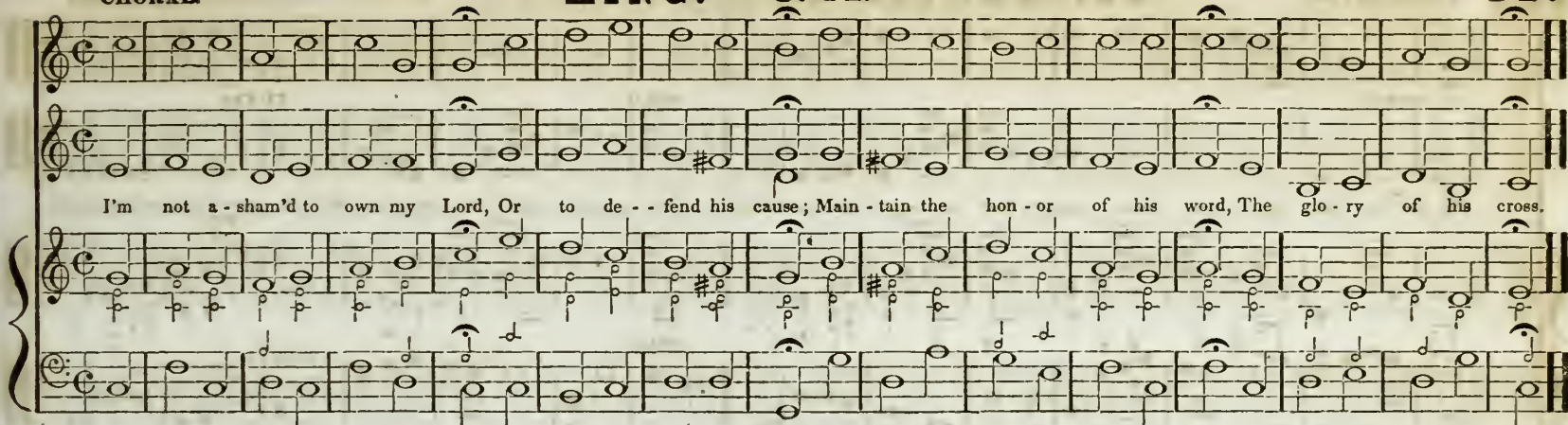
My Sa-viour, my al-migh-ty friend, When I be-gin thy praise, Where will the growing num-bers end, The numbers of thy grace;

The score consists of four staves. The top two staves are vocal parts in treble clef, common time (C). The bottom two staves are piano accompaniment in treble and bass clefs, common time. The key signature has two flats (B-flat and E-flat).

CHORAL

KING. C. M. M

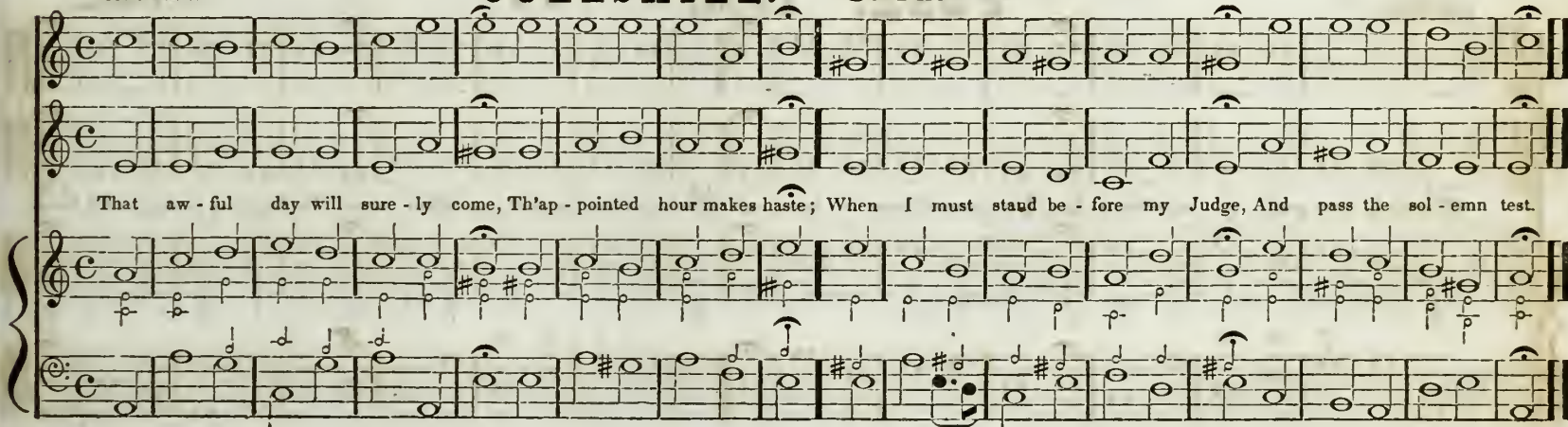
147



I'm not a - sham'd to own my Lord, Or to de - - fend his cause; Main - tain the hon - or of his word, The glo - ry of his cross.

CHORAL

COLESHILL. C. M. M b



That aw - ful day will sure - ly come, Th'ap - pointed hour makes haste; When I must staud be - fore my Judge, And pass the sol - emn test.

2d. TREBLE.

SOLO. TUTTI.

The heav'ns - his righte - - ous - ness declare, And an - - gels hail - his birth : His gos-pel shall - his glo - ries bear A - round-th'ad-miring earth.

SOLO. TUTTI.

CHORAL.

YORK. C. M. M

I. Milton.

How help-less guil - ty na - ture lies, Un - con-scious of her load! The heart unchanged can never rise, To hap - pi - ness and God.

ALLEGRETTO MODERATO.

KROYWEN. C. M. M #

149

Vain are the hopes the sons - of men, On their own works have built; Their hearts by na - ture all un - clean, And all - their ac - tions guilt.

The musical score for 'KROYWEN' is written in 3/4 time with a key signature of one sharp (F#). It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are: 'Vain are the hopes the sons - of men, On their own works have built; Their hearts by na - ture all un - clean, And all - their ac - tions guilt.'

ALLEGRETTO MODERATO.

BUCKINGHAM. C. M. M b

Dr. Burney.
From the Village Harmony.

How sad our state by na - ture is! Our sin how deep - it stains! And Sa - tan holds our cap - tive minds, Fast in - - his sla - vish chains.

The musical score for 'BUCKINGHAM' is written in 3/4 time with a key signature of two flats (Bb). It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are: 'How sad our state by na - ture is! Our sin how deep - it stains! And Sa - tan holds our cap - tive minds, Fast in - - his sla - vish chains.'

How wond'rous great how glorious bright, Must our Cre-a - tor be! Who dwells a-midst the dazzling light, Of an et - er - nal day.

CHORAL.

MEAR.

C. M.

M

Old Choral Style.

How large the prom-ise! how di - vine! To Abraham and his seed! I'll be a God to thee and thine, Sup-ply - ing all their need.

ALLEGRETTO.

CREUTZACH. C. M. M #

151

The first system of music for 'CREUTZACH' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, rhythmic style with quarter and eighth notes.

Come, happy souls, ap - proach your God, With new me - lodi - ous songs; Come, ren - der to al - mighty grace, The trib - ute of - - your tongues.

The second system of music for 'CREUTZACH' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues with quarter and eighth notes, ending with a double bar line.

ALLEGRETTO MODERATO.

QUERFURTH. C. M. M b

The first system of music for 'QUERFURTH' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, rhythmic style with quarter and eighth notes.

Hear gracious God, my hum - ble prayer, To thee I breathe my sighs; When will the cheering morn ap - pear? And when my joys a - rise?

The second system of music for 'QUERFURTH' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues with quarter and eighth notes, ending with a double bar line.

SOLO. TUTTI.

Fath - er, whate'er of carth-ly bliss, - Thy sov'reign will - de - nies; Ac - cepted at - thy throne of grace, Let this pe - ti - tion rise.

SOLO. TUTTI.

The score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has one flat (Bb) and the time signature is 3/4. The piece is marked 'ALLO MODERATO'. The vocal lines include 'SOLO.' and 'TUTTI.' markings. The lyrics are: 'Fath - er, whate'er of carth-ly bliss, - Thy sov'reign will - de - nies; Ac - cepted at - thy throne of grace, Let this pe - ti - tion rise.'

ALLEGRO ASSAI.

HUMMEL. C. M. M #

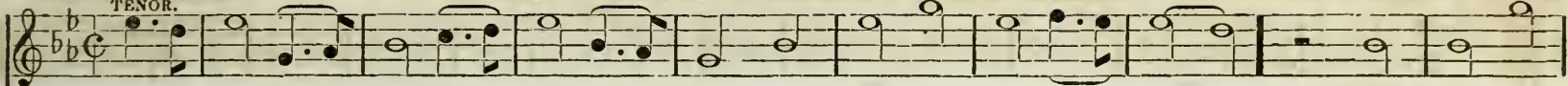
A - wake, ye saints, to praise your King, Your sweetest passions raise; Your pi - ous pleas - ure, while - you sing, - In - creas - ing with the praise.

The score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The piece is marked 'ALLEGRO ASSAI'. The lyrics are: 'A - wake, ye saints, to praise your King, Your sweetest passions raise; Your pi - ous pleas - ure, while - you sing, - In - creas - ing with the praise.'

ALLEGRO ASSAI.
TENOR.

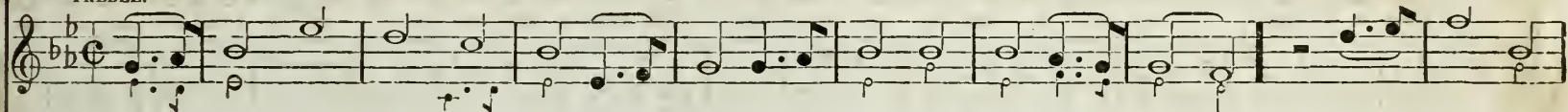
CHRISTMAS. C. M. M #

G. F. Handel. 153

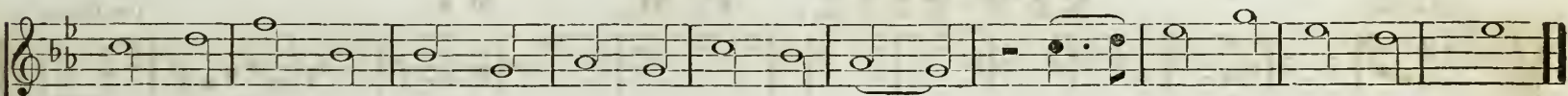


A - - wake my - soul, stretch ev - 'ry - nerve, And press with vig - or - on; - - A heav - 'nly

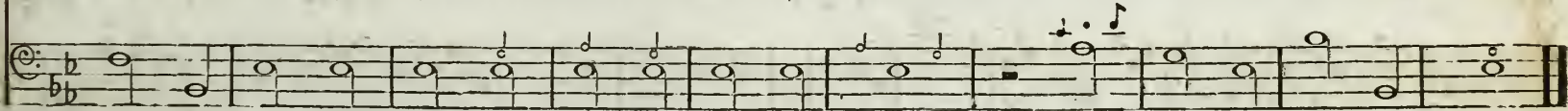
TREBLE.



BASS.



race de - mands thy zeal, And an im - mor - tal crown, - - And - - an im - mor - tal crown.



2d. TREBLE.

There is a land of liv - ing joy, - Be - yond - the ut - most - skies; - Where scenes-of bliss with - out - al - - loy, - In bound-less pros - pect rise.

The score for 'Manchester' consists of four staves. The top staff is the first treble clef. The second staff is labeled '2d. TREBLE.' and contains the vocal line with lyrics. The third and fourth staves are the piano accompaniment, with the third staff being the right hand and the fourth the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'ALLEGRO MODERATO'.

ALLEGRO.

NEW YORK. C. M.

M #

Dr. Blow.

2d. TREBLE.

Blest morn-ing, whose first op'ning-rays, Be - held - our ris - ing God; That saw - him - tri - umph - o'er - the dust, - And - leave - his - - last - - a - bode.

The score for 'New York' consists of four staves. The top staff is the first treble clef. The second staff is labeled '2d. TREBLE.' and contains the vocal line with lyrics. The third and fourth staves are the piano accompaniment, with the third staff being the right hand and the fourth the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'ALLEGRO'.

ALLEGRO ASSAI.

JORDAN. C. M.

M #

Two Stanzas.

W. Billings.

155

There is a land of pure de - light, Where saints im - mor - tal reign ; In - finite day ex - cludes the night, And pleas - ures banish pain.

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

SECOND STANZA.

Sweet fields be - yond the swel - ling flood, Stand dress'd in liv - ing green ; So to the Jews old Ca - naan stood, While Jor - dan roll'd be - tween.

SOLO for Base or Tenor.

SOLO. TUTTI.

The second system of the score also consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature and time signature remain the same as in the first stanza. The lyrics are written below the vocal line. The word 'SOLO' appears above the vocal line for the first part of the stanza, and 'TUTTI' appears above the piano accompaniment for the second part.

The time is short!-sinners, be-ware, Nor tri-ble time a - - way; - - The word of great sal-va-tion hear, While yet 'tis called to day.

ANDANTINO QUASI ALLEGRETTO.

STEPHENS. C. M.

Jones.

The Lord is good, the heav'nly king, He makes the earth his care; Vi-sits the pastures ev - 'ry spring, And bids the grass ap - pear.

ALLEGRO MOLTO.

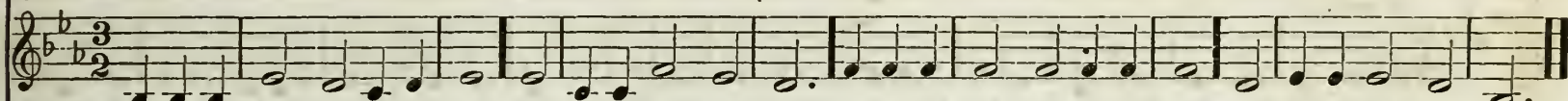
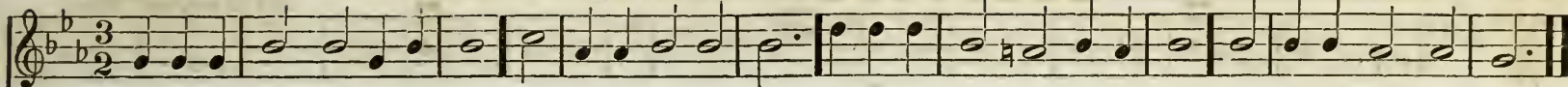
MAURER.

C. M.

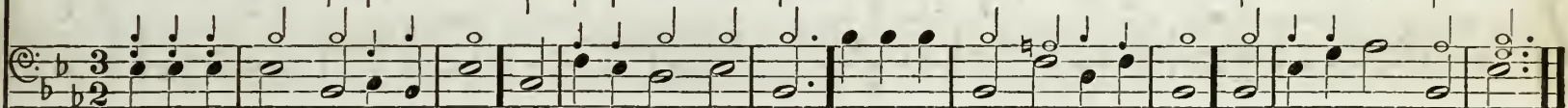
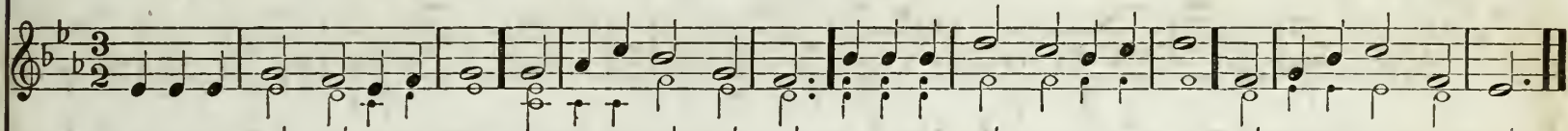
M #

Hymn Chant.

157



1. God is a Spir - it, just and wise; He sees our in - most mind: In vain to heaven we raise our cries, And leave our souls be - hind.



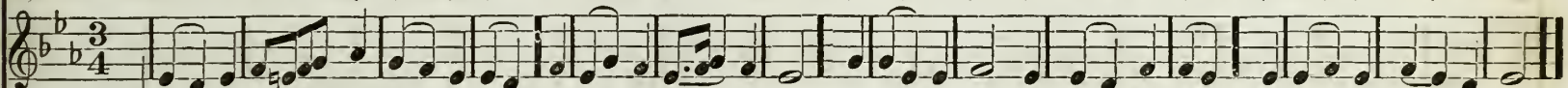
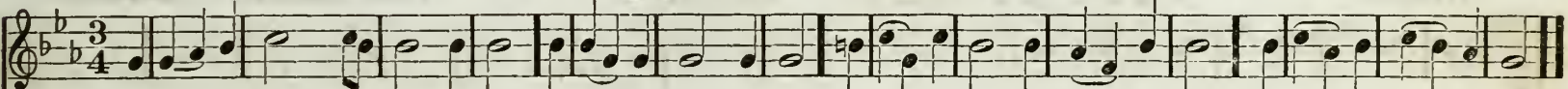
2. Nothing but truth, be - fore his throne, With hon - or can ap - pear: The painted hyp - o - crites are known Through the disguise they wear.

ALLEGRETTO MODERATO.

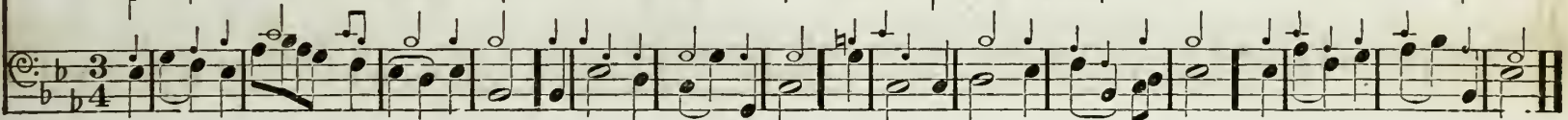
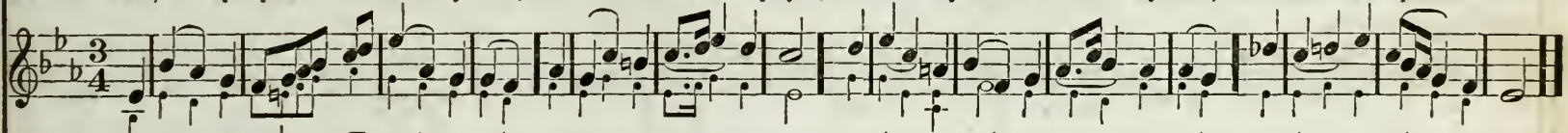
MAINE.

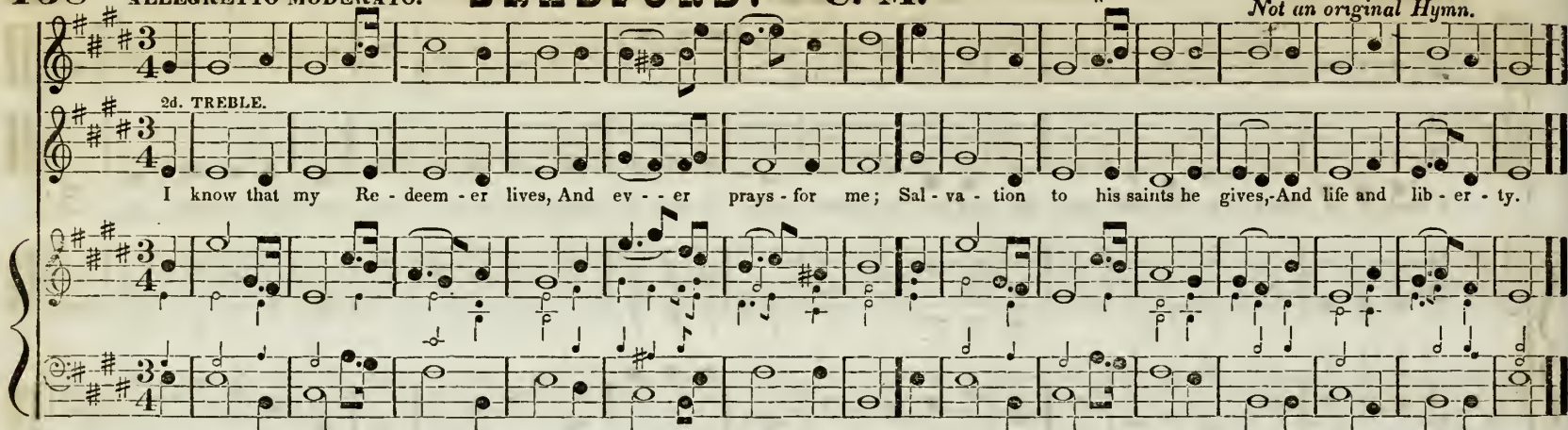
C. M.

M #



Lord, I ap - proach the mer - cy seat, Where thou dost an - swer prayer; There humbly fall be - fore thy feet, For none can per - ish there.





2d. TREBLE.

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.

ALLEGRO.

NORTHFIELD, C. M.

M b

Two Stanzas.

J. Holyok's Coll.



To God I cried, with mournful voice, I sought his gra-cious ear, In the sad day when trou-ble rose, And fill'd my heart with fear.

ALLEGRO.

NORTHFIELD.

Second Stanza.*

159

Will he for - ev - - er cast me off? His prom - ise ev - - er fail? Has he for - - got his

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in G major and common time. The lyrics are: "Will he for - ev - - er cast me off? His prom - ise ev - - er fail? Has he for - - got his".

ten - - der love? Shall an - - ger still pre - - vail? Shall an - - ger - - still pre - - vail?

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music continues from the first system. The lyrics are: "ten - - der love? Shall an - - ger still pre - - vail? Shall an - - ger - - still pre - - vail?".

* The two Stanzas may be used separately.

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 (Bb) and a common time signature (C). The second staff contains the lyrics for the first stanza. The third and fourth staves are the piano accompaniment, with the third staff in treble clef and the fourth staff in bass clef. The piano part features a simple harmonic accompaniment with chords and moving lines.

I sing the migh - ty pow'r of God, That made the mountains rise; That spread the flow - ing seas a - broad, And built the lof - ty skies.

The second system of the musical score also consists of four staves, following the same layout as the first system. The top staff is the vocal line, and the second staff contains the lyrics for the second stanza. The piano accompaniment continues with the same harmonic style.

I sing the wis - dom that or - dain'd, The sun to rule the day; The moon shines full at his com - mand, And all the stars o - bey.

ALLEGRO.

KENDALL. C. M. M

Clafk. From the Village Harmony. 161

Musical score for 'Kendall' in C major, 3/4 time. The score includes two vocal staves and a piano accompaniment. The piano part is in 3/4 time with a key signature of one flat (Bb). The vocal parts are in 3/4 time with a key signature of one flat (Bb). The score is divided into SOLO and TUTTI sections. The lyrics are: 'Gird on - thy sword, vic-to-ri-ous Prince, - Ride with - ma - jes - tic sway ; Thy ter - - ror shall-strike through thy foes, And make the world o - bey.'

CHORAL.

NORWAY. C. M. M

German Choral.

Musical score for 'Norway' in C major, 3/4 time. The score includes a choral line and a piano accompaniment. The piano part is in 3/4 time with a key signature of one flat (Bb). The choral part is in 3/4 time with a key signature of one flat (Bb). The lyrics are: 'A - bove these heaven's cre - a - - ted sounds, Thy mer - cies Lord, ex - tend ; Thy truth out - lives the nar - row bounds, Where time and na - ture end.'

Shine, mighty God, on Zi - on shine, With beams of heav'n - ly grace; Re - veal thy pow'r through every land, And show thy smil - ing face.

The musical score for 'WARWICK' consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'ALLEGRO'. The lyrics are: 'Shine, mighty God, on Zi - on shine, With beams of heav'n - ly grace; Re - veal thy pow'r through every land, And show thy smil - ing face.'

CHORAL.

LONDON. C. M. M

Dr. Croft.
From the Village Harmony.

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

The musical score for 'LONDON' consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'ALLEGRO'. The lyrics are: 'O praise the Lord with one con - sent, And mag - ni - fy his name; Let all the ser - vants of the Lord, His wor - thy praise pro - claim.'

ALLEGRETTO
UN POCO STACCATO.

MILETUS.

C. M.

M #

Hymn Chant.

163

Thy good-ness, Lord, our souls con-fess, Thy good-ness we a-dore; A spring whose blessings nev-er fail, A sea with-out a shore.

UNISON.

ALLEGRETTO.

NEWPORT.

C. M.

M #

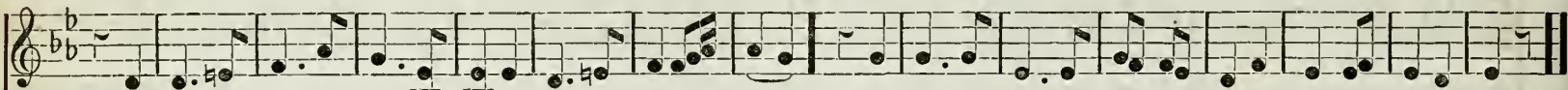
The Lamb shall lead his heav'n-ly flock, Where liv-ing fountains rise; And love di-vine shall wipe a-way, The sor-rows of their eyes.

ANDANTINO.



2d TREBLE.

While thee I seek, pro - tect - ing Pow'r, Be my vain wish - es still'd; And may this con - se - crat - ed hour, With bet - ter hopes be fill'd !



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

ALLEGRO MODERATO.

INVITATION. C. M. M #

With alterations. 165

2d. TREBLE SOLO.

In God's own house pronounce his praise, His grace he there re - veals, His grace he there re - veals; To heav'n your joy and

SOLO.

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal line. The system concludes with a double bar line.

TUTTI.

wonder raise, For - there his glo - - - ry dwells; To heav'n your joy and - won - der raise, For there his go - ry dwells.

TUTTI.

Detailed description: This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal line. The system concludes with a double bar line.

COLCHESTER. C. M.

M #

A. Williams.
From the Village Harmony.

Lo! what an en - ter - tain - ing sight, Those friendly brethren prove; Whose cheer - ful hearts in bands u - nite, Of har - mo - - ny and love.

The score for 'Colchester' consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRO MODERATO'. The lyrics are: 'Lo! what an en - ter - tain - ing sight, Those friendly brethren prove; Whose cheer - ful hearts in bands u - nite, Of har - mo - - ny and love.'

ALLA CAPELLA.

ROCHESTER. C. M.

M #

Hymn Chant.

A. Williams.
From the Village Harmony.

O Lord, how in - fin - - ite thy love! How wond'rous are thy ways! Let earth be - - neath—and heav'n above, Combine to sing thy praise.

The score for 'Rochester' consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLA CAPELLA'. The lyrics are: 'O Lord, how in - fin - - ite thy love! How wond'rous are thy ways! Let earth be - - neath—and heav'n above, Combine to sing thy praise.'

MODERATO.

DANVILLE. C. M. M #

167

O all ye lands in God re-joice, To him your thanks be-long; With grateful heart and voice make known, His good-ness and his pow'r.

This musical score is for the hymn 'Danville'. It is written in a 3/4 time signature and the key of D major (indicated by two sharps). The tempo is marked 'MODERATO'. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'O all ye lands in God re-joice, To him your thanks be-long; With grateful heart and voice make known, His good-ness and his pow'r.'

ALLEGRETTO.

PLYMPTON. C. M. M #

O let our drooping hearts re-vive, And ev'-ry tear be dry, Why should these eyes be drown'd in grief, Which view a Sa- viour nigh?

This musical score is for the hymn 'Plympton'. It is written in a 3/4 time signature and the key of D major (indicated by two sharps). The tempo is marked 'ALLEGRETTO'. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'O let our drooping hearts re-vive, And ev'-ry tear be dry, Why should these eyes be drown'd in grief, Which view a Sa- viour nigh?'

Sal - vation!—oh, the joy - ful sound! 'Tis pleas - ure to - - our ears; A sov'reign balm - for ev - 'ry wound, - A cor - dial for - our fears.

Sal - vation! ♪

SOLO. TUTTI.

SOLO. TUTTI.

Detailed description: This is a musical score for a hymn titled 'FRANKLIN' by C. M. Franklin. It is in the key of D major (one sharp) and 3/4 time. The tempo is 'ALLEGRO MODERATO'. The score is arranged for voice and piano. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: the right hand on a treble clef and the left hand on a bass clef. The music is divided into two main sections. The first section is marked 'SOLO.' and the second 'TUTTI.'. The lyrics are: 'Sal - vation!—oh, the joy - ful sound! 'Tis pleas - ure to - - our ears; A sov'reign balm - for ev - 'ry wound, - A cor - dial for - our fears.' The piano part includes a small flourish at the end of the first section.

ALLEGRO ASSAI.

HOUR-GLASS. C. M. M

A - rise, ye peo - ple, and a - dore, Ex - ult - - ing strike the chord; Let all the earth from shore to shore, Confess th' almighty Lord, Confess th' almighty Lord.

Detailed description: This is a musical score for a hymn titled 'HOUR-GLASS' by C. M. Franklin. It is in the key of D major (one sharp) and common time (C). The tempo is 'ALLEGRO ASSAI'. The score is arranged for voice and piano. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: the right hand on a treble clef and the left hand on a bass clef. The lyrics are: 'A - rise, ye peo - ple, and a - dore, Ex - ult - - ing strike the chord; Let all the earth from shore to shore, Confess th' almighty Lord, Confess th' almighty Lord.' The piano part includes a small flourish at the end of the first section.

ALLEGRO VIVACE.

YDOLEM. C. M.

M #

Hymn Chant.

169

Musical score for 'YDOLEM' in C major, 2/4 time. It features a vocal line and a piano accompaniment. The piano part consists of two staves: the right hand plays a simple harmonic accompaniment with eighth and sixteenth notes, while the left hand plays a bass line with eighth notes. The key signature has one sharp (F#) and the time signature is common time (C).

Let hea - thens to their i - dols haste, And worship wood or stone; But my de - light - ful lot is cast, Where God is tru - ly known.

CHORAL.

MENTZ. C. M.

M b

J. Holyok's Coll.

Musical score for 'MENTZ' in C major, 2/4 time. It features a vocal line and a piano accompaniment. The piano part consists of two staves: the right hand plays a simple harmonic accompaniment with eighth and sixteenth notes, while the left hand plays a bass line with eighth notes. The key signature has one sharp (F#) and the time signature is common time (C).

Fools in their hearts, be - lieve and say, That all re - li - gion's vain; There is no God, who reigns on high, Or minds th'af - fairs of men.

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

The musical score for 'CONNECTICUT' is written in G major (one sharp) and 3/4 time. It consists of four staves: a vocal line, a piano accompaniment line, and two grand staff lines (treble and bass clef). The tempo is marked 'ANDANTE'.

ANDANTE.**MISSOURI. C. M.****M b**

Lord, hear the voice of my com-plaint; To my re - quest give ear; Pre-serve my life from cru - el foes, And free my soul from fear.

The musical score for 'MISSOURI' is written in B-flat major (two flats) and 3/4 time. It consists of four staves: a vocal line, a piano accompaniment line, and two grand staff lines (treble and bass clef). The tempo is marked 'ANDANTE'.

ALLEGRO.

WAREHAM, C. M.

M #

Dr. Arnold. 171

SOLO. SOLO.

How large - the prom - ise, how - di - vine, To Abr' - - ham and - - - his seed! 'I'll be - - - a God - - to thee - - and thine,

SOLO. SOLO.

Musical score for the first system, including vocal line and piano accompaniment. The vocal line is marked with 'SOLO.' and the piano accompaniment is marked with 'SOLO.'.

TUTTI. TUTTI.

Sup - ply - - ing all - - their need, 'I'll be - - - a God - - to thee - - - and thine, Sup - ply - - ing all - - their need.'

Musical score for the second system, including vocal line and piano accompaniment. The vocal line is marked with 'TUTTI.' and the piano accompaniment is marked with 'TUTTI.'.

FUNERAL THOUGHT. C. M. M \flat Hymn Chant.

 J. Smith.
From the Village Harmony.

Hark ! from the tombs a doleful sound, My ears attend the cry; Ye living men come view the ground, Where you must shortly lie.

This musical score is for the hymn 'Funeral Thought'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/2. The lyrics are: 'Hark ! from the tombs a doleful sound, My ears attend the cry; Ye living men come view the ground, Where you must shortly lie.'

