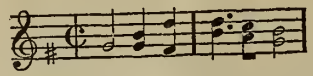
L Mason

YALE UNIVERSITY



LOWELL MASON
LIBRARY OF
MUSIC

PRESENTED BY
HIS FAMILY
1873

TEMPLI CARMINA.

5967

SONGS OF THE TEMPLE,

OR

BRIDGEWATER COLLECTION OF SACRED MUSIC.

"Καὶ ὑμνήσαντες ἐξῆλθον εἰς τὸ ὄρος τῶν ἐλαιῶν." Mark xiv. 26.

Eighth Edition, improved and enlarged.

BOSTON:
PUBLISHED BY RICHARDSON & LORD, No. 75, CORNHILL.

Printed by J. H. A. Frost, *Congress-Street.*

October, 1820.

DISTRICT OF MASSACHUSETTS.

DISTRICT CLERK'S OFFICE.

BE IT REMEMBERED, that on the ninth day of October A. D. 1820, and in the forty-fifthth year of the Independence of the United States of America, RICHARDSON & LORD, of the said District, have deposited in this office the title of a Book, the right whereof they claim as Proprietors, in the words following, to wit:

"*Templi Carmina.* Songs of the Temple, or Bridgewater Collection of Sacred Music. "Καὶ ὑμνησαντες, ἐξηλθον εἰς τὸ ὀρὸς τῶν ἐλαιῶν." Mark xiv. 26.

"Improved and enlarged."

In conformity to the Act of the Congress of the United States, entitled, "An Act for the encouragement of Learning, by securing the copies of Maps, Charts and Books, to the Authors and Proprietors of such copies, during the times therein mentioned:" and also to an Act entitled, "An Act supplementary to an Act, entitled, An Act for the encouragement of Learning, by securing the copies of Maps, Charts and Books, to the Authors and Proprietors of such copies, during the times therein mentioned; and extending the benefits thereof to the Arts of Designing, Engraving and Etching Historical and other Prints."

JOHN W. DAVIS,
Clerk of the District of Massachusetts.

To the Compilers and Publishers of the Bridgewater Collection of Sacred Music.

BOSTON, OCTOBER 31, 1816.

GENTLEMEN,

THE *Trustees of the Handel and Hadyn Society* having seen the work entitled "SONGS OF THE TEMPLE, OR BRIDGEWATER COLLECTION OF SACRED MUSIC," could not refrain from expressing the satisfaction they derived in the examination of its pages. For beauty of style, justness of adaptation, and correctness of harmony, it is equalled by few, and excelled by none of which they have any knowledge.

Much praise is due to the Compilers for their great research and superior taste; and to the Publishers for its handsome execution. The Trustees hope that its circulation may be as extensive as its merits. I am, Gentlemen, with much respect, your obedient servant.

By order of the Board of Trustees of the Handel and Haydn Society,

M. S. PARKER, *Secretary.*

H
MX6Z
T24
ed.8

Letter from BENJAMIN ARMITAGE, ESQ. *President of the Handel and Hadyn Society, New-York, to the Publishers—dated New-York, August 27, 1819.*

GENTLEMEN,

HAVING lately examined a Collection of Sacred Music published by you, entitled "SONGS OF THE TEMPLE, OR BRIDGEWATER COLLECTION OF SACRED MUSIC," I avail myself of this means of saying, I consider this Collection as being by far the best I have met with published in the United States; and I should be glad to find it generally used in our Churches, as a means of fostering an improved taste for this interesting part of Christian Worship.

I am, respectfully,

Your Humble Servant,

BENJAMIN ARMITAGE.

ADVERTISEMENT,

Prefixed to the Fourth Edition, Published November, 1816.

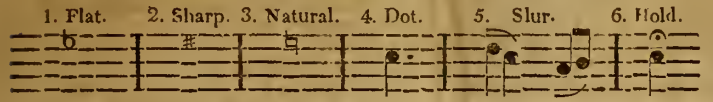
THE public opinion in favour of former editions of this work, has been so amply expressed, by the sale they have met with, that the Proprietors now have it in their power to offer the public the present enlarged and improved edition. They flatter themselves, that it contains a larger collection of approved church or congregational music, than can be found in any one book now extant. Besides a very competent proportion of short tunes in all the variety of measures for usual Sunday service, there is added a selection of Anthems, and longer Hymn Tunes for particular occasions. This will render it more suitable and convenient for the practice and improvement of common schools and church choirs. A considerable proportion of the music has never before been published in this country, and will therefore have all the effect of original compositions. The Proprietors and Compilers have omitted no pains or exertions in their power to render the work as perfect in all respects as possible. There may be found some errors of the press, which, however, the eye of a master will readily discover, and which can easily be corrected with the pen. Perfect typography in a work like this is not to be expected, and is indeed impossible. It is hoped, however, and believed, that errors of this kind are few and not very material.

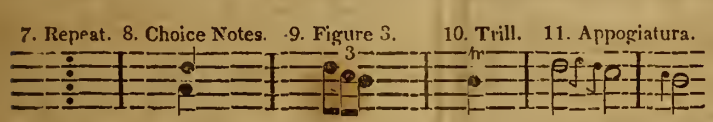
In this edition utility has been a leading object, and therefore the character of the music, it is believed, will be found suited to every sober, sacred, and religious purpose, and adapted to the use of public worship among all societies and denominations of christians. In this hope, and with sentiments of gratitude for past encouragement, the proprietors now present this edition to the public, soliciting the continuance of their patronage, and sincerely hoping that their exertions and labours may have some influence in aiding the public worship of God, and promoting morality and religion among their fellow men.

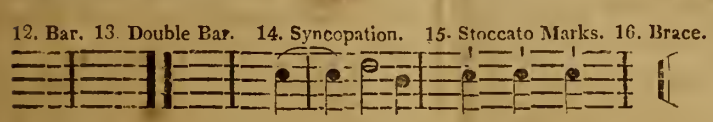
A DICTIONARY OF MUSICAL CHARACTERS.

ADAGIO, (or Ado.) slow.
Affettuoso, or Con Affetto, tenderly.
Alla Breve, an Italian term for church music of four minims in a bar, to be performed quick; it is usual however at the present day, to insert a bar after every semibreve or two minims, and the movement is denoted by a bar drawn through the Adagio character.
Allegretto. a little brisk.
Allegro, (or Allo,) brisk.
Allegro ma non troppo, brisk, but not too fast.
Alto, or Altus, the contra Tenor.
Andante, a little slow, or by gentle steps, as in walking.
Andantino, a light sort of andante.
Amoroso, see Affettuoso.
Anthem, a portion of Scripture set to music.
Bis, signifies a repeat.
Canon, a regular and exact fugue, in either the unison, fifth, or eight. In these pieces one singer begins, alone, and when he comes either to the end of his part, or to a repeat, if written on one staff, a second begins, and then a third in like manner, and so of the rest.
Cadences are closes in music, similar in effect, to stops in reading.
Canto. or Cantus, the Treble.
Capella. a chapel or church, as, *Alla Capella,* in church style.
Cantabile, in a graceful and melodious style; an extreme cadence made by the principal performer while the rest stop.
Chorus, full, all the voices.
Con, as *Con Spirito,* with spirit.
Crescendo, (or Cres.) to swell the sound.
Con Lamento, in a melancholy style.
E, and, as *Moderato e Mæstoso,* moderate and majestick.
Da Capo, (or D. C.) to repeat and conclude with the first strain.
Decani and Cantoris, the two sides of a choir.
Diminuendo, to diminish the sound.
Dolce, sweet and soft.
Duo. Duetto. for two voices or instruments.
Del Segno, (or D S.) from the sign.
Fagotto, the Bassoon part.
Fine, the end of a piece or book.
Forte, (or For.) loud.
Fortissimo, or F F very loud.
Fuga, or *Fugue,* a piece in which one or more parts lead, and the rest follow in regular intervals.
Grazioso, gracefully, with taste.
Grave the slowest time.
Larghetto, pretty slow.
Largo. Lentemente or Lento, very slow.
Ligature, a slur.
Mæstoso, slow, firm, and bold.
Moderato, moderately.
Motetto, a kind of Latin Anthem.
Mezzo, moderately, rather, as
Mezzo Forte, moderately loud.
Mezzo Piano, rather soft.
Organo, the Organ part.
Piano, (or Pia.) soft.
Pianissimo, (or P. P.) very soft.
Piu, prefixed to another word, increases its force.
Poco, the contrary of Piu.
Presto, quick.
Prestissimo, very quick.
Primo, the first part.
Pomposo. in a grand or pompous style.
Recitative, kind of musical recitation, between speaking and singing.
Ritornello, see symphony.
Secundo, the second part.
Semi Chorus, half the voices.
Siciliano, a slow, graceful movement in Compound Time.
Solo, for a single voice or instrument.
Soprano, the Treble.
Spirituoso, or *Con Spirito,* with spirit.
Staccato, very distinct and pointed.
Sotto Voce, middling strength of voice.
Symphony, a passage for instruments.
Tempo, time; as, *A Tempo, or Tempo Giusto,* in true time.
Trio, a piece in three parts.
Tempo di Marcia, martial time.
Tutti, when all join after a solo.
Thorough Base, the instrumental Base, with figures for the Organ.
Verse, one voice to a part.
Vivace, with life and spirit.
Volti Subito, turn over quick.

NOTES, RESTS AND OTHER MUSICAL CHARACTERS EXPLAINED.







1. A *Flat*, set before a note, sinks it half a tone.

2. A *Sharp*, set before a note, raises it half a tone.

3. A *Natural*, restores a note made flat or sharp to its original sound.

4. A *Dot*, after a note, adds to it one half of its original length.

5. A *Slur*, is drawn over or under those notes which are sung to one syllable.

6. The *Hold*, shews that the sound of the note over which it is placed may be continued longer than its usual length.

7. The *Repeat*, shews what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.

8. *Choice Notes*, give the performer liberty to sing which he pleases.

9. The *Figure* 3, over or under three notes, directs that they be performed in the time of two of the same kind.

10. The *Trill*, shews that the note over which it is placed should be shaken.

11. The *Appogiaturas*, are small notes, which divide the time of the principal note, unless it be followed by a point or rest, and then they take the whole time of the principal note, and that takes the time of the point or rest only.

12. A *Bar*, divides the tune into equal parts, according to its measure note.

13. *Double Bars*, shew the end of a strain.

14. Syncopation, or *Driving Note*, is when a note begins on the weak and ends on the strong part of the measure.

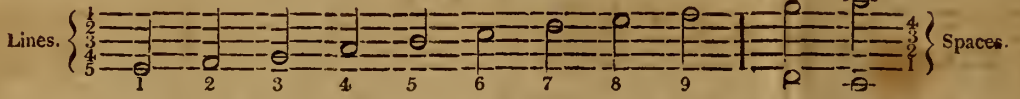
15. Notes having *Stoccato Marks*, should be performed distinctly; and when dots are used instead of marks, the performance should be soft and distinct.

16. The *Brace*, connects those parts of a tune which move together.

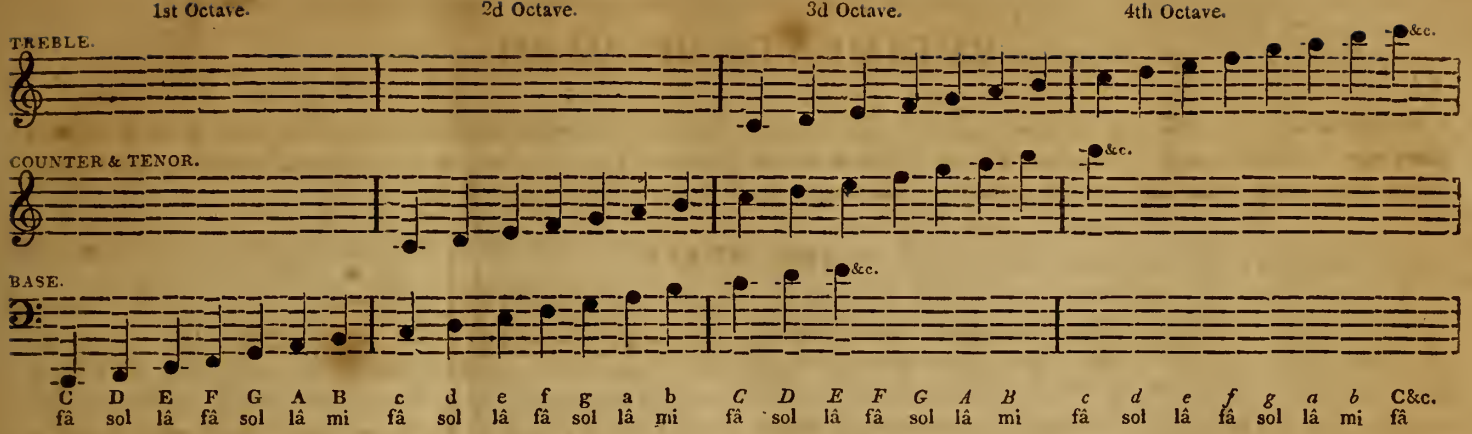
RUDIMENTS OF MUSIC.

MUSIC is written an five parallel lines, and their four intermediate spaces, called a *Staff*, making nine *Degrees* or places for the heads of the notes, which are counted upwards. When more degrees are necessary, the spaces above and below the staff, and also short or *Leger* lines are used, and thus the number of degrees may be increased at pleasure.

THE STAFF.



There are but seven original sounds, called the *Scale*, which may be repeated upwards or downwards at pleasure, but every series will be the same as the first, differing only in the pitch, being one eighth more acute or grave, that is, higher or lower. To these sounds the seven first letters of the Alphabet are applied, and also certain syllables, instead of words to aid the learner in singing them. There is also prefixed to each *Staff* a certain character called a *Clef*, which represents one of the letters of the scale and its corresponding sound, and thus shews the application of the scale to the staff. There are but two Clefs used in this work; which are the F and G Clefs. The F Clef is confined to the Base; and is placed on the fourth line. The G Clef is used in all the upper parts, and is placed on the second line. Another Clef, formed thus, called the C Clef, was formerly used for the Counter and Tenor parts, and sometimes for all the upper parts, and was moveable at pleasure to any line in the staff; but this Clef is now very generally rejected as unnecessary. The Counter and Tenor parts are designed for male, and the Treble for female voices. This being understood, different Clefs are unnecessary.



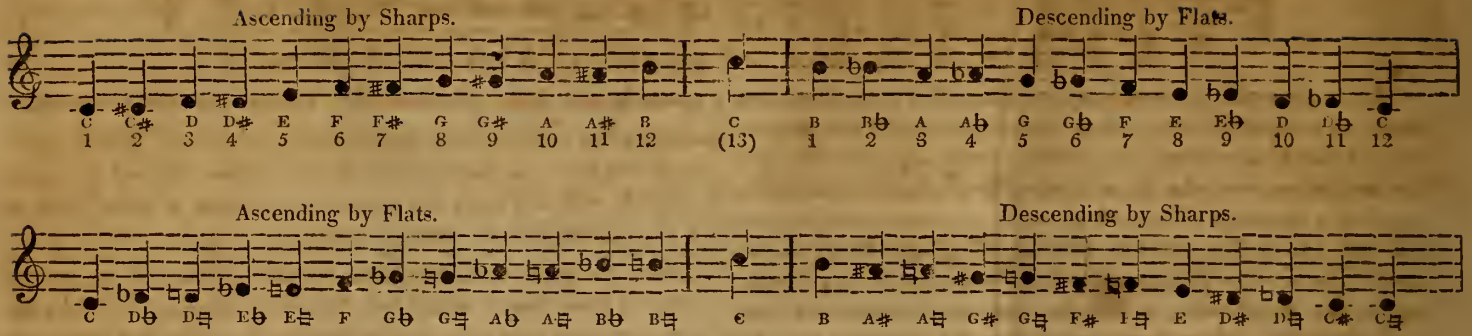
The second octave in the Base, and the first in the Counter and Tenor are in unison ; and the third in the Base, the second in the Counter and Tenor, and the first in the Treble, are also in unison ; and should all the four octaves, and as many more as could be conceived, be sounded at once they would be in perfect concord. Although the second line, being the Clef line, in both the upper parts, is G ; yet it is to be observed, that the Treble is an octave higher than the Counter and Tenor. The parts here are placed in their natural order ; but the Treble, which is the Air or principal melody, is generally written next to the Base, for the accommodation of organists ; it being most convenient for them, that the Air and Base should stand together.

In applying syllables to the seven sounds, which is called *Solfeggio* or *Solmisation*, nations differ. The English use

	C.	D.	E.	F.	G.	A.	B.
	fa.	sol.	la.	fa.	sol.	la.	mi.
The French use	ut.	re.	mi.	fa.	sol.	la.	si.
The Italians use	do.	re.	mi.	fa.	sol.	la.	si.
others have used	da.	me.	ni.	po.	tu.	la.	be.

The sound of *a* in fa and la is broad, and *i* in mi has the sound of *e*. The scale consists of five tones and two half tones or semitones, and when the five tones are divided by sharps or flats, it will consist of twelve semitones.

DIVISION OF THE SCALE INTO SEMITONES.

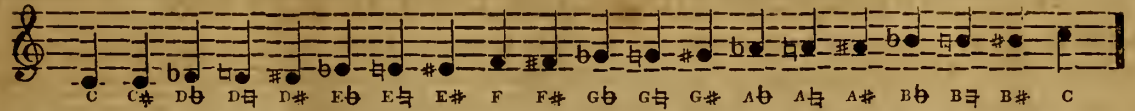


In ascending by flats or descending by sharps it is necessary after every flat or sharp, to insert a *natural*, otherwise the sharp or flat would continue its effect, and the half tone would not be produced. Two of these are called natural semitones, as between E and F and B and C and all the other ten are called artificial, as being changed by sharps or flats from their *natural* state. The natural semitones are sometimes called diatonic, and the artificial ones chromatic, in reference to the ancient Grecian scales.

It may be proper to observe that any two of the five whole tones, separated by an interval of one degree only, as from C to D—D to E—F to G—G to A and A to B will be brought together, to all practical purposes, either when sung or struck on keyed instruments, if the upper note of the interval be flatted and the lower one sharped; that is, C♯ and D♭, for instance, are the same in sound, although they stand on different degrees in the scale; and so it is with the other four.

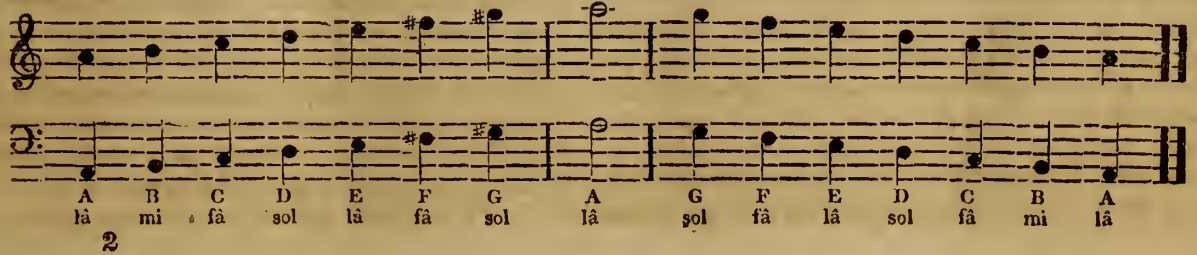
When one octave is taken by itself, and the first note is repeated, that is, when it extends from C to C inclusive, and each is counted, there will be thirteen semitones or sounds, which has led some writers to say, that the scale consisted of thirteen semitones. This is incorrect, for there are but twelve distinct sounds, or intervals, and each of these may become a tonic, pitch, or key; and there can be no more to any practical purpose.

THE scale may be theoretically divided into smaller intervals, called quarter tones, thus.



This is altogether an imaginary division of the scale in modern music, as the quarter tones cannot be struck on keyed instruments; and it arises from writing one and the same key as the sharp of the key below, or as the flat of the key above, that is, making, for instance, a theoretic difference of *nearly* a quarter tone between G♯ and A♭, or C♯ and D♭, which to all practical purposes are really the same.—This is called, in reference to the Grecian scales, the *Enharmonic*, as that by semi-tones is called the *Chromatic*, division. These names and distinctions, however, have but little use or applicability in modern music.

There are two modes in Music, the Major, and Minor. In the Major mode the tonic or key note is the first above mi, and proceeds upwards with three full tones, as C D E in the above examples (fa. sol. la.) which gives a *Major* third, whence its name arises. In the Minor mode the tonic, or Key note, is the first below mi, and proceeds upwards with two tones and a semi-tone, making a *Minor* third, as A B C (from B to C being a semi-tone,) whence also its name (la. mi. fa.) arises. In the Base of every tune a perfect close is in one or the other of these tonics, which will determine the mode. If it be the first above mi, that is, fa, it is in the Major; if the first below mi, that is, la, it is in the Minor mode. This is given as a rule for a beginner, but the air of the tune will immediately discover the mode to a proficient. In the minor mode the sixth and seventh ascending must be sharped, but not in descending; thus,



This peculiarity, or alteration of the 6th and 7th, from their *natural* state, is the occasion of its having been denominated by some an *artificial* scale. The ancients had no knowledge of (they certainly made no use of) the Major mode. The application of the letters, which was first made by them, shews at least that their scale was in the Minor mode, and all their music was plaintive. The two sharps in ascending was a later refinement.

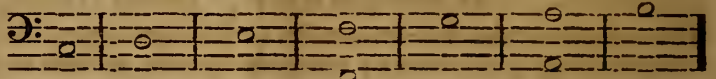
It has already been stated that the Key, pitch, or tonic, may be elevated or depressed by sharps and flats to any of the twelve semi-tones in the scale. This may be done by flats or sharps placed at the beginning of the Tune on such lines or spaces as are necessary to bring the tones and semi-tones into their relative and proper order, required by the alteration intended. For to whatever space or line in the staff the pitch is removed, the seven sounds must retain the same relative order, as in their natural state. These flats or sharps at the beginning of the staff are called, the *Signature;* when there are none placed there, it is a sign or *Signature* of the natural Key, and mi is in B; but

If B be Flat	Mi is in E		If F be Sharp	Mi is in F	
If B and E	Mi is in A		If F and C	Mi is in C	
If B, E and A	Mi is in D		If F, C and G	Mi is in G	
If B, E, A and D	Mi is in G		If F, C, G and D	Mi is in D	

And having thus found Mi, the notes above are fa, sol, la, fa, sol, la, and then comes Mi again—and below are la, sol, fa, la, sol, fa, and then comes Mi again; as the foregoing examples will shew.

Sometimes in the course of a tune the Key or tonic will be changed by flats or sharps occasionally inserted and restored again by naturals. These incidental sharps or flats, as also naturals, when they are intended to remove the effects of sharps or flats in the *Signature*, are always indicative of a change of Key, excepting when sharps or naturals are used on the 6th and 7th of the Minor mode; in which case they are said to be the *sign* of that mode; but incidental flats always produce a change of Key. All these incidental changes from the Key established by the *Signature* are called *Modulation.*

The seven sounds have also distinct names from their situation and effect in the scale. The Key note is called, the Tonic, the next above, or its second, the Supertonic,—its third, the Mediant,—its fourth, the Subdominant,—its fifth, the Dominant,—its sixth, the Submediant,—its seventh, the leading note.



Tonic. Supertonic. Mediant. Subdominant. Dominant. Submediant. Leading note.

The *Tonic* is so called from its being the principal *Tone* or pitch of the tune.

The *Supertonic* is so called from its being the next note *above* the *Tonic.*

The *Mediant* is so called from its being in the *middle* way between the Tonic and Dominant.

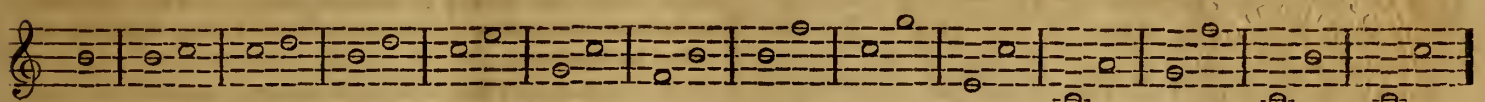
The *Subdominant* is so called from its being the fifth *below* the Tonic, as the *Dominant* is the fifth above.

The *Dominant* is so called from its being a principal note, and requires the Tonic generally to be heard after it, especially at a close, and is therefore said to *govern* it.

The *Submediant* is so called from its being in the *middle* way between the tonic and its fifth *below*.

The *Leading Note* is so called from its *leading* naturally to the Tonic, and is the sharp seventh of the scale, and therefore in the Minor mode is necessarily sharped in ascending.

There are also fourteen intervals in the scale bearing distinct names; viz. Unison, Minor second, Major second, Minor third, Major third, perfect fourth, sharp fourth, flat fifth, perfect fifth, Minor sixth, Major sixth, Minor seventh, Major seventh, Octave.



Unison. Minor second. Major second, Minor third. Major third. Perfect fourth. Sharp fourth. Flat fifth. Perfect fifth. Minor sixth. Major sixth. Minor seventh. Major seventh, Octave.

As the scale admits of only 12 semitones, so an Octave although by counting the first and last note, which are octaves to each other, and really one and the same sound in effect, it contains 13 sounds, yet it has but 12 intervals; because the Unison cannot properly be called an interval, and the sharp fourth and flat fifth, although necessarily distinguished in harmony, are performed on keyed instruments with the same keys, and make but one interval.

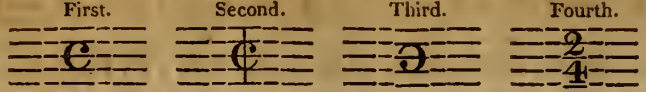
When any one of these intervals is subtracted from 9, or when the lower note is placed an Octave higher, or the upper one an Octave lower, its *inversion* will be produced. Thus unison or *one* subtracted from 9 leaves 8, its *inversion;* a second from 9, leaves 7, its *inversion;* a third, from 9, leaves a 6th, its *inversion;* and so on. Also place the unison an Octave higher and it will be an 8th —place the lower note of the *second* an Octave higher, it will be a seventh, or place the upper note an Octave lower, and it will be a 7th, and so on.

There are other intervals produced by sharps or flats, or both, which are called *extremes*, namely, the extreme or chromatic semitone, the *extreme sharp* 2d, the *extreme flat* 3d, the *extreme flat* 4th, the *extreme sharp* 5th, the *extreme sharp* 6th, the *extreme flat* 7th, and the *extreme flat* 8th.—These all arise from the five additional intervals made by the semitonic division of the scale. These are principally theoretic distinctions, as on keyed instruments the *extreme sharp* second, is the same as the minor third; and the extreme flat third, the same as a tone, containing only two degrees, and the most of the rest correspond to other *natural* intervals.

OF TIME.

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

COMMON TIME has four characters.



The first is the slowest, containing four crotchets in a bar. It has four beats, two down, and two up; and is performed in four seconds.

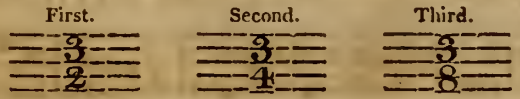
The second is beat as the first, but one fourth faster.

The third has two beats in a bar, one down and one up, and is performed in two seconds.

The fourth is beat as the third, but performed one fourth faster.

☞ In all, the accent falls on the first and third parts of the bar.

TRIPLE TIME has three characters.

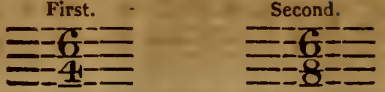


The first has three minims in a bar, each minim sounded in a second of time; and is performed with three beats to a bar, the two first with the hand down, and the last with it up.

The second has three crotchets in a bar; the time measured as in the first, but performed one fourth faster.

The third has three quavers in the bar; the time measured as in the others, but performed one fourth faster than the second. ☞ In Triple Time, the accent falls principally on the first, and faintly on the third part of the bar.

COMPOUND TIME has two characters.



The first contains six crotchets in a bar; three sung with the hand down, and three with it up, in the time of two seconds. It is accented on the first part of the bar.

The second has six quavers in a bar; performed like the first, but one fourth faster, and accented in the same manner.

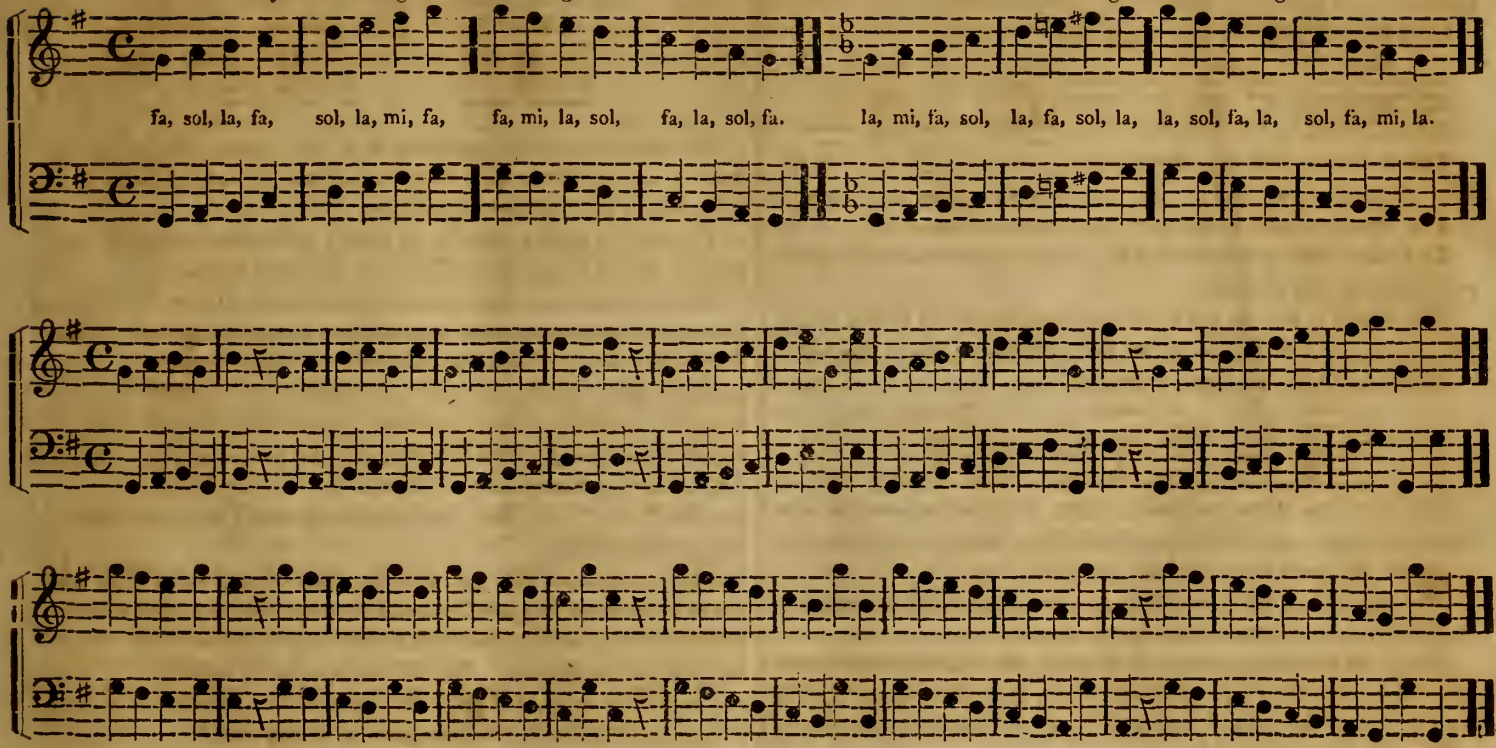
Where figures are employed as characters to express the Time, they are to be understood as denoting the fractional parts of a semibreve that are contained in each bar; as three halves, is three minims; three fourths, is three crotchets; three eighths, is three quavers; six fourths, is six crotchets; six eighths, is six quavers, the upper figure denoting the number, and the lower one the kind, of notes, which are necessary to fill the bar. Other similar characters, as $\frac{2}{4}$, $\frac{2}{8}$, $\frac{12}{4}$, $\frac{12}{8}$, &c. are sometimes used; but generally in instrumental music.

The proportions here given to the different species of time are not to be found in many of the best European treatises; but are such as have been generally observed in this country, and are well enough for general regulations. But all the species in each kind of time are really the same, and may, and ought to be, performed, slower or faster, according to the sentiment to be expressed.

LESSONS FOR THE EXERCISE OF THE VOICE.

G Major ascending and descending.

G Minor ascending and descending.



THE early Christians had a propensity to singing Psalms, Hymns, and Spiritual Songs, as the New Testament teaches us; and Lucien, and Pliny the younger, bear their testimony to the same fact. It does not appear, however, what their music was. They were probably compelled to adopt the music of the times, and perhaps pagan hymns. Origen said, "we sing hymns to none but the Supreme Being, and to his only Son, in the same manner as the pagans sing to the sun, moon, stars, and all the heavenly hosts." Christianity became the established religion in the year 312, and in the time of Constantine, chants were first established. That of Ambrose, called the *Ambrosian chant*, was first introduced, by which the Psalms were chanted after the eastern manner, till about the year 600, when St. Gregory reformed it, and established, what was afterwards called the *Gregorian chant*. This plain chant, or *canto fermo*, adapted to prose only, was distinguished from the *canto figurato*, or florid song, to which verse and rhymes were sung, and which was banished from the church, as being too lively and paganish: hence Psalmody degenerated into plain monotonous song, or chant. This was a single part, in which most of the notes were on one and the same line or degree, in which all the voices united; but in time, *diaphonia*, *organum*, *discant*, *counterpoint*, or *faburden*, (all which terms mean the same thing, namely, music in parts, or harmony, in contradistinction to *plain chant*, or single melody,) began to take place. This at first was only singing the plain song a fifth, fourth, or eighth higher or lower. At length they began to vary some of the tones from constant consecutive fourths, fifths, or eighths, to some other concordant tone, as to a third or sixth. Thus they proceeded from one step to another, till at length they built all kinds of *florid counterpoint*, or harmony on these plain songs or chants. These additional parts were at first extemporaneous, and not written; but finally written counterpoint or harmony took place, and gave rise to all the arts of *canon*, *fugue*, *imitation*, *inversion*, *augmentation* and *diminution*. But while the artists and professors were exercising their skill on these different superadded parts in florid counterpoint, the congregation were singing only the plain chant and well known song. This *holding on* in the plain song, is what has given the name of *Tenor* to the principal melody; which, in modern times, however, is generally called the *Treble*. The mode of performance was generally by way of *question* and *answer*, by different choirs, or different parts of the same choir. This mode of singing, together with such licentious accompaniments, it is easily conceived, would almost totally obscure the plain tune or melody, and lead to the greatest confusion. And hence we are told that it gave great offence to the first reformers. They admitted "the people to join with one voice in a plain tune," but nothing more. In 1586, they prayed Parliament, "*that all cathedral churches might be put down, where the service of God was grievously abused by singing, ringing, and trowling of Psalms from one side of the choir to the other.*" This reproof would but too well apply to the "*light, fuguing*, and *ballad-like*" kind of music, which has heretofore overrun our country, but is now giving way to a better taste, and a more sober and devotional kind of psalmody.

Metrical or Parochial Psalmody in slow notes of equal length had its origin in Germany, and was thence spread by reformers into other parts of Europe. Clement Marot, in France, translated 30 of the Psalms in 1540, into French verse, which were sung to the tunes of the most favorite songs of the times. He soon after fled from persecution to Geneva, where he versified 20 more. The whole 50 were printed at Geneva in 1543, with a preface by Calvin himself. Marot dying the next year, Theodore Beza versified the rest, and the whole 150 were published at Strasburgh in 1545 with single melodies, which are still extant, and in possession of

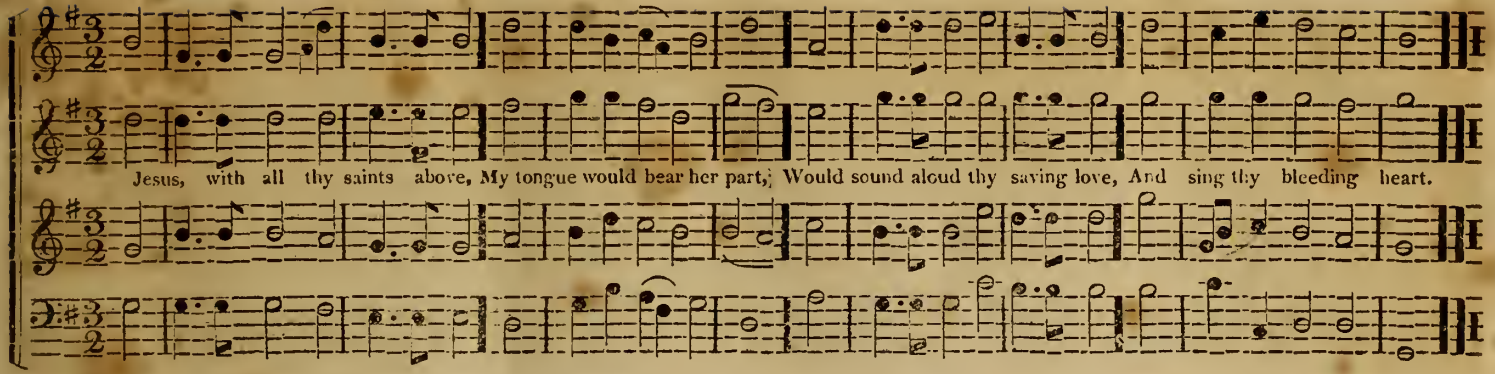
the compilers of this work. These Tunes or melodies, were said to be composed by one William Franc. In all these there are but three tunes, which are now used, namely, Old Hundred, Old 50th, or Landaff, and the 46th Psalm, in this collection. It is upon these single melodies, that most of the able harmonists have laboured in constructing parts. Claude Le Jeune first harmonized Old 100, which is here inserted, page 256. These Psalms of Marot and Beza began afterwards in 1549, to be translated into English Metre, when Thomas Sternhold's 51 Psalms were published. The entire version by Sternhold and Hopkins, and others, was not published, however, till 1562, with the simple melodies in one part only, which are chiefly German Tunes. These were again published in 1594, and fully harmonized in four parts, by John Dowland, E. Blanks, E. Hooper, J. Farmer, R. Allison, G. Kirby, W. Cobbold, E. Johnson, and G. Farnaby. But the most complete publication of Psalm Tunes in four parts, which perhaps ever appeared in England, was that of Thomas Ravenscroft, now in the possession of the compilers, in small octavo, in 1621, containing a melody for each of the Psalms, many of them by the Editor himself. Many of these melodies are still in use. The three added parts were composed by 21 English Musicians, among whom were Tullis, Dowland, Morley, Bennet, Stubbs, Farnaby, and John Milton, father of the Poet. Dr. Dowland harmonized Old 100, but Ravenscroft ranks the melody among the old French tunes. This publication informs us who composed the parts to old melodies, and who added new ones, and is therefore in some measure historical. A great number of other smaller publications were made, but all becoming scarce, honest John Playford, about 1660, furnished the lovers of Psalmody with the whole book of Psalms and Hymns in three parts, which being printed in a pocket volume, at a very reasonable price, encouraged and excited a passion for this species of music throughout Great Britain, equal to that of the Calvanists and other protestants on the continent. This publication was used nearly 100 years without any alteration; the only two tunes introduced into general use during that time, being St. Michael's and Easter Hymn, and these perhaps by a kind of necessity on account of their peculiar metres. These old Tunes have since, many of them at least, been a thousand times published in England and this country, and almost as often varied in some particulars, as it respects harmony or the number of parts. The complaints, therefore, which are often made of the alteration of the old Tunes, are unfounded, and only expose the ignorance of those who make them. No one can say, which is the original. Probably the oldest Tunes now in use, like Old 100, were originally composed without parts, and have been harmonized many different ways, as that of Old 100 by Claude Le Jeune will show. When the English books containing these Tunes were first brought to this Country, as Tansur, Williams, Knapp, J. Arnold, &c. who were by no means musicians of the first class in England, they were evidently, set or harmonized, as Tansur professes, in the most simple manner; containing principally the common chords, without any regard to the modern rules of relation and progression. If any complaint, therefore, of the alteration of these old tunes is well founded, it lies as well against these authors, from whom we first learnt them in this country, as against those, who are endeavoring to render them conformable to the modern rules of harmony.—Late English publications present them with very different harmony from the former ones, and different from each other. Many of them, however, are still retained in this publication with the same dress and accompaniment in which they have been most accustomed to be seen in this country; and although not strictly agreeable, in many instances, to the present rules of

counterpoint, yet, having become familiar to us, more injury than benefit would probably result from any supposed alterations of them whatever. Plain common chords were exclusively used in ancient Church music, and applied, without regard to connexion, to six of the seven different notes in the scale; and it is doubtful if it has gained much by the modern doctrine of relation. Palestrina in his famous *stabat mater*, as well as other celebrated authors, used perfect chords of the same kind diatonically, and every note in the scale except the 7th, as a fundamental base. And Dr. Burney, from whom most of this account is derived, says, "the modulation was so qualified by the disposition of the parts, that though it looked unscientific and licentious on paper, its effects, *of which no idea can be acquired from keyed instruments*, were admirable." He further says, that "this disregard of *relation*, is doubtless the true secret of ancient church music, and the principal cause of its effects so widely different from that of modern compositions; an effect, compounded of solemnity, wildness, and melancholy."

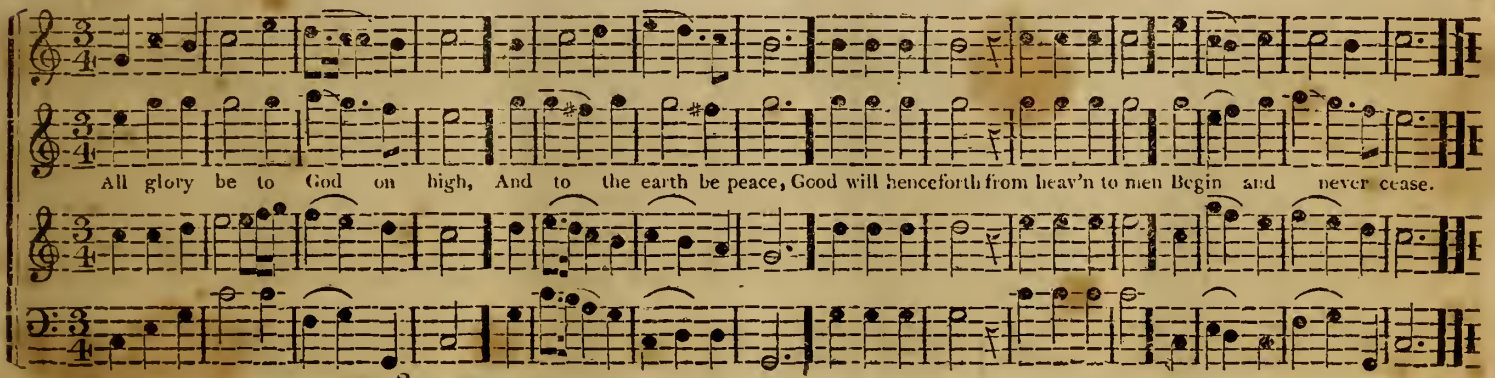
If those, who complain of the alterations of the old Tunes, will take the trouble to examine the latest English Collections of Psalmody, they will find many of their favorite old Tunes, as *St. Martin's*, *Colchester*, *All Saints*, and others, so much changed, not merely in harmony, but sometimes in the melodies themselves, that they will scarcely be able to recognize them. The compilers of this work have not, for reasons already mentioned, adopted these alterations, but in a few instances; and those, where the change was not great, and where the good effects were believed to be important.

In the following work, the air or principal melody is universally placed next above the Base, to accommodate those who perform on organs, or other keyed instruments. The natural order is to place the air or Treble at the top, and the other parts in order downwards, as Counter, Tenor and Base. It has however for a long time been customary to place the parts as we have here arranged them, and is perhaps the most convenient, for the reasons above mentioned. Females should, however, generally sing the air or principal melody, otherwise the harmony will often be destroyed, or at least it will not have its intended and proper effect. Singers should also be informed, that where a piece is set for one, two or three voices, and contains such directions, only the number of voices prescribed should be employed in the performance. Such directions are generally misunderstood, and instead of one person only on each part, all the singers on the parts mentioned unite, which is altogether wrong in practice, and should be corrected. When three voices, for instance, are directed to perform a piece, three persons are intended, and not three parts; one person only on each part is meant. After such directions, they will generally find the word *Tutti*, or *Chorus*, used, which indicates that the whole choir is again to unite. And generally where Tutti, or Chorus occurs, it is understood that the previous strain should be performed by one voice on each part, whether such directions are expressly given or not. This rule, however, is not absolute, but is generally proper, and in some instances essential.

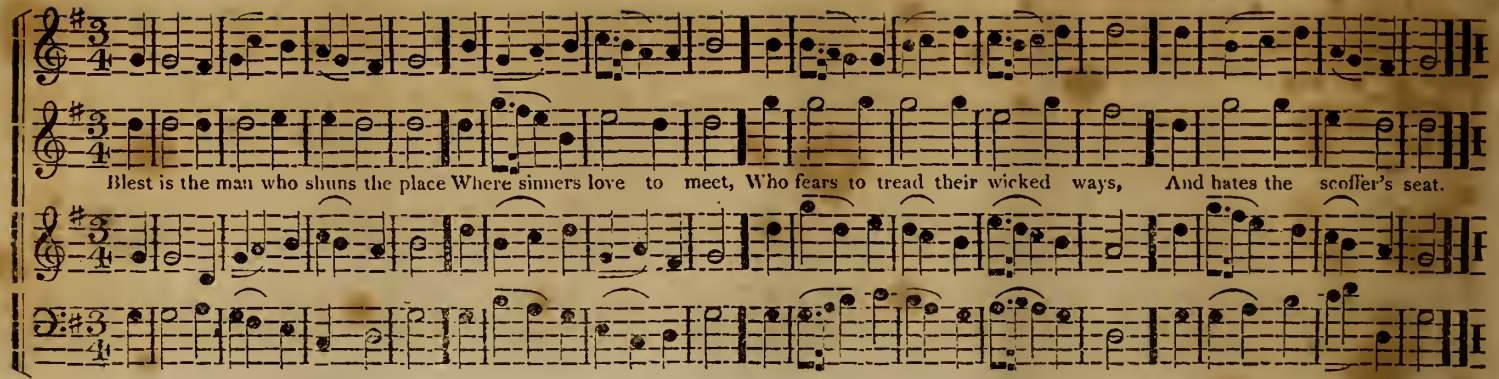
The Compilers have thought it unnecessary to enlarge on the Rudiments of Music in a school-book like the present, as a master will be able to supply all that is wanting, and even more than could be well inserted in a collection of music for general use. It is hoped the additional rules in this edition will be found amply sufficient for beginners. Those who wish to perfect themselves in the rules of music, must not expect to find sufficient instruction in a mere collection of music for public worship, but must have recourse to grammars, and other professed works of instruction.


Jesus, with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

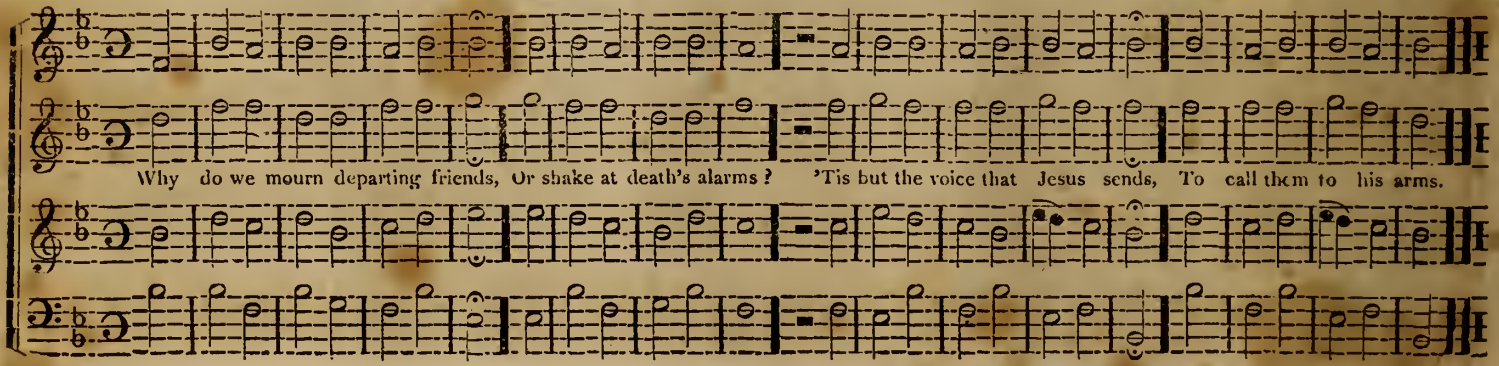
ARUNDEL. C. M.

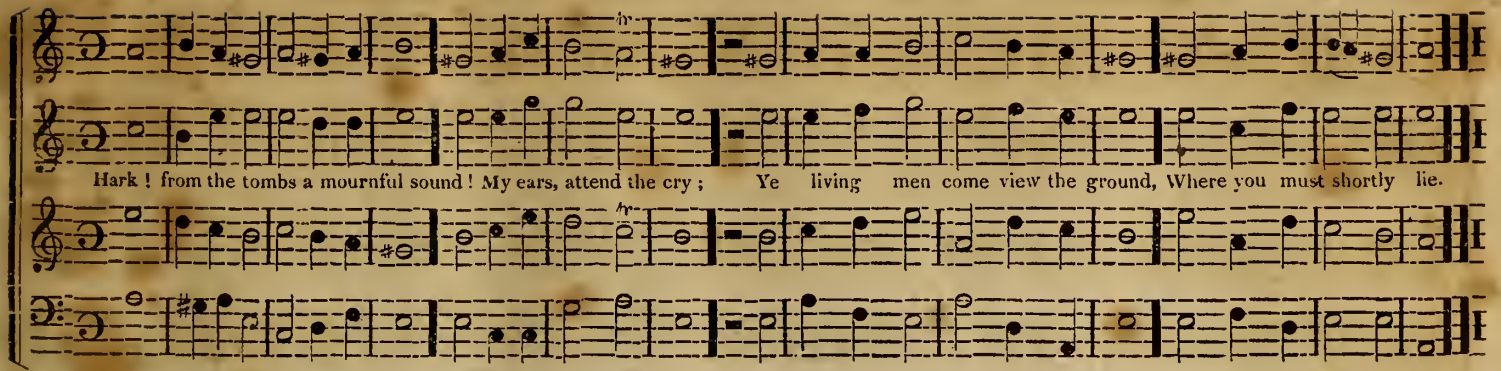

All glory be to God on high, And to the earth be peace, Good will henceforth from heav'n to men Begin and never cease.

IRISH. C. M. Smith.

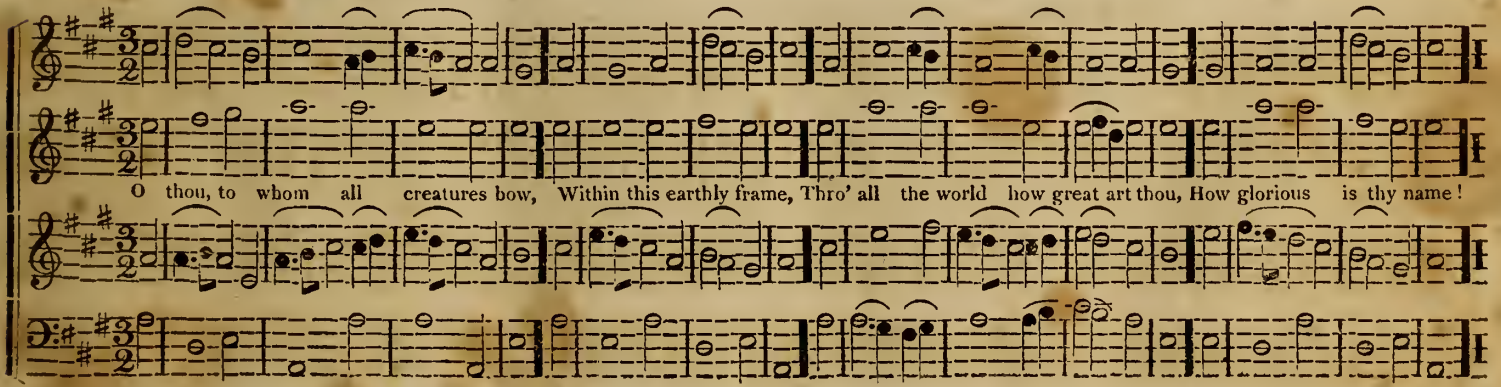


CANTERBURY. C. M.

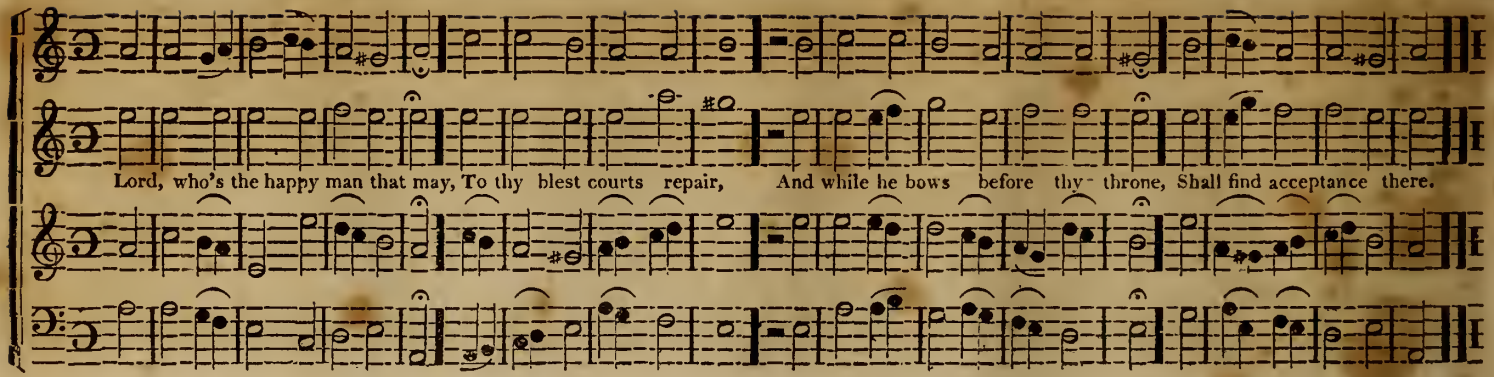




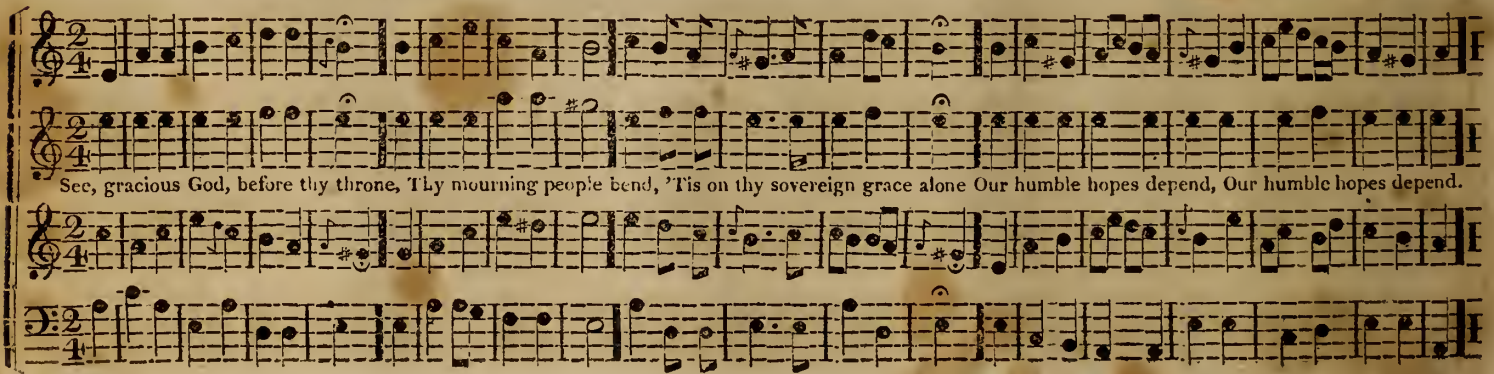
St. MARTIN's. C. M. Smith.

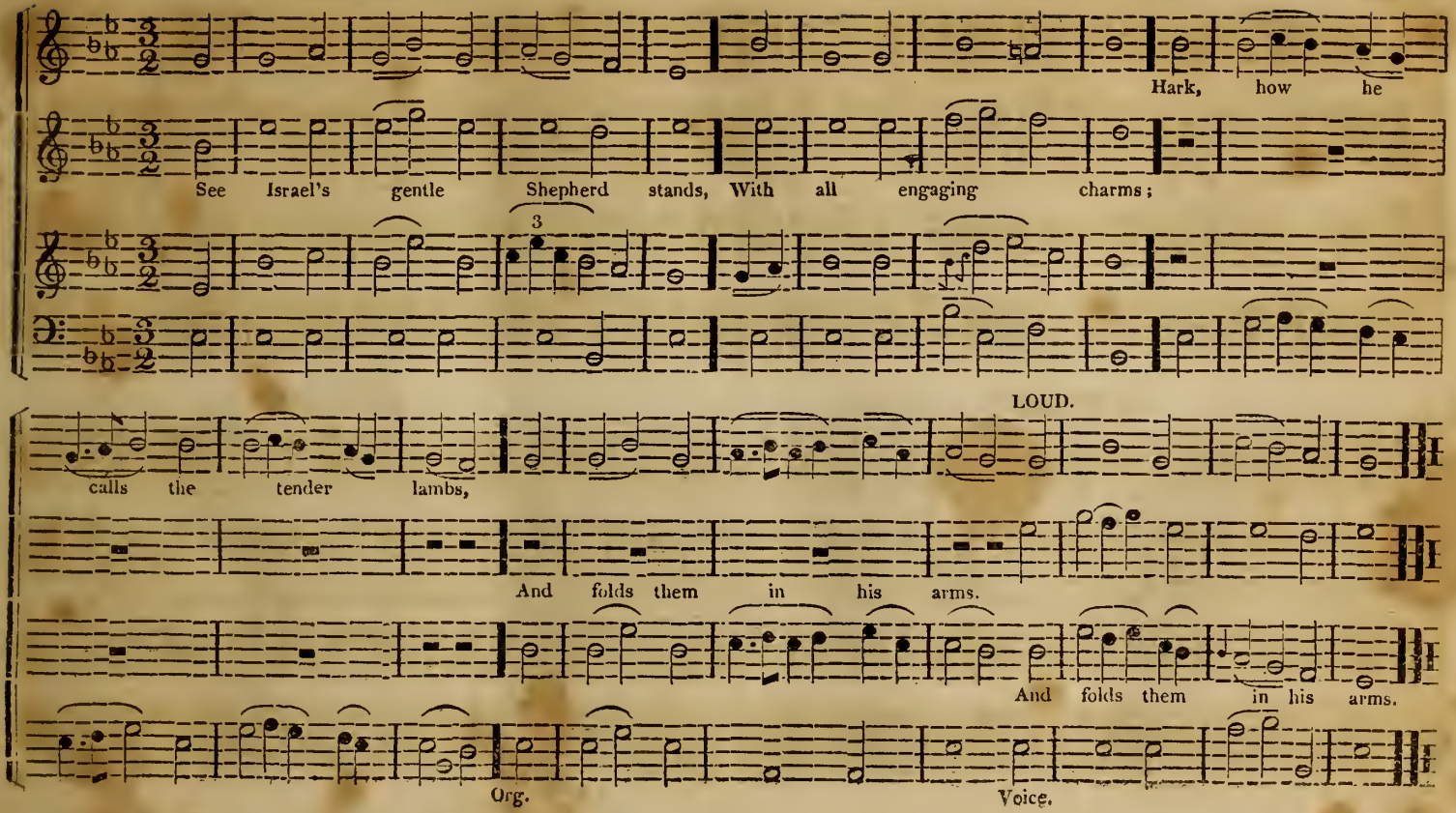


DURHAM. C. M. H. Purcell.

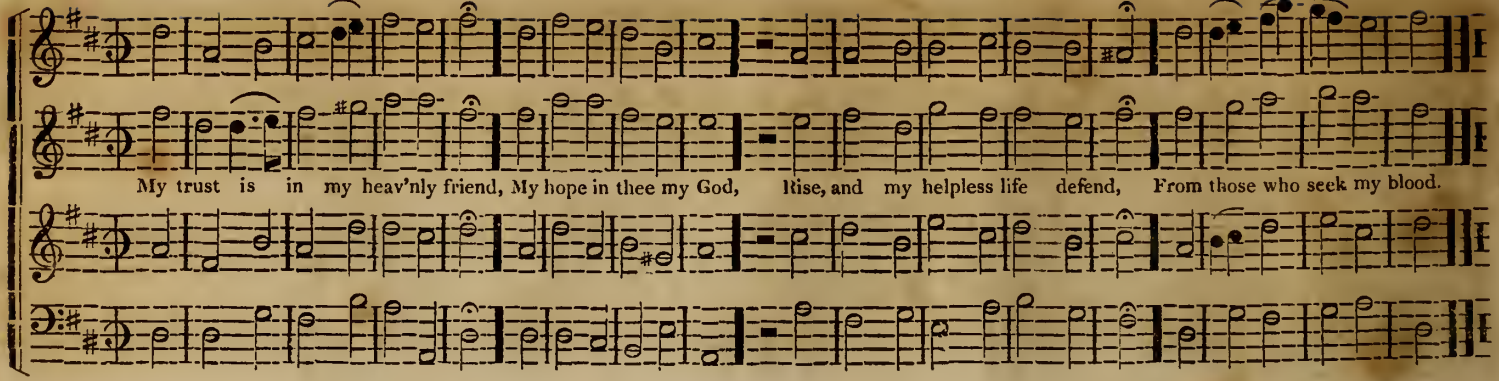


CHAPEL. C. M.

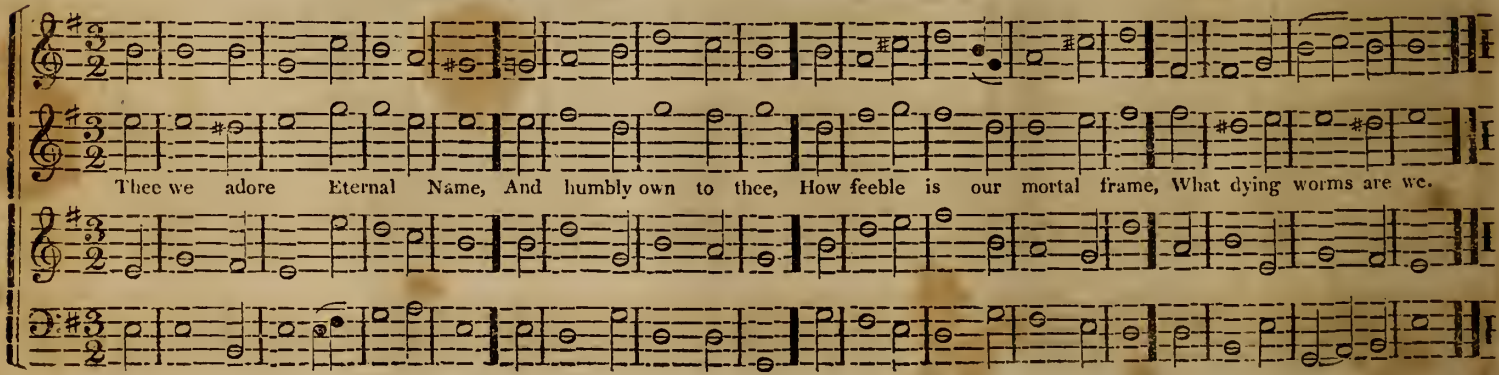


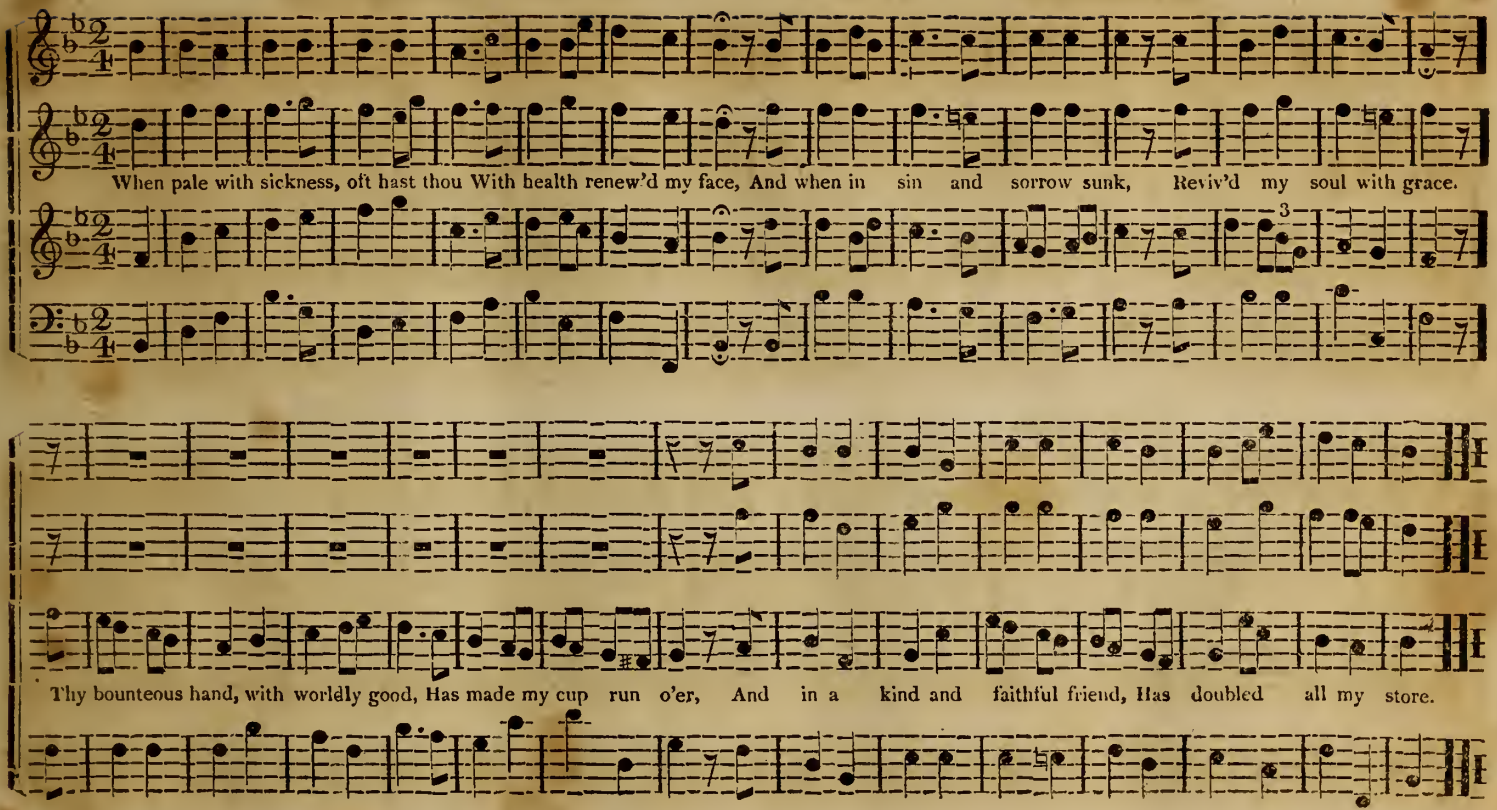

Hark, how he
See Israel's gentle Shepherd stands, With all engaging charms;
3
LOUD.
calls the tender lambs,
And folds them in his arms.
And folds them in his arms.
Org.
Voice.

St. ANNE's. C. M. Dr. Croft.

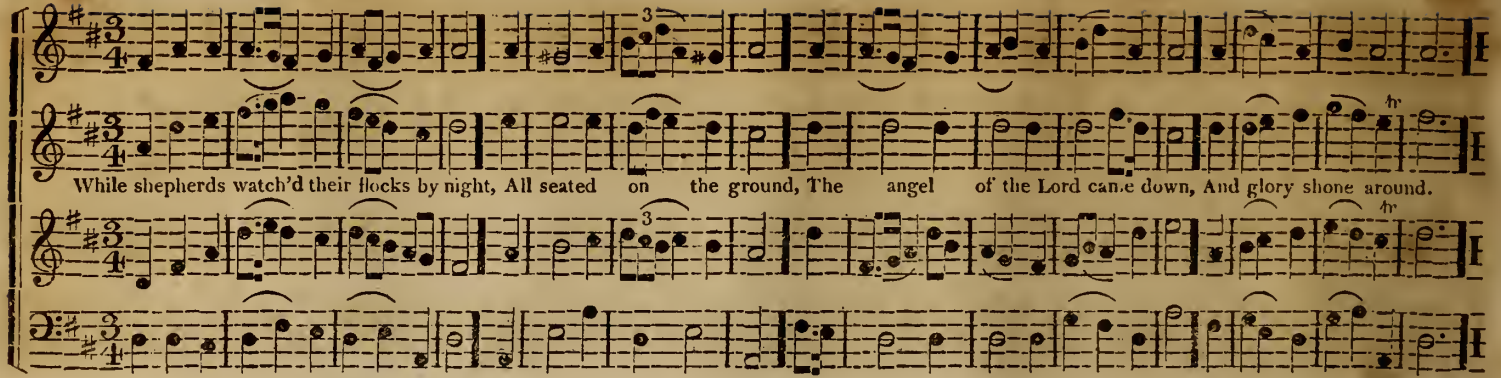


St. MARY's. C. M. Dr. Croft.

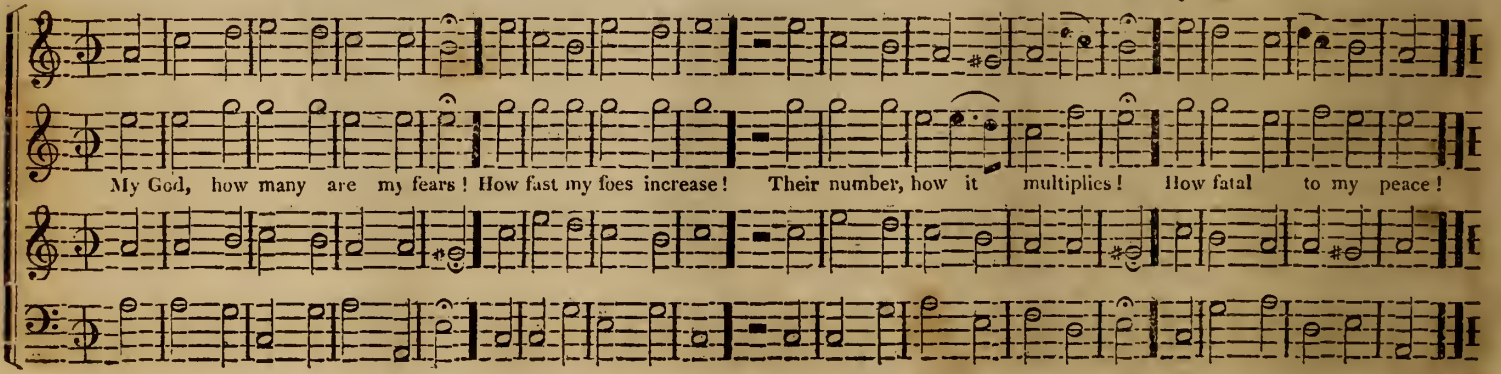


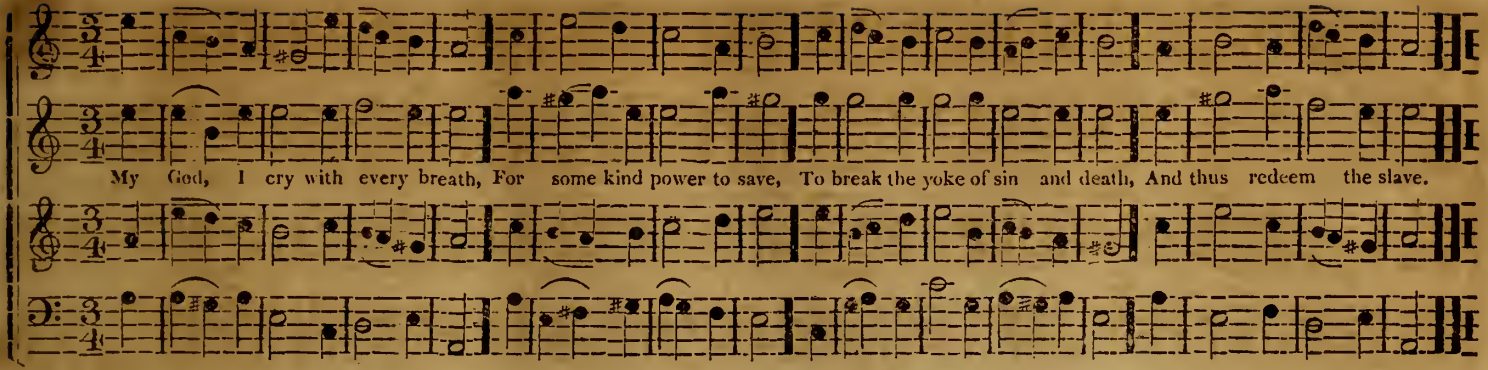

When pale with sickness, oft hast thou With health renew'd my face, And when in sin and sorrow sunk, Reviv'd my soul with grace.
Thy bounteous hand, with worldly good, Has made my cup run o'er, And in a kind and faithful friend, Has doubled all my store.

BRAINTREE. C. M.

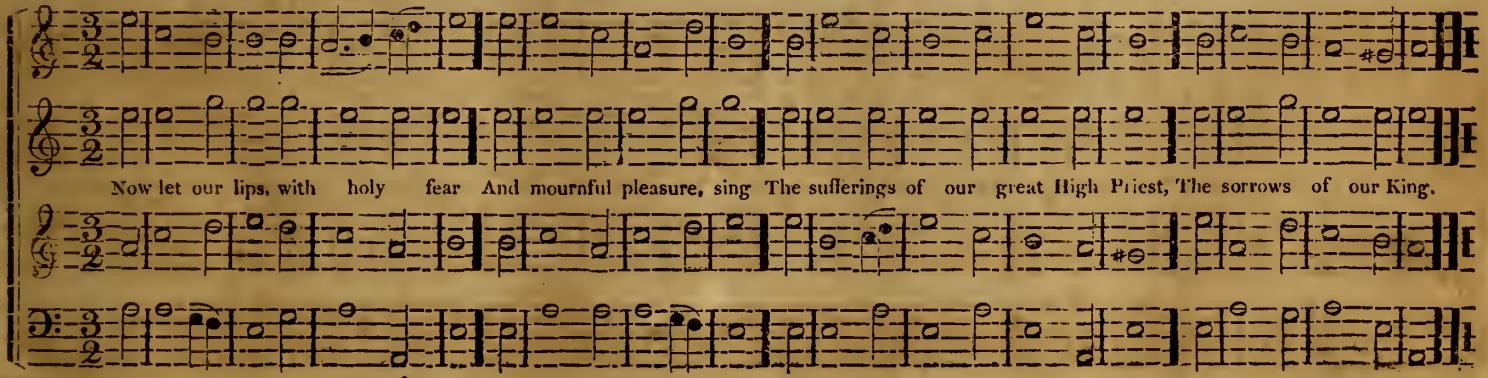


WINDSOR. C. M. Kirby.

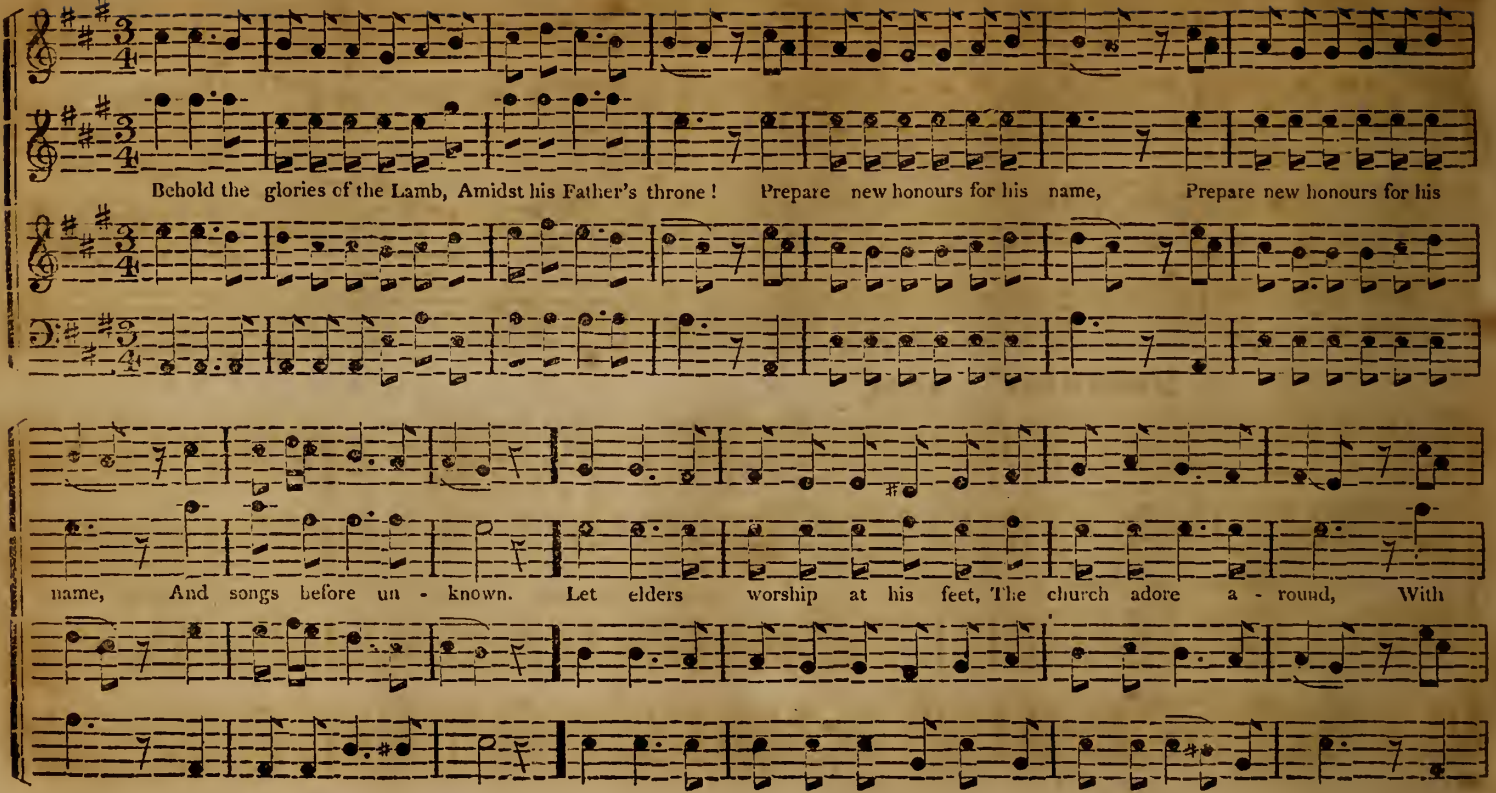


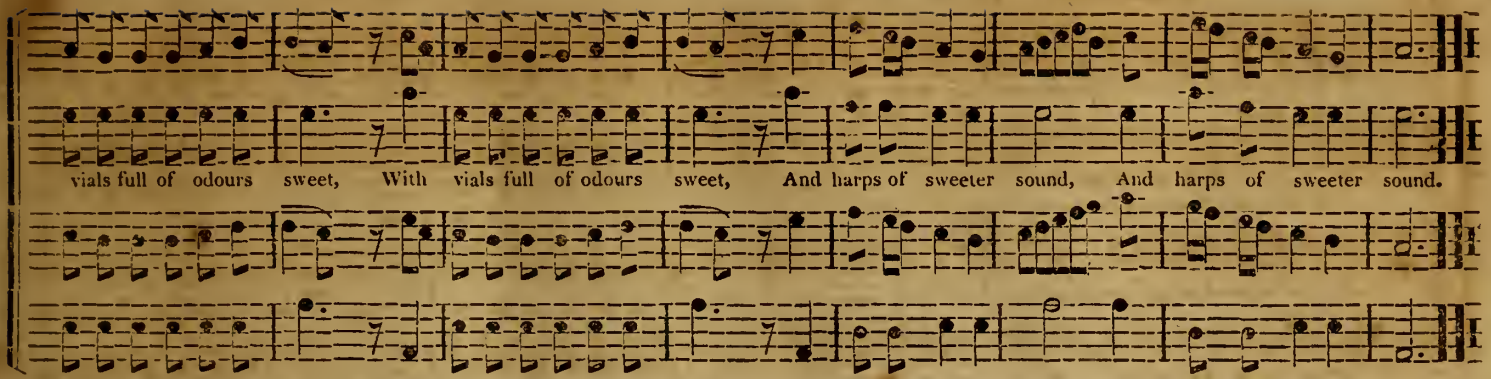

My God, I cry with every breath, For some kind power to save, To break the yoke of sin and death, And thus redeem the slave.

PLYMOUTH. C. M.

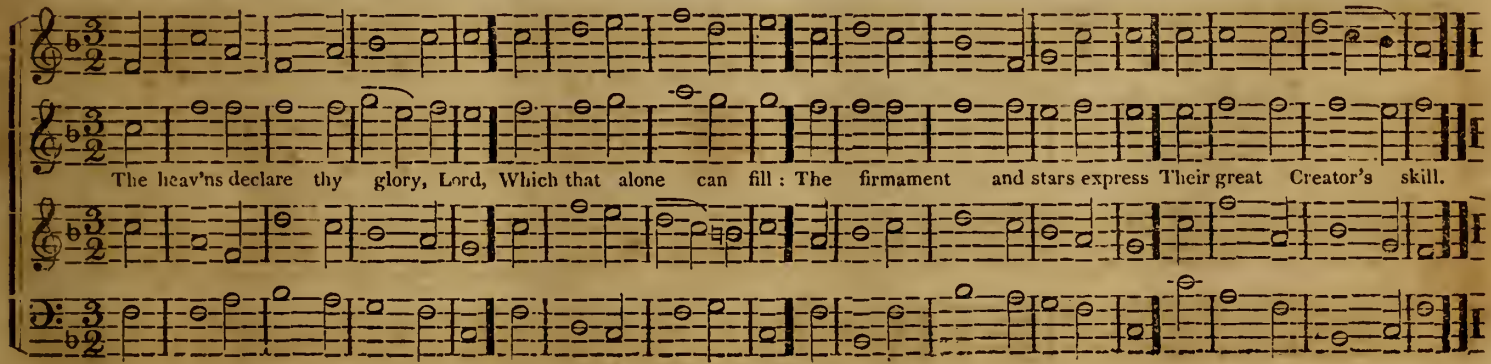

Now let our lips, with holy fear And mournful pleasure, sing The sufferings of our great High Priest, The sorrows of our King.

PARMA. C. M.

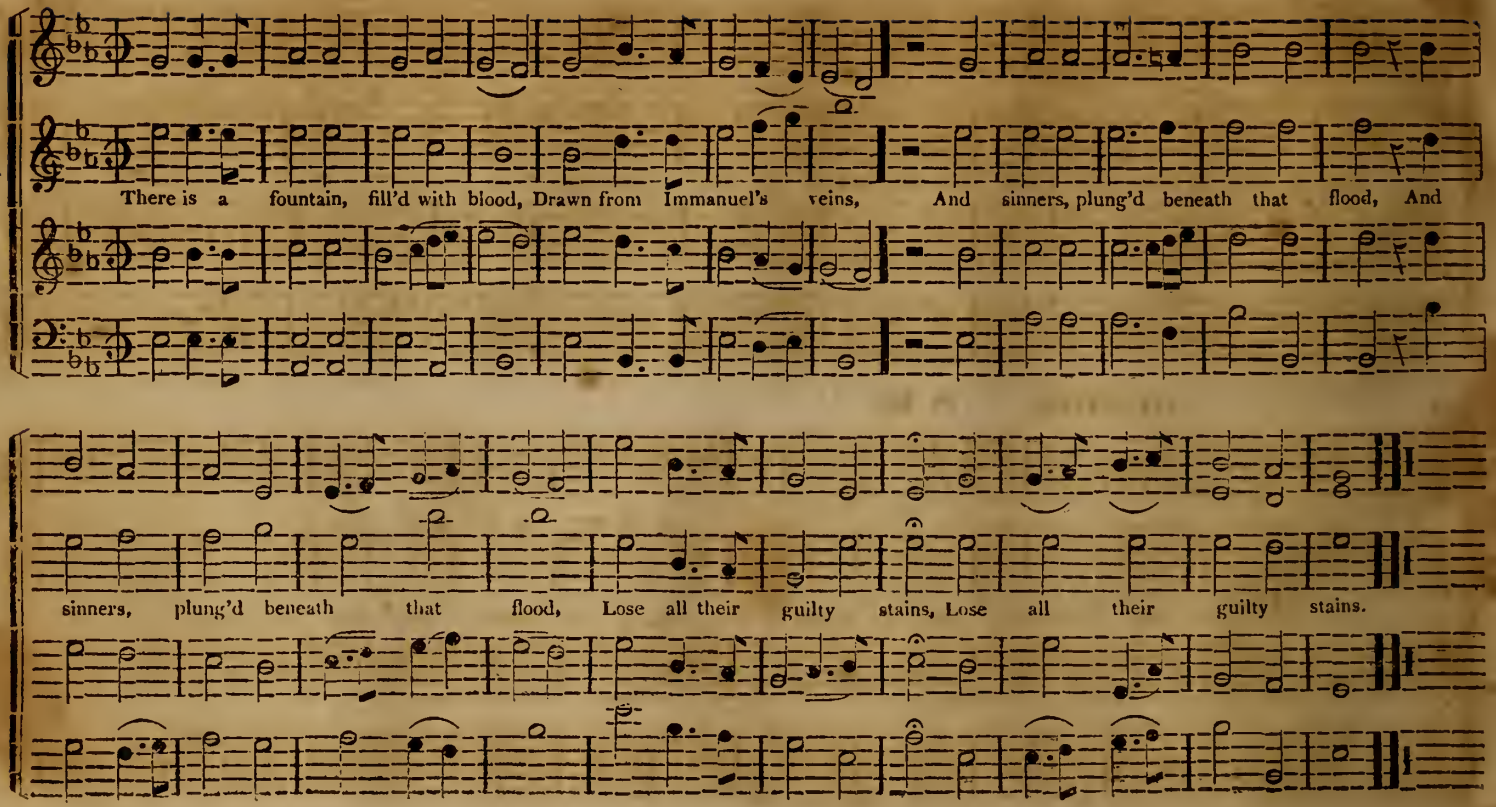

Behold the glories of the Lamb, Amidst his Father's throne! Prepare new honours for his name, Prepare new honours for his
name, And songs before un - known. Let elders worship at his feet, The church adore a - round, With


vials full of odours sweet, With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound.

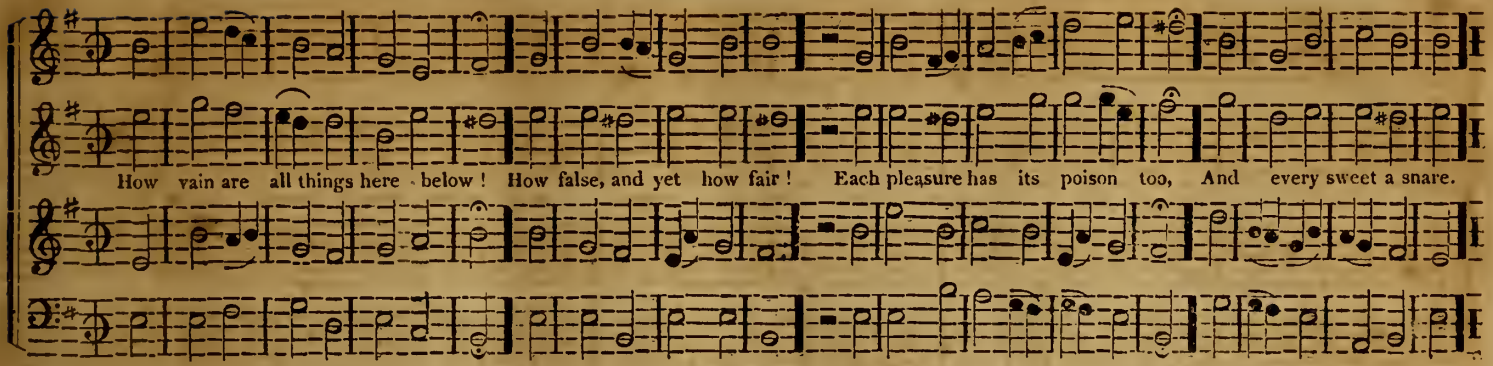
BEDFORD. C. M.


The heav'ns declare thy glory, Lord, Which that alone can fill : The firmament and stars express Their great Creator's skill.

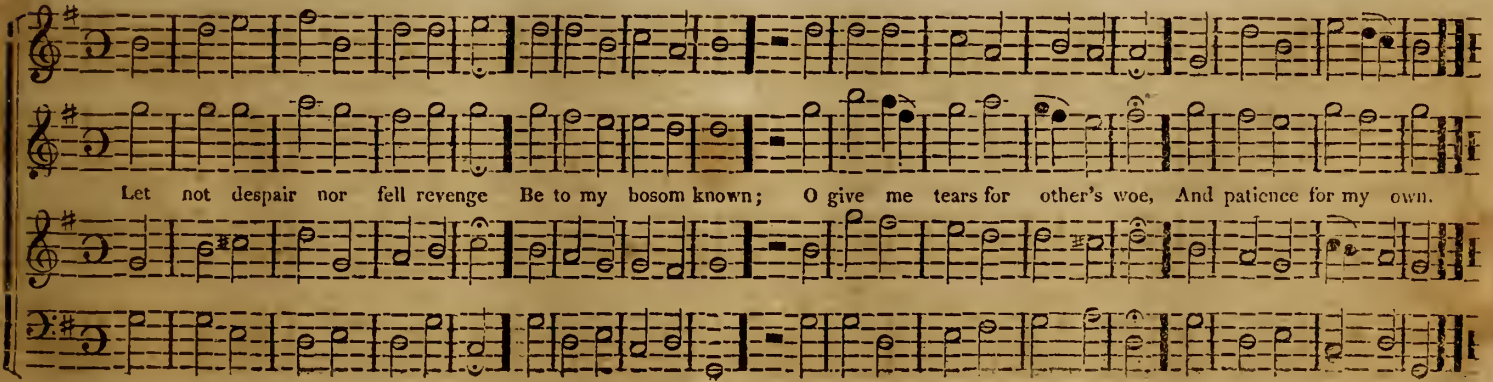
ROCKBRIDGE. C. M.



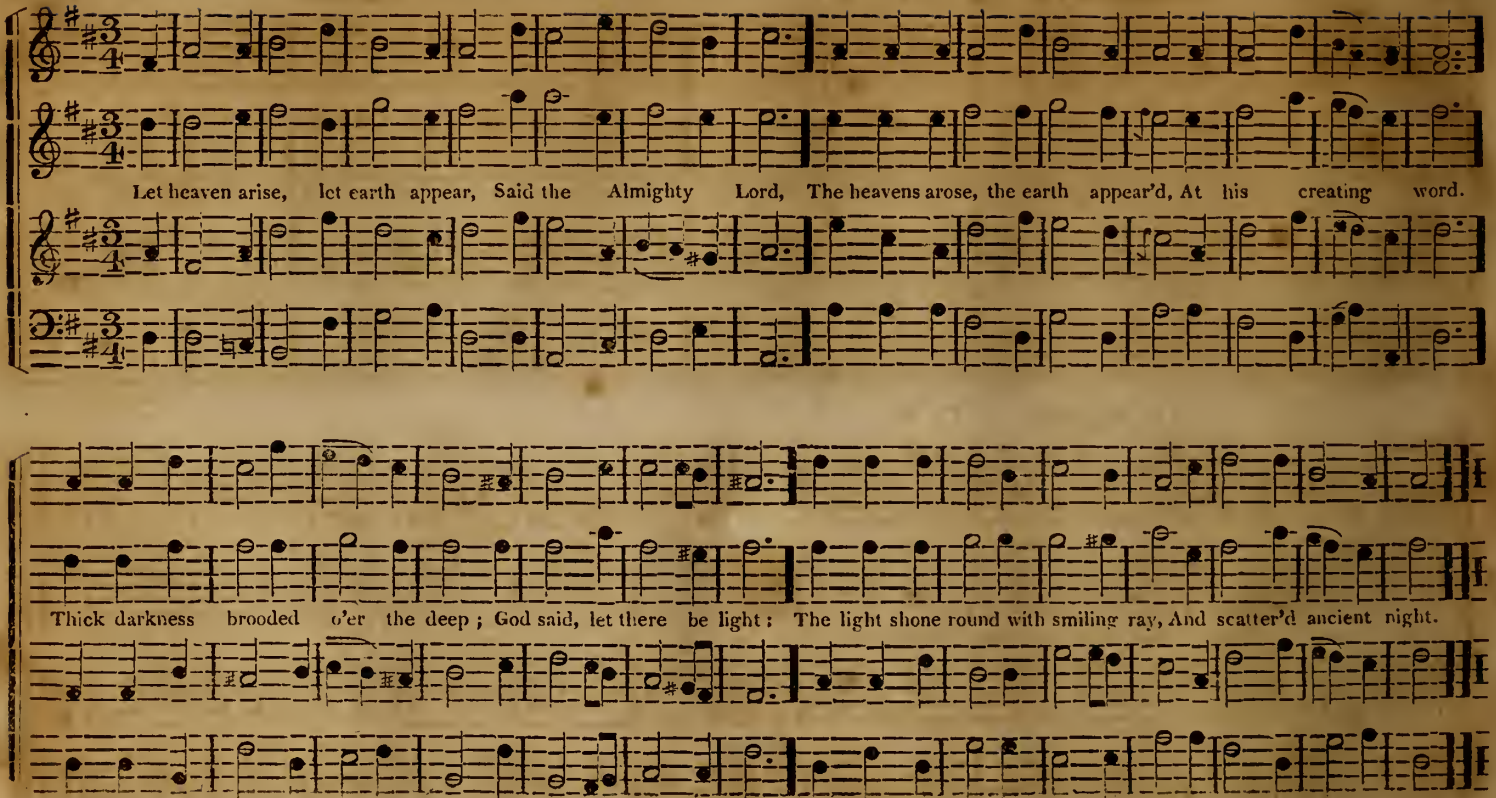
GREENWALK. C. M.

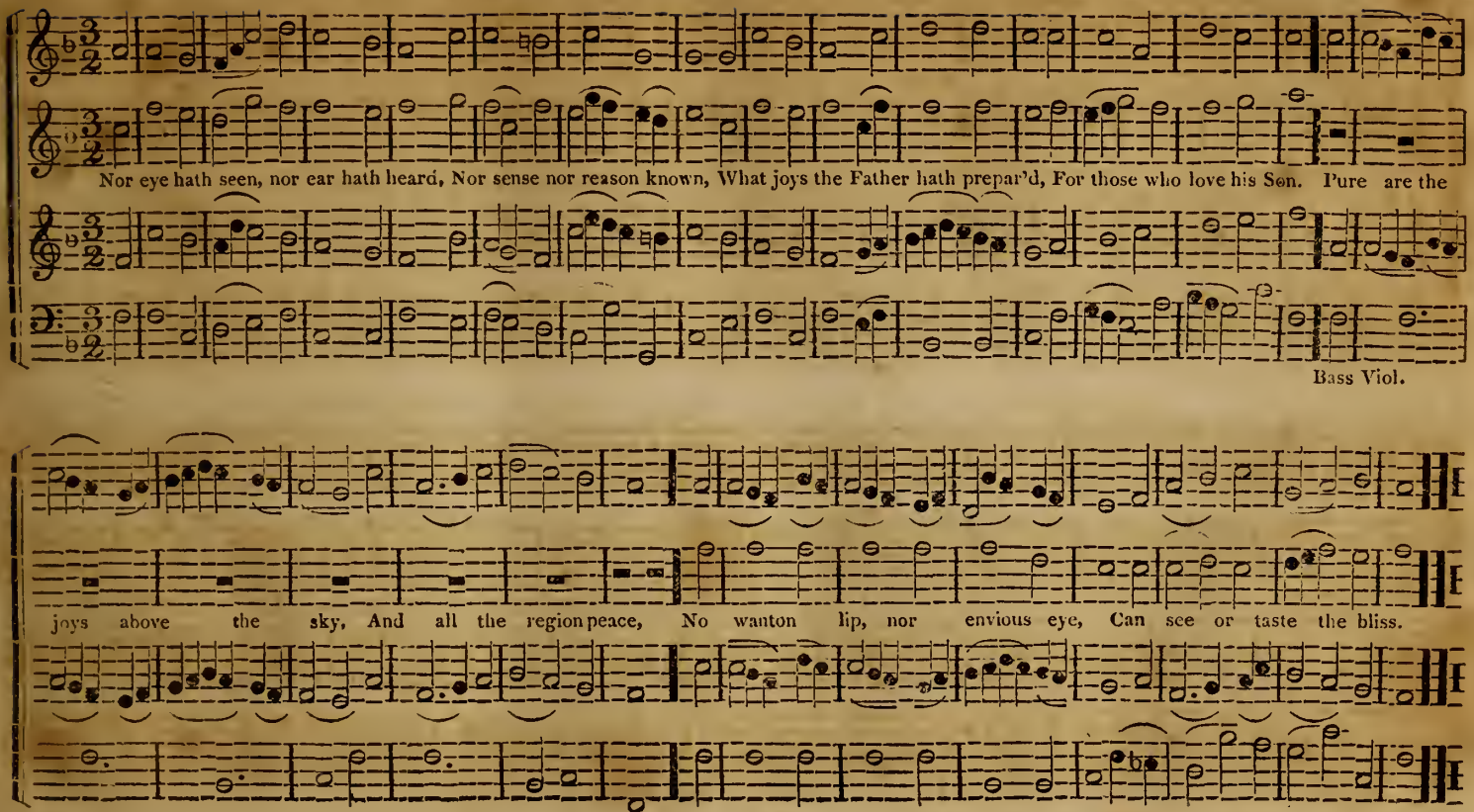


DUNDEE. C. M.

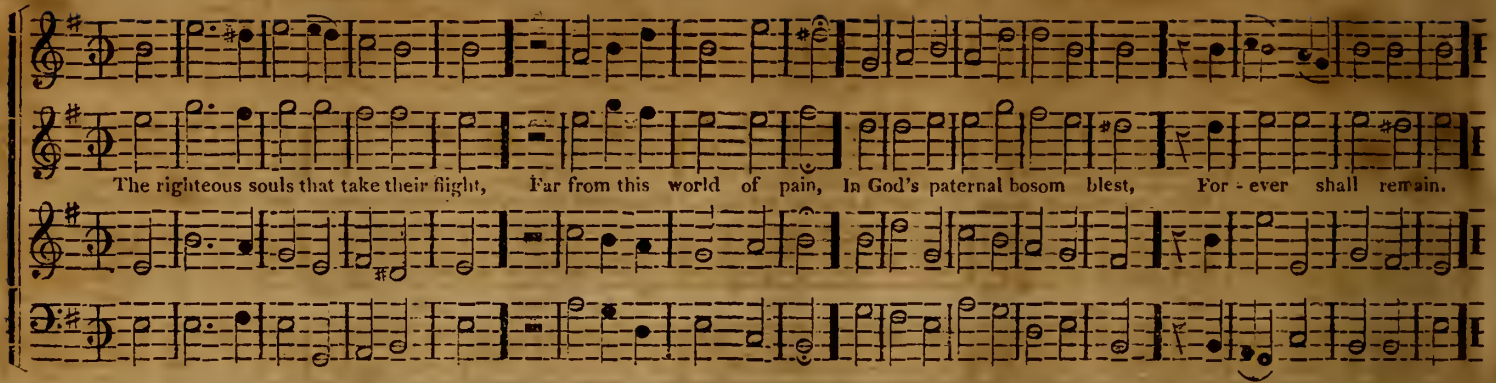


St. MATTHEW's. C. M. Dr. Croft.

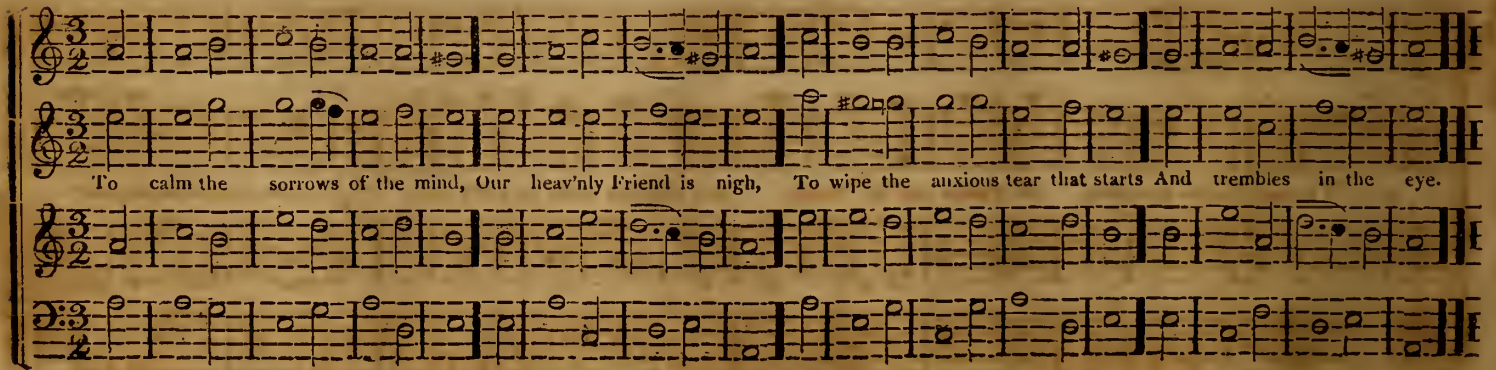


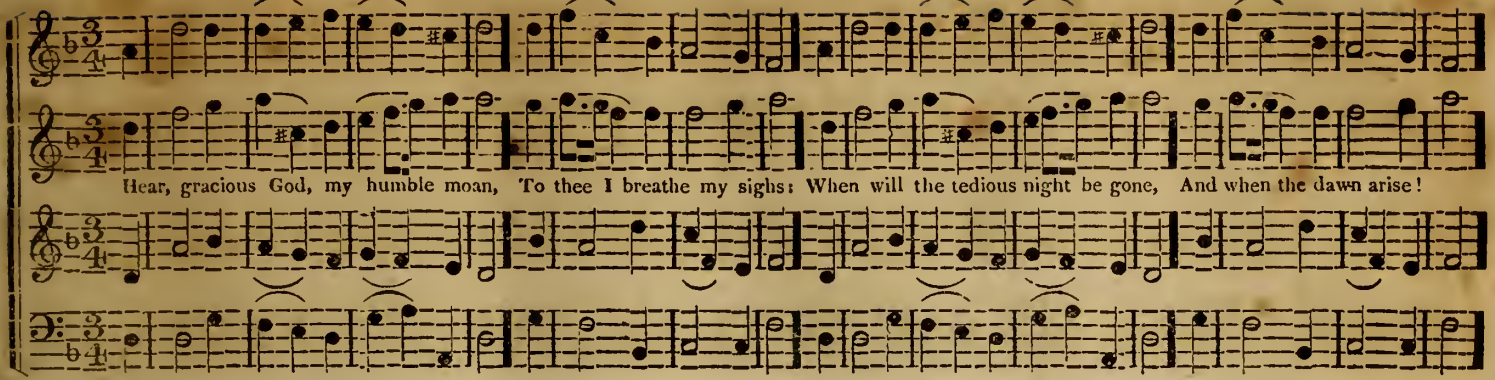

Nor eye hath seen, nor ear hath heard, Nor sense nor reason known, What joys the Father hath prepar'd, For those who love his Son. Pure are the
Bass Viol.
joys above the sky, And all the region peace, No wanton lip, nor envious eye, Can see or taste the bliss.

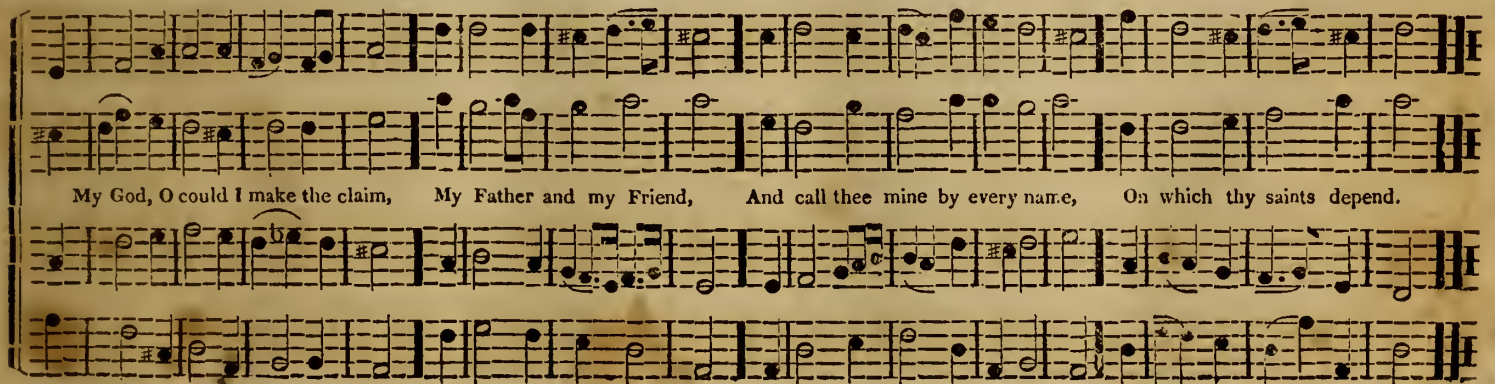
FUNERAL HYMN. C. M. Dr. Miller.



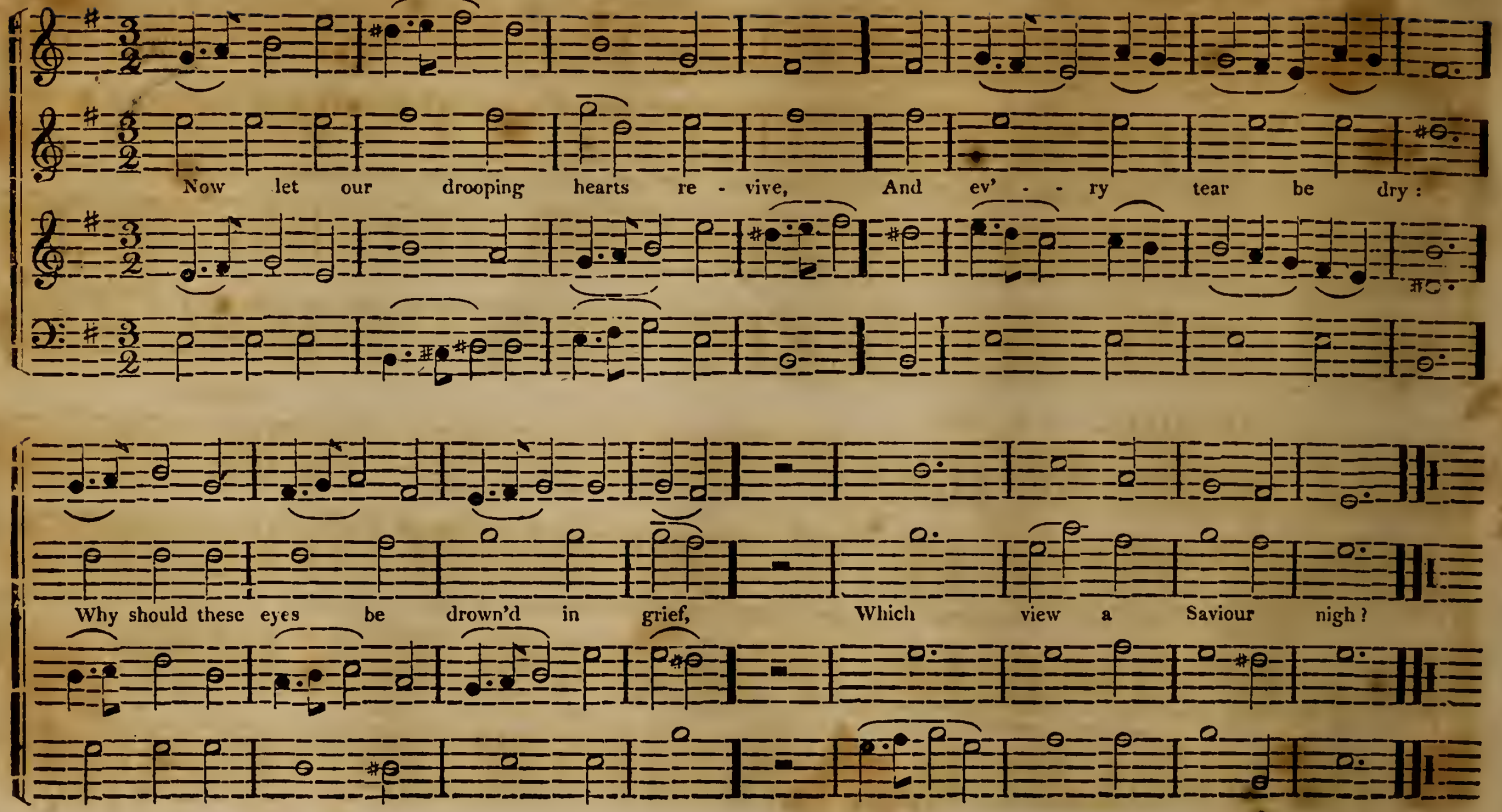
WORKSOP. C. M.



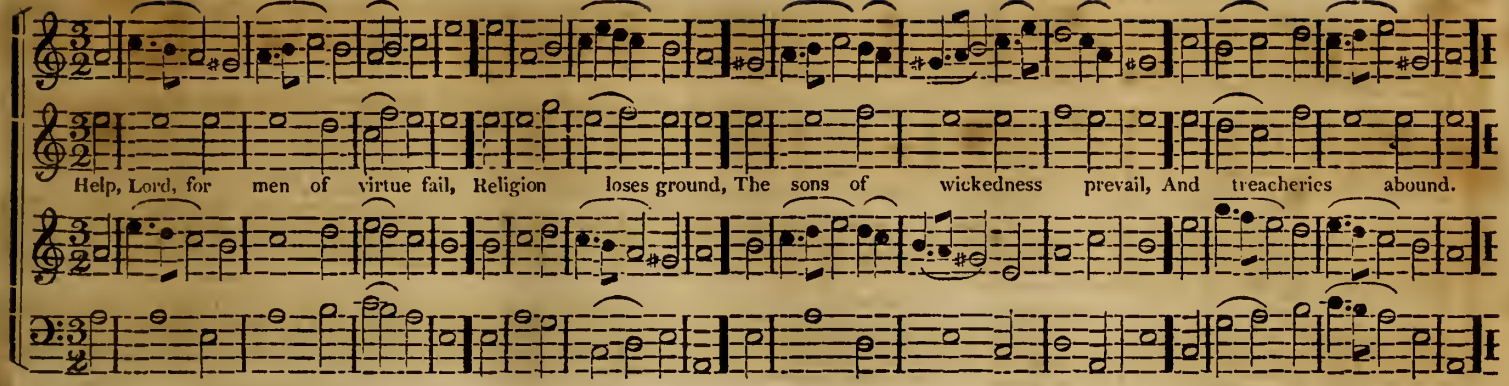

Hear, gracious God, my humble moan, To thee I breathe my sighs: When will the tedious night be gone, And when the dawn arise!


My God, O could I make the claim, My Father and my Friend, And call thee mine by every name, On which thy saints depend.

PLYMPTON. C. M. Dr. Arnold.

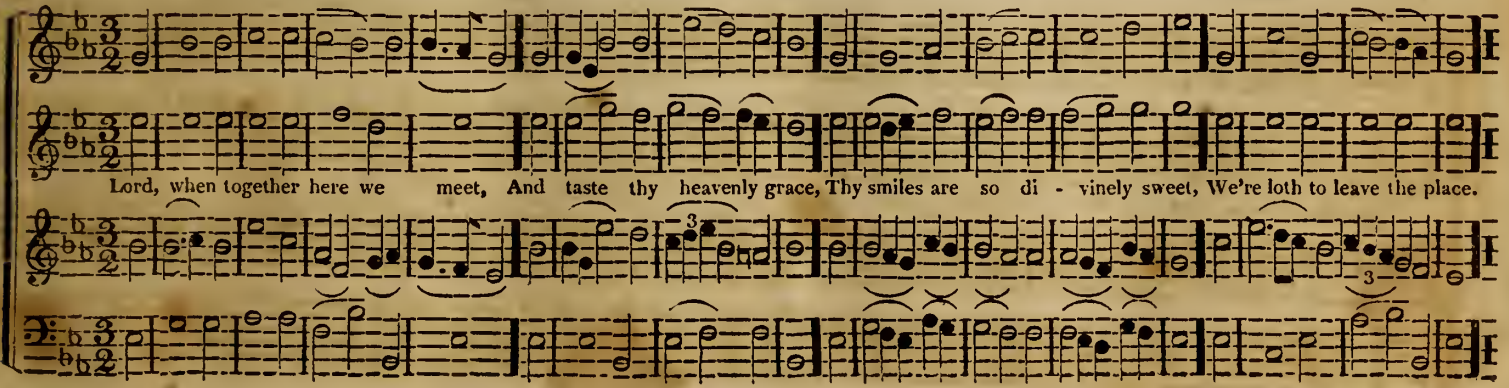


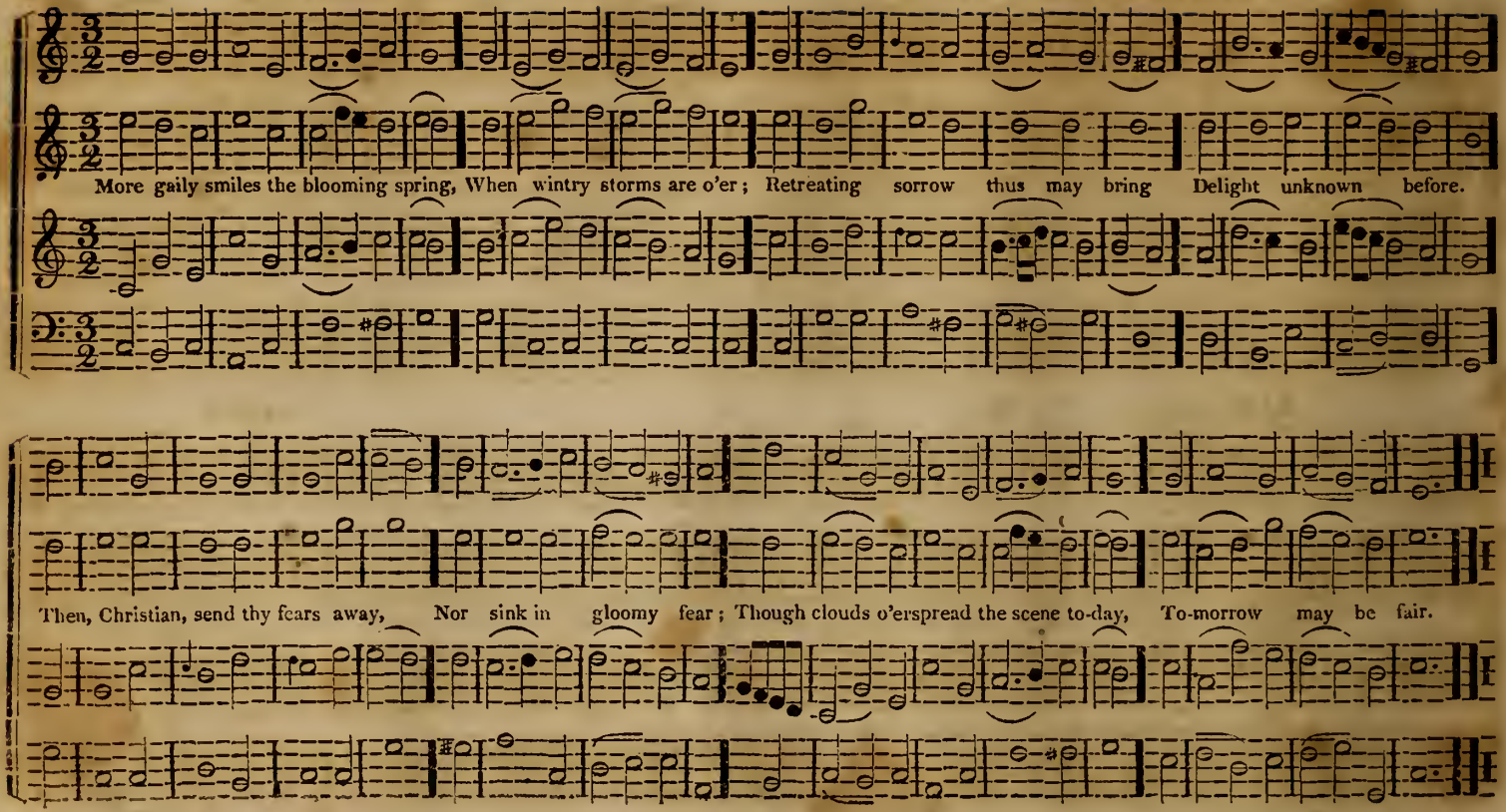
BUCKINGHAM. C. M.



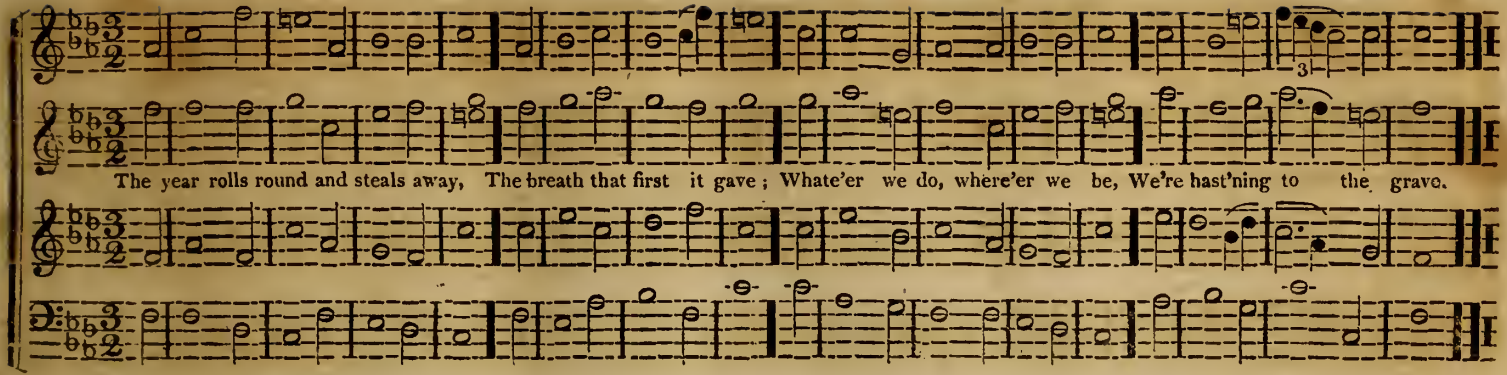
KENDALL. C. M.

Clark.



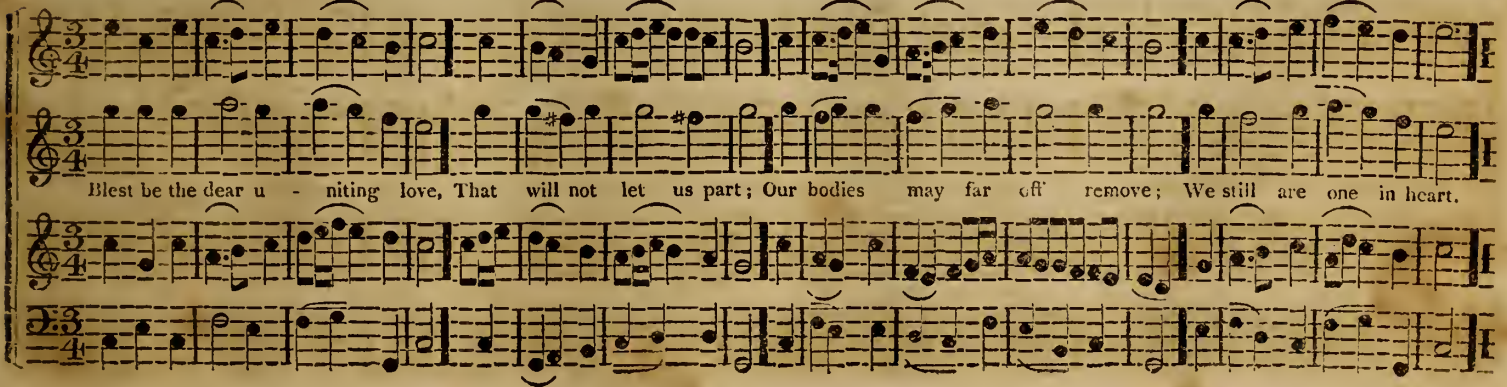

More gaily smiles the blooming spring, When wintry storms are o'er; Retreating sorrow thus may bring Delight unknown before.
Then, Christian, send thy fears away, Nor sink in gloomy fear; Though clouds o'erspread the scene to-day, To-morrow may be fair.

MARTYRS. C. M.



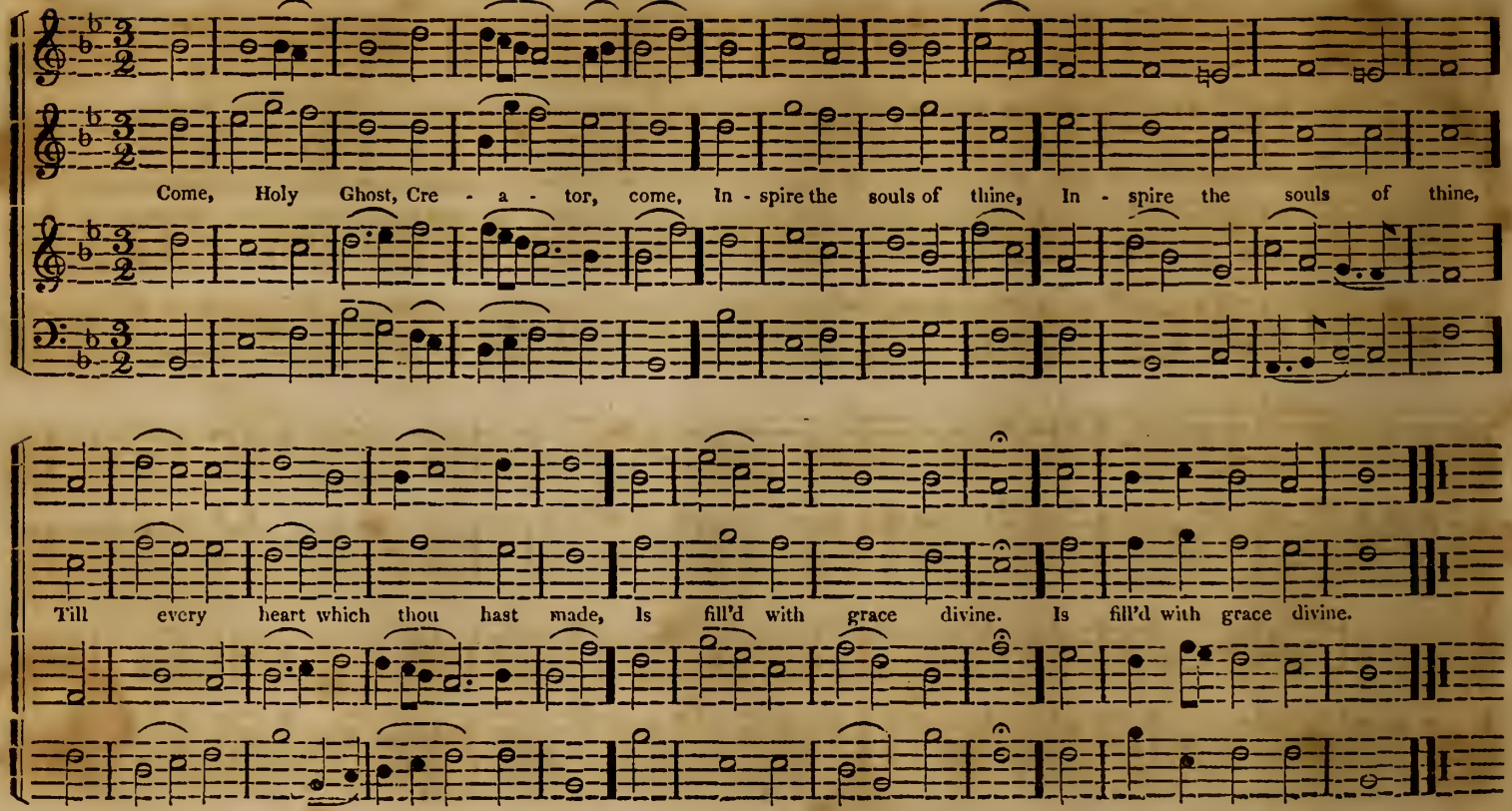
LINCOLN. C. M.

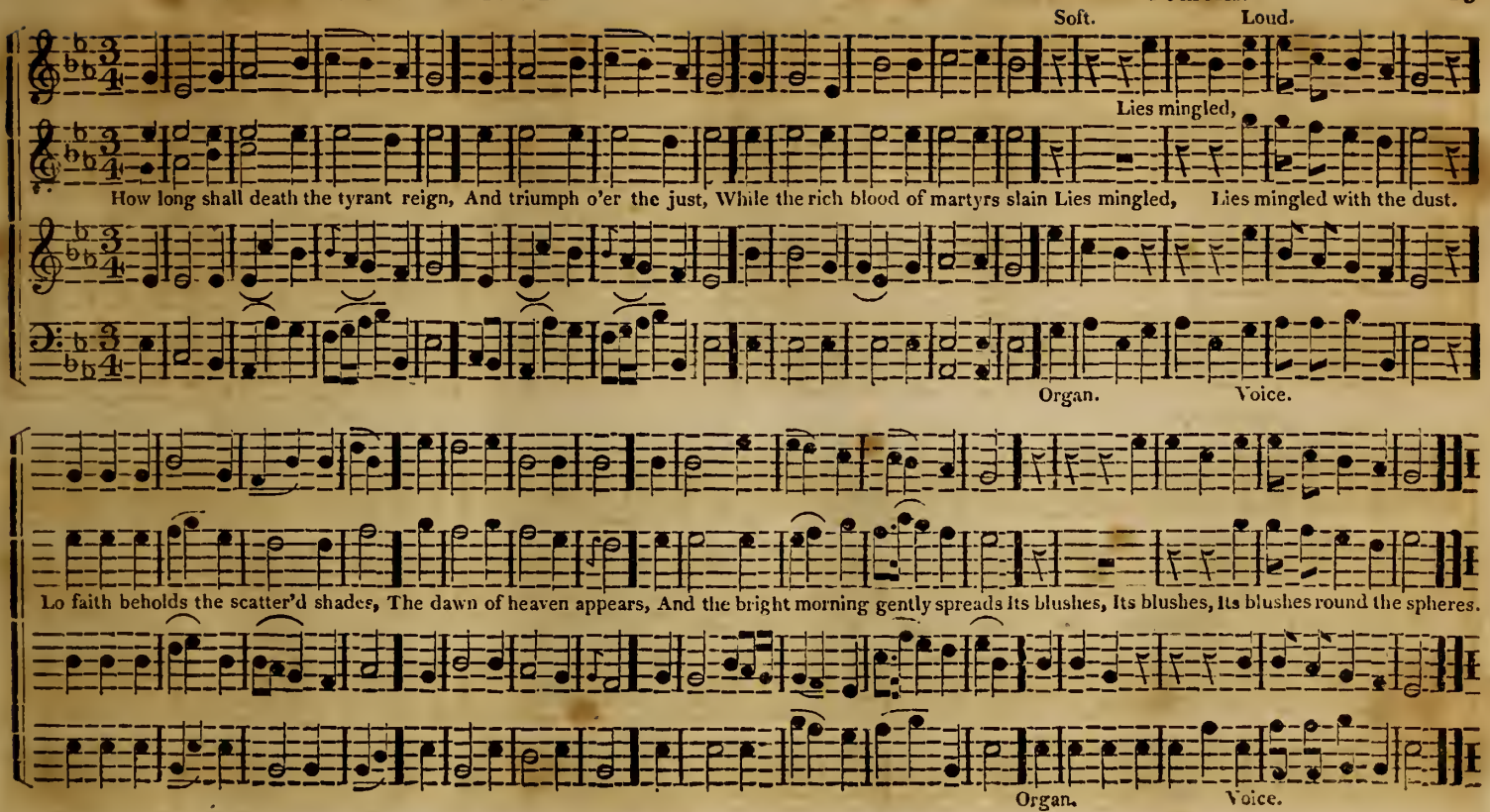
Coombs.



VENI CREATOR. C. M.

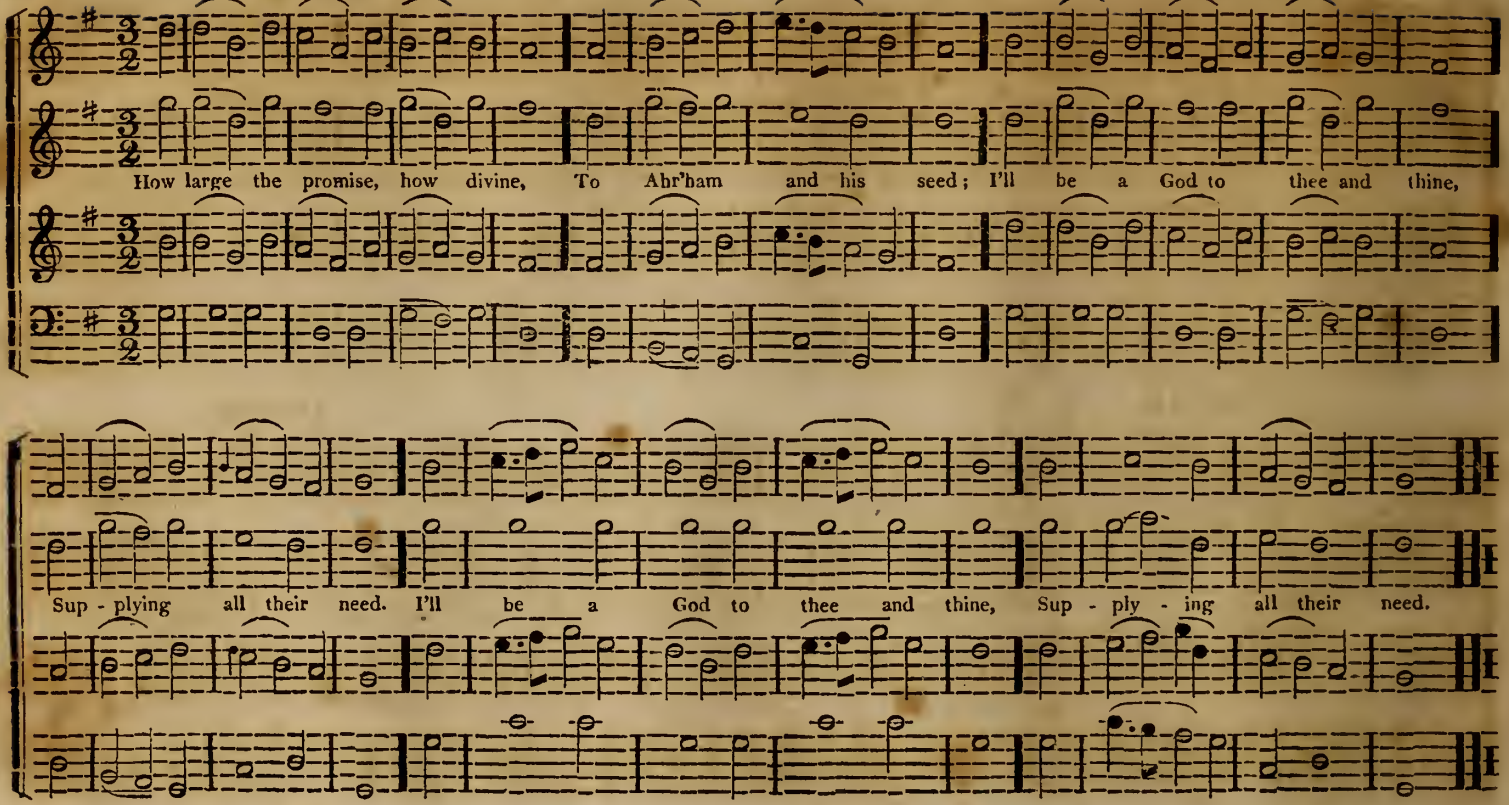
Steffani.