CHORAL STYLE.

LEBANON. C. M. M \flat Hymn Chant.

W. Billings.

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

This musical score is for the hymn 'Lebanon'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'Lord what is man, poor fee - ble man? Born of the earth at first; His life a shadow, light and vain, Still hast'ning to the dust.'

ALLEGRO ASSAI.

SALEM. C. M. M #

173

Let all - the just, - to God - with joy, Their cheer - - ful voi - - ces raise; For well the righte - ous

SOLO. TUTTI.
it - be - comes, To sing - glad songs - of praise, - - - - To sing glad songs - of praise.
SOLO. TUTTI.

Musical score for 'LANDSBERG' in C major, 3/4 time, Allegretto. The score consists of four staves. The first staff is the vocal line. The second staff is the piano accompaniment, with 'SOLO.' and 'TUTTI.' markings. The third staff is the vocal line with lyrics. The fourth staff is the piano accompaniment, with 'SOLO.' and 'TUTTI.' markings.

SOLO. TUTTI. TUT

Let all - the just - to God with joy, Their cheerful voices raise; For well the righteous it becomes, To sing glad songs of praise.

SOLO. TUTTI. SOLO. TUTTI.

ALLA BREVE.

TALLIS'S CHANT. C. M. M # Hymn Chant. Tallis.

Musical score for 'TALLIS'S CHANT' in C major, common time, Alla Breve. The score consists of four staves. The first two staves are the vocal line. The last two staves are the piano accompaniment.

Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same, In bright-er worlds a - bove.

ALLEGRO.

PIETY. C. M. M #

175

Happy is he that fears the - Lord, And follows his - com - - - mands, And follows his commands; Who lends the

SOLO. TUTTI.

SOLO. TUTTI.

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 sharp (F#) and a common time signature (C). The bottom staff is a piano accompaniment in treble clef with the same key signature and time signature. The lyrics are written below the vocal line. Performance markings 'SOLO.' and 'TUTTI.' are placed above the vocal line and below the piano line at specific points in the music.

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

SOLO. TUTTI.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a piano accompaniment in treble clef with the same key signature and time signature. The lyrics are written below the vocal line. Performance markings 'SOLO.' and 'TUTTI.' are placed above the vocal line and below the piano line at specific points in the music.

2d. TREBLE. SOLO. 2d. TREBLE. TUTTI.

Come let us join our cheer-ful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one, But all their joys - are - one.

SOLO. TUTTI.

ALLEGRO.

BRAINTREE. C. M.

M #

3/4 4/4

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.

ALLEGRETTO.

GREAT MILTON. C. M.

M #

Two Stanzas.

177

Thou art my por - tion O my God, Soon as I know thy way, My heart makes haste t'o - bey thy word, And suf - fers no de - lay.

SOLO. TUTTI.

The musical score for the first stanza consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRETTO'. The lyrics are: 'Thou art my por - tion O my God, Soon as I know thy way, My heart makes haste t'o - bey thy word, And suf - fers no de - lay.' The score includes dynamic markings such as 'p' (piano) and 'f' (forte), and performance directions 'SOLO.' and 'TUTTI.'.

I choose the path of heav' - nly truth, And glo - ry - in my choice; Not all the riches of the earth, Could make me - so re - joice.

SOLO. TUTTI.

SOLO. TUTTI.

The musical score for the second stanza consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRETTO'. The lyrics are: 'I choose the path of heav' - nly truth, And glo - ry - in my choice; Not all the riches of the earth, Could make me - so re - joice.' The score includes dynamic markings such as 'p' (piano) and 'f' (forte), and performance directions 'SOLO.' and 'TUTTI.'.

2d. TREBLE.

Oh! that the Lord would guide my ways, To keep his stat - utes still; Oh! that my God would grant me grace, To know and do his will.

Detailed description: This musical score is for the hymn 'WINTER'. It is in common time (C) with a key signature of one flat (B-flat). The tempo is marked 'ALLEGRO'. The score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef and includes a second part labeled '2d. TREBLE.'. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: 'Oh! that the Lord would guide my ways, To keep his stat - utes still; Oh! that my God would grant me grace, To know and do his will.'

CHORAL STYLE.

BANGOR. C. M.

M b

Ravenscroft.

Hark! from the tombs, a dole - ful sound, My ears at - tend the cry; Ye liv - ing men come view the ground, Where you must shortly lie.

Detailed description: This musical score is for the hymn 'BANGOR'. It is in common time (C) with a key signature of one sharp (F-sharp). The tempo is marked 'ALLEGRO'. The score is in 'CHORAL STYLE' and consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: 'Hark! from the tombs, a dole - ful sound, My ears at - tend the cry; Ye liv - ing men come view the ground, Where you must shortly lie.'

ALLEGRO

MERIDEN. C. M.

M #

T. Clark. 179

Oh, how I love thy ho - ly law! 'Tis dai - ly my de - light; And thence my med - i - - ta - tions draw

Di - vine ad - - vice by night. And thence my med - i - - ta - - tions draw Di - vine ad - - - vice by night.

When God re - veal'd his gra - cious name, And chang'd my mourn - ful state, My rapture seem'd a pleasing dream, The grace ap - - - pear'd so great.

The first system consists of two vocal staves (treble clef, 3/2 time) and a piano accompaniment (grand staff, 3/2 time). The lyrics are written below the vocal staves.

SECOND STANZA. Each Stanza may be used separately.

The world beheld the glo - rious change, And did - thy hand confess; My tongue broke out in unknown strains, And sung sur - prising grace. prising grace.

And sing sur - prising grace. prising grace.

The second system consists of two vocal staves (treble clef, common time) and a piano accompaniment (grand staff, common time). The lyrics are written below the vocal staves. The first line of the second stanza includes a repeat sign and is marked with '1st time.' and '2d time.' above the notes.

UN POJO ALLEGRETTO.

WINTHROP. C. M. M #

181

Musical score for 'WINTHROP' in C major, 2/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The tempo is 'UN POJO ALLEGRETTO'. The key signature has one sharp (F#). The lyrics are: 'To praise the ev - er bounteous King, My soul, wake all thy pow'rs; He calls, and at his voice come forth, The smil - ing har - vest hours.' The score includes markings for 'SOLO. 2d. TREBLE.' and 'TUTTI.' in both the vocal and piano parts.

ALLEGRO.

FRANKLIN PLACE. C. M. M #

Musical score for 'FRANKLIN PLACE' in C major, 2/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The tempo is 'ALLEGRO'. The key signature has one sharp (F#). The lyrics are: 'Let ev - - ry mor - tal ear attend, And ev 'ry heart rejoice; The trump - et of the gos - pel sounds, With an inviting voice, With an in - viting voice.' The score includes markings for 'SOLO.' and 'TUTTI.' in both the vocal and piano parts.

ETERNITY. C. M.

M #

From the American Harp.

The time is short! sin - ners be - ware, Nor tri - fle time a - way; The word of great sal - va - tion hear, While yet 'tis called to - day.

This musical score is for the piece 'ETERNITY'. It features a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'The time is short! sin - ners be - ware, Nor tri - fle time a - way; The word of great sal - va - tion hear, While yet 'tis called to - day.'

ALLEGRO ASSAI.

MORNING HYMN. C. M.

M #

A - wake my soul, to sound his praise, A - wake my harp to sing; Join all my pow'rs the song to raise, And morning incense bring.

This musical score is for the piece 'MORNING HYMN'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'ALLEGRO ASSAI'. The lyrics are: 'A - wake my soul, to sound his praise, A - wake my harp to sing; Join all my pow'rs the song to raise, And morning incense bring.'

ALLEGRETTO MODERATO.

HAVRE. S. M. M #

W Billings. 183
With alterations.

Musical score for 'Havre' in G major, 3/4 time. It consists of four staves: two for the vocal line and two for the piano accompaniment. The vocal line begins with the lyrics: "O bless the Lord my soul, Let all - - with-in me join, And aid my tongue to bless his name, Whose favours are divine, Whose favours are di - vine." The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

ALLEGRETTO MODERATO.

SNOWHILL. S. M. M b

Musical score for 'Snowhill' in G minor, 3/4 time. It consists of four staves: two for the vocal line and two for the piano accompaniment. The vocal line begins with the lyrics: "We sin - ners, fear - the Lord, While yet - 'tis called to day ; Soon will - the aw - ful voice - of death, Command your souls a - way." The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

SECOND TREBLE.

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

SECOND STANZA.

SOLO. TUTTI.

How charming is their voice, - How sweet their tidings are! Zi - - on, be - hold thy Saviour king, He reigns - - - - and tri - umphs here.

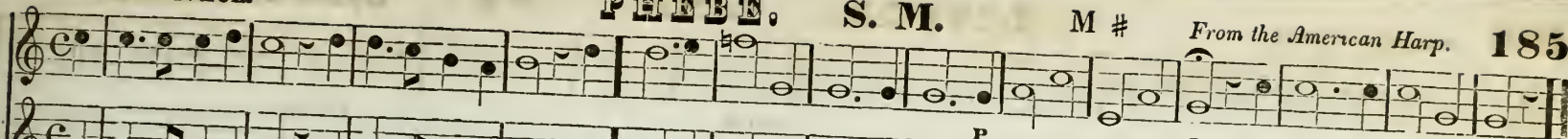
SOLO. TUTTI.

ALLEGRO VIVACE.

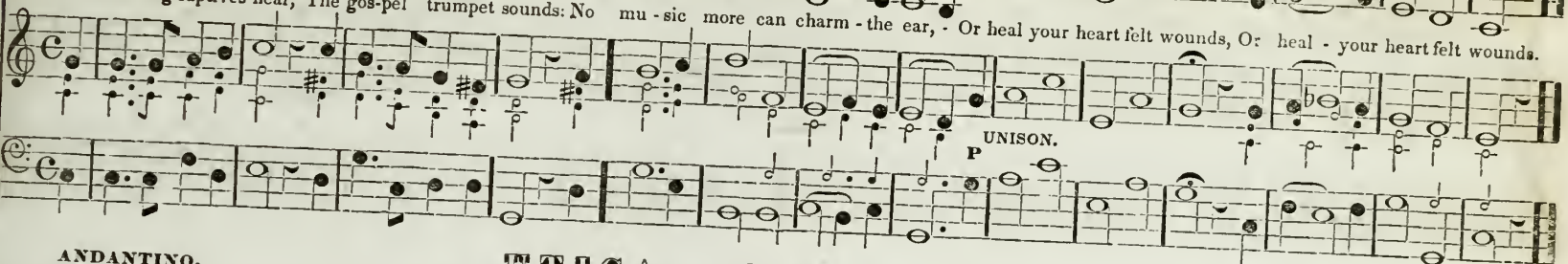
PHEBE, S. M.

M #

From the American Harp. 185



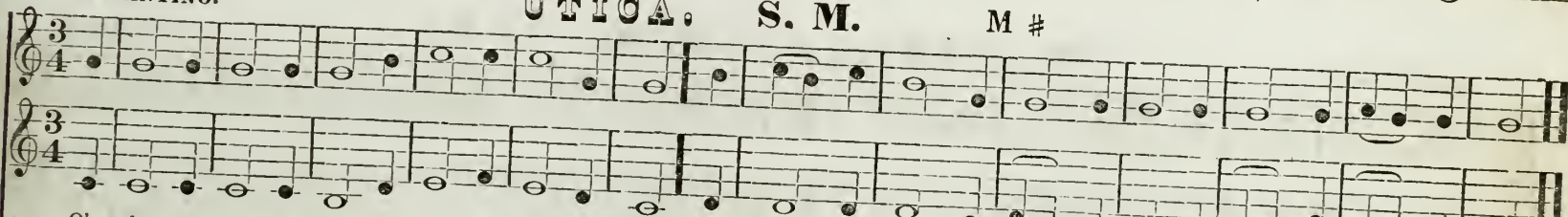
Ye trembling captives hear, The gos-pel trumpet sounds: No mu-sic more can charm-the ear, - Or heal your heart felt wounds, Or: heal - your heart felt wounds.



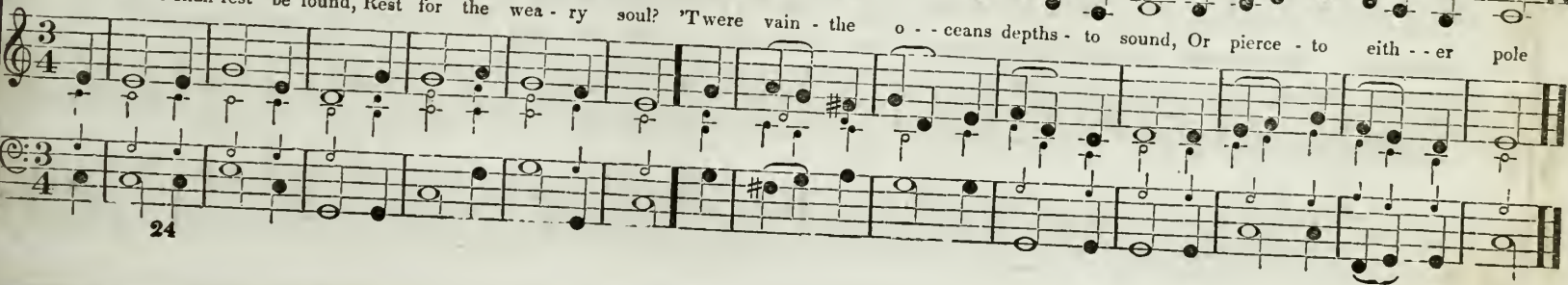
ANDANTINO.

UTICA, S. M.

M #



Oh where shall rest be found, Rest for the wea - ry soul? 'Twere vain - the o - - ceans depths - to sound, Or pierce - to eith - - er pole



SOLO. TUTTI.

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

SOLO. TUTTI.

Musical score for 'LISBON' in G major, 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The score is divided into SOLO and TUTTI sections. The lyrics are: 'Welcome sweet day of rest—That saw the - Lord a - - rise! Welcome to this re - - viv - - ing - breast, And these re - joic - ing eyes.'

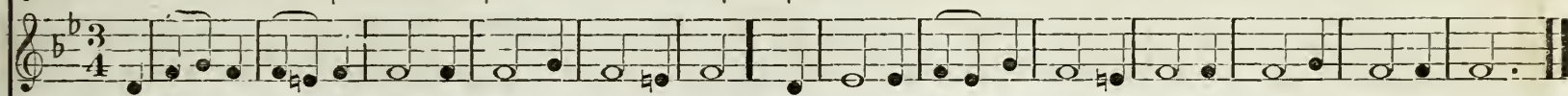
Now living wa-ters flow, To cheer the - - humble soul; From sea to sea the riv - - ers - - go, And - spread from - pole to pole.

Musical score for 'WATCHMAN' in G major, 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: 'Now living wa-ters flow, To cheer the - - humble soul; From sea to sea the riv - - ers - - go, And - spread from - pole to pole.'

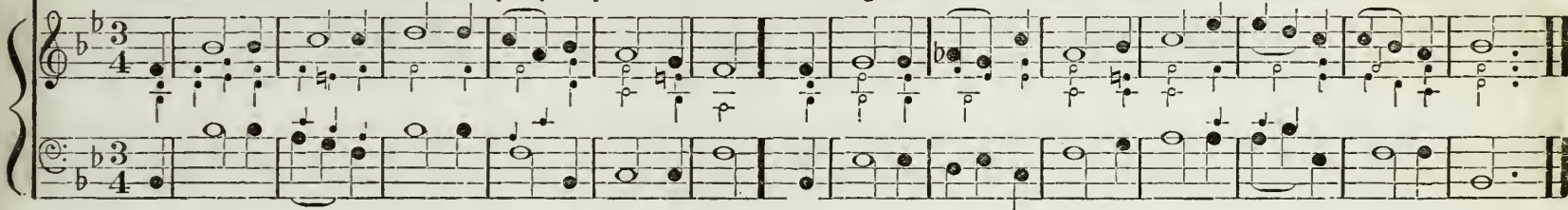
ALLEGRETTO.

INVERNESS. S. M. M #

187



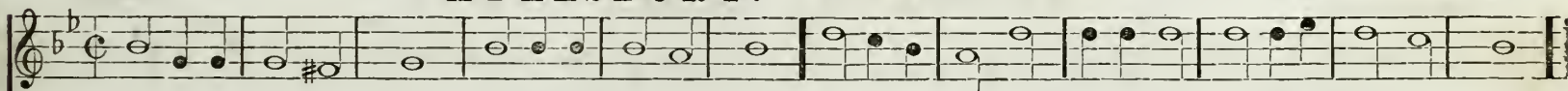
Great heir - of Da - vid's throne, Thy royal pow'r assume; Come reign in faith - ful hearts alone, Thou blest Re - deemer come.



ALLEGRO.

AYLESBURY. S. M. M b

Dr. Green.



And will the Judge de - scend? And must the dead a - - rise? And not a sin - gle soul escape, His all dis - cerning eyes?



We lift our hearts to thee, Thou day-star from on high; The sun it - self is but thy shade, Yet cheers both earth and sky.

ALLEGRETTO.

NORWALK. S. M.

M b

Mather.

All yester - day is gone! To - morrow's not our own; O sin - ner, come, with - out de - lay, To bow be - - - fore the throne.

ALLEGRO.

FAIRFIELD. S. M. M #

R. Harrison.

189

Musical score for 'Fairfield' in 3/2 time, key of B-flat major. It features a vocal line and a piano accompaniment. The lyrics are: "Let diff'ring na - tions join, To cel - e - - brate thy fame; Let all the world, O Lord, combine, To praise thy glo - rious name." The score consists of four staves: two for the vocal line and two for the piano accompaniment.

ALLEGRO.

MOUNT EPHRAIM. S. M. M #

Milgrove.

Musical score for 'Mount Ephraim' in 3/2 time, key of B-flat major. It features a vocal line and a piano accompaniment. The lyrics are: "Your harps ye trem - - bling saints, Down from the wil - lowstake; Loud to the praise of love di - vine, Bid ev' - - - ry string awake." The score consists of four staves: two for the vocal line and two for the piano accompaniment.

2d. TREBLE.

My gracious God, how plain Are thy di - rec - tions giv'n! O may I nev - er read in vain, But find the path to heav'n.

The musical score for 'Mornington' consists of four staves. The top staff is the vocal line, followed by a second staff labeled '2d. TREBLE.' The bottom two staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO.' The lyrics are: 'My gracious God, how plain Are thy di - rec - tions giv'n! O may I nev - er read in vain, But find the path to heav'n.'

2d. TREBLE.

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

The musical score for 'Thacher' consists of four staves. The top staff is the vocal line, followed by a second staff labeled '2d. TREBLE.' The bottom two staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO.' The lyrics are: 'To God - in whom - I trust, I lift - - my heart and voice; O let - - me not - - be put to shame, Nor let my foes re - joice.'

ALLEGRETTO MODERATO.

ALBEE. S. M. M #

191

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

This musical score is for the piece 'Albee'. It features a vocal line and a piano accompaniment. The tempo is marked 'ALLEGRETTO MODERATO'. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: 'The Lord the sov'reign king, Hath fix'd his throne on high, O'er all - - the heav'nly world - he - rules, - And all beneath the sky, And all beneath the sky.'

ALLEGRETTO QUASI MODERATO. **LITTLE MARLBOROUGH.** S. M. M # A. Williams Coll.

And am I born - to die? To lay this bo - dy down? And must my trembling spir - it fly, In - to a world - - un - known?

This musical score is for the piece 'Little Marlborough'. It features a vocal line and a piano accompaniment. The tempo is marked 'ALLEGRETTO QUASI MODERATO'. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are: 'And am I born - to die? To lay this bo - dy down? And must my trembling spir - it fly, In - to a world - - un - known?'

Lord, what our ears have heard, Our eyes de - lighted trace; Thy love in long suc - cession shown To Zion's cho - sen race.

The musical score for 'DOVER' consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one flat (Bb) and the time signature is 3/2. The tempo is marked 'ALLEGRO' and the performance instruction is 'UN POCO STACCATO'. The lyrics are: 'Lord, what our ears have heard, Our eyes de - lighted trace; Thy love in long suc - cession shown To Zion's cho - sen race.'

UN POCO STACCATO.

ALLEGRO.

GREENFIELD. S. M.

M #

Hymn Chant.

Be - hold the throne of grace! The promise calls me near; There Jesus shows a smil - ing face, And waits to an - swer pray'r.

The musical score for 'GREENFIELD' consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one flat (Bb) and the time signature is 3/2. The tempo is marked 'ALLEGRO' and the performance instruction is 'UN POCO STACCATO'. The lyrics are: 'Be - hold the throne of grace! The promise calls me near; There Jesus shows a smil - ing face, And waits to an - swer pray'r.'

UN POCO STACCATO.

ALLEGRETTO.

SUTTON. S. M. M #

A. William's Coll. 193

Be - hold the lof - ty sky, Declares its mak - er, God; And all the star - ry works - on high, - Pro - claims his pow'r - a - broad.

This musical score is for the hymn 'Sutton'. It is written in the key of B-flat major (one flat) and 3/4 time. The tempo is marked 'ALLEGRETTO'. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Be - hold the lof - ty sky, Declares its mak - er, God; And all the star - ry works - on high, - Pro - claims his pow'r - a - broad.'

CHORAL.

GREGORIAN HYMN. S. M. M b

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

This musical score is for the hymn 'Gregorian Hymn'. It is written in the key of B-flat major (one flat) and 4/2 time. The tempo is marked 'CHORAL'. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'When over - whelm'd with grief, My heart with - in me dies; Helpless and far from all re - lief, To heav'n I lift mine eyes.'

Grace! 'tis a charm - ing sound! Har - mo - nious to the ear! Heaven with the ech - o shall re - sound, And all the earth shall hear.

This musical score is for the hymn 'MASSACHUSETTS. S. M.' in the key of D major (one sharp) and common time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The tempo is marked 'ALLEGRO MODERATO'. The lyrics are: 'Grace! 'tis a charm - ing sound! Har - mo - nious to the ear! Heaven with the ech - o shall re - sound, And all the earth shall hear.'

ALLEGRETTO.

FROME. S. M. M #

J. Husband.

Once more, be - fore we part, Oh bless the Saviour's name; Let ev'ry tongue and ev'ry heart A - dore and praise the same, - A - dore and praise the same.

SOLO. TUTTI.

SOLO. TUTTI.

This musical score is for the hymn 'FROME. S. M.' in the key of D major (one sharp) and 3/4 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'Once more, be - fore we part, Oh bless the Saviour's name; Let ev'ry tongue and ev'ry heart A - dore and praise the same, - A - dore and praise the same.' The score includes dynamic markings for 'SOLO' and 'TUTTI' in both the vocal and piano parts.

CHORAL

NEW DARTMOUTH.

S. M.

M #

195

While my Re - deem - er's near, My shepherd, and my guide; I bid fare - well to ev' - ry fear, My wants are all sup - plied.

The musical score for 'NEW DARTMOUTH' consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one flat and a common time signature. The bottom two staves are piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

ALLA BREVE.

CHRISTMAS CHANT.

S. M.

M #

Hymn Chant.

From the American Harp.

Rejoice in Je - sus birth! To us a Son is giv'n; To us a child is born on earth, Who made both earth and heav'n.

UN POCO STACCATO.

The musical score for 'CHRISTMAS CHANT' consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp and an alla breve time signature. The bottom two staves are piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves. The instruction 'UN POCO STACCATO.' is placed at the beginning of the piano part.

Sing to the Lord most high, Let ev - - 'ry land a - - - dore, With grate - ful - - heart - - and voice make known, His good - ness and his pow'r.

The musical score for 'Creek Path or Cheshire' consists of four staves. The first two staves are vocal lines in treble clef, and the last two are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO ASSAI'. The lyrics are: 'Sing to the Lord most high, Let ev - - 'ry land a - - - dore, With grate - ful - - heart - - and voice make known, His good - ness and his pow'r.'

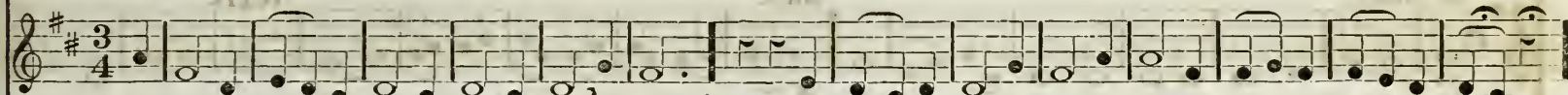
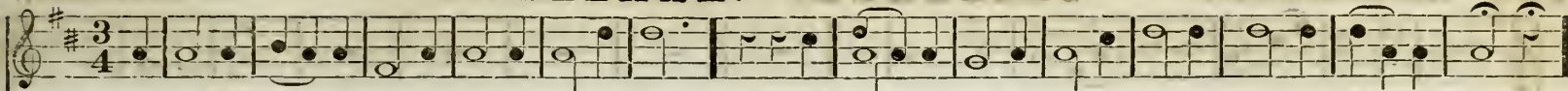
See what a - - liv - - ing stone, The build - ers did re - - fuse; Yet God hath built his church thereon, In spite - of - - envious Jews.

The musical score for 'Richmond' consists of four staves. The first two staves are vocal lines in treble clef, and the last two are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO MODERATO'. The lyrics are: 'See what a - - liv - - ing stone, The build - ers did re - - fuse; Yet God hath built his church thereon, In spite - of - - envious Jews.'

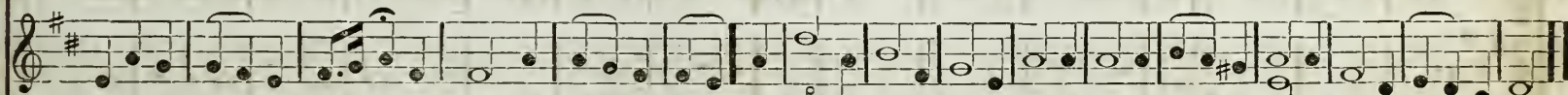
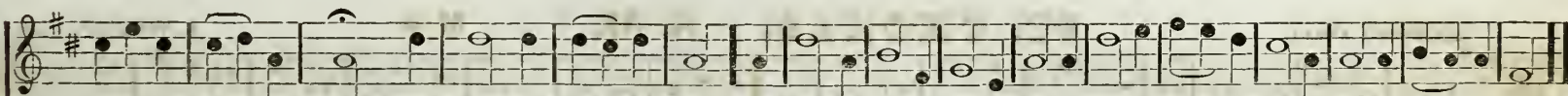
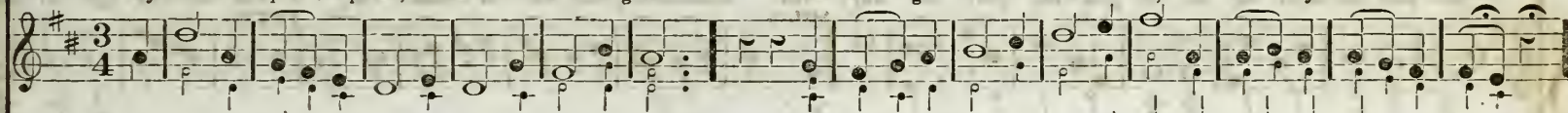
ALLEGRETTO.

PELHAM. S. M. M #

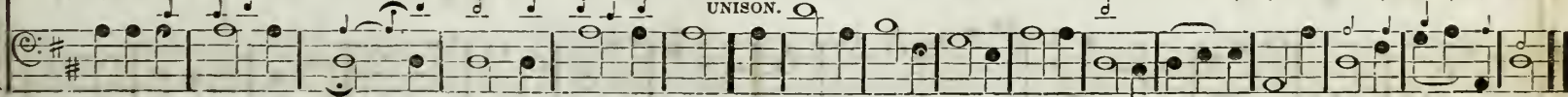
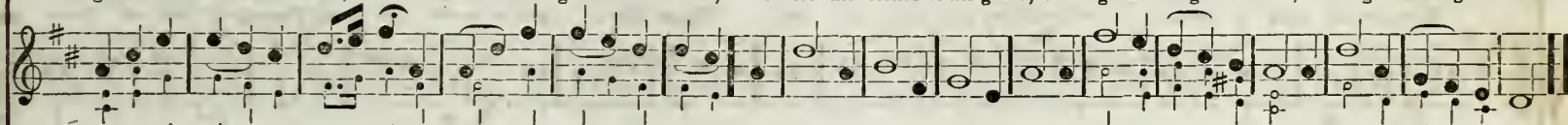
F. Giardini. 197



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.



High as the heav'ns are rais'd, - - A - bove the ground we tread, So far the riches of his grace, Our highest thoughts exceed, Our highest thoughts exceed.



2d. TREBLE. SOLO. TUTTI.

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

SOLO. TUTTI.

The musical score for 'SHIRLAND' consists of four staves. The top two staves are for the vocal line, with the second staff labeled '2d. TREBLE'. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is 'ALLEGRO MODERATO'. The score includes dynamic markings 'SOLO' and 'TUTTI'.

Blest are the sons of - peace! Whose hearts and hopes are one; Whose kind de - signs to serve and please, Through all their - ac - tions run.

The musical score for 'ST. THOMAS' consists of four staves. The top two staves are for the vocal line, and the bottom two staves are for the piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is common time (C). The tempo is 'ALLEGRO ASSAI'. The score includes dynamic markings 'p' (piano) and 'f' (forte).

ALLEGRETTO.

NORWICH. S. M.

M b

From the Village Harmony. 199

The swift de - clin - ing day, How fast its mo - ments fly; While ev'ning's broad and gloomy shade, Gains on the west - ern sky.

This musical score is for the hymn 'NORWICH'. It features a vocal line and a piano accompaniment. The tempo is marked 'ALLEGRETTO'. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: 'The swift de - clin - ing day, How fast its mo - ments fly; While ev'ning's broad and gloomy shade, Gains on the west - ern sky.'

ALLEGRO.

ATHOL. S. M.

M #

Rev. R. Harrison.

Come, Ho - ly Spir - it, come, Let thy bright beams a - rise; Dis - pel the dark - ness from our minds, And o - pen all our eyes.

This musical score is for the hymn 'ATHOL'. It features a vocal line and a piano accompaniment. The tempo is marked 'ALLEGRO'. The key signature has two sharps (F# and C#) and the time signature is common time (C). The lyrics are: 'Come, Ho - ly Spir - it, come, Let thy bright beams a - rise; Dis - pel the dark - ness from our minds, And o - pen all our eyes.'

Ye sin - ners, fear the Lord, While yet 'tis call'd to - day; Soon will the aw - ful voice of death Com - mand your souls a - way.

This musical score is for 'Beethoven's Chant' in G major, 2/4 time, marked 'ALLEGRO MODERATO'. It consists of four staves: a vocal line and three piano accompaniment staves. The vocal line begins with the lyrics 'Ye sin - ners, fear the Lord, While yet 'tis call'd to - day; Soon will the aw - ful voice of death Com - mand your souls a - way.' The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

ANDANTE.

SCHENECTADY. S. M.

M #

Dear Sav - ior, we are thine; By ev - er - last - ing bonds, Our names, our hearts, we would re - sign; Our souls are in thy hands.

This musical score is for 'Scheneectady' in G major, 3/4 time, marked 'ANDANTE'. It consists of four staves: a vocal line and three piano accompaniment staves. The vocal line begins with the lyrics 'Dear Sav - ior, we are thine; By ev - er - last - ing bonds, Our names, our hearts, we would re - sign; Our souls are in thy hands.' The piano accompaniment features a steady eighth-note bass line and a treble line with chords and single notes.

ANDANTE.

NORTH CAROLINA. S. M.

M #

201

SOLO. TUTTI.

Lord, what our ears have heard, Our eyes de - light - ed trace — Thy love in long suc - ces - sion shown To Zi-on's cho - sen race.

SOLO.

Detailed description: This musical score is for the hymn 'North Carolina'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ANDANTE'. The score is divided into sections for 'SOLO' and 'TUTTI'. The lyrics are: 'Lord, what our ears have heard, Our eyes de - light - ed trace — Thy love in long suc - ces - sion shown To Zi-on's cho - sen race.'

ALLA BREVE.

BERMUDA. S. M.

M b

And will the Judge de - scend? And must the dead a - rise? And not a sin - gle soul es - cape His all dis - cern - ing eyes?

Detailed description: This musical score is for the hymn 'Bermuda'. It features a vocal line and a piano accompaniment. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The tempo is marked 'ALLA BREVE'. The lyrics are: 'And will the Judge de - scend? And must the dead a - rise? And not a sin - gle soul es - cape His all dis - cern - ing eyes?'

Oh for the death of those, Who slumber in - the - Lord! Oh be like theirs my last re - - pose, Like theirs my - last re-ward.

This musical score is for the hymn 'Yarmouth'. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked 'ALLEGRETTO MODERATO'. The lyrics are: 'Oh for the death of those, Who slumber in - the - Lord! Oh be like theirs my last re - - pose, Like theirs my - last re-ward.'

CHORAL STYLE.

DUNBAR. S. M. M b

Corelli.

When over - whelmed with grief, My heart within me dies; - Helpless and far from all re - lief, To heav'n I lift my eyes.

This musical score is for the hymn 'Dunbar'. It is written in 'CHORAL STYLE' and features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/2. The tempo is marked 'S. M.' (Slowly). The composer is Corelli. The lyrics are: 'When over - whelmed with grief, My heart within me dies; - Helpless and far from all re - lief, To heav'n I lift my eyes.'

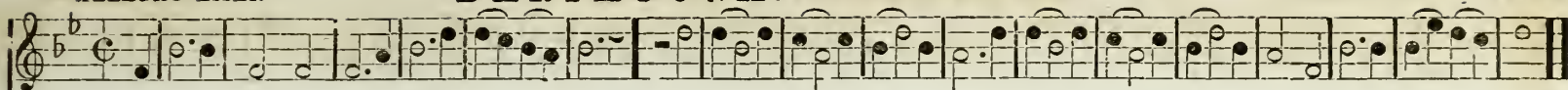
ALLEGRO ASSAI.

DARTMOUTH.

S. M.

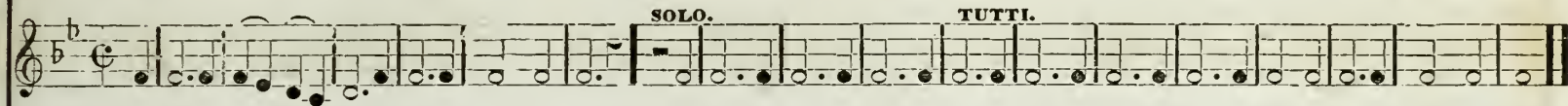
M #

203

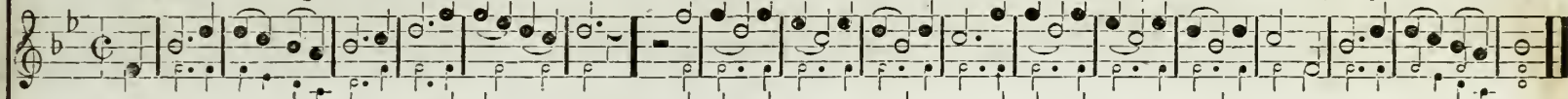


SOLO.

TUTTI.

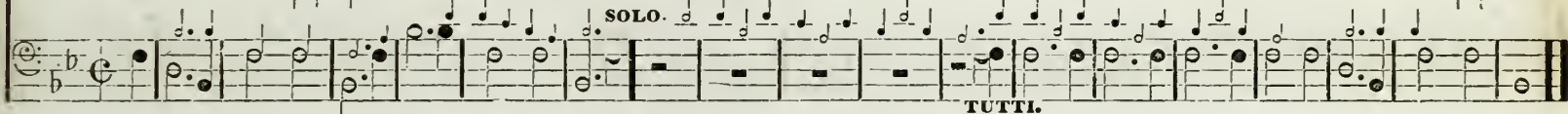


See what a liv - - ing stone, The builders did re - fuse ; Yet God hath built his church thereon, Yet God hath built his church thereon, In spite of envious Jews.



SOLO.

TUTTI.

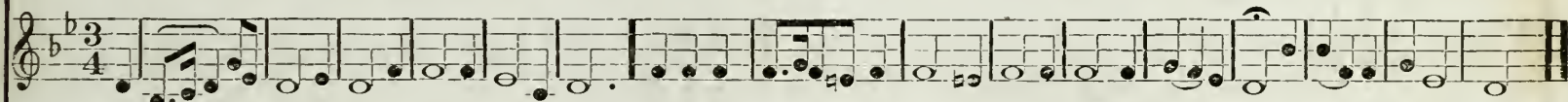
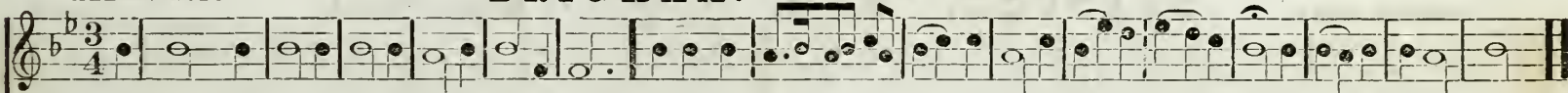


ALLEGRETTO.

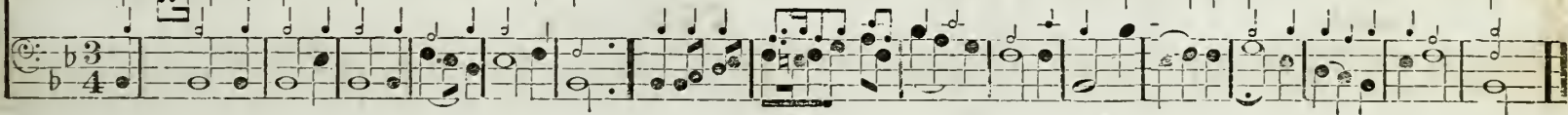
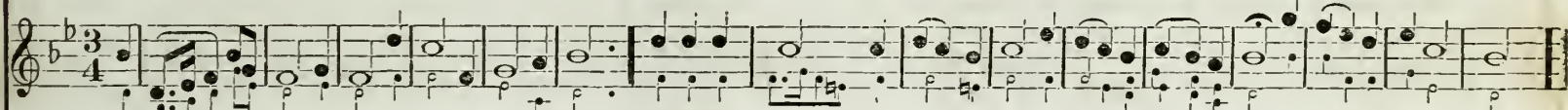
BRIGHTON.

S. M.

M #



Be - - hold with awful pomp, The Judge prepares to come ; Th'archangel sounds - the dreadful trump, And wakes the gen'ral doom, And wakes the gen'ral doom.



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

ALLEGRO ASSAI.

CLAPTON. S. M.

M #

Hymn Chant.

Jones.

Tby name Al - mighty Lord, Shall sound through distant lands; Great is thy grace, and sure thy word, Thy truth for - - ev - er stands.

UNISON.

UNISON.

ALLEGRO.

PECKHAM. S. M. M #

Isaac Smith. 205

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

The musical score for 'PECKHAM' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'How pleas'd - was - - I - to hear, The friends of Zi - - on say, 'Now to - - her courts - let us - re - pair, - And - - keep - the sol - emn day.'

MODERATO.

HILLSBORO. S. M. M #

Sing to the Lord most high, Let ev'-ry land a - dore; With grateful heart and voice make known, His goodness and his power, His goodness and his power.

The musical score for 'HILLSBORO' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The lyrics are: 'Sing to the Lord most high, Let ev'-ry land a - dore; With grateful heart and voice make known, His goodness and his power, His goodness and his power.'

To bless thy chos - en race, In mercy, Lord, in - cline; And cause the brightness of thy face, On all thy saints to shine.

ALLEGRO VIVACE.

HANCOCK STREET. S. M. M

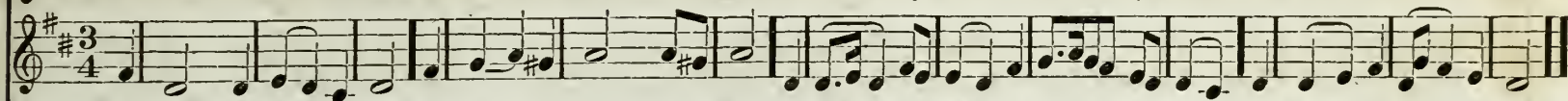
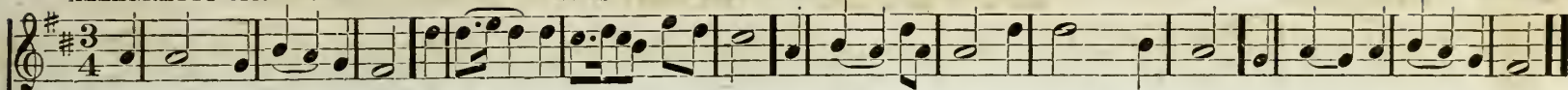
Come sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah - is - the - sov' - reign God, The u - ni - ver - sal King.

ALLEGRETTO MODERATO.

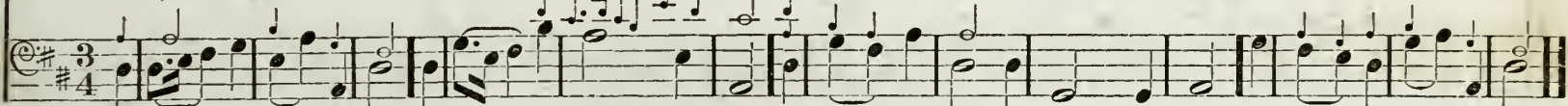
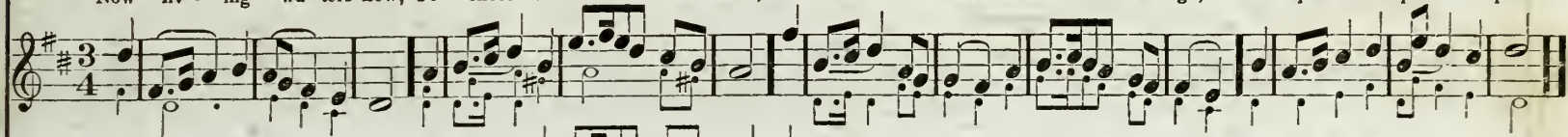
NEW HEAVEN. S. M.

M #

207



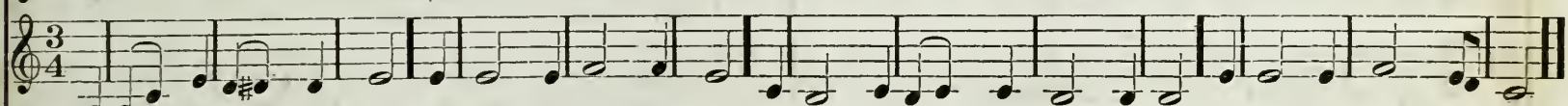
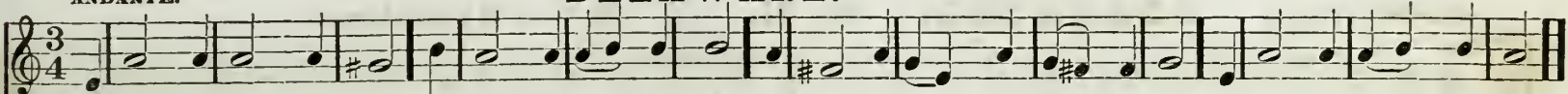
Now liv - - ing wa - - ters flow, To cheer the hum - - ble soul; From sea to sea the riv - - ers go, And spread from pole to pole.



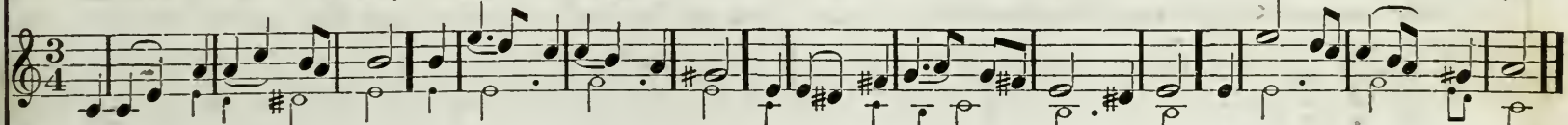
ANDANTE.

DELAWARE. S. M.

M b



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



My soul with joy at - tend, While Je - - sus si - lence breaks; No an - gel's harp such mu - sic yields, As what - my shep - herd speaks

The score consists of four staves. The top two staves are vocal lines in treble clef, 3/4 time, with a key signature of one flat (Bb). The bottom two staves are piano accompaniment in grand staff (treble and bass clefs), 3/4 time, with a key signature of one flat (Bb). The music is in the tempo of Allegretto.

ALLEGRO VIVACE.

CORNHILL. S. M.

M #

Hymn Chant.

My son, know thou the Lord, Thy father's God o - bey; Seek his pro - tect - ing care by night, His guardian care by day.

The score consists of four staves. The top two staves are vocal lines in treble clef, 3/2 time, with a key signature of one flat (Bb). The bottom two staves are piano accompaniment in grand staff (treble and bass clefs), 3/2 time, with a key signature of one flat (Bb). The music is in the tempo of Allegro Vivace.

ALLEGRETTO.

FRONT STREET. S. M.

M #

209

Musical score for 'Front Street' in G major, 3/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'With humble heart and tongue, My God to thee I pray: Oh! bring me now while I am young, To thee, the liv - ing way.'

UN POCO ALLEGRO.

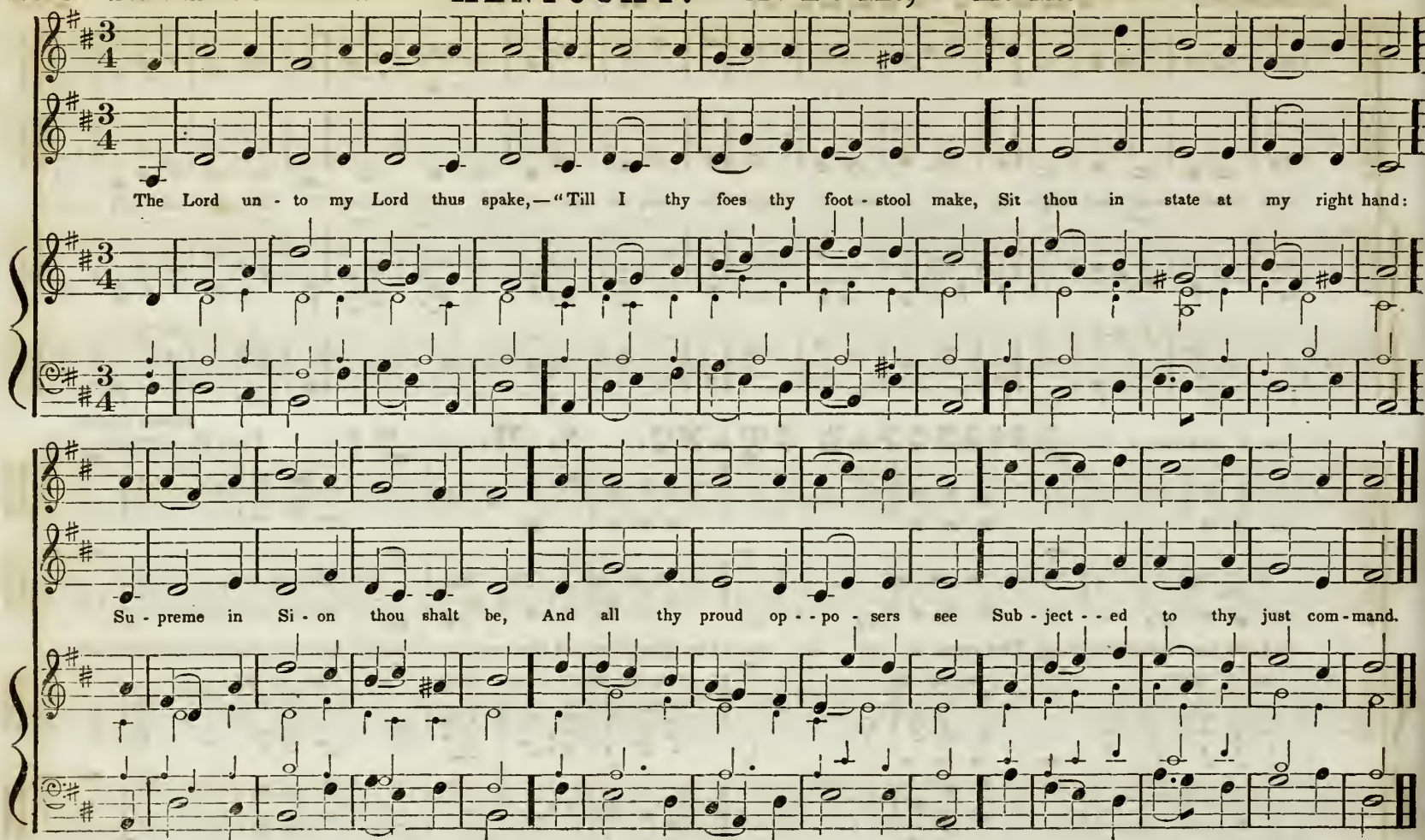
EPISCOPAL CHANT. S. M.

M #

Hymn Chant.
From the American Harp.

Musical score for 'Episcopal Chant' in G major, common time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'O Lord our heav'nly king, Thy name is all di - vine; Thy glories round the earth are spread, And o'er the heav'ns they shine'

KENTUCKY. L. P. M., or L. M. Six lines.



The Lord un - to my Lord thus spake, — "Till I thy foes thy foot - stool make, Sit thou in state at my right hand:

Su - preme in Si - on thou shalt be, And all thy proud op - - po - sers see Sub - ject - - ed to thy just com - mand.

CHORAL

CHORISTER.

L. M.

Six lines.

M b

From the American Harp.

211

In deep dis - tress I oft have cried, To God, who nev - er yet de - nied, To res - cue me op - prest with

wrongs; Once more, O Lord, de - liv - 'rance send, From ly - ing lips my soul de - fend, And from the rage of sland'ring tongues.

Come all ye ser-vants of - - - the - - Lord, And praise him for his sa - cred word, That word, like man - na, sent from

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

heav'n, To all who seek it free - ly giv'n; Its promis - es our fears re - move, And fill our hearts with joy and love.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. It concludes with a double bar line and repeat dots.

ALLEGRO.

ST. HELEN'S, L. P. M. or L. M.* Six Lines.

M. #

Jennings.
From the Village Harmony

213

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

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of a right-hand treble staff and a left-hand bass staff. The music is in 3/2 time and G major. The lyrics are: "I'll praise my mak - er with my breath, And when my voice is lost - - in death, Praise shall em - ploy my no - bler pow'rs; 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.

The second system of the musical score consists of four staves, continuing from the first system. The lyrics are: "days - of praise shall ne'er - be past, While life, and thought, and be-ing last; - Or - - im - - mor - tal - i - ty - - - en - dures."

* When used as L. M. the two last strains are to be repeated

SOLO. TUTTI.

A - rise! a - rise with joy survey, The glo - ry of - - the lat - ter day; Al - ready is - - the dawn be - gun, Which

SOLO. TUTTI.

marks at hand a ris - ing sun! Al - rea - dy is the dawn be - gun, Which marks at hand a ris - ing sun.

ANDANTINO.

ZION. L. P. M.

M #

Mazzinghi.
With alterations.

215

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

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'ANDANTINO'.

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

This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'ANDANTINO'.

2d. TREBLE.

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

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. The bottom staff is a piano accompaniment in bass clef, also in one flat and common time. The lyrics are written below the vocal line.

2d. TREBLE.

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.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The bottom staff is a piano accompaniment in bass clef, also in one flat and common time. The lyrics are written below the vocal line.

Ye that de-light to serve the Lord, The hon - our of his name re - cord, His sa - - cred name for - ev - - er bless,

Where'er the cir - cling sun dis - plays, His ris - ing beams, or set - ting rays, Let lands and seas his pow'r con - fess.

2d. TREBLE.

Great God, the heav'n's well order'd frame, De - clares the glo - - ry of thy name; There thy rich works of won - der shine:

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 the lyrics 'Great God, the heav'n's well order'd frame, De - clares the glo - - ry of thy name; There thy rich works of won - der shine:'. The bottom staff is a piano accompaniment in bass clef, also in one flat and common time, providing harmonic support for the vocal line.

SOLO. TUTTI.

A thous - - and star - - - ry beau - - ties there, A thous - and radiant marks ap - - pear, Of boundless pow'r and skill di - vine.

SOLO. TUTTI.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, continuing the lyrics 'A thous - - and star - - - ry beau - - ties there, A thous - and radiant marks ap - - pear, Of boundless pow'r and skill di - vine.' The bottom staff is a piano accompaniment in bass clef. The system is divided into sections: the first part is marked 'SOLO.' and the second part is marked 'TUTTI.', indicating changes in the performance style or the number of instruments playing.

UN POCO ALLEGRETTO.

MORDEN. L. P. M.

M #

Dr. Madan. 219

Je - sus, we hang up - on - the word, Our faith - ful souls have heard of thee; Be mind - ful of thy prom - ise, Lord,

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

Thy prom - ise made - to all, - - and me, Thy follow'rs, who thy steps pur - sue, And dare - be - lieve - that God is true.

The second system of the musical score continues the vocal and piano parts from the first system. It maintains the same key signature and time signature. The lyrics are written below the vocal staves.

SOLO. 2d. TREBLE or TENOR.

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; His glo -- ry -- let the

SOLO.

ORGAN.

TUTTI.

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

TUTTI.

May be repeated.

ALLEGRO ASSAI.

MAYHEW. L. P. M.

M #

Dr. Miller.

221

Sing to the Lord a new made song, Let earth, in one as - - sem - bled throng, Her com - mon pa - tron's praise resound;

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal line in treble clef with the same key signature and time signature. The third and fourth staves are a piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature. The lyrics are written below the second staff.

Sing to the Lord, and bless his name, From day to day his praise proclaim, Who us has with sal - - va - - tion crown'd.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal line in treble clef with the same key signature and time signature. The third and fourth staves are a piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature. The lyrics are written below the second staff.

2d. Treble.

The joy - ful morn, my God, is come, That calls me to thy hon - or'd dome, Thy pres - ence to a - dore:

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a 2nd Treble clef, 3/4 time signature, and a key signature of one flat (Bb). The piano accompaniment is written in a grand staff (treble and bass clefs) with a 3/4 time signature and a key signature of one flat. The lyrics are: "The joy - ful morn, my God, is come, That calls me to thy hon - or'd dome, Thy pres - ence to a - dore:"

SOLO. TUTTI

My feet the summons shall at - tend, With wil - ling steps thy courts as - cend, And tread the hallow'd floor.

SOLO. TUTTI.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes dynamic markings "SOLO." and "TUTTI". The piano accompaniment also includes "SOLO." and "TUTTI." markings. The lyrics are: "My feet the summons shall at - tend, With wil - ling steps thy courts as - cend, And tread the hallow'd floor."

ALLEGRETTO MODERATO.

THE PENITENT. C. P. M.

M #

Dr. Barney.
With alterations.

223

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both staves are in the key of B-flat major (two flats) and 3/4 time. The music begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The vocal line starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment starts with a quarter note G3, followed by a quarter note A3, and then a quarter note Bb3.

When with my mind - de - vout - - ly press'd, Dear Sa - viour, my - - re - volt - ing breast Would past of - fen - - ces trace;

The second system of music continues the vocal line and piano accompaniment from the first system. The vocal line starts with a quarter note C5, followed by a quarter note Bb4, and then a quarter note A4. The piano accompaniment starts with a quarter note G3, followed by a quarter note A3, and then a quarter note Bb3.

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment starts with a quarter note G3, followed by a quarter note A3, and then a quarter note Bb3.

Trem-bling - - I make the black re-view, Yet pleas'd, be-hold, ad - mir - ing too, The pow'r - of chang - ing grace.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment starts with a quarter note G3, followed by a quarter note A3, and then a quarter note Bb3. The word "UNISON." is written below the piano accompaniment staff.

Oh could I speak - the matchless worth, Oh could I sound the glo -- ries forth, Which in my Savior shine!

2d TREBLE. TUTTI.

I'd soar - and - touch the heav'n - ly strings, And vie with Gabriel, while he sing, In notes al - - most di - vine.

SOLO. TUTTI.

ALLEGRO.

CLINTON. C. P. M.

J. Burney.
With alterations.

225

Great God, our voice -- to thee -- we raise, Tune thou our lips -- and hearts with praise, - Thy good - ness to a - dore;

Our life, -- our health, and ev' - ry friend, From thee -- a -- rise, - on thee - depend, Kind fa - - ther of the poor.

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

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

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

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

ALLEGRETTO.

ST. JEROME'S, S. P. M. M #

From an English Copy. 227

Up - - held by thy com - mands, The world se - cure - ly stands, And skies and stars o - - bey thy word;

E - ter - nal is thy king - dom, Lord.
Thy throne was fix'd on high, Be - - fore the star - ry sky, E - - ter - - - nal is - - - - thy king - dom, Lord.

E - ter - nal is thy king - dom, Lord.

Up - - held by thy com-ands, The world se - cure - - ly stands, And skies and stars o - - bey thy word:

Thy throne was fix'd on high Be - fore the star - ry sky: E - - ter - - nal is thy king - dom, Lord.

ALLEGRO ASSAI.

PIERPONT.

S. P. M.

M #

Hymn or Short Anthem.

229

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

FOR.
Ar - ray'd in robes of light, Begirt with sov'reign might, And rays - of ma - - - jes - ty a - round.

FOR.

May be repeated.

2d. TREBLE.

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a 3/4 time signature and a key signature of one flat (Bb). The bottom staff is a piano accompaniment in bass clef with the same time signature and key signature. The lyrics are written below the vocal line.

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

UNISON.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a 3/4 time signature and a key signature of one flat (Bb). The bottom staff is a piano accompaniment in bass clef with the same time signature and key signature. The lyrics are written below the vocal line. The word 'UNISON.' is written below the piano staff in the second measure.

ALLEGRO ASSAI.

PICKERING. H. M.

M #

From the American Harp. 231

2d. TREBLE.

Let ev' - - ry creature join, To bless Je - ho - vah's name, And ev' - ry pow'r u - nite, To swell th'exalt - - ed theme: Let na - ture raise, from

UNISON

UN POCO STACCATO.

ev' - ry tongue, A gen' - ral song of grate - ful praise, Let na - ture raise, from ev' - ry tongue, A gen' - ral song of grate - ful praise.

CRESCD:

CRESCD:

2d. TREBLE. SOLO.

O Zi-on, tune thy voice, - And raise thy hands on high! Tell all - the earth thy joys, And boast salva - tion nigh: Cheerful in God, A-rise and shine, While

SOLO.

ORGAN.

TUTTI.

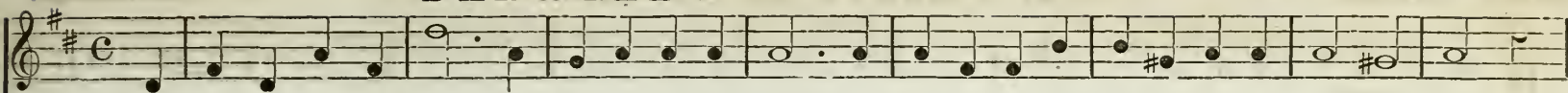
rays di - vine - - Stream - all a - broad, Cheer - ful - in God, A - - rise and shine, While rays di - vine Stream all a - broad.

TUTTI.

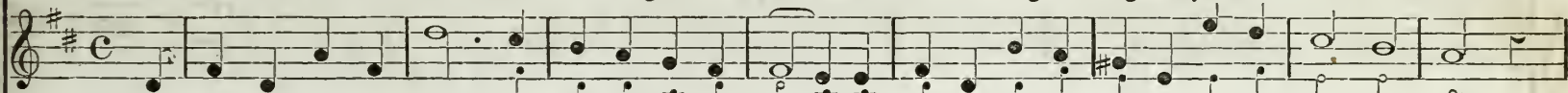
ALLEGRO.

DARWELL'S. H. M. M #

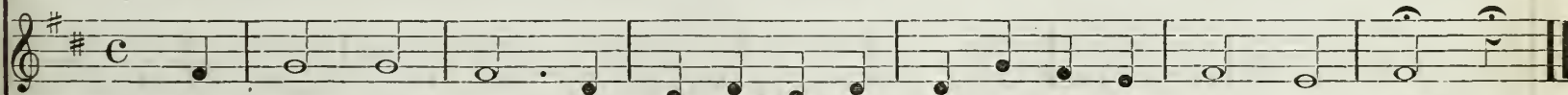
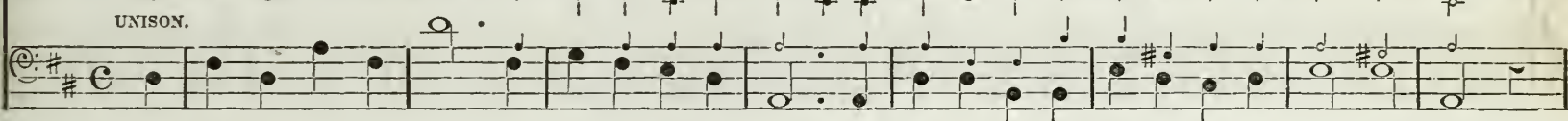
Rev. Mr. Darwell. 233



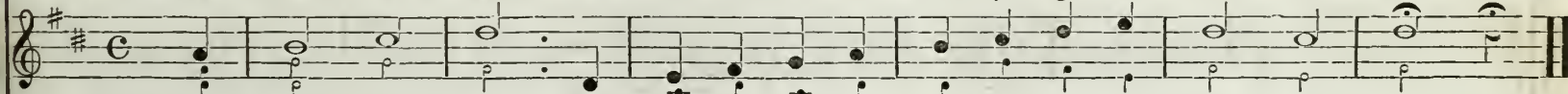
A - wake! awake! a - rise, And hail the glorious morn! - Hark! how the angels sing, To you a Saviour's bern!



UNISON.



Now let our hearts In con - cert move, And ev' - ry tongue Be tun'd to love.



Ed. TREBLE.

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

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a 3/2 time signature. The second staff is a vocal line labeled 'Ed. TREBLE.' with a 3/2 time signature. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a 3/2 time signature. The lyrics are written below the vocal staves.

As good as he is great, For God does prove our con - stant friend, His bound - less love - - shall have no end.

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a 3/2 time signature. The second staff is a vocal line in bass clef with a 3/2 time signature. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a 3/2 time signature. The lyrics are written below the vocal staves.

ALLEGRO VIVACE.

SOUTHBURY. H. M.

M #

From the Village Harmony.
With Alterations.

235

The first system of music consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a lively tempo, indicated by the 'ALLEGRO VIVACE' marking.

Rejoice, the Lord is King! Your Lord and King - - a - dore; - - - - Mortals, give thanks and sing, And tri - umph ev - - er - more.

The second system of music continues the piano accompaniment from the first system, consisting of two staves (treble and bass clef). It features a variety of rhythmic patterns and chordal textures.

The third system of music consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef.

Lift up your heart, Lift up your voice, Rejoice, a - gain I say, - re - joice, Rejoice, a - gain - - I - say, rejoice.

The fourth system of music continues the piano accompaniment from the third system, consisting of two staves (treble and bass clef). It concludes the piece with a final cadence.

2d TREBLE.

A - wake our drow - sy souls, And burst the sloth - ful band; The won - ders of this day, Our noblest

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 sharp (F#) and a common time signature (C). The second staff is a piano accompaniment in treble clef, also with a key signature of one sharp and common time. The lyrics are written below the vocal line.

PIU ALLEGRO.

songs de - mand. Au - spicious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp and a 2/4 time signature. The second staff is a piano accompaniment in treble clef, also with a key signature of one sharp and a 2/4 time signature. The lyrics are written below the vocal line.

ALLEGRO MODERATO.
CHORALMENTE.

HADDAM. H. M. M

237

2d. TREBLE.

The Lord Je - ho - vah reigns, His throne is fix'd on high; The gar - ments he as - sumes, Are light and maj - es - ty.

This system contains the first system of music. It features a vocal line with a second treble part labeled "2d. TREBLE." and a piano accompaniment consisting of two staves. The tempo is marked "ALLEGRO MODERATO" and "CHORALMENTE". The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "The Lord Je - ho - vah reigns, His throne is fix'd on high; The gar - ments he as - sumes, Are light and maj - es - ty."