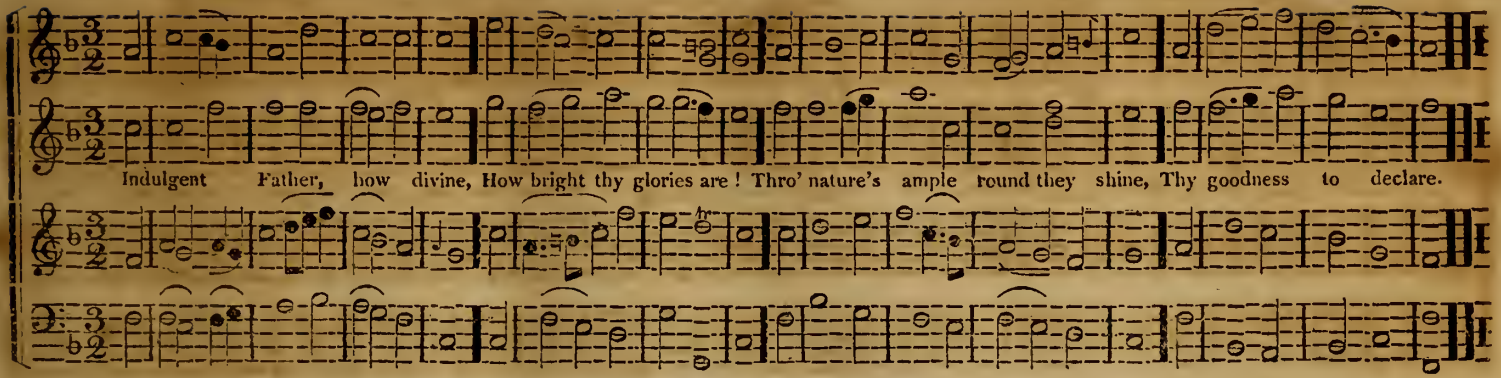



Soft.
Loud.
Lies mingled,
How long shall death the tyrant reign, And triumph o'er the just, While the rich blood of martyrs slain Lies mingled, Lies mingled with the dust.
Organ.
Voice.
Lo faith beholds the scatter'd shades, The dawn of heaven appears, And the bright morning gently spreads Its blushes, Its blushes, Its blushes round the spheres.
Organ.
Voice.

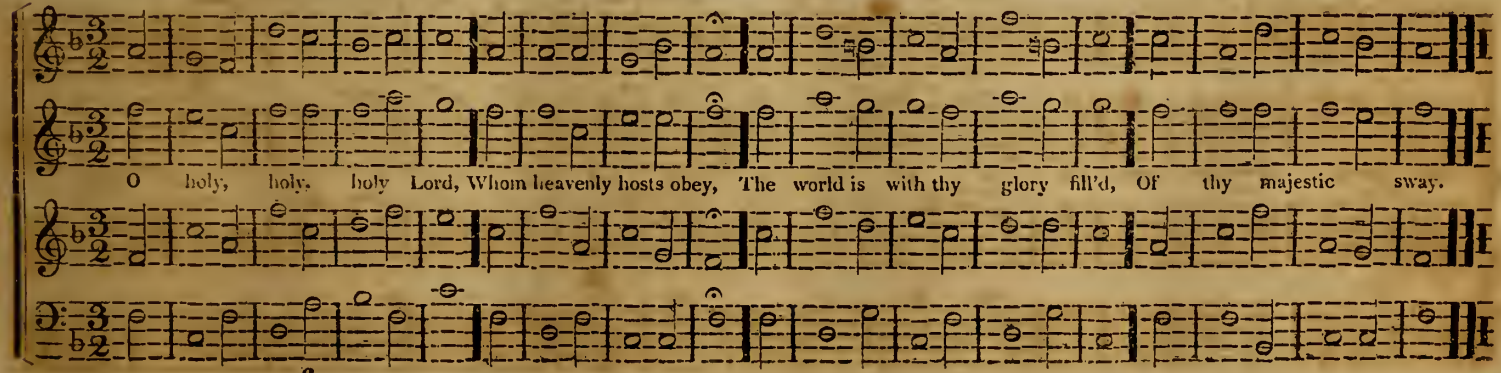
WAREHAM. C. M.

Dr. Arnold.



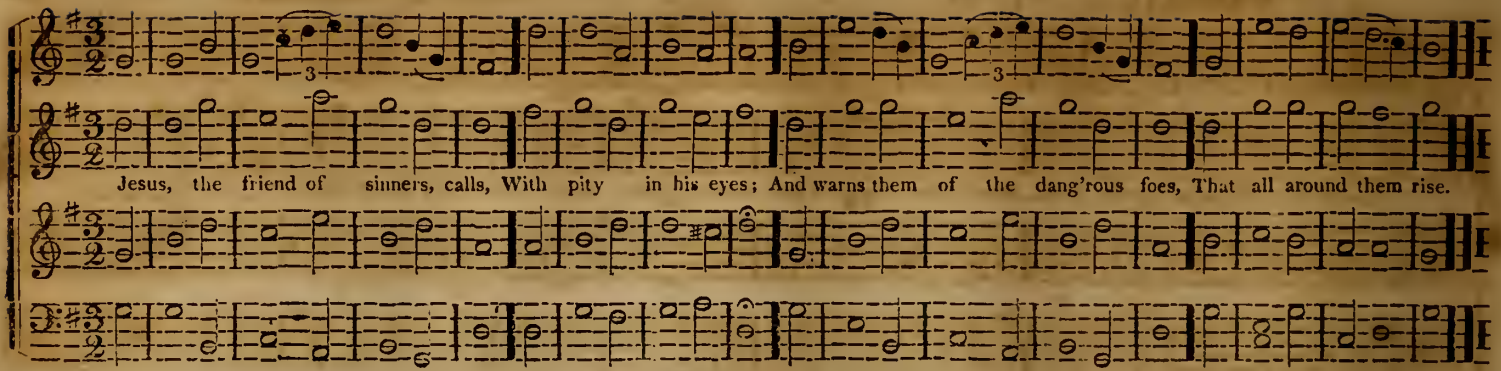


LONDON. C. M. Dr. Croft.

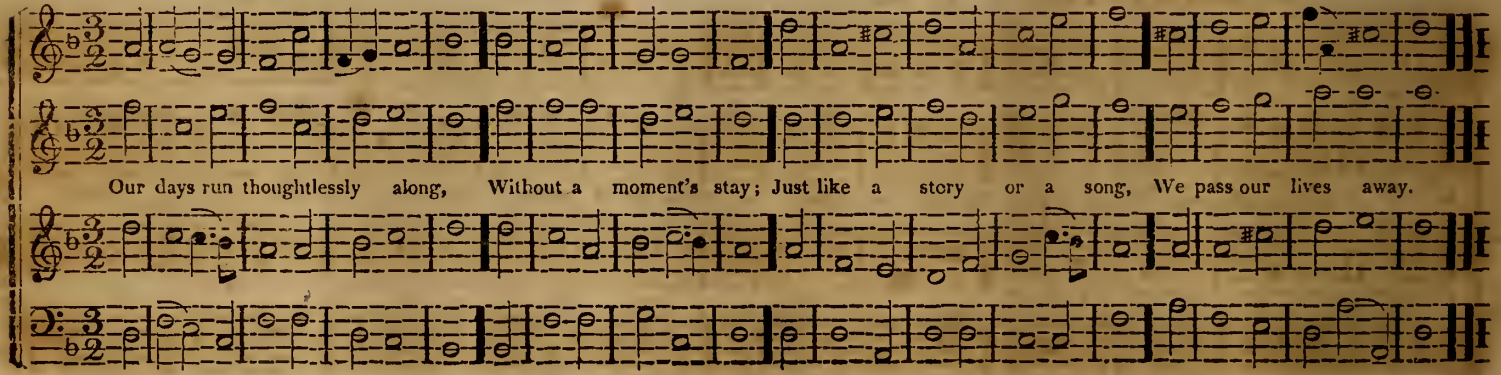


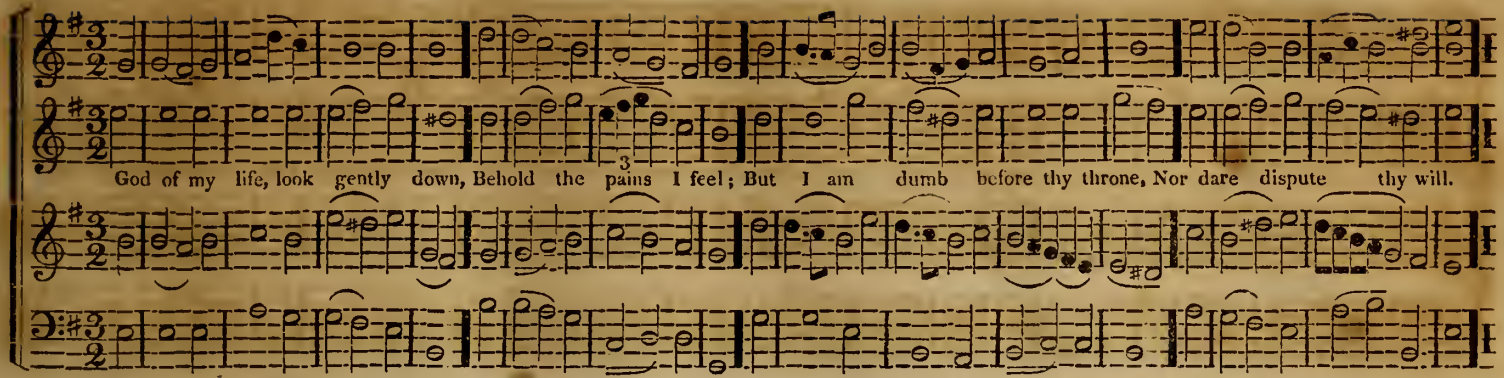
YORK. C. M.

Milton.

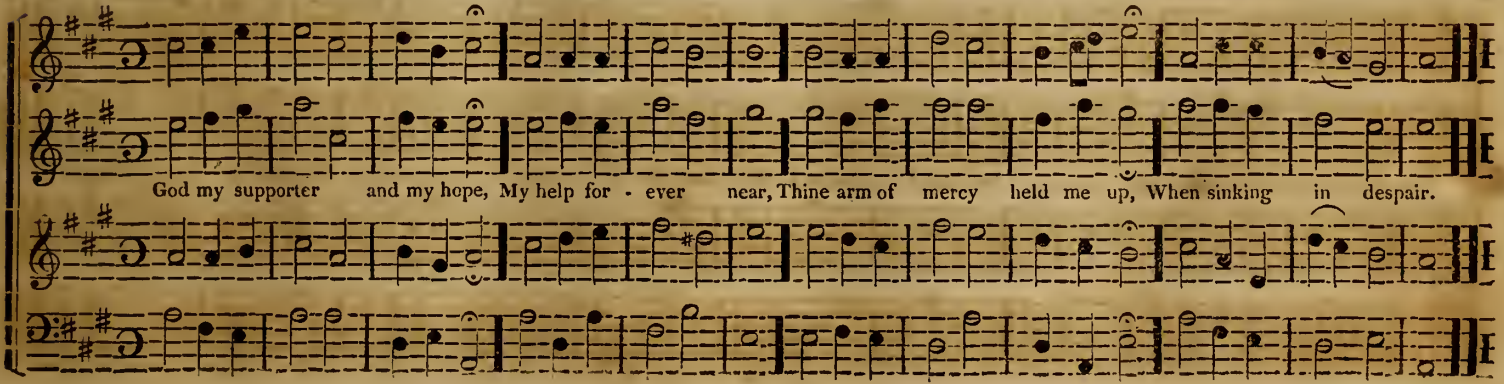


WANTAGE. C. M.



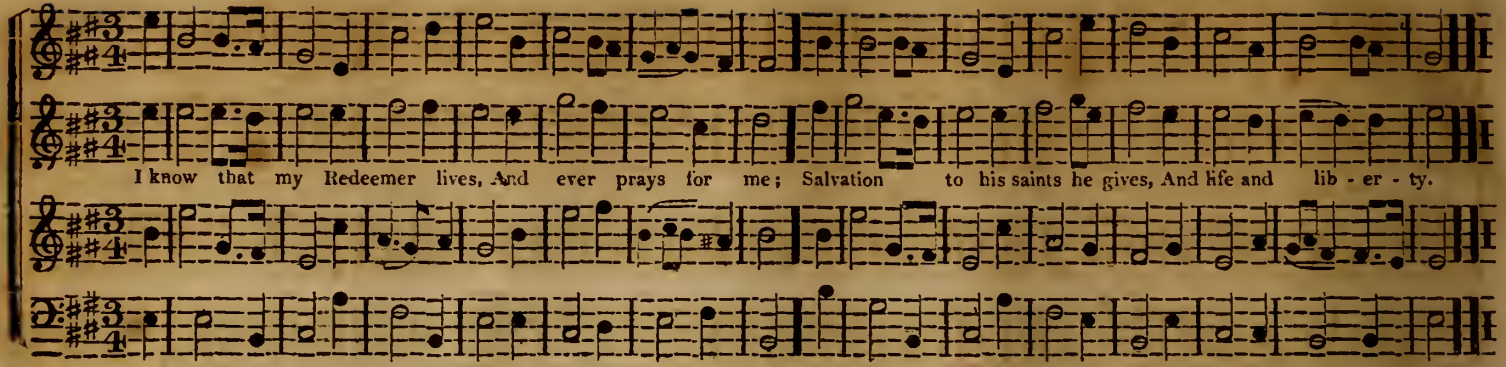


ROCHESTER. C. M.



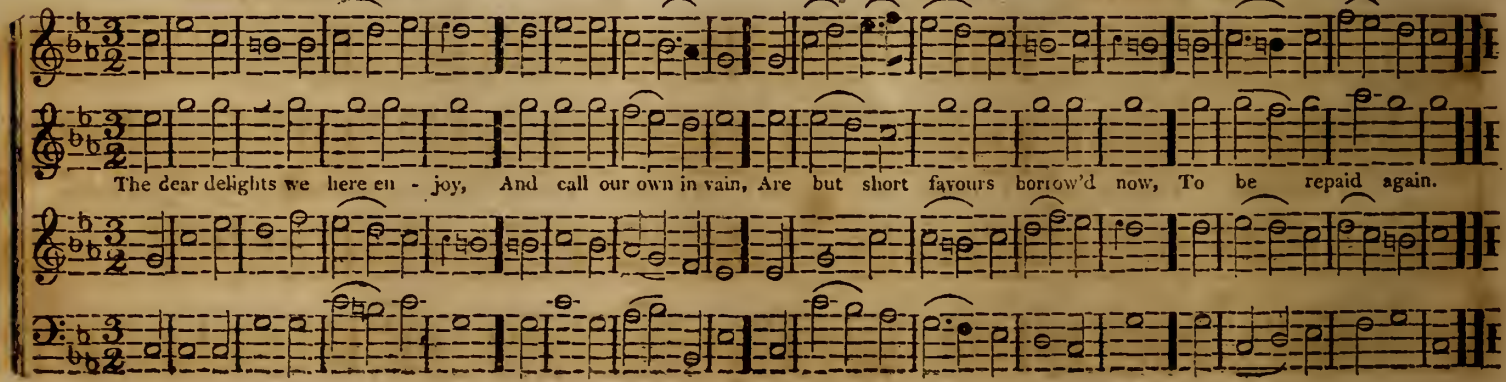
MESSIAH. C. M.

Handel.

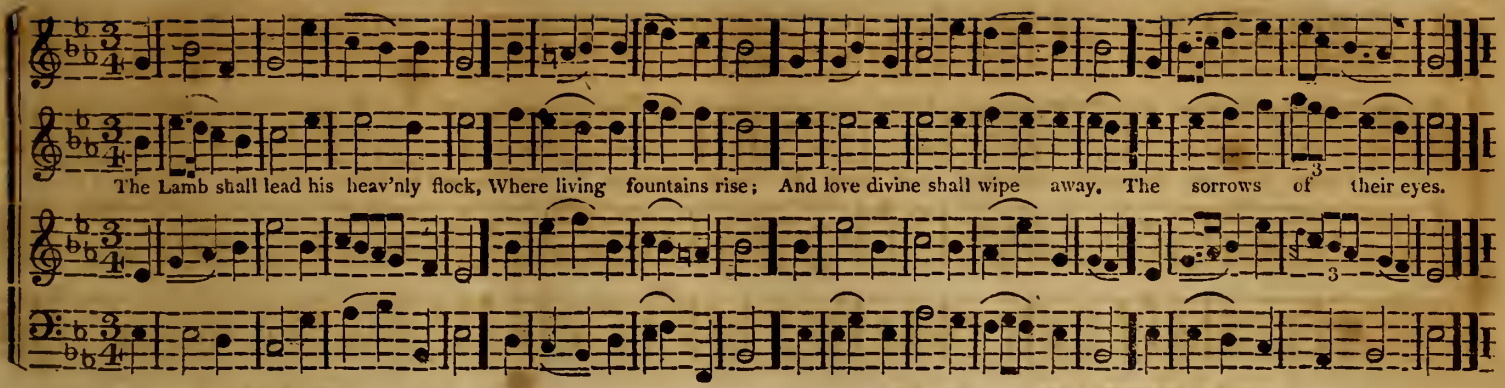


COLLINGHAM. C. M.

T. Jackson.

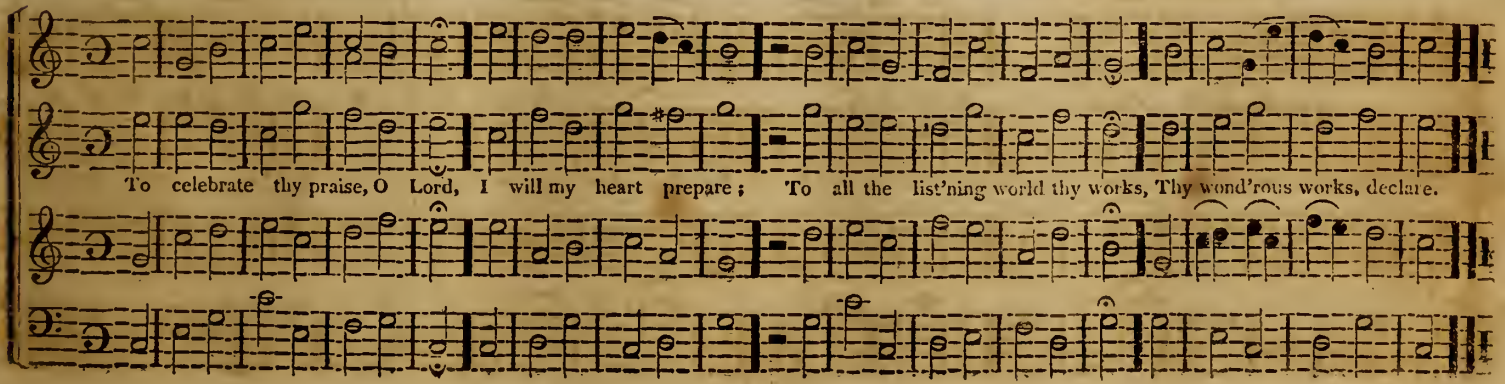


ARCADIA. C. M.

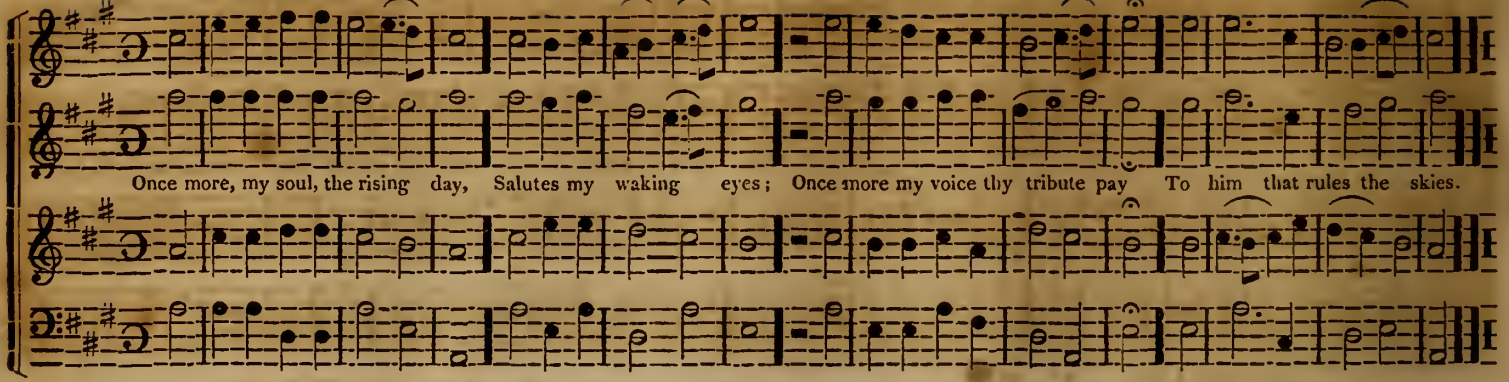


St. JAMES'. C. M.

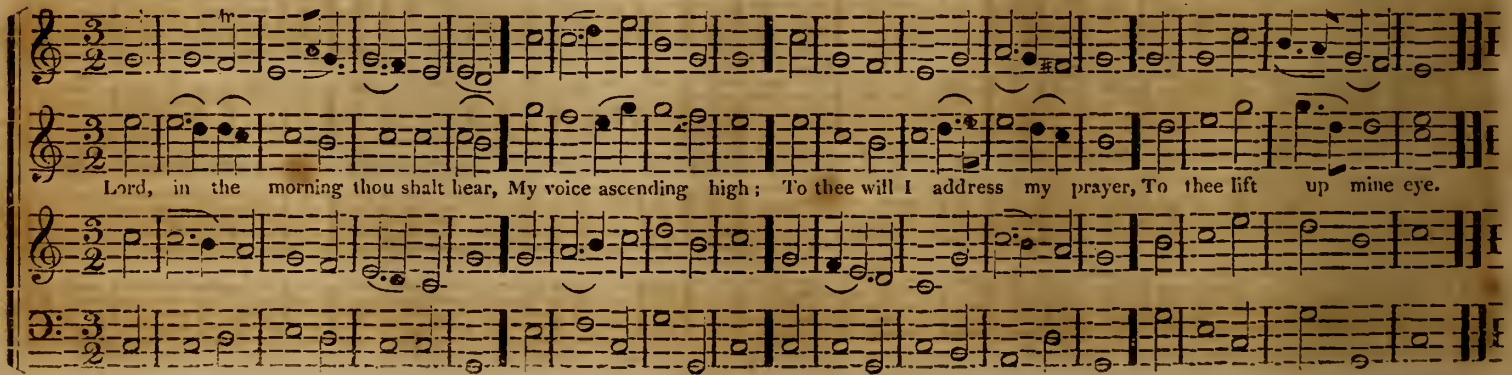
Courteville.



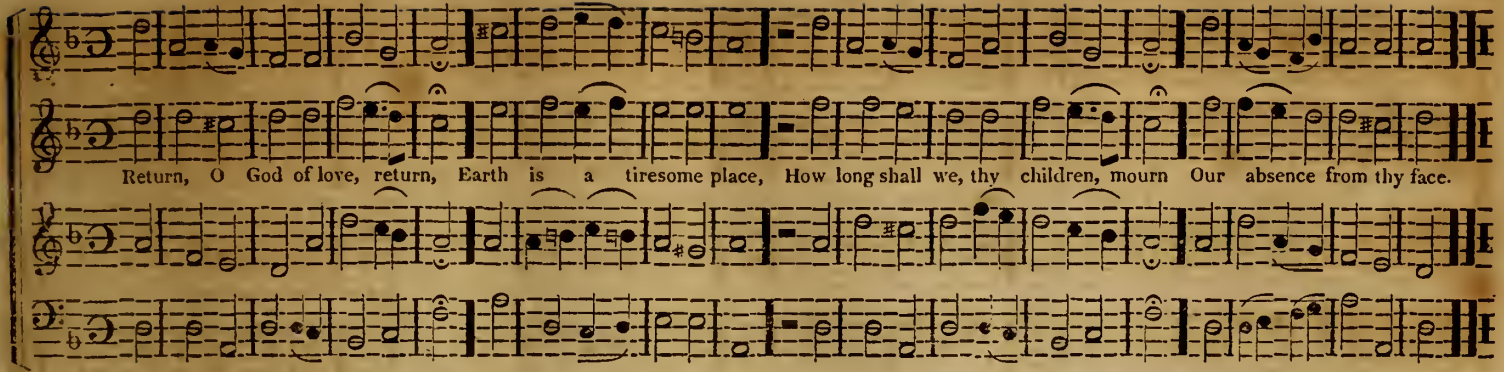
PETERBOROUGH. C. M.



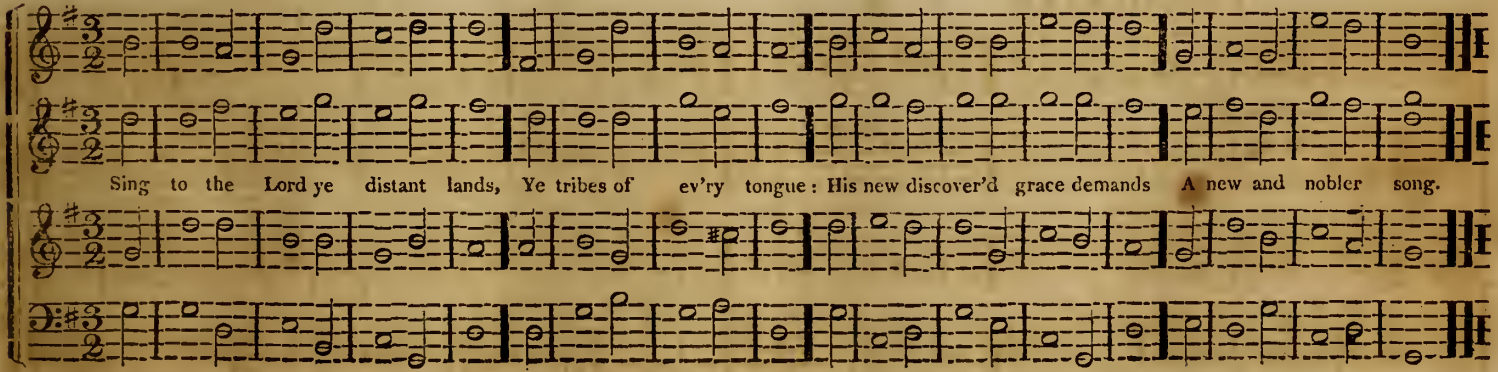
COLCHESTER. C. M.



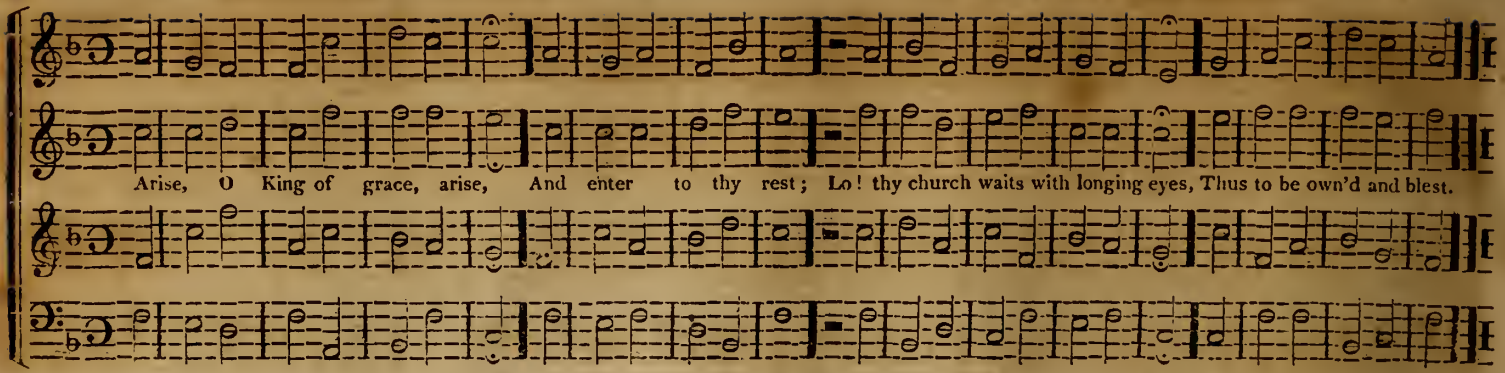
BANGOR. C. M.



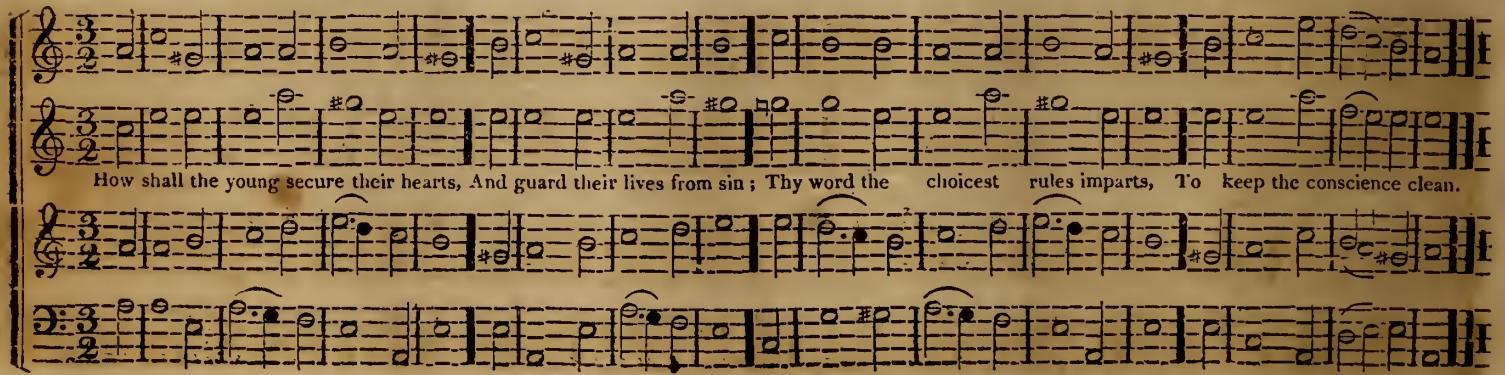
MEAR. C. M.

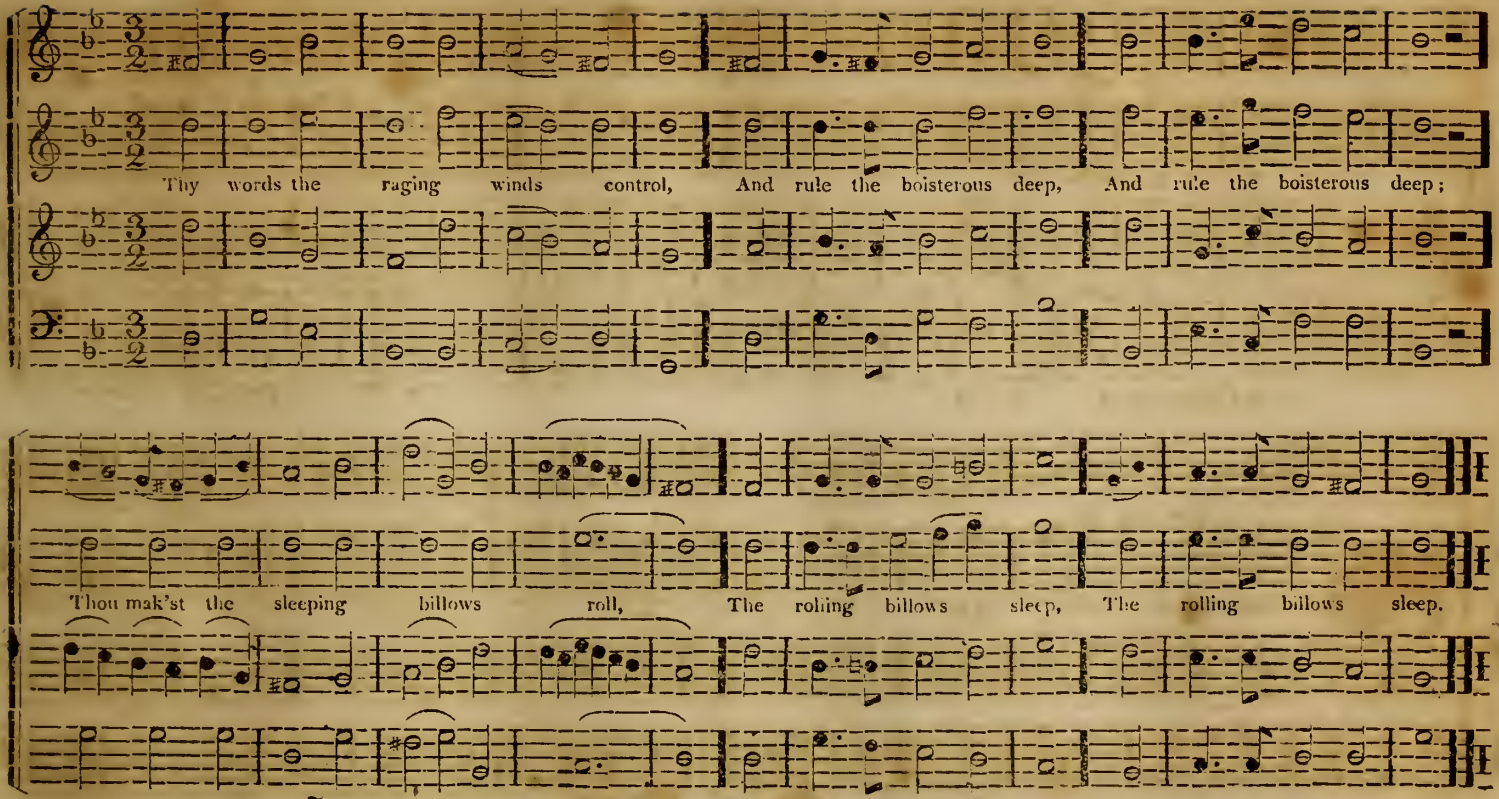


St. DAVID's. C. M. Ravenscroft.



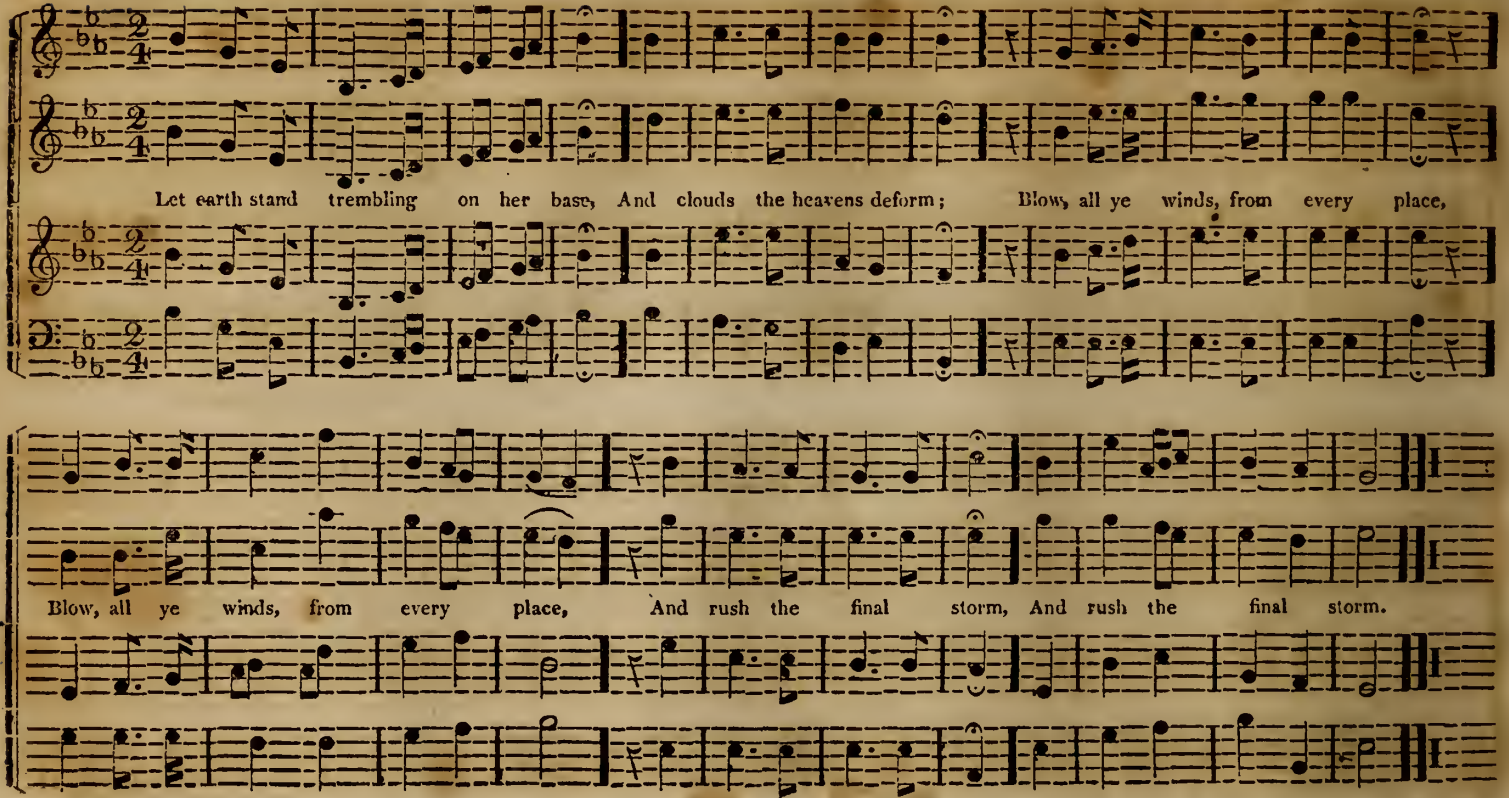
BURFORD. C. M. Purcell.

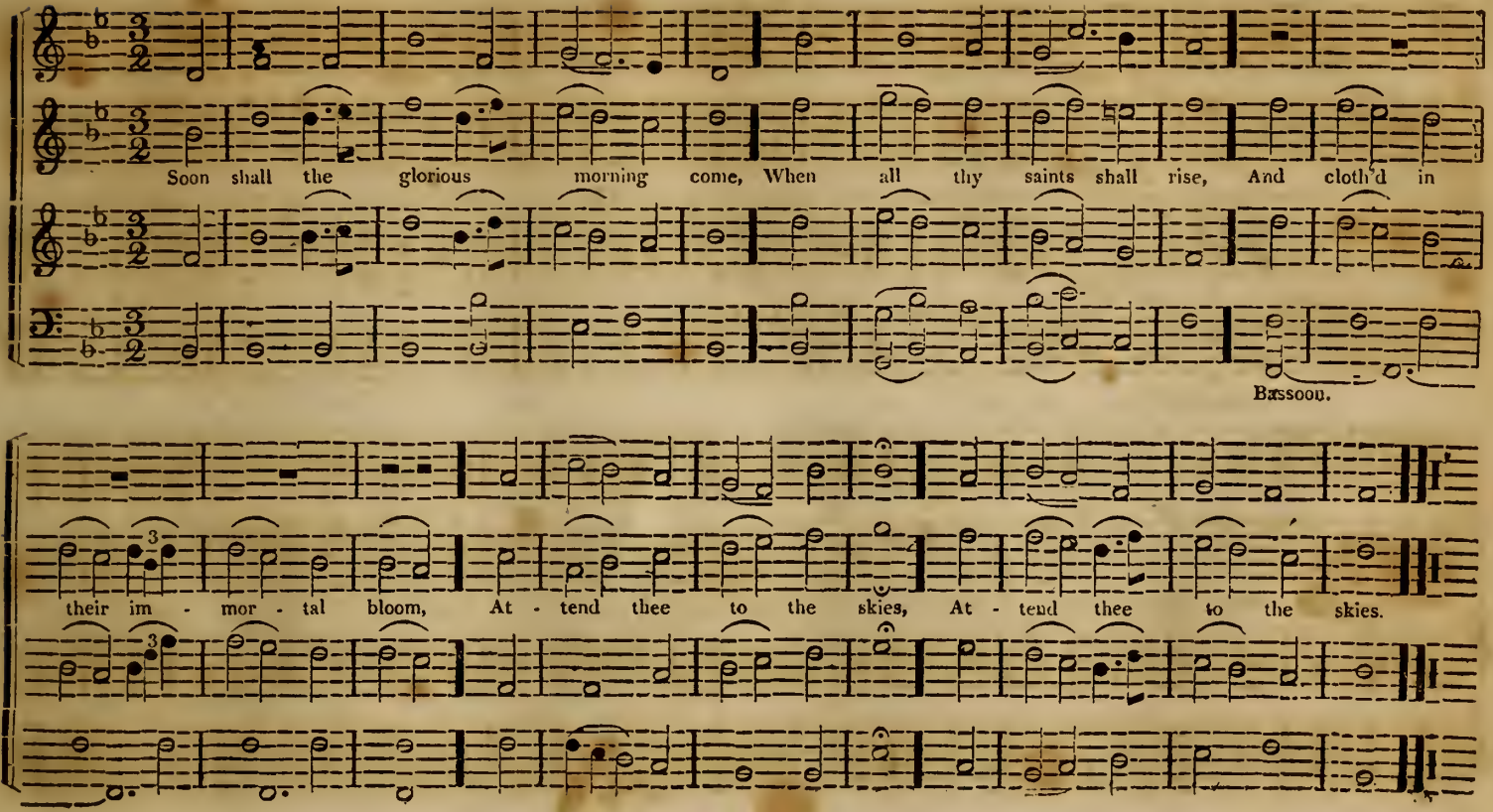



Thy words the raging winds control, And rule the boisterous deep, And rule the boisterous deep;
Thou mak'st the sleeping billows roll, The rolling billows sleep, The rolling billows sleep.

TEMPEST. C. M.

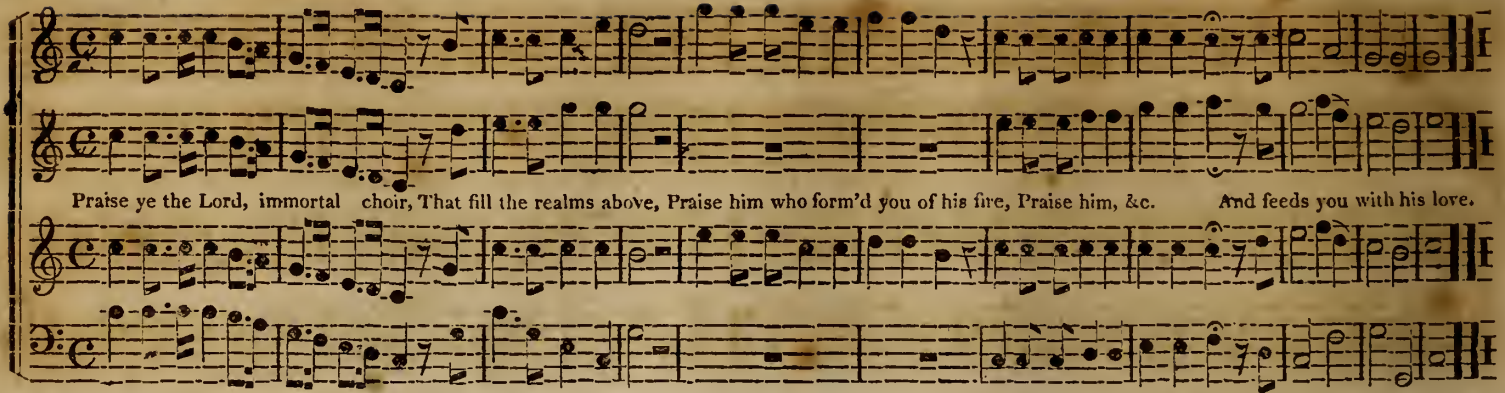
Callcott.



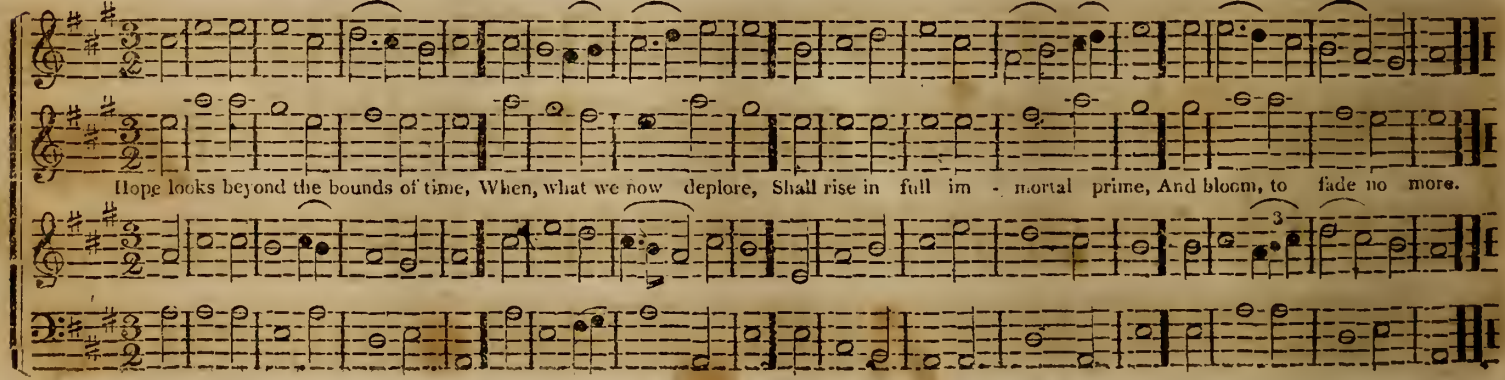

Soon shall the glorious morning come, When all thy saints shall rise, And cloth'd in
Bassoon.
their im - mor - tal bloom, At - tend thee to the skies, At - tend thee to the skies.

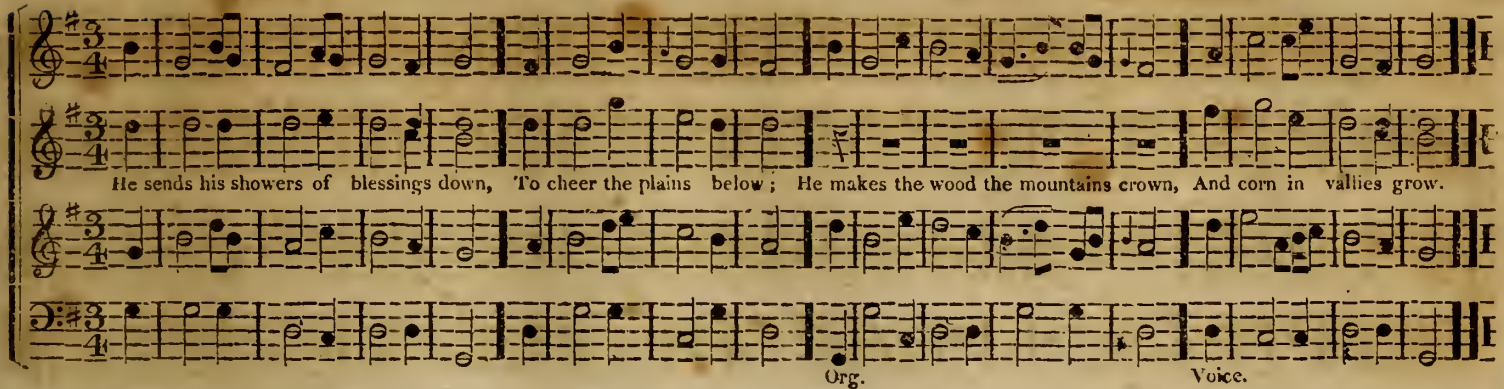
PEMBROKE. C. M.

Dalmer.

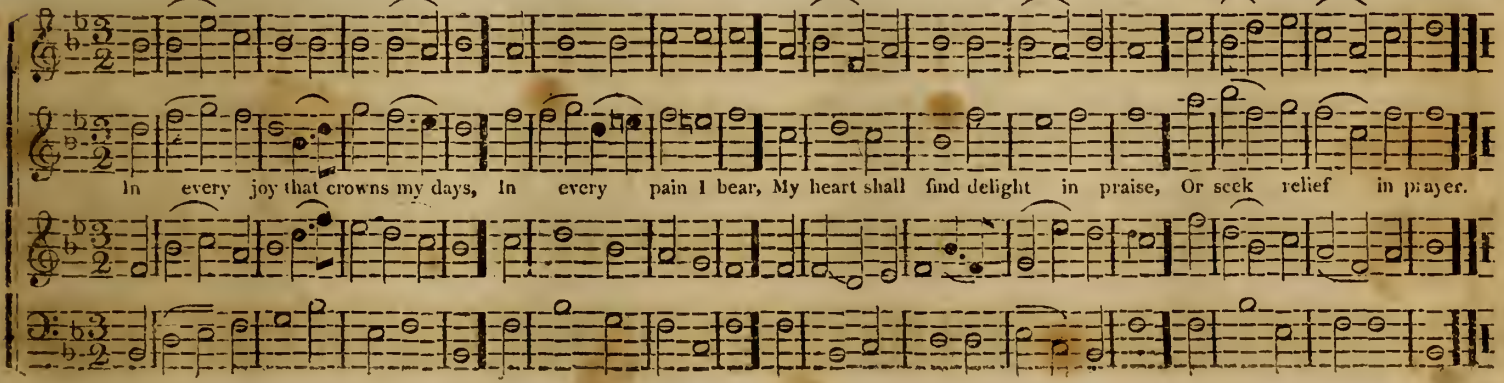


BARBY. C. M.



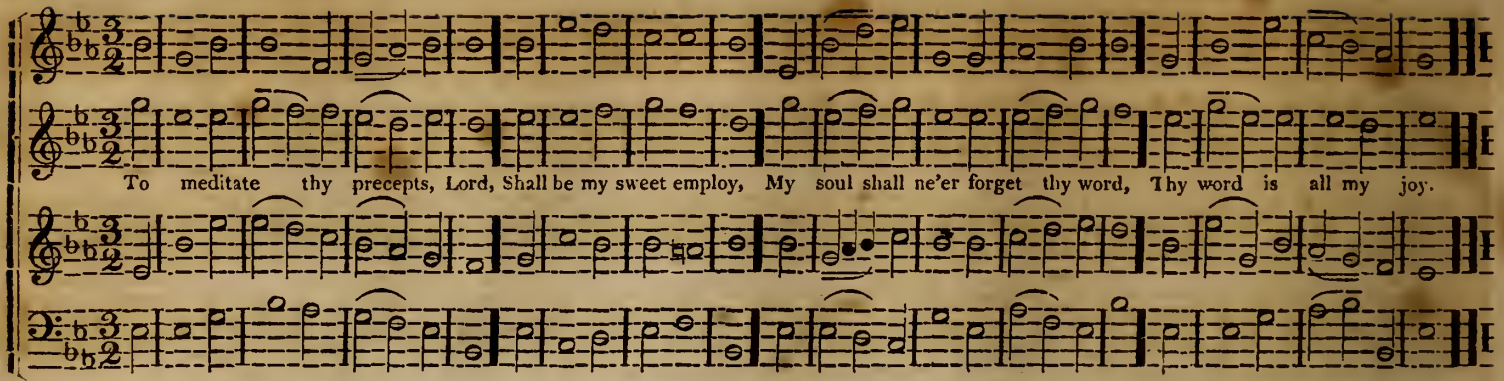


NEWTON. C. M. T. Jackson.

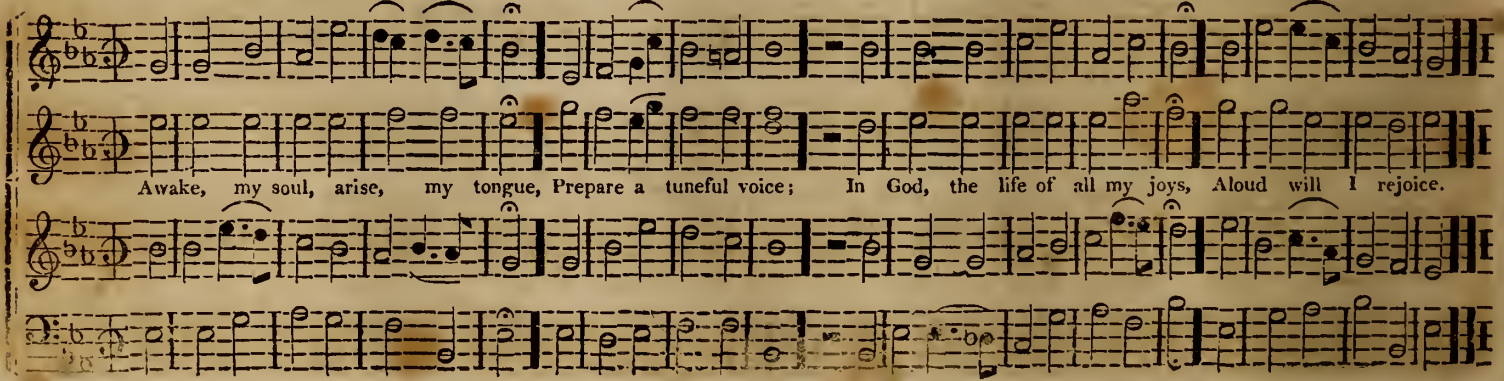


ABRIDGE. C. M.

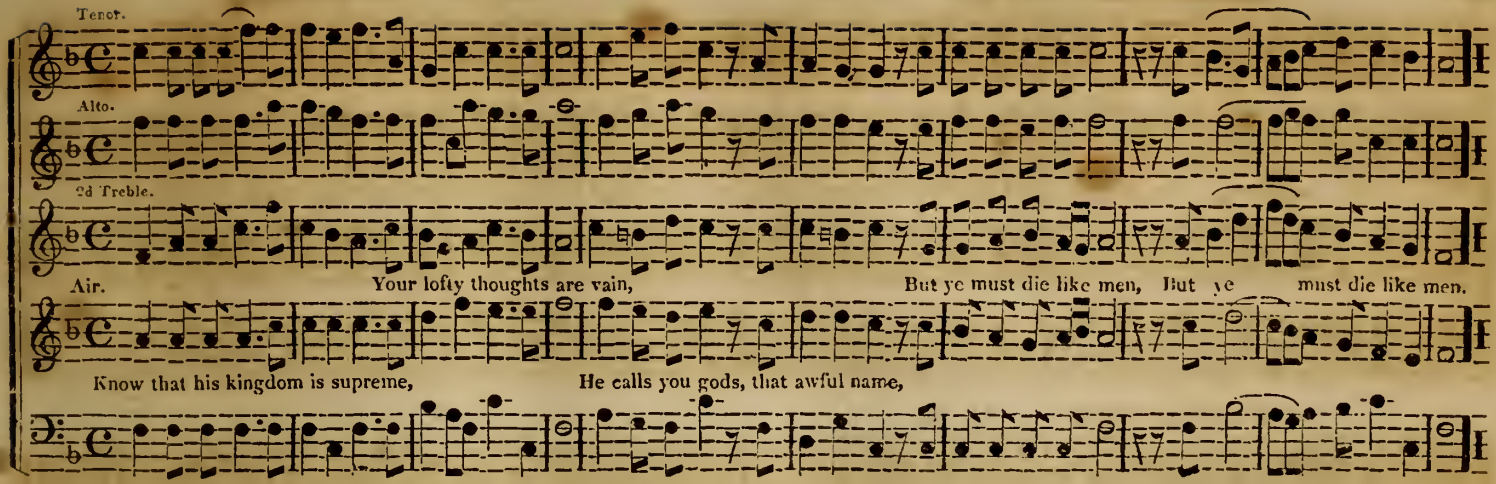
Smith.



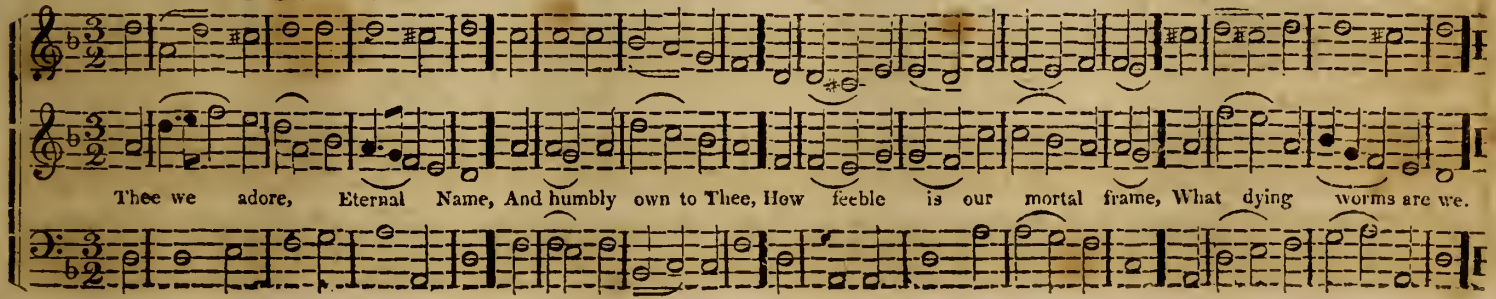
BLANDFORD. C. M.



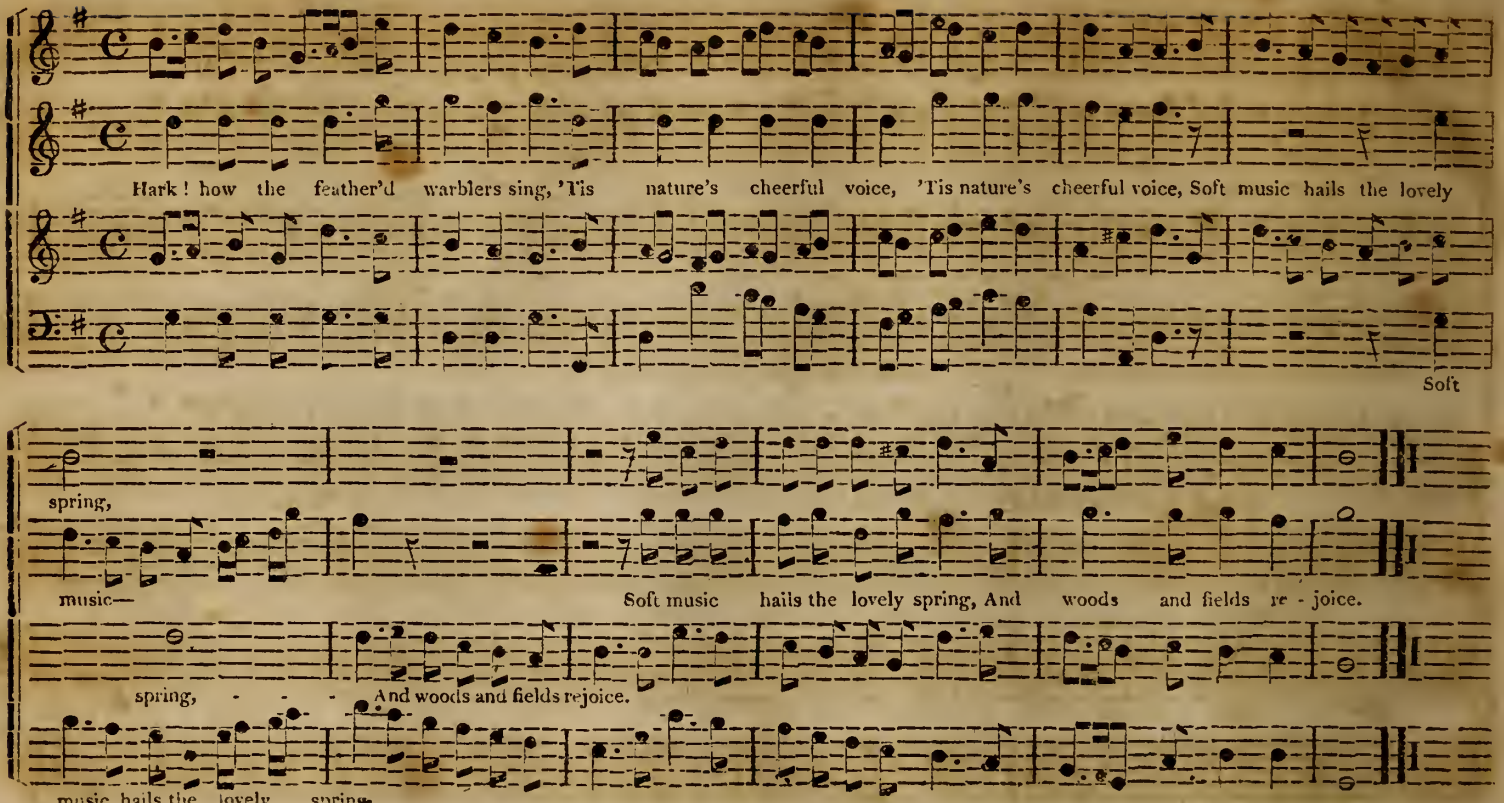
PENROSE. C. M. Tucker.

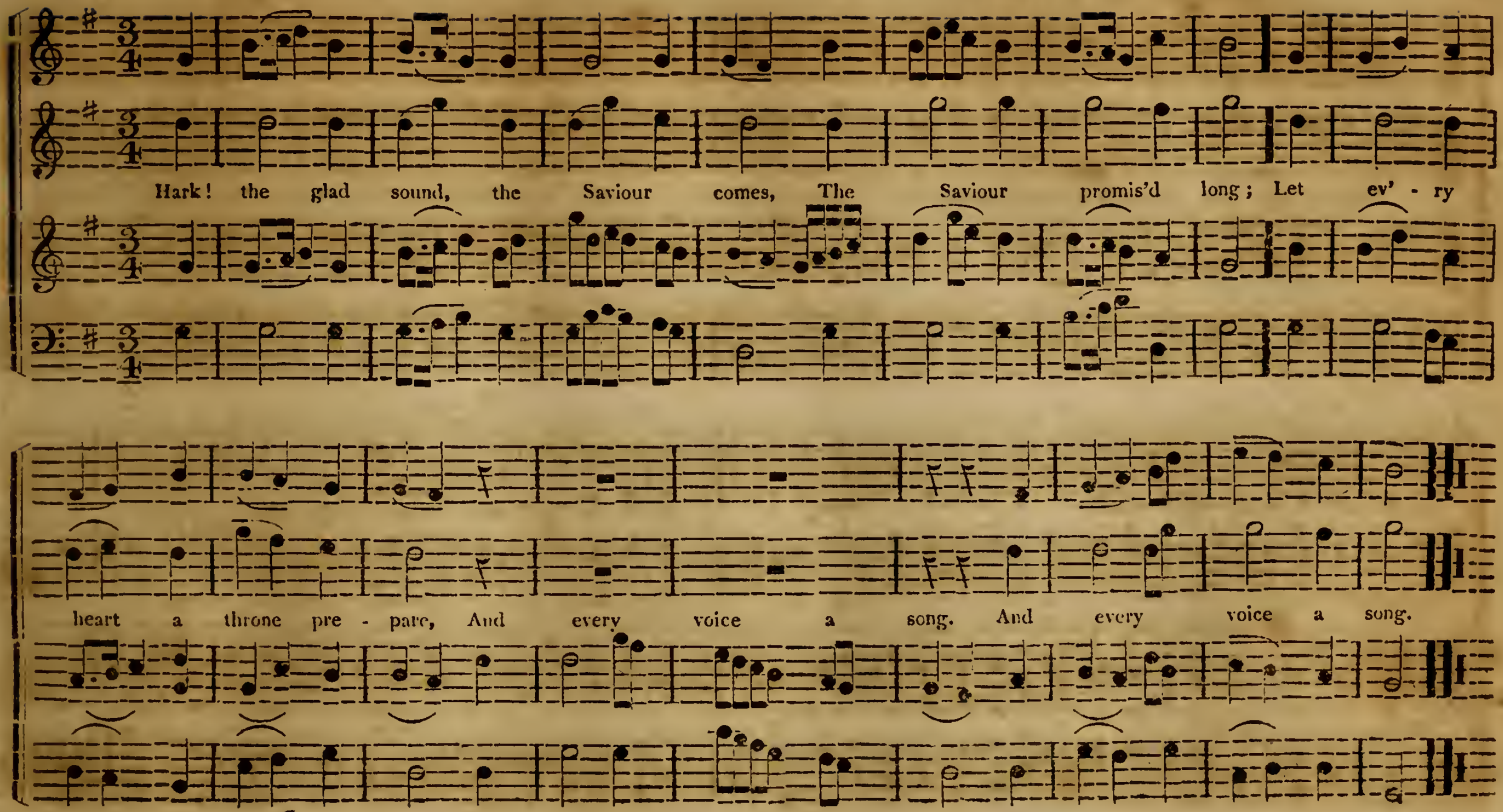


DUNKENFIELD. C. M. R. Harrison.



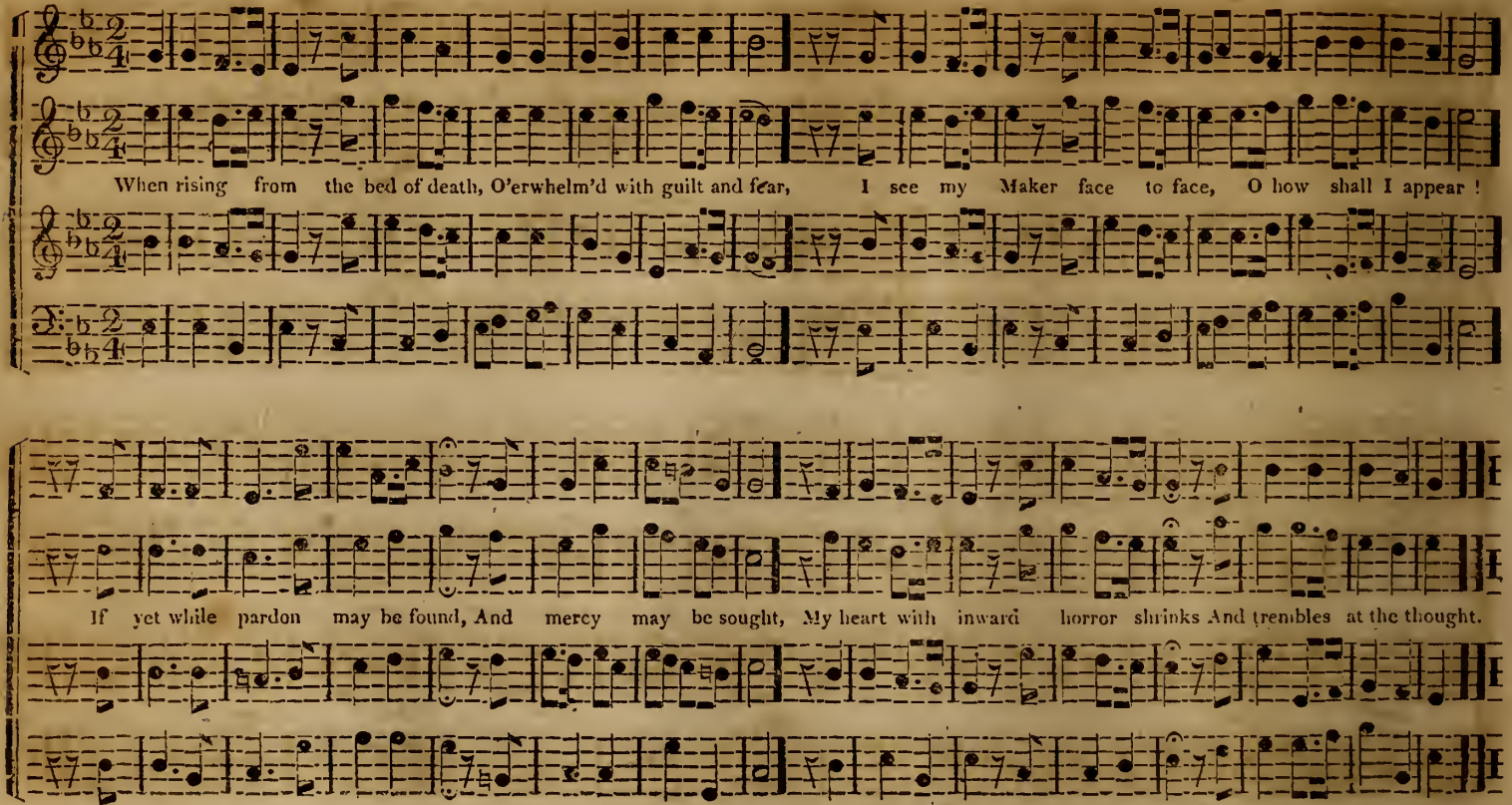
KNARESBOROUGH. C. M.