CANTABILE.

SOLO. TUTTI.

His - - - glo - - ries - - shine, with - - beams - - so - - bright, No - - - mor - - tal - - eye - - can - bear the sight.

This system contains the second system of music. It features a vocal line with a solo part and a tutti part, and a piano accompaniment consisting of two staves. The tempo is marked "CANTABILE". The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "His - - - glo - - ries - - shine, with - - beams - - so - - bright, No - - - mor - - tal - - eye - - can - bear the sight."

SOLO. 2d. TREBLE. TUTTI.

All hail, tri-um-phant Lord, - - Who sav'st us by thy blood; - Wide be - thy - name - - a - - dor'd - - - Thou ris - ing reigning God.

SOLO. TUTTI.

Detailed description: This system contains the first two staves of music. The top staff is the first vocal line, and the second staff is the second vocal line. The music is in G major and common time. The first vocal line has lyrics: "All hail, tri-um-phant Lord, - - Who sav'st us by thy blood; - Wide be - thy - name - - a - - dor'd - - - Thou ris - ing reigning God." The second vocal line has lyrics: "With thee we rise, With thee we reign, And em-pires gain, Beyond the skies, With thee we rise, With thee we reign, And em - pires gain, Be-yond the skies." The piano accompaniment consists of two staves: the right hand (treble clef) and the left hand (bass clef). The piano part is marked with "SOLO." and "TUTTI." sections.

SOLO. 2d. TREBLE. TUTTI.

With thee we rise, With thee we reign, And em-pires gain, Beyond the skies, With thee we rise, With thee we reign, And em - pires gain, Be-yond the skies.

SOLO. TUTTI.

Detailed description: This system contains the second two staves of music. The top staff is the first vocal line, and the second staff is the second vocal line. The music is in G major and common time. The first vocal line has lyrics: "With thee we rise, With thee we reign, And em-pires gain, Beyond the skies, With thee we rise, With thee we reign, And em - pires gain, Be-yond the skies." The second vocal line has lyrics: "With thee we rise, With thee we reign, And em-pires gain, Beyond the skies, With thee we rise, With thee we reign, And em - pires gain, Be-yond the skies." The piano accompaniment consists of two staves: the right hand (treble clef) and the left hand (bass clef). The piano part is marked with "SOLO." and "TUTTI." sections.

CHORAL.

BETHESDA. H. M.

M #

Dr. Green.

239

Lord of the worlds a - - bove, How pleas - ant and how fair, The dwel - lings of thy love, Thy earth - ly

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

Join all the glorious names, of wis - - - dom, love, and pow'r, That ev - - er mor - tals knew, That

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music is in a major key and features a simple, hymn-like melody with a piano accompaniment that provides harmonic support.

an - - - gels ev - er bore: All are too mean to speak his worth; Too mean to set - - my - Sa - viour forth.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves (two vocal, two piano). The music concludes with a final cadence. The lyrics are printed below the vocal staves.

May be repeated.

ALLEGRO VIVACE.

AMHERST.

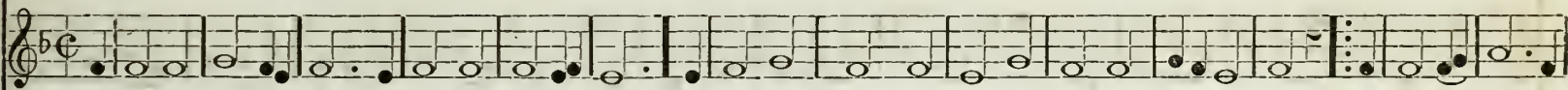
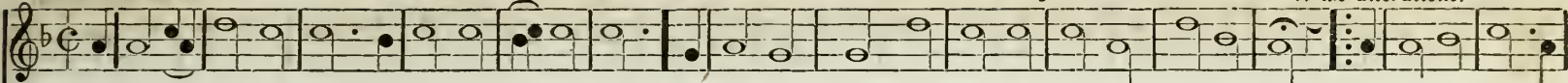
H. M.

M #

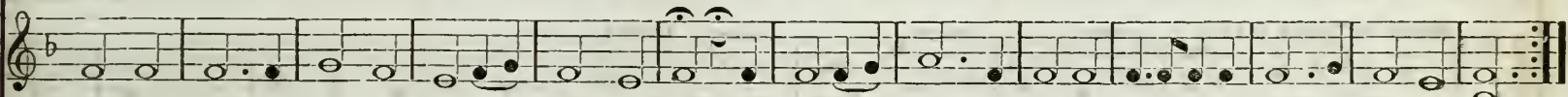
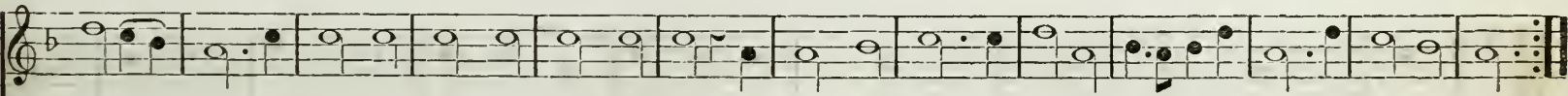
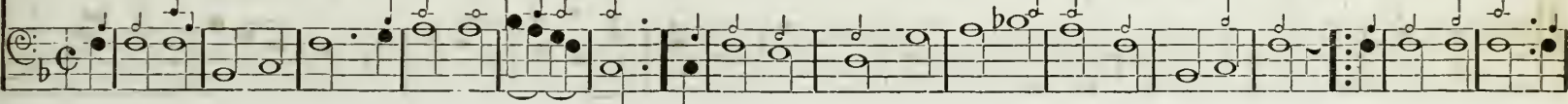
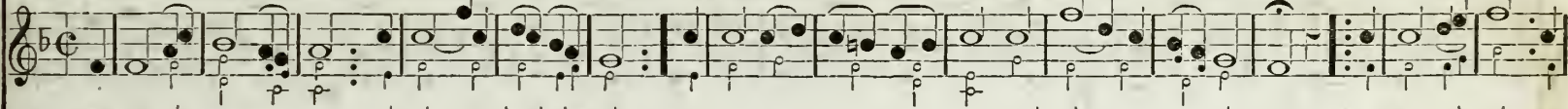
Hymn or Short Anthem.

W. Billings.
With alterations.

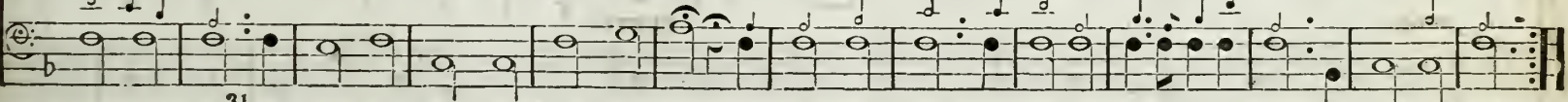
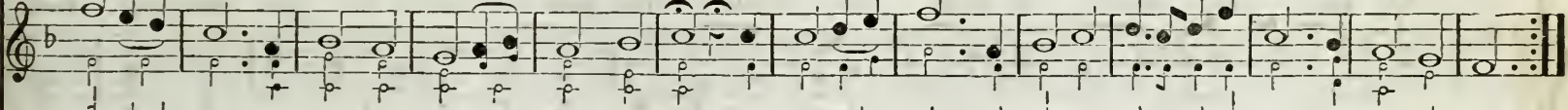
241



Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, A - bove the star - ry frame: Your voices raise, Ye



che - ru - bim and ser - a - phim to - sing his praise, Your voi - ces raise, Ye che - rubim and seraphim to sing his praise.



EAGLE STREET. H. M.

M #

J. Smith. With alterations.

Join all - - the glorious names, Of wisdom, love - and power; That ev - er mortals knew, That an - gels ev - er bore:

SOLO. 2d TREBLE or BASE. TUTTI.

All are - - too - mean - to speak - his - worth, - Too mean - - to set - - the Sav - iour forth.

SOLO. TUTTI.

CHORAL.

BEDFORD CHAPEL. H. M. M #

243

Yes! the Re - deem - er rose, The Sav - iour left the dead, And o'er our hel - lish foes, High rais'd his

conqu'ring head; In wild dis - - may, The guards a - round, Fall to the ground, And sink a - - way.

244 CHORAL.

NURENBERG. Sevens, or 8's & 7's.

M # German Choral.

Sov'reign Ru - ler of the skies, Ev - er gra-cious, ev - er wise! All my times are in thy hand, All e - vents at thy com-mand.

ALLA BREVE.

PHILADELPHIA. Sevens.

M #

Glo - ry be to God on high, God, whose glo-ry fills the sky; Peace on earth to man for-given, Man, the well be - loved of heaven.

ALLEGRETTO.

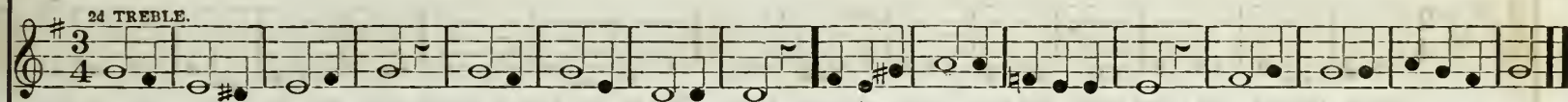
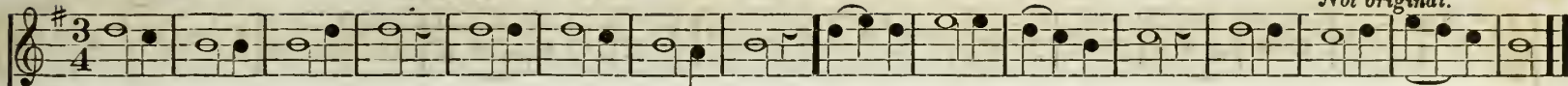
HAMBURG, or Naples.

Sevens.

M #

Pleyel.
Not original.

245



Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear my ar - dent cry, Frown not, lest I faint and die.



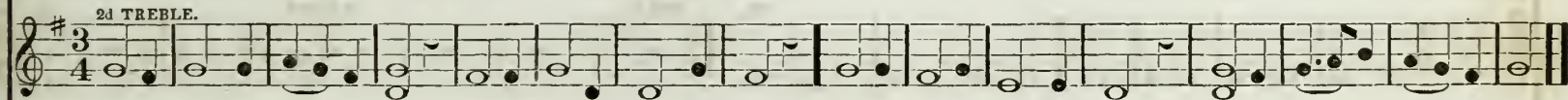
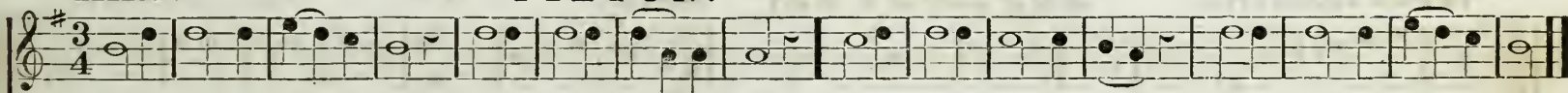
ALLEGRO.

PILTON, Old

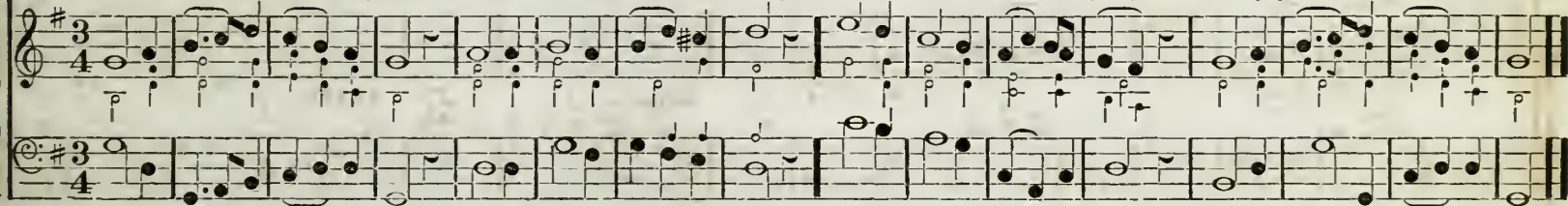
Sevens.

M #

Weldon.



Praise to God, im - mortal praise, For the love that crowns our days; Bount'ous source of every joy, Let thy praise our tongues employ.



Son of God, thy bles - sing grant, Still sup - ply my ev' - ry want; Tree of life, thine in - fluence shed, With thy fruit my spir - it feed.

UN POCO ALLEGRETTO.

BEETHOVEN.

Sevens.

M #

From the American Harp.

Sweet the time, ex - ceeding sweet, When the saints to - gether meet; When - the Sav - ior is the theme, When they join to sing of him.

UN POCO ALLEGRO.

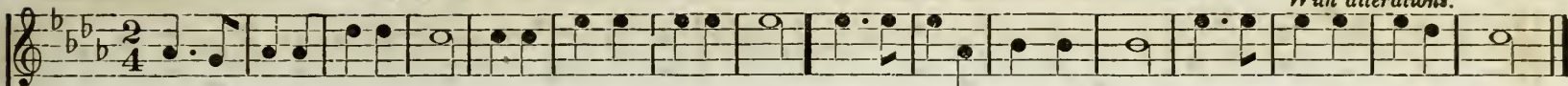
HAMPTON.

Sevens. or 7's. 6 lines.

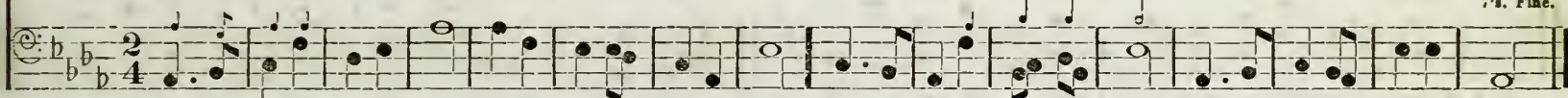
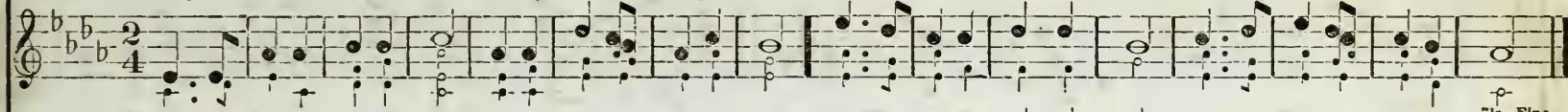
M #

B. Milgrove.
With alterations.

247

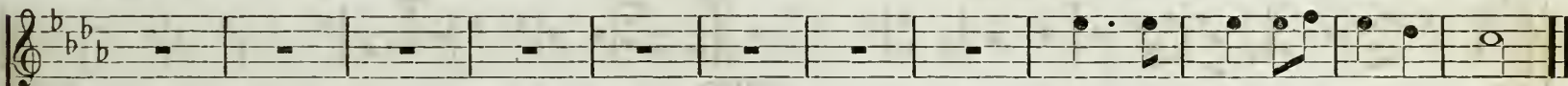


7's. 6l. Angels roll the rock a - way, Death yield up thy mighty prey; See! he rises from the tomb, Glowing with im - mortal bloom.



7's. Flac.

7's. Praise to God, immortal praise, For the love that crowns our lays; Bounteous source of ev'ry joy, Let thy praise our tongues employ.

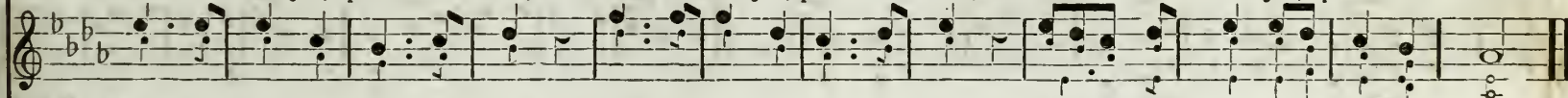


SOLO. 2d TREBLE or TENOR.

TUTTI.

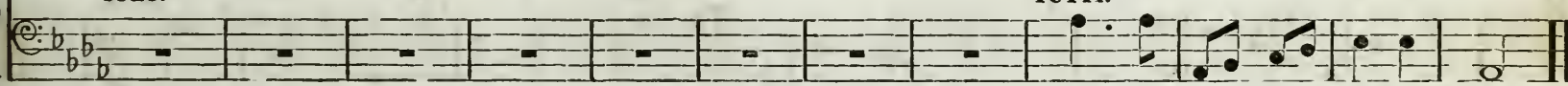


Hal - le - lu - jah, praise the Lord, Hal - le - lu - jah, praise the Lord, Hal - - le - - lu - jah, praise the Lord.



SOLO.

TUTTI.



8, 7, 4. Guide me, O thou great Je - ho - vah, Pilgrim through this bar - ren land: FINE.

I am weak, but thou art migh - ty, Hold me with thy pow'r - ful hand; Bread of heaven, bread of heav - en feed me till I want no more.

UNISON. FINE

Detailed description: This is the musical score for the hymn 'Tanworth'. It consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The piano accompaniment is written in a grand staff (treble and bass clefs) with the same time signature and key signature. The music is in a simple, hymn-like style with a clear melody and accompaniment. The score includes lyrics and a 'FINE' marking at the end of the piece.

8's, & 7's. Praise to Thee thou great Cre-a - tor, Praise to Thee from ev' - ry tongue; Join my soul with ev'ry crea - ture, Join the ev - er - last - ing song.

ANDANTE.

GREENVILLE.

8's & 7's or 8's, 7's, & 4's. Two Stanzas. M # Rousseau.

Gent - ly, Lord, O gent - ly lead us Through this gloomy vale of tears; } O re - fresh us with thy bless - ing, O re - fresh us with thy grace;
Through the chang-es thou'st decreed us, Till our last great change appears. }

May thy mer - cies, nev - er ceas - ing, Fit us for thy dwelling - place.

Detailed description: This is the musical score for the hymn 'Greenville'. It consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a 2/4 time signature and a key signature of one sharp (F#). The piano accompaniment is written in a grand staff (treble and bass clefs) with the same time signature and key signature. The music is in a slower, more contemplative style. The score includes lyrics and 'FINE' and 'D. C. F.' markings at the end of the piece.

ALLEGRO MODERATO.

TURIN. Sevens.

M #

F. Giardini.
From the Village Harmony.

249

2d. TREBLE.

Son of God, thy bles - sing grant! Still sup - ply my ev' - ry want! Tree of life thine in - fluence shed,

The first system of the musical score. It consists of a vocal line (2d. TREBLE) and a piano accompaniment. The vocal line begins with the lyrics: "Son of God, thy bles - sing grant! Still sup - ply my ev' - ry want! Tree of life thine in - fluence shed,". The piano accompaniment features a steady bass line and chords that support the melody.

SOLO. TUTTI.

With thy sap my spi - rit feed— Tree of life, thine influence shed, - With thy sap my spi - rit feed.

SOLO. TUTTI.

32

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "With thy sap my spi - rit feed— Tree of life, thine influence shed, - With thy sap my spi - rit feed." The piano accompaniment continues with similar harmonic support. The system concludes with a double bar line and the page number 32.

When the win - ter's tem - pest low - ers, O'er a bleak and cloud - y sky, Na - ture's fa - - ding fruits and flow - ers, Hang their drooping heads and die.

The musical score for 'OLD JERVAULD' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the harp accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'ANDANTINO QUASI ALLEGRETTO'.

UN POCO ALLEGRO.

GREEN VALLEY.

Sevens.

M #

From the American Harp.

Pleas - ing spring a - gain is here! Trees and fields in bloom ap - pear! - Hark the birds, with art - - less lays, War - ble their Cre - a - - tor's praise!

The musical score for 'GREEN VALLEY' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the harp accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'UN POCO ALLEGRO'.

ALLEGRO ASSAI.

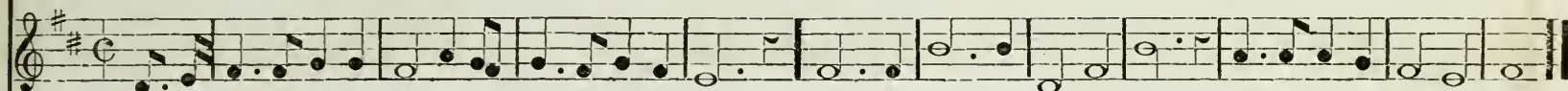
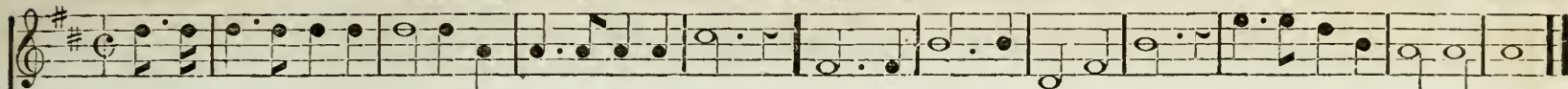
WASHINGTON STREET.

Sevens.

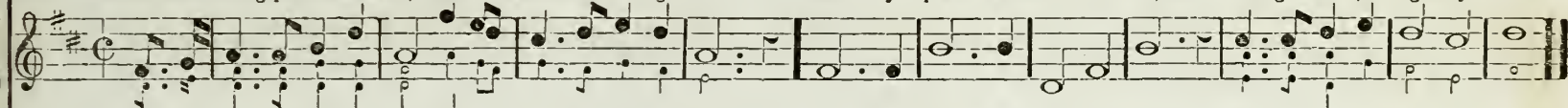
M #

Peculiar Style.

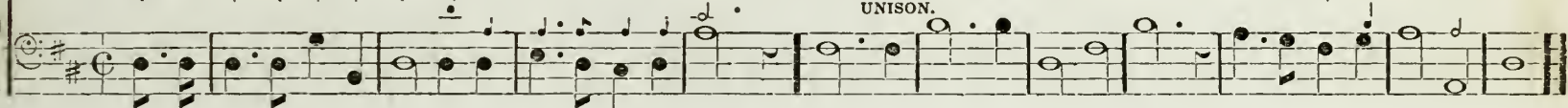
251



When the morning paints the skies, When the stars of ev'ning rise: We thy prai - ses will re - cord, Sov'reign ruler, migh - ty Lord.



UNISON.

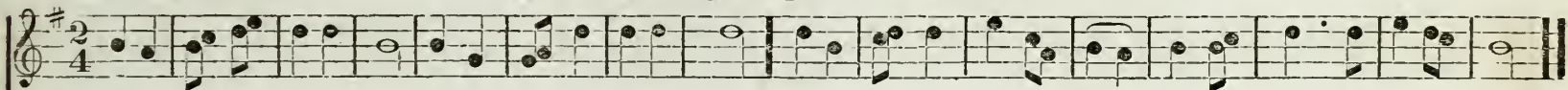


ALLEGRETTO.
QUASI ANDANTINO.

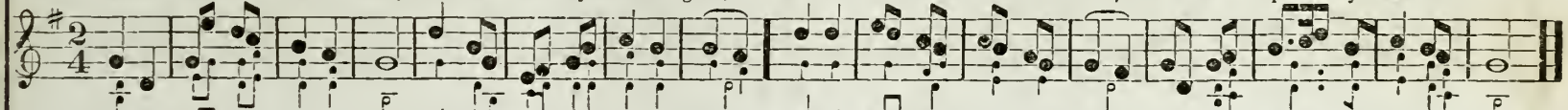
BLUE TOWN.

Sevens.

M #



Jesus Lord - we - look to thee, Let us - in - thy name a - gree; - Each to each u - nite en - dear, Come and - spend thy ban - ner here.



Now be - gin the heav'n - ly theme, Sing a - loud in Je - sus' name, - Sing a - loud in - Je - sus' name;

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a common time signature. The second staff is a vocal line in treble clef with lyrics. The third and fourth staves are piano accompaniment in grand staff (treble and bass clefs). The music is in the key of D major and 7/8 time.

Ye, who Je - - sus' kindness prove, - Triumph in re - deem - ing love, Triumph in re - deem - ing love.

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef with lyrics. The third and fourth staves are piano accompaniment in grand staff. The word "UNISON" is written above the piano part in the middle of the system. The music continues in the same key and time signature.

ALLEGRETTO MODERATO. **SICILIAN HYMN.** Sevens, or 8's. & 7's. M # *A Latin Hymn by* **253**
Mozart.

2d TREBLE. **TUTTI.** **SOLO.** **TUTTI.**

SOLO.
Blest be thou, O Lord of Is - rael, Thou, our fath - er, and our Lord! Blest thy majes - - ty for - - ever! Ev - er be thy name a - dor'd.

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

ALLEGRO MODERATO.

PILTON. NEW Sevens. M #

Praise to God, im - - mor - tal praise, For the love that crowns our days! Bounteous source of ev' - ry joy, Let thy praise our tongues em - ploy.

PILGRIM'S HYMN.

Sevens.

M #



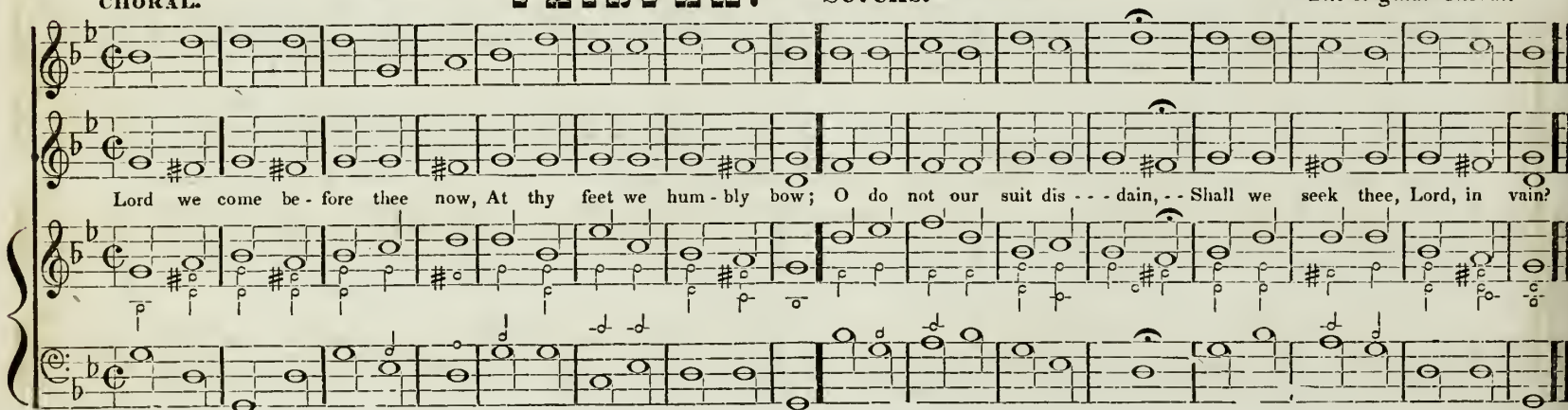
To thy temple we re - pair, Lord we love to wor - ship there; There with - in the vail we meet, Thee up - on the mer - cy seat.

CHORAL.

FAIRFAX.

Sevens.

M b

The original Choral.


Lord we come be - fore thee now, At thy feet we hum - bly bow; O do not our suit dis - - dain, - - Shall we seek thee, Lord, in vain?

UN POCO ALLEGRETTO.
CHORALMENTO.

BROAD STREET.

Sevens.

M #

255

Musical score for 'Broad Street' in B-flat major, 2/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. The vocal line is in a single treble clef. The lyrics are: 'Haste, O sin-ner, now be wise, Stay not for the morrow's sun; Wisdom, if you still des-pise, Hard-er is it to be won.'

ALLEGRETTO MODERATO.

TRANSYLVANIA.

Sevens.

M #

Musical score for 'Transylvania' in B-flat major, 2/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. The vocal line is in a single treble clef. The lyrics are: 'Morn-ing breaks up-on the tomb; Je-sus scat-ters all its gloom; Day of tri-umph through the skies— See the glo-ri-ous Sav-ior rise.'

Child - ren of the heav'n - ly King, As ye jour - ney, sweet - ly sing; Sing your Sav - iour's wor - thy praise, Glorious in his works and ways.

The musical score for 'PILGRIM' consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one flat (Bb) and the time signature is common time (C). The lyrics are written below the vocal staves.

ALLEGRETTO.

ALCESTER. Sevens. M

Now the shades of night are gone, Now the morning light is come; Lord, may we - be thine to - - day, Drive the - shades of sin a - way.

The musical score for 'ALCESTER' consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one flat (Bb) and the time signature is 2/4. The lyrics are written below the vocal staves.

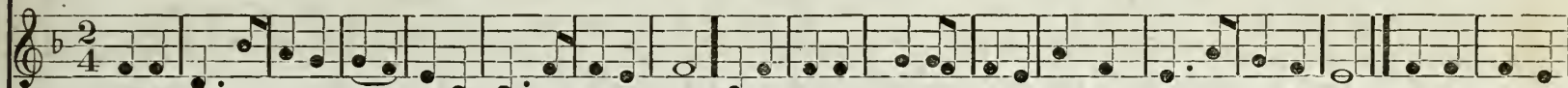
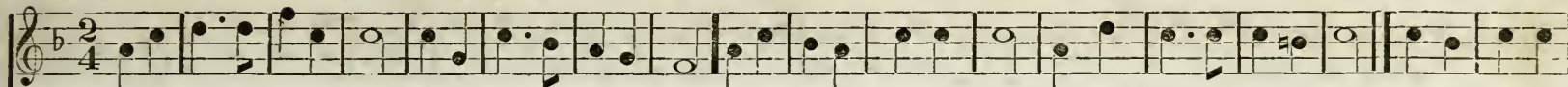
ALLEGRETTO.

H O T H A M.

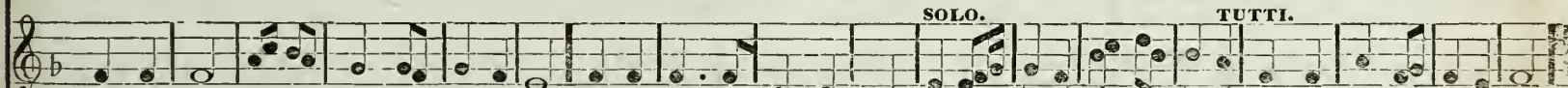
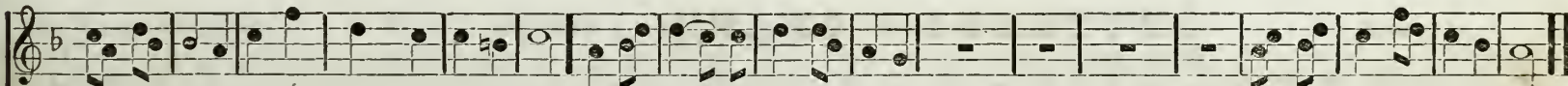
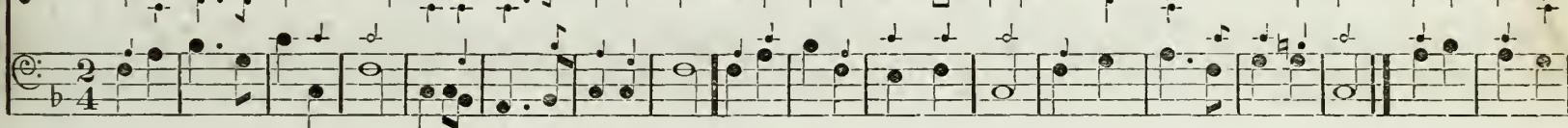
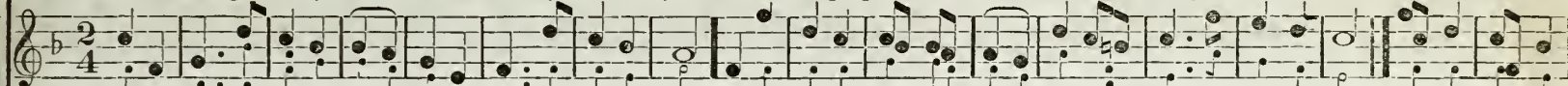
Sevens. 8 Lines or Two Stanzas.