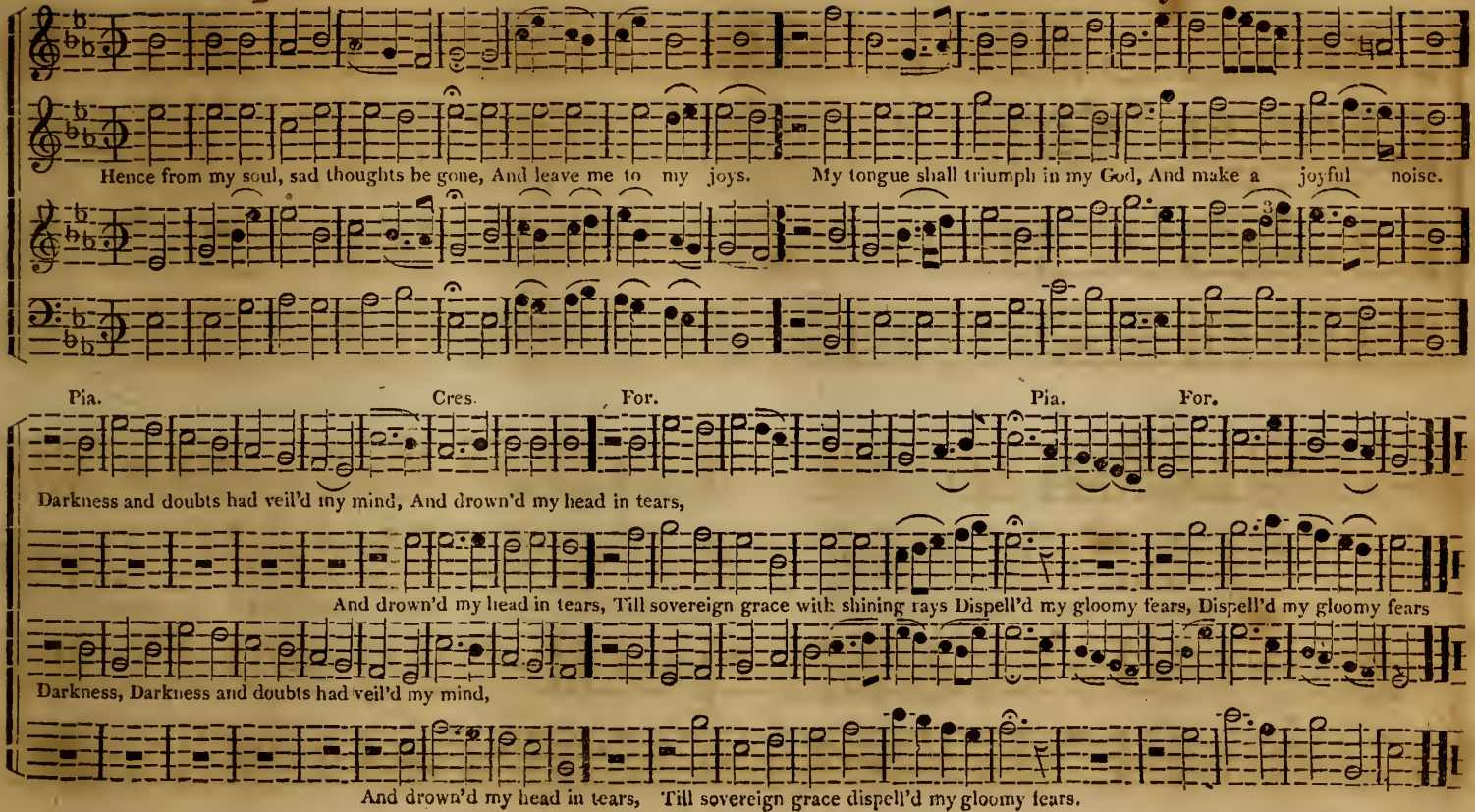



Hark! the glad sound, the Saviour comes, The Saviour promis'd long; Let ev' - ry
heart a throne pre - pare, And every voice a song. And every voice a song.

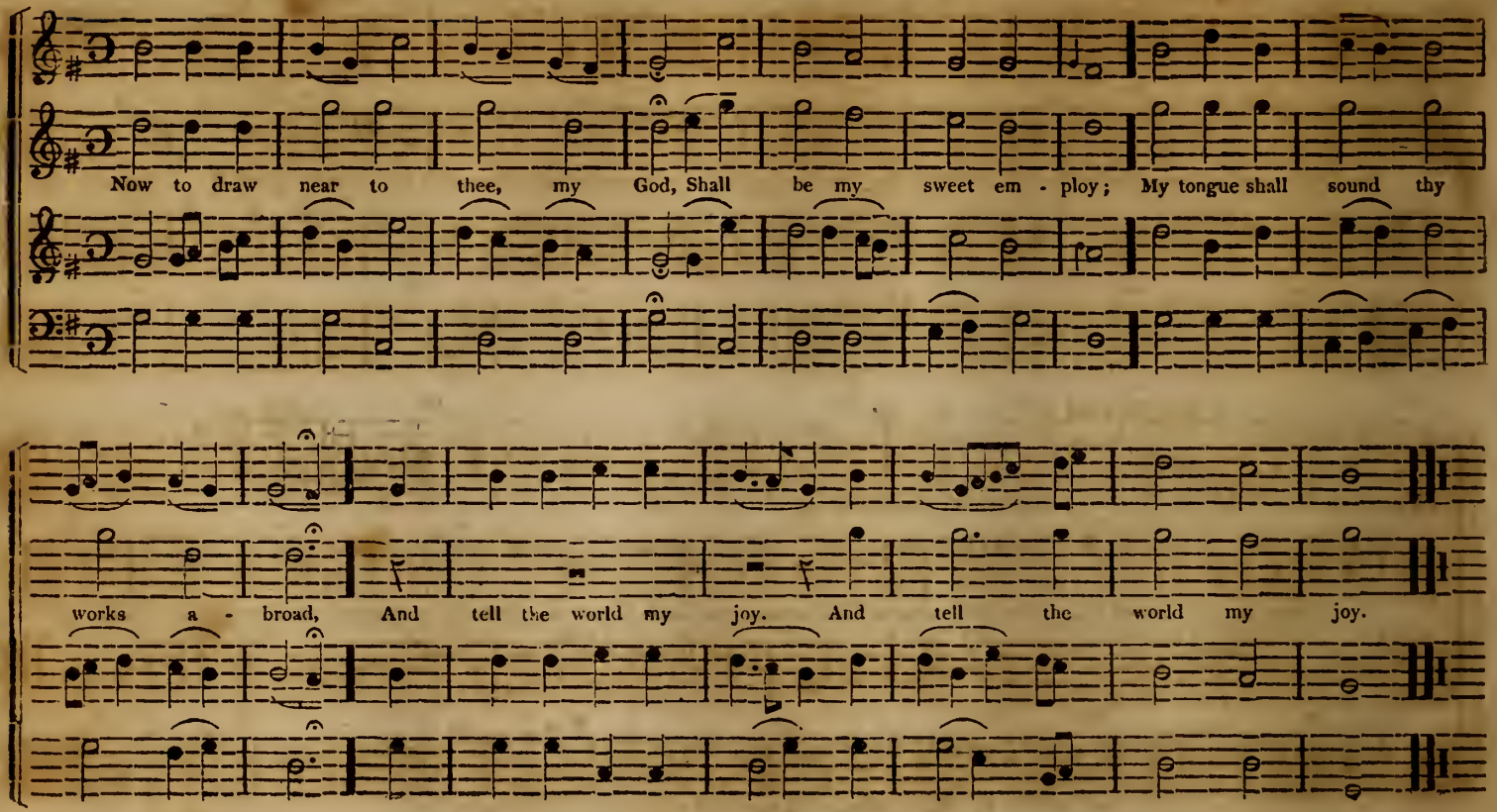
MILAN. C. M.

Costellow.

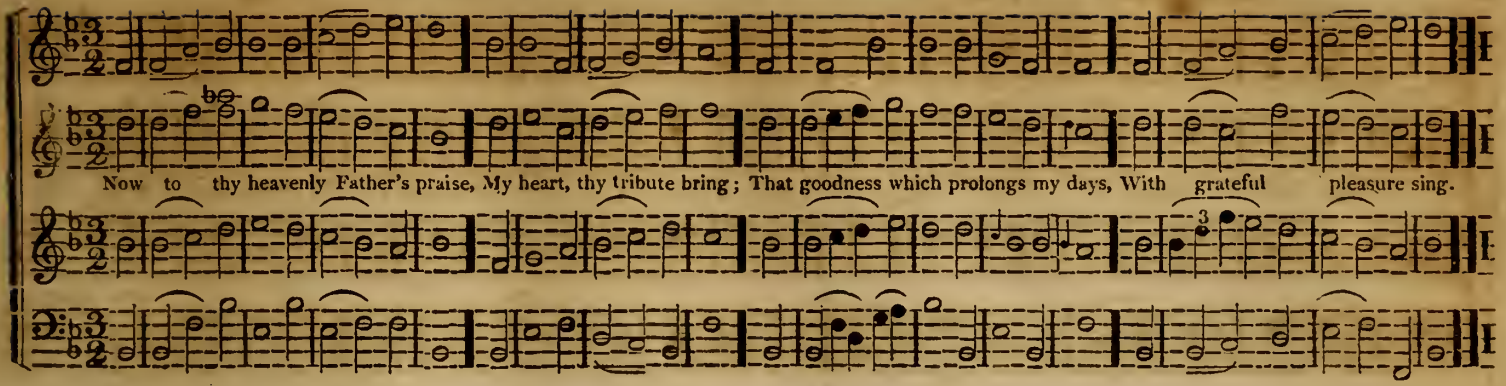



Hence from my soul, sad thoughts be gone, And leave me to my joys. My tongue shall triumph in my God, And make a joyful noise.
Pia. Cres. For. Pia. For.
Darkness and doubts had veil'd my mind, And drown'd my head in tears,
And drown'd my head in tears, Till sovereign grace with shining rays Dispell'd my gloomy fears, Dispell'd my gloomy fears
Darkness, Darkness and doubts had veil'd my mind,
And drown'd my head in tears, Till sovereign grace dispell'd my gloomy fears.

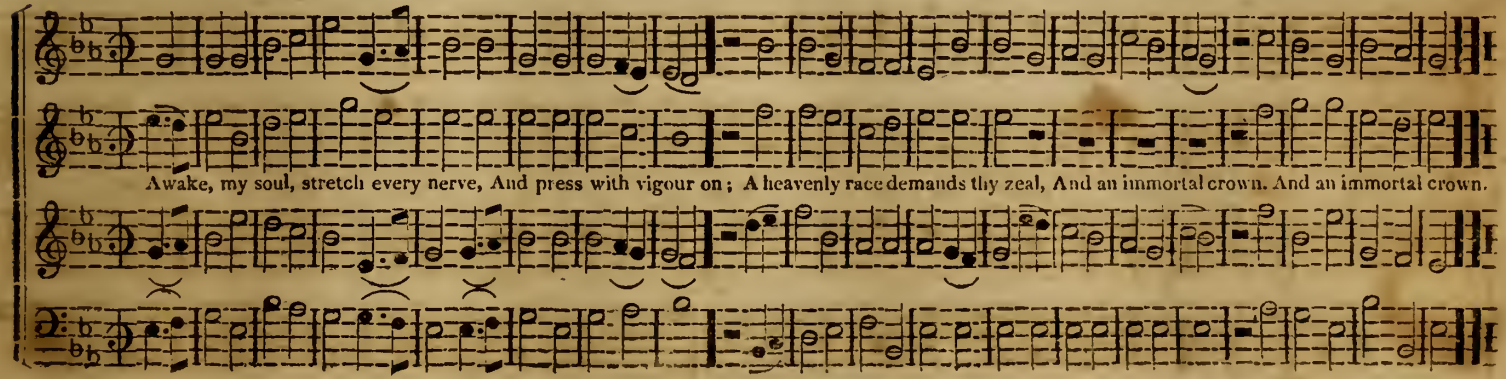
St. ALBAN's. C. M.


Now to draw near to thee, my God, Shall be my sweet em - ploy; My tongue shall sound thy
works a - broad, And tell the world my joy. And tell the world my joy.

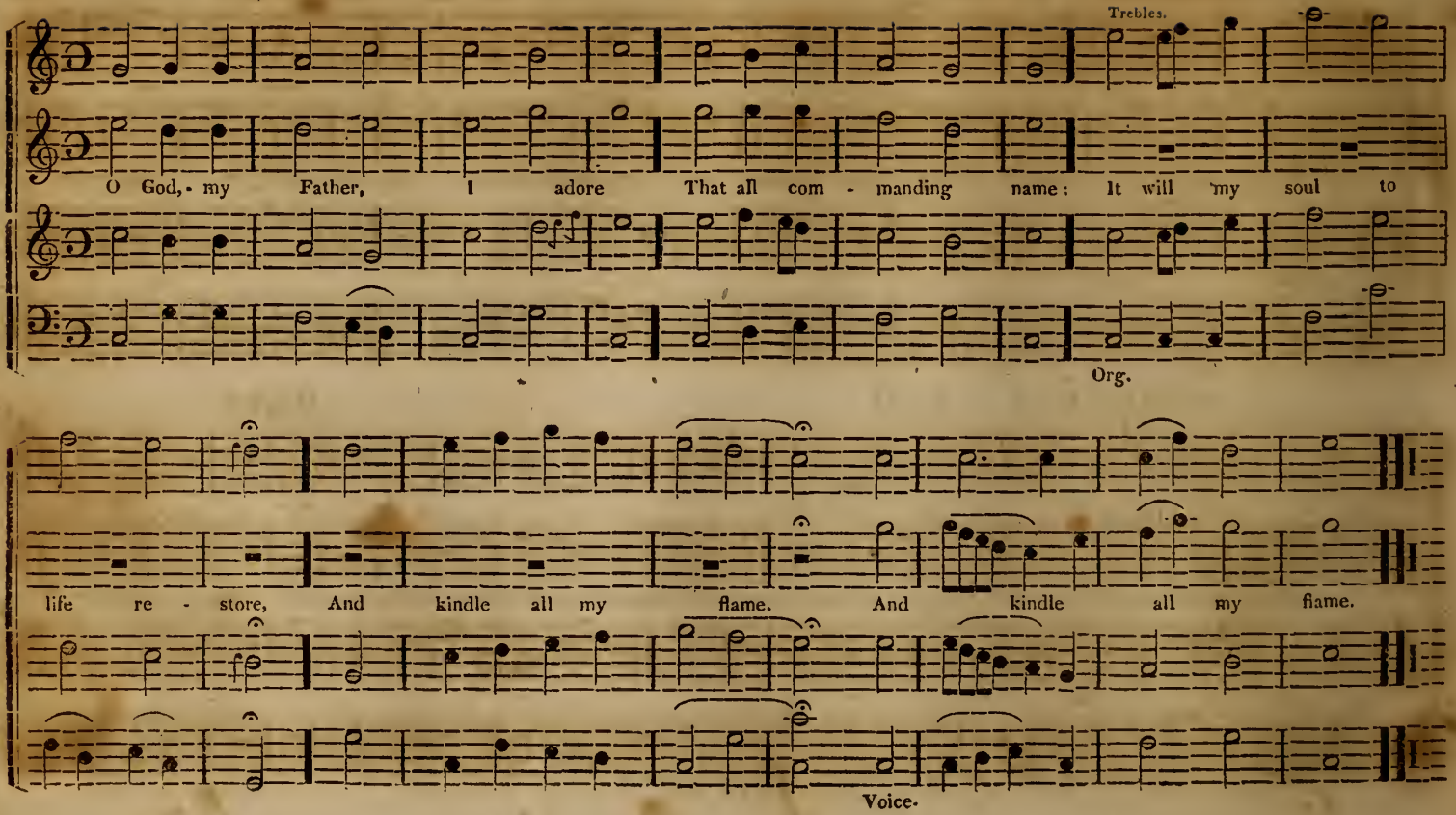
HOLBORN. C. M.

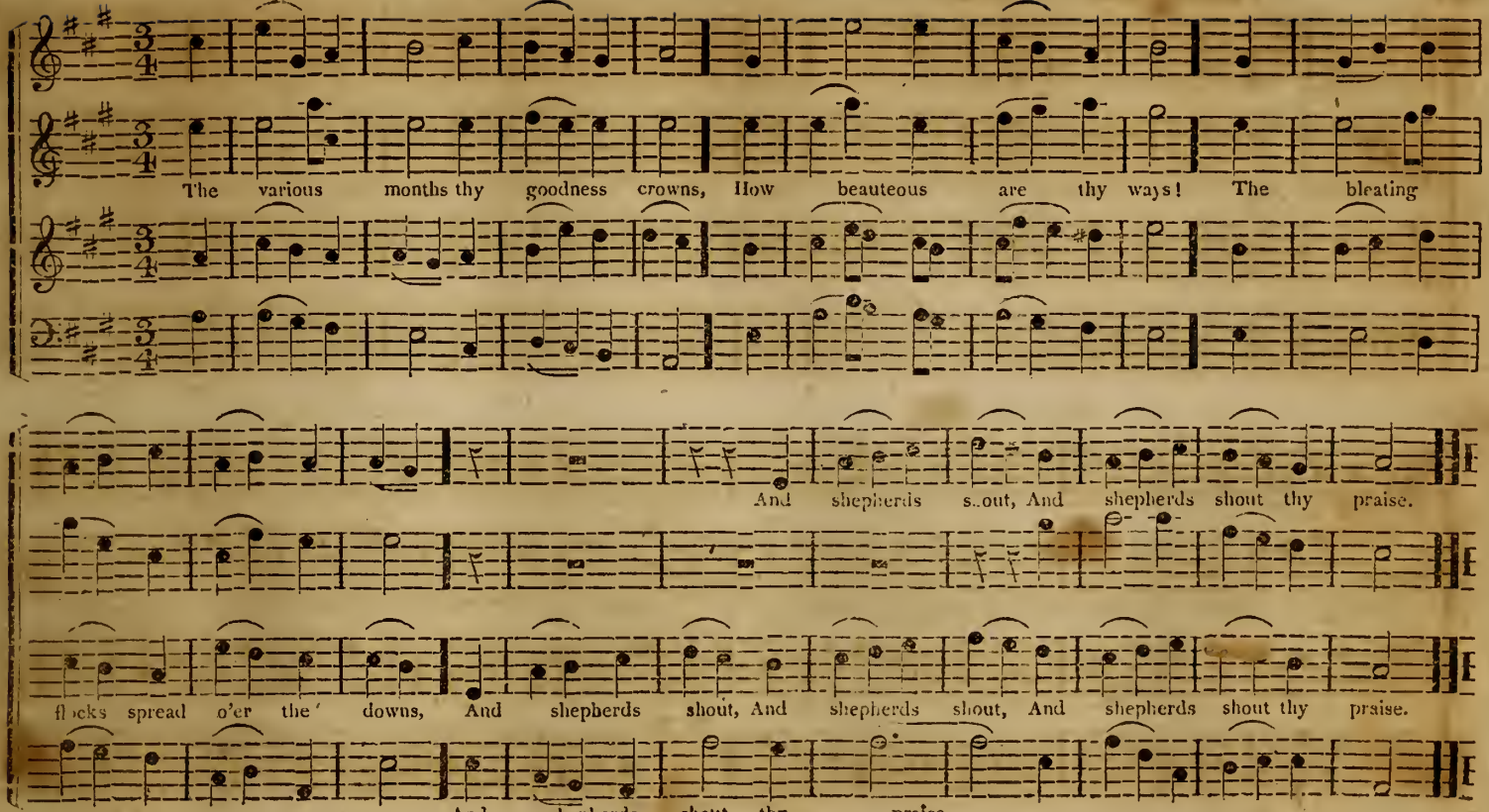


CHRISTMAS. C. M. Handel.

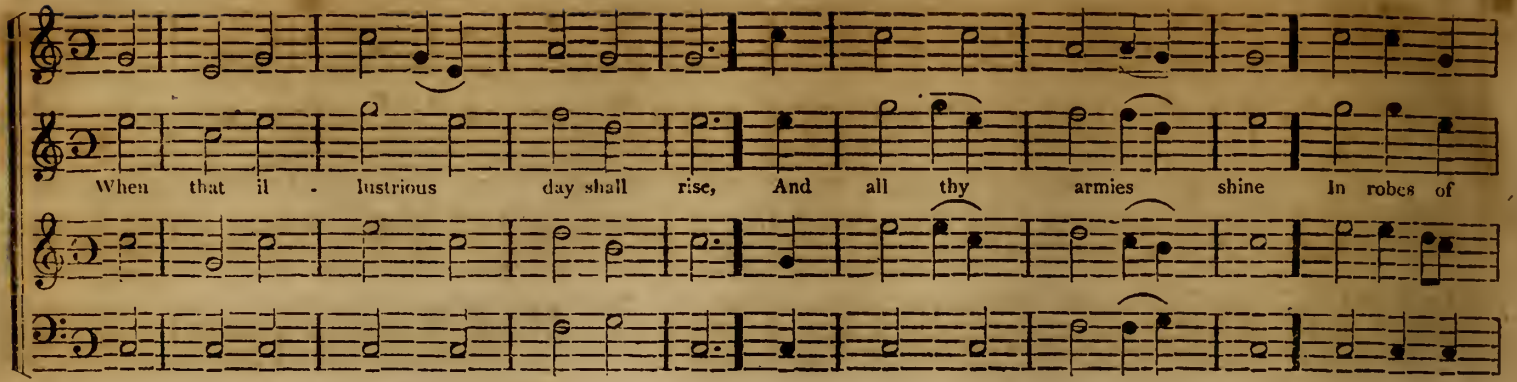


CONCORD. C. M.

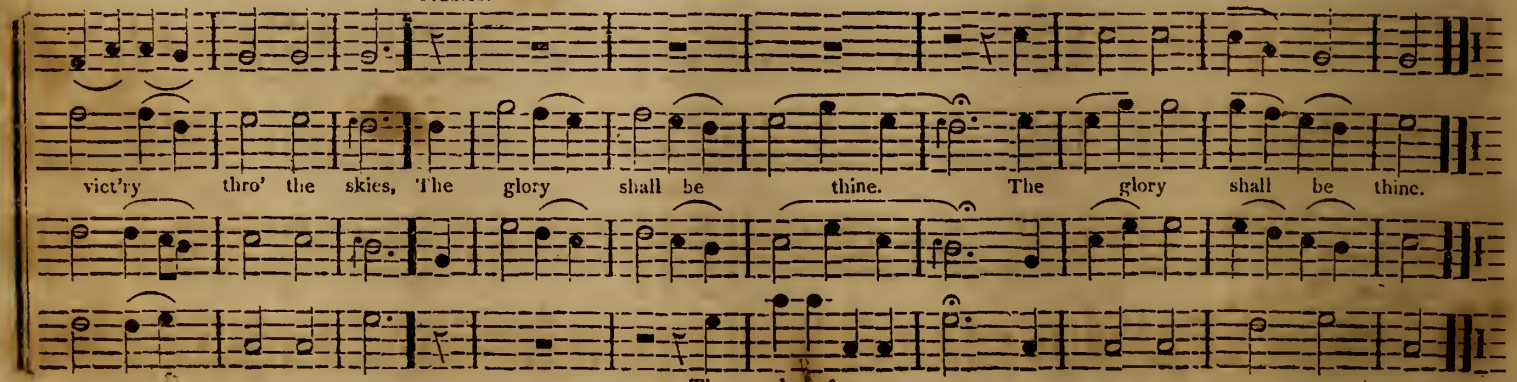

Trebles.
O God, my Father, I adore That all com - manding name: It will my soul to
Org.
life re - store, And kindle all my flame. And kindle all my flame.
Voice.

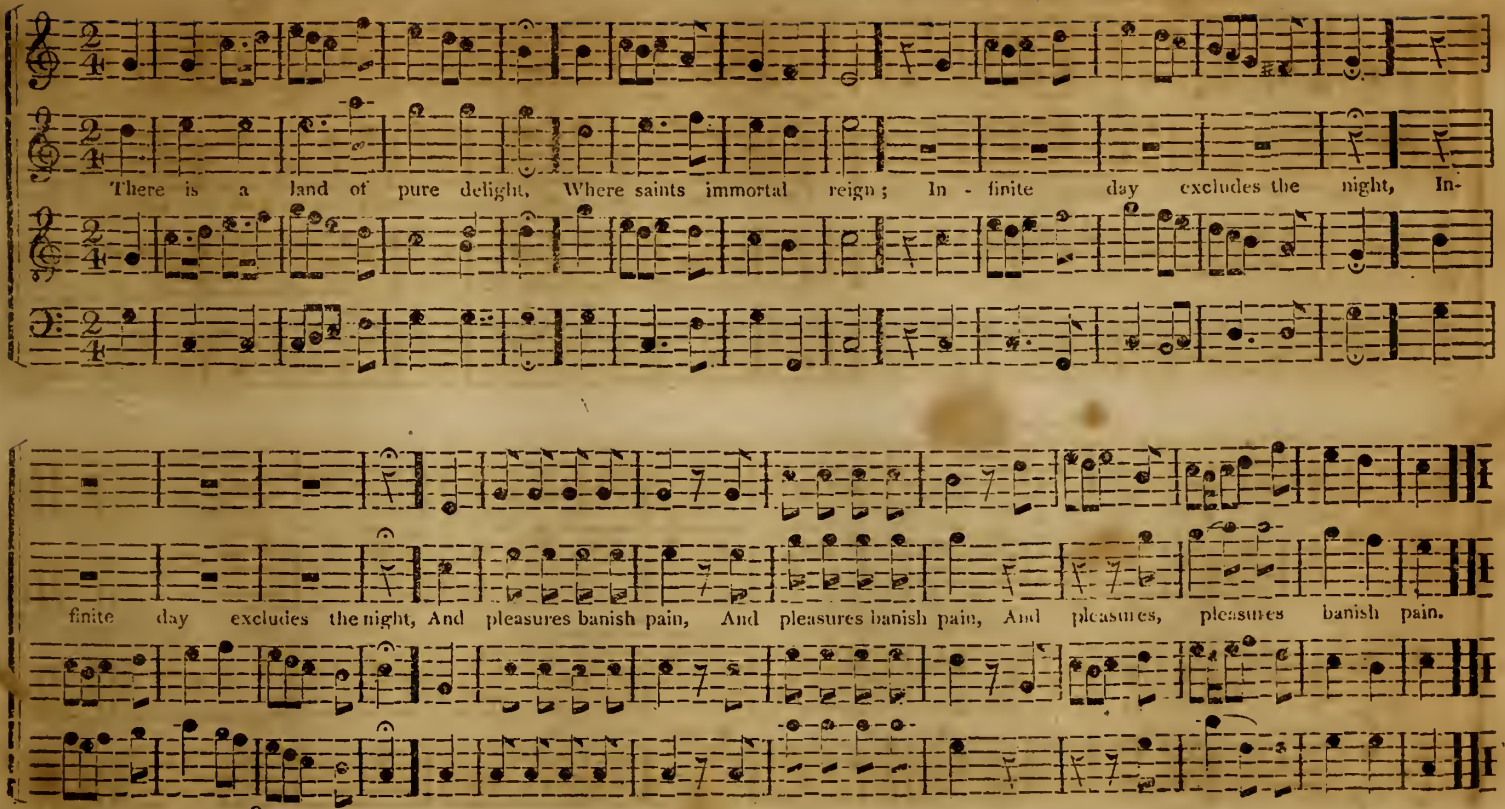

The various months thy goodness crowns, How beauteous are thy ways! The bleating
And shepherds s..out, And shepherds shout thy praise.
flocks spread o'er the ' downs, And shepherds shout, And shepherds shout, And shepherds shout thy praise.
And shepherds shout thy praise.

WESLEY. C. M.

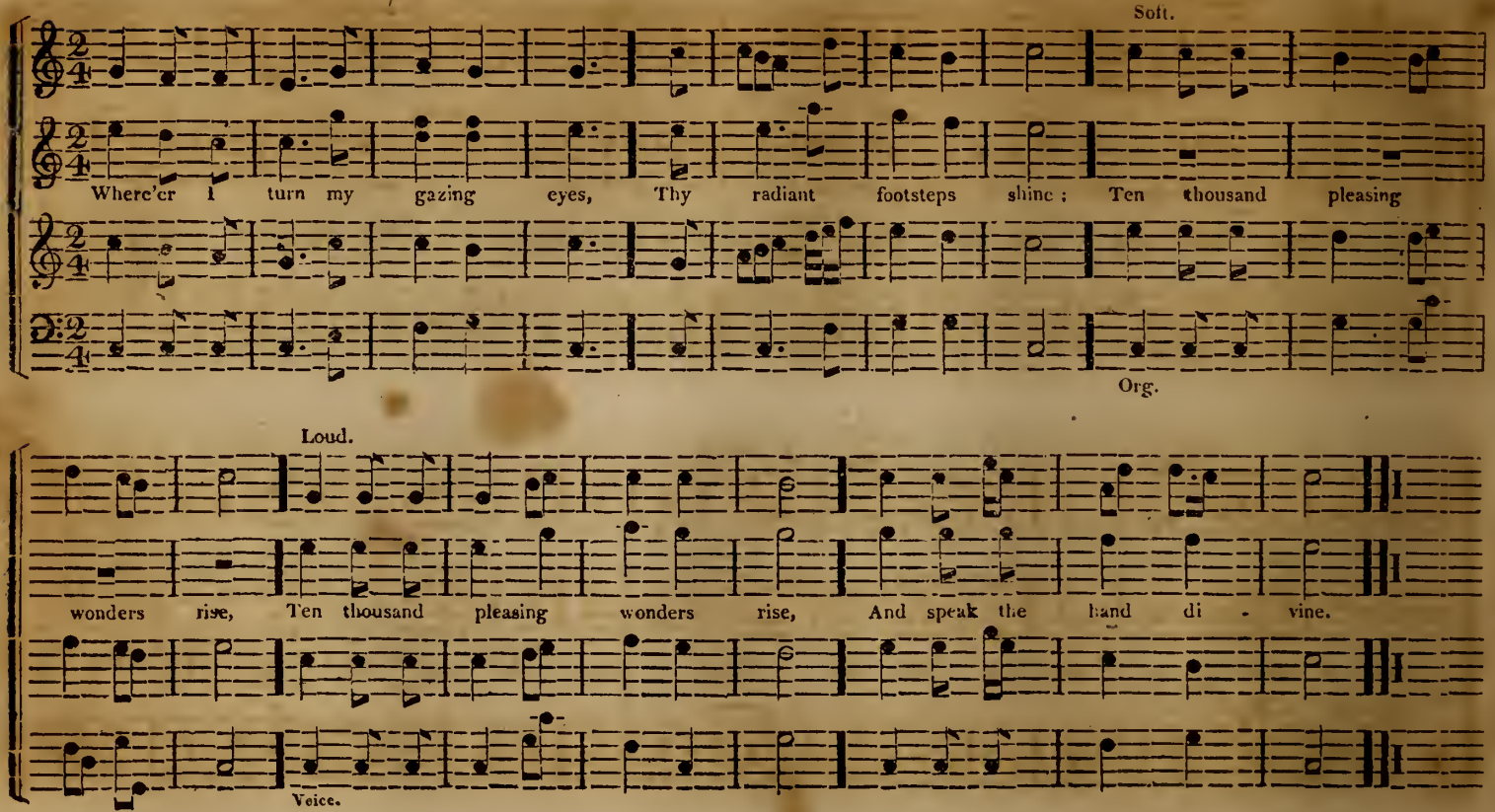


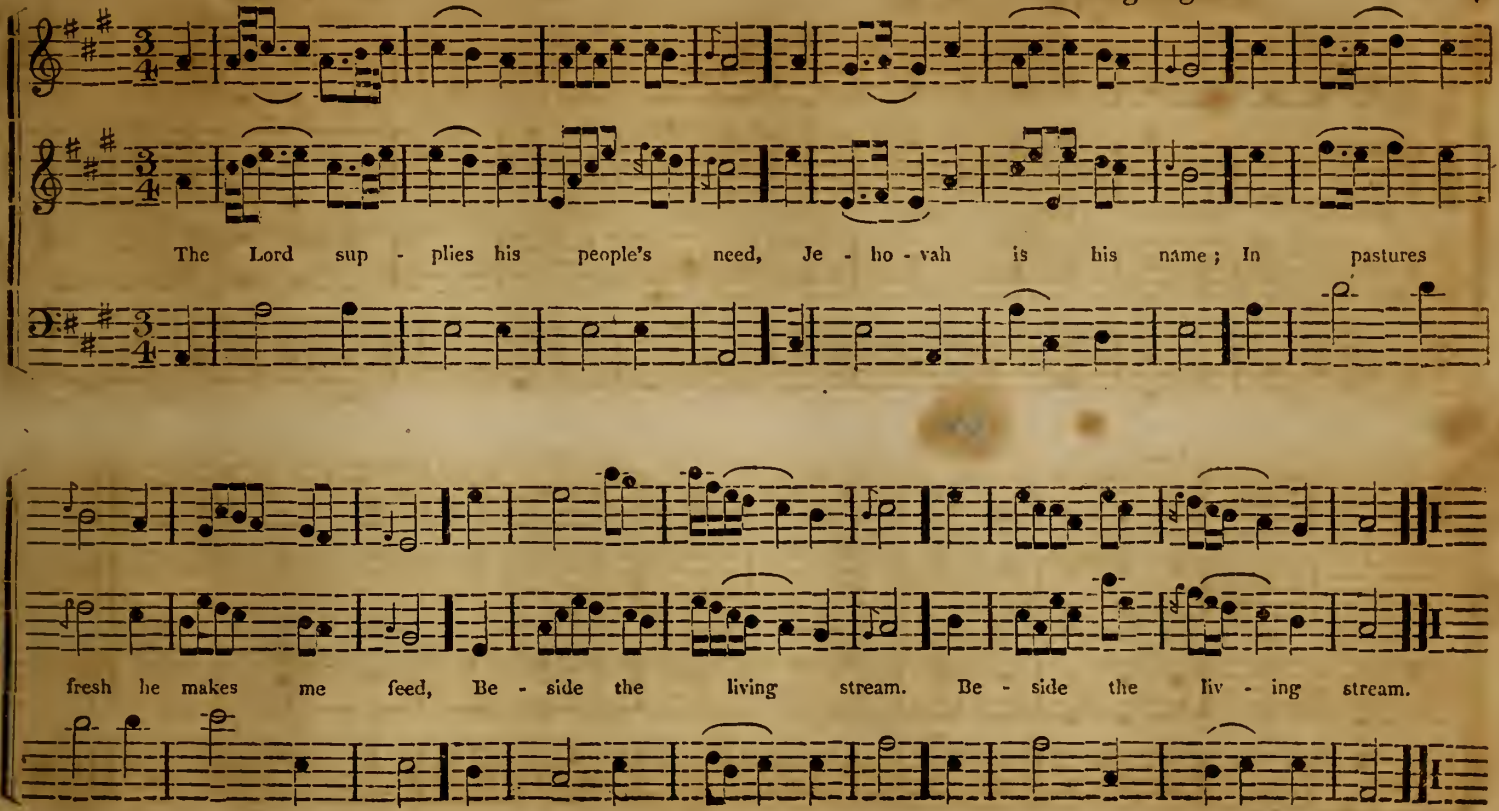
Trebles.




There is a land of pure delight, Where saints immortal reign; In - finite day excludes the night, In-
finite day excludes the night, And pleasures banish pain, And pleasures banish pain, And pleasures, pleasures banish pain.

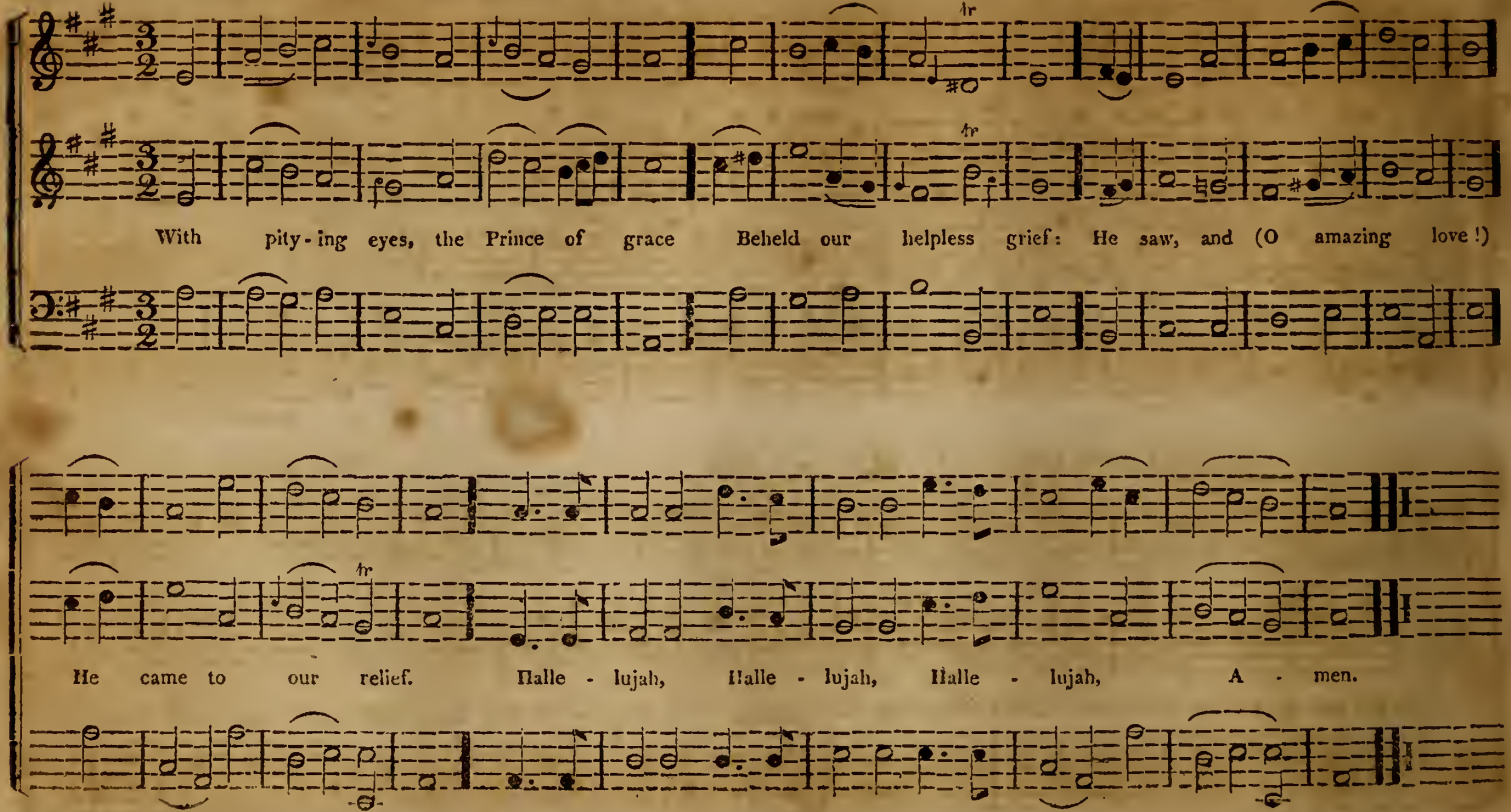
BOWERBANK. C. M.



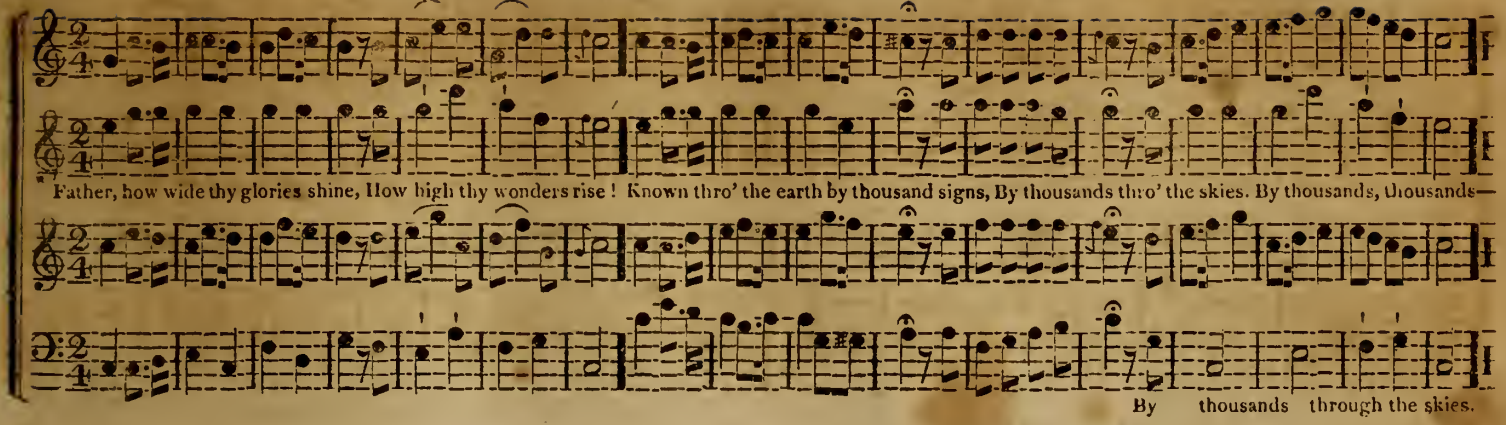

The Lord sup - plies his people's need, Je - ho - vah is his name; In pastures
fresh he makes me feed, Be - side the living stream. Be - side the liv - ing stream.

STADE. C. M.

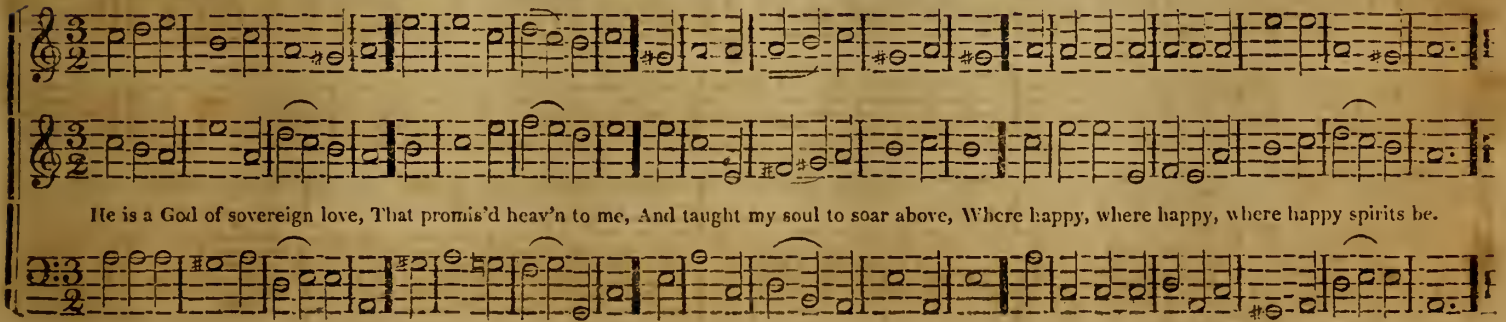
Burney.



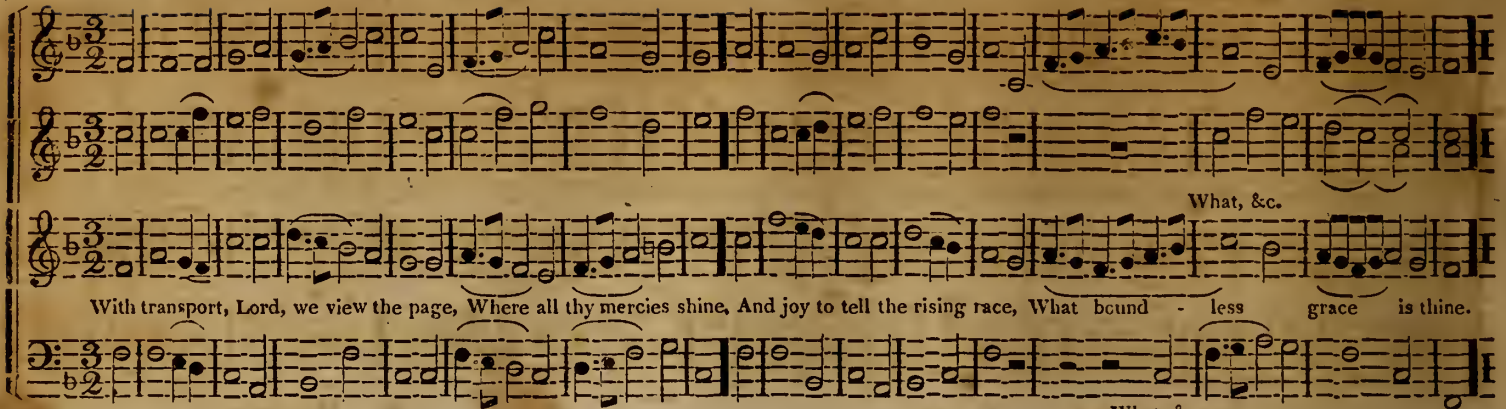
ANNIVERSARY. C. M.



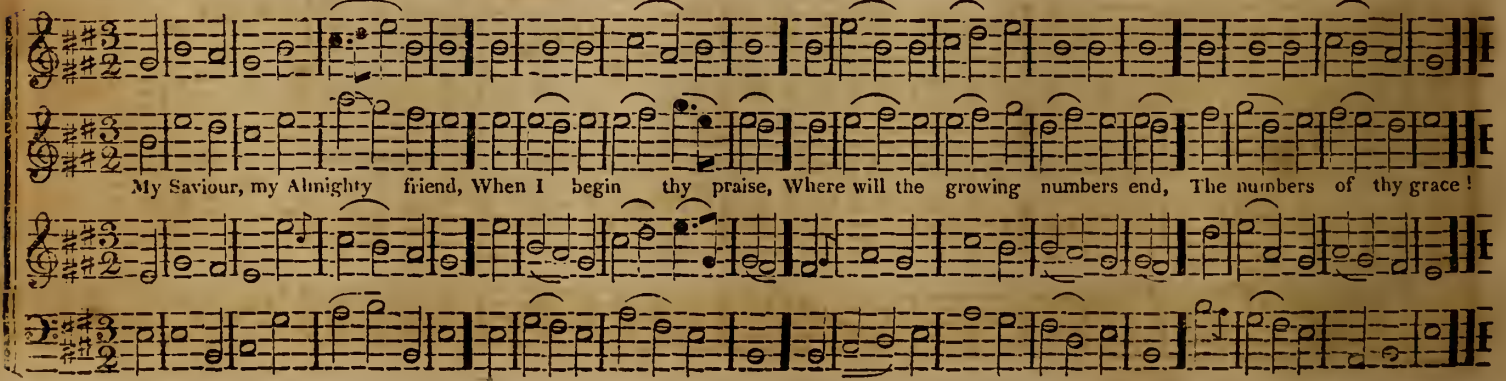
ROCKINGHAM. C. M. Dr. Burney.



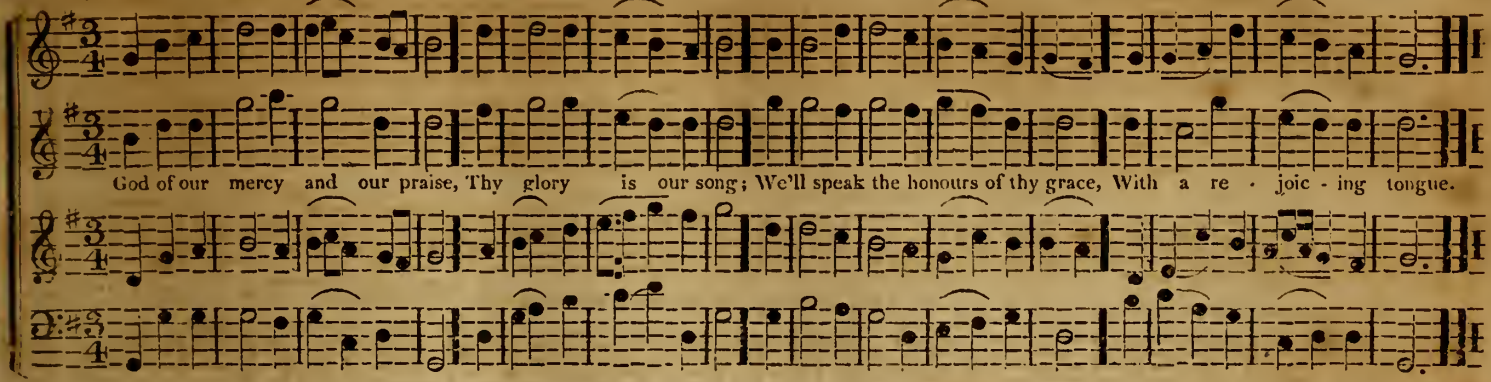
ARNOLD's. C. M.



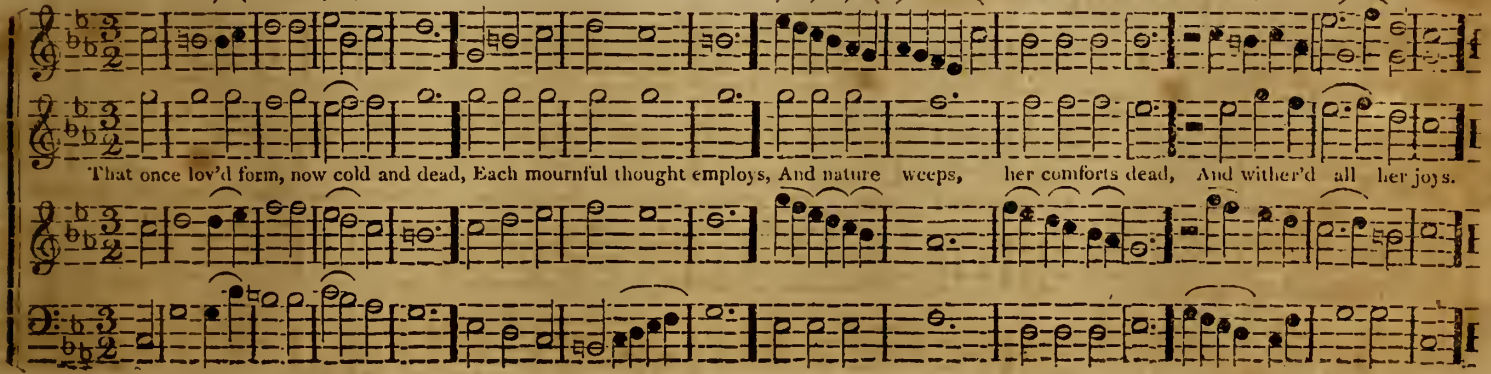
CHARMOUTH. C. M.



PORTSEA. C. M. Kingsbury.

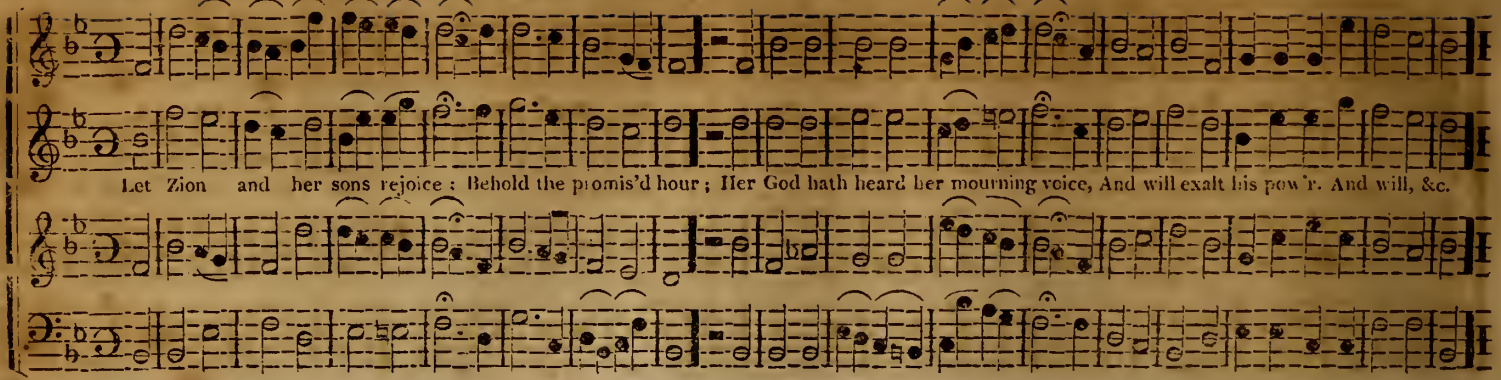


PALMYRA. C. M. Buononcini.



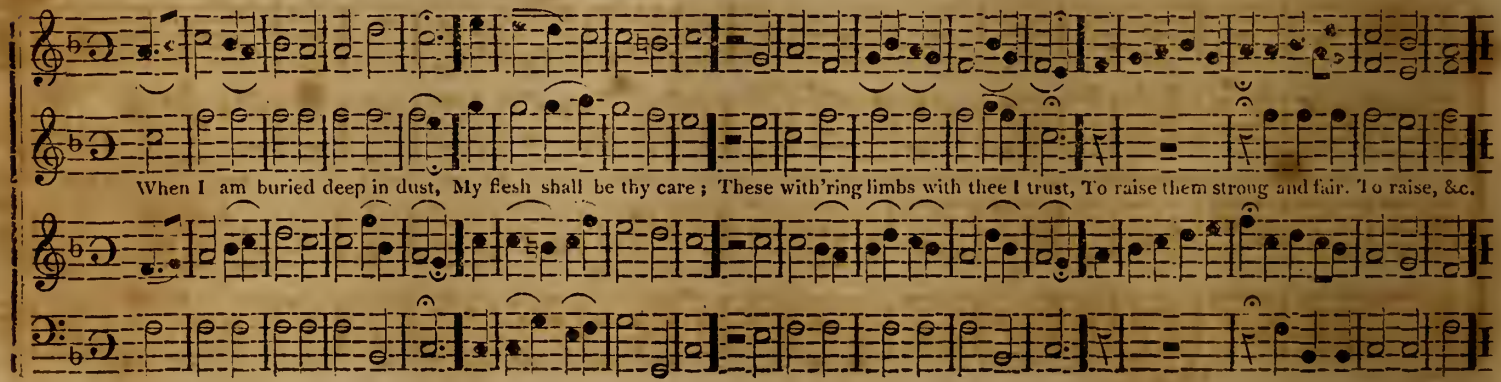
ADVENT. C. M.

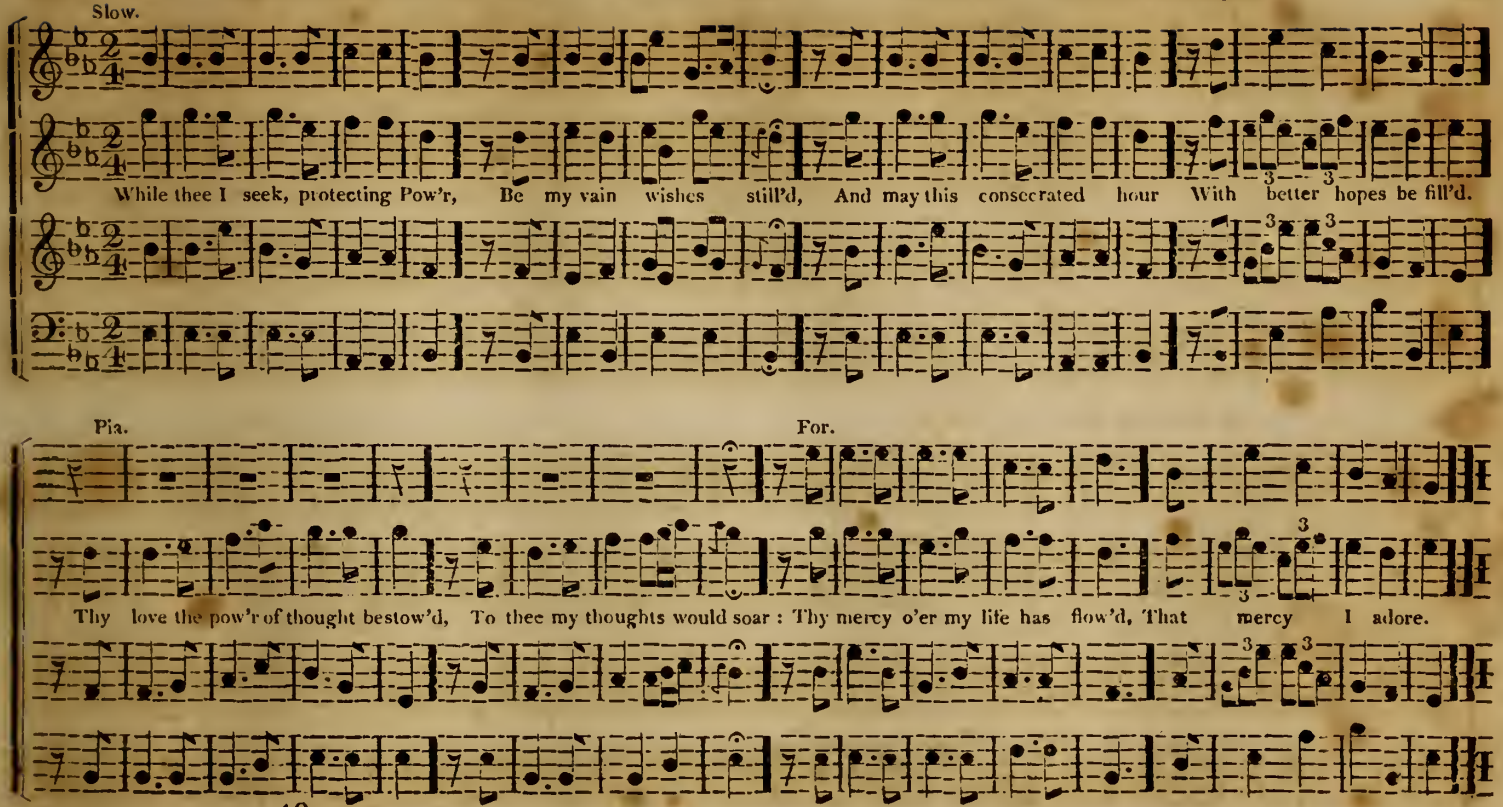
Callcott.



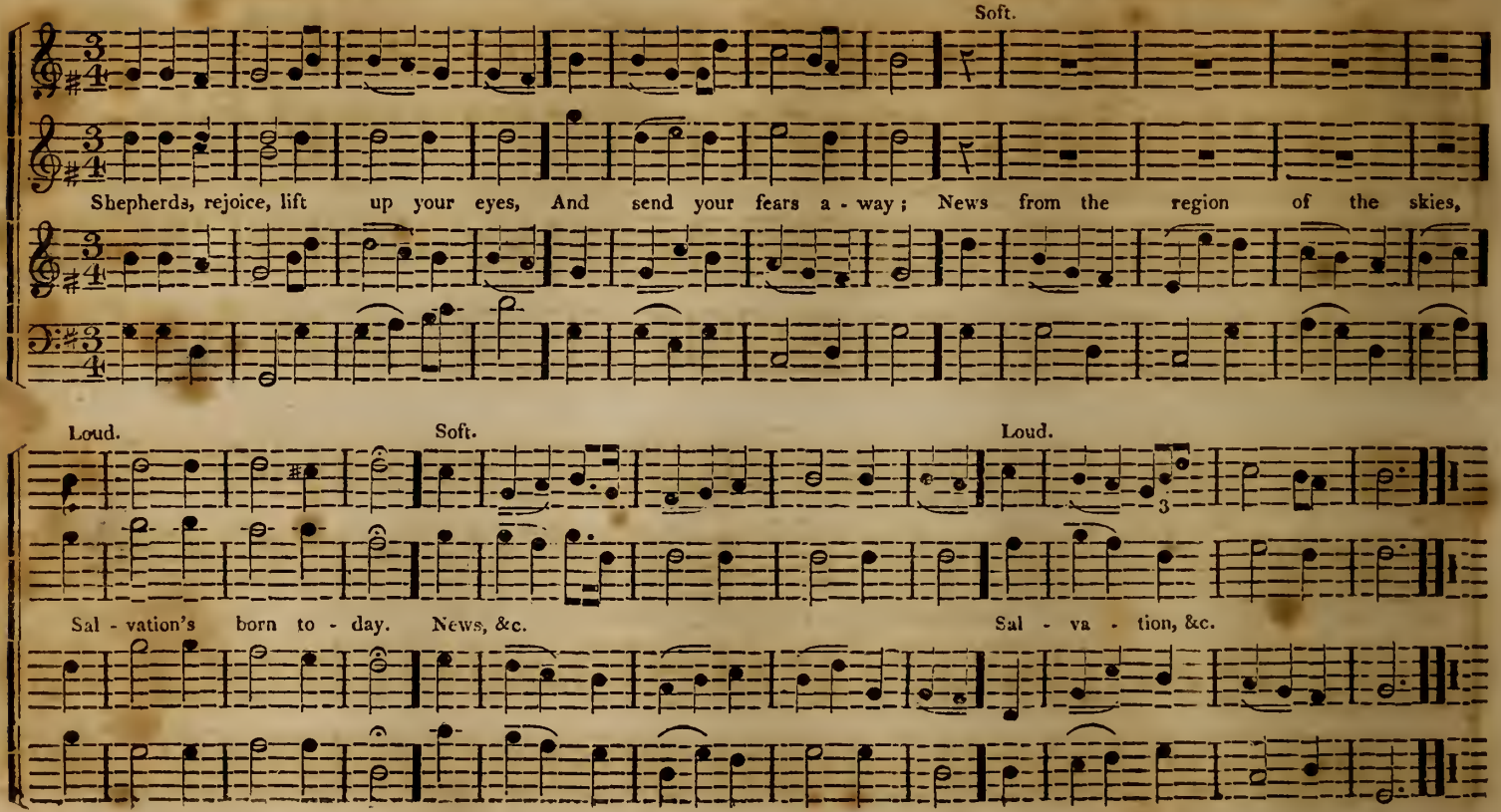
DANVILLE. C. M.

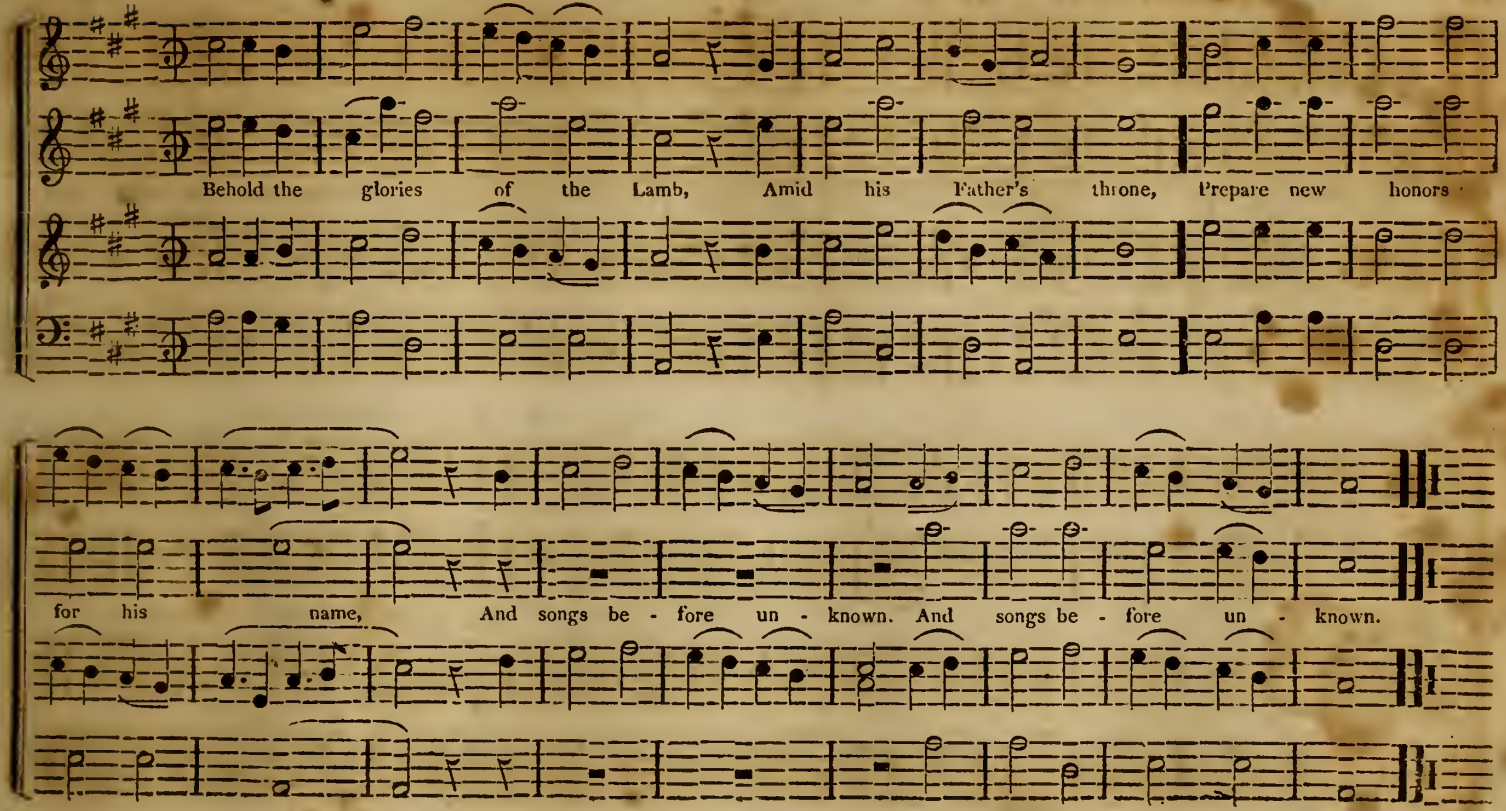
Dixon.



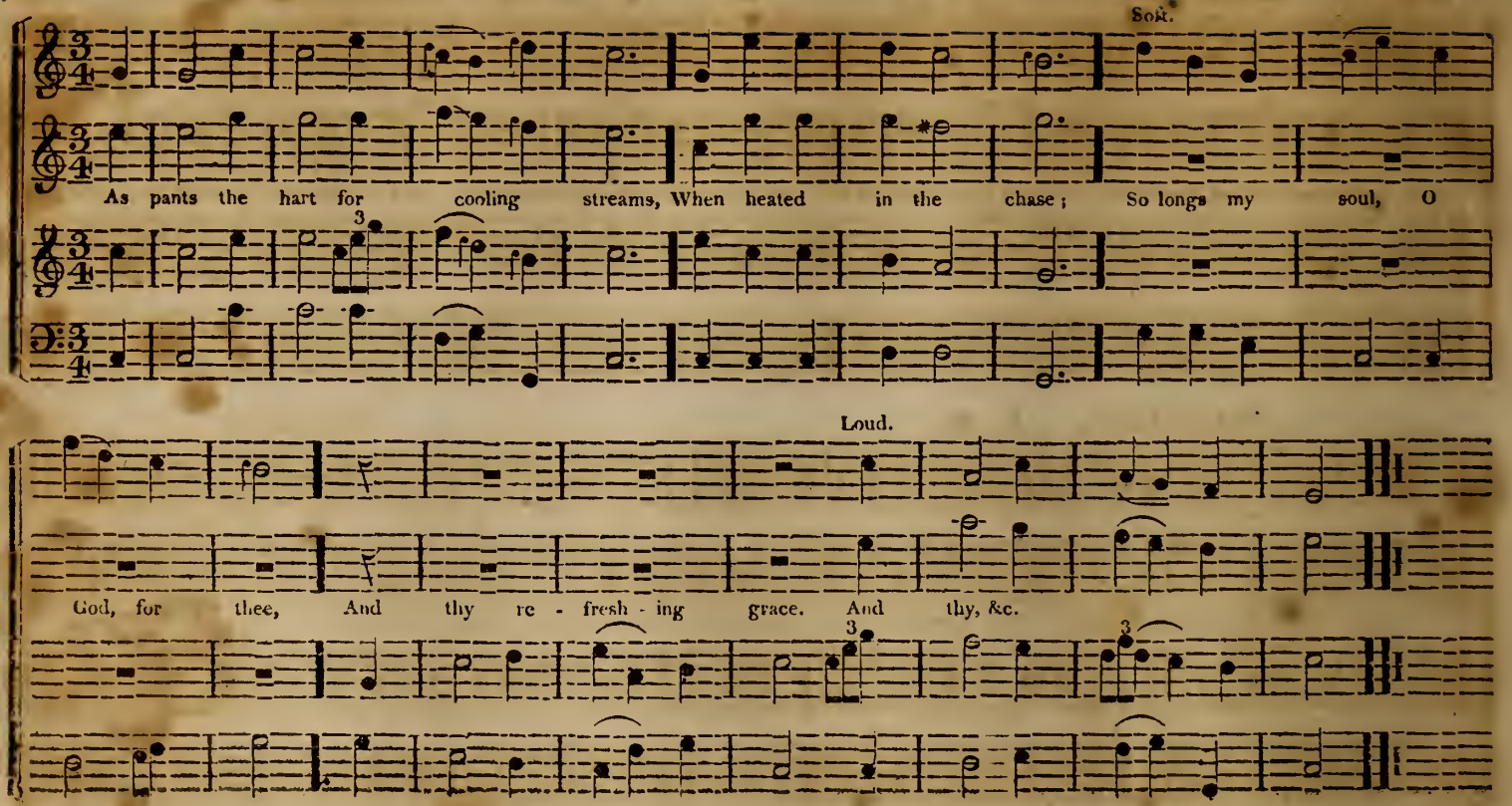

Slow.
While thee I seek, protecting Pow'r, Be my vain wishes still'd, And may this consecrated hour With better hopes be fill'd.
Pia.
For.
Thy love the pow'r of thought bestow'd, To thee my thoughts would soar : Thy mercy o'er my life has flow'd, That mercy I adore.

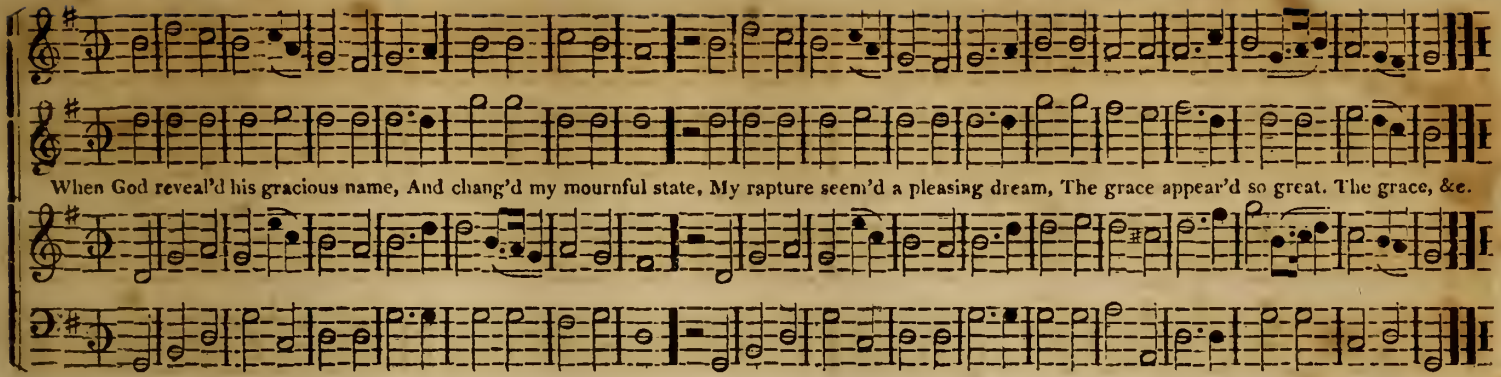
EDDINGTON. C. M



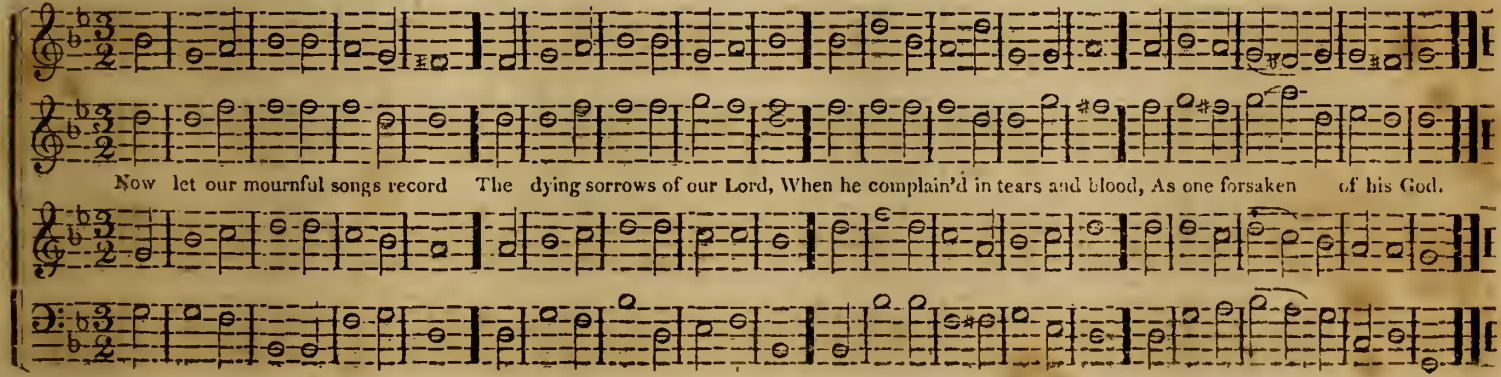

Behold the glories of the Lamb, Amid his Father's throne, Prepare new honors
for his name, And songs be - fore un - known. And songs be - fore un - known.

EMBDEN. C. M.

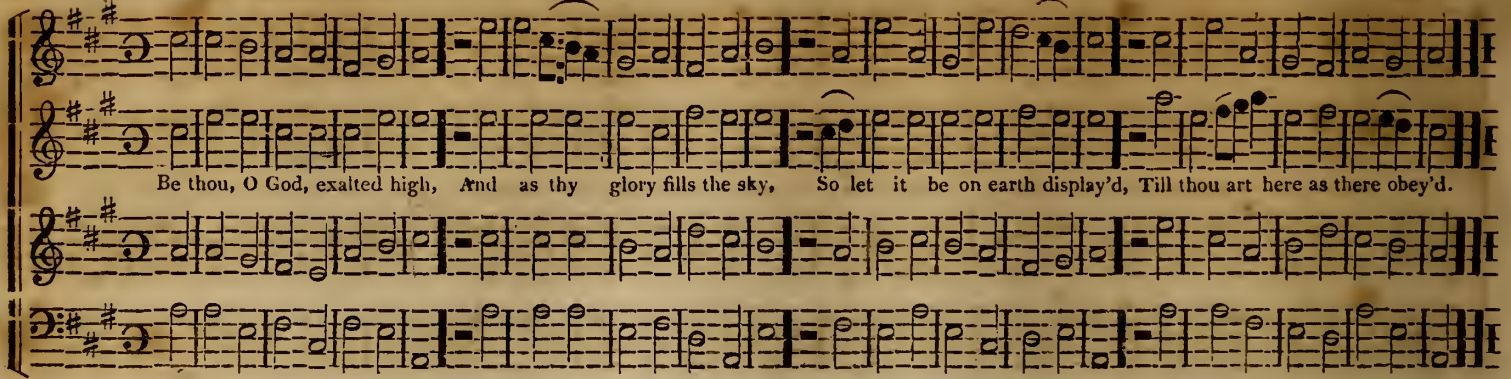

Soft.
As pants the hart for cooling streams, When heated in the chase; So longs my soul, O
Loud.
God, for thee, And thy re - fresh - ing grace. And thy, &c.



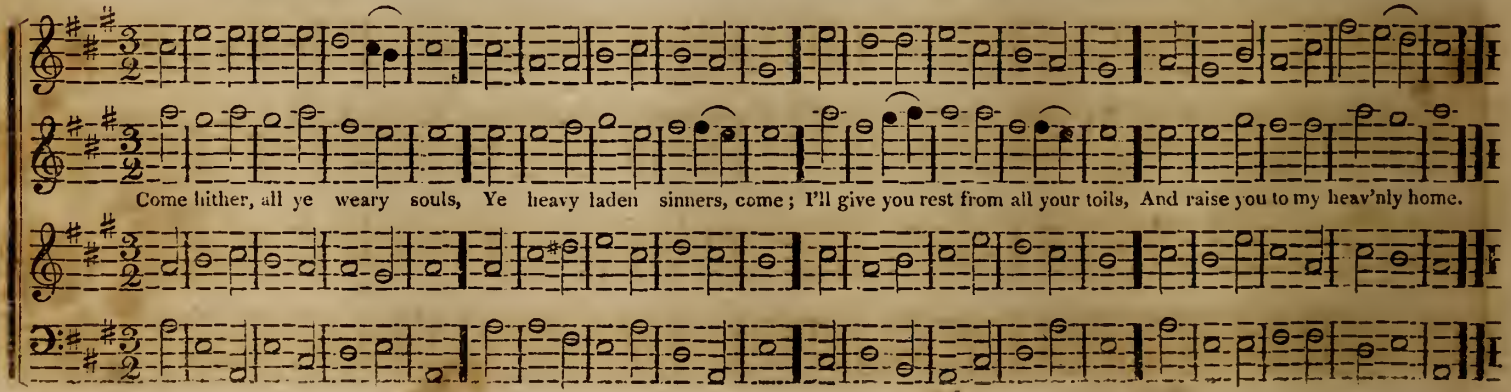
BABYLON. L. M. Ravenscroft.

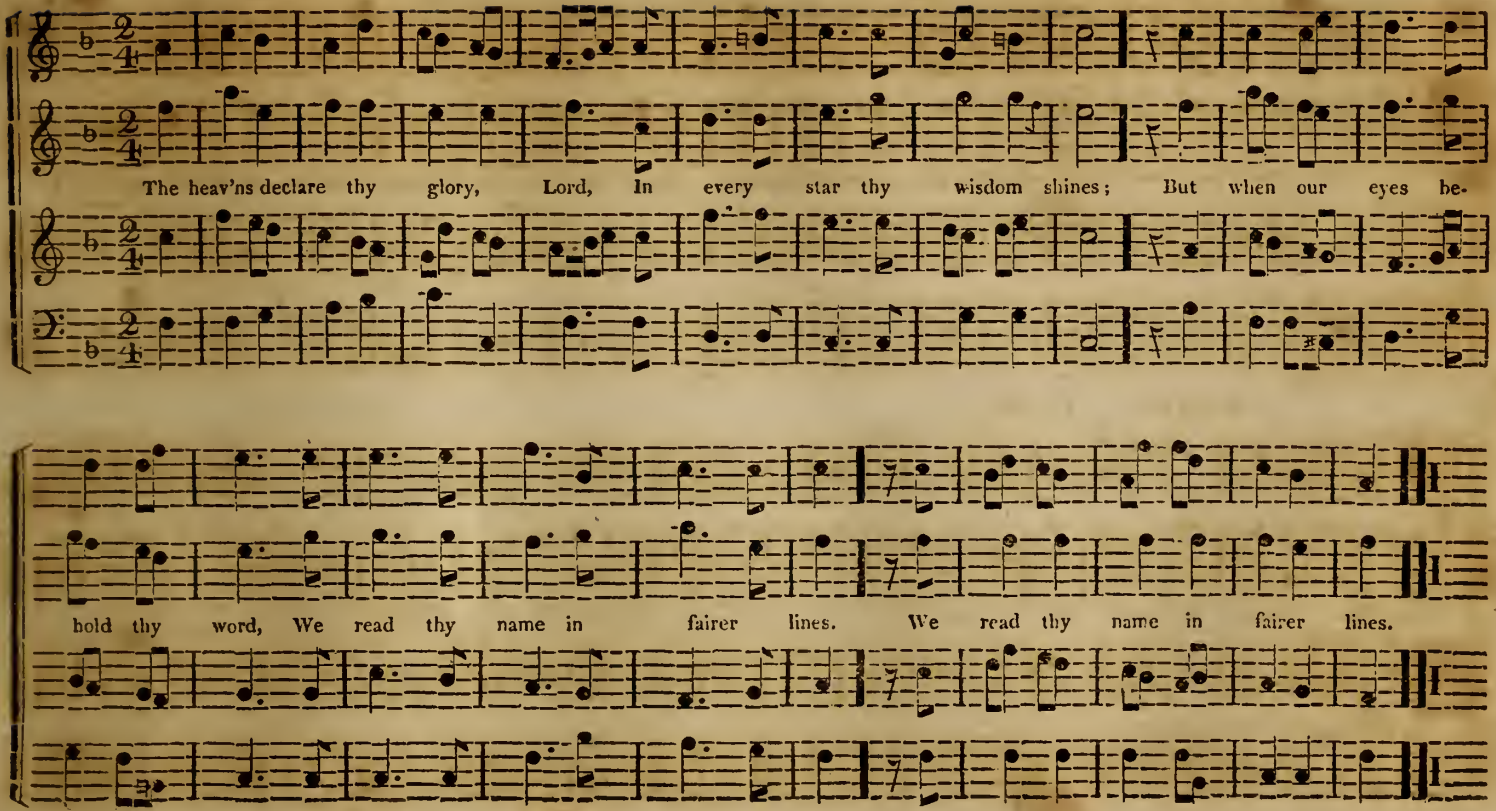


OLD HUNDRED. L. M.



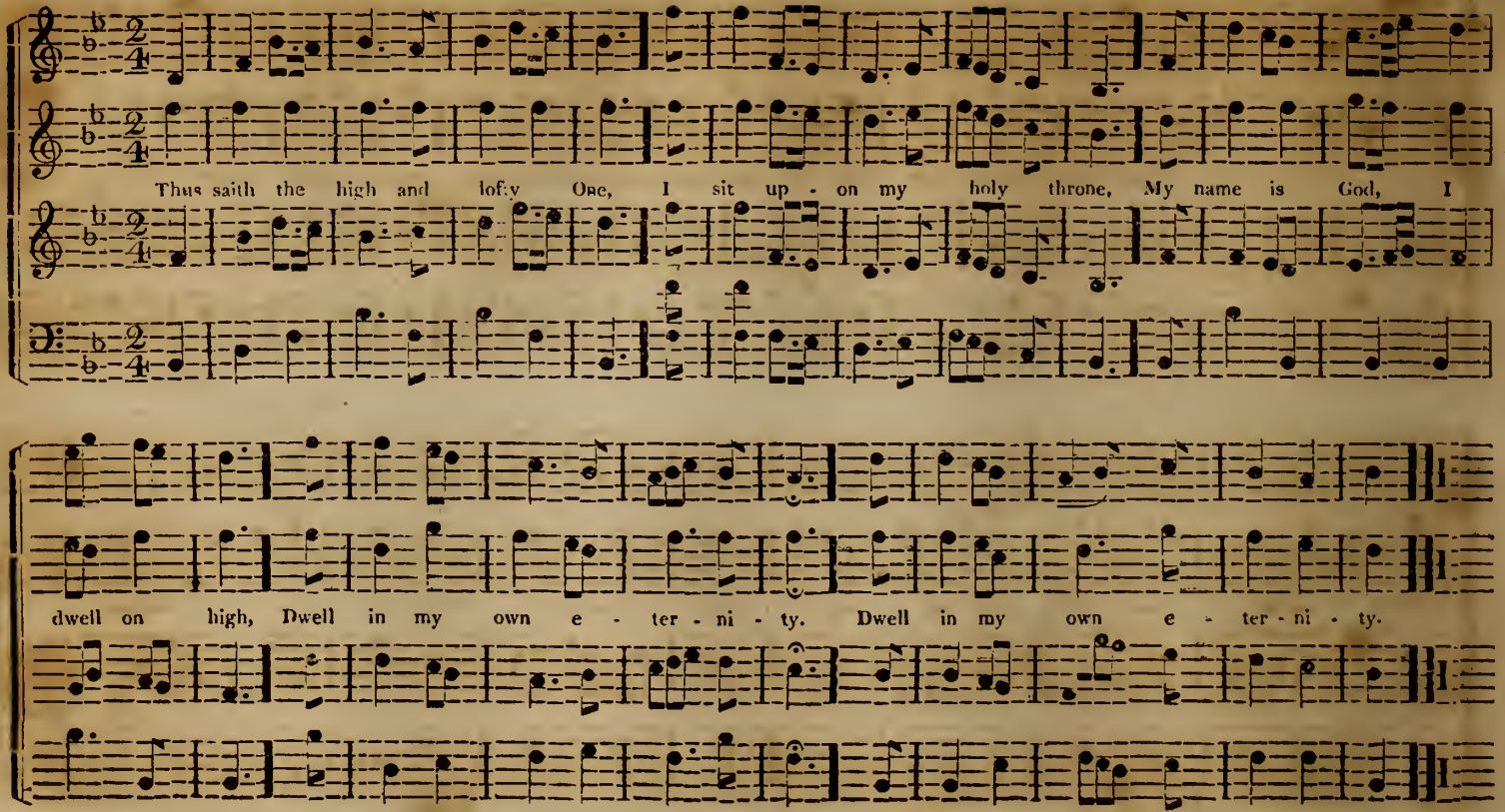
BATH. L. M.

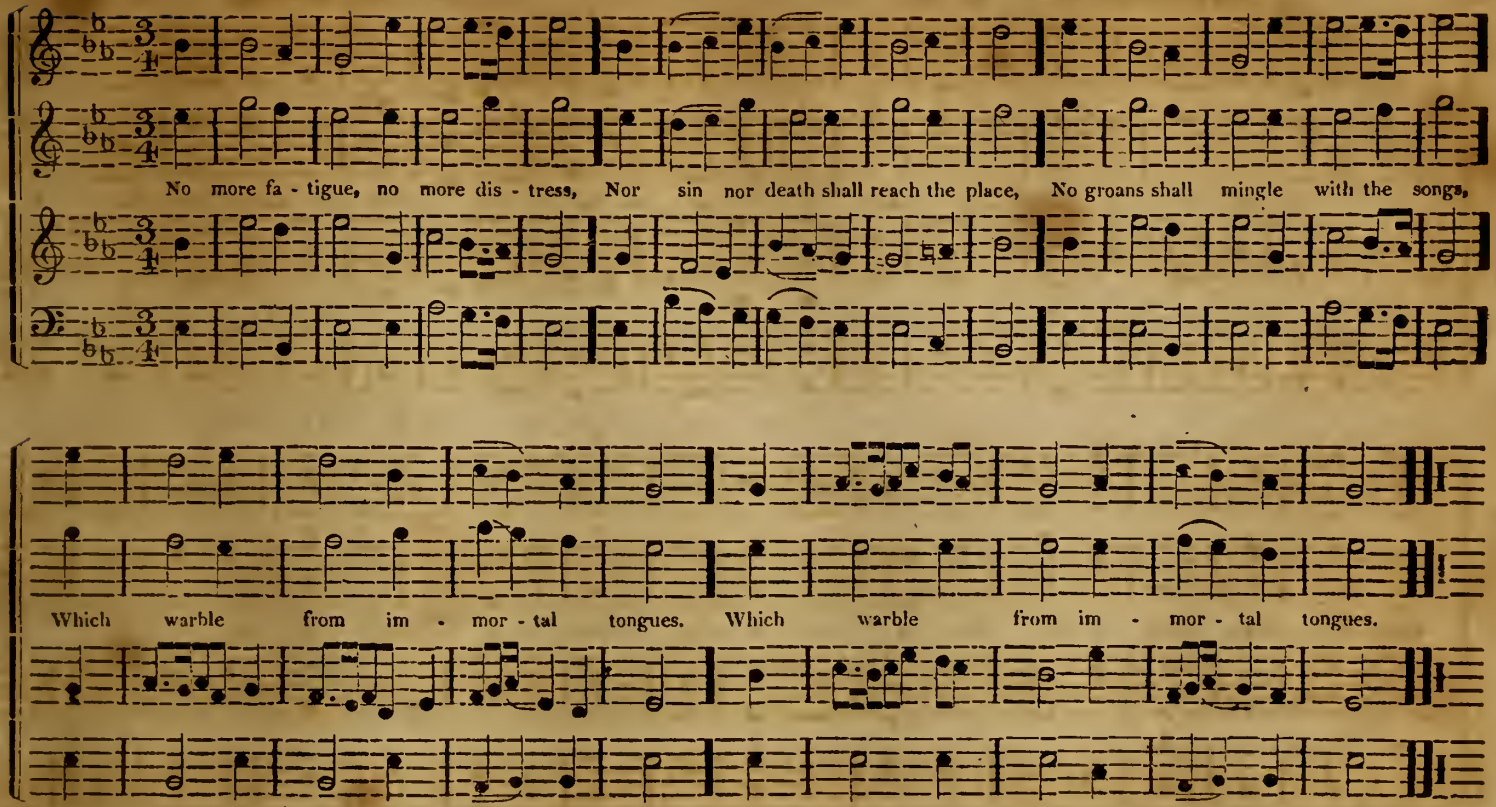



The heav'ns declare thy glory, Lord, In every star thy wisdom shines; But when our eyes be-
hold thy word, We read thy name in fairer lines. We read thy name in fairer lines.

NANTWICH. L. M.

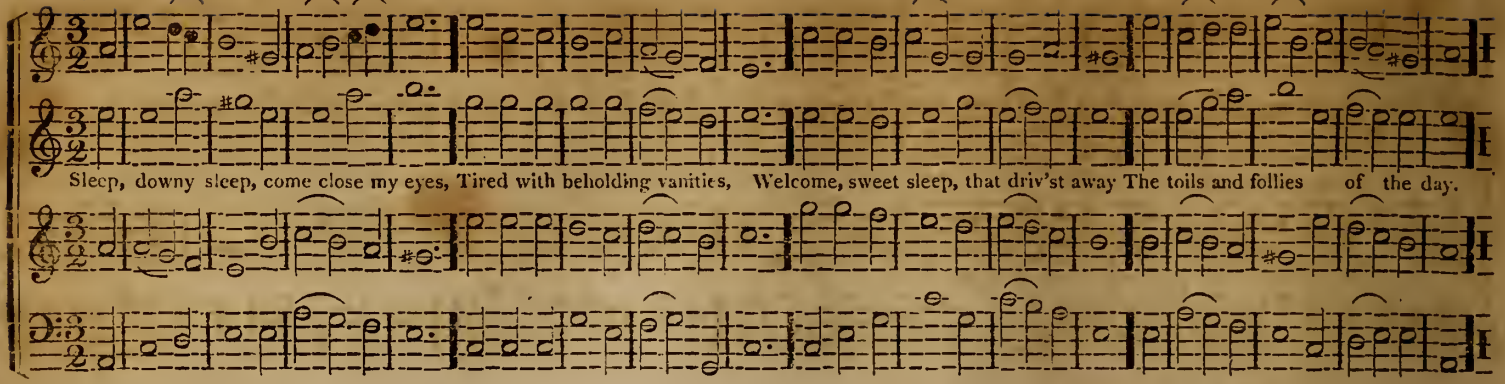
Dr. Madan.




No more fa - tigue, no more dis - tress, Nor sin nor death shall reach the place, No groans shall mingle with the songs,
Which warble from im - mor - tal tongues. Which warble from im - mor - tal tongues.

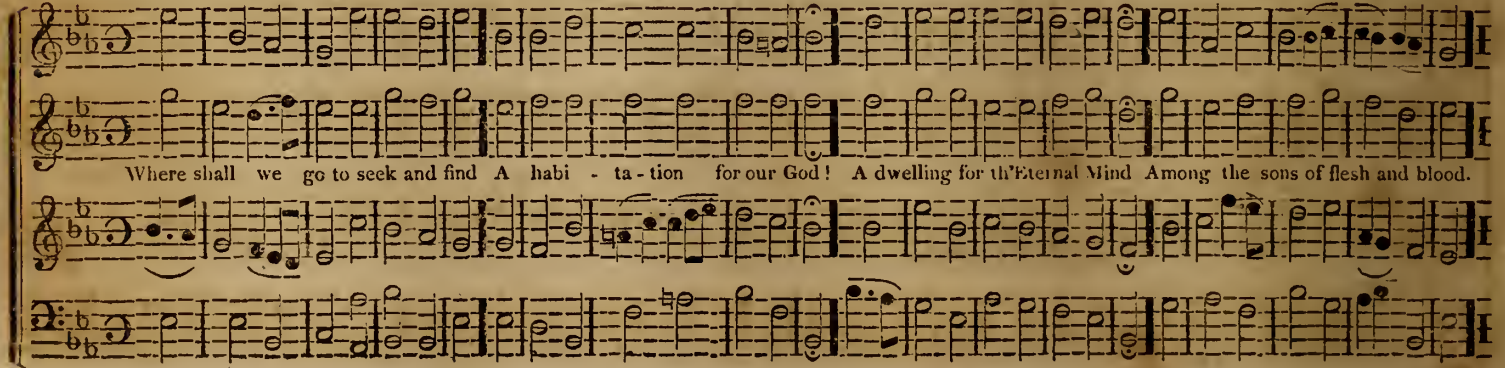
EVENING HYMN. L. M.

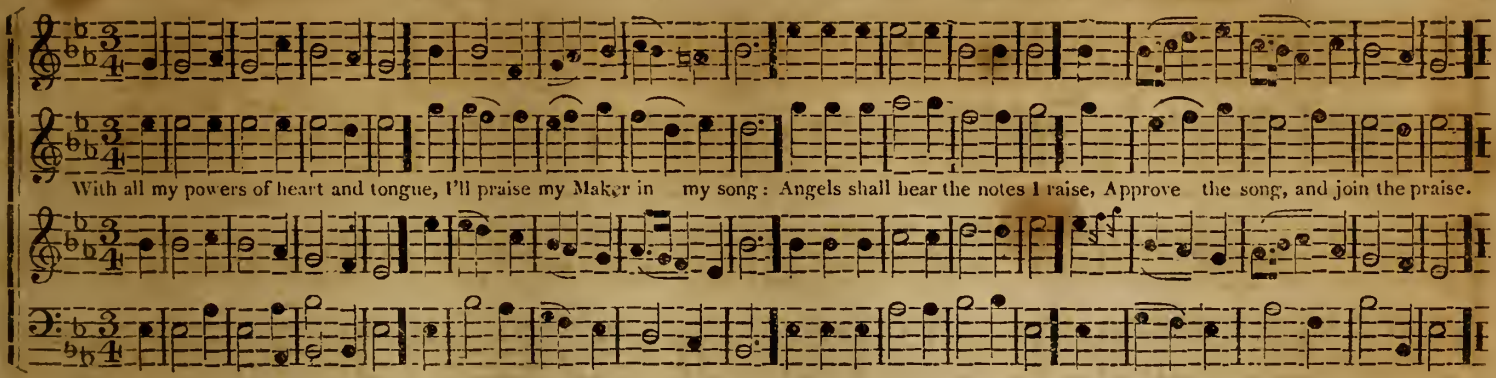
Clark.



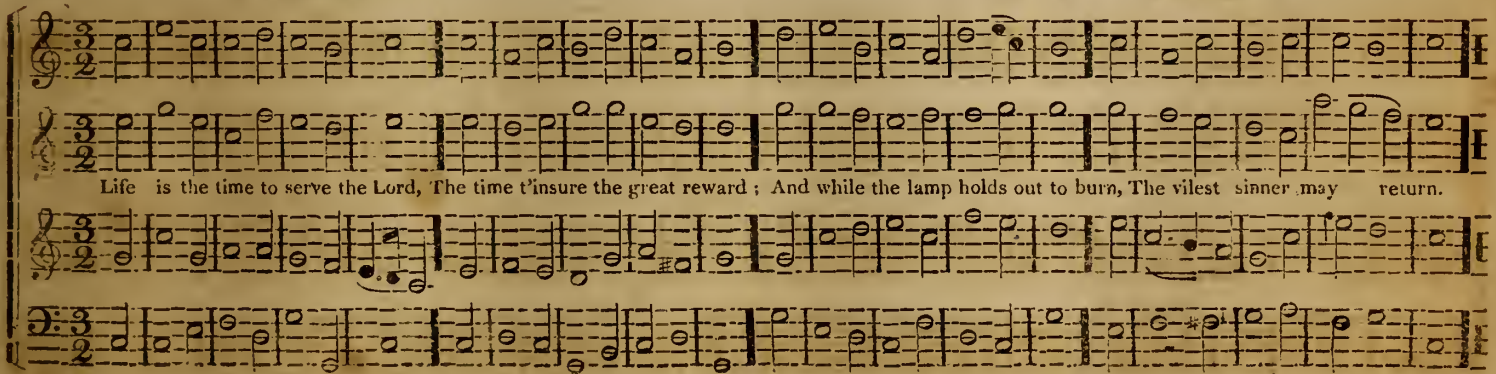
KENT. L. M.

Dr. Green.

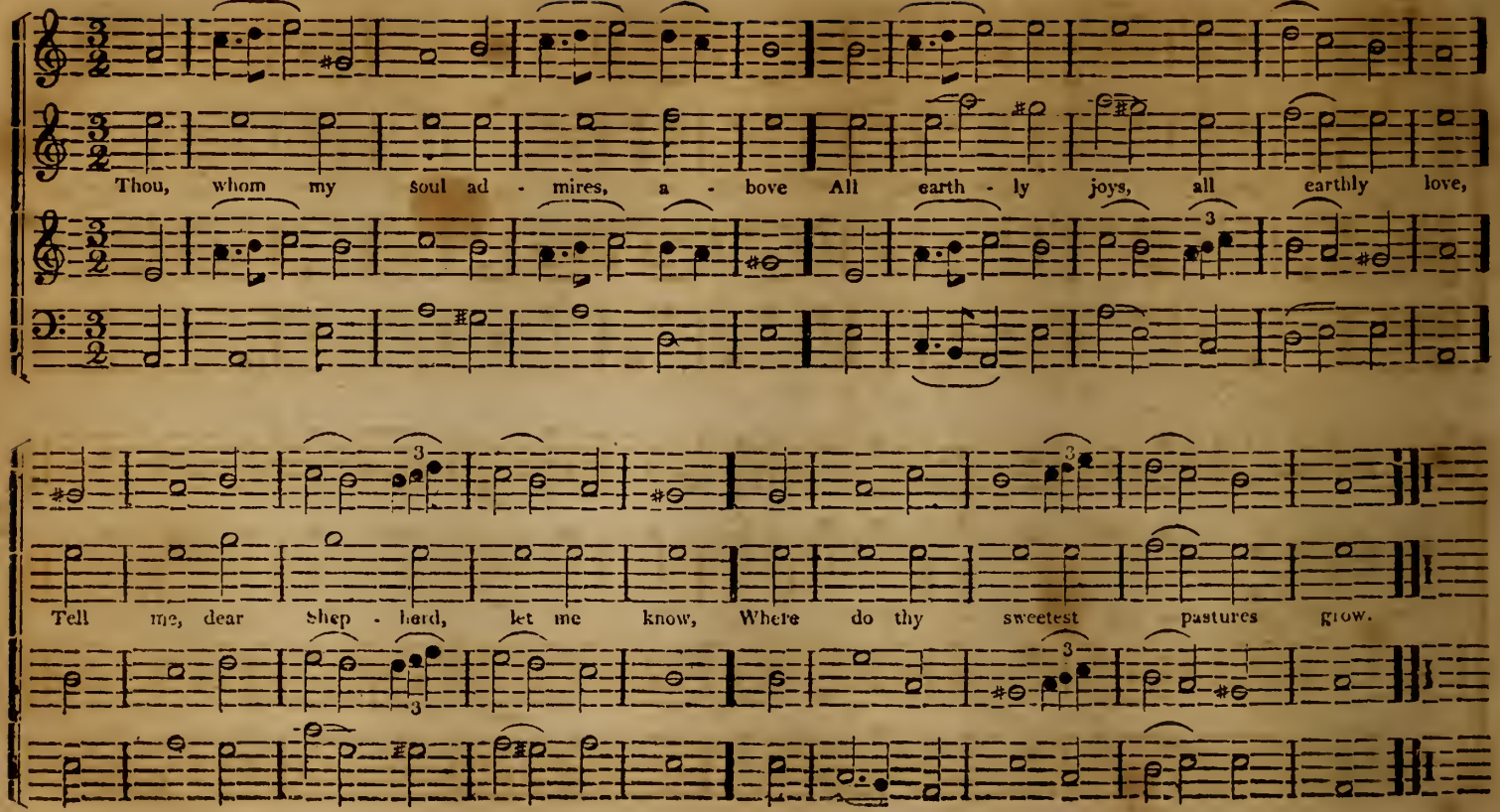


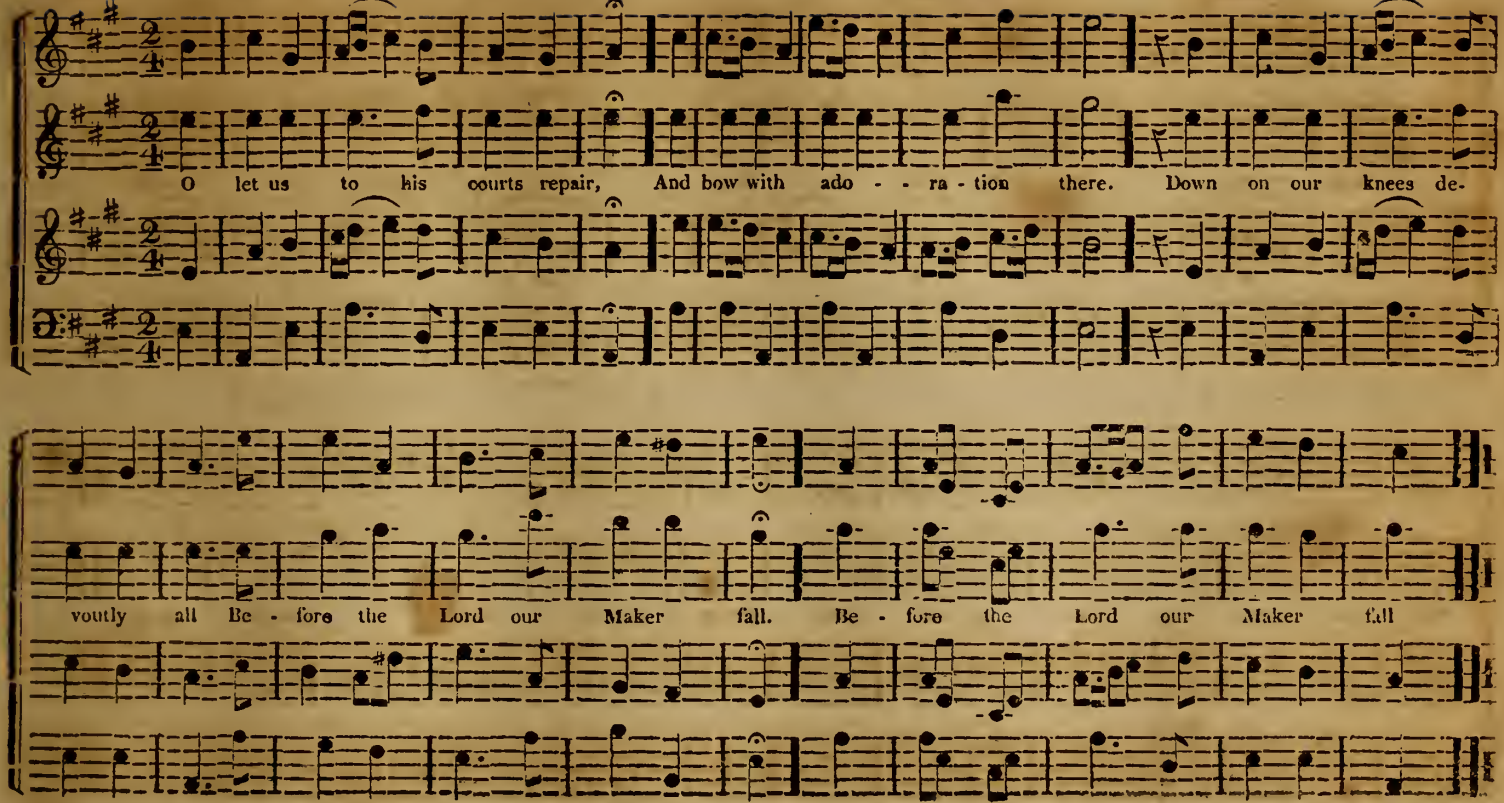


WINCHESTER. L. M. Dr. Croft.



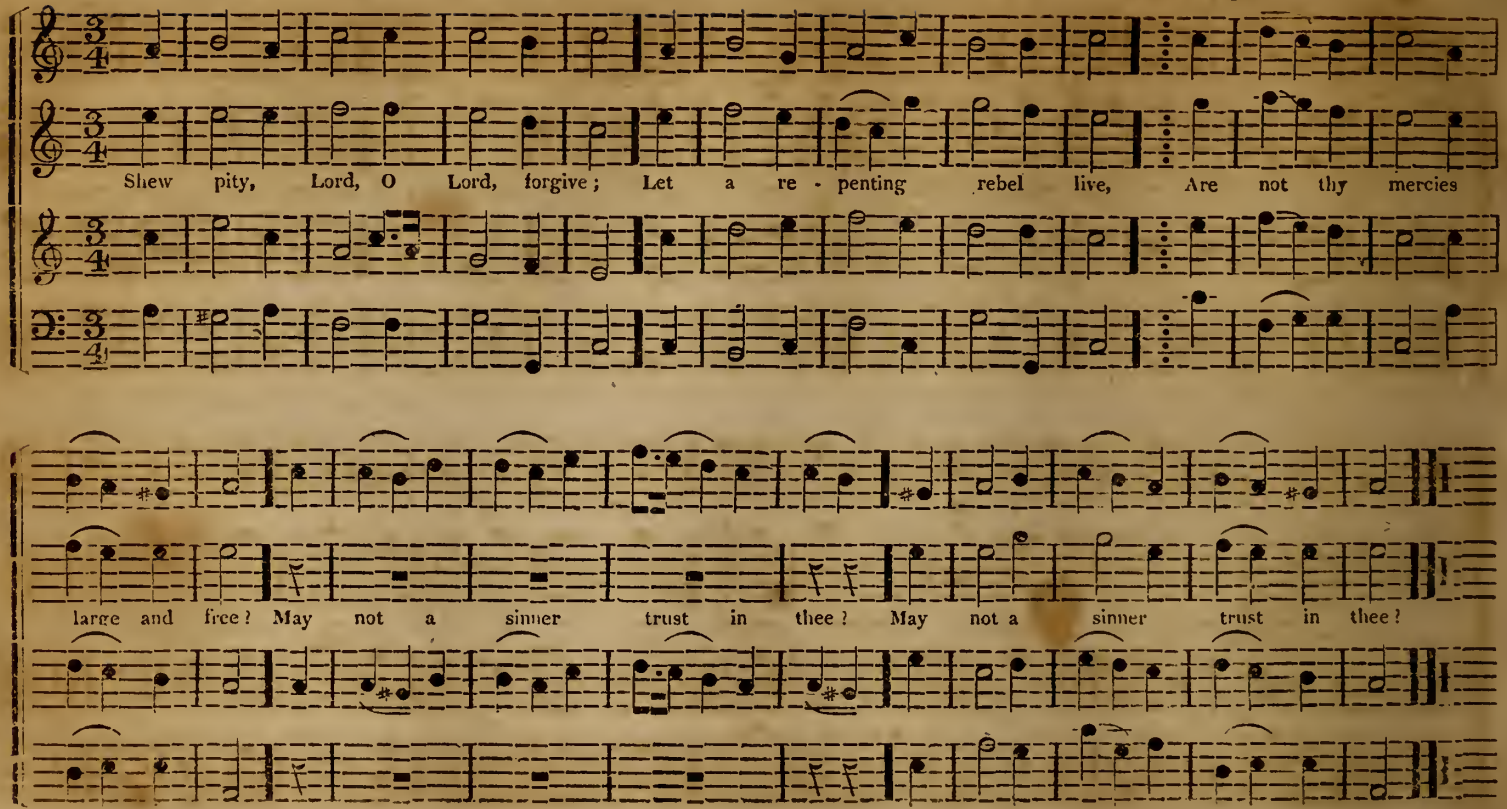
ARMLEY. L. M.

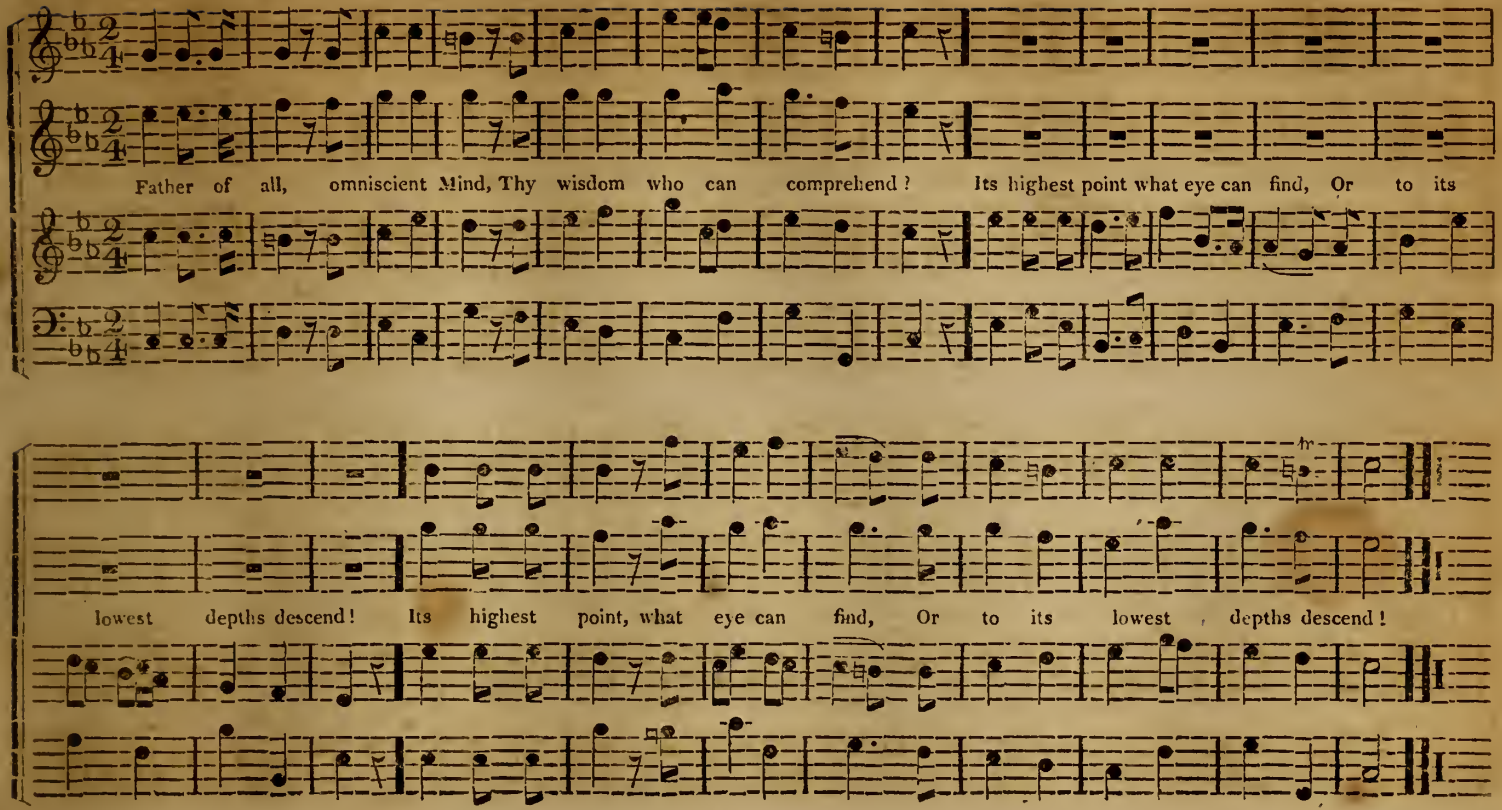

Thou, whom my soul ad - mires, a - bove All earth - ly joys, all earthly love,
Tell me, dear Shep - herd, let me know, Where do thy sweetest pastures grow.

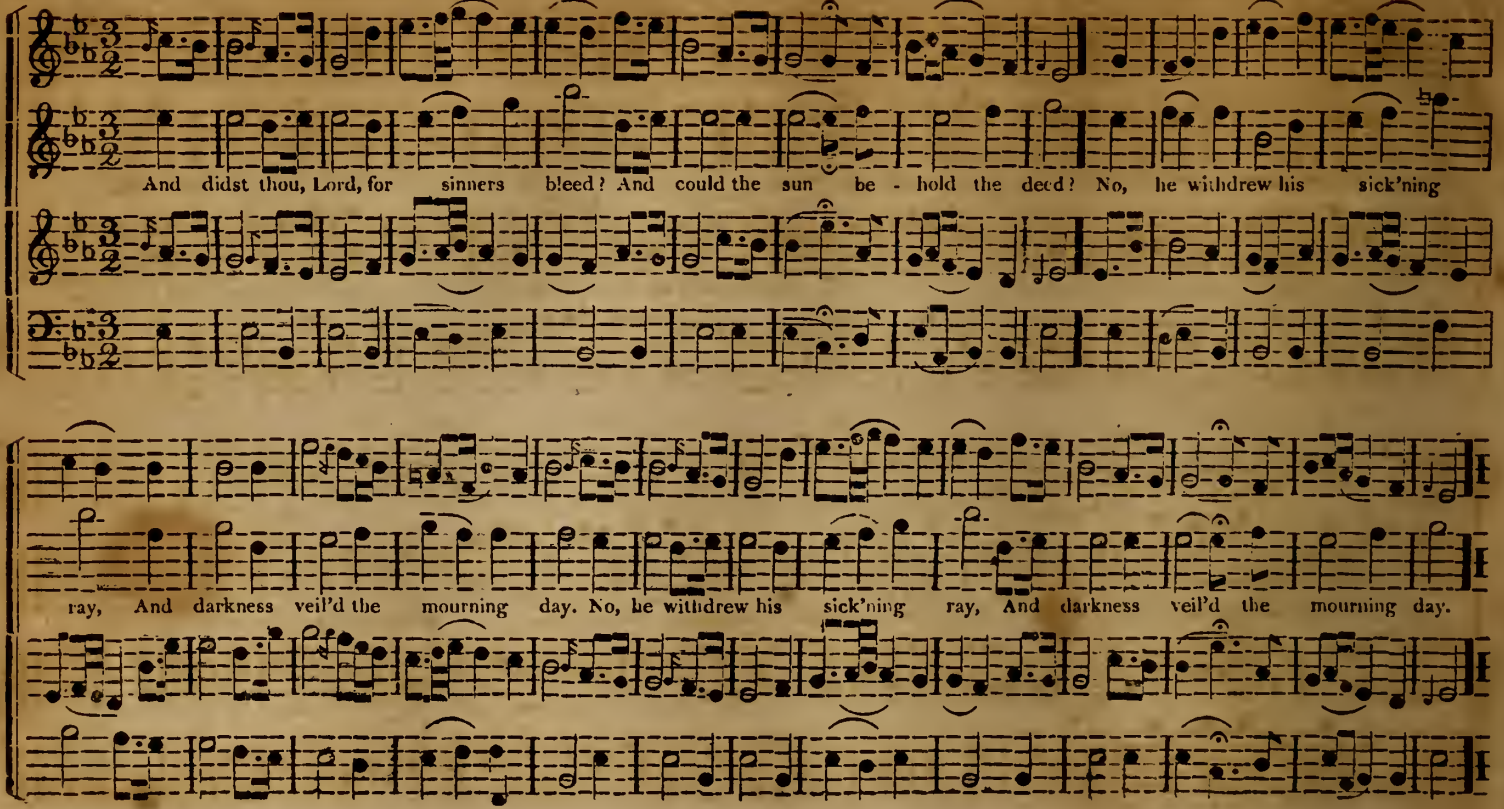

O let us to his courts repair, And bow with ado - - ra - tion there. Down on our knees de-
voutly all Be - fore the Lord our Maker fall. Be - fore the Lord our Maker fall

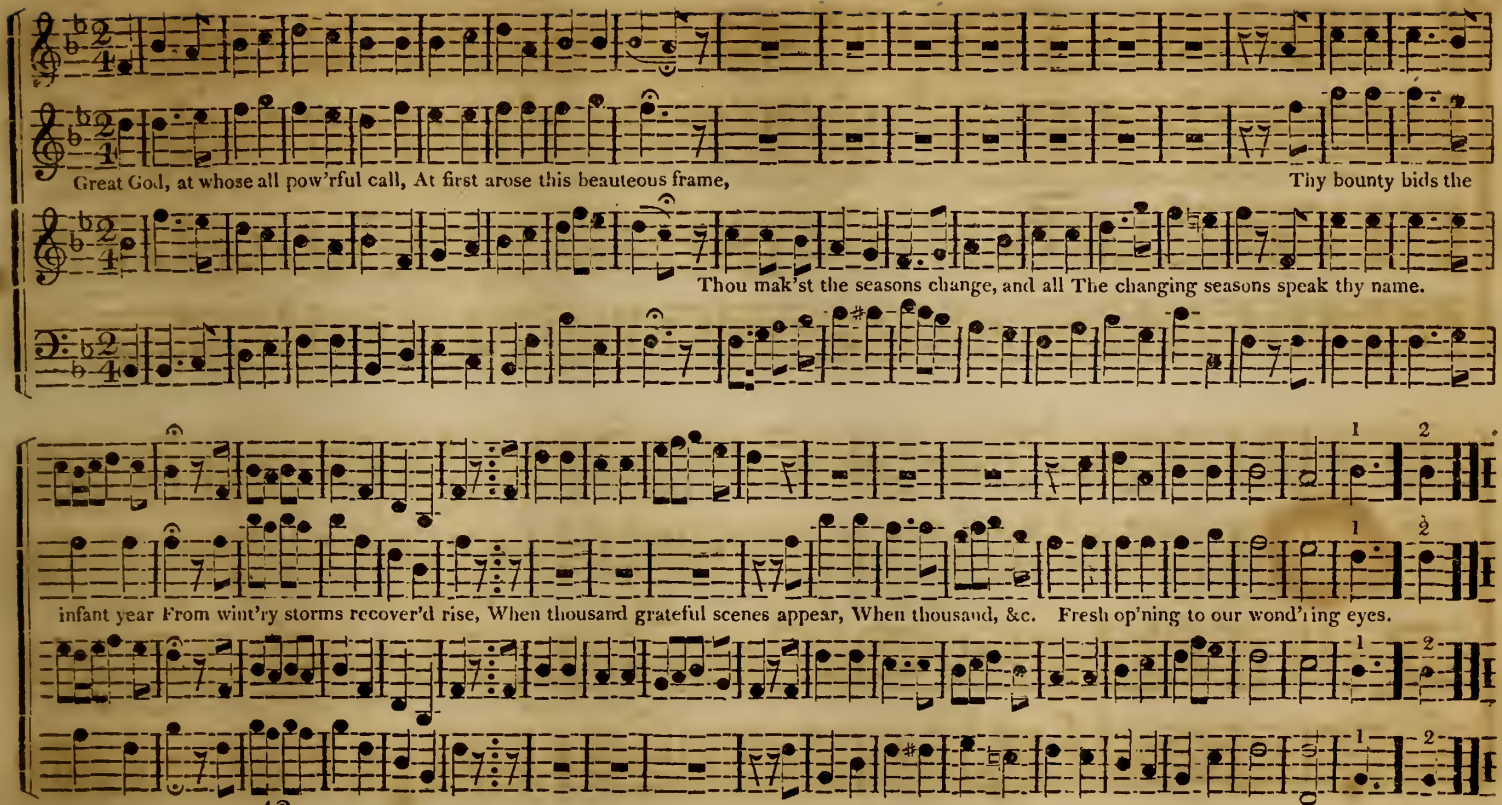
BATHFORD. L. M.

Milgrove.

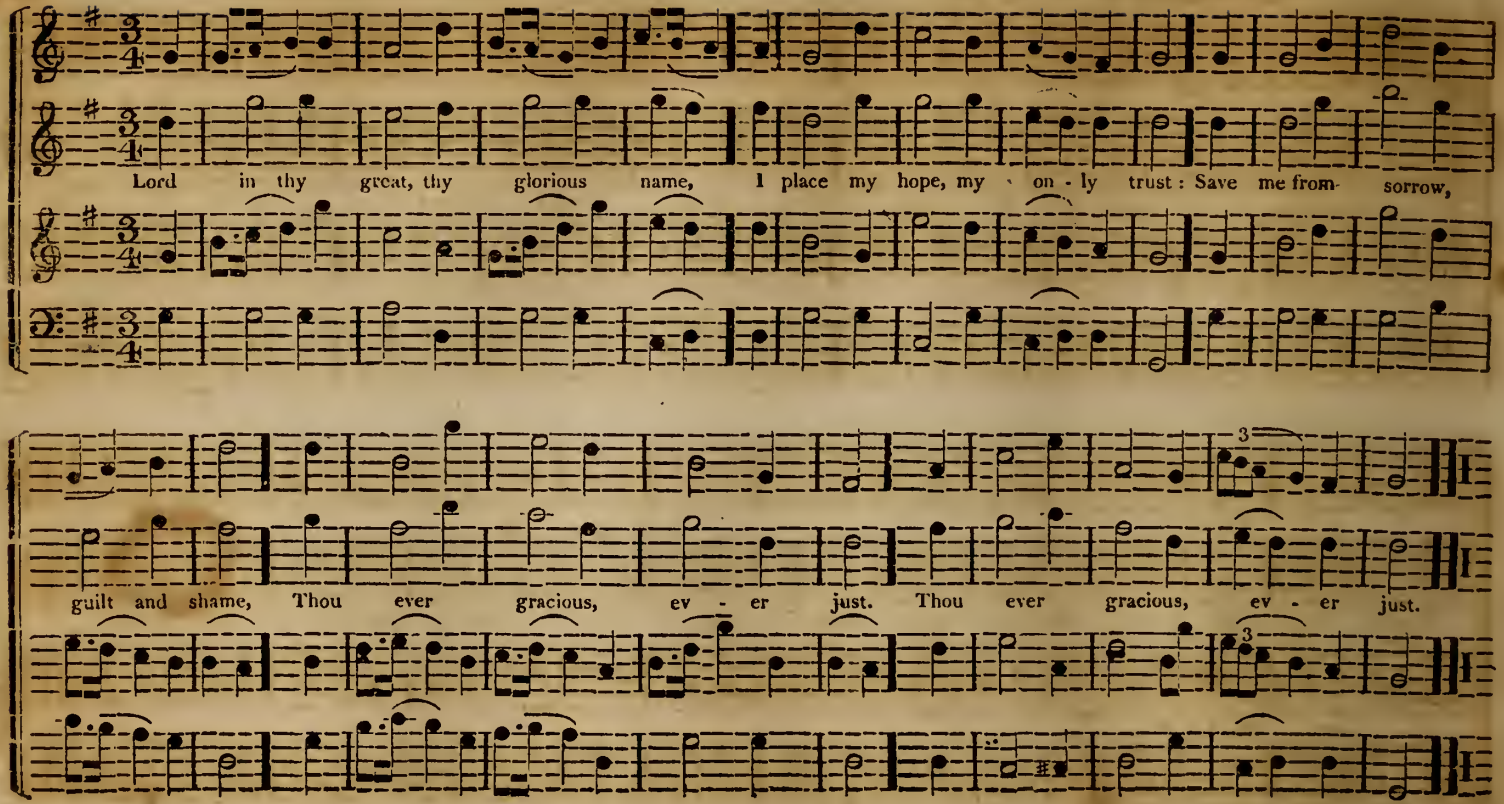


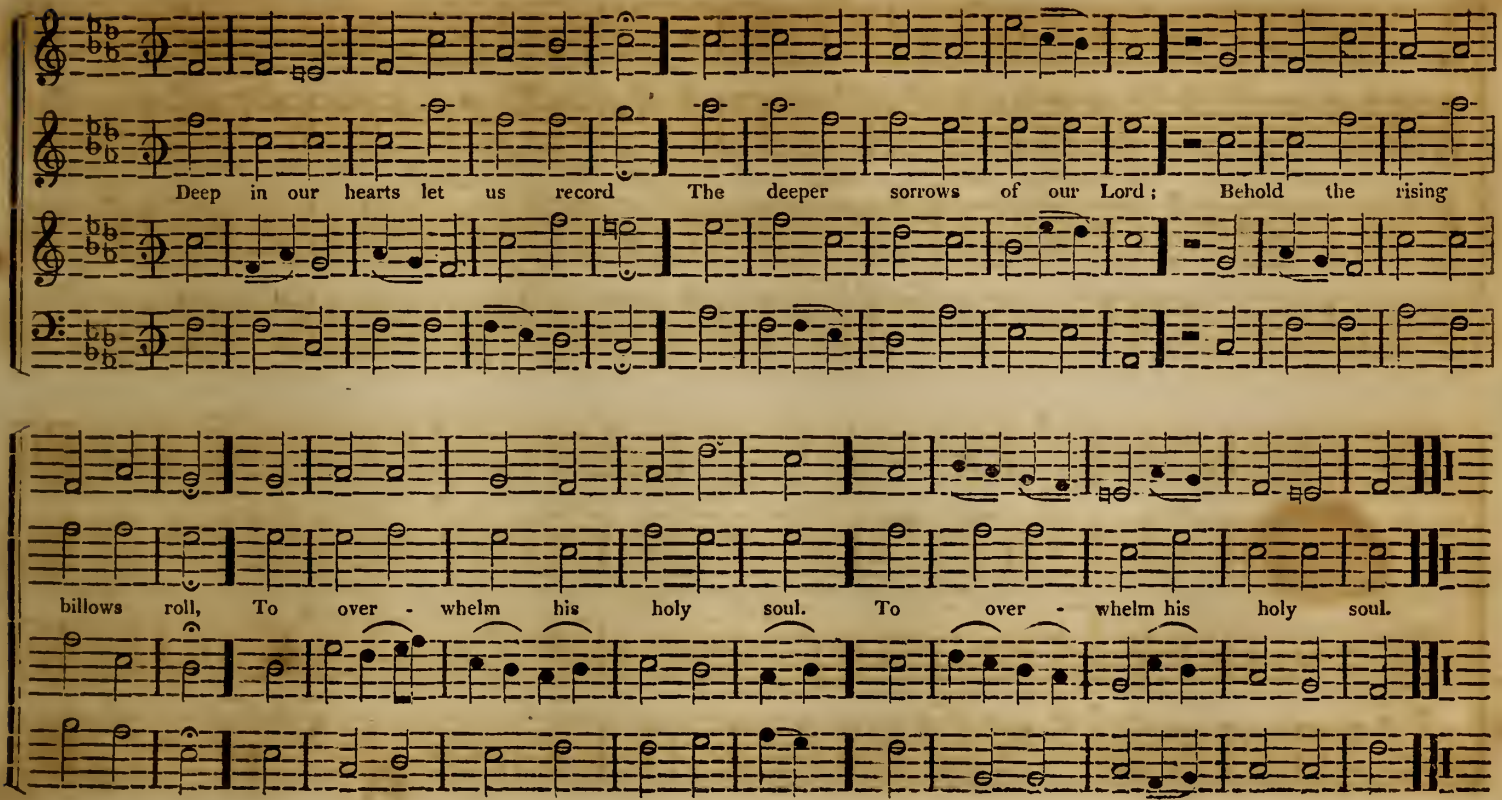

Father of all, omniscient Mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or to its
lowest depths descend! Its highest point, what eye can find, Or to its lowest depths descend!


And didst thou, Lord, for sinners bleed? And could the sun be - hold the deed? No, he withdrew his sick'ning
ray, And darkness veil'd the mourning day. No, he withdrew his sick'ning ray, And darkness veil'd the mourning day.


Great God, at whose all pow'rful call, At first arose this beauteous frame,
Thy bounty bids the
Thou mak'st the seasons change, and all The changing seasons speak thy name.
infant year From wint'ry storms recover'd rise, When thousand grateful scenes appear, When thousand, &c. Fresh op'ning to our wond'ring eyes.
12

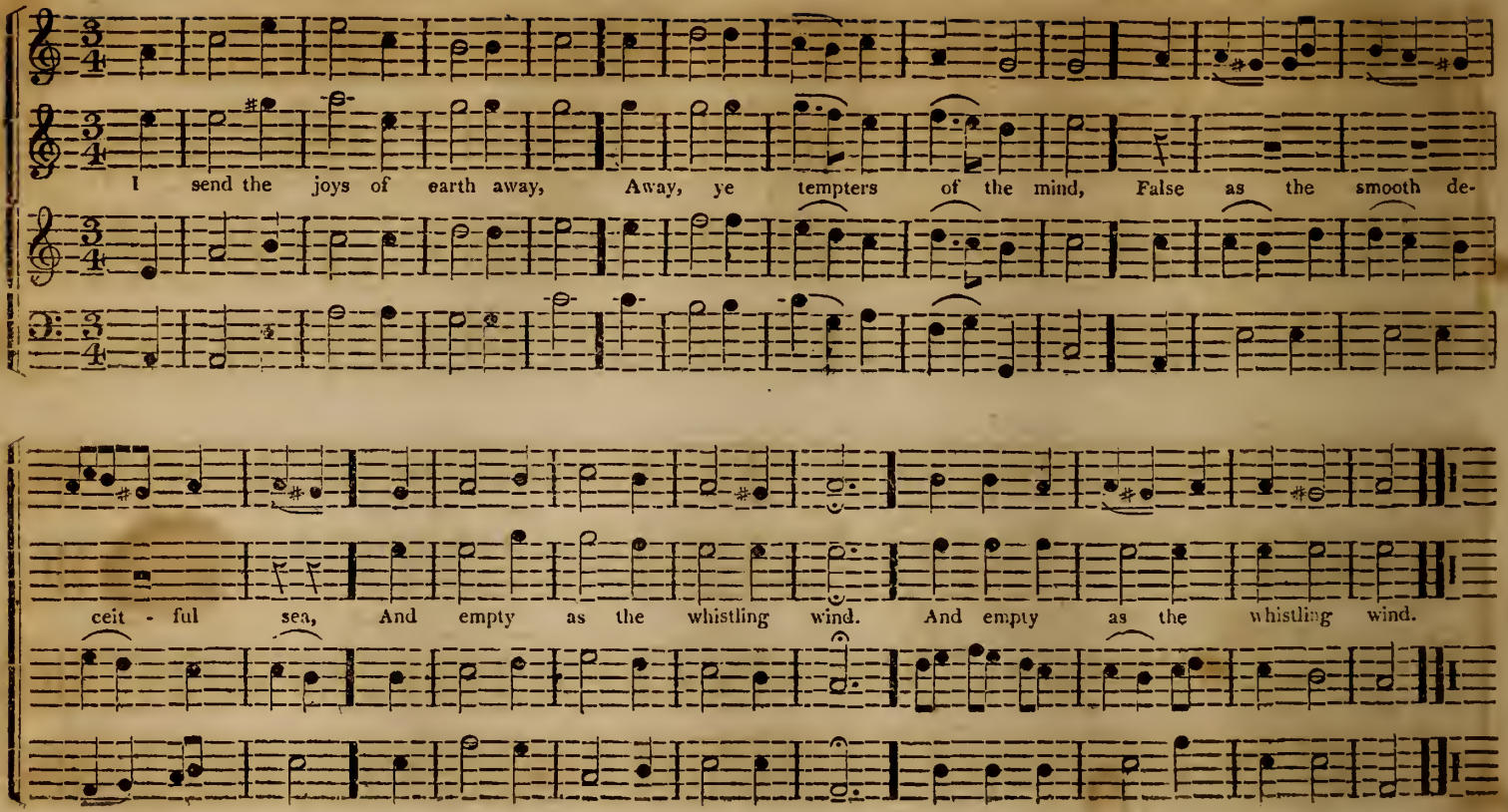
CASTLE-STREET. L. M.