M #

Dr. Madan. 257



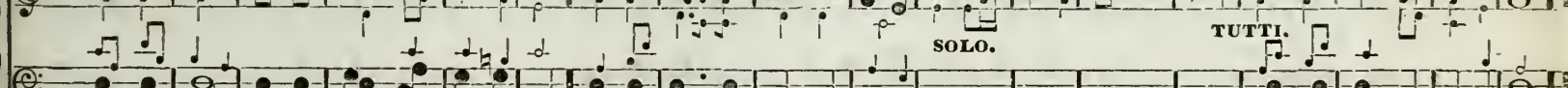
Jesus refuge of my soul, - Let me to thy bosom fly; While the raging billows roll, - While the tempest still is nigh. All my trust on



SOLO.

TUTTI.

thee is stay'd, All my hope from thee I bring, Cover my defence - less head, With the shadow of thy wing, With the shadow of thy wing.



SOLO.

TUTTI.

TELEMANN'S CHANT.

Sevens.

M #

From the American Harp

Christ, the Lord, is ris'n to day, Our tri - umphant ho - ly day; He endured the cross and grave, Sinners to redeem and save.

UN POCO STACCATO.

ALLEGRO.

LEUTHARD'S CHANT.

Sevens.

M #

From the American Harp

Hark!—that shout of rapturous joy, Bursting forth from yon-der cloud! Je - sus comes! and through the sky, An - gels tell their joy a - loud.

UN POCO STACCATO.

UN POCO
ALLEGRETTO.

TEMPLE PLACE.

Sevens. or 8's. & 7's.

M #

259

Je - sus, migh - ty king of Zi - on, Thou a - lone our guide shalt be; Thy com - mis - sion we re - ly on, We would fol - low none but thee.

The score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The music is in common time with a tempo marking of 'UN POCO ALLEGRETTO'.

ANDANTINO.
QUASI ALLEGRETTO.

MOUNT AUBURN.

Sevens.

M #

Come! said Je - sus' sa - cred voice, Come and make my paths your choice; I will guide you to your home, Wea - ry sin - ners - hith - er come.

SOLO. TUTTI.

SOLO. TUTTI.

The score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The music is in common time with a tempo marking of 'ANDANTINO. QUASI ALLEGRETTO'. The score includes dynamic markings for 'SOLO.' and 'TUTTI.' in both the vocal and piano parts.

Angels, roll the rock a - way, Death give up thy migh - ty prey; See! he - - ris - es from the - tomb, - Shi - ning - in im - mor - tal bloom.

SOLO.* TUTTI.

SOLO.* TUTTI.

* This passage may be sung alternately—male, and female voices.

MODERATO.

MISSISSIPPI. Sevens.

M #

High in yonder realms of light, Dwell the raptured saints above, Dwell the raptured saints a-bove, Far beyond our feeble sight, Happy in Im - man - uel's love! - Hap - py in Immanuel's love!

ALLEGRETTO.

WASHINGTON.

8's. & 7's.

M. #

Two Stanzas.

Hymn,
Or Short Anthem.

261

Hark! the notes of an - gels sing - ing, Glo - ry, glo - ry to the Lamb! All in heav'n their trib - ute bring - ing, Rais - ing high a Sa - viour's name.

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The lyrics are written below the vocal staves.

SOLO. TUTTI.

Ye for whom his life was giv - en, Sa - cred themes to you be - long; Come, as - sist the choir of heav - en, Join the ev - er - last - ing song.

SOLO.

The second system of the musical score also consists of four staves. It features a 'SOLO' section for the vocal parts and a 'TUTTI' section where the piano accompaniment joins. The lyrics are written below the vocal staves.

Come, thou fount of ev' - - ry bles - - sing, Tune my heart to sing - - thy grace; - Streams of mer - - cy

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff.

nev - - er cea - sing, Call - - for songs - - of loud - - est praise, Call - - for songs - - of loud - est praise.

UNISON.

This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two flats and a 2/4 time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff. The word "UNISON." is written below the piano staff in the middle of the system.

ANDANTINO.

JEWETT.

Sevens or 8's. & 7's.

M #

263

8's & 7's. Grant thy spir - it, by thy kind - ness, Let our fol - lies be for - giv'n; Heal our sins, dis - pel our blindness, Let us find the path to heav'n.

7's. High in yon - der realms of light, - Dwell the rap - tur'd saints a bove; Far be - yond our fee - ble sight, Hap - py in Im - man - uel's love.

ALLEGRETTO.

GOSHEN.

Eights.

M #

3 Ye an - gel's, who stand round the throne, And view my Imman - u - el's face; In - - rap - turous songs make him known, Tune all your soft harps to his praise.

SOLO.

Yes we trust the day is break - ing, Joy - - ful times are near - at - - hand; God, the migh - ty God is speak - ing,

SOLO.

TUTTI.

By his word in ev' - - ry land; - - When he - cho - ses, when he - cho - ses, Darkness flies - at - his command.

TUTTI.

Lord of life, all praise ex - cell - ing, Thou, in glo - ry un - confined ; Deign't to make thy hum - ble dwell - ing, With the poor of hum - ble mind.

SOLO. SOLO. TUTTI.

As thy love through all cre - a - tion, Beams like thy dif - fu - sive light ; - So the scorn'd and hum - ble sta - tion, Ris - es in thine e - qual sight.

SOLO. SOLO. TUTTI.

Praise the Lord! ye heav'ns adore him, Praise him angels in the height; Sun and moon rejoice before him, Praise him all ye stars of light.

HYMN FINE.

CODA.

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, A - men. Halle - lu - jah, Halle - lujah, Halle - lujah, A - men.*

FF.

*CODA may be repeated. ANTHEM FINE.

ALLEGRO.

WANWORTH.

Eights.

M #

Harwood. 267

My gracious Re - deemer I love, His praises a - loud I'll pro - claim; And join with the ar - mies a - bove, To shout - his - a - dor - a - ble - name.

The musical score for 'WANWORTH' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The tempo is marked 'ALLEGRO'. The lyrics are: 'My gracious Re - deemer I love, His praises a - loud I'll pro - claim; And join with the ar - mies a - bove, To shout - his - a - dor - a - ble - name.'

CHORAL

PUNTA DELGADA.

Eights.

M #

From the American Harp.

The love of the spir - it I sing, By whom the a - tonement's applied; Who sin - ners to Je - sus can bring, And cause them in him to a - bide.

The musical score for 'PUNTA DELGADA' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The tempo is marked 'CHORAL'. The lyrics are: 'The love of the spir - it I sing, By whom the a - tonement's applied; Who sin - ners to Je - sus can bring, And cause them in him to a - bide.'

Glorious things of thee are spoken, Zi - on ci - ty - of our - - God; He whose word - can ne'er be broken, Chose thee for his - own a - - bode.

The first system of music consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

SECOND STANZA.

Lord, thy church is still thy dwelling, Still is pre - cious in thy sight; Ju - dah's tem - ple far ex - celling, Beam - ing - with the - gos - pel's - light.

The second system of music also consists of four staves, following the same vocal and piano arrangement as the first stanza. The key signature and time signature remain the same. The lyrics are written below the vocal staves.

ALLEGRO MODERATO.

HILMSLEY, 8' 7' & 4.

M #

Dr. Madan. 269

Lo! he - - comes with clouds - de - - scend - - ing, Once for fa - vor'd sin - - ners - - - - slain, - - -

Thou - sand, thou - - sand - saints - - at - - tend - - - ing, Swell the tri - umph of - - - his - - - - train; - - -

SOLO. The Hallelujah may be repeated TUTTI.

Hal - - - le - - lu - jah! Hal - - le - - lu - jah! Hal - - le - - lu - - - jah! Je - sus comes, and comes to reign.

SOLO. SOLO. TUTTI.

Heav'nly goodness, vast - and free! - Flow - ing from - e - ter - ni - ty! Hide me in - thy se - cret place, -

SOLO.*

SOLO.*

Wrap me in - - thy blest embrace! Shield, O shield me, Shield, O shield me, Brightness of - - re - deem - ing grace!

TUTTI.

TUTTI.

* This Solo passage may be sung alternately by Female and Male voices, according to the Words.

ALLEGRO MODERATO.

CALVARY.

8'. & 7'. or 8, 7, & 4.

M #

Stanley.

271

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

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in G major and 4/4 time. The lyrics are: "Hark! the voice of love and mer - cy, Sounds a - - loud from Cal - va - ry! See it rends - the rocks a - sun - der,"

Shakes the earth - and veils the sky! It is fin - ish'd! It is fin - ish'd! Hear the dy - ing Sav - iour cry.

The second system of the musical score also consists of four staves. It begins with the tempo marking "ANDANTE" and the dynamic marking "pp.". The lyrics are: "Shakes the earth - and veils the sky! It is fin - ish'd! It is fin - ish'd! Hear the dy - ing Sav - iour cry." The system concludes with the tempo marking "A TEMPO. P." and the dynamic marking "pp.".

Gently Lord, O gently lead us, Thro' this lowly vale of tears; - And O Lord, in mercy give us, Thy rich grace in all our fears.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in the soprano and alto clefs, both in C major and common time. The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are written below the vocal staves.

O refresh us with thy blessing, O refresh us with thy grace; O re - fresh us, O refresh us, O refresh us with thy grace.

The second system of the musical score continues the composition. It features the same vocal and piano parts as the first system. The lyrics are written below the vocal staves.

ALLEGRO
MODERATO.

WESTBOROUGH.

8's. & 7's. or 8's. 7's. & 4.

M #

J. Haydn.
Not an original Hymn.

273

Lo! he com-eth—count-less trum-pets, Wake to life the slumb'ring dead; 'Midst-ten thou-sand saints and an-gels,

This system contains the first two vocal lines and the first two piano accompaniment staves. The music is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The vocal lines are written in a simple, clear style. The piano accompaniment consists of two staves, with the right hand playing chords and single notes, and the left hand providing a steady bass line. The lyrics are printed below the vocal lines, with hyphens indicating syllables that span across notes.

See their great ex-alt-ed head: Hal-le--lu-jah, Hal-le--lu-jah, Wel-come, wel-come, Son of God.

35

This system contains the second two vocal lines and the second two piano accompaniment staves. It continues the melody and accompaniment from the first system. The lyrics are printed below the vocal lines. At the end of the system, there is a double bar line and the number 35, which likely refers to the page number in the original book. The piano part includes some dynamic markings, such as 'p' (piano) and 'f' (forte).

2d. TREBLE.

Be - hold! the Judge descends, his guards are nigh, Tem-pest and fire at - tend him down the - sky; Heav'n, earth, and hell draw near, let all things come,

To hear his jus - tice and the sin - ner's - doom; 'But gath - er first my saints,' [the Judge commands,] 'Bring them, ye angels, from their dis - tant lands.'

ALLEGRO MODERATO.

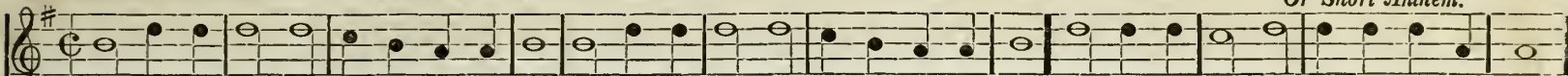
MONTAGUE.

10's. or 10's. & 11's.

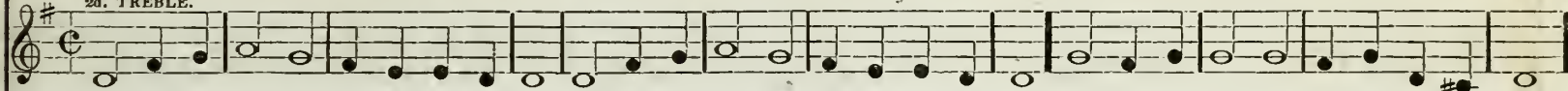
M #

Hymn.
Or Short Anthem.

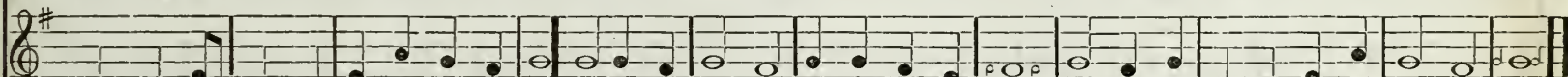
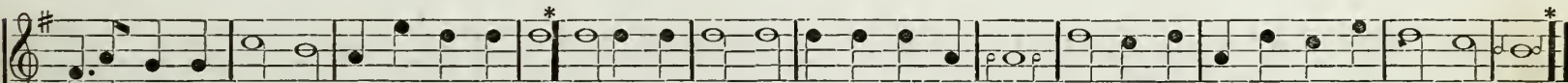
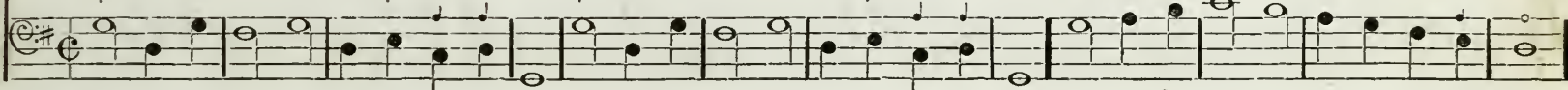
275



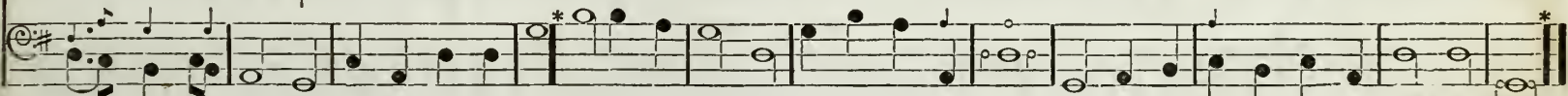
2d. TREBLE.



Not to our names, thou on - ly just and true, Not to our worth-less names is glo - ry due; Thy pow'r and grace, thy truth and jus-tice, claim,



Im - - mor - tal hon - ors to thy sov'reign name; Shine thro' the earth, from heav-en thy blest a - bode, Nor let the heathen say, 'Where is your God?'



* May be repeated.

The God of glory sends his summons forth, Calls the south nations, and awakes the north; From east to west his sov'reign orders spread, Thro'

dis - tant worlds and regions of the dead: The trump - et sounds, hell trembles, heav'n rejoices, Lift up your heads, ye saints, with cheerful voices.

ALLEGRO ASSAI.

AISRETH KAHN.

Tens.

M #

277

A - long the banks, where Ba - bel's cur - rent flows, Our cap - tive bands in deep des - pondence stray'd;

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are written below the vocal staves.

While Zi - - on's fall - in sad re - membrance rose, Her friends, her chil - dren, mingled with the dead.

The second system of the musical score also consists of four staves, following the same vocal and piano arrangement as the first system. The lyrics are written below the vocal staves.

From Jes - se's root be - hold a branch a - - rise, Whose sa - cred flow'r with fragrance fills the skies : The

sick and weak the heal - ing plant shall aid, &c.

sick and weak - the heal - ing plant shall aid, - From storms a shel - ter, and from heat a shade

ALLEGRO.

WILTON, OR ARNE. Tens. (6 lines.) M # 279

Not to our names, thou only just and true; Not to our worthless names is glo - ry due; Thy pow'r and grace, thy truth and justice claim,

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The time signature is common time (C). The lyrics are written below the vocal staves.

Im - mor - tal honors to thy sov'reign name; Shine thro' the earth from heav'n thy blest a - bode, Nor let the heathen say, 'where is your God?'

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are written below the vocal staves.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: "The Lord is our shep-herd our guardian and guide, Whatev-er we want he will kind-ly pro-vide;"

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: "To sheep of his pas-ture his mercies a-bound, His care and pro-tec-tion his-flock will sur-round."

* Remark. Hinton, (the old tune,) was too much like a common vulgar song, and therefore improper for the House of Worship.

ALLEGRO.

ST. DENNIS.

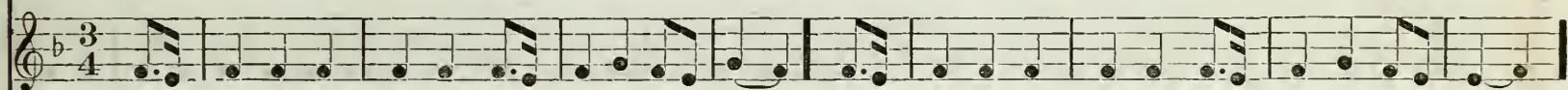
Elevens.

M #

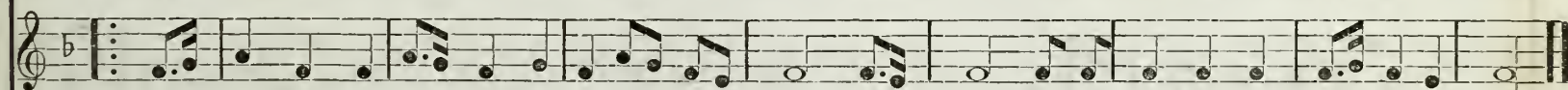
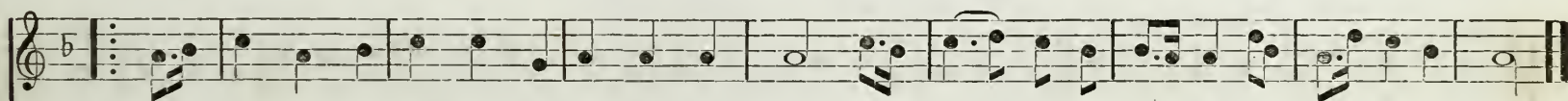
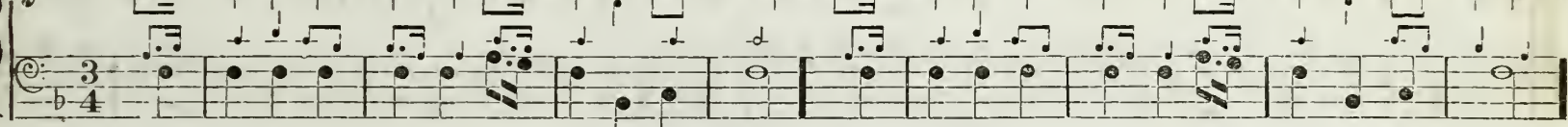
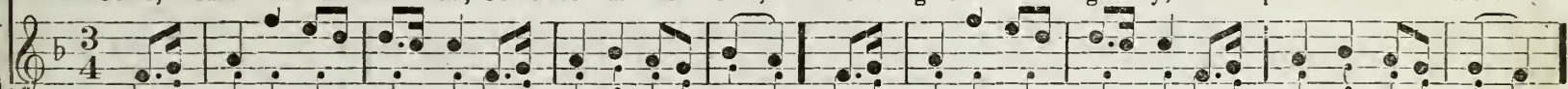
Hymn,
Or Short Anthem.

INSERTED BY REQUEST.
With alterations.

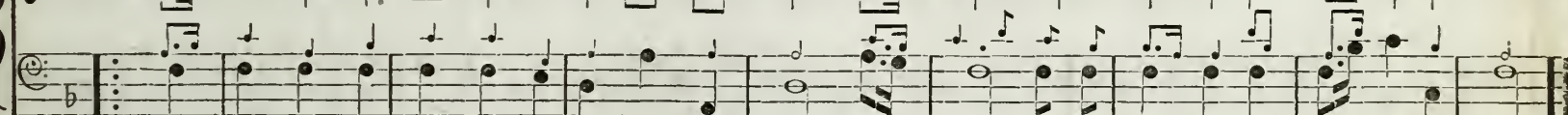
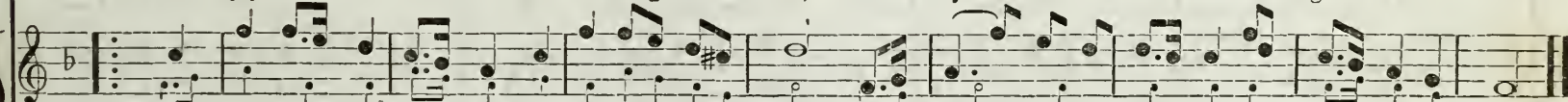
281



Come, - saints and a - dore him, Come bow at his - feet; - Oh! give him the glo - ry, The praise that is - meet! -



Let - joy - ful ho - san - nas un - ceasing a - - rise, And - join - the full cho - rus that gladdens the skies.



2d TREBLE.

UNISON.

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

ev - ermore, Worthy the Lamb!— Worthy the Lamb!— Worthy the Lamb! Sing aloud, ev - ermore, Worthy the Lamb.

ALLEGRO MODERATO.

KILBY STREET.

NEW. 11's, or 10's & 11's.

283

Let all saints rejoice, And exult in their king, To Jesus with joy and with melody sing; For sinners redemption, his life, blood he gave, The faithful true witness will never deceive.

Remark: The tune Kilby street inserted in the 1st. Edition has been omitted, because the tune was taken from a common profane song—we do not agree with a certain Editor—h. l.—who has introduced all kinds of melodies in his new Collection of Church Music.

UN POCO ANDANTE.

L A M.

8's, 3's & 6's.

May be used as a Duett for Two Trebles, or a Trio omitting the Tenor.

ALLEGRO.

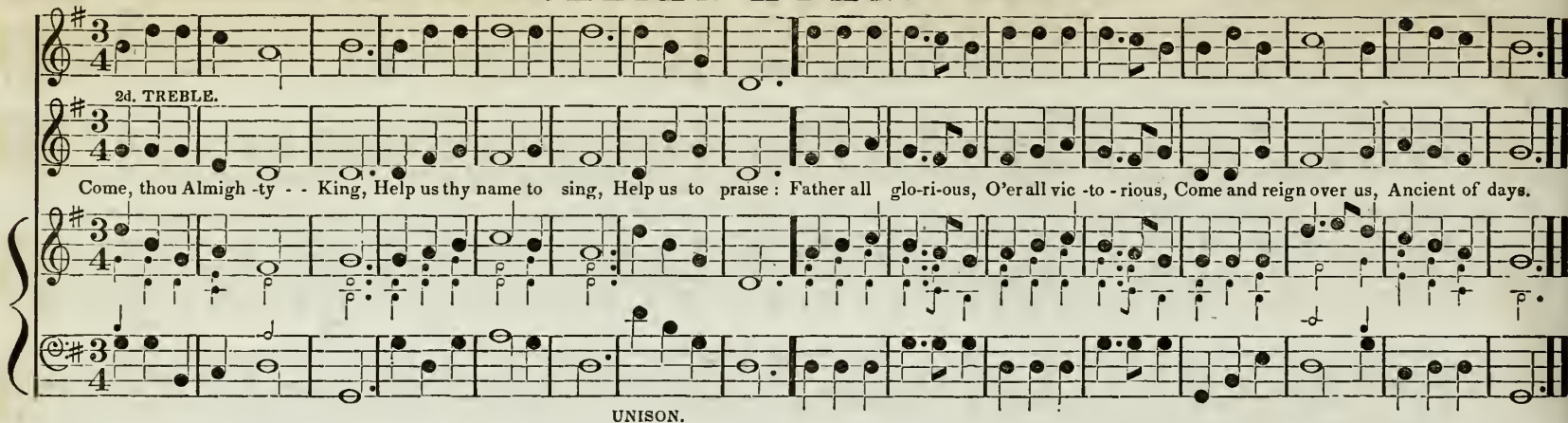
1. Ere I sleep, for ev'ry fa-vor, This day show'd by my God, I do bless my Saviour, I do bless - - my Sa - - viour.

2. Leave me not, but ev-er love me; Let thy peace be my bliss, Till thou hence re-move me, Till thou hence - - re - - move - - me.

3. Thou my Rock, my Guard, my Tow-er—Safe-ly keep, while I sleep, Me with all thy pow-er, Me with all - - thy pow - - er.

4. And when'er in death I slum-ber, Let me rise, With the wise, Count-ed in their number, Counted in - - their num - - ber.

2d. TREBLE.



Come, thou Almight -y - - King, Help us thy name to sing, Help us to praise : Father all glo-rious, O'erall vic -to -rious, Come and reign over us, Ancient of days.

UNISON.

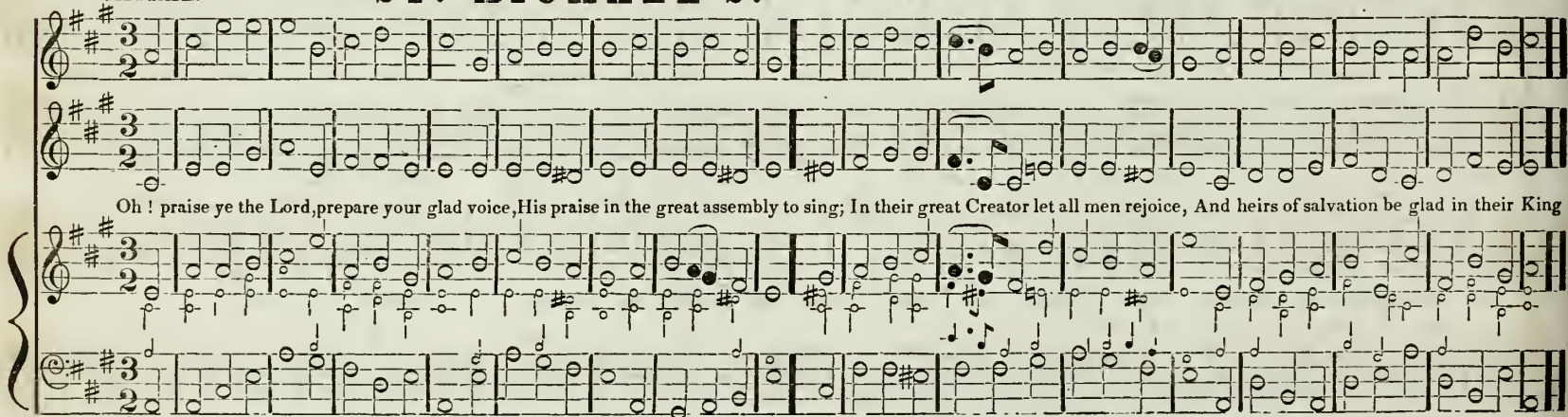
CHORAL.

ST. MICHAEL'S.

10's. & 11's.

M #

G. F. Handel.



Oh ! praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King

ALLEGRO ASSAI.

MACLAY.

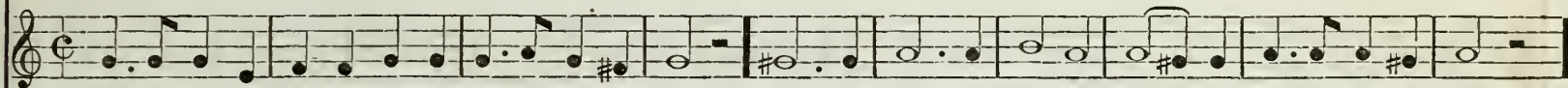
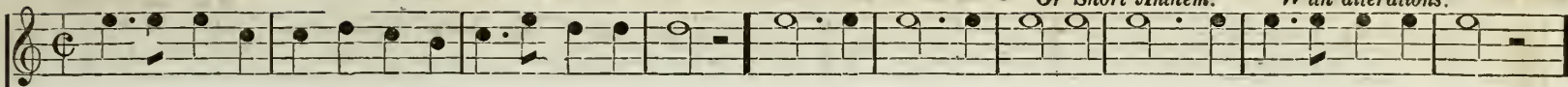
7's. & 6's.

M #

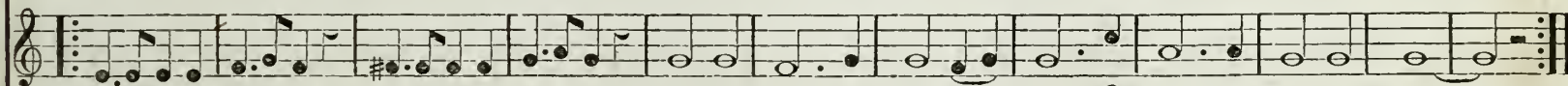
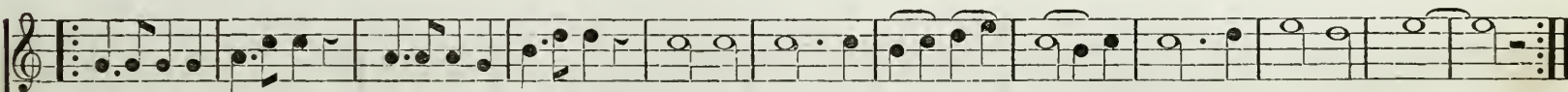
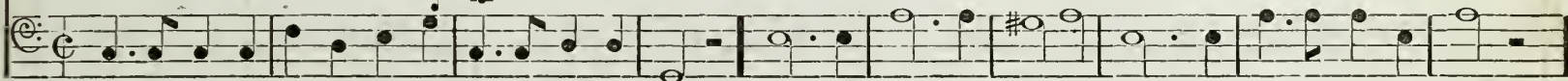
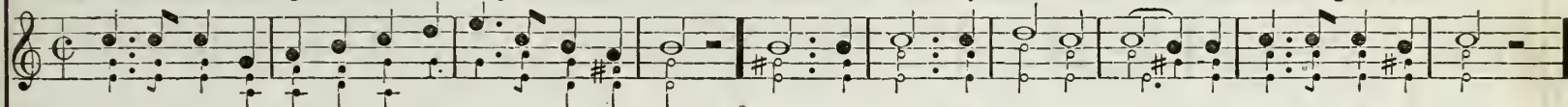
Hymn.
Or Short Anthem.

B. Milgrove.
With alterations.

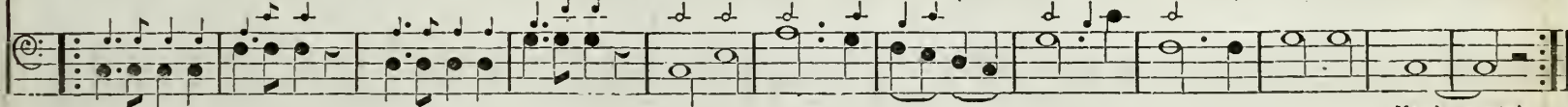
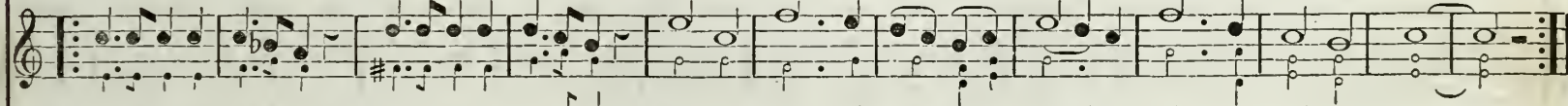
285



Praise the Lord who reigns above, And keeps his courts below; Praise the ho - - ly God of love, - And all his greatness show.



Praise him for his noble deeds Praise him for his matchless pow'r; Him from whom all good proceeds, Let heav'n and earth a - - dore. -



May be repeated.

Will you let him die in vain? Still to death pur - sue your Lord? O - pen tear his wounds a - gain?

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

Trample on his pre - cious blood? No! with all my sins I'll part, Sa - viour take my brok - en heart.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are written below the vocal staves.

Rise my soul, stretch out thy wings, Thy bet - ter por - tion trace; - - - Rise from tran - si - to - ry things, Tow'rd heav'n thy na - tive place.

SOLO. 2d. TREBLE or BASE.

Sun and moon, and stars de - - cay, Time shall soon this earth - - re - - move; Rise my soul, and haste a - way, To seats pre - par'd a - bove.

SOLO. TUTTI.

May be repeated.

O Lord, how great the favor, That we such sinners poor, - Can thro' thy blood sweet savor, Approach thy mercy's door. And find an open passage,

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in the key of D major and 6/8 time. The lyrics are written below the vocal staves.

Un - to thy throne of grace, And wait the welcome message, And wait the welcome message, And wait the welcome message, That bids us go in peace.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics are written below the vocal staves. The piano accompaniment features some rests in the first few measures of the second system.

ANDANTINO.

NEW JERUSALEM.

12's.

Hymn or Anthem.*
From the American Harp.

289

1. The voice of free grace cries es - cape to the mountains! For Adam's lost race Christ hath opened a fountain; For sin and uncleanness, and ev'ry transgression,

2. With joy shall we stand, when escaped to the shore; - - - (With harps in our hands, we'll - praise him the more; -) We'll range the sweet plain's on the bank of the river,

Anthem.

CODA. ALLEGRO ASSAI.