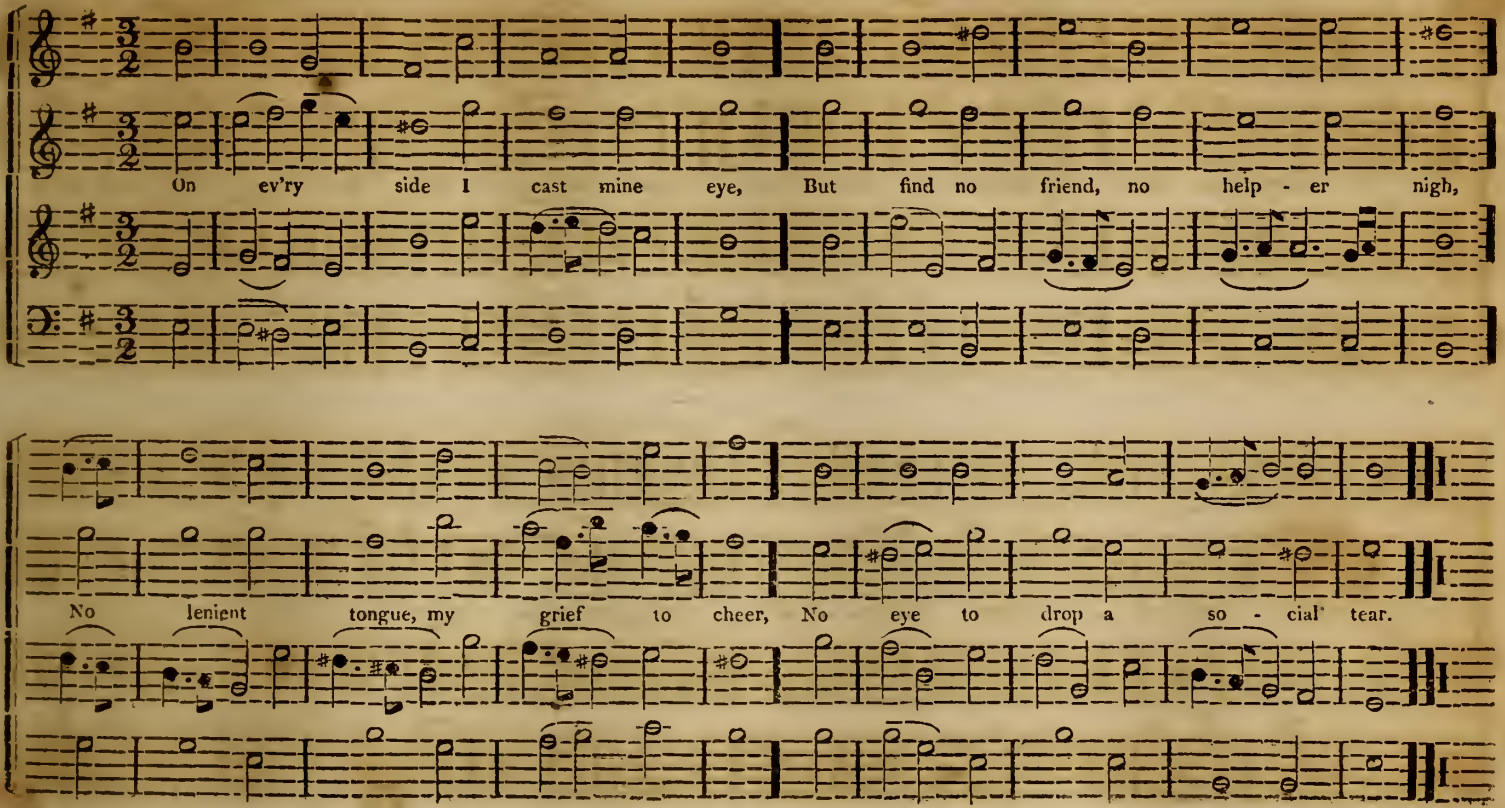



Deep in our hearts let us record The deeper sorrows of our Lord; Behold the rising
billows roll, To over - whelm his holy soul. To over - whelm his holy soul.

GOULDBOURN. L. M.

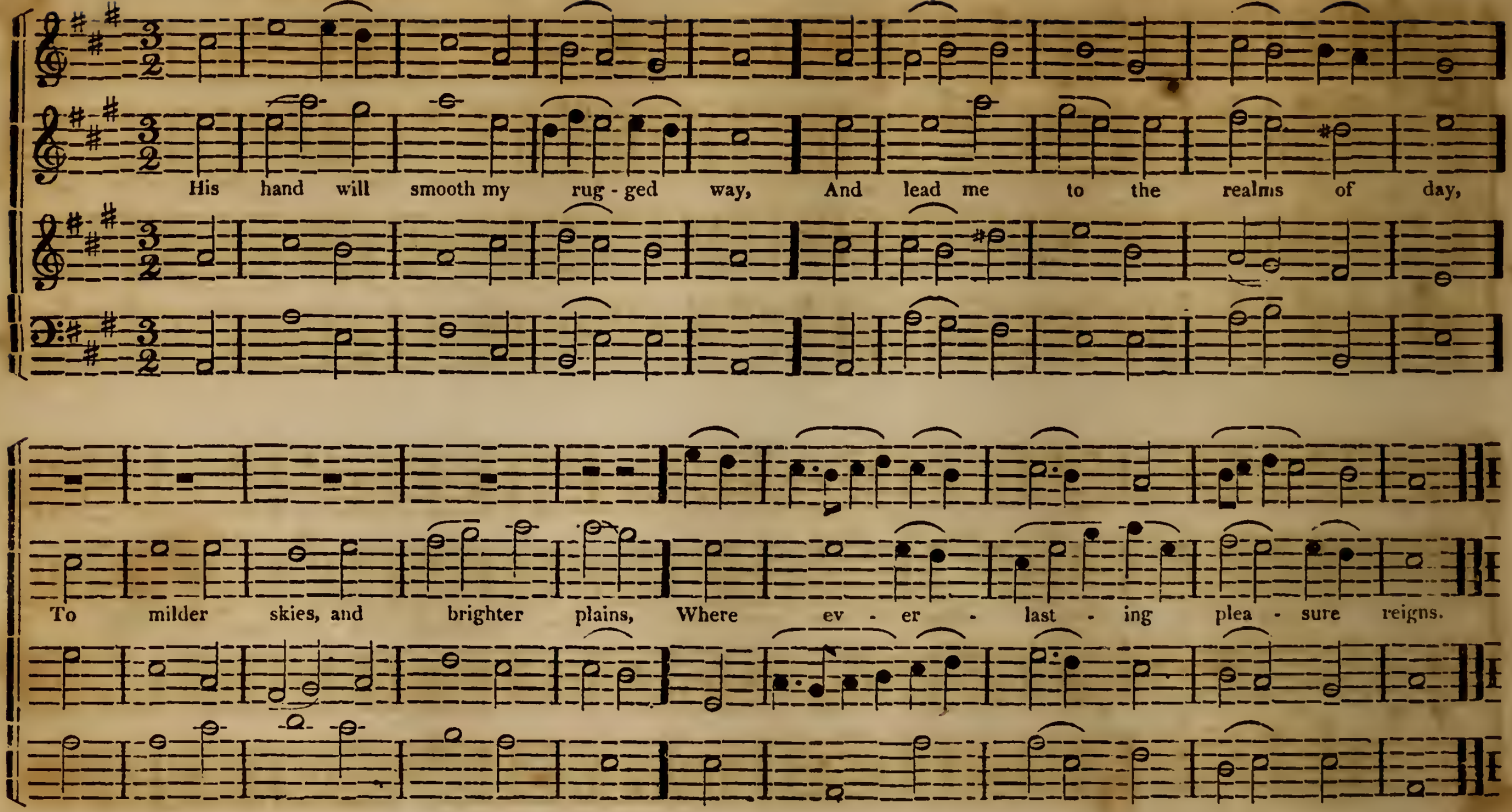
T. Walker.

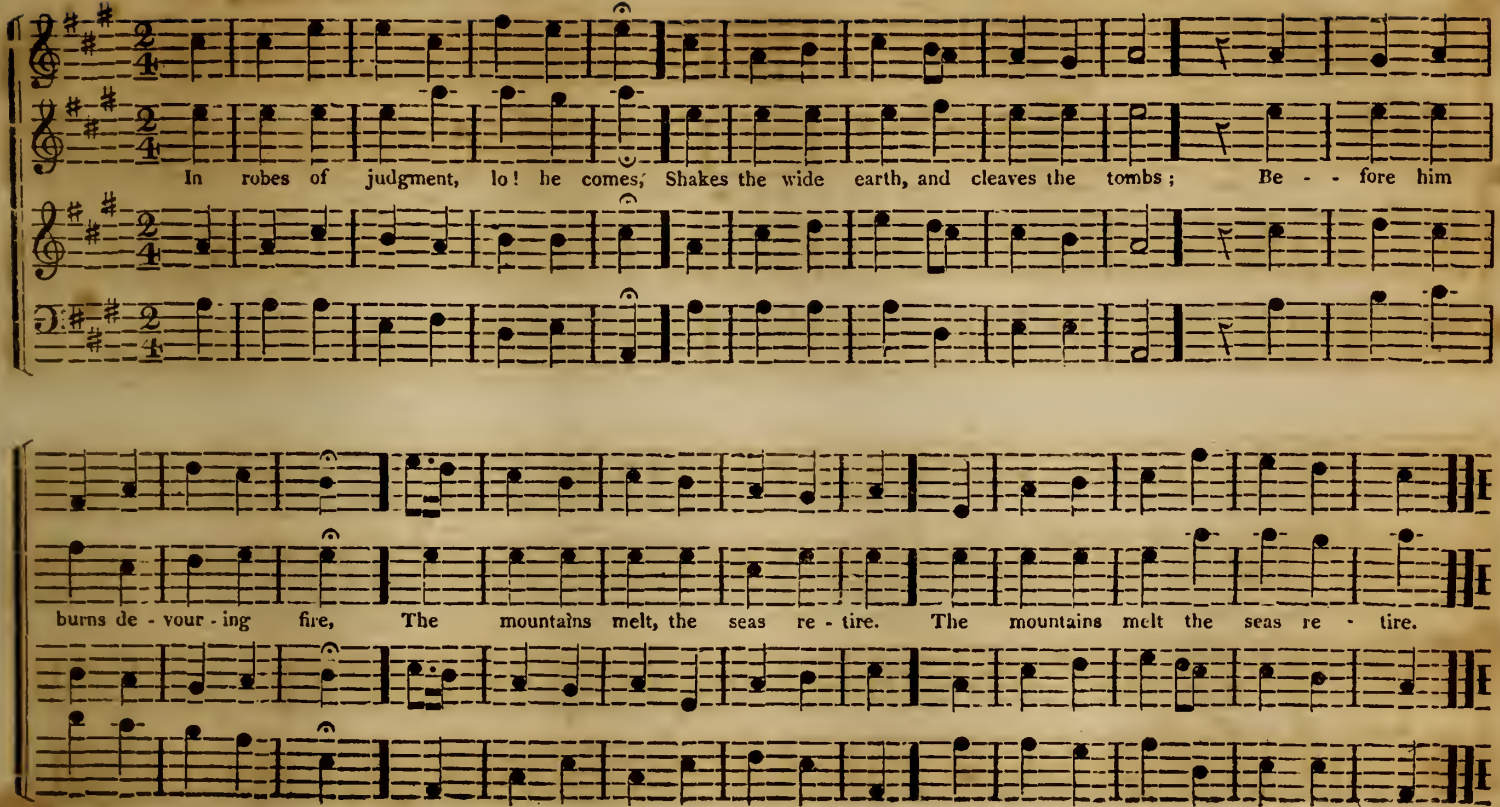


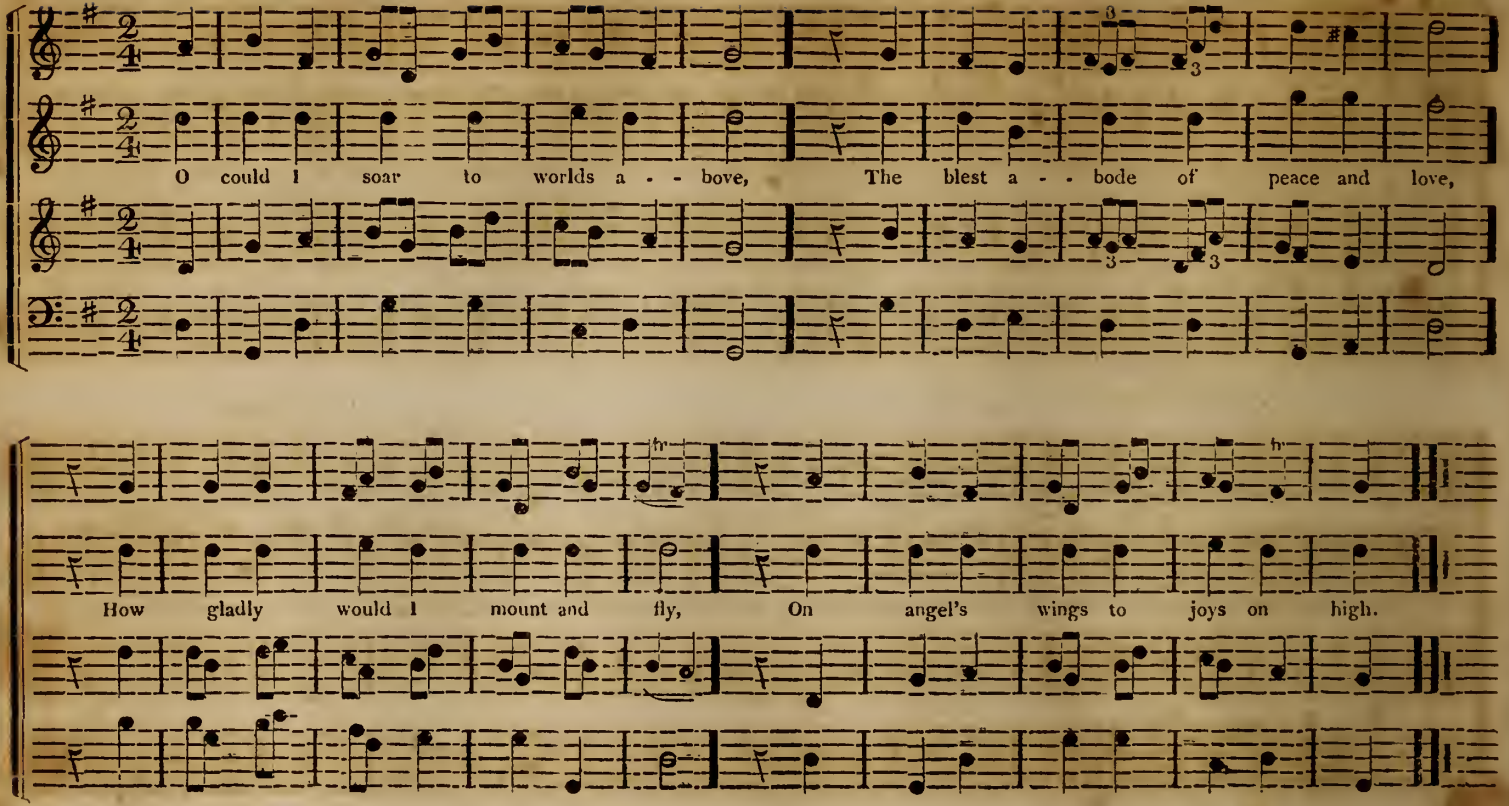

On ev'ry side I cast mine eye, But find no friend, no help - er nigh,
No lenient tongue, my grief to cheer, No eye to drop a so - cial tear.

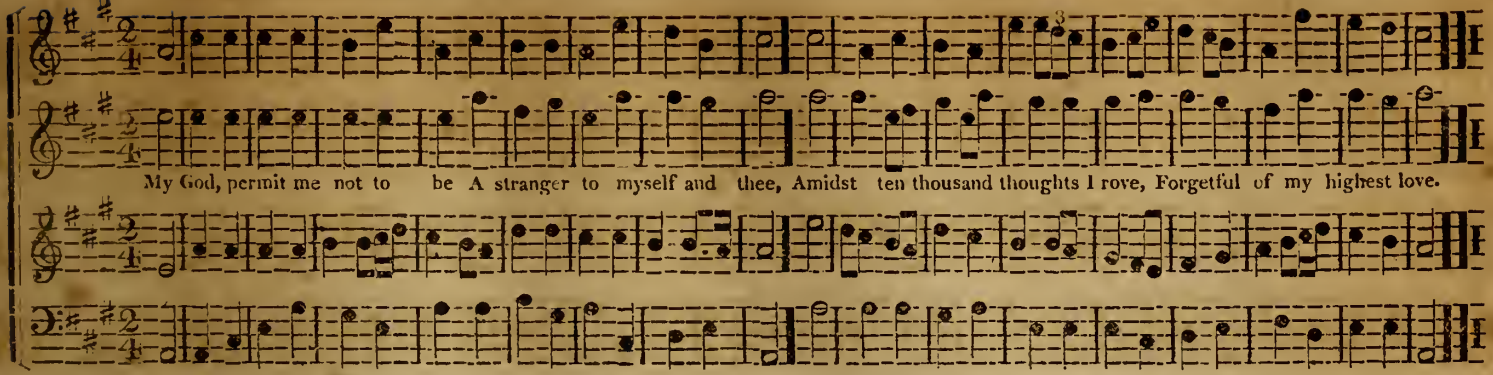
St. PETER. L. M.

Harwood.

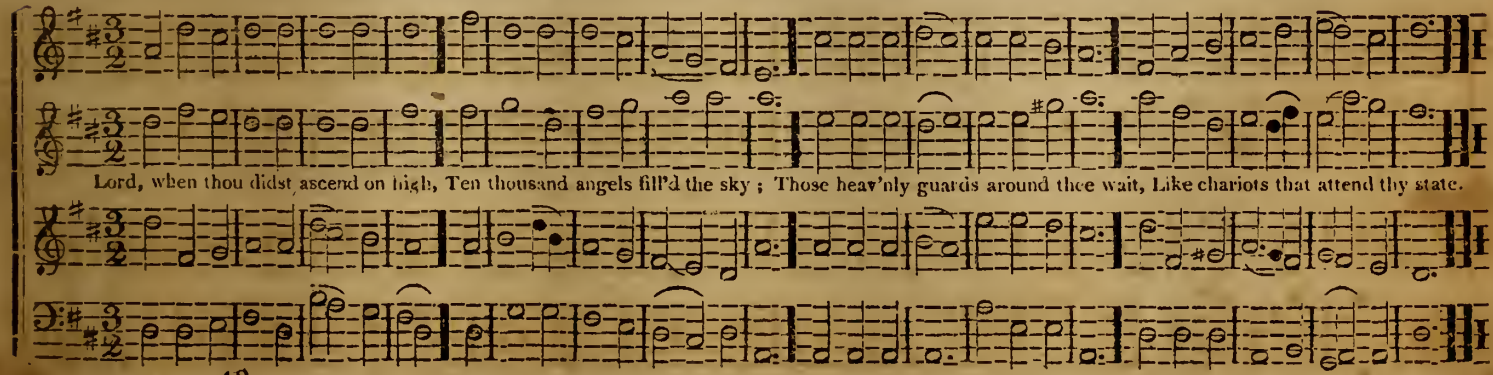



In robes of judgment, lo! he comes; Shakes the wide earth, and cleaves the tombs; Be - - fore him
burns de - vour - ing fire, The mountains melt, the seas re - tire. The mountains melt the seas re - tire.


O could I soar to worlds a - - bove, The blest a - - bode of peace and love,
How gladly would I mount and fly, On angel's wings to joys on high.

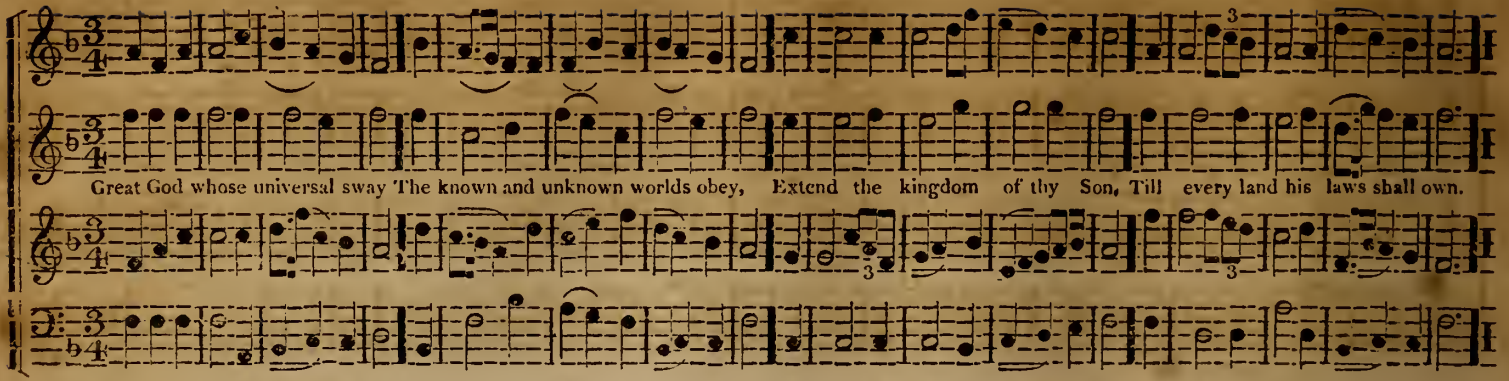


BLENDON. L. M. Giardini.

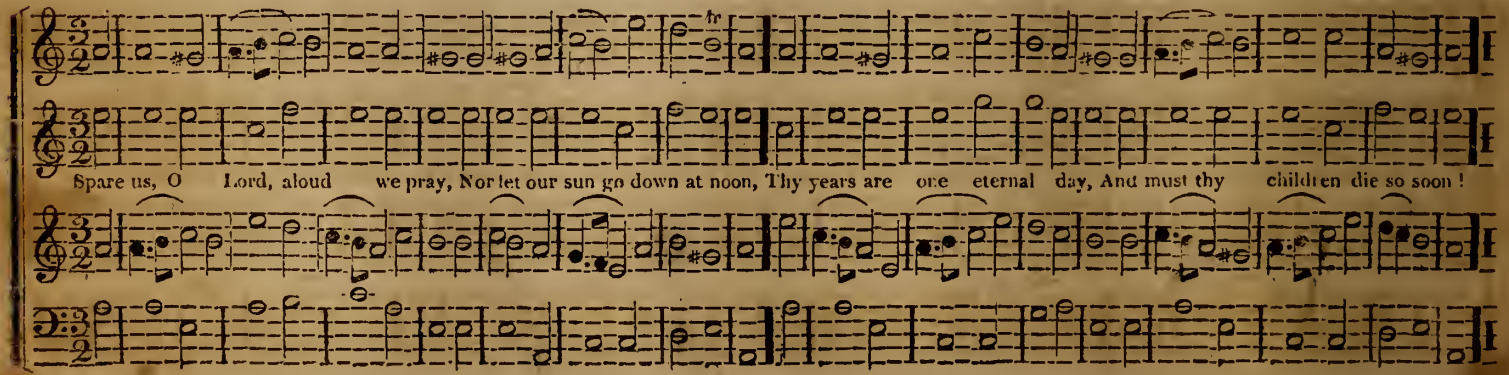


LEEDS. L. M.

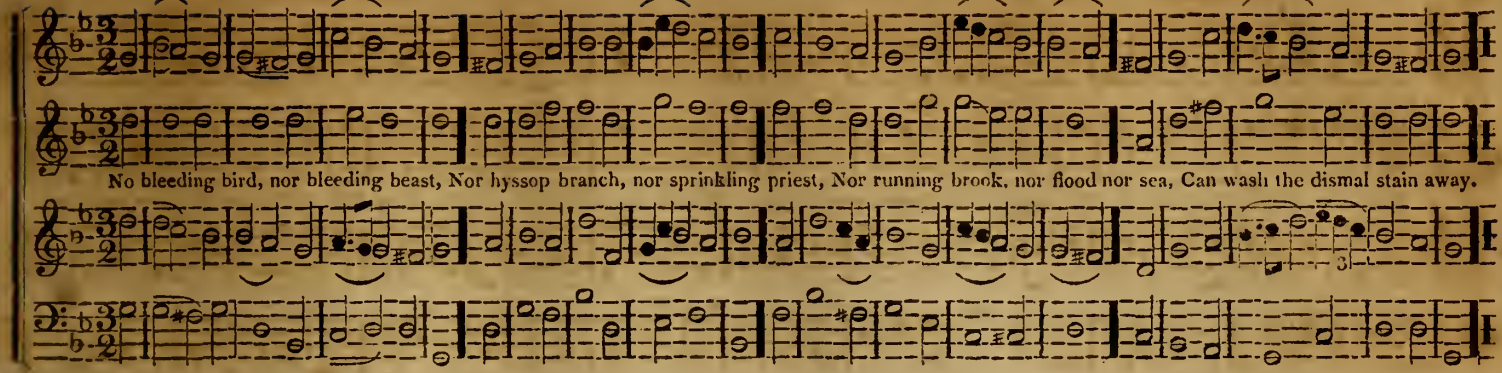
Dr. Madan.



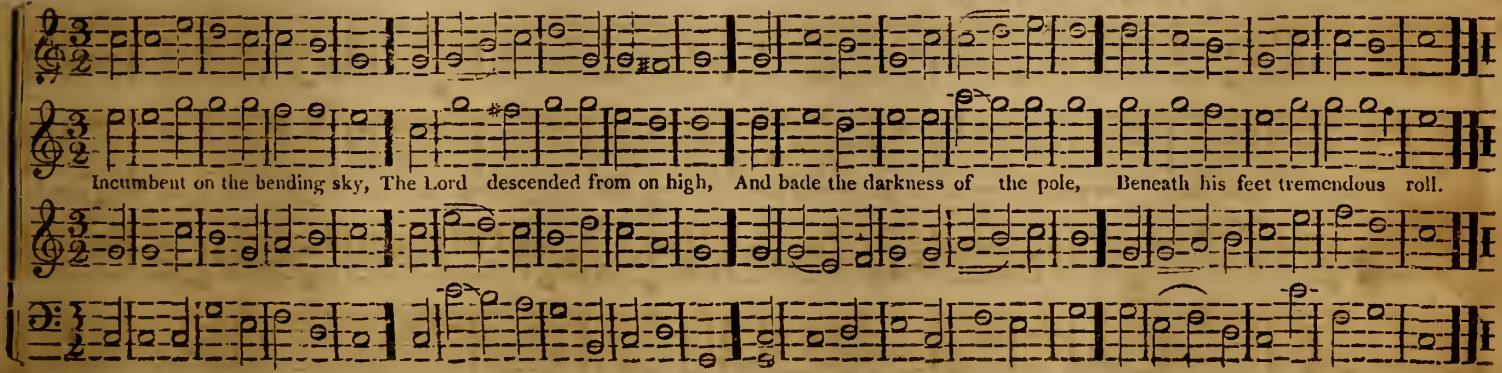
PUTNEY. L. M.



ANTWORTH. L. M.

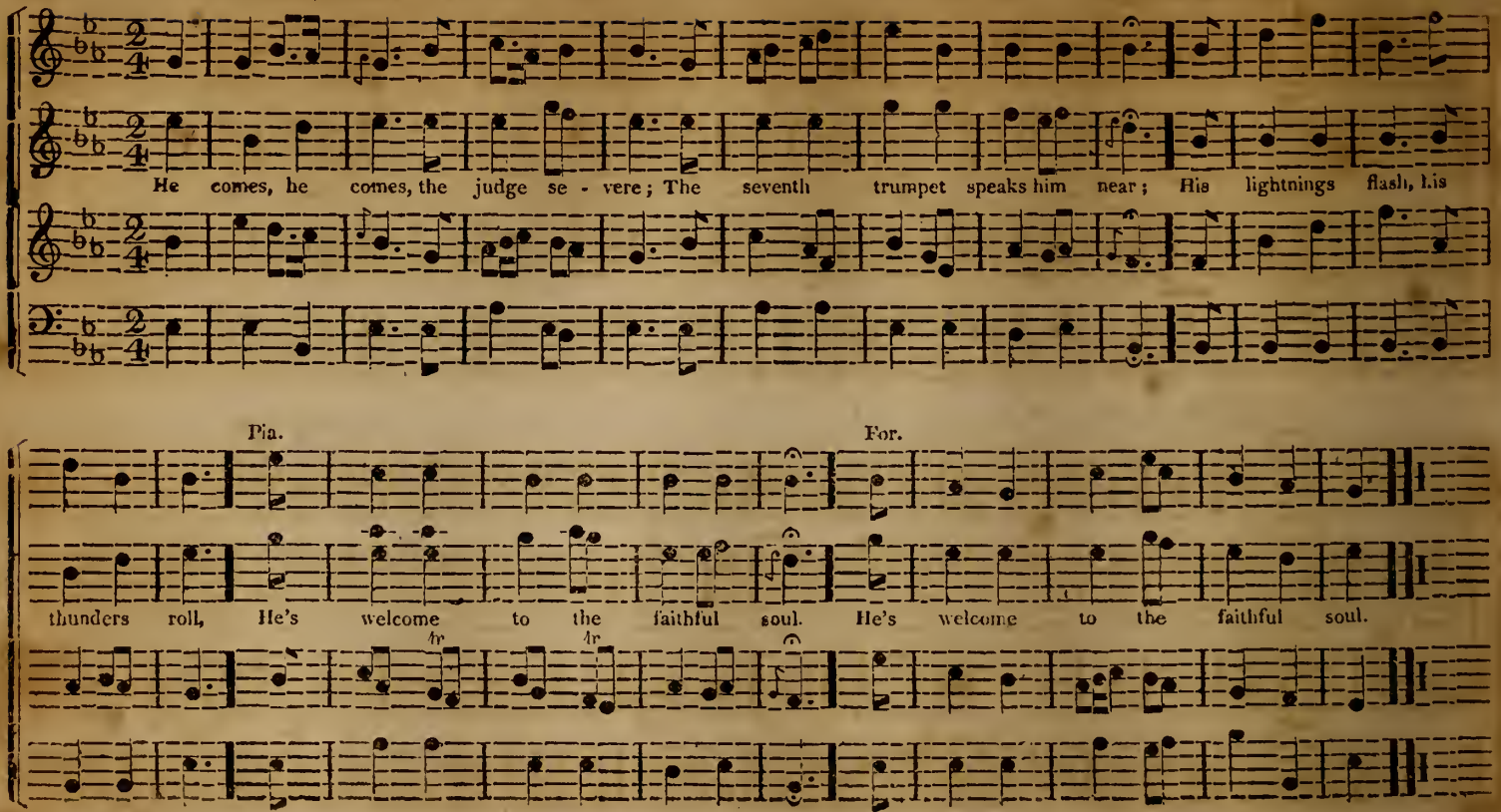


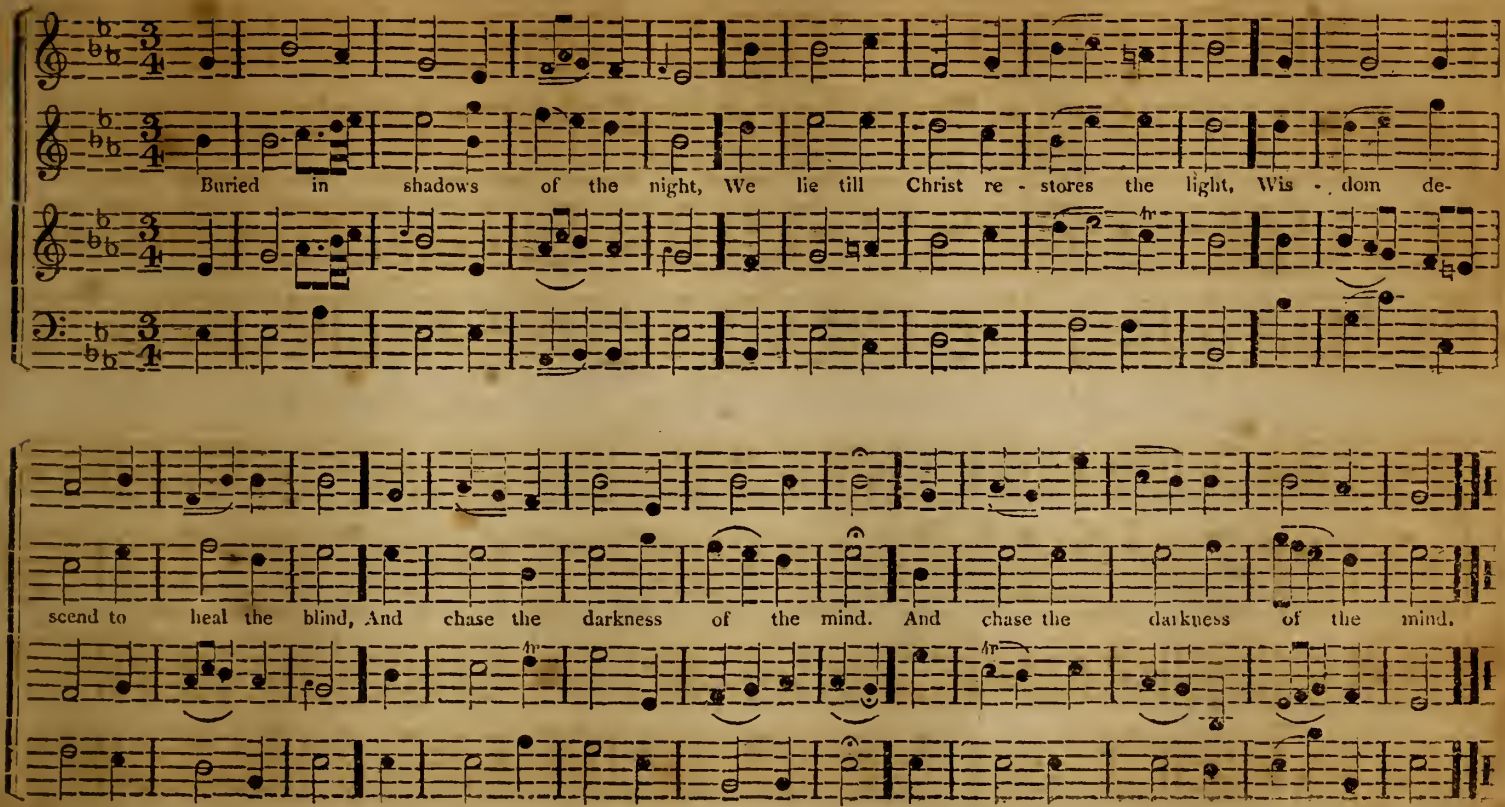
WINCHELSEA. L. M. Prelleur.



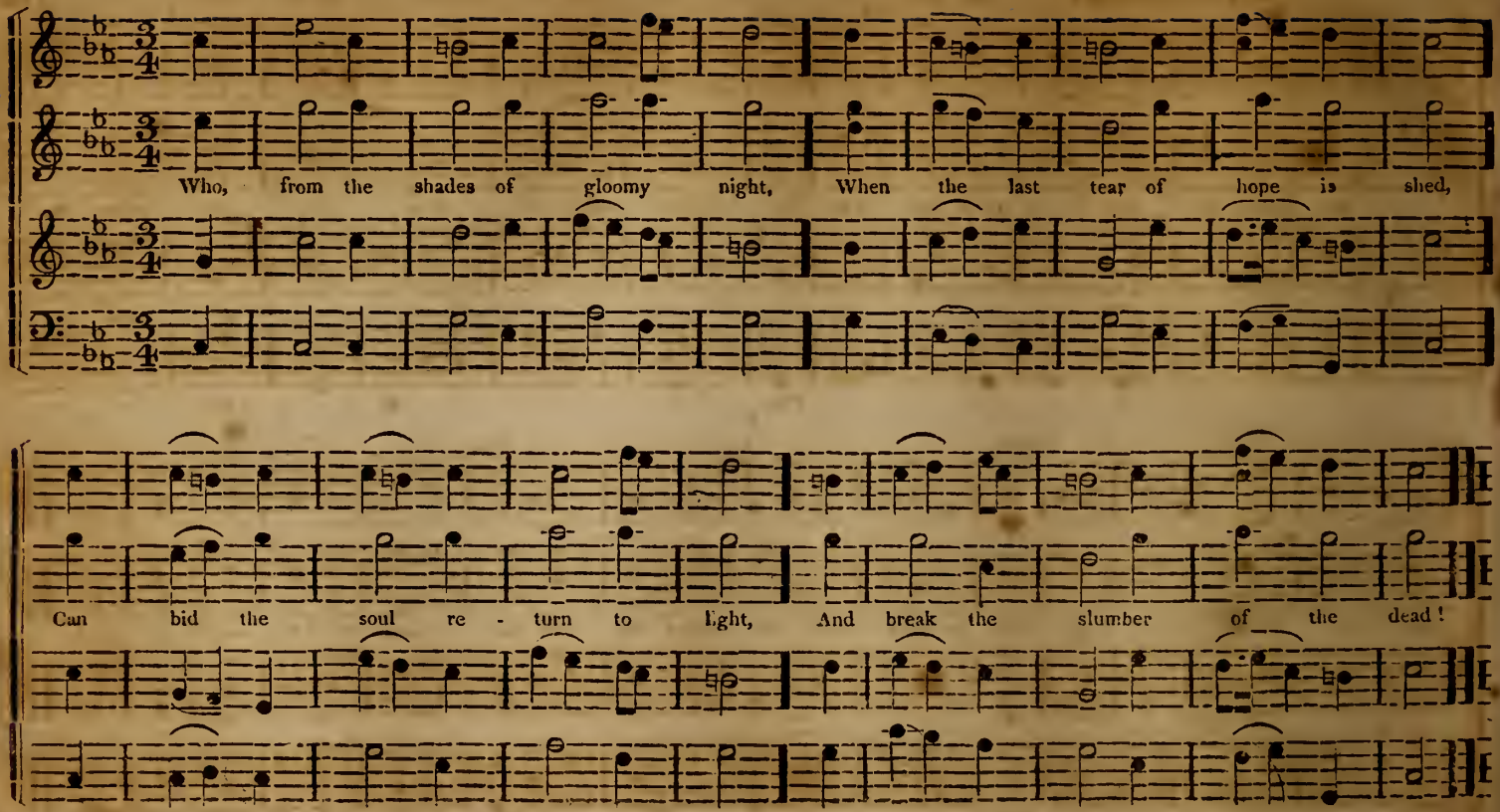
HERALD. L. M.

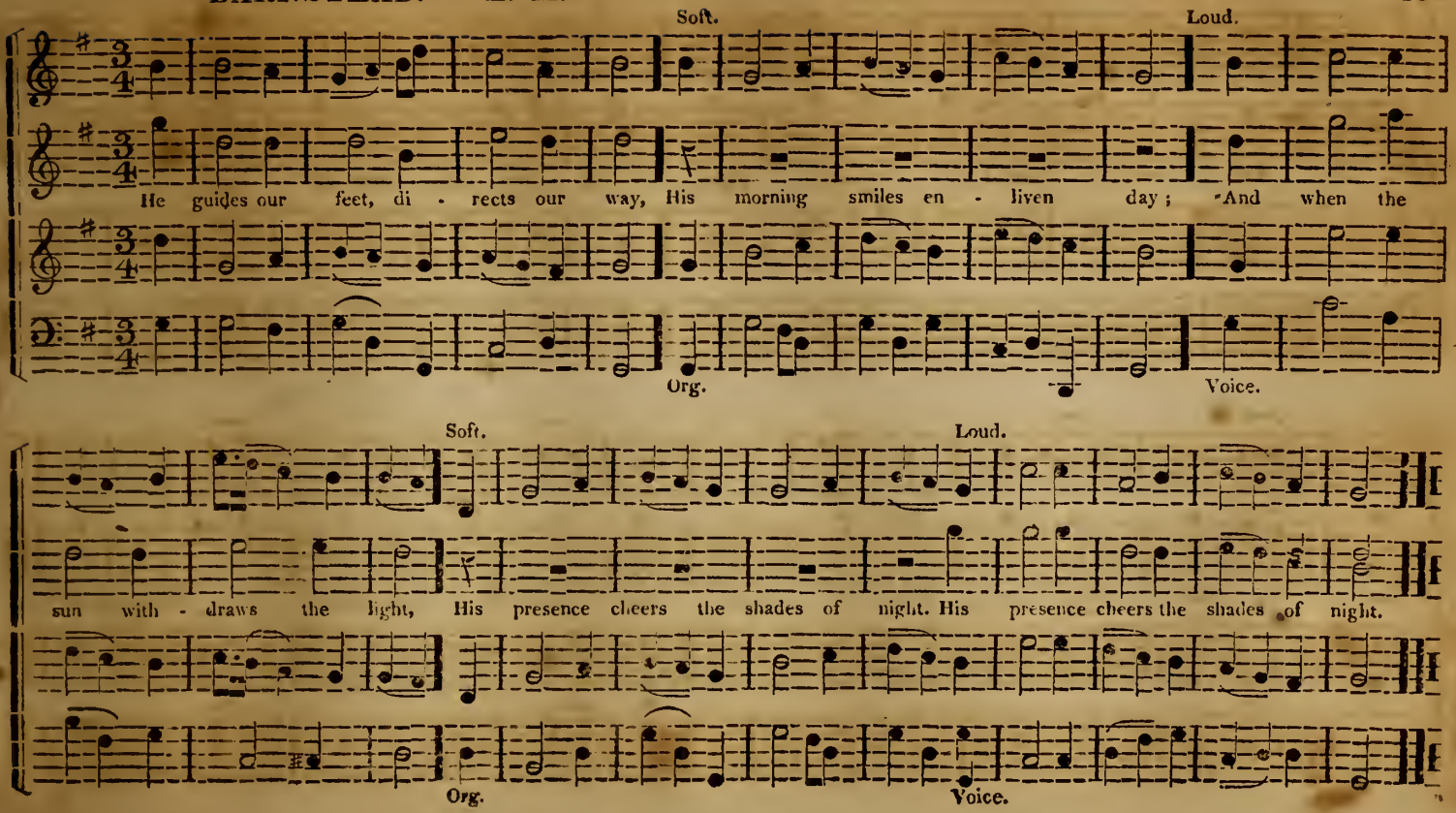
Dr. Madan.

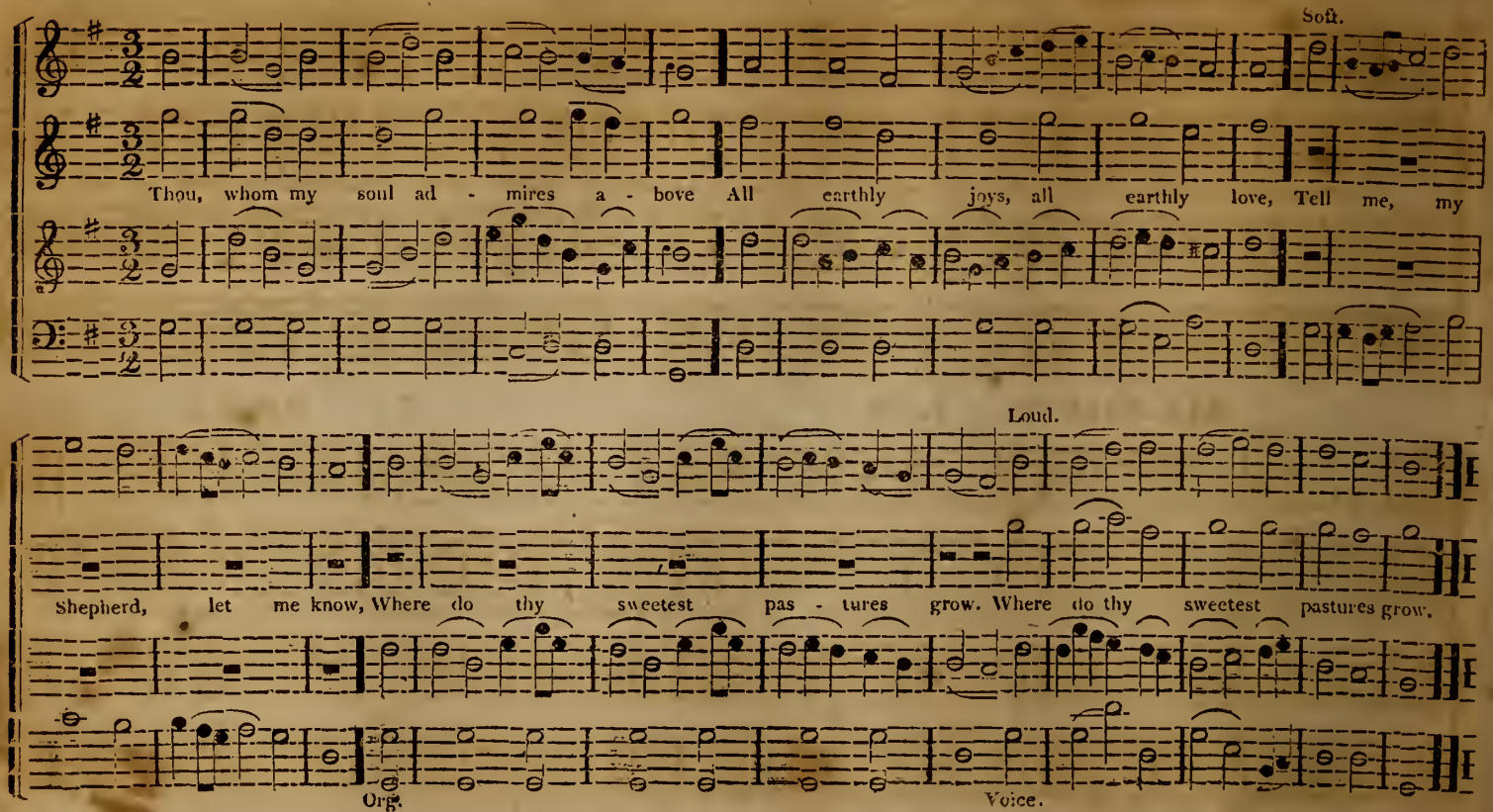



Buried in shadows of the night, We lie till Christ re - stores the light, Wis - dom de-
scend to heal the blind, And chase the darkness of the mind. And chase the darkness of the mind.

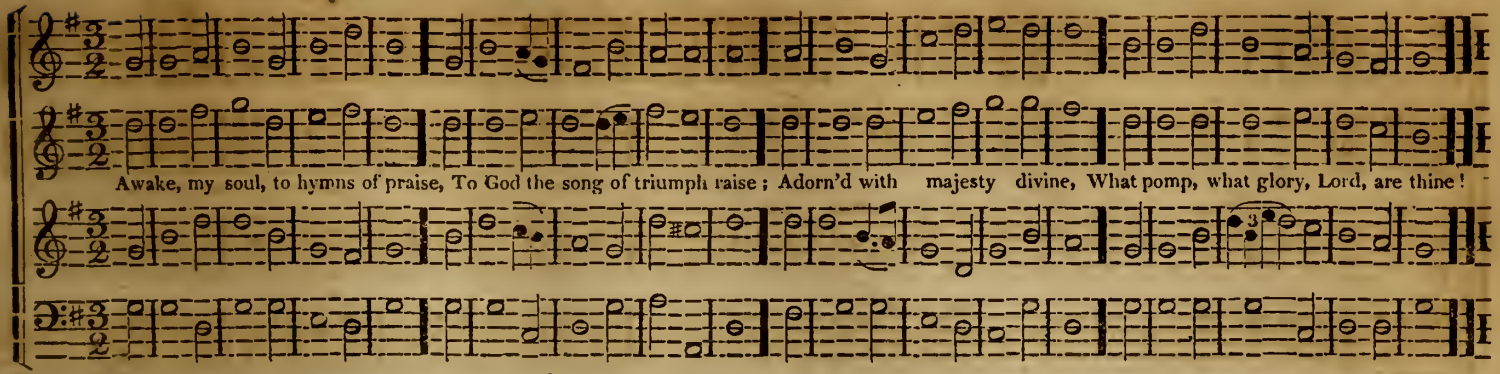
DARWENT. L. M.


Who, from the shades of gloomy night, When the last tear of hope is shed,
Can bid the soul re - turn to light, And break the slumber of the dead!


Soft.
Loud.
He guides our feet, di - rects our way, His morning smiles en - liven day; And when the
Org.
Voice.
Soft.
Loud.
sun with - draws the light, His presence cheers the shades of night. His presence cheers the shades of night.
Org.
Voice.

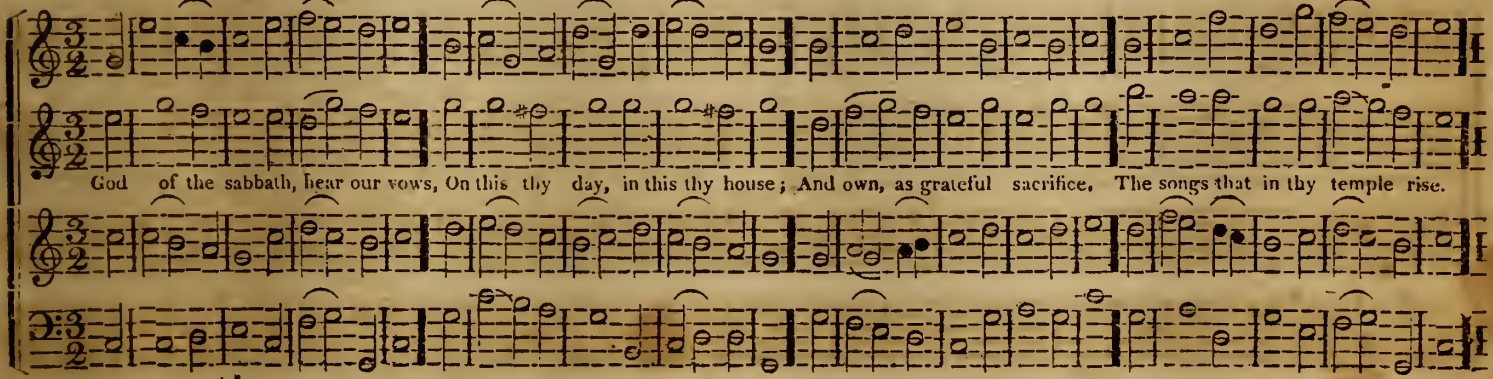

Soft.
Thou, whom my soul ad - mires a - bove All earthly joys, all earthly love, Tell me, my
Loud.
Shepherd, let me know, Where do thy sweetest pas - tures grow. Where do thy sweetest pastures grow.
Org.
Voice.

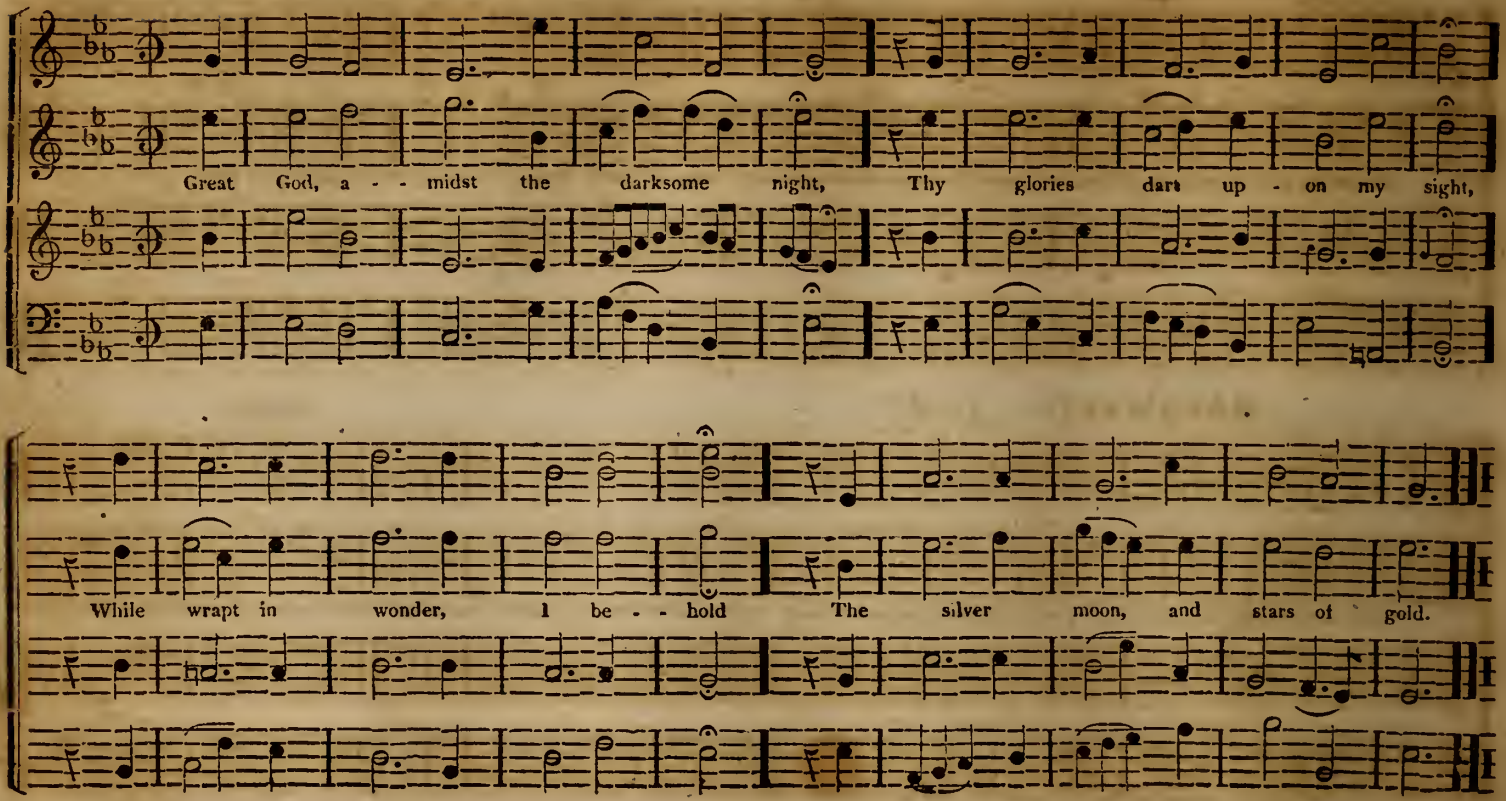
PILESGROVE. L. M.

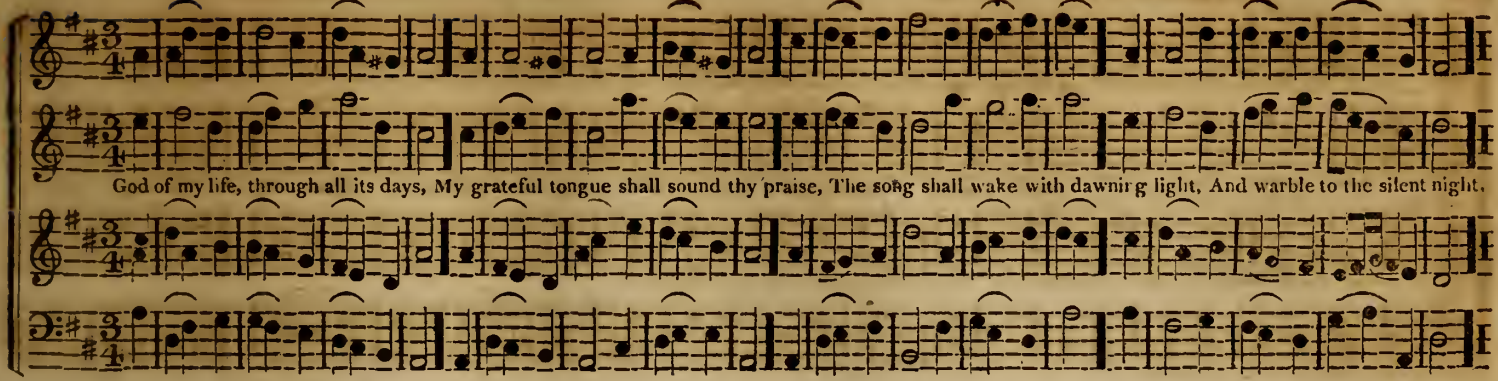


ALL SAINTS. L. M.

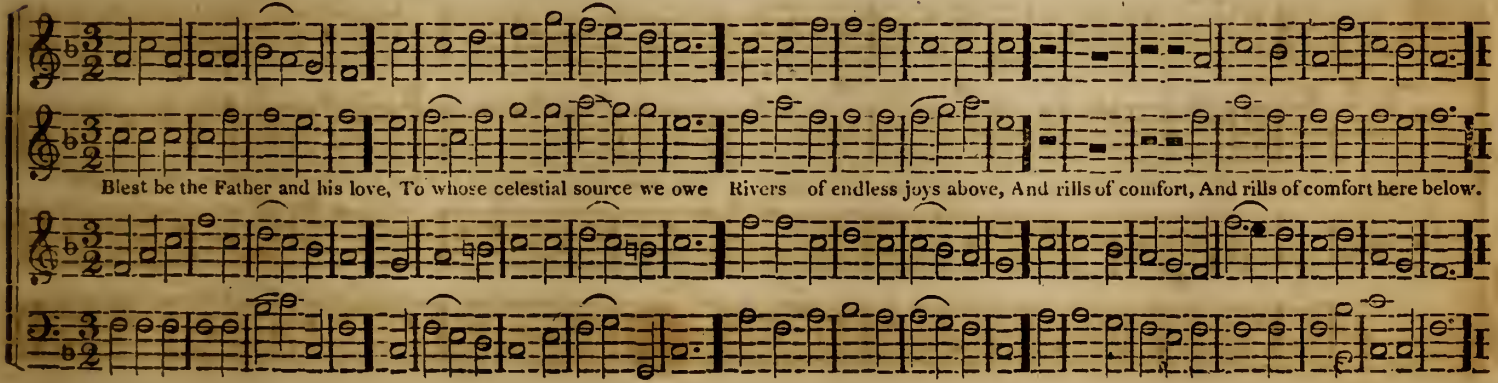
Knapp.

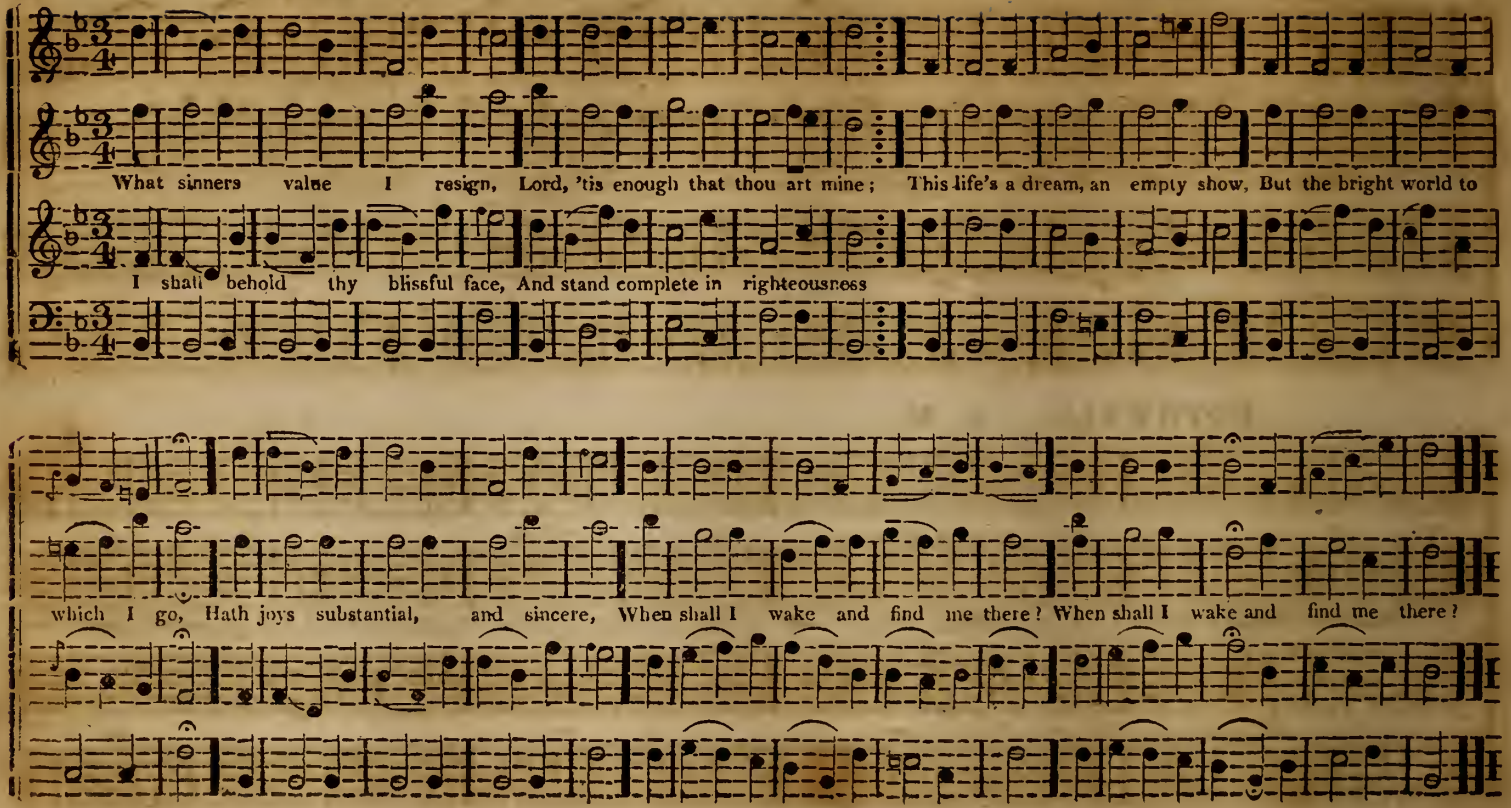


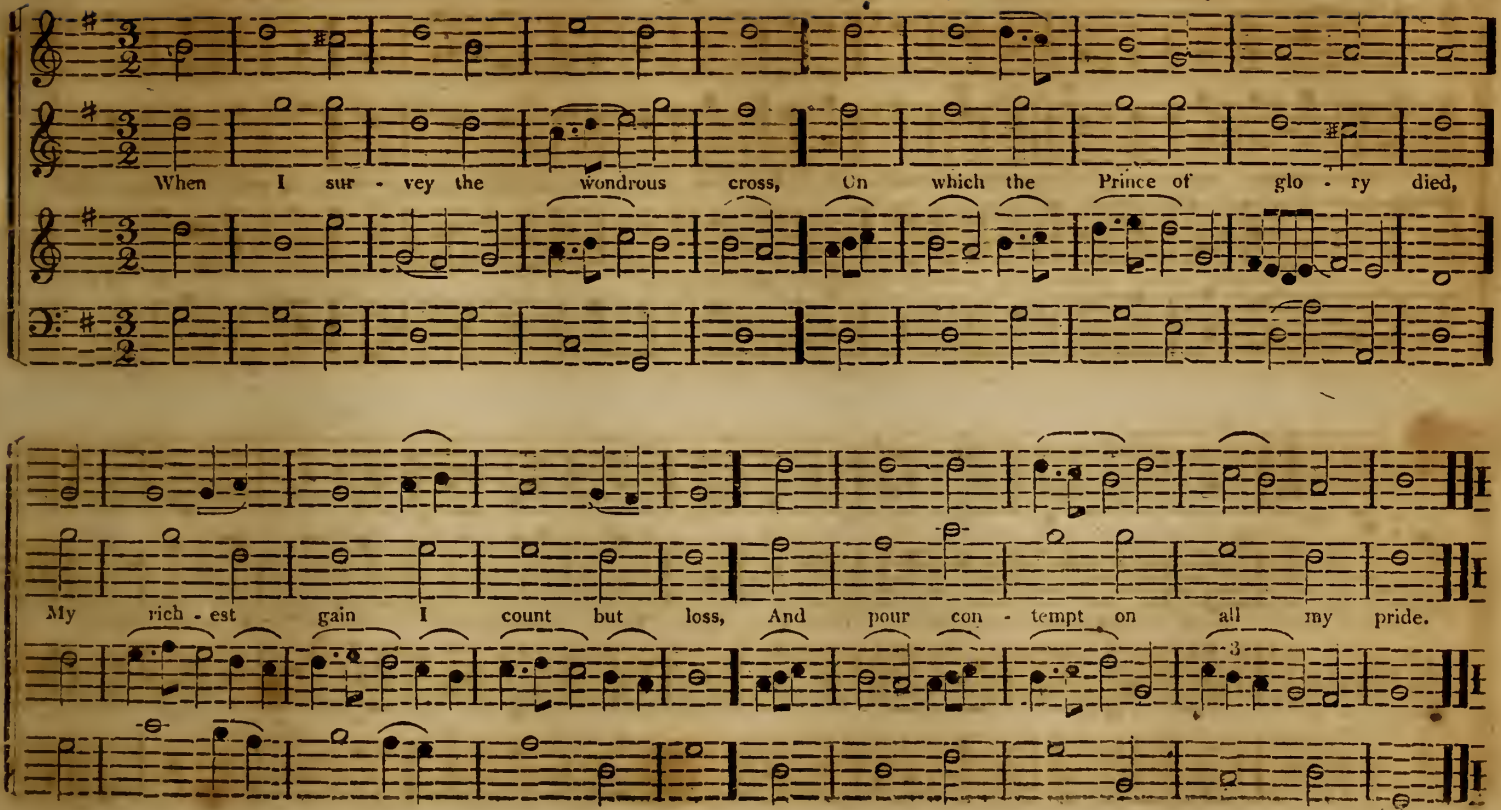

Great God, a - - midst the darksome night, Thy glories dart up - on my sight,
While wrapt in wonder, I be - - hold The silver moon, and stars of gold.


God of my life, through all its days, My grateful tongue shall sound thy praise, The song shall wake with dawning light, And warble to the silent night.

ROTHWELL. L. M.