1. His blood flows so free - ly in streams of sal - va - tion. Hal - le - lu - jah to the Lamb, Who has bought us a pardon: We'll praise him again, When we pass o - ver Jordan. D. Cp.

2. And sing of sal - va - tion for - ev - er and ev - er. HYMN FINE. (* The Hymn, without the Coda, may be sung by two Trebles as a Duett.) The 2d. time, ANTHEM FINE.

HOLY LORD GOD OF SABAOth.

PIÙ ALLEGRO.

Ho - ly, ho - ly, ho - ly Lord - God of Sa - - ba - - oth; Heav'n and - earth are full of thy

PIÙ ALLEGRO.

glo - ry, Ho - sanna, Ho - sanna in the high - - est; Blessed, blessed, blessed, blessed is he that cometh in the name of the

ANTHEM.

Continued.

291

Ho - sanna in the highest, in the highest, Ho - san - - - - - na, &c.

TUTTI. **F.**

Lord, Ho - - san - - - - - na, Ho - sanna in the highest, in the highest, Ho sanna in the high - -

TUTTI. **F.** **CRES.**

Ho - sanna in the highest, in the highest, Ho - san - - - - - na, &c.

Ho - sanna in the highest, in the highest, Ho - san - - - - - na, &c.

est, Ho - - san - - na, Ho - - san - - na, Ho - san - na in the highest, Ho - san - na in the high - - - - est.

FINE.

FINE.

Bles - sed is he that con - sid' - reth the poor and need - y, the poor - and the need - y; The Lord shall de - liv - er him in the

time - of trouble, in the time of trou - ble. The Lord pre - serve him and keep him a - - live, that he may be bless - ed, that he may be

P. UNISON.

MOTETTO. Continued.

MF. DECRESC.
 bless - ed up - on the earth; The Lord comfort him, the Lord comfort him when he lieth sick on his bed; make thou all his bed in his sick - - ness.
 MF. DECRESC.
 MF.

MF. DECRESC.
 We wait - - for thy lov - ing kind - ness, O Lord, O Lord, - in the midst of thy tem - - - - ple
 MF. DECRESC.

Let the Mount Zi - on re - - joice, - - - let the Mount Zi - on re - - joice, Mount Zi - - on re - - joice be -

F. UNISON:

UN POCO ALLEGRETTO.

Let the Mount Zi - on re - - joice, the Mount, &c.

- - cause of thy judg - ments. - - - Let the Mount Zi - on re - - joice. - - - Let the Mount Zi - on re -

Let the Mount Zi - on re - joice, the Mount, &c.

M O T E T T O, Continued.

- - joice, - - - Let the Mount Zi - - on re - - joice! - - - Let the Mount Zi - - on re - - joice, - - -

FF. UNISON.

Let the Mount Zi - on re - joice; Mount Zi - on re - - joice be - cause of thy judg - ments. - - - A - - - men. -

F. FINE

SALVATION BELONGETH.

Anthem. Kent.

SOLO.

f

SOLO.

Sal - va - tion be - longeth, be - longeth un - to the Lord, and thy blessing, and thy blessing is a -

TUTTI.

and thy blessing, thy

TUTTI.

mong - - thy peo - ple. Sal - va - tion be - long - eth, be - longeth un - to the Lord, and thy bles - - -

ANTHEM.

Continued.

297

bless-ing, and thy
sing, thy bless-ing is a-mong - - - thy peo-ple, And thy bless-ing, and thy bless-ing, and thy
And thy bless - - - - - ing, thy

bless-ing, and thy
bless-ing, and thy bless-ing,
bless - - ing, and thy bless-ing is a-mong thy peo-ple, is a-mong thy peo - - ple.
bless - - ing,

bless-ing, and thy bless-ing, thy 38

THANKSGIVING ANTHEM.

f *ff*

f O give thanks, give thanks unto the Lord, O give thanks, O give thanks give thanks un-to the Lord. *p* Call up-on his name.

p UNISON. make

f make known his deeds a-mong the people, make known - - - - - make known

f make known his deeds among the people make known his deeds among the people.

known

make known his deeds among the people.

ANTHEM.

Continued.

299

mp *mf* *f*

Praise the Lord, Praise ye the Lord! and let all flesh bless his ho - ly name, bless his ho - ly

mp *mf* *f*

f **2D. TIME.**

name for - ever and ever bless his name for - ever and ever bless his name. A - men, Amen Amen.

f **FINE.**

CLOSE.

TUTTI.

SOLO.

The eyes of all - of all wait up - on thee; and thou givest them their meat in due sea - son. Thou openest thy hand and

SOLO.

sat - is - fies the de - sire of every living thing. The Lord is righteous in all his ways, righteous and ho - ly, ho - ly in all his works.

SOLO.

DA CAPO.

MODERATO.

LORD OF ALL POWER.

Anthem

Rev. Mason.
An English Author.

301

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'MODERATO'. The music begins with a treble clef and a key signature of two sharps. The vocal parts enter with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment provides a harmonic foundation with chords and moving lines. The lyrics 'Lord of all pow'r - and might, Lord of all pow'r - - and might;' are written below the vocal staves.

The second system of the musical score continues the composition. It features the same four-staff layout. The vocal parts continue with the lyrics 'Thou that art the au - thor, Thou that art the au - thor, thou that art the giv - er, of all - - - good things;'. The piano accompaniment includes a 'SOLO.' marking above the bottom staff, indicating a solo passage for the piano. The musical notation includes various note values, rests, and dynamic markings.

ANTHEM.

Continued:

CHORUS. SOLO.

TUTTI. *p*

Graft in our hearts the love of thy name, the love of thy name, in - crease in us true - - re -

SOLO. TUTTI *p* SOLO.

li - gion. Lord of all pow'r - and might, nour - ish us in - - - all good - - ness,

SOLO.

ANTHEM

Continued.

SOLO.

TUTTI. SOLO.

Lord of all pow'r - and might, and of thy great mer - cy, and of thy great mer - cy, keep - - us, keep - us,

TUTTI. SOLO.

TUTTI.

mf *p* *f* *ff*

Keep us in the same, Thro' Jesus Christ our Lord, Thro' Je - sus Christ our Lord! A - men! A - - - men!

TUTTI. *mf* *p* *f* *ff* *p*

DEAD MARCH. L. M., or L. M. Six lines.

Handel.

1. Un - veil thy bo - som, faith - ful tomb; Take this new treas - ure to thy trust, And give these sa - cred rel - ics room

2. Nor pain, nor grief, nor anx - ious fear, In - vade thy - - bounds: no mor - tal woes Can reach the peace - ful sleep - er here,

3. So Je - sus slept; God's dy - ing Son Pass'd through the grave, and blest the bed: Rest here, blest saint, till from his throne

To slum - ber in the si - - lent dust, - And give these sa - cred rel - ics room To slum - ber in the si - lent dust. 2.

While an - gels watch the soft re - pose. - Nor pain, nor grief, nor mor - tal woes, - While an - gels watch the soft re - - pose. 3.

The morn - ing break, and pierce the shade; - Rest here, blest saint, till from his throne The morn - ing break, and pierce the shade. 4.

SOLO. TUTTI.

DEAD MARCH. Continued.

Musical staff with treble clef, key signature of two flats, and a series of notes and rests.

Musical staff with treble clef, key signature of two flats, and dynamic markings: **F.**, **MF.**, and **SOLO.**

4. Break from his throne, il - - lus - trious morn; At - - tend, O earth! his sov - 'reign word; Re - store thy trust; a glo - rious form

Musical staff with treble clef, key signature of two flats, and dynamic markings: **F.**, **MF.**, and **SOLO.**

Musical staff with bass clef, key signature of two flats, and dynamic markings: **F.**, **MF.**, and **SOLO.**

Musical staff with treble clef, key signature of two flats, and dynamic marking: **TUTTI.**

Musical staff with treble clef, key signature of two flats, and dynamic marking: **TUTTI.**

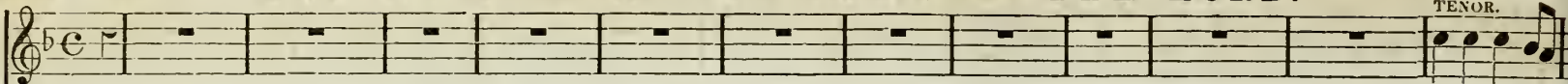
Shall then a - - rise to meet the Lord;— Re - store thy trust; a glo - rious form Shall then a - rise to meet the Lord.

Musical staff with treble clef, key signature of two flats, and dynamic marking: **TUTTI.**

Musical staff with bass clef, key signature of two flats, and dynamic marking: **TUTTI.**

OUR HELP IS IN THE NAME OF THE LORD.

Sentence.
TENOR.

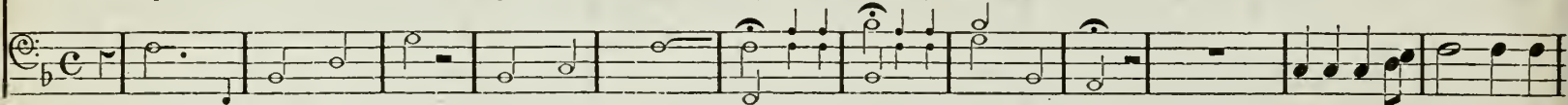


SOLO. Tenor or Treble without repetition: — if repeated, 1st time Treble, 2d time Tenor.

Blessed be the



Our help is in the name of the Lord; our help is in the name of the Lord, who made heaven, heaven and earth. Blessed be the name of the Lord from

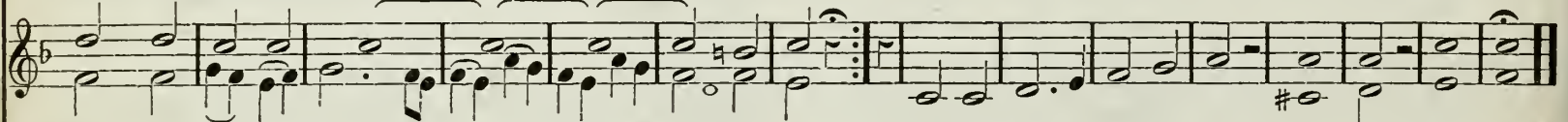


Blessed be the name of the



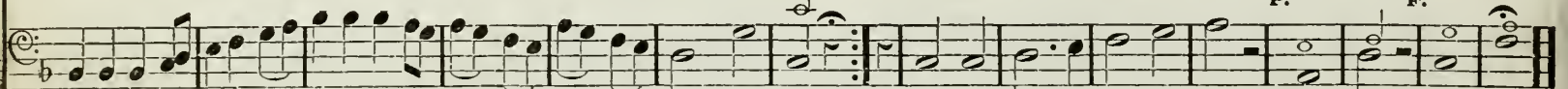
name of the Lord from this time forth for ev - er, ev - - er more;

P. F.



this time forth for ev - - er more, for ever, ever, ev - - er more; And let all the peo - ple say, A - - men, A - - men.

P. F.



Lord from this time forth for ev - er more, for ev - er more, for ev - - er more;

ALLEGRO MODERATO.
TREBLE VOICE.

COME, YE DISCONSOLATE. Anthem. S. Webbe. 307

1 Come, ye dis-con - so - late, Wher - - e'er you lan - - guish, Come at the shrine of God, fer - vent - ly kneel,

ORGAN OR PIANO FORTE.

2 Joy - of the - com - fort - less, light - - of - - the stray - - ing, Hope, when all oth - ers die, fade - less and pure,

1 Here bring your wounded hearts, here tell your an - guish; Earth - has no sor - - row that Heav'n can - not heal.

2 Here speaks the - - com - fort - er in - God's name - - say - ing: Earth - - has no sor - - row that Heav'n can - not cure

TENOR. CHORUS.

2d. TREBLE. MF

1 Here bring your woun - ded hearts, here tell your an - guish; Earth - - has no sor - - row that Heav'n can - not heal.

D: CP.

1st. TREBLE.

BASS.

MF

D: CP.

2 Here speaks the com - fort - er in God's name say - ing: Earth - - has no sor - - row that Heav'n can - not cure.

FINE.

Lord, dis-miss us with thy bless-ing, Hope and com-fort from a - bove; Let us each, thy peace possess-ing, Tri-umph in re-deem-ing love.

Thanks we give, and ad - o - ra - tion, For thy gos-pel's joy - ful sound; May the fruits of thy sal - va - tion In our hearts and lives a - bound.

ALLEGRO.

SING HALLELUJAH, Anthem. P. M. Doxology. 309

SOLO. 2d. TREBLE.

1. Sing hal - le - lu - jah, to the Lord! Sing with a cheerful voice; Ex - alt our God with one ac - cord, And in his name re - - joi - ce: Ne'er cease to sing, thou ran - som'd

UNISON.

SOLO.

2. There we to all e - ter - ni - ty, Shall join th'angelic lays, And sing in per - fect har - mo - ny, To God our Sav - iour's praise; He hath re - deem'd us - by his -

BASE & TENOR may repeat the Solo.

TUTTI. F.

1. host, To Fath - er, Son, And Ho - - ly Ghost, Till in the realms of end - less light, Your praises shall u - nite, Your praises shall n - - nite.

TUTTI. F.

2 blood, And made - us - kings and priests - to - God; For us, for us - the Lamb was slain, Praise ye the Lord, A - men, Praise ye the Lord, A - - men

Let the high heav'ns your songs - in - - - vite, Those spa - cious fields of - - bril - - liant - - light;

The first system of the musical score for 'Chester' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in the key of B-flat major and common time. The lyrics are: 'Let the high heav'ns your songs - in - - - vite, Those spa - cious fields of - - bril - - liant - - light;'.

Where sun and moon and - plan - - ets roll, And stars - - - - that glow - - - from pole - to - - pole.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics are: 'Where sun and moon and - plan - - ets roll, And stars - - - - that glow - - - from pole - to - - pole.'.

ALLEGRO MODERATO.

FROM GREENLAND'S IGY MOUNTAINS.

7's & 6's.

311

An original Composition.

1. From Greenland's icy mountains, From India's coral strand; Where Africa's sunny fountains, Roll down their golden sand;

2. What though the spicy breezes, Blow soft o'er Ceylon's isle; Though every prospect pleases, And only man is vile.

3. Shall we, whose souls are lighted, By wisdom from on high, Shall we to men be nighted, The lamp of life deny?
 4. Waft, waft ye winds, his story; And you, ye waters roll, Till like a sea of glory, It spreads from pole to pole;

1. From many an ancient river, From many a palmy plain, They call us to deliver, Their land from error's chain.

2. In vain with lavish 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 - tent na - tion, Has learnt Mes - si - ah's name.
 4. Till o'er our ransom'd na - ture. The Lamb for sin - ners slain, RE - DEEMER, KING, CR - A - TOR, Re - turns in bliss to reign.

WATCHMAN! TELL US OF THE NIGHT. *An original Anthem.*

1 Watchman! tell us tell us of the night, tell us What its signs of promise are;

2 Watchman! tell us, tell us of the night, tell us, Higher yet that star as - - cends,

UNISON.

3 Watchman! tell us, tell us of the night, tell us for the morning seems to dawn.

SOLO. CHORUS. *M F*

1 Trav' - ller! o'er yon mountain's height, See that glo - ry beaming star! Watchman! Watchman!

2 Trav' - ller! blessed - ness and light, Peace and truth its course at - - tend! Watchman! Watchman!

SOLO. *M F*

3 Trav'ler! darkness - takes its flight, Doubt and terror are withdrawn! Watchman! Watchman!

ANTHEM.
SOLO.

Continued.

313

1 does its beauteous ray, Aught of hope or joy foretell? Trav'ler! yes: it brings the day, Promis'd day of Is - ra - el!

2 will its beams alone, Gild the spot that gave them birth? Trav'ler! ages are its own, See! it bursts o'er all the earth.

SOLO.

3 let thy wand'rings cease, Hie thee to thy qui - et home! Trav'ler! Lo! the Prince of Peace, Lo! the Son of God is come!

CHORUS.

1 Trav'ler! Trav'ler! yes it brings the day, Promis'd day of Is - ra - - - el! Promis'd day of Is - ra - - - el!

2 Trav'ler! Trav'ler! a - ges are its own, See it bursts o'er all the earth, See it bursts o'er all the earth

3 Trav'ler! Trav'ler! Lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come!

1 Trav'ler! yes: it brings the day— Prom - is'd day of Is - - - ra - - - el!

2 Trav'ler! a - - ges are its own, See it bursts o'er all the earth.

UNISON.

3 Trav'ler! Lo! the Prince of Peace, Lo! the Son of God is come.

MODERATO.

KENSINGTON. 6's. Doxology.

Once more before we part, Bless the Re - deemer's name; Let ev'ry tongue and heart, Praise and adore his name,

ALLEGRO.

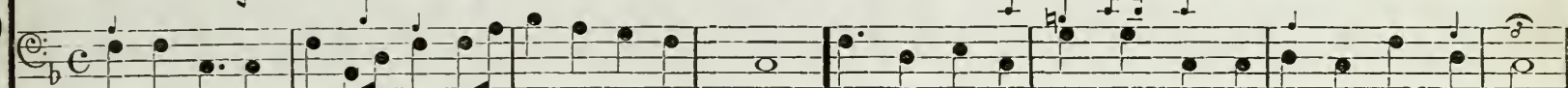
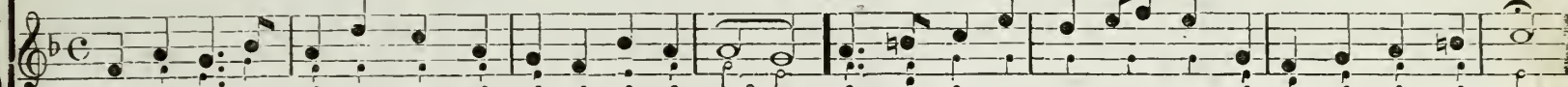
NEW AMSTERDAM, 7's & 6's.

From the American Harp.

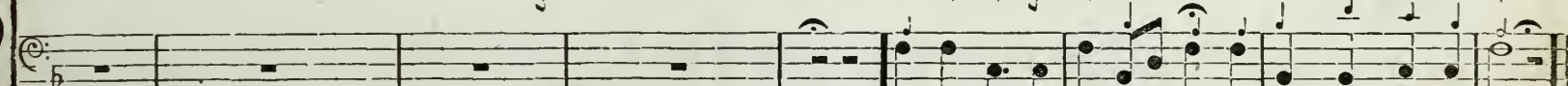
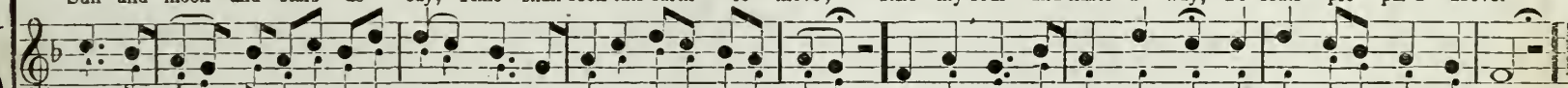
315



Rise my soul, stretch out thy wings, Thy bet - ter portion trace ; Rise from tran - si - to - ry things Tow'rds heav'n thy na - tive place.



Sun and moon and stars de - - cay, Time shall soon this earth re - move ; Rise my soul and haste a - way, To seats pre - par'd above.



Remark. When sung as a select piece, the second part may be repeated

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

UNISON.

Detailed description: This system contains the first 16 measures of the anthem. It features a vocal line with lyrics, a piano accompaniment, and a unison line. The tempo is marked 'ALLEGRO CON SPIRITO'. The key signature has one sharp (F#) and the time signature is common time (C). Dynamics include 'F' (forte) and 'UNISON.'.

Hal - le - lu - jah, Amen, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah A - - men. Hal - le - lu - jah, Hal - le - lujah to the

UNISON.

FF

Detailed description: This system contains the final 16 measures of the anthem. It continues the vocal line with lyrics, piano accompaniment, and unison line. Dynamics include 'FF' (fortissimo) and 'UNISON.'. The key signature changes to two sharps (F# and C#) in the final measures.

ANTHEM. Continued.

317

God of Is - ra - - el, We will praise him ev - er more, Hal - le - lu - jah, Hal - le - - lu - jah, A - men.

UNISON.

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line is in G major and 4/4 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Dynamics include *F* and *FF*. The lyrics are: "God of Is - ra - - el, We will praise him ev - er more, Hal - le - lu - jah, Hal - le - - lu - jah, A - men." The word "UNISON." is written below the piano part.

We will praise him ev - er more, Hal - le - lujah, Hal - le - lu - jah, A - - - men, For the Lord of hosts, the Lord is with

or 8 va.

UNISON.

Detailed description: This system continues the vocal and piano parts. The vocal line continues with quarter notes D5, E5, and F5. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *F*, *FF*, and *P*. The lyrics are: "We will praise him ev - er more, Hal - le - lujah, Hal - le - lu - jah, A - - - men, For the Lord of hosts, the Lord is with". The word "UNISON." is written below the piano part. The instruction "or 8 va." is written to the left of the vocal line.

us, his mer - cy en - du - reth for - ev - er. O clap your hands, all ye people, for this God is our

Piu Allegro.
F **MP**

Piu Allegro.
F **MP**

UNISON.

God for - ev - - er, for - ev - er and ev - - - er, Hal - le - lu - jah, Hal - le - lu - jah A - men.

Tempo 1 mo.
CRESCL. **FF** **F**

Tempo 1 mo.
CRESCL. **FF** **F** **UNISON.**

ANTHEM.

Continued.

An Anthem for Temperance Meetings may
be found in the American Harp.

319

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

Dynamic markings: MF, F, FF

This musical score is for a four-part vocal and piano arrangement. It features a soprano line (top), an alto line (second), a tenor line (third), and a piano accompaniment (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, A - men, A - men, A - men, A-men, Amen, A-men." Dynamic markings include mezzo-forte (MF), forte (F), and fortissimo (FF).

ALLEGRETTO.
DUETTO.

TIME IS WINGING US AWAY.

Anthem.

Flight of Time.

2d. TREBLE.

Time is wing-ing us - a - - way, To our - e - - ter - - nal home; - - - Life is - but - a - win - ter's day, A jour - ney to the tomb.

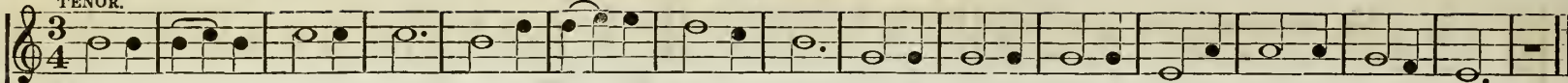
This musical score is for the second part of a duet. It is written for a single treble clef in 3/4 time. The lyrics are: "Time is wing-ing us - a - - way, To our - e - - ter - - nal home; - - - Life is - but - a - win - ter's day, A jour - ney to the tomb." The tempo is marked Allegretto.

1st. TREBLE.

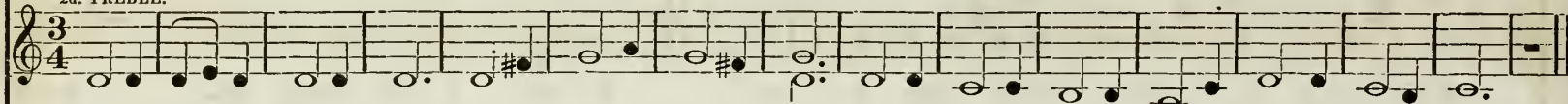
1st. TREBLE.

This musical score is for the first part of a duet. It is written for a single treble clef in 3/4 time. The lyrics are: "Time is wing-ing us - a - - way, To our - e - - ter - - nal home; - - - Life is - but - a - win - ter's day, A jour - ney to the tomb." The tempo is marked Allegretto.

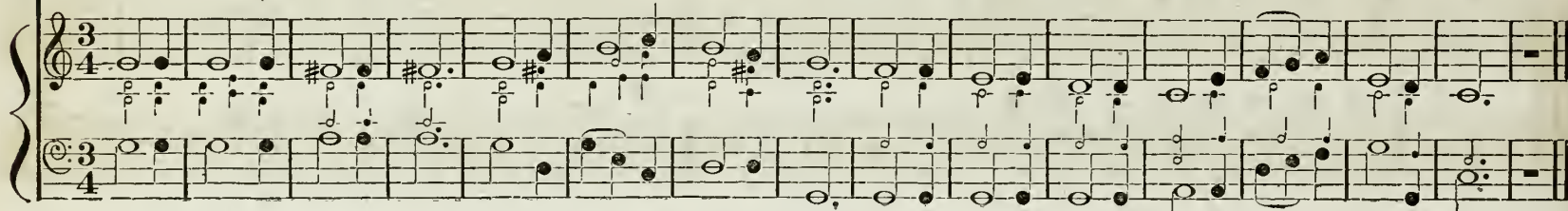
TENOR.



2d. TREBLE.



Youth and vig - or soon will flee, Blooming beau - ty lose its charms; All that's mor - tal soon shall be En - clos'd in death's cold arms.

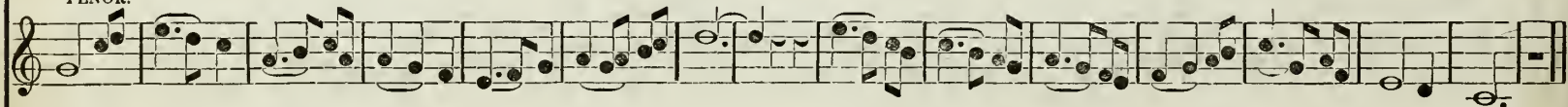


DUETTO.



Time is - wing - ing us - a - - way, To our - e - - ter - nal home; - Life - is but - a win - ters day, A jour - ney to the tomb.

TENOR.



* ORGAN, only the last Staff or Line.

CHORUS.
TENOR.

ANTHEM. Continued.

321

2d. TREBLE.

But the Chris - - tian shall en - - - joy, Health and beau - ty soon, a - - - bove, Far be - yond the world's a - - - loy,

The first system of the score features a Tenor part (top staff, 3/4 time), a 2d. Treble part (second staff, 3/4 time), and a piano accompaniment (third and fourth staves, 3/4 time). The lyrics are: "But the Chris - - tian shall en - - - joy, Health and beau - ty soon, a - - - bove, Far be - yond the world's a - - - loy,"

Far be - - yond the world's al - - - loy, Se - - cure in Je - - sus's love, Se - - cure in Je - - - sus's love. . . .

FINE.

41

The second system continues the Tenor and 2d. Treble parts and piano accompaniment. The lyrics are: "Far be - - yond the world's al - - - loy, Se - - cure in Je - - sus's love, Se - - cure in Je - - - sus's love. . . ." The system concludes with a double bar line and the word "FINE." A page number "41" is printed at the bottom left.

FOR.

Daughter of Zion, daughter of Zi - on, daughter of Zi - on awake from thy sadness, daughter of Zi - on, a -

FOR. UNISON.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef, also in 3/4 time and one sharp. The piano part features a steady eighth-note accompaniment. The lyrics are written below the vocal staff.

- wake - from thy sadness, a - wake, for thy foes shall op - press thee no more, no more, shall oppress thee no more.

UNISON.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line from the first system. The bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff. The piano part includes some chordal textures and continues the eighth-note accompaniment.

ANTHEM.

Continued.

323



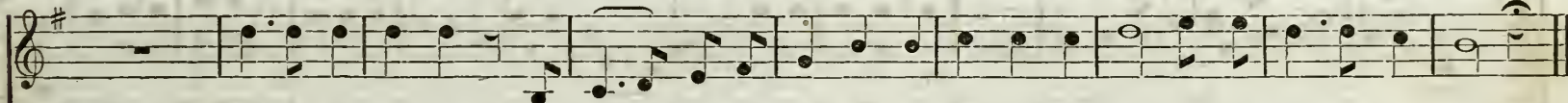
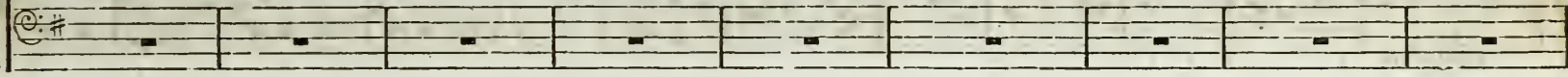
SOLO.



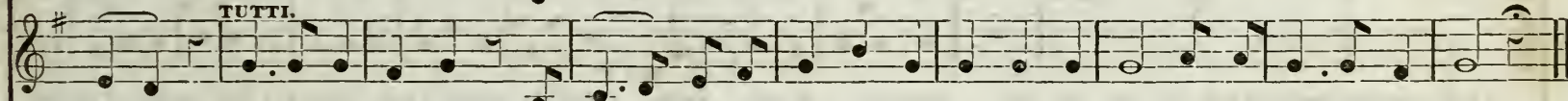
Bright o'er thy hills - dawns the day star of - gladness, A - - rise! - a - - rise! - for the night, the night - of thy sor - row is



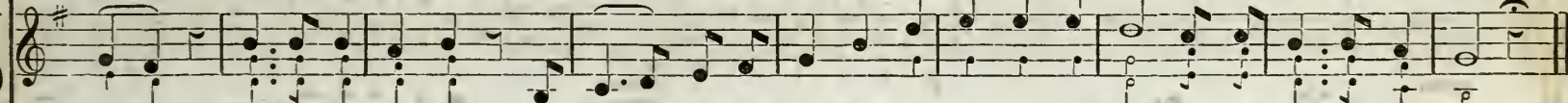
SOLO.



TUTTI.

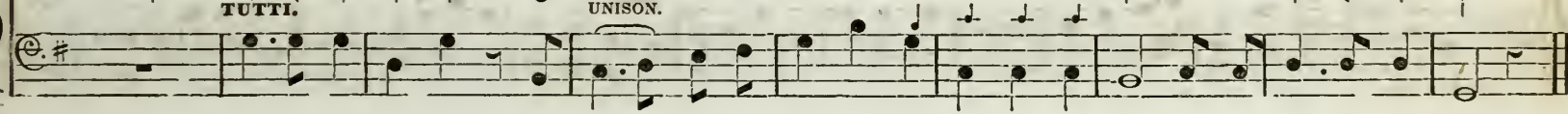


o'er; - Daughter of Zi - on, a - wake - from thy sadness, a - wake for thy foes shall oppress thee no more.



TUTTI.

UNISON.



F. TUTTI. **PIA.**

Strong were thy foes, but the arm that subdu'd them, And scatter'd their legions were mighti - er far; They fled like the chaff - from the scourge that pursu'd them

F. TUTTI. **PIA.**

ORGAN. 8va.

FOR. **F.**

Vain were their steeds and their chari - ots of war; Daughter of Zi - on awake - - from thy sadness, Awake, for thy foes shall oppress thee no more.

FOR. **F.** **UNISON.**

ORGAN. 8va.

ANTHEM. Continued.

325

SOLO. **F TUTTI.**

Daughter of Zi - on, the pow'r that hath sav'd thee, Ex - toll'd with the harp, and the timbrel should be; - Shout! shout! shout! - -

SOLO. **F TUTTI.**

F TUTTI.

F **F**

shout for the foe is destroy'd that enslav'd thee, Th'oppressor is vanquish'd and Zi -- on is free. Daughter of Zi - on

F UNISON. **F TUTTI.**

daughter of Zi-on, daughter of Zi-on, awake from thy sadness, daughter of Zi-on, a - wake - from thy sadness, a -

UNISON.

- - wake, a - wake, a - wake for thy foes shall op - press thee no more, no - - more, no - - more

FINE.

ALLEGRO.

THE LORD WILL COMFORT ZION.

Sentence.

327

SOLO. TUTTI.

The Lord will comfort Zi - on, he will comfort her waste pla - ces, and make her like E - den, like the garden of the Lord, And make her like Eden, like the

SOLO. TUTTI.

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a 'SOLO.' section and transitions to a 'TUTTI.' section. The lyrics are written below the notes. The bottom staff is the piano accompaniment, starting with a bass clef, the same key signature and time signature, and also transitioning from 'SOLO.' to 'TUTTI.'.

gar - den of the Lord,— Joy and glad-ness— Joy and glad-ness— Joy and glad-ness shall be found there - in; - - Thanks-giv - ing, Thanks-

Detailed description: This system contains the second two staves of the musical score. The top staff continues the vocal line from the first system, with lyrics written below. It includes dynamic markings 'F' (forte) and 'P' (piano). The bottom staff continues the piano accompaniment, also including dynamic markings 'F' and 'P'.

- - giv - ing, and the voice of me - lo - dy, and the voice of - me - lo - dy.

May be repeated.

TALLIS'S CHANT, 8, 6, & 5. M

Lift up your heads in joy - ful hope; Sa - lute the hap - - py morn; Each heavenly power, Proclaim the glad hour; Lo, Je - sus the Sav - ior is born!

Verses 3 and 5. — At im - man - u - el's birth —

ALLEGRETTO.

MARGATE. 7 & 6.

M #

C. Lockhart.

329

SOLO. TUTTI. SOLO. TUTTI.

From eve - ry earth - ly pleas - ure, From eve - ry tran - sient joy, From eve - ry mor - tal treas - ure That soon will fade and die;

SOLO. TUTTI. SOLO. TUTTI.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The music is in 6/8 time and B-flat major. The lyrics are: "From eve - ry earth - ly pleas - ure, From eve - ry tran - sient joy, From eve - ry mor - tal treas - ure That soon will fade and die;". The piano part features a rhythmic accompaniment with chords and moving lines. The system is marked with "SOLO." and "TUTTI." alternately.

No lon - ger these de - sir - ing, Up - ward our wish - es tend, To no - bler bliss as - pir - - ing, And joys that nev - er end.

42

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The music continues in 6/8 time and B-flat major. The lyrics are: "No lon - ger these de - sir - ing, Up - ward our wish - es tend, To no - bler bliss as - pir - - ing, And joys that nev - er end.". The piano part continues with its accompaniment. The system concludes with a double bar line. The page number "42" is printed at the bottom left of the system.

GO FORTH, YE HERALD'S.

Anthem.

ORDINATION OR INSTALLATION
OF MINISTERS.

Go forth, ye her - ald's in - my name, Sweet - ly the gos - pel trump - et sound; The glo - rious Ju - bi - - lee pro - - claim,

UN POCO ALLEGRETTO.

MF. P. CRESC. CRESC. UNISON. CRESC.

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, 3/4 time, with lyrics. The bottom staff is a piano accompaniment in bass clef, 3/4 time. Dynamics include MF, P, and CRESC. The tempo is UN POCO ALLEGRETTO.

Where'er the hu - man race is found, The glorious Ju - bilee pro - claim, The glorious Ju - bilee proclaim, Where'er the hu - man race is found.

P. F. P.

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, 3/4 time, with lyrics. The bottom staff is a piano accompaniment in bass clef, 3/4 time. Dynamics include P and F. The tempo remains UN POCO ALLEGRETTO.

ANTHEM, Continued.

SOLO. **P.** **MF.**

The joy - ful news to all im - part, And teach them where sal - - va - tion lies; With care bind up the brok - en heart, And wipe the

SOLO. SEMPRE LEGATO. ORGAN.

and wipe -

DECRESC. **MF.** **DECRESC.**

tears - - - from weep - - - ing eyes, - - - and wipe - - - the tears - - - from weep - - - ing eyes, - - -

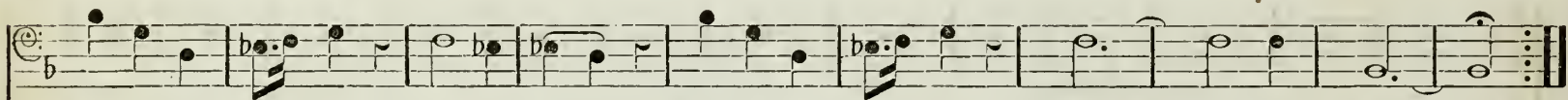
and wipe the tears from weeping eyes, **DECRESC.** - - and wipe, and wipe the tears, the tears from &c.

MF. SOLO BASSO.



Be wise as - ser - - - pents where you go, But harm - less as the peace - ful dove; And - let - your heav'n taught con - duct show,

PP.



That you're commis - sion'd from a - - bove, - - That you're com - mis - sion'd from - - - - a - - bove. - - -

DA CAPO.

ALLEGRO.

MAJESTY, C. M.

M #

Two Stanzas.

W. Billings.

Hymn or Short Anthem. 333

With Alterations.

The - Lord de - scend - ed from a - bove, And bow'd the heav'ns most high; And un - der - neath his feet - he - cast the dark - - - - - ness of - the sky.

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The music is in common time (C) and the key signature has one flat (B-flat). The lyrics are written below the vocal staves.

SECOND STANZA.

On chera - bim and ser - a - phim, Full roy - al - ly he rode, And on the wings of mighty winds Came flying all a - broad, And on the wings of migh - ty winds Came flying all a - broad.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are written below the vocal staves.

334 ALLEGRO MODERATO. **NEW YEAR'S ODE.***

Sevens, Eight Lines.

Music by S. Webbe. •
The original composition.

P. *CRESC.* *DECRESC.* *P.*

While with ceaseless course the sun, Has - ted through the for - mer year; Ma - ny souls their race have run, Nev - er more to meet us here.

P. *CRESC.* *DECRESC.* *P.*

TUTTI the 2d Time.

SOLO.

Fixt 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.

SOLO. *FINE.*

* Words by Rev Mr. Newton, Rector of St. Mary's, London.

2. As the winged arrow flies
Speedily the mark to find;
As the light'ning from the skies
Darts, and leaves no trace behind.
Swiftly thus our fleeting days
Bear us down life's rapid stream;
Upwards, Lord, our spirits raise,
All below is but a dream.



3. Thanks, for mercies past, receive,
Pardon of our sins renew;
Teach us henceforth how to live,
With eternity in view.
Bless thy word to young and old,
Fill us with a Savior's love;
And when life's short tale is told,
May we dwell with thee above.

ALLEGRETTO
MODERATO.

SHOUT THE GLAD TIDINGS.

Anthem or Hymn 10' & 11'
CHRISTMAS ANTHEM.

Avison.
With small alterations.

Shout the glad tid - ings, ex - - ult - ing - ly sing, Je - - ru - sa - lem tri - umphs Mes - - si - - ah is king.

Zi - on the mar - vel - lous sto - ry be tell - ing, The son of the high - est how low - ly his birth; The

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp). The bottom two staves are piano accompaniment, with the left hand in G major and the right hand in G major. The lyrics are: "Zi - on the mar - vel - lous sto - ry be tell - ing, The son of the high - est how low - ly his birth; The".

bright - est Arch - an - gel, in Glo - ry ex - cel - ling, He stoops to re - deem thee, he reigns up - on earth,

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major. The bottom two staves are piano accompaniment, with the left hand in G major and the right hand in G major. The lyrics are: "bright - est Arch - an - gel, in Glo - ry ex - cel - ling, He stoops to re - deem thee, he reigns up - on earth,".

ANTHEM, Continued.

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

- - - ult - ing - ly sing, Je - ru - sa - lem triumphs Mes - si - ah is King, Mes - si - ah is King, Mes - si - ah is King.

43

1. Hark!—what mean those ho - - - ly voi - - ces, Sweet-ly sound - ing through the skies? - Lo! th'an - gel - - - ic host re -

1st. TREBLE.

SOLO.

2. Peace on earth, good will from heav - - en, Reach-ing far as man is found; Souls re - deem'd and sins for -

ORGAN.

1. joi - - ces; Heav'n - ly hal - - le - lu - - jahs rise. Hear them tell the wond - 'rous sto - ry, Hear them chant in

2. giv - - en, Loud our gol - den harps shall sound. Haste, ye mor - - tals, to a - - dore him, Learn his name and

H Y M N. Continued.

339

1 hymns of joy, - Glo - - ry in the high - - est—glo - - ry! Glo - - ry be to God most high!

2. taste his joy, - Till in heav'n ye sing be - fore him, Glo - - ry be to God most high!

CHORUS.

TUTTI.

1. **TENOR.** Glo - ry in the high - est—glo - ry! Glo - ry be to God most high! Glo - ry be to God most high!

2d. **TREBLE.** 'Till in heav'n ye sing be - fore him, Glo - - ry be to God most high! Glo - ry be to God most high!

ANDANTE MAESTOSO.
TENORE principale.

DENMARK. L. M.

A Hymn.
For three or four voices.

Dr. Madan.

2d. TENORE AD LIBITUM.

Be - - fore Je - - ho - vah's aw - - ful throne, Ye na - tions bow with - sa - cred - joy;

TREBLE.

Know that the Lord is God a - - lone, He can cre - - ate, - and he de - stroy, He can cre - ate, - and he destroy.

V. S.

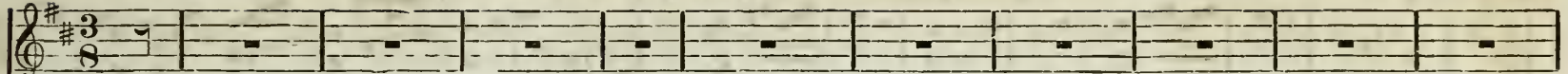
V. S.

ANDANTE.

DENMARK.

Continued.

341

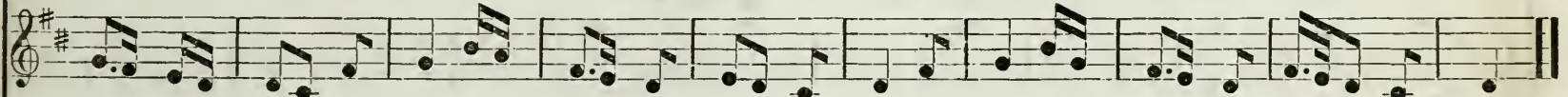
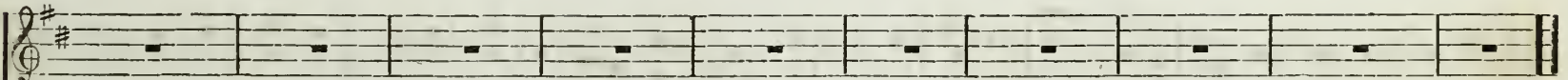
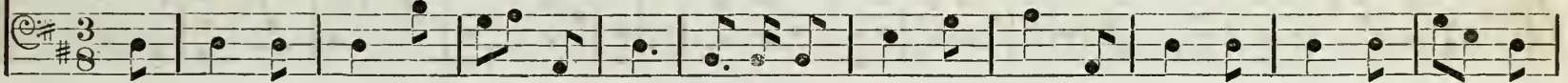
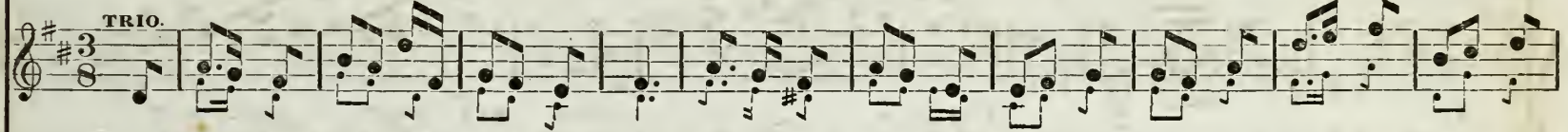


2d. TREBLE. or ALTO.

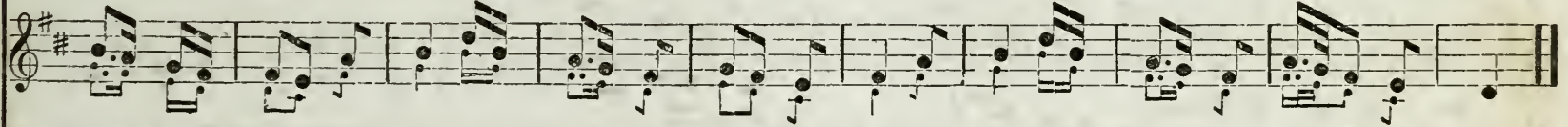


His sov'-reign pow'r with - out - our aid, Made us of clay, and form'd us men: And when like wand'ring

TRIO.



sheep - we stray'd, He brought us - to - his fold - a - gain, He brought us to - his fold - a - - gain.



TENOR.

F. ALTO or TENOR, or 2d. TREBLE, one 8vo lower.

We'll crowd thy gates with thank - ful songs High as the heav'ns our voi - - ces raise; And earth, and earth with her ten thous - and, thousand tongues,

F. UNISON.

MF. F. MF. F.

Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise.

MF. F. UNISON. MF. F. UNISON.

V. S.

MF. F. UNISON. MF. F. UNISON.

V. S.

MF. F. UNISON. MF. F. UNISON.

V. S.

ALLEGRO.

DENMARK. Continued.

343

Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth must stand, When

UNISON. UNISON.

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 sharp (F#) and a common time signature. The bottom staff is a piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staff. The word 'UNISON.' appears twice, once under the piano accompaniment and once under the vocal staff.

roll - ing years shall cease to move, shall cease to move, When rolling years shall cease to move, When roll - ing years shall cease to move.

FINE. FINE.

This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is a piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staff. The word 'FINE.' appears twice, once at the end of the piano accompaniment and once at the end of the vocal staff.

344 DUETTO.

Addition to DENMARK. Third Stanza.

2d. TREBLE.

We are his peo - ple, we - his care, - Our souls, - and all - our mor - tal frame: What last - ing hon - ors shall - we rear, Al - migh - ty Ma - ker,

ORGAN.

Almighty, Almigh - ty Ma - ker, to - thy name? Almighty Ma - ker, Almighty Ma - ker, Al - migh - ty Ma - ker to / thy name.

Al - migh - ty Mak - er, Almigh - ty Ma - ker,

ALLEGRO MODERATO.

HARK! HOW THE WATCHMEN CRY,

Sentence.

345

MP. MF. CRESC. MF.

Hark! bark! how the watchmen cry, At - tend the trumpets sound; Stand to your arms, the foe is nigh, The pow'rs of hell sur - round. Who bow to Christ's command, Your

MP. MF. CRESC. F. MF.

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a common time signature. It begins with a mezzo-piano (MP) dynamic, followed by a mezzo-forte (MF) dynamic and a crescendo (CRESC.) marking. The bottom two staves are the piano accompaniment, starting with a treble clef and a common time signature, followed by a bass clef. The piano part also begins with MP, MF, and CRESC. markings, and includes a fortissimo (F.) dynamic. The lyrics are written below the vocal staff.

F. F.

arms and hearts pre - pare: The day of bat - tle is at hand, The day of bat - tle is at hand, Go forth to glo - rious war, - - Go forth to glo - rious war.

F. F.

44

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, starting with a treble clef and a common time signature. It begins with a fortissimo (F.) dynamic. The bottom two staves are the piano accompaniment, starting with a treble clef and a common time signature, followed by a bass clef. The piano part also begins with an F. dynamic. The lyrics are written below the vocal staff. The page number 44 is located at the bottom left of the system.

8's. & 4. Hark! hark! the gos - - pel trump - et sounds, Through earth - and - heav'n the ec - - - ho bounds;

L. M. Come hith - er, - - all ye - - wea - ry souls, Ye hea - - vy lad - - en sin - - ners, come;

ANDANTE.

Pardon and peace by Je - - sus' blood, Sinners are re - con - cil'd to God, By grace di - vine.

L. M. Fine. P 8's. & 4's. Fine.

I'll give you rest from all your toils, And raise you to - my heav'n - ly home A - - men, A - - men

WITH RESTLESS AGITATION. C. M. Two Stanzas.

Kimball.
Short Anthem or Hymn.—[Tunbridge.]

347

ALLEGRO MODERATO.

With rest - less a - - gi - ta - tion tost, - And low - immersed in - - woes ; - - - When shall my wild - dis - temper'd thoughts, Regain - their lost re - pose.

Be - neath the deep op - pres - sive gloom, My lan - guid spir - its fade, And all - - the - droop - ing pow'rs - of - - life, De - cline - - to - death's cold shade.

Anthem, may be repeated

The four - tain of Christ, Lord help us to sing, The blood of our Priest, Our cru - - ci - fied King.

SOLO. SOLO. 2d. TREBLE. TUTTI.

Here's strength for the weak - ly, That hith - er are led, Here's health for the sick - ly, And life for the dead.

SOLO. SOLO. TUTTI.

Anthem. The second part may be repeated

ALLEGRO.

ALL YE ON EARTH.

P. M.

M #

6's 8's & 4.

Short Anthem.
Or Hymn.

349

SOLO.

TUTTI.

All ye on earth give praise, To him who reigns a - bove, He well de - serves your sweet - est lays, And pur - est love.

He ever is the same, By earth and heav'n con - fest, Then bow and bless the sacred name, For - ev - er blest. A - men.

CODA.

HYMN FINE.

May be repeated.

The hill of Zi - on yields, A thous-and sa - cred sweets, Be - fore we reach the heav'nly fields, Or - walk the - golden streets.

This block contains the first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The music is in common time (C) and the key signature has one sharp (F#). The lyrics are written below the vocal line.

Then let our songs a - - bound,

Then let our songs a - bound, And eve-ry tear - be - dry; We're marching through Emanuel's ground, To fairer worlds on high.

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

If used as an Anthem, the second part may be repeated.

This block contains the second system of the musical score. It continues with the vocal line and piano accompaniment. The lyrics are written below the vocal line. The second part of the stanza is enclosed in a box, indicating it can be repeated as an anthem.

ANDANTE.

SALISBURY. L. M. M

I. Haydn.
Not original.

351

2d. TREBLE.

Lord, thou hast known my in - most mind, Thou dost my path - and bed - - inclose; My wak - ing soul - on thee re - lies,

The first system of the musical score for 'Salisbury' consists of four staves. The top two staves are for the vocal line, with the second staff labeled '2d. TREBLE.'. The bottom two staves are for the piano accompaniment. The music is in 3/4 time, with a key signature of one sharp (F#). The lyrics are: 'Lord, thou hast known my in - most mind, Thou dost my path - and bed - - inclose; My wak - ing soul - on thee re - lies,'.

On thee - my sleep - ing thoughts repose: Where from thy presence can - - I fly? Lord, ev - er pres - ent, ev - - er nigh.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics are: 'On thee - my sleep - ing thoughts repose: Where from thy presence can - - I fly? Lord, ev - er pres - ent, ev - - er nigh.'

May be repeated.

BEFORE THE ROSY DAWN OF DAY.

C. M. M #

Hymn.
Or Short Anthem.

Be - fore the ro - sy - dawn of - - day, To thee my God I'll sing; A - wake my soft and - tune - ful lyre, A - wake each charming string.

A - wake, and let thy flow - ing streams, Glide through the midnight air; While - high a - midst - her si - lent - orb, The sil - ver moon rolls clear.

May be repeated.

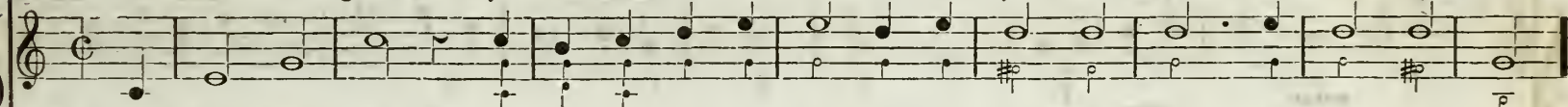
MAESTOSO.

THE LORD IS GREAT. P. M. M

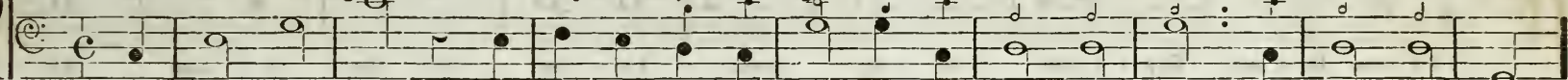
A German Hymn. 353
With alterations.



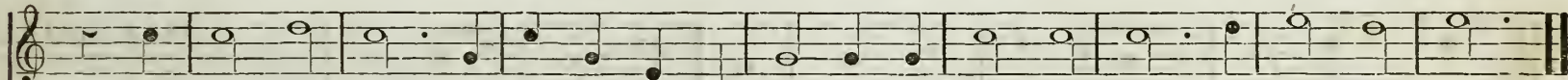
1. The Lord is great! ye hosts of heav'n a - dore him, And ye who tread this earth - ly ball;



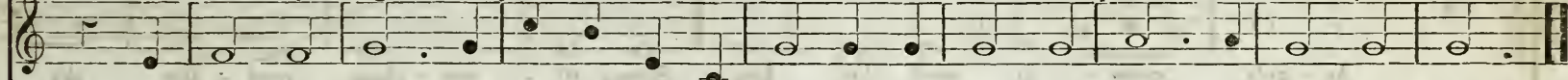
2. The Lord is great! his maj - es - ty how glorious! Resound his name from shore to shore;



3. The Lord is great! his mer - cy how a - bound - ing! Ye an - gel's strike your gold - en chords!



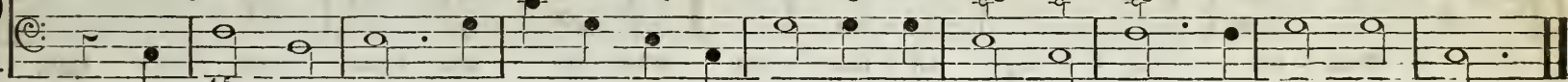
In ho - ly songs re - joice a - loud be - fore him, And shout his praise who made you all.



O'er sin and death, and hell now made vic - to - rious, He rules and reigns for ev - - er - - more.



O praise our God! with voice and harp re - sound - ing, The King of kings, and Lord of lords.



SOLO. SOLO. 2d TREBLE.

7's 6 lines. Je - sus is - gone up on high, An - gels come - to meet - their king;

SOLO.

7's 6 lines. Je - sus, Sav - iour of my soul, Let - me to - thy bo - som fly;

TUTTI.

An - gels come - - to meet their king: Shouts tri - - um - phant rend - the sky.

TUTTI.

While - the - - rag - - ing bil - lows roll, While the tem - - pest still - is high;

While the vic - - tor's praise they sing; O - - pen now ye heav' - - nly gates,

All my trust on thee is stay'd; All my help from thee - - I bring,

SOLO. 2d. TREBLE, or TENOR. **TUTTI.**

'Tis - the - King of glo - - ry - waits, 'Tis the King of glo - - ry waits.

SOLO. **TUTTI.**

Cov - - er my de - - fence - less head, With the - shad - - ow of thy wing.

Come, sound his praise a - broad, And hymn's of glo - ry - - sing! Je - ho - - vah - - is - - the sov' - reign - God, The u - - ni - - ver - sal king.

UNISON.

HYMN FINE.

Coda.—ANTHEM.

Praise ye the Lord! - Hal - le - lu - - jah, Praise ye the Lord! - - Hal - le - lu - jah, Hal - le - - lu - jah, Hal - le - lu - jah, Praise ye the Lord. - - -

ANDANTE.

VIVACE. UNISON. UNISON.

F FF

ALLEGRO ASSAI.

SUMMER STREET. S. M.

M #

357

Raise your tri - - um - - - phant songs, To an - - - im - mor - tal tune, To an im - mor - tal tune;

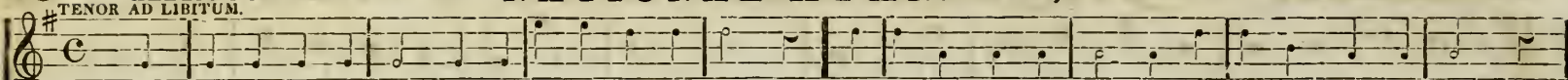
The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Raise your tri - - um - - - phant songs, To an - - - im - mor - tal tune, To an im - mor - tal tune;".

Let the wide earth re - sound the deeds, - Let the wide earth resound the deeds, Ce - les - - - - - tial grace has done.

UNISON.

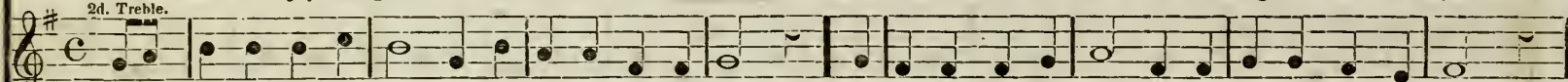
The second system of the musical score also consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature remains one flat (B-flat), and the time signature is common time (C). The lyrics are: "Let the wide earth re - sound the deeds, - Let the wide earth resound the deeds, Ce - les - - - - - tial grace has done." The word "UNISON." is written above the piano accompaniment staff in the middle of the system.

TENOR AD LIBITUM.

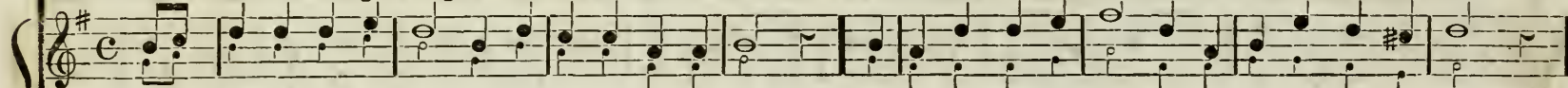


1. We come with joy and gladness, To breathe our songs of praise, Nor let one note of sad - ness, Be mingled in our lays;

2d. Treble.



2. The sound is waxing stronger, And throne's and nations hear, Proud man shall rule no long - er, For God the Lord is near.



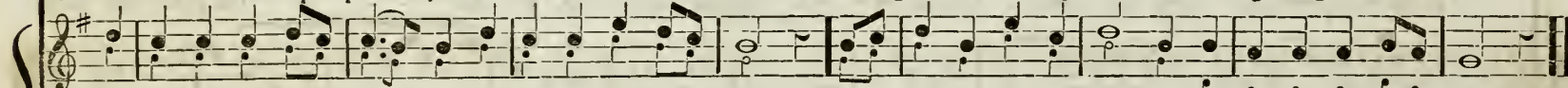
3. And then shall sink the mountains, Where pride and pow'r are crown'd, And peace like gentle fountains, Shall shed its pureness round.



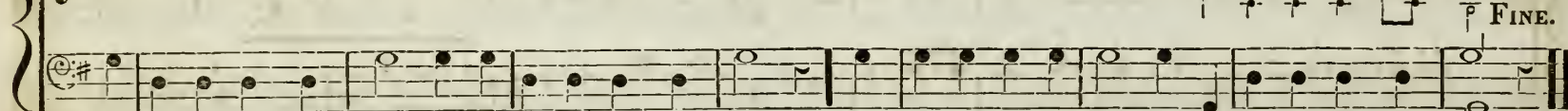
1. For 'tis a hallow'd sto - ry, This theme of freedom's birth; Our father's deeds of glo - ry Are echo'd round the earth.



2. And he will crush op - pression, And raise the hum - ble mind, And give the earth's possession Among the good and kind.



p FINE.



3. O God we would a - - dore thee, And in thy sha - dow rest; Our fathers bow'd before thee, And trusted, and were blest.

VIVACE.

TENNESSEE.

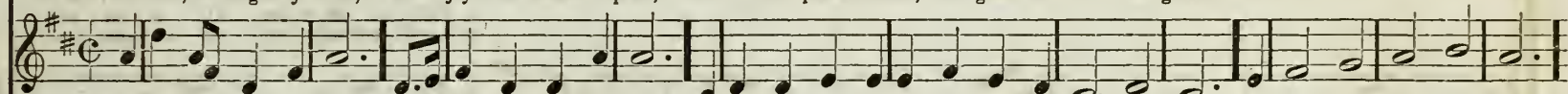
P. M., (6's, 8's, & 4's.) or H. M.

Hymn or short Anthem.

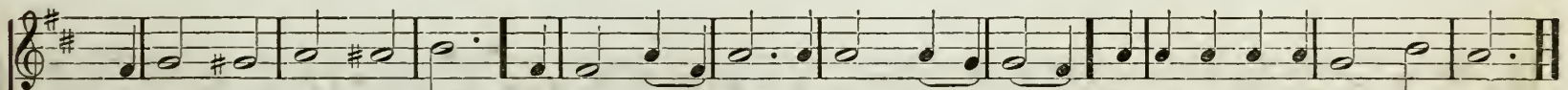
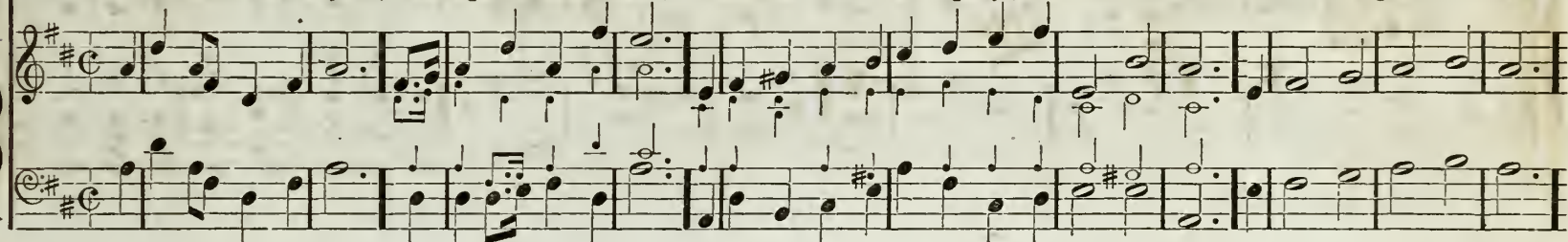
359



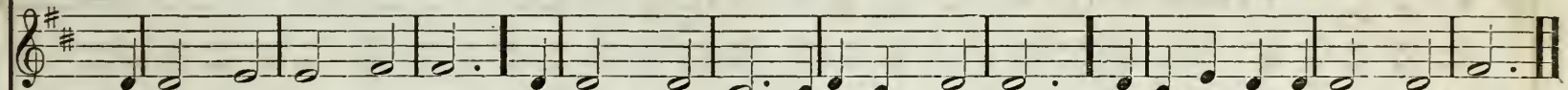
H. M.— To God, the might-y Lord, Your joy-ful thanks re-peat; To him due praise af-ford, As good as he is great.



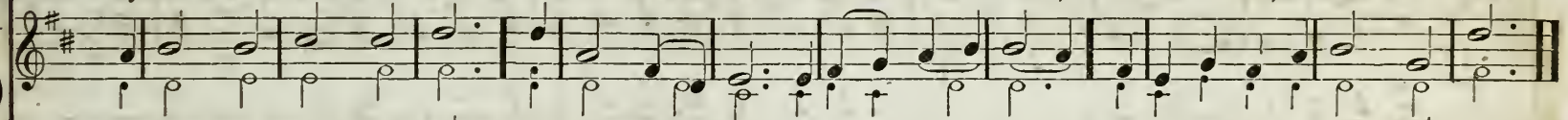
P. M.—1. The God of Abraham praise, Who reigns enthroned a-bove; Ancient of ev-er-last-ing days, And God of love; Je-ho-vah, great I AM,



For God does prove our con-stant friend; His boundless love shall nev-er end



By earth and heaven con-fessed: I bow and bless the sa-cred name, For ev-er blest, For ev-er blest.



FALLEN IS THY THRONE.

For three voices.

Martini.

1. Fall'n is thy throne, O Is - ra - el;
 2. Lord! thou didst love Je - ru - sa - lem;

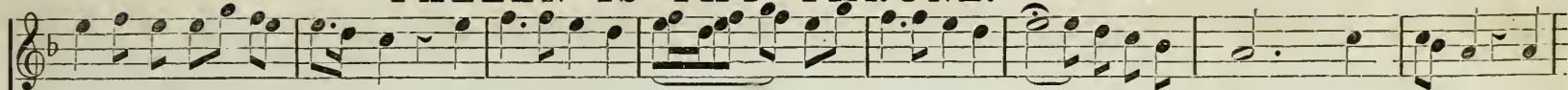
3. "Go," said the Lord, "ye con - que - rors!

Si - lence is o'er thy plains; Thy dwellings all lie des - o - late, — Thy dwellings all lie des - o - late, Thy chil - dren weep in chains.
 Once she was all thy own; Her love thy fair - est her - it - age, — Her love thy fair - est her - it - age, Her power thy glo - ry's throne;

Steep in her blood your swords, And raze to earth her bat - tle - ments, — And raze to earth her bat - tle - ments, For they are not the Lord's!

FALLEN IS THY THRONE. Continued.