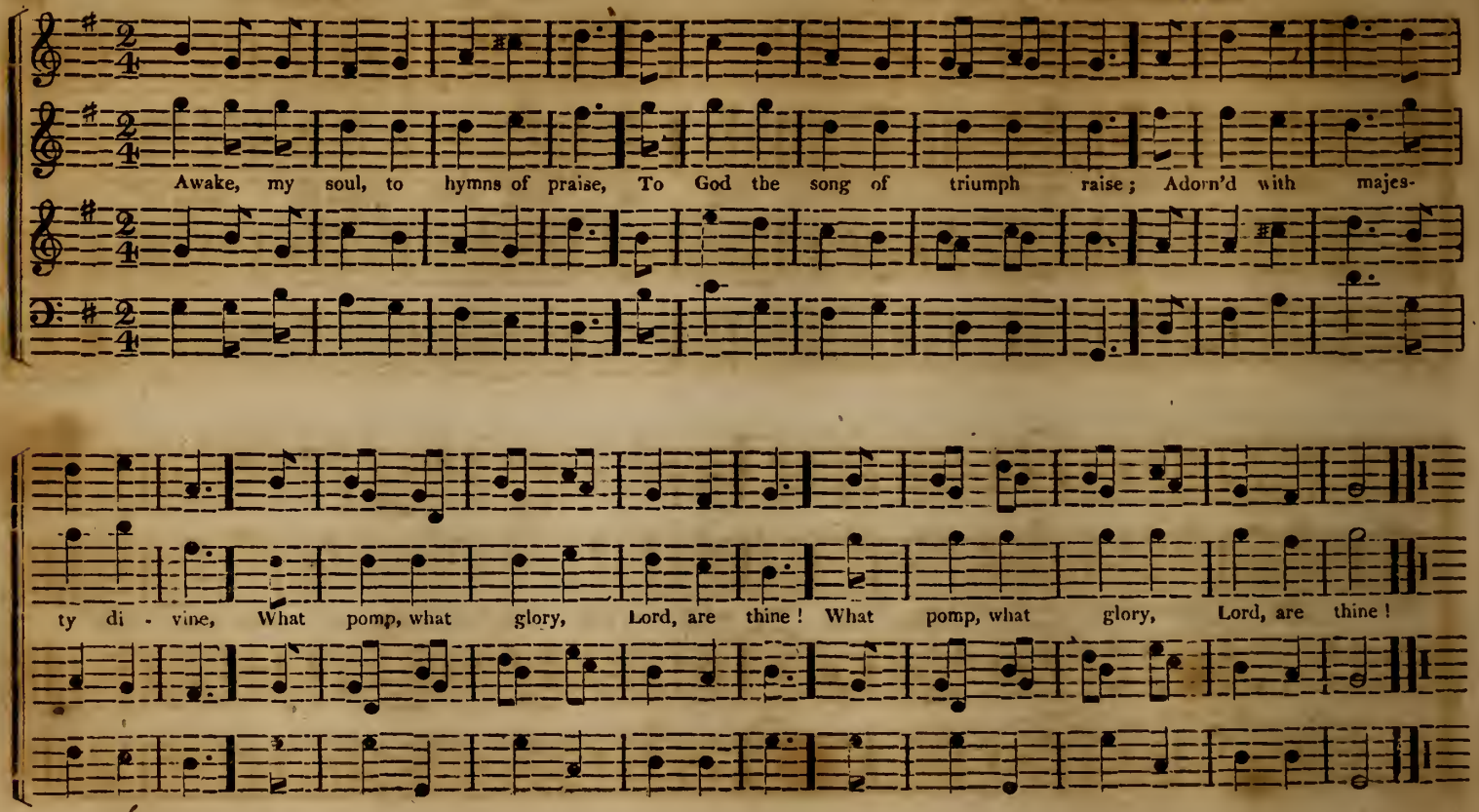

Blest be the Father and his love, To whose celestial source we owe Rivers of endless joys above, And rills of comfort, And rills of comfort here below.

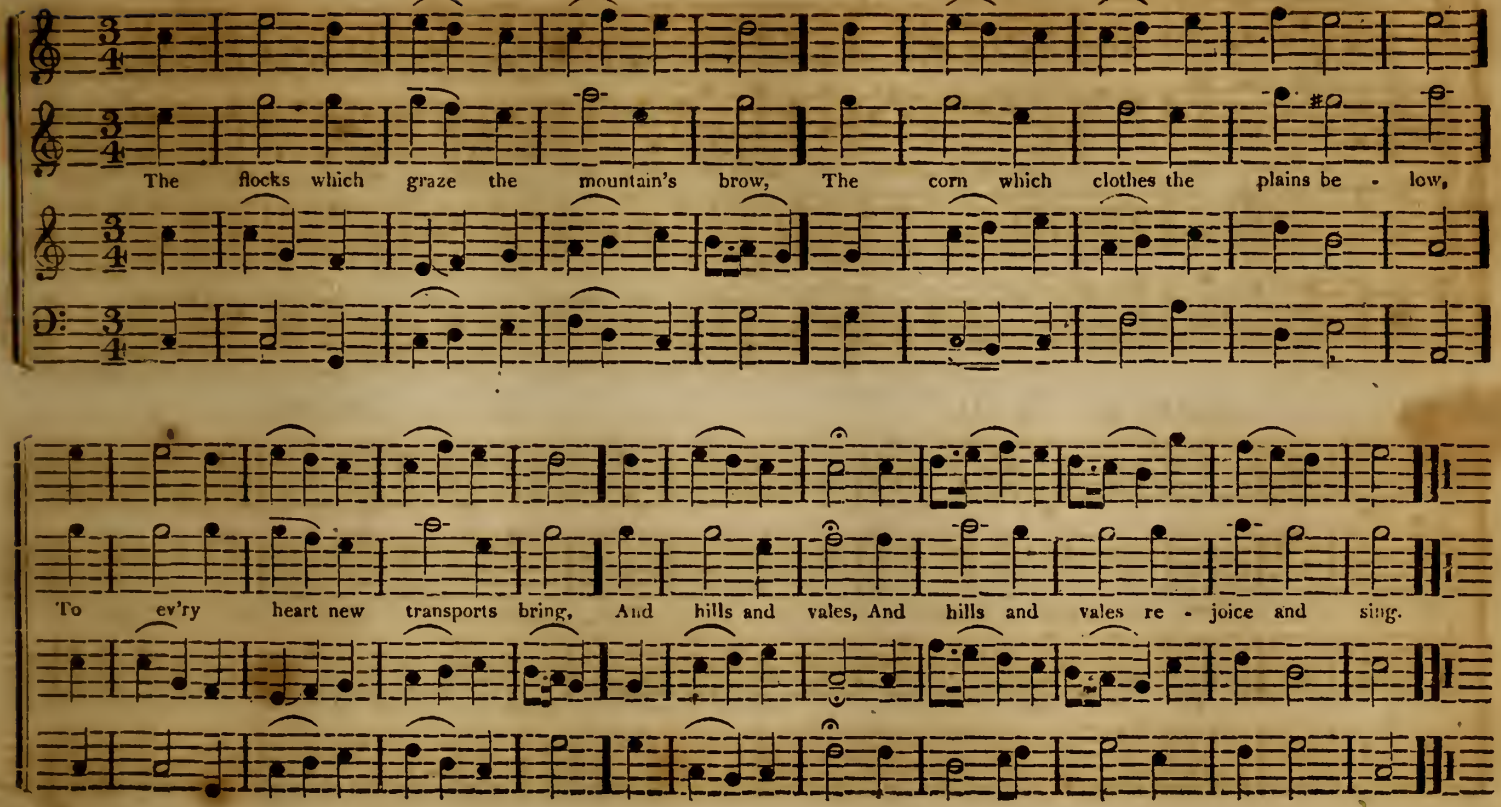

What sinners value I resign, Lord, 'tis enough that thou art mine; This life's a dream, an empty show, But the bright world to
I shall behold thy blissful face, And stand complete in righteousness
which I go, Hath joys substantial, and sincere, When shall I wake and find me there? When shall I wake and find me there?


When I sur - vey the wondrous cross, On which the Prince of glo - ry died,
My rich - est gain I count but loss, And pour con - tempt on all my pride.

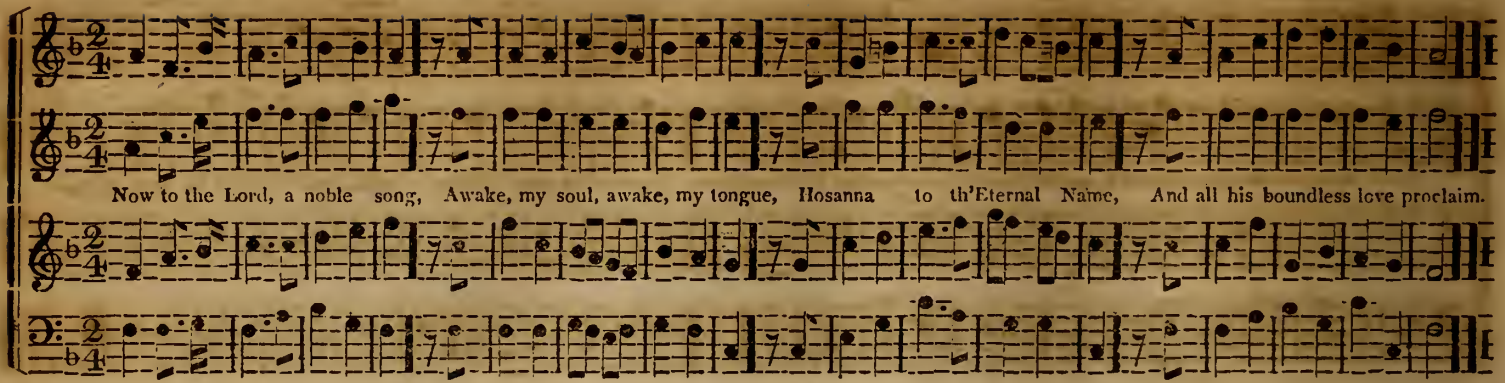
DUNSTAN. L. M.

Dr. Madan.

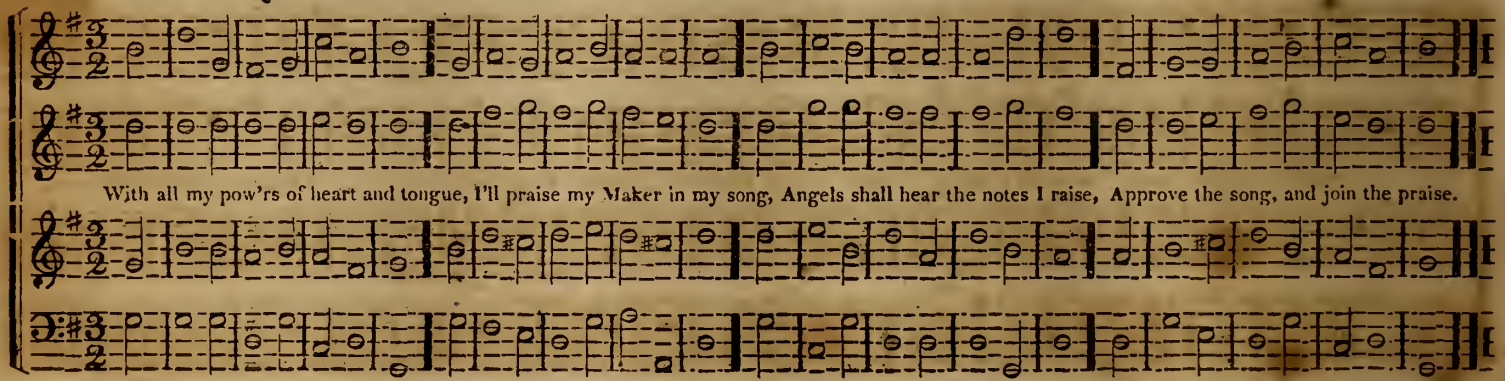


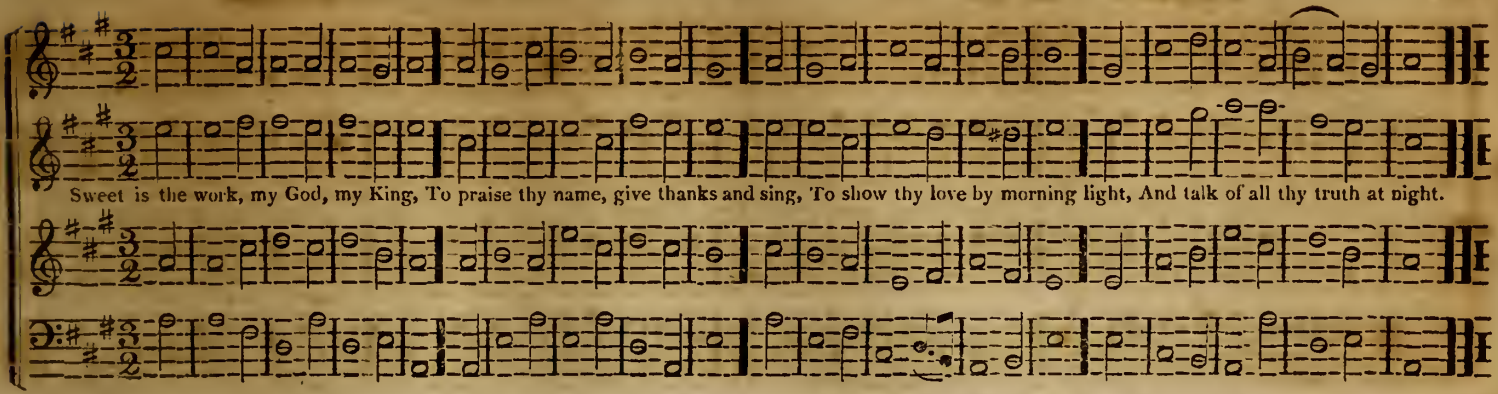

The flocks which graze the mountain's brow, The corn which clothes the plains be - low,
To ev'ry heart new transports bring, And hills and vales, And hills and vales re - joice and sing.

TRURO. L. M.

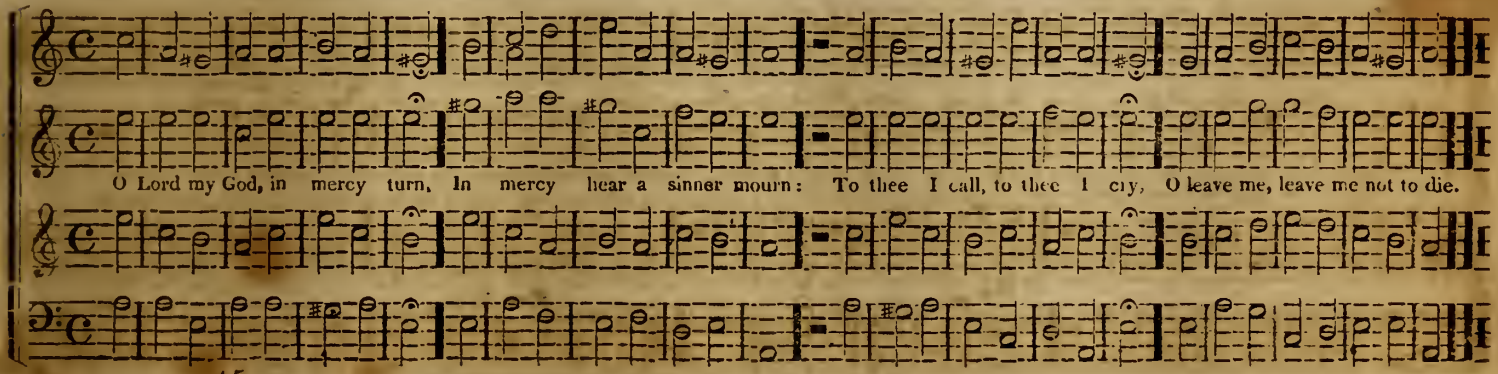


QUERCY. L. M.

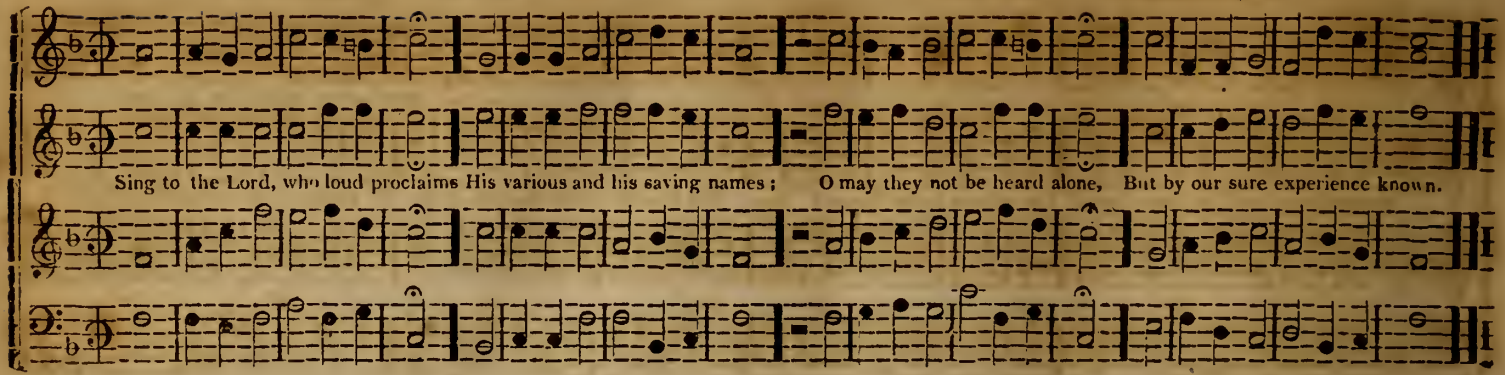



Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truth at night.

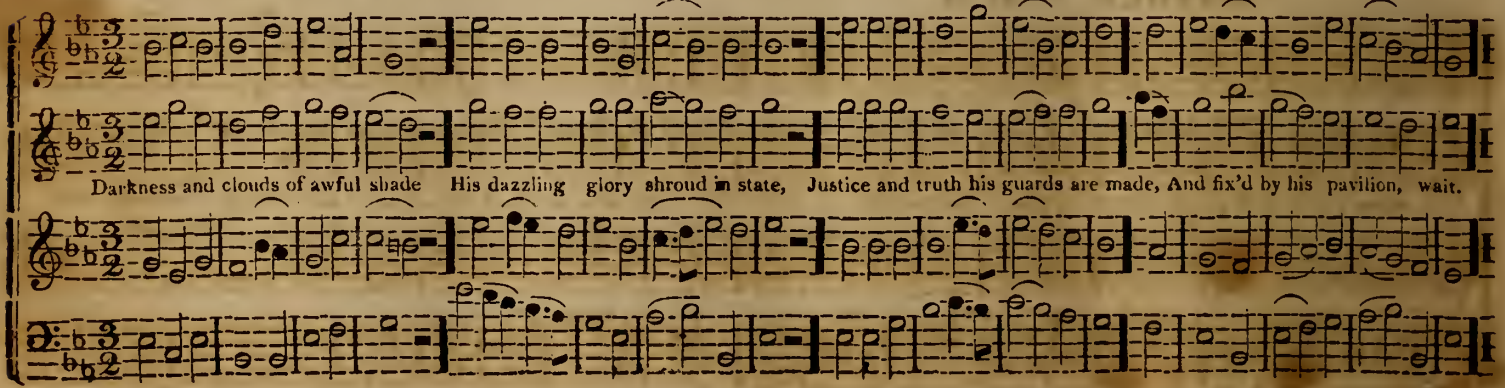
KIRKE. L. M.


O Lord my God, in mercy turn, In mercy hear a sinner mourn: To thee I call, to thee I cry, O leave me, leave me not to die.

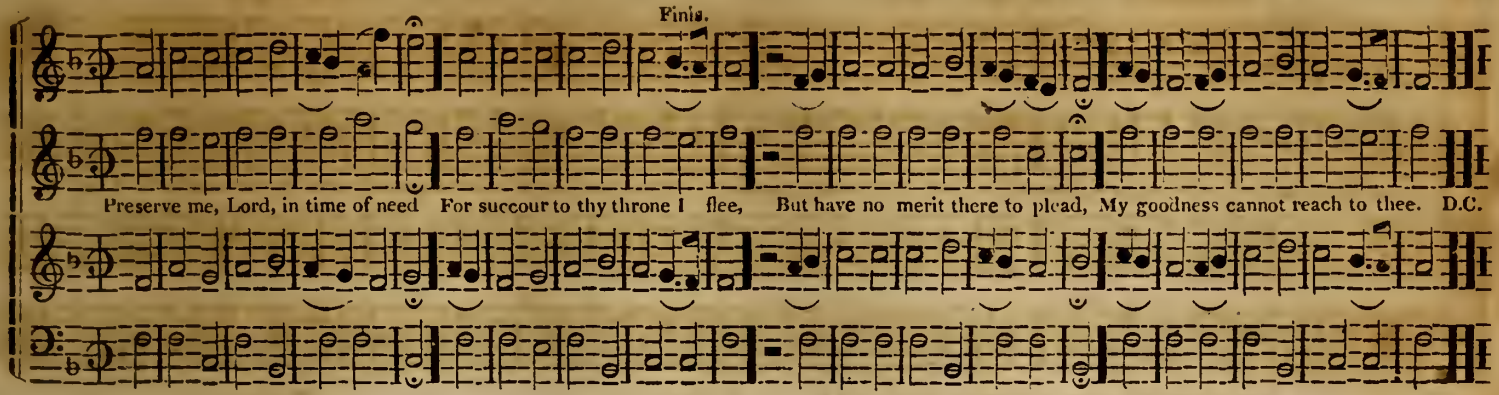
WELLS. L. M. Holdrayd.



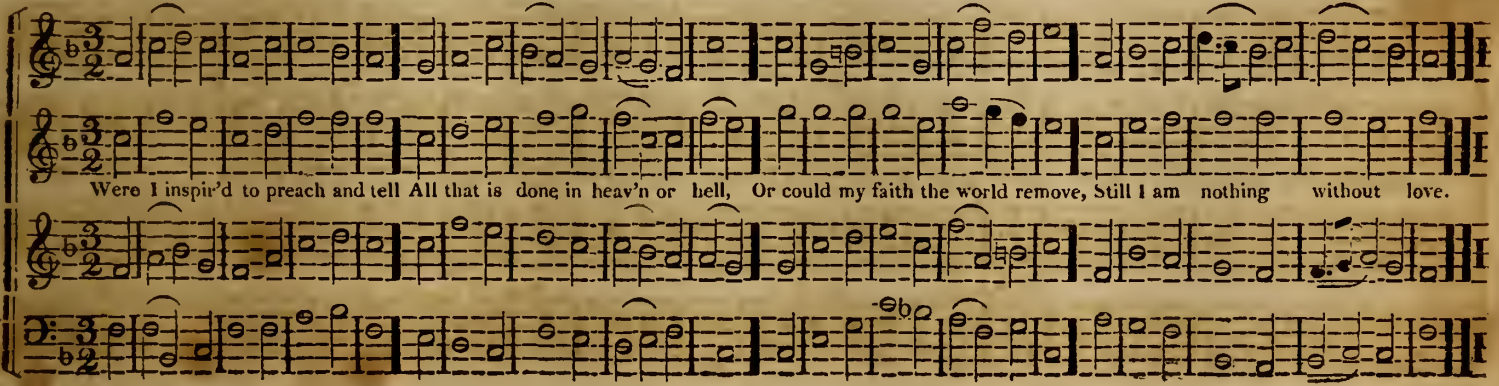
NINETY-SEVENTH PSALM. L. M. Tuckey.



DRESDEN. L. M.

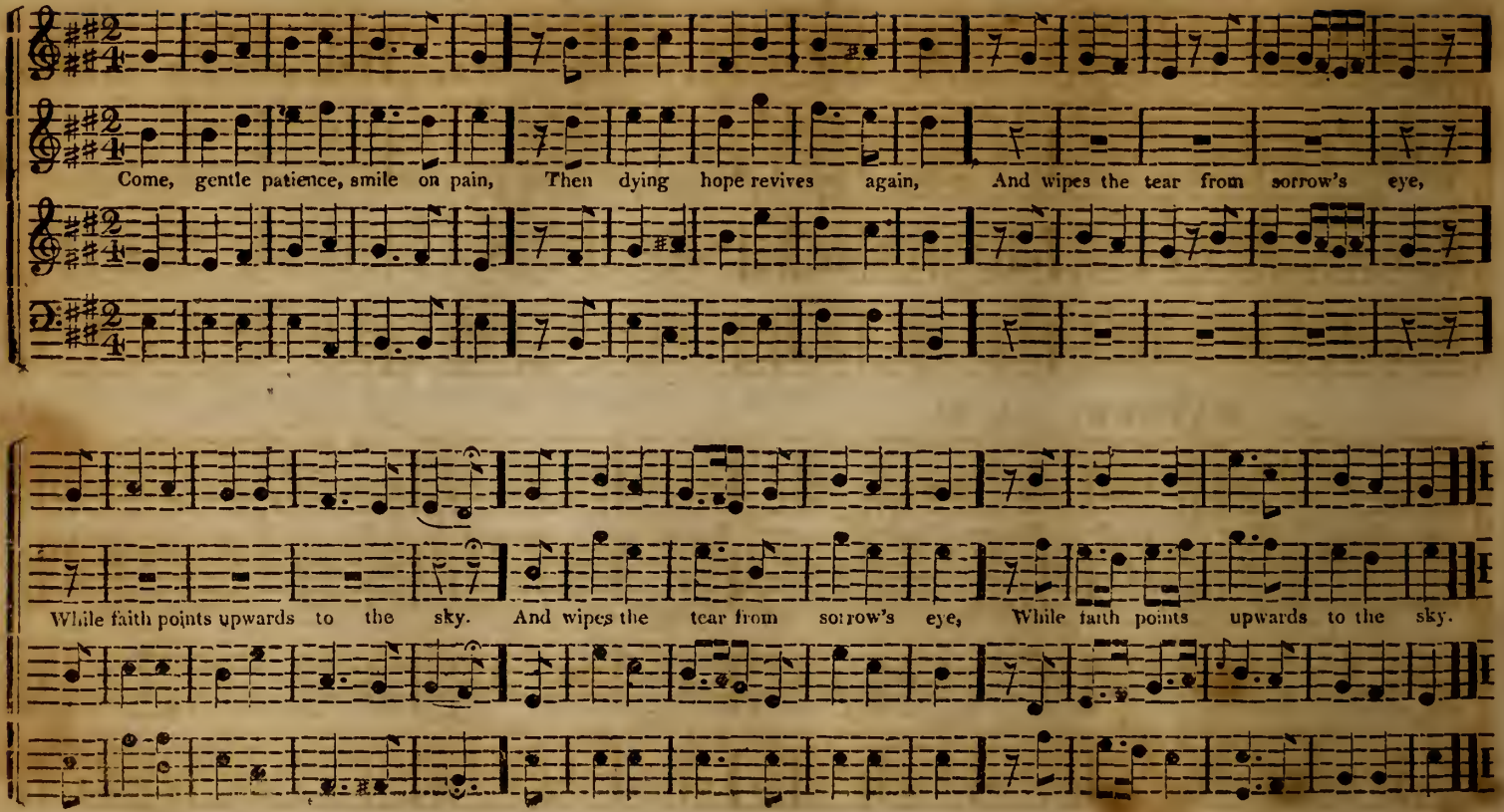


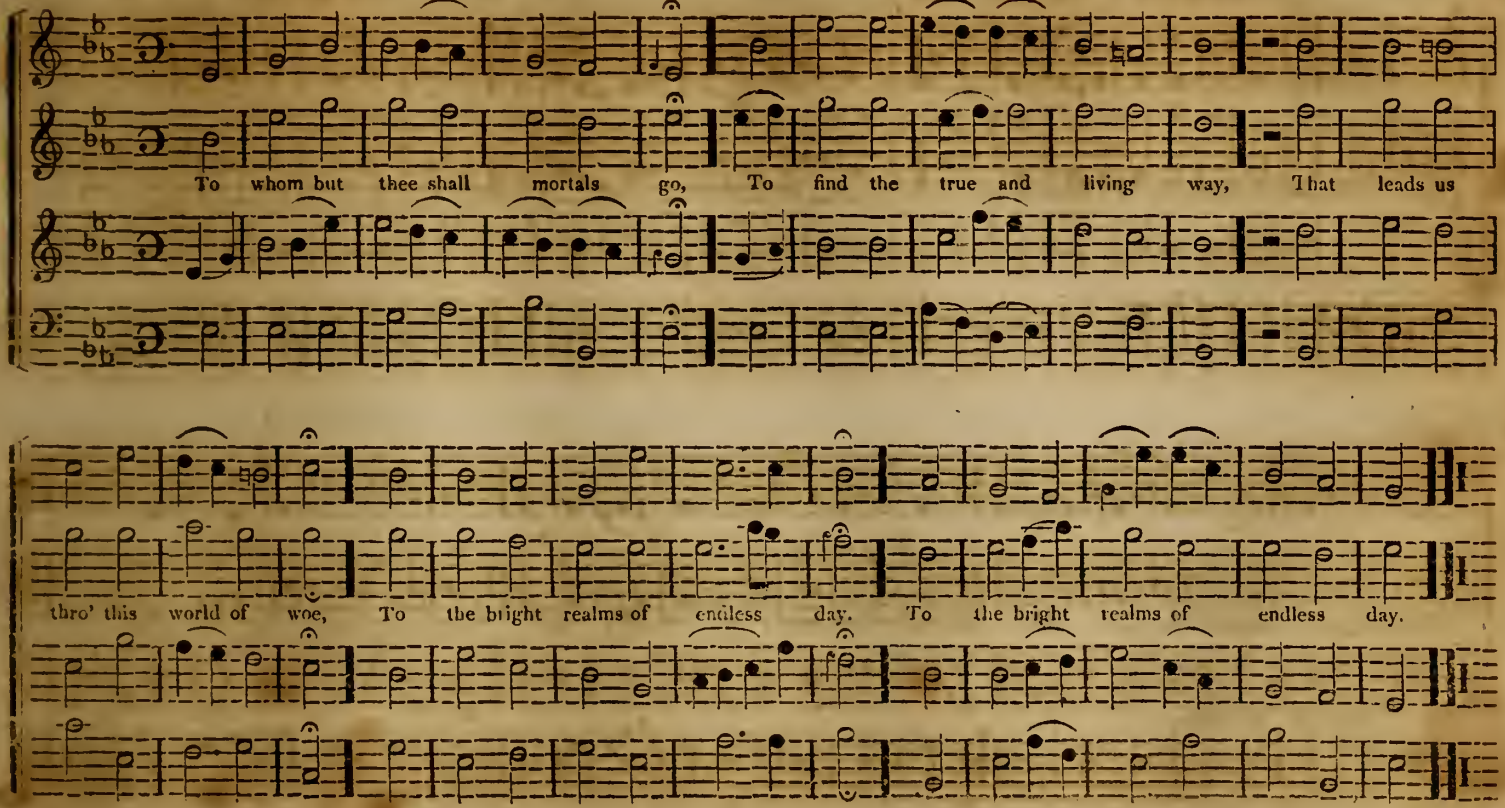
MAYHEW. L. M.



EATON. L. M.

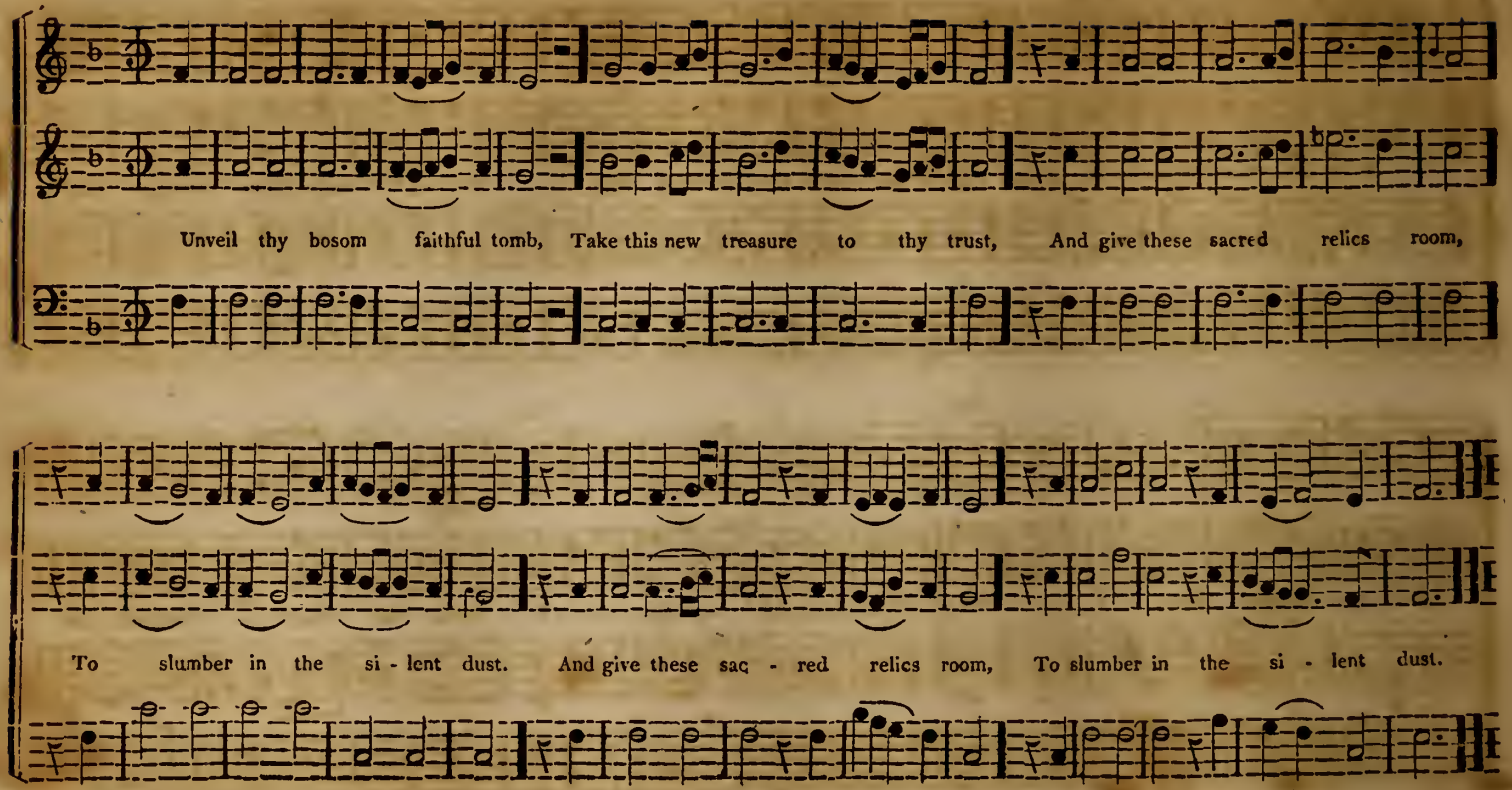
Wyvill.

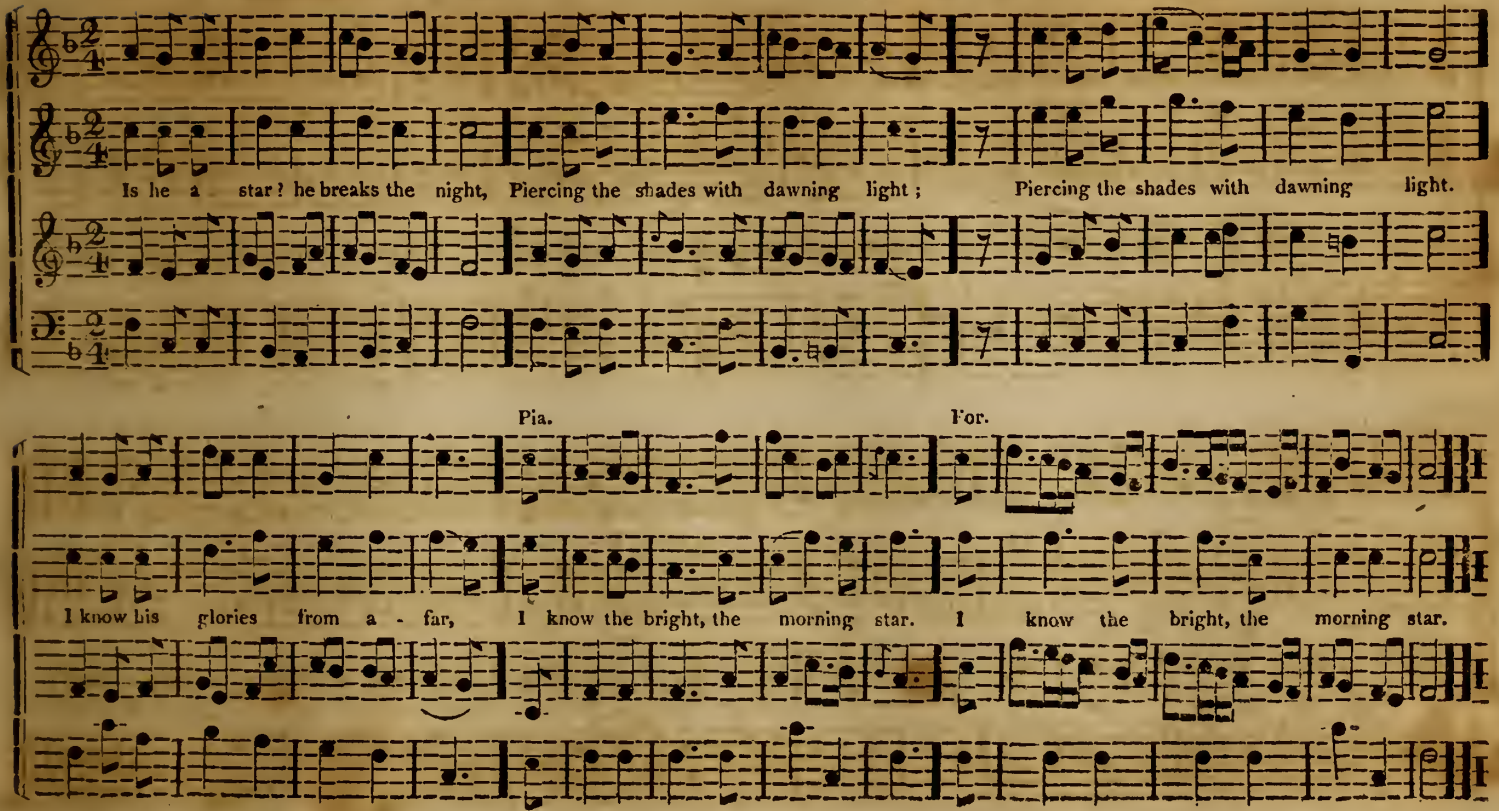


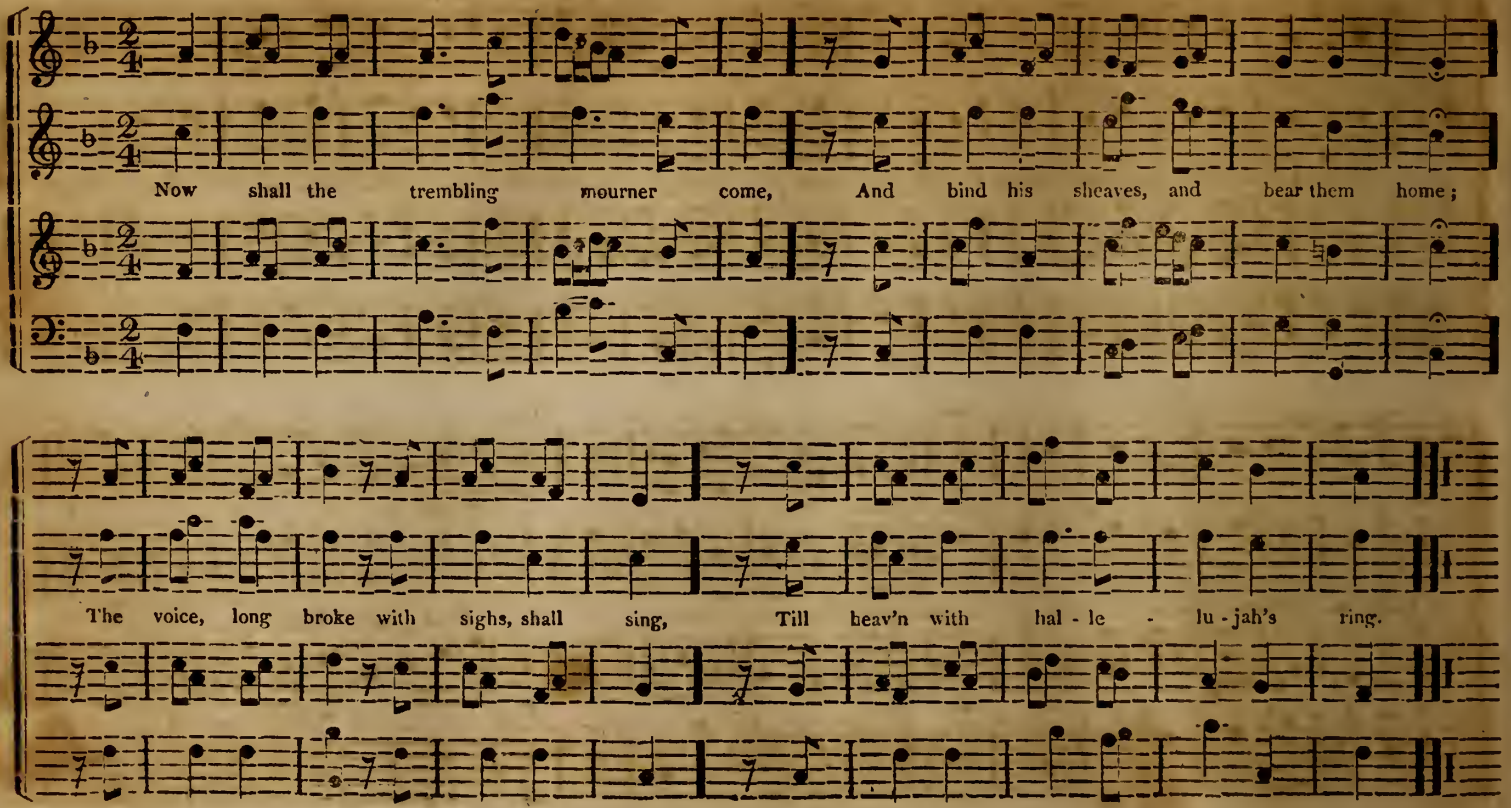

To whom but thee shall mortals go, To find the true and living way, That leads us
thro' this world of woe, To the bright realms of endless day. To the bright realms of endless day.

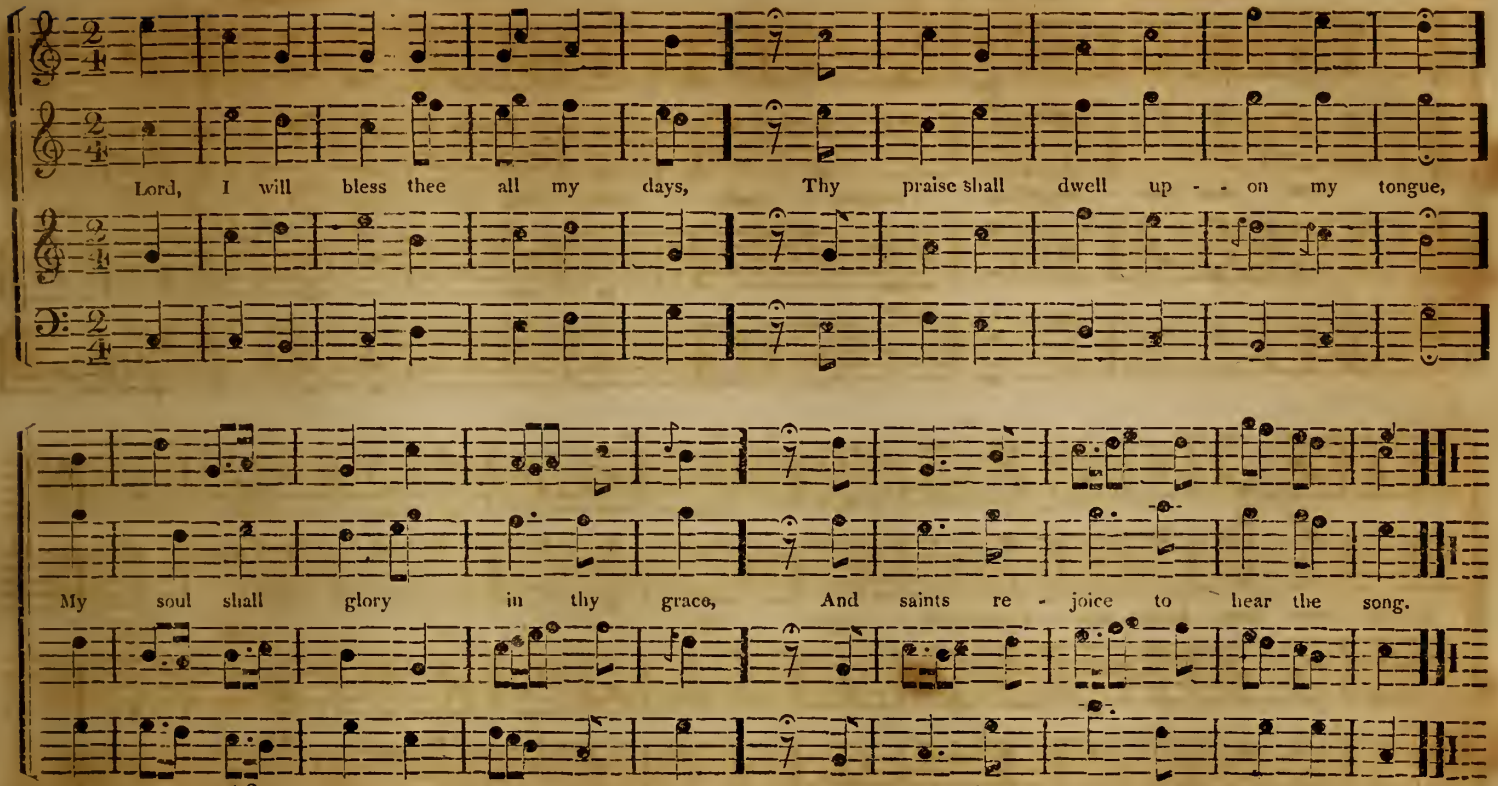
INTERMENT. L. M.

Handel.



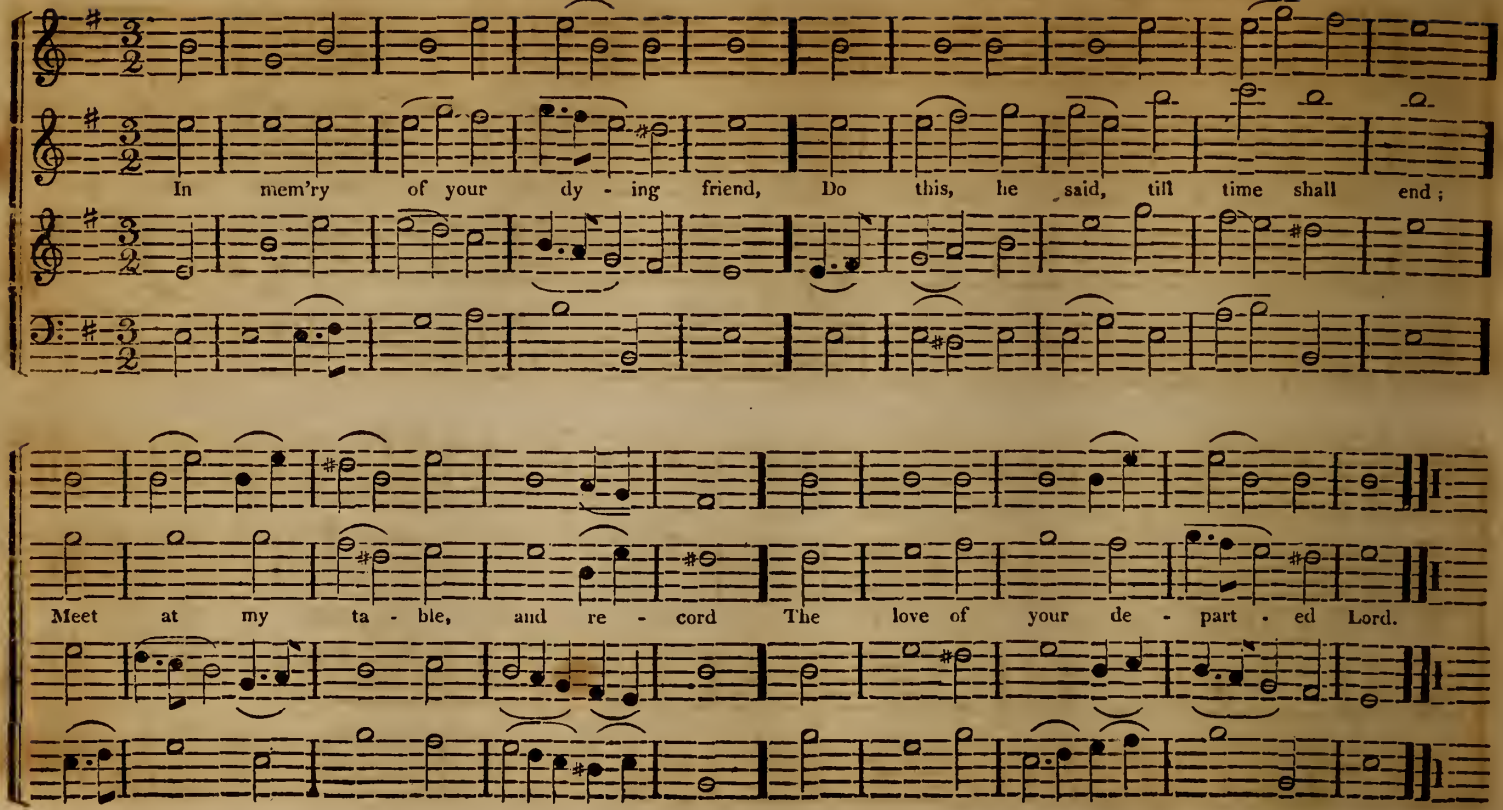

Is he a star? he breaks the night, Piercing the shades with dawning light; Piercing the shades with dawning light.
Pia.
For.
I know his glories from a - far, I know the bright, the morning star. I know the bright, the morning star.

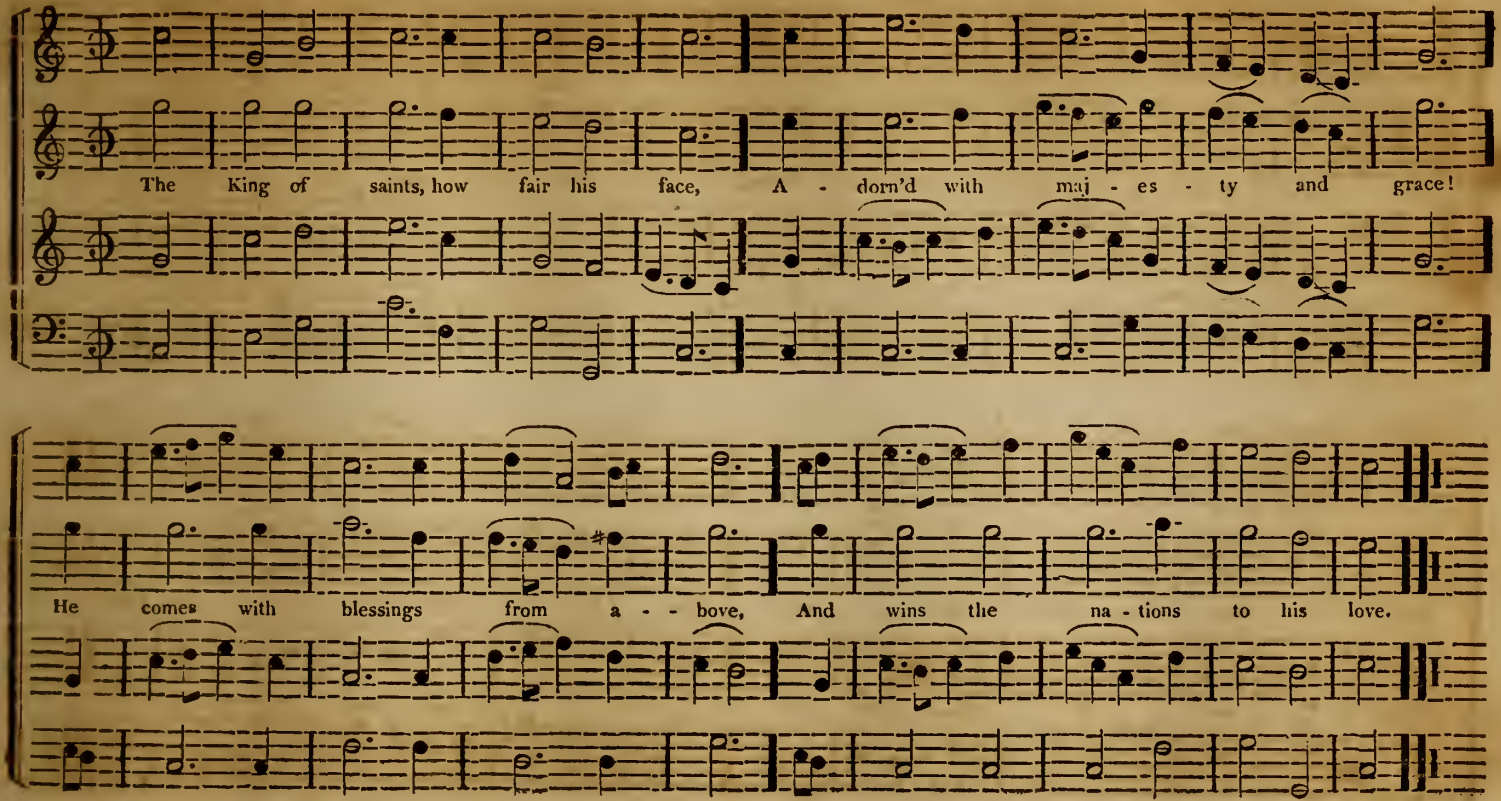

Now shall the trembling mourner come, And bind his sheaves, and bear them home;
The voice, long broke with sighs, shall sing, Till heav'n with hal - le - lu - jah's ring.


Lord, I will bless thee all my days, Thy praise shall dwell up - - on my tongue,
My soul shall glory in thy grace, And saints re - joice to hear the song.

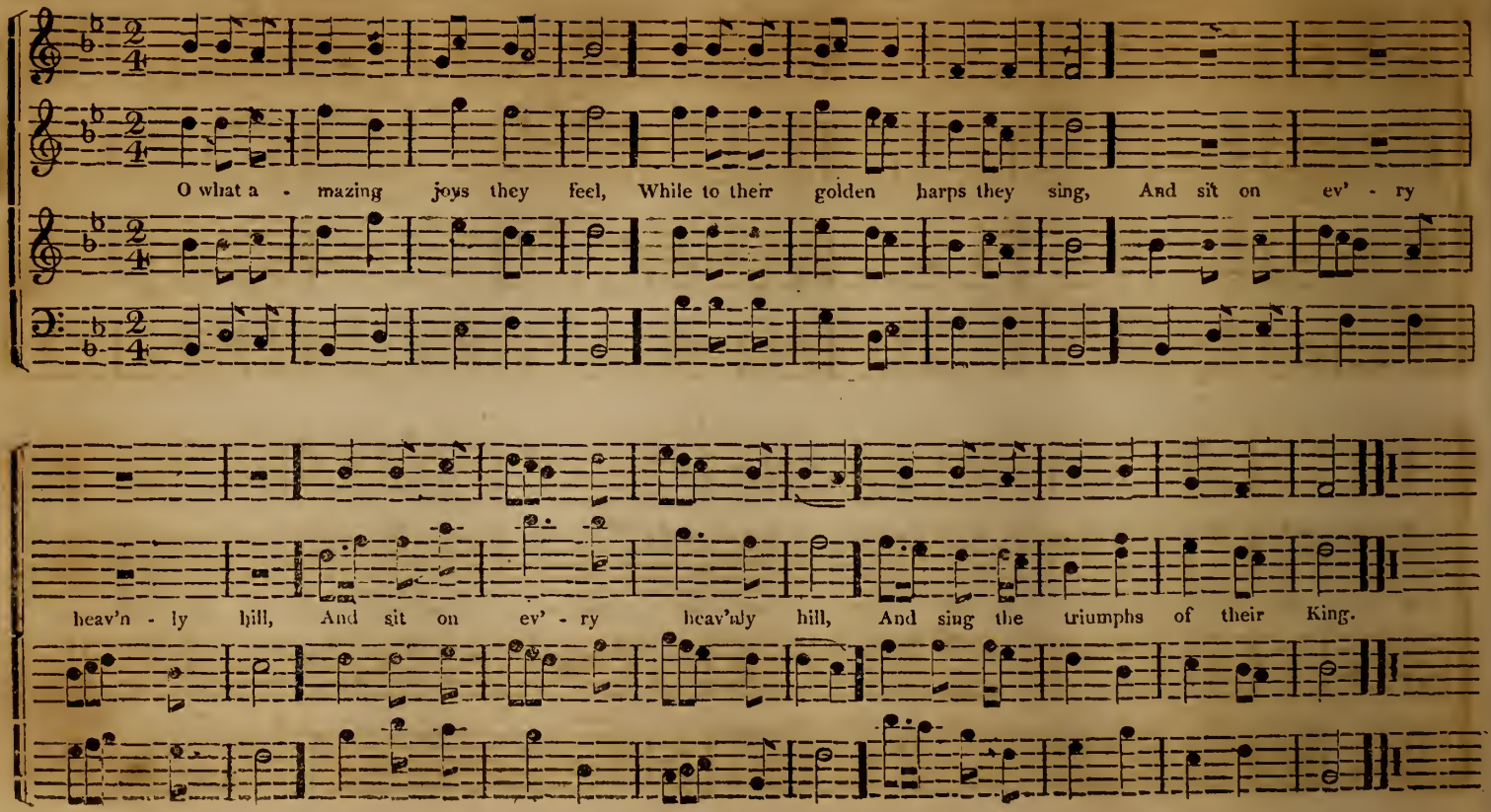
LIMEHOUSE. L. M.

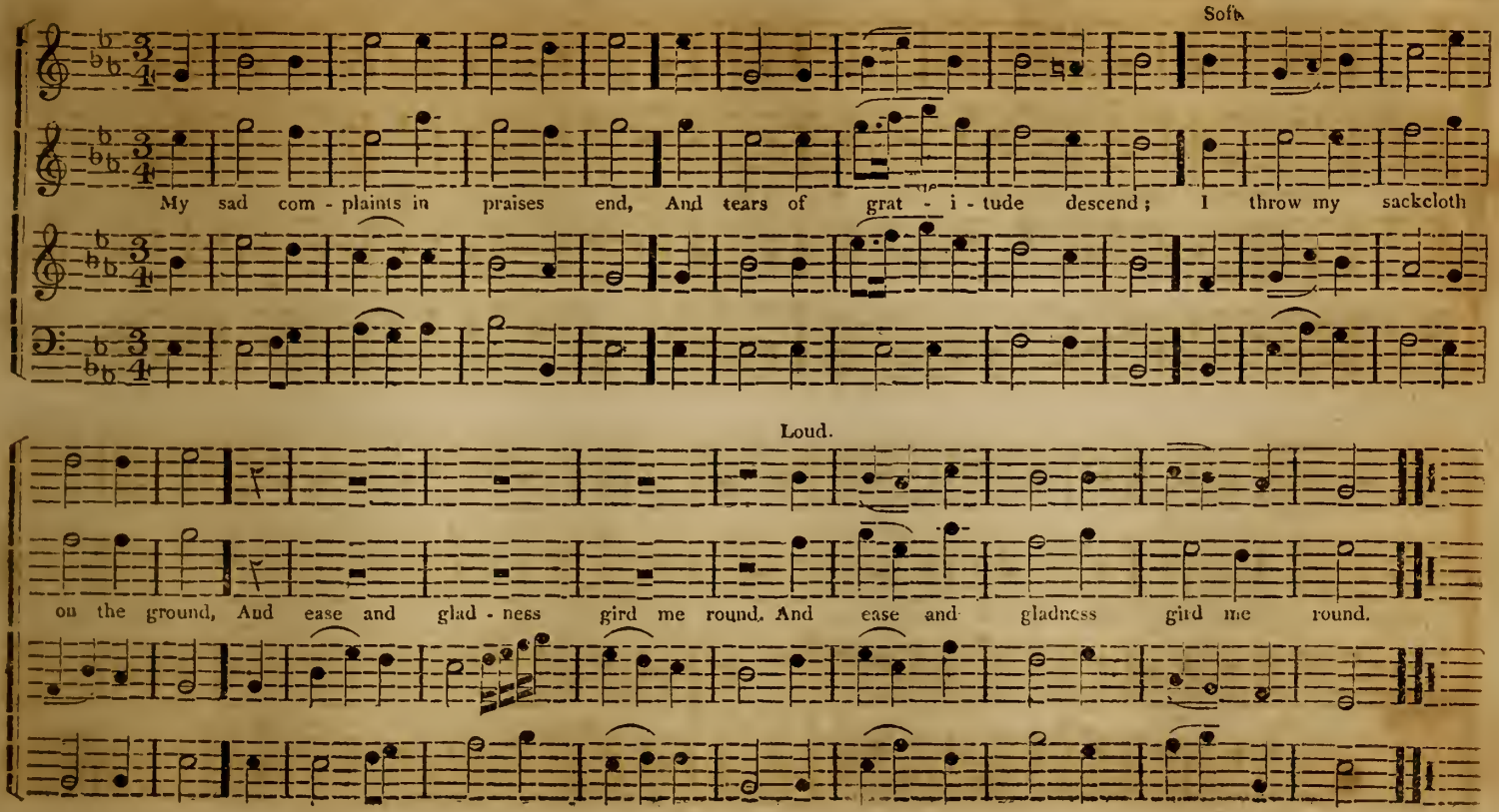
Husband.



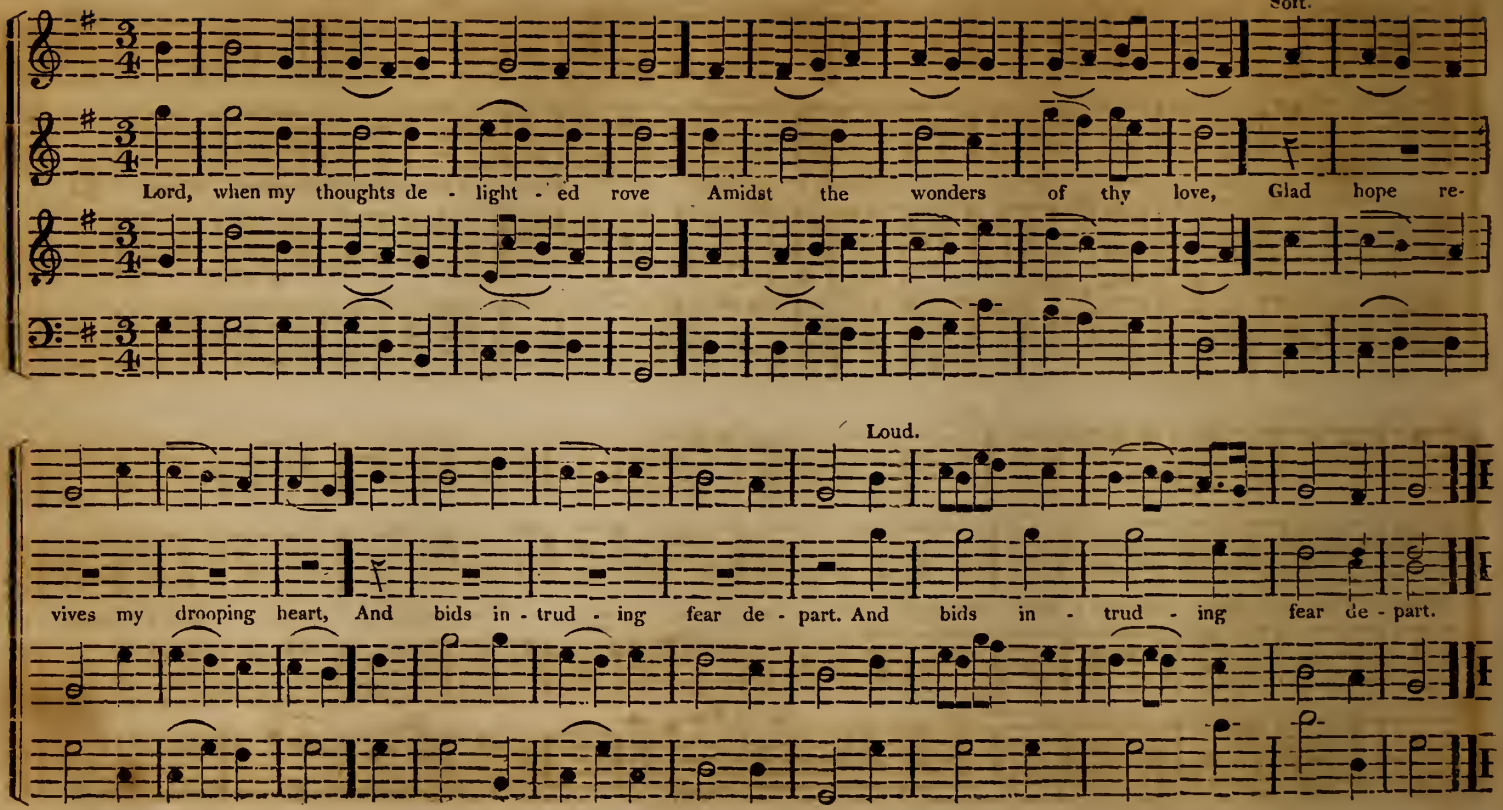

The King of saints, how fair his face, A - dorn'd with maj - es - ty and grace!
He comes with blessings from a - - bove, And wins the na - tions to his love.

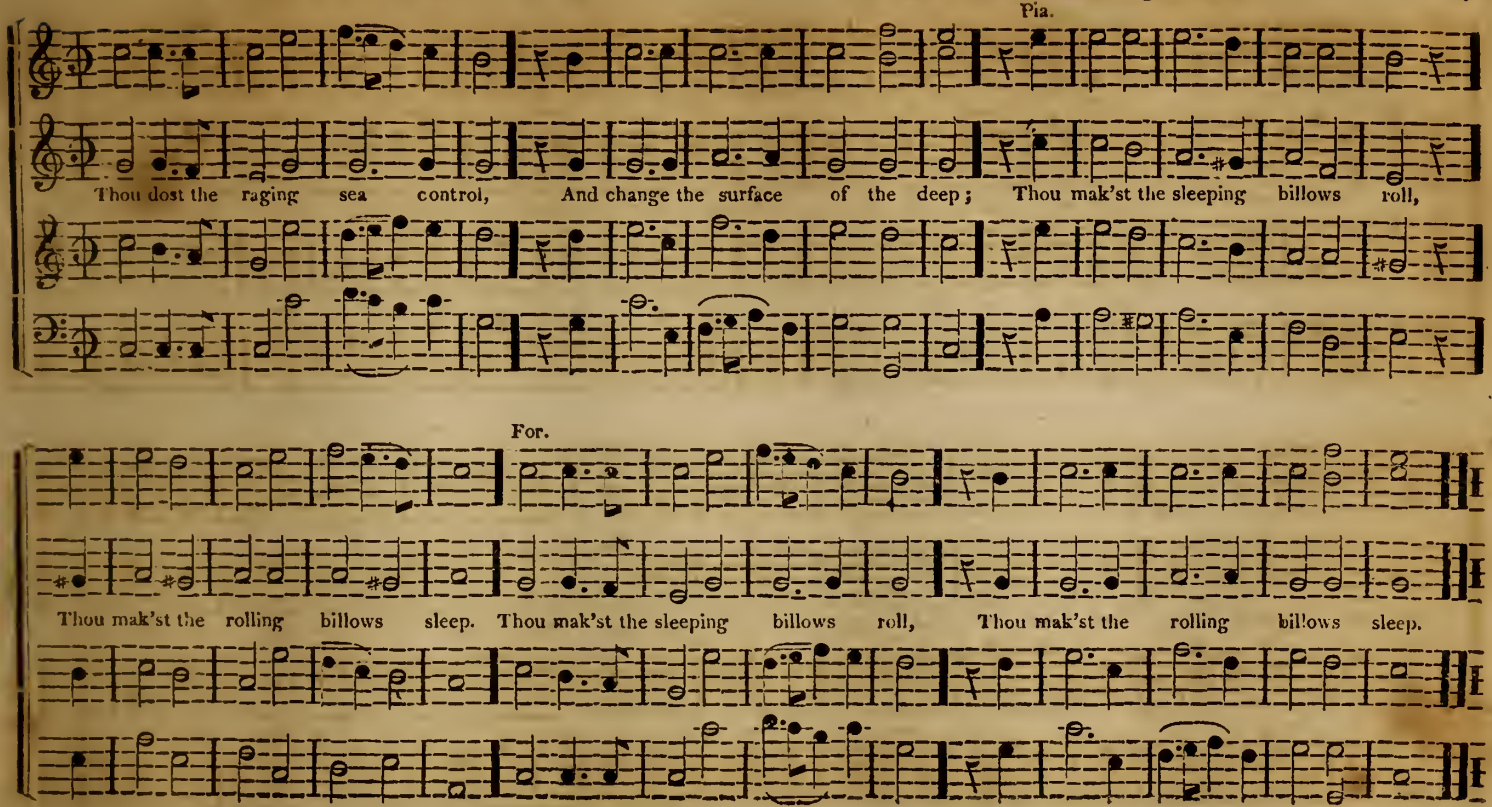
CHINA. L. M.