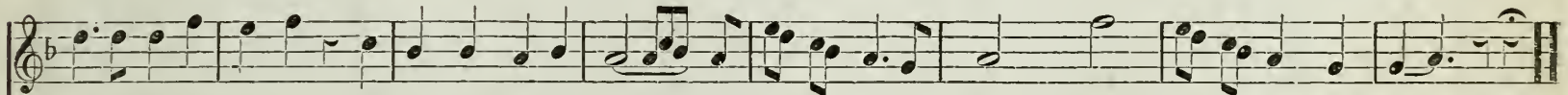
361



Where are the dews that fed thee On E-lim's bar-ren shore?— On E-lim's barren shore? That fire from heav'n which led thee,— That
Till e-vil came, and blight-ed Thy long-loved olive tree,— Thy long-loved olive tree; And Salem's shrines were light-ed,— And



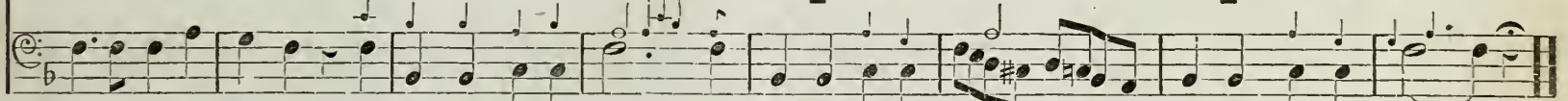
Till Zi-on's mourn-ful daugh-ter O'er kindred bones shall tread,— O'er kindred bones shall tread, And Hinnom's vale of slaughter,— And
On E-lim's bar - - ren shore? O'er kindred bones shall tread,
Thy long-loved ol - - ive tree, That fire from heaven which led thee,
O'er kin-dred bones shall tread,



fire from heav'n which led thee, Now lights thy path no more,— Now lights thy path no more,— Now lights thy path no more.
Sa-lem's shrines were lighted For oth-er gods than Thee,— For oth-er gods than Thee,— For oth-er gods than Thee.



Hinnom's vale of slaughter Shall hide but half her dead,— Shall hide but half her dead,— Shall hide but half her dead.



INDEX OF THE TUNES.

- Abridge, Hy. C. M. 138
 Addison, Hy. C. M. 100
 Africa, Hy. C. M. 143
 Aisereth Kahn, Hy. 10's. 277
 Albee, Hy. S. M. 191
 Alcester, Hy. 7's. 256
 Alexander, Hy. C. M. 109
 Alfreton, Hy. L. M. 31
 Allentown, Hy. L. M. 90
 All Saints, Hy. L. M. 53
 American Chant, L. M. 67
 Amherst, Hy. or An. H. M. 241
 Amsterdam, H. or An. 7'-6' 287
 Amsterdam New, Hy. 7' & 6' 315
 Angels' Hymn, Hy. L. M. 49
 Annapolis, Hy. C. M. 113
 Antigua, Hy. L. M. 63
 Antiquity, Hy. L. M. 26
 Archdale, Hy. C. M. 180
 Arlington, Hy. C. M. 156
 Armley, Hy. L. M. 40
 Arne, Hy. 10's. 279
 Arnheim, Hy. L. M. 74
 Arnstadt, Cho. L. M. 17
 Arundel, Hy. C. M. 138
 Aspiration, Hy. 8' 7' & 4. 270
 Athol, Hy. S. M. 199
 Atlantic, Hy. L. M. 151
 Aylesbury, Hy. S. M. 187
 Babylon, Hy. L. M. 42
 Bachfeld, Hy. L. M. 72
 Bach Sebastian, Hy. H. M. 232
 Baldwin Place, Hy. L. M. 86
 Bungor, Choral, C. M. 178
 Barby, Hy. C. M. 126
 Bartol, 8' & 7' 308
 Bath, Hy. L. M. 22
 Bedford Chapel, Cho. H. M. 243
 Bedford, Choral, C. M. 146
 Bedford Street, Hy. L. M. 79
 Beethoven, Hy. 7's. 246
 Beethoven's Chant, S. M. 200
 Belknap Street, Ch. L. M. 78
 Benevento, Hy. 7's. 8 lines. 334
 Bera, Hy. L. M. 97
 Bermuda, Hy. 7' & 4'. 292
 Bermuda, Hy. S. M. 291
 Bethesda, Choral, H. M. 231
 Bethlehem, Hy. C. M. 140
 Blendon, Hy. L. M. 8
 Bloomington, Hy. C. M. 106
 Blue Hill, Hy. L. M. 37
 Blue Island, Hy. L. M. 37
 Blue Mountain, Hy. L. M. 56
 Blue Town, H. 7's. 251
 Boston, Hy. L. M. 88
 Bowdoin Square, Hy. C. M. 112
 Bowen, Hy. L. M. 9
 Bradford, Hy. C. M. 158
 Braintree, Hy. C. M. 176
 Brattle Street, Hy. C. M. 164
 Bray, Hy. C. M. 133
 Brecknock, Hy. L. M. 91
 Brent, Hy. L. M. 89
 Brentford, Hy. L. M. 25
 Brewer, Hy. L. M. 64
 Brigham, Hy. S. M. 203
 Bristol, Hy. C. M. 140
 Broad Street, Hy. 7's. 253
 Broomsgrove, Hy. C. M. 107
 Buckingham, Hy. C. M. 149
 Bulfinch Street, Hy. L. M. 73
 Calvary, Hy. 8' 7' or 8' 7' 4' 271
 Calvin, Hy. L. M. 48
 Cambridge, Hy. C. M. 142
 Camden, Hy. L. M. 15
 Canterbury, Choral, C. M. 130
 Capitol, Hy. L. M. 90
 Cathedral Chant, Ch. L. M. 32
 Cencrea Chant, Ch. L. M. 98
 Ceylon, Hy. L. P. M. 217
 Chapel Hill, Hy. L. M. 69
 Chapel Street, Hy. L. M. 66
 Chapman, Hy. L. M. 93
 Charleston, Hy. L. M. 77
 Chestnut Street, Hy. L. M. 66
 Chester, Hy. L. M. 82 & 310
 Cheshire, Hy. S. M. 196
 Chilton, Hy. C. P. M. 225
 China, Hy. C. M. 122
 Chorister, Cho. L. M. 6 lines. 211
 Christmas, Hy. C. M. 153
 Christmas Chant, S. M. 195
 Churchyard, Hy. C. M. 110
 Clapton, Hy. Ch. S. M. 204
 Clapton, Hy. Ch. C. M. 117
 Clarendon, Hy. C. M. 136
 Clifford, Hy. C. M. 139
 Clinton, Hy. C. P. M. 225
 Colchester, Hy. C. M. 166
 Colshill, Choral, C. M. 147
 Columbia, Hy. L. M. 59
 Communion, Ch. C. M. 102
 Connecticut, C. M. 170
 Cornhill, Hy. Ch. S. M. 208
 Costello, Hy. L. M. 9
 Creek Path, Hy. S. M. 196
 Creutznach, Hy. C. M. 151
 Crowle, Hy. C. M. 99
 Cumberland, Hy. L. M. 22
 Dalston, Hy. S. P. M. 226
 Danvers, Hy. L. M. 52
 Danville, Hy. Ch. C. M. 167
 Dartmouth, Hy. S. M. 203
 Darwell's, Hy. H. M. 233
 Death Hymn, Cho. C. M. 131
 Dedham, Hy. C. M. 107
 Delaware, Hy. S. M. 207
 Denmark, Hy. or An. L. M. 340
 Denton, Hy. L. M. 95
 Devizes, Hy. C. M. 176
 Doomsday, Hy. 8' 4' or L. M. 346
 Dover, Hy. Ch. S. M. 192
 Dresden, Cho. L. M.-L. P. M. 75
 Duke Street, Hy. L. M. 10
 Dunbar, Hy. S. M. 202
 Dundee, Cho. C. M. 127
 Dunkenfield, Hy. C. M. 104
 Dunstan, Hy. L. M. 76
 Durham, Hy. C. M. 105
 Eagle Street, Hy. H. M. 242
 Eastburn, Hy. S. M. 204
 Eaton, Hy. L. M. 6 lines. 214
 Eckardt, Hy. L. M. 74
 Eckardtshiem, Hy. L. M. 152
 Effingham, Hy. L. M. 39
 Elam, Hy. 8' 5' 6' 283
 Elgin, Cho. C. M. 144
 Ellenthrope, Hy. L. M. 20
 Emmaus, Hy. C. M. 111
 Enoch, Cho. C. M. 116
 Epaphras, Hy. S. M. 184
 Episcopal Chant, S. M. 209
 Eternity, Hy. C. M. 182
 Evening Hymn, Hy. L. M. 38-91
 Fairfax, Cho. 7's. 254
 Fairfield, Hy. S. M. 189
 Farringdon, Hy. C. M. 114
 Fast Day, Hy. C. M. 135
 Firmament, Hy. L. M. 80
 Florida, Hy. L. M. 97
 Fountain, Hy. L. M. 61
 Franklin, Hy. C. M. 168
 Franklin Place, Hy. C. M. 181
 Front Street, Ch. S. M. 209
 Froome, Hy. S. M. 194
 Funeral Hymn, Cho. C. M. 119
 Funeral Thought, Ch. C. M. 172
 German Chant. 60
 German Hymn, Hy. L. M. 86
 Germany, Hy. L. M. 10
 Gethsemane, Hy. 7' 8l. 7' 6l. 354
 Gilmore, Hy. L. M. 18
 Gloucester, Hy. L. M. 6l. 212
 Goshen, Hy. 8's. 263
 Graefenau, Hy. C. M. 143
 Grand Father, Hy. C. M. 134
 Great Milton, Hy. C. M. 177
 Great St. Paul's, Hy. L. P. M. 220
 Greenfield, Hy. Ch. S. M. 192
 Green Valley, Hy. 7's. 250
 Greenville, Hy. 8' 7' - 8' 7' 4. 248
 Gregorian Hymn, Cho. S. M. 193
 Haddam, Hy. II. M. 237
 Hamburg, Hy. 7's. 245
 Hampstead, Hy. L. M. 41
 Hampton, Hy. 7' or 7' 6l. 247
 Hamster, Ch. L. M. 11
 Hancock Street, Hy. S. M. 206
 Hanson, Hy. 10's. 278
 Hartford, Hy. L. M. 34
 Havanna, Hy. C. M. 102
 Havre, Hy. S. M. 183
 Haydn, Hy. L. M. 99
 Heidelberg, Hy. L. M. 33
 Helmsley, Hy. 8'-7'-4. 269
 Hempstead, Hy. L. M. 41
 Hillsboro', Hy. S. M. 205
 Hinton, Hy. 11's. 280
 Hopkins, Hy. S. M. 208
 Hosanna, Hy. C. M. 145
 Hotham, Hy. 7's. 257
 Hour-glass, Hy. C. M. 168
 Hummel, Hy. C. M. 152
 Hussitan Chant, C. M. 137
 Inverness, Hy. S. M. 187
 Invitation, Hy. C. M. 165
 Irish, Hy. C. M. 122
 Islington, Hy. L. M. 47
 Italian Hymn, Hy. 6' 4'. 284
 Italy, Hy. L. M. 26
 Jewett, Hy. 7's. or 8's. 7's. 263
 Jordan, Hy. C. M. 155
 Kaskaskia, Hy. L. M. 59
 Kendall, Hy. C. M. 161
 Kensington, Hy. 6's. 314
 Kentucky, Hy. L. M. 6l. or L. M. 212
 Kew, Hy. C. P. M. 222
 Kilby Street, Hy. 11's. 283
 King, Choral, C. M. 147
 Kingston, Hy. 8's. 7's. 262
 Kroywen, Hy. C. M. 149
 Landaff, Hy. 10's. 11's. 276
 Landsberg, Hy. C. M. 174
 Lanesboro', Hy. C. M. 124
 Lebanon Chant, C. M. 172
 Leeds, Hy. L. M. 42
 Lenox, Hy. L. M. 98
 Leuthard's Chant, 7's. 258
 Leyden, Hy. L. M. 45
 Linton, Hy. L. M. 58
 Lisbon, Hy. S. M. 186
 Little Marlboro', Hy. S. M. 191
 Liverpool, Hy. C. M. 137
 London, Choral, C. M. 162
 Louisiana, S. P. M. 228
 Lovett's Hymn, Hy. L. M. 69
 Lowell, Hy. 8's. 7's. 265
 Luther's Chant, L. M. 83
 Luther's Choral, L. M. 78
 Luton, Hy. L. M. 19
 Lutzern, Cho. C. M. 123
 Maclay, Hy. or An. 7' 6'. 285
 Maine, Hy. C. M. 157
 Majesty, Hy. or An. C. M. 333
 Manchester, Hy. C. M. 154
 Marblehead, L. M. 56
 Margate, Hy. 7's & 6's. 329
 Marlow, Chant, C. M. 118
 Martin's Lane, Hy. L. P. M. 216
 Maryville, Hy. C. M. 106
 Massachusetts, Hy. S. M. 194
 Maurer, Chant, C. M. 157
 Mayhew, Hy. L. P. M. 221
 Medfield, Hy. L. M. 55

INDEX OF THE TUNES.

Medway, Hy. L. M.	100	New Market, Hy. L. M.	24	Pilgrim's Hymn, 7's.	254	St. David's, Choral, C. M.	142	Tuscaloosa, Hy. C. M.	120
Meeting Chant, L. M.	32	New Marlow, Hy. C. M.	141	Pilgrim, Choral, 7's.	256	St. Denis, 11's.	281	Utica, Hy. S. M.	185
Mear, Hy. or Cho. C. M.	150	New Medway, H. or An. L. M.	30	Pilton, Hy. 7's.	253	Stephens, Hy. C. M.	156	Uxbridge, Hy. L. M.	14
Mehul, Hy. or An. 8 & 7.	266	New Munch, Hy. L. M.	77	Pilton, Old, Hy. 7's.	245	St. George's, Hy. L. M.	71	Veni Creator, Hy. C. M.	103
Melanethon, Hy. L. M.	45	New Patnos, Ch. C. M.	121	Pious Hymn, Hy. C. M.	120	St. Helen's, C. L. M.-L. P. M.	213	Vermont, Hy. L. M.	49
Melody, Hy. C. M.	117	New-Port, Hy. C. M.	163	Plympton, Hy. C. M.	167	St. James', Cho. C. M.	136	Virginia, Hy. C. M.	113
Mentz, Choral, C. M.	169	New Ralston, Ch. L. M.	16	Poland, Hy. C. M.	104	St. Jerome's, S. P. M.	227	Virginia, Hy. L. M.	81
Meriden, Hy. C. M.	179	New Sabbath, Hy. L. M.	13	Pomfret, Hy. L. M.	65	St. John's, Hy. C. M.	121	Wallingford, Hy. C. M.	129
Middlebury, Hy. L. M.	35	Newton, Hy. C. M.	143	Portland, L. M.	82	St. Mark's, Hy. C. M.	129	Walworth, Hy. 10' & 11'.	274
Miletus, Chant, C. M.	163	New York, Hy. C. M.	154	Portugal, Hy. L. M.	29	St. Martin's, Hy. C. M.	148	Wantage, Hy. C. M.	112
Missionary Chant, Ch. L.	57	Norfolk, Hy. L. M.	18	Portuguese Hymn, Hy. L. M.	68	St. Matthew's, Hy. C. M.	128	Wanworth, Hy. 8's.	267
Missionary Hymn, H. 8'-7'.	264	North Carolina, Hy. S. M.	201	Praise, Hy. L. M.	64	St. Michael's, Hy. 10' or 11'.	284	Ward, Hy. L. M.	67
Mississippi, Hy. 7's.	260	North Church, Hy. L. M.	85	Priscilla, Hy. L. M.	62	Stone Chapel, Hy. L. M.	84	Wareham, Hy. C. M.	171
Missouri, Hy. C. M.	170	Northfield, Hy. C. M.	158-159	Psalm, 97th, Hy. L. M.	52	Stonefield, Hy. L. M.	8	Warrington, Hy. L. M.	44
Molsdorf, Hy. L. M.	36	Norwalk, Hy. S. M.	188	Punta Delgada, 8's.	267	St. Paul's, Hy. L. M.	51	Warsaw, Hy. H. M.	240
Monmouth, Choral, L. M.	16	Norway, Choral, C. M.	161	Purcell, Hy. C. M.	135	St. Peter's, Hy. L. M.	71	Warwick, Hy. C. M.	162
Montague, H. 10' or 10'-11'.	275	Norwich, Hy. S. M.	199	Putney, Hy. L. M.	83	St. Philip's, Hy. H. M.	234	Washington, Hy. 8's & 7'.	261
Moravian Chant, Ch. L. M.	73	Nottingham, Ch. C. M.	105	Querfurth, Hy. C. M.	151	St. Thomas, Hy. S. M.	198	Washington Street, Hy. 7'.	251
Morden, Hy. L. P. M.	219	Nürnberg.	244	Quito, Hy. L. M.	55	Sullivan, Hy. L. M.	58	Watchman, Hy. S. M.	186
Morning Hymn, Hy. L. M.	25	Old Broomsgrove, H. C. M.	146	Rapture, Hy. C. P. M.	224	Summer Street, Hy. S. M.	357	Wells, Hy. L. M.	53
Morning Hymn, Hy. C. M.	182	Old Fiftieth, Hy. 10's & 11's.	276	Redeeming Love, Hy. 7's.	252	Surry, Hy. L. M.	54	Wessely, Hy. 7's.	246
Mornington, Hy. S. M.	190	Old Groton, Choral, L. M.	47	Richmond, Hy. S. M.	196	Sutton, Hy. S. M.	193	Westborough, Hy. 8's & 7's—	
Mount Ararat, Hy. L. M.	76	Old Hundred, Choral.	7	Rickmansworth, L. M.	97	Swanwick, Hy. C. M.	109	8's, 7's, & 4.	273
Mount Auburn, Hy. Sev.	259	Old Jerauld, Hy. 8' & 7'.	250	Rochester, Hy. C. M.	166	Tallis's Chant, Ch. C. M.	174	Westford, Hy. C. M.	115
Mount Calvary, Cho. 7' Gl.	286	Old Litchfield, Hy. L. M.	46	Rockingham, Hy. L. M.	70	Tallis's Chant, 8's 6's & 5's.	325	Westmoreland, Cho. C. M.	124
Mount Ephraim, H. S. M.	189	Olmutz, Chant, S. M.	188	Romaine, Hy. 7's & 6's.	288	Tamworth, Hy. 8' & 7' or 8' 7' & 4.	248	Weymouth, Hy. H. M.	238
Mount Vernon, Hy. L. M.	57	Old Pilton, Hy. 7's.	245	Rothwell, Hy. L. M.	33	& 4.	248	Wilderness, Hy. L. M.	95
Munich, Choral, L. M.	75	Old South Church, Hy. L. M.	92	Sabaoth, Hy. L. M.	14	Telemann's Chant, 7's.	258	Winchelsea, Hy. L. M.	11
Nahant, Hy. L. M.	96	Olympus, Hy. L. M.	61	Salem, Hy. C. M.	173	Temple Chant, Ch. L. M.	50	Winchester, Hy. L. M.	31
Nantwich, Hy. L. M.	43	Oporto, Hy. L. M.	68	Salisbury, Hy. L. M.	351	Temple Place, Hy. 7'-8'-7'.	259	Windham, Hy. Ch. L. M.	62
Naples, Hy. 7's.	245	Otis, Hy. L. M.	94	Schenectady, Hy. S. M.	200	Temple Song, Hy. L. M.	79	Windsor, Choral, C. M.	130
National Chant, No. 1-2. L. M.	28	Palms, Hy. L. M.	89	Seaman's Song, L. M.	12	Tennessee, P. M. (6' 8' & 4.)		Winter, Hy. C. M.	178
Nazareth, Choral, L. M.	50	Park Street, Hy. L. M.	21	Seasons, Hy. L. M.	38	or H. M.	359	Winthrop, Hy. C. M.	181
New Bedford, Hy. L. M.	41	Park Street Church, Hy. L. M.	92	Sicilian Hymn, Hy. 7' or 8' & 7' 253		Thatcher, Hy. S. M.	190	Wise, Hy. C. M.	101
New Bridgeport, Hy. L. M.	13	Paris, Hy. L. M.	17	Silver Street, H. or A. S. M.	356	The City of David, Hy. L. M.	80	Withington, Hy. L. M.	39
New Conway, Hy. C. M.	125	Pearl Street, H. or A. 5' & 6'.	348	Shaftsbury, Hy. H. M.	236	The Penitent, Hy. C. P. M.	223	Wittenberg, Hy. L. M.	72
Newcourt, Hy. L. P. M.	213	Peckham, Hy. S. M.	205	Sharp, Hy. Sevens.	260	Tolland, Hy. C. M.	160	Worms, Cho. 7's, or 8' & 7'.	268
New Danvers, Hy. L. M.	52	Pelham, Hy. S. M.	197	Shirland, Hy. S. M.	198	Transylvania, Hy. 7's.	255	Yale College, Hy. L. M.	34
New Dartmouth, Ch. S. M.	195	Pentonville, Hy. Ch. S. M.	206	Shoel, Hy. L. M.	40	Tremont Street, Hy. L. M.	75	Yarmouth, Cho. L. M.	85
New England Hymn, C. M.	108	Peterborough, Hy. C. M.	144	Smyrna, Hy. 8's, 7's, & 4.	272	Trenton, Choral, L. M.	20	Yarmouth, Hy. S. M.	262
New Hampshire, H. 7'-8'-A.	338	Phebe, Hy. S. M.	185	Snowhill, Hy. S. M.	183	Trinity, Hy. C. M.	111	Ydolem, Hy. Ch. C. M.	169
New Haven, Hy. S. M.	207	Philadelphia.	244	Somerset Street, Hy. L. M.	63	Trinity Church, L. M.	87	York, Cho. C. M.	148
New Hudson, Hy. C. M.	123	Pickering, Hy. H. M.	231	Southbury, Hy. H. M.	235	Triumph, Hy. H. M.	230	Zeuner, Hy. C. M.	131
New Hundred, Ch. L. M.	60	Pickering, ancient tune, C. M.	134	South Carolina, Hy. L. M.	24	Truro, Hy. L. M.	19	Zion, Hy. L. P. M.	215
New Jerusalem, H. or A. 12'.	289	Pierpont, Hy. S. P. M.	229	Spiter, Hy. C. M.	127	Tunbridge, Hy. C. M.	347	Zion's Chant, Ch. L. M.	23
New Litchfield, Hy. C. M.	116	Piety, Hy. C. M.	175	Stade, Hy. or An. C. M.	132	Turin, Hy. 7's.	249	Zion's Hymn, Hy. L. M.	23
New Lynn, Hy. C. M.	126	Pilesgrove, Hy. L. M.	44	St. Ann's, Choral, C. M.	133				

ANTHEMS, HYMNS, SENTENCES, &c.

Anthems and Hymns.

All ye on earth give praise, Anthem,.....	349
Before Jehovah's awful throne, Hymn,.....	340
Blessed is he that considereth the poor, Motetto,.....	292
Daughter of Zion, awake from thy sadness, Anthem,.....	322
Dead March,.....	304
Fallen is thy throne,.....	360
Go forth, ye heralds, in my name, Anthem,.....	330
Hallelujah, Amen,.....	316
Holy, holy, holy, Lord God of Sabaoth, Anthem,.....	290
Hark, what mean these holy voices, Anthem,.....	338
Hark, hark, hear the watchmen cry, Sentence,.....	345
Hark, hark, the gospel trumpet sounds, Anthem,.....	346
Jesus is gone up on high, Hymn,.....	354
Lord of all Power, Anthem,.....	301
Lord, thou hast known my inmost mind,.....	351
Our Father, who art in heaven,.....	356
Once more, before we part, Doxology,.....	314
O give thanks unto the Lord, Thanksgiving Anthem,.....	298
Our help is in the name of the Lord, Sentence,.....	306
Salvation belongeth unto the Lord, Anthem,.....	296
Sing hallelujah to the Lord, Anthem,.....	309
Sing to the Lord a new-made song, Anthem,.....	328
Shout the glad tidings, exultingly sing, Anthem,.....	335

Time is winging us away, Anthem,.....	319
The Lord descended from above, Anthem,.....	333
We come with joy and gladness,.....	358

Sentences, Hymns, and Anthems:

SHORT PIECES,

WHICH MAY BE USED AS SELECT PIECES.

Remark:—In regard to several Hymns, some strains or second Stanzas may be repeated.

Benevento, 7s.....	334
Before the rosy dawn of day, Hymn,.....	352
Come, ye disconsolate, Sentence,.....	307
Come, saints, and adore him, Hymn,.....	281
Come, sound his praise abroad, Hymn,.....	200
From Greenland's icy mountains,.....	311
From Jesse's root behold a branch arise, Hymn,.....	278
Glory to God on high, Hymn,.....	282
Go, worship at Immanuel's feet, Hymn,.....	30
Hark! how the watchmen cry, Sentence,.....	345
Hark! the notes of angels, singing, Hymn,.....	261
Hark! the songs of jubilee, Hymn,.....	244
Let all the earth their voices raise, Hymn,.....	220
Let every creature join, Hymn,.....	231

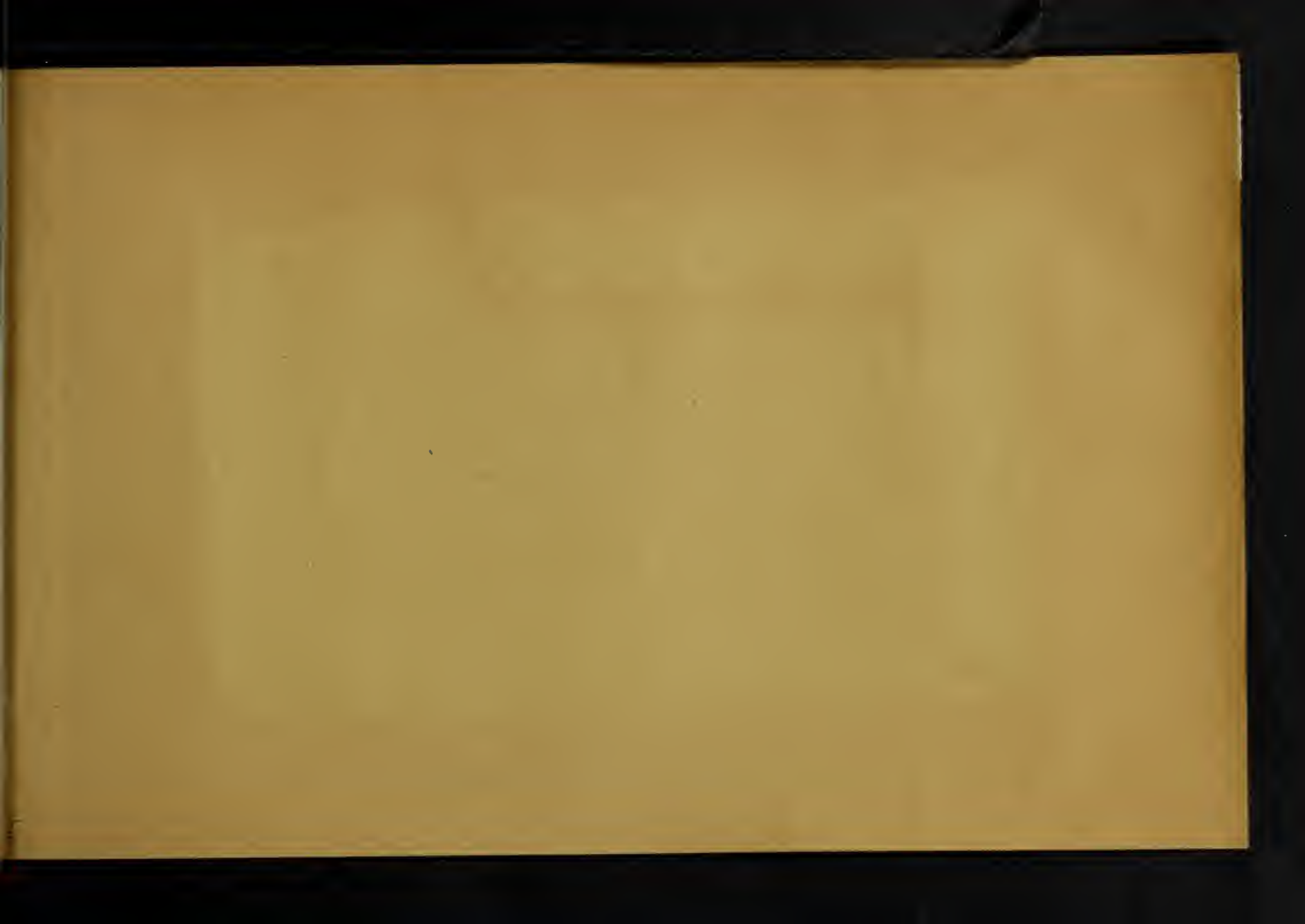
Lo! he cometh, countless trumpets, Hymn,.....	278
Lo! what a glorious corner stone, Hymn,.....	132
Lord, dismiss us with thy blessing, Sentence,.....	308
Lord of life, all praise excelling, Hymn,.....	265
Let the high heavens,.....	310
O Zion, tune thy voice, Hymn,.....	232
Praise the Lord! ye heavens, adore him, Hymn,.....	266
Praise the Lord, who reigns above, Hymn,.....	235
Raise your triumphant songs, Hymn,.....	207
Rejoice, the Lord is King, Hymn,.....	235
Rise, my soul, (New Amsterdam,).....	315
Rise, my soul, stretch out thy wings, Hymn,.....	287
Sing Hallelujah! praise the Lord, Hymn,.....	209
The festival Hallelujah,.....	316
The fountain of Christ, Sentence,.....	348
The Lord Jehovah reigns, Hymn,.....	229
The Lord is great! Hymn,.....	353
The Lord will comfort Zion,.....	327
The voice of Free Grace cries, Hymn,.....	289
The hill of Zion yields, Hymn,.....	350
Thou art my portion, O my God, Hymn,.....	177
Watchman, tell us of the night,.....	312
When God revealed his gracious name, Hymn,.....	180
While with ceaseless course the sun, New Year's Ode,.....	334
With restless agitation tost, Hymn,.....	347

METRICAL INDEX.

L. M. From page 7, as far as page 100.
C. M. From page 100, as far as page 182.
S. M. From page 183, as far as page 210.
L. M. 6 lines. II. 3.* Commencing page 210, &c. and pages 16 and 90.
L. P. M. II. 2. Commencing page 214, &c. and pages 16 and 75.
C. P. M. II. 1. Commencing page 222.
S. P. M. P. M. Commencing page 226.
H. M. II. 4. Commencing page 230, and page 359.
Metre of 6's. Page 314.
Metre of 7's, 8's, & 6's. Page 358.

Metre of 7's. III. 1. Commencing page 244, &c. and 268, 334, 354.
Metre of 8's, 3's, & 6's. Page 283.
Metre of 8's, 6's, & 5's. Page 328.
Metre of 8's & 7's. III. 3. Commencing page 261, &c. and pages 244, 250, 253, 259, 263, 308, 338.
Metre of 8's, 7's, & 7's. III. 4. Pages 262, 263, (Jewett,) and 273.
Metre of 8's. IV. 2. P's 263, 267, 268.
Metre of 8's, 7's, & 4's. III. 5. Commencing page 269, &c. and pages 248, 308.
Metre of 6's, 8's, & 4's. Page 359.
Metre of 10's. II. 5. Pages 275, 277, 278, 279.

Metre of 11's. IV. 4. Pages 280, 281, 283.
Metre of 10's & 11's. Pages 274, 275, 276, 283, 284, 335, 348.
Metre of 6's & 4's. Pages 282, 284.
Metre of 5's & 6's. IV. 1. Page 348.
Metre of 7's & 6's. II. 6, & III 6. Pages 285, 287, 288, 311, 315, 329.
Metre of 7's 6 lines. III. 2. Pages 247, 249, 252, 354, 286.
Metre of 12's. IV. 7. Page 289.
Metre of 8's & 4's. Page 346.
Metre of 8's & 11's. Page 189.
P. M. II. 5. Pages 16, 309, 328, 349, 353, 250.



Boston Public Library
Central Library, Copley Square

Division of
Reference and Research Services

Music Department

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library. Please do not remove cards from this pocket.