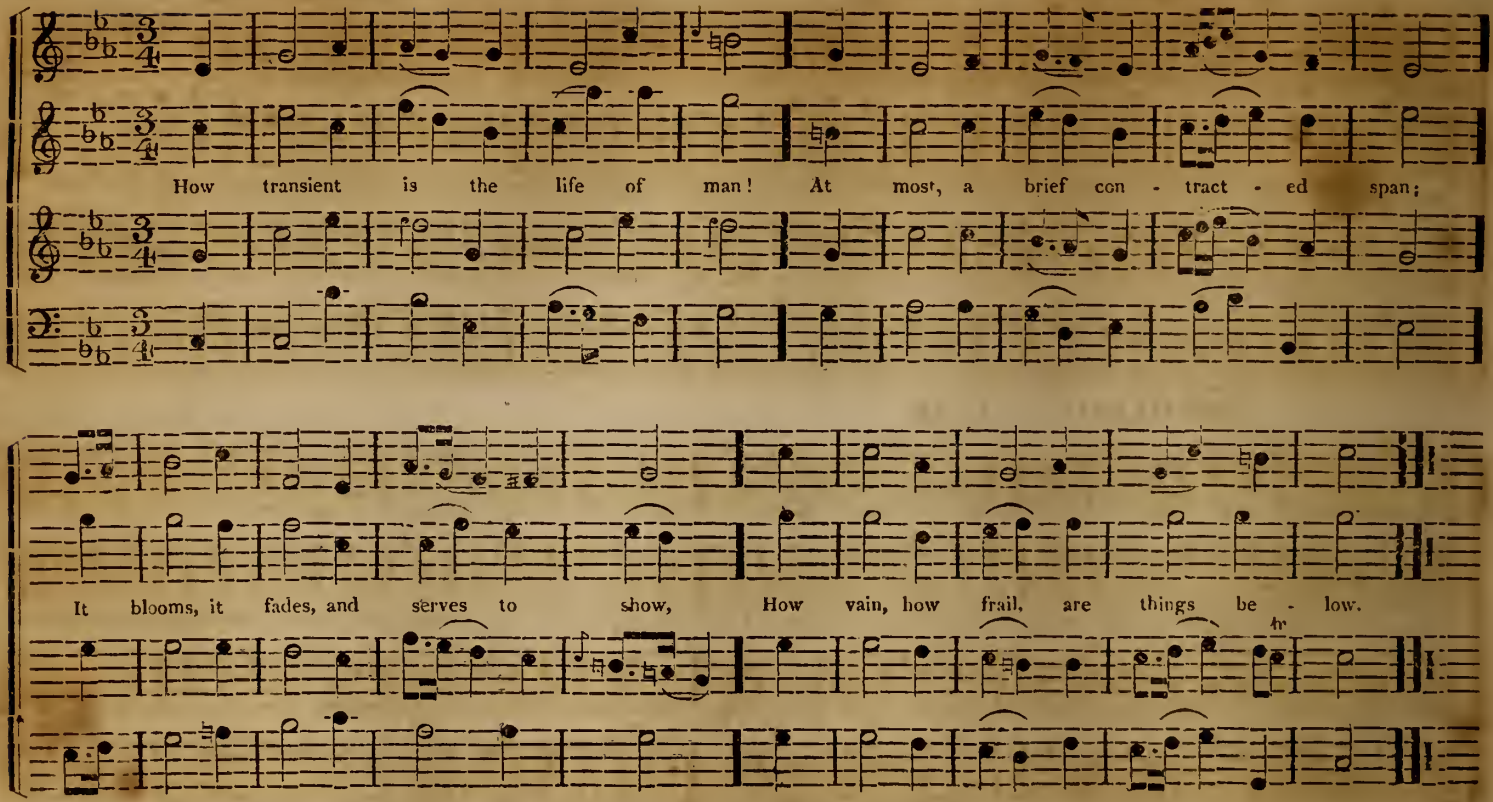

O what a - mazing joys they feel, While to their golden harps they sing, And sit on ev' - ry
heav'n - ly hill, And sit on ev' - ry heav'nly hill, And sing the triumphs of their King.

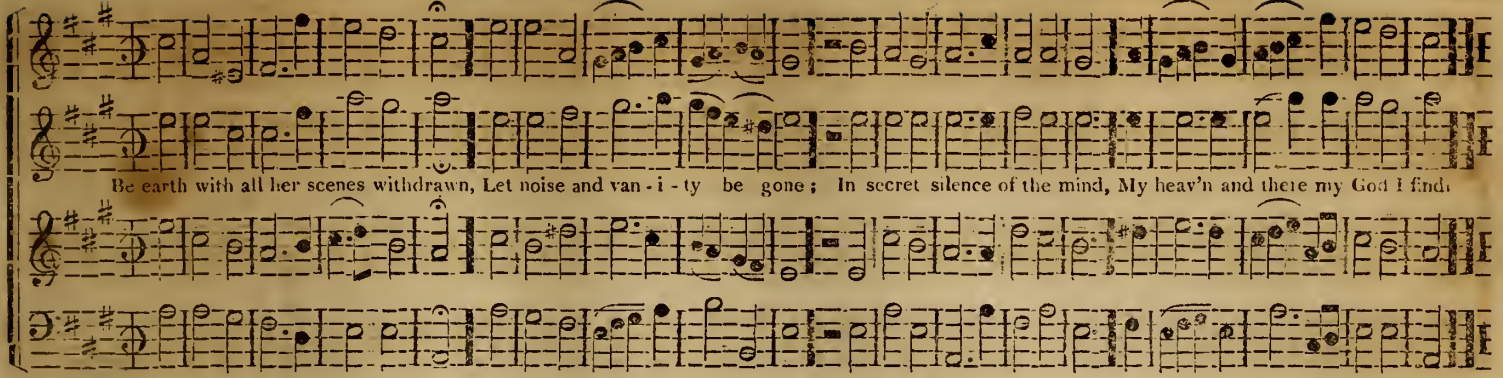

Soft.
My sad com - plaints in praises end, And tears of grat - i - tude descend; I throw my sackcloth
Loud.
on the ground, And ease and glad - ness gird me round. And ease and gladness gird me round.

St. CLAIRE. L. M.

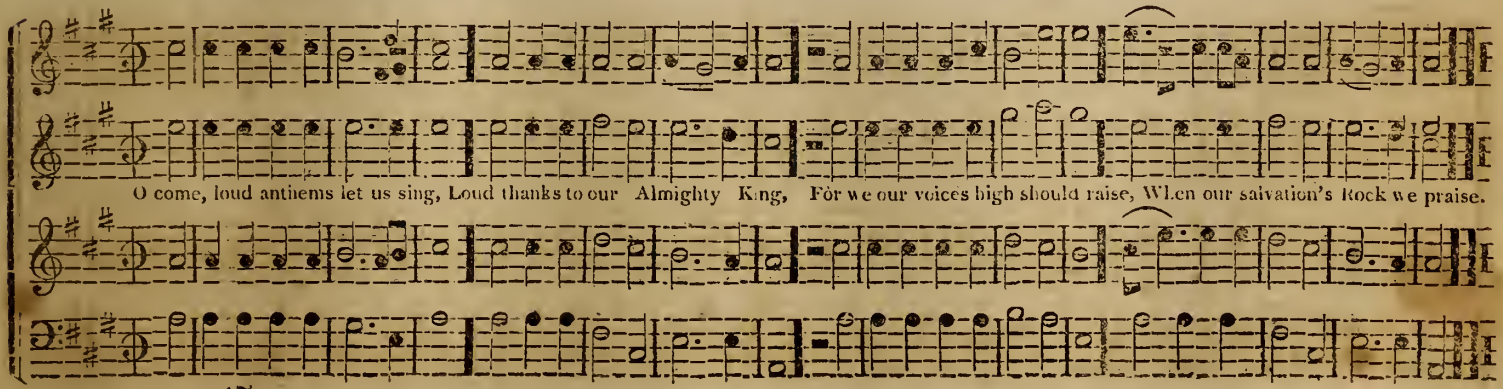

Soft.
Lord, when my thoughts de - light - ed rove Amidst the wonders of thy love, Glad hope re-
Loud.
vives my drooping heart, And bids in - trud - ing fear de - part. And bids in - trud - ing fear de - part.

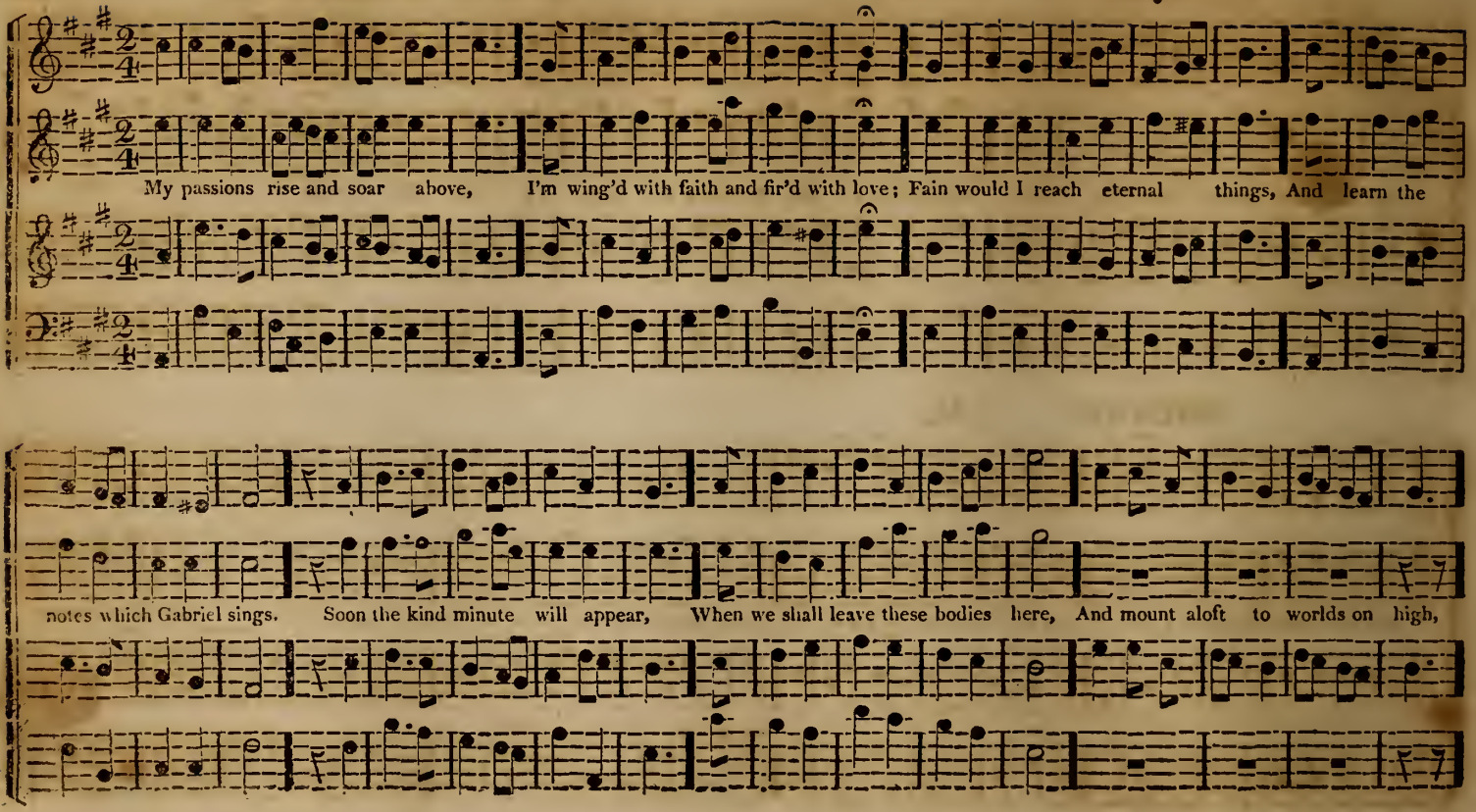

Pia.
Thou dost the raging sea control, And change the surface of the deep; Thou mak'st the sleeping billows roll,
For.
Thou mak'st the rolling billows sleep. Thou mak'st the sleeping billows roll, Thou mak'st the rolling billows sleep.

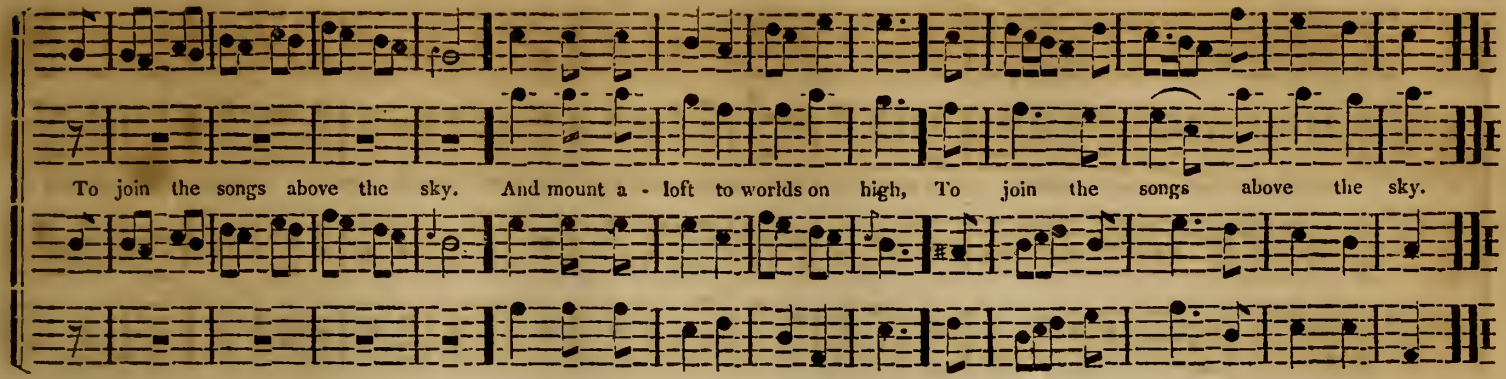

How transient is the life of man! At most, a brief con - tract - ed span;
It blooms, it fades, and serves to show, How vain, how frail, are things be - low.


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

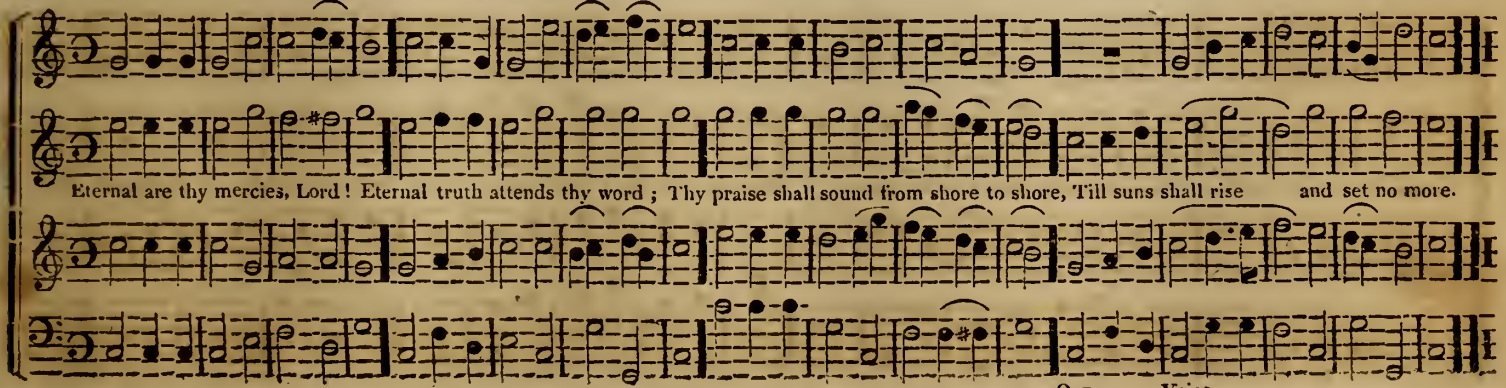
STERLING. L. M.


O come, loud anthems let us sing, Loud thanks to our Almighty King, For we our voices high should raise, When our salvation's Rock we praise.

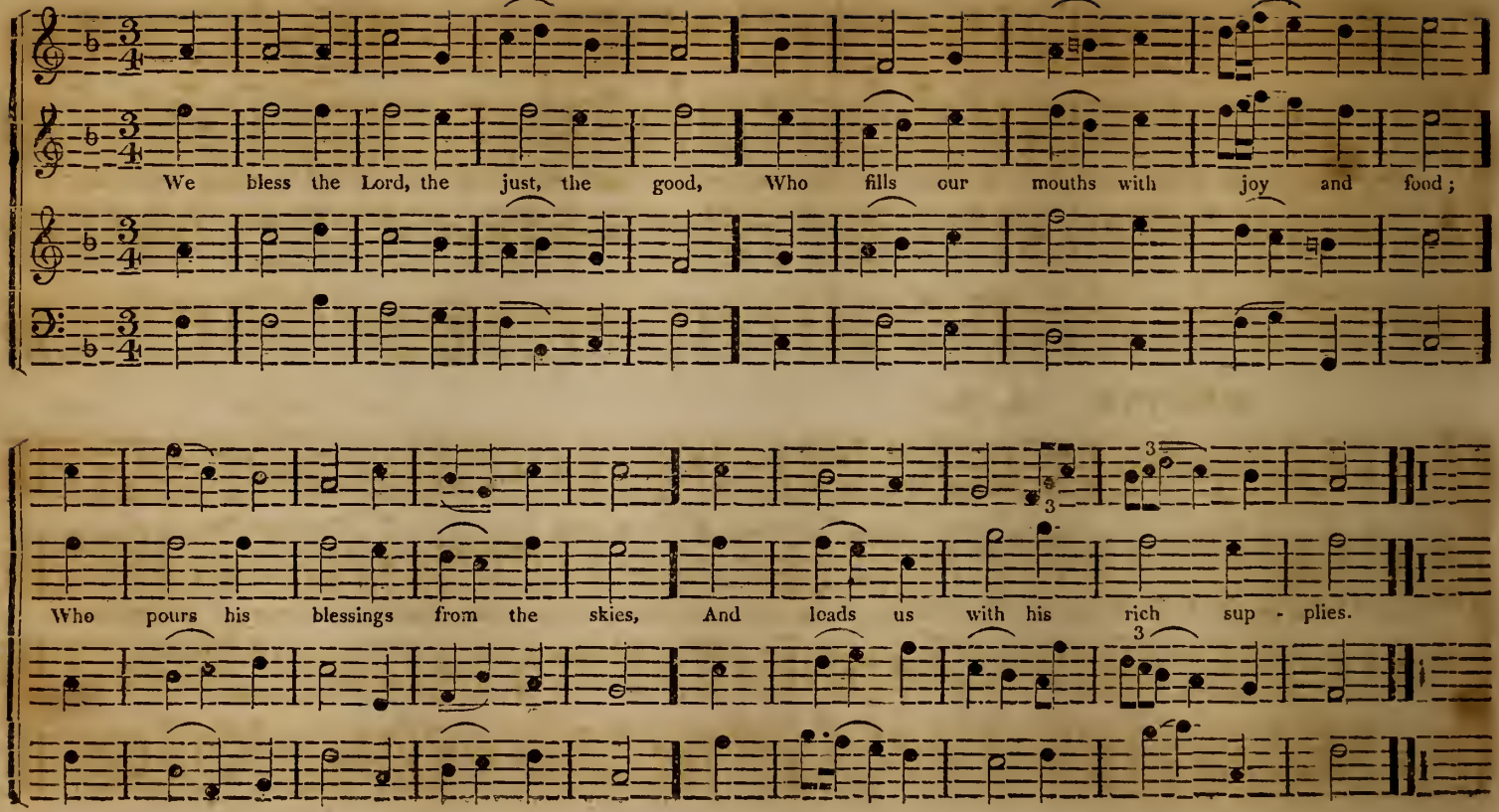

My passions rise and soar above, I'm wing'd with faith and fir'd with love; Fain would I reach eternal things, And learn the
notes which Gabriel sings. Soon the kind minute will appear, When we shall leave these bodies here, And mount aloft to worlds on high,


To join the songs above the sky. And mount a - loft to worlds on high, To join the songs above the sky.

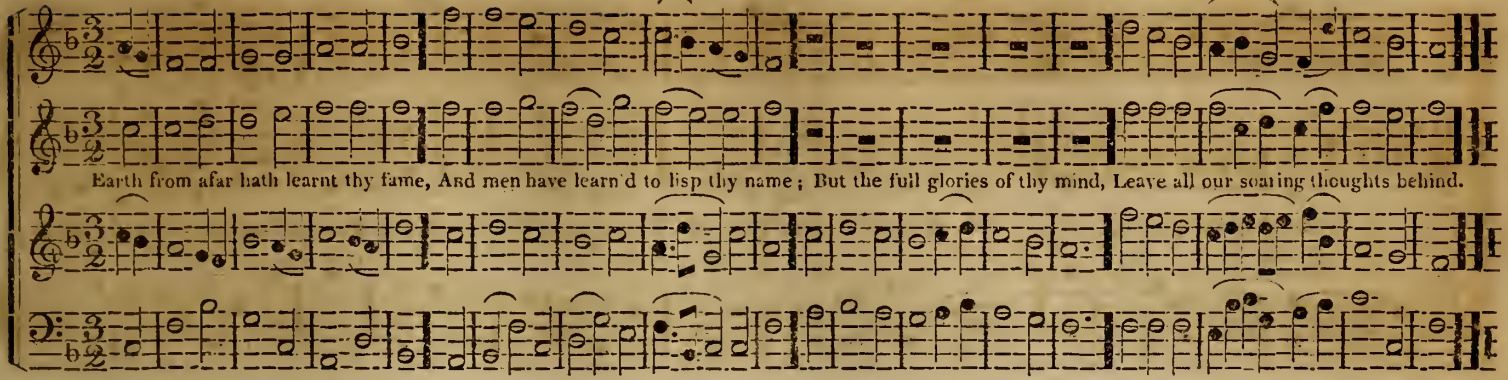
ORLAND. L. M.


Eternal are thy mercies, Lord! Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.
Org. Voice.

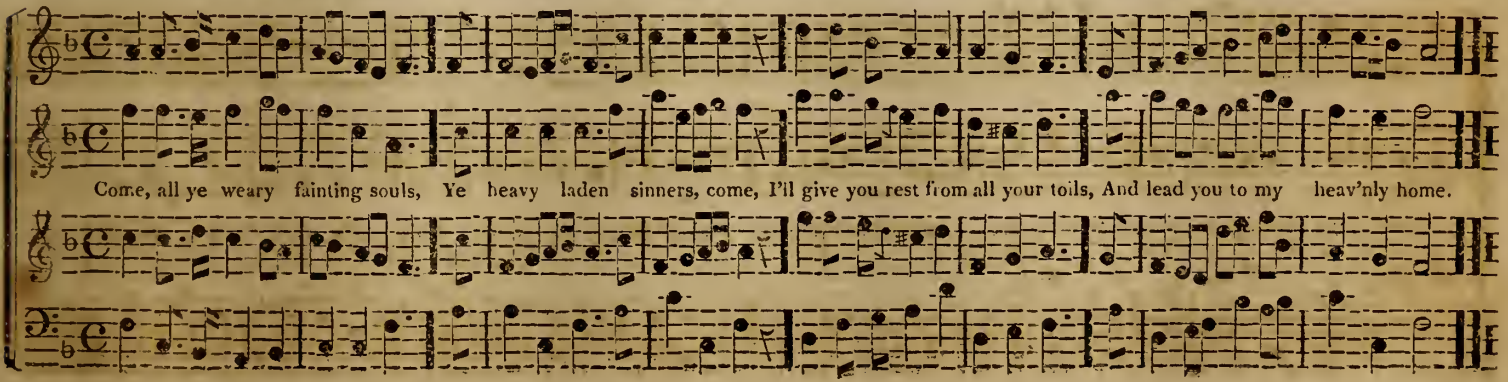
St. MARK. L. M.

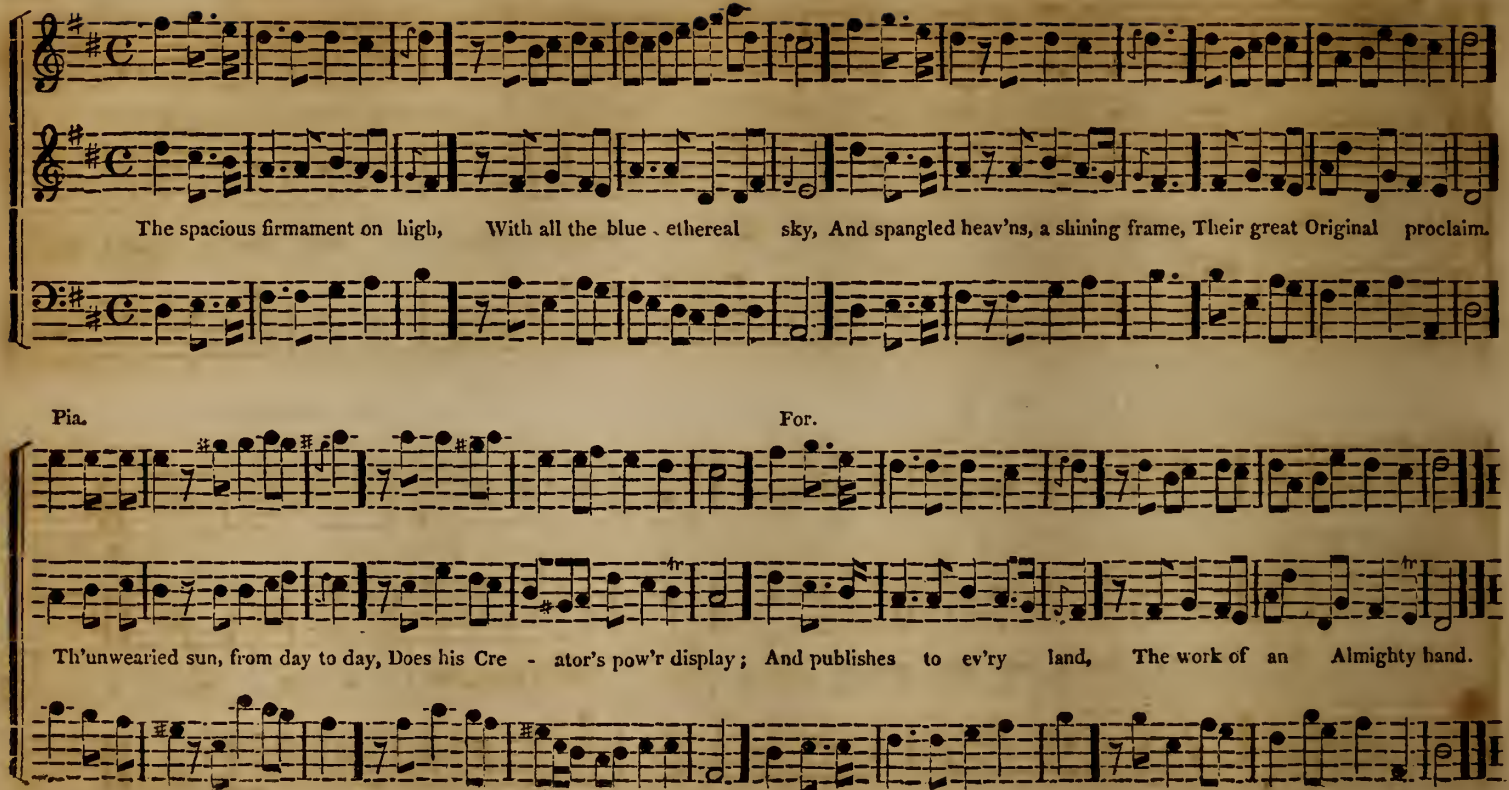

We bless the Lord, the just, the good, Who fills our mouths with joy and food;
Who pours his blessings from the skies, And loads us with his rich sup - plies.

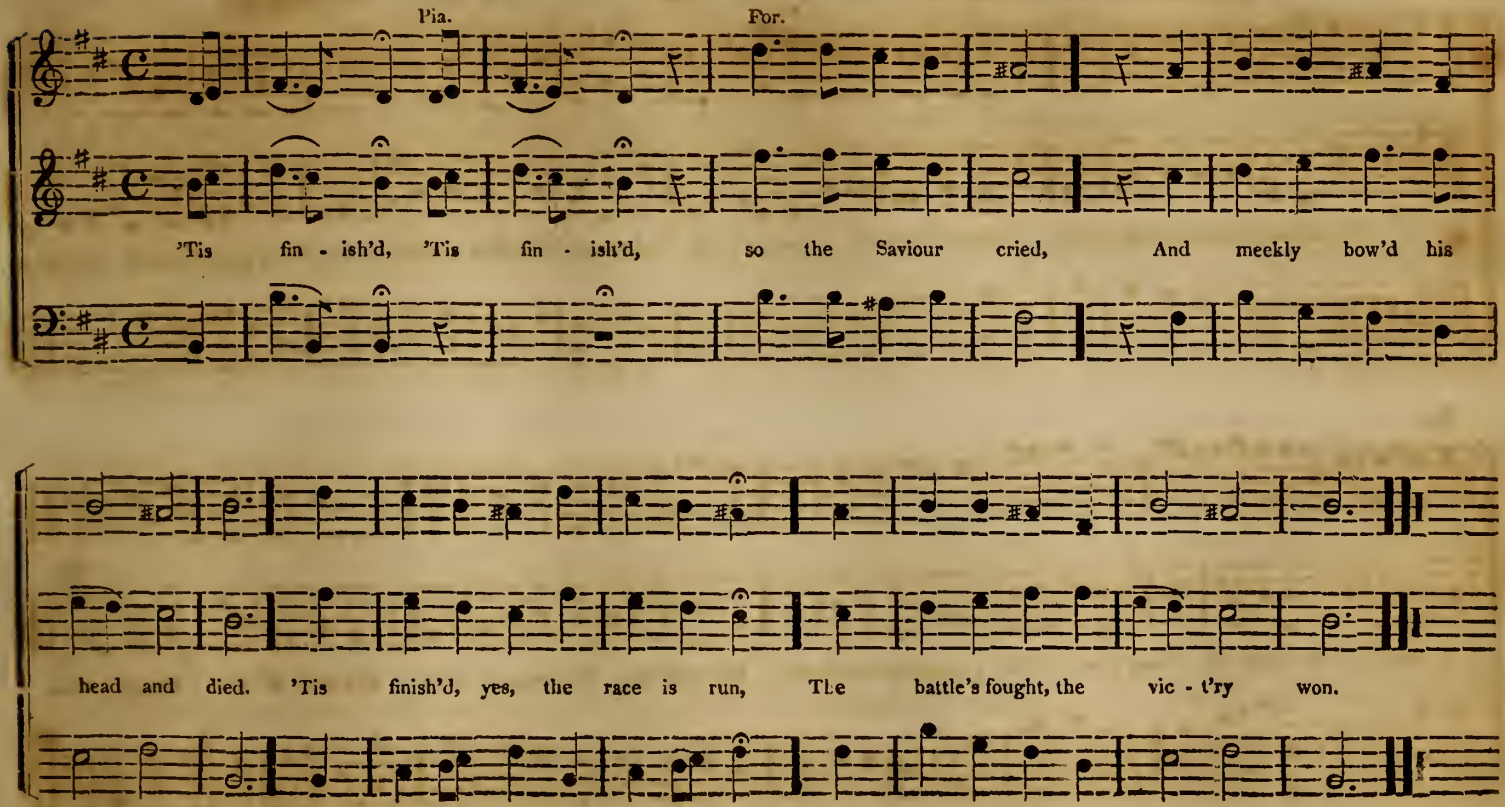
CARMEL. L. M. Handel.

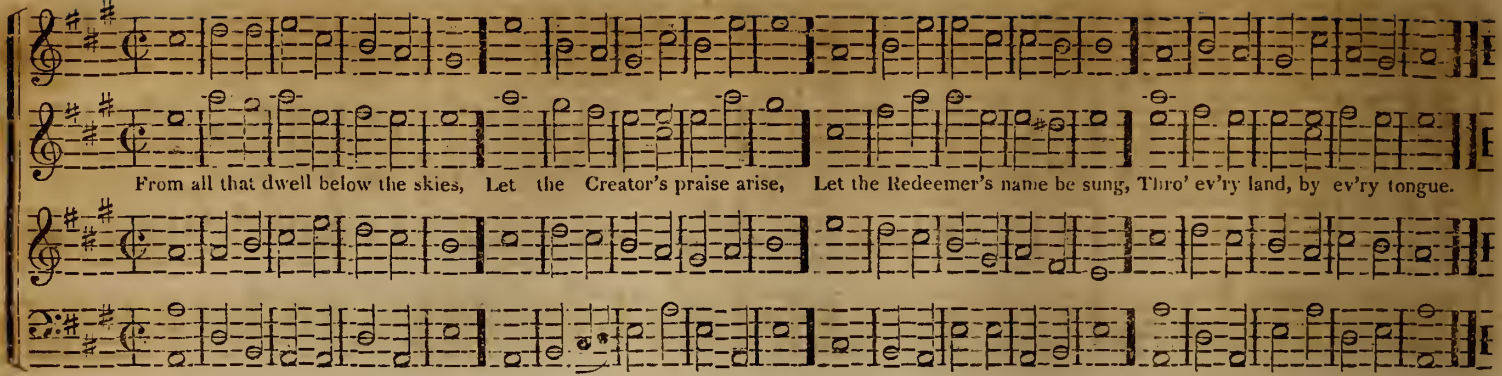


HALIFAX. L. M. Dr. Madan.



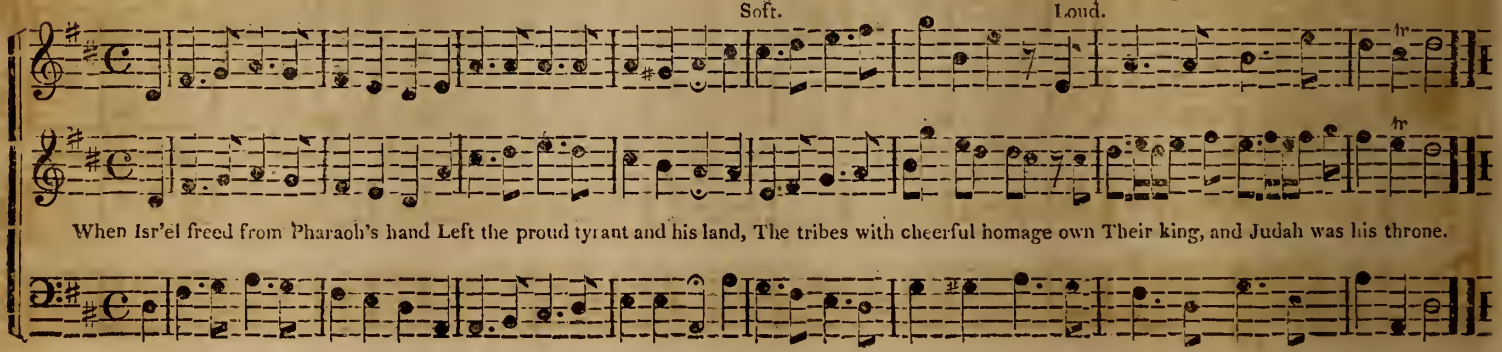

The spacious firmament on high, With all the blue ethereal sky, And spangled heav'ns, a shining frame, Their great Original proclaim.
Pia.
For.
Th'unwearied sun, from day to day, Does his Cre - ator's pow'r display; And publishes to ev'ry land, The work of an Almighty hand.

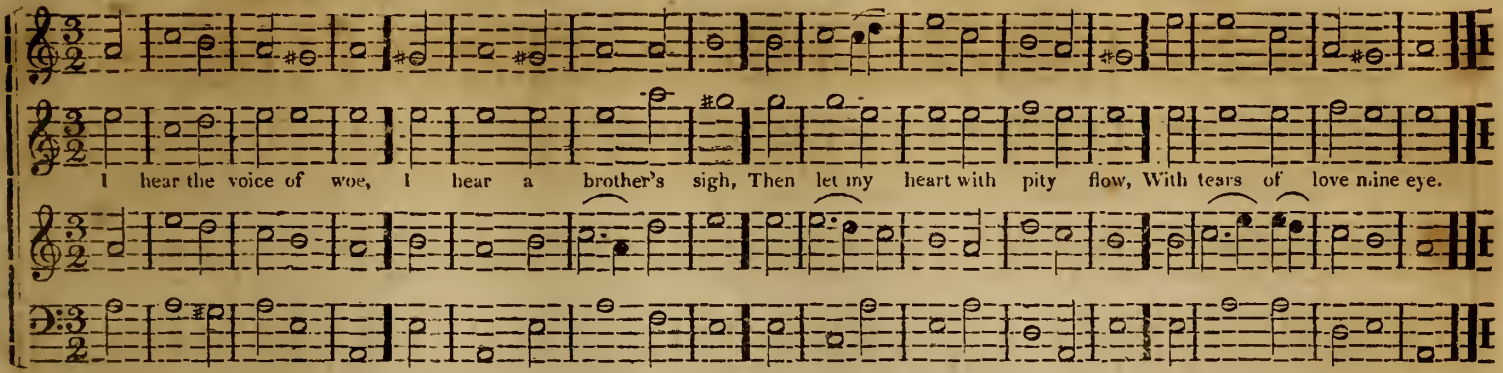

Pia.
For.
'Tis fin - ish'd, 'Tis fin - ish'd, so the Saviour cried, And meekly bow'd his
head and died. 'Tis finish'd, yes, the race is run, The battle's fought, the vic - t'ry won.



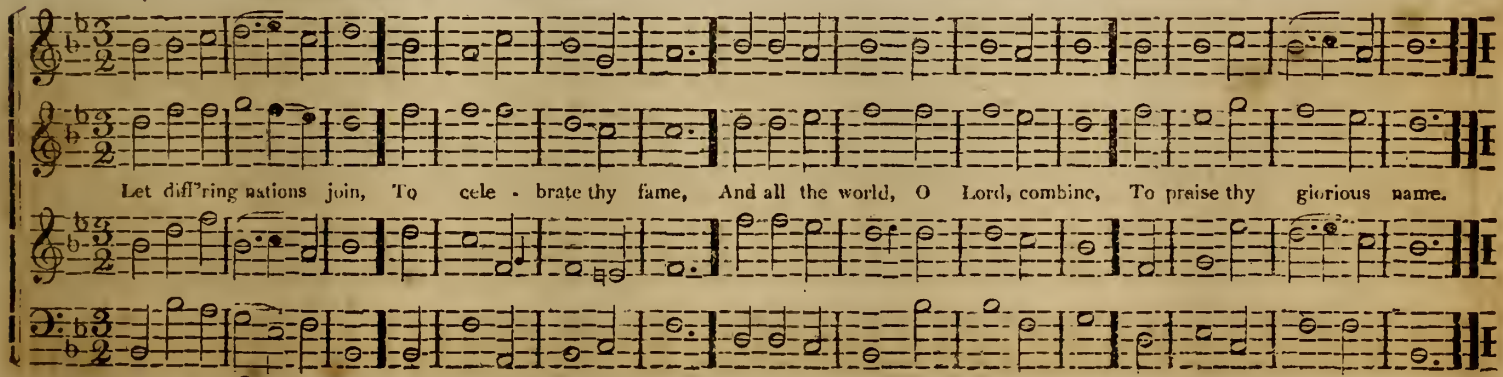
MORIAH. L. M.

Heptinstall.

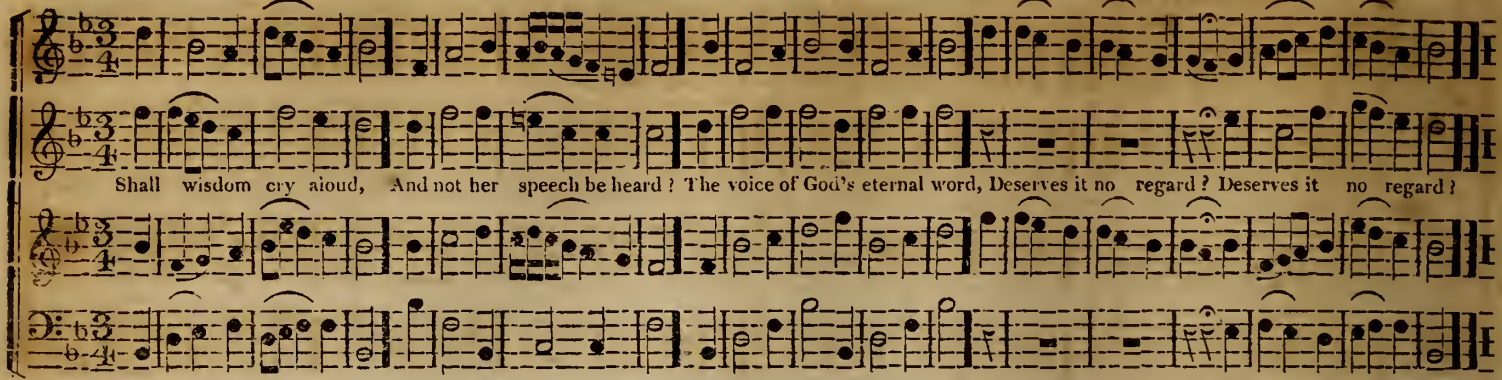




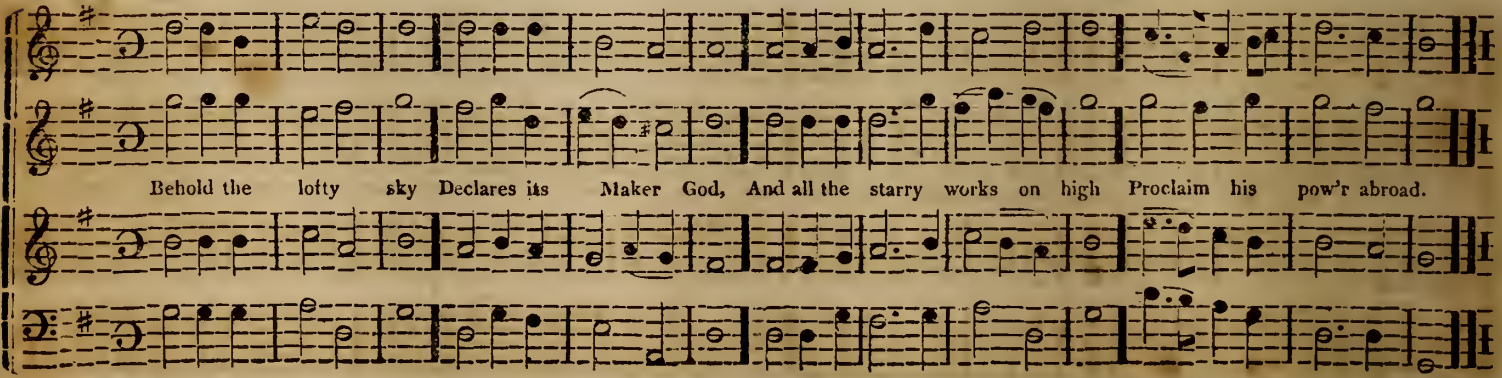
FAIRFIELD. S. M.



FROOME. S. M. Husband.

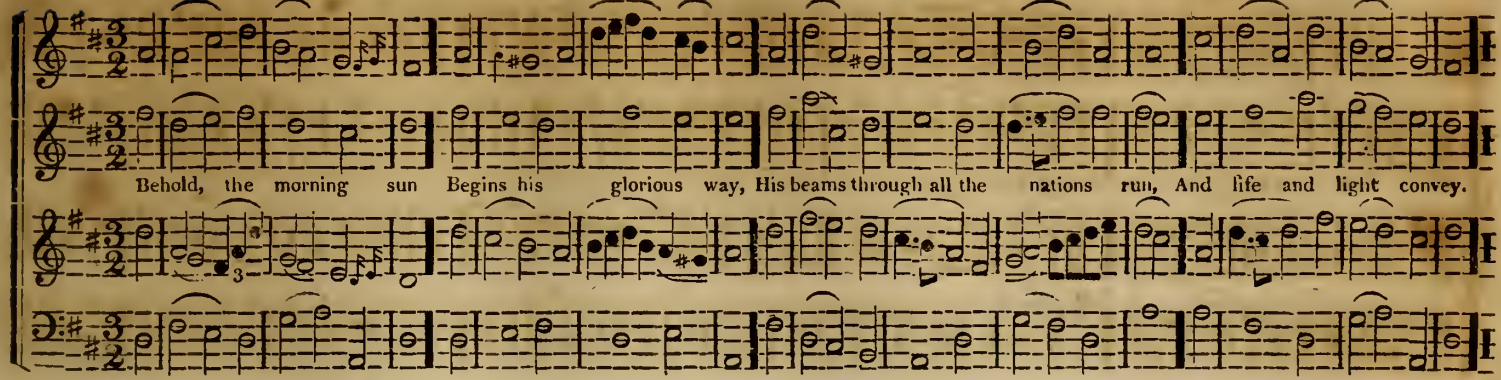


WARTON. S. M. T. Jackson.

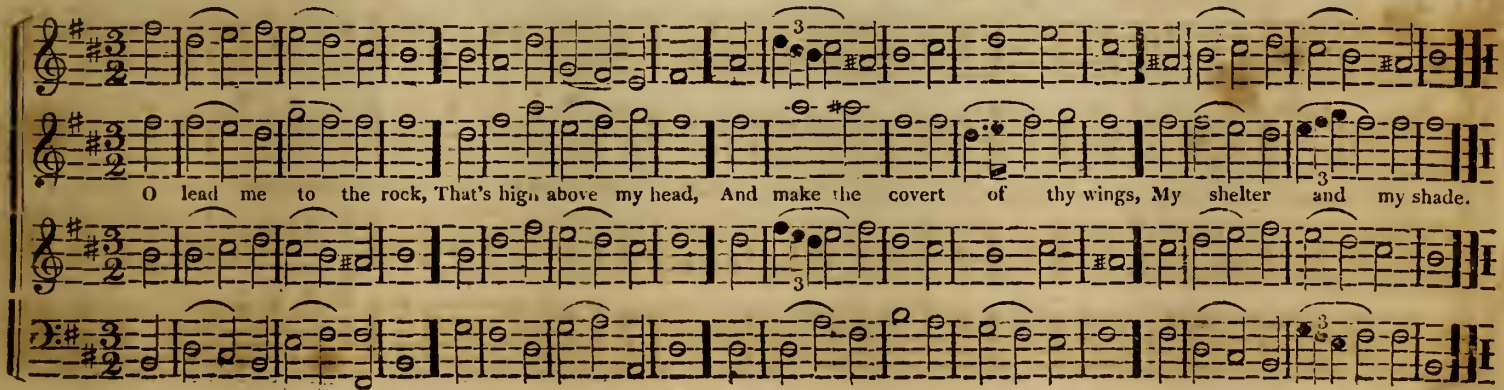


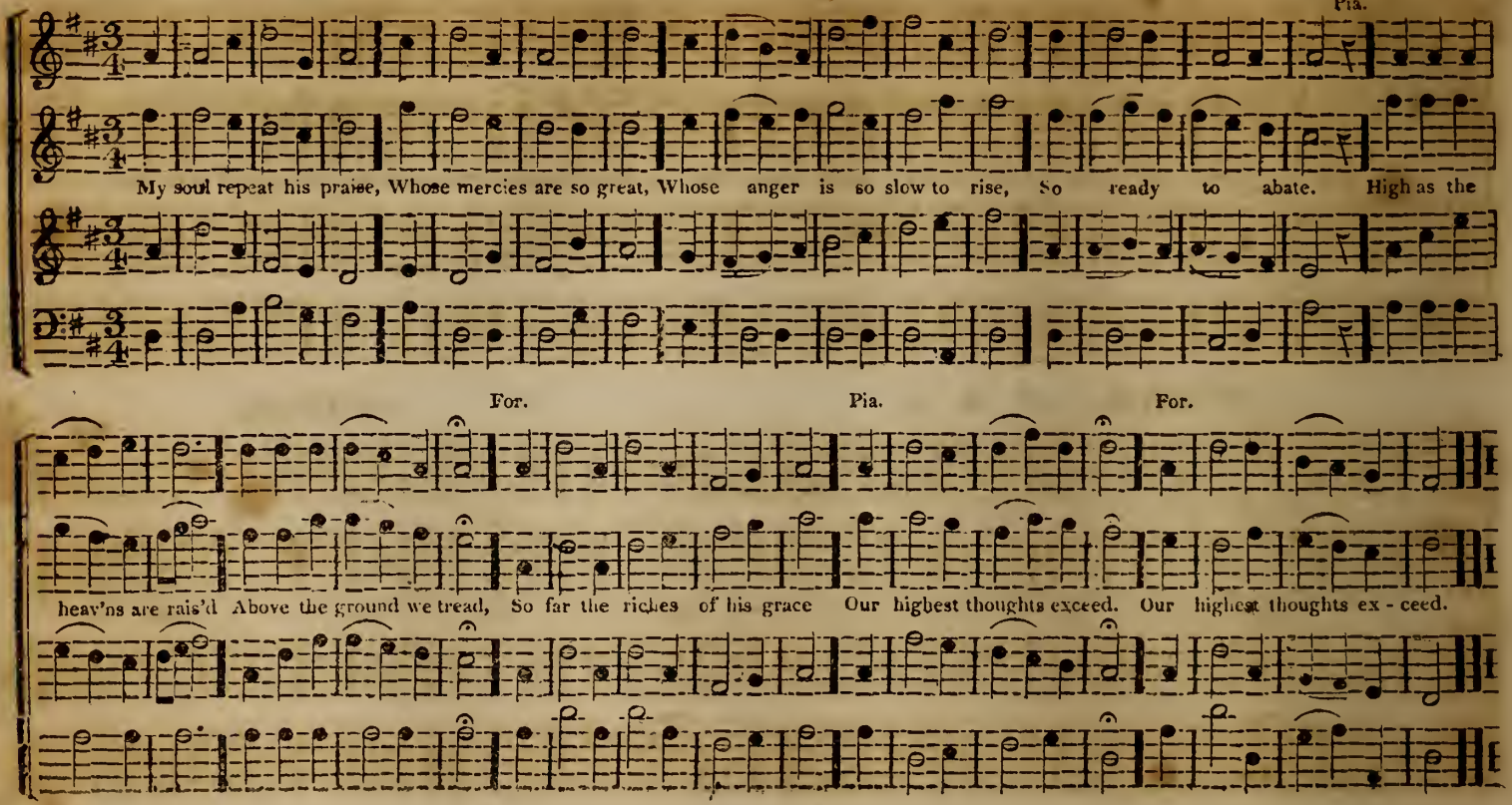
PECKHAM. S. M.

Smith.

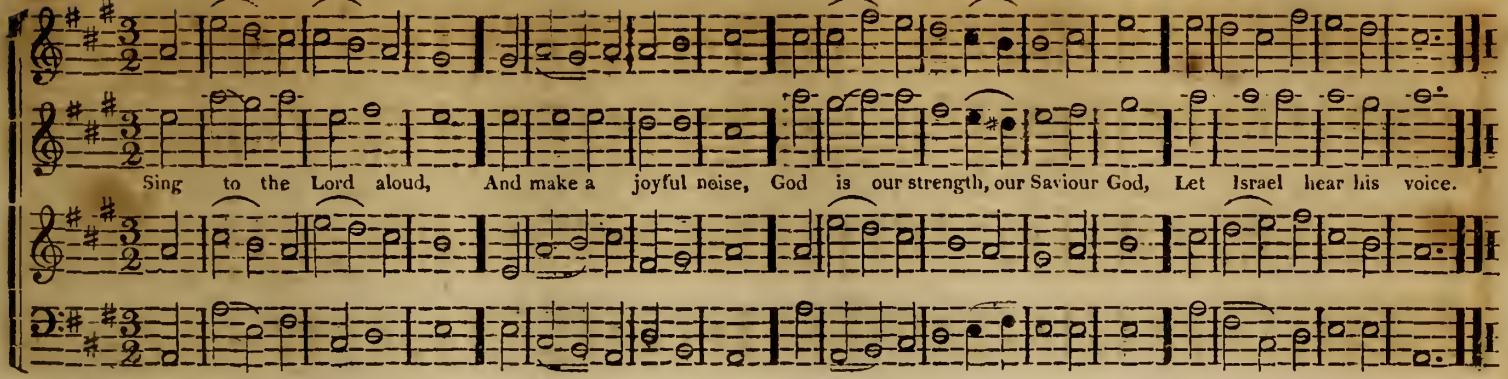


USTICK. S. M.

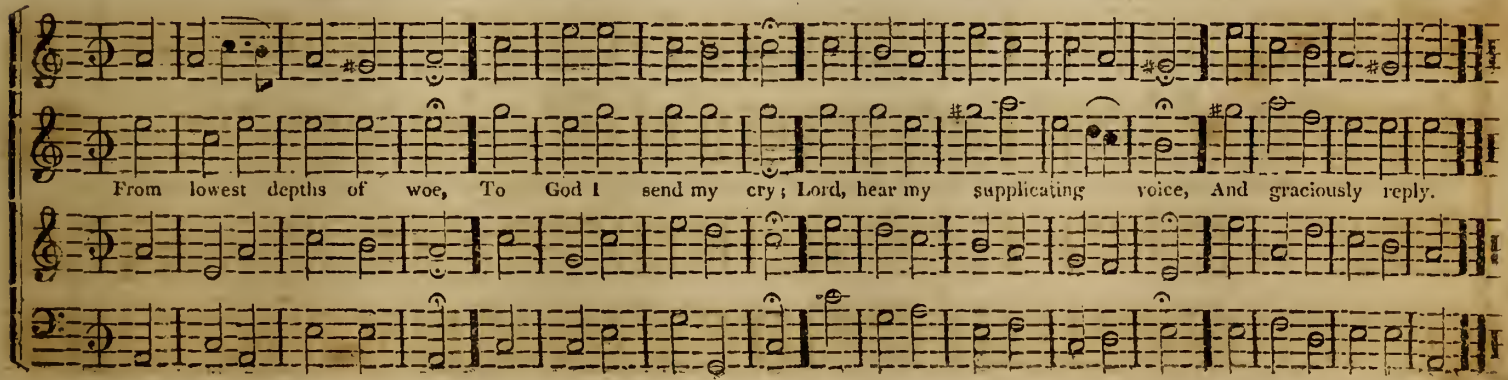



Pia.
My soul repeat his praise, Whose mercies are so great, Whose anger is so slow to rise, So ready to abate. High as the
For.
Pia.
For.
heav'ns are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed. Our highest thoughts ex - ceed.

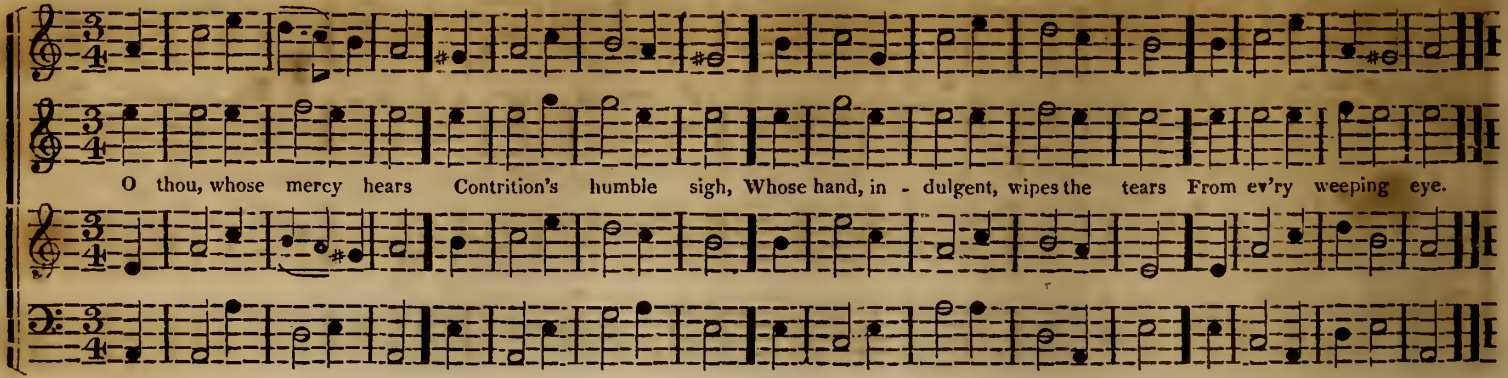
THACHER. S. M. Handel.



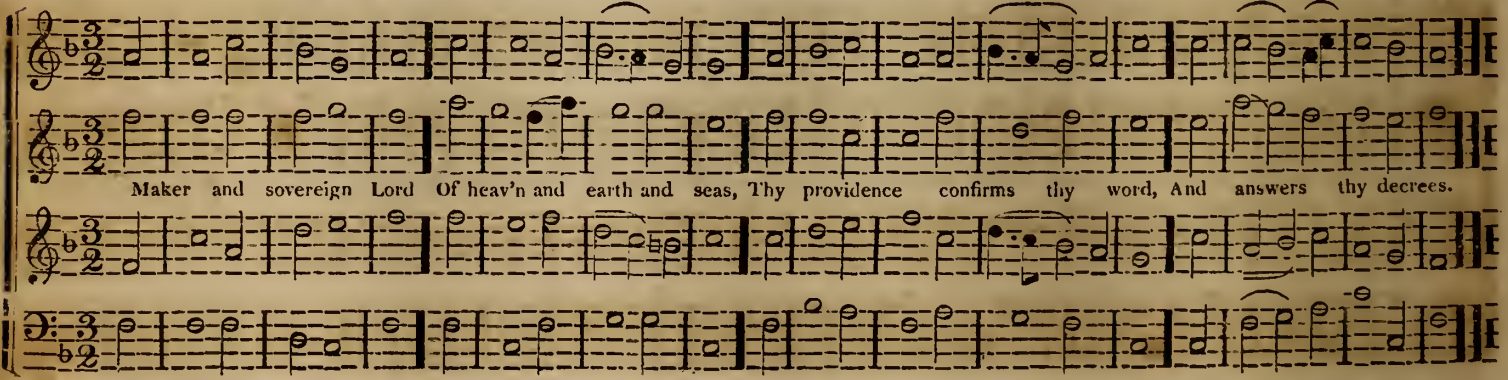
St. BRIDGE's. S. M. Dr. Howard.



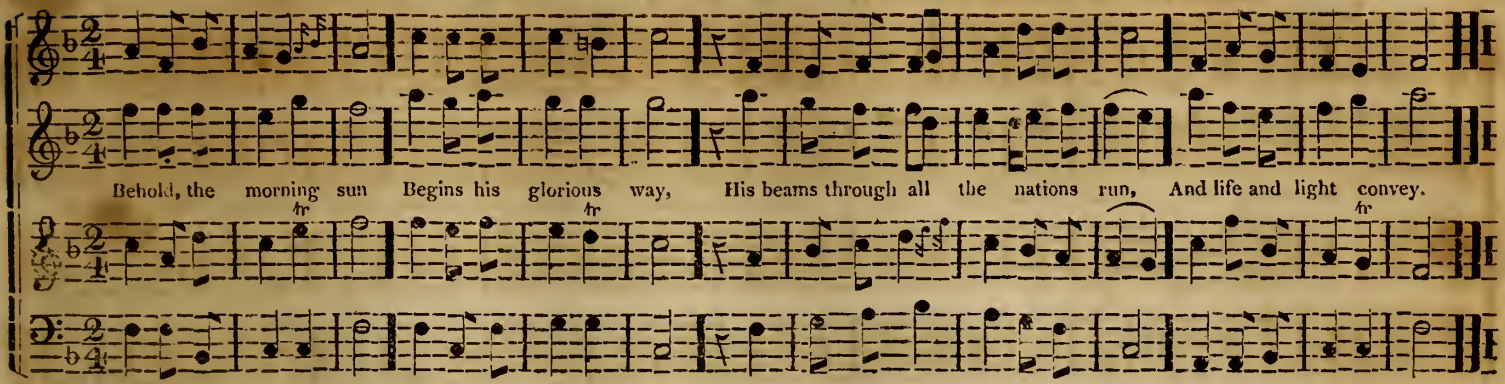
LITTLE MARLBOROUGH. S. M.



SUTTON. S. M.

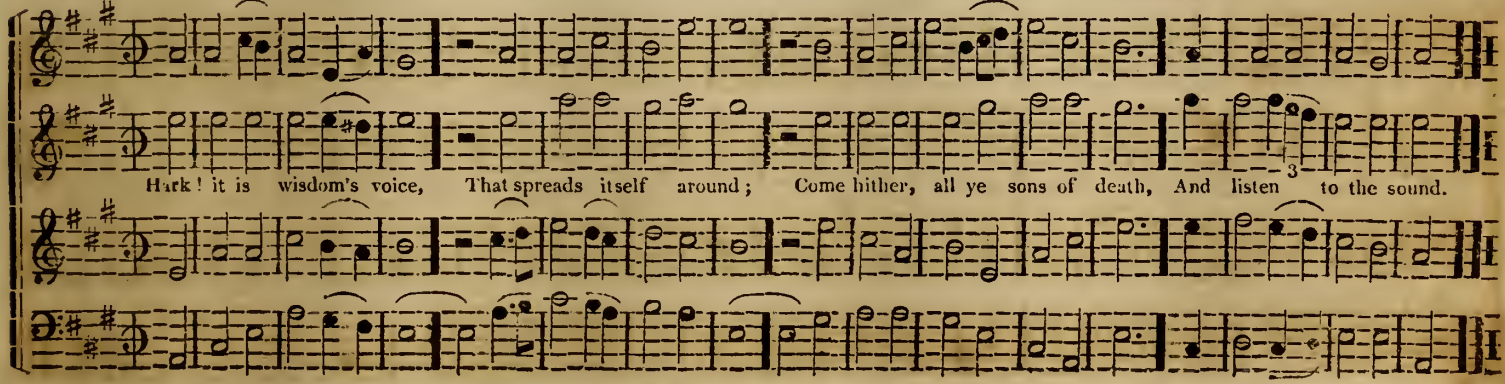


DOVER. S. M.

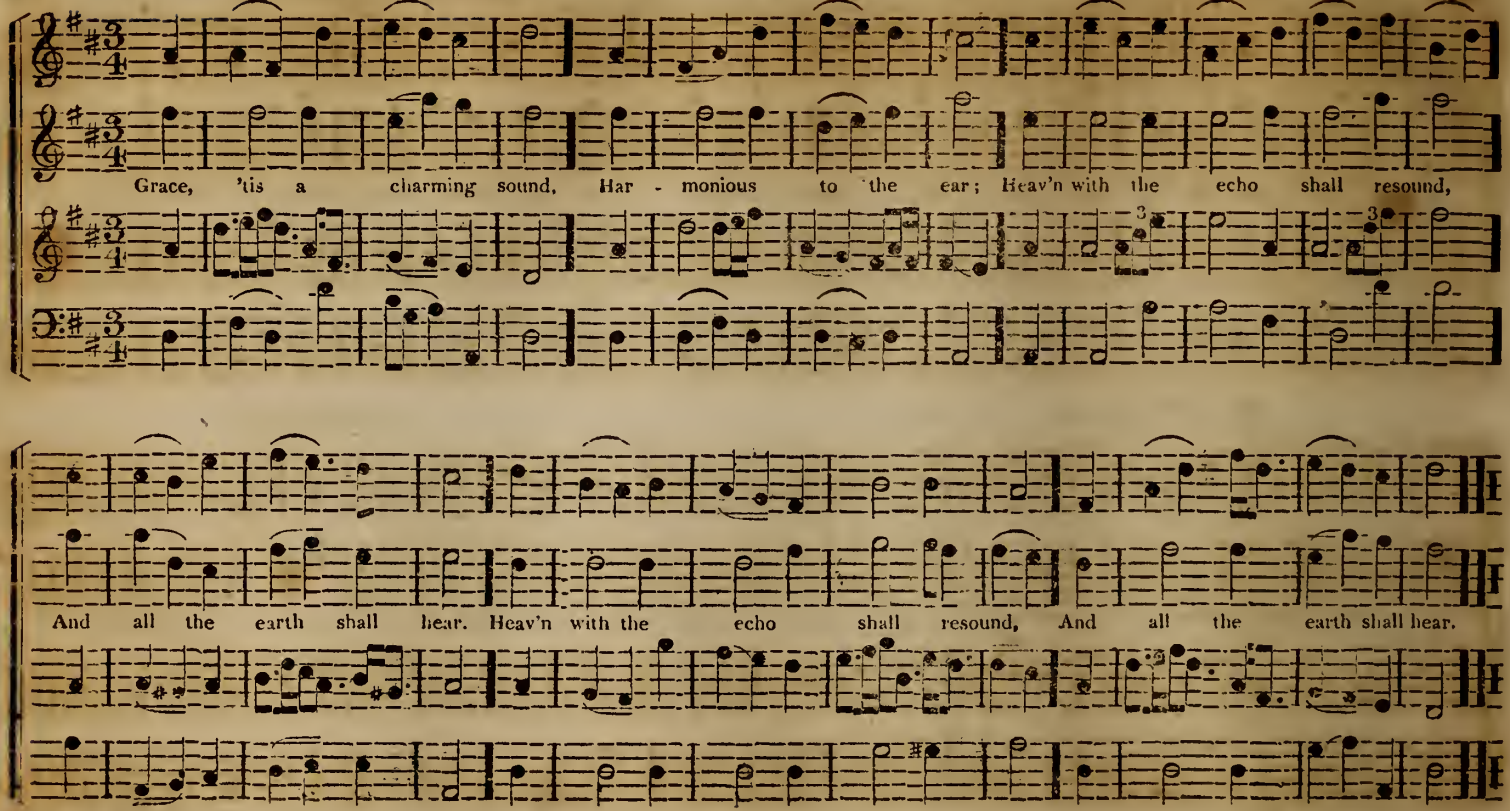


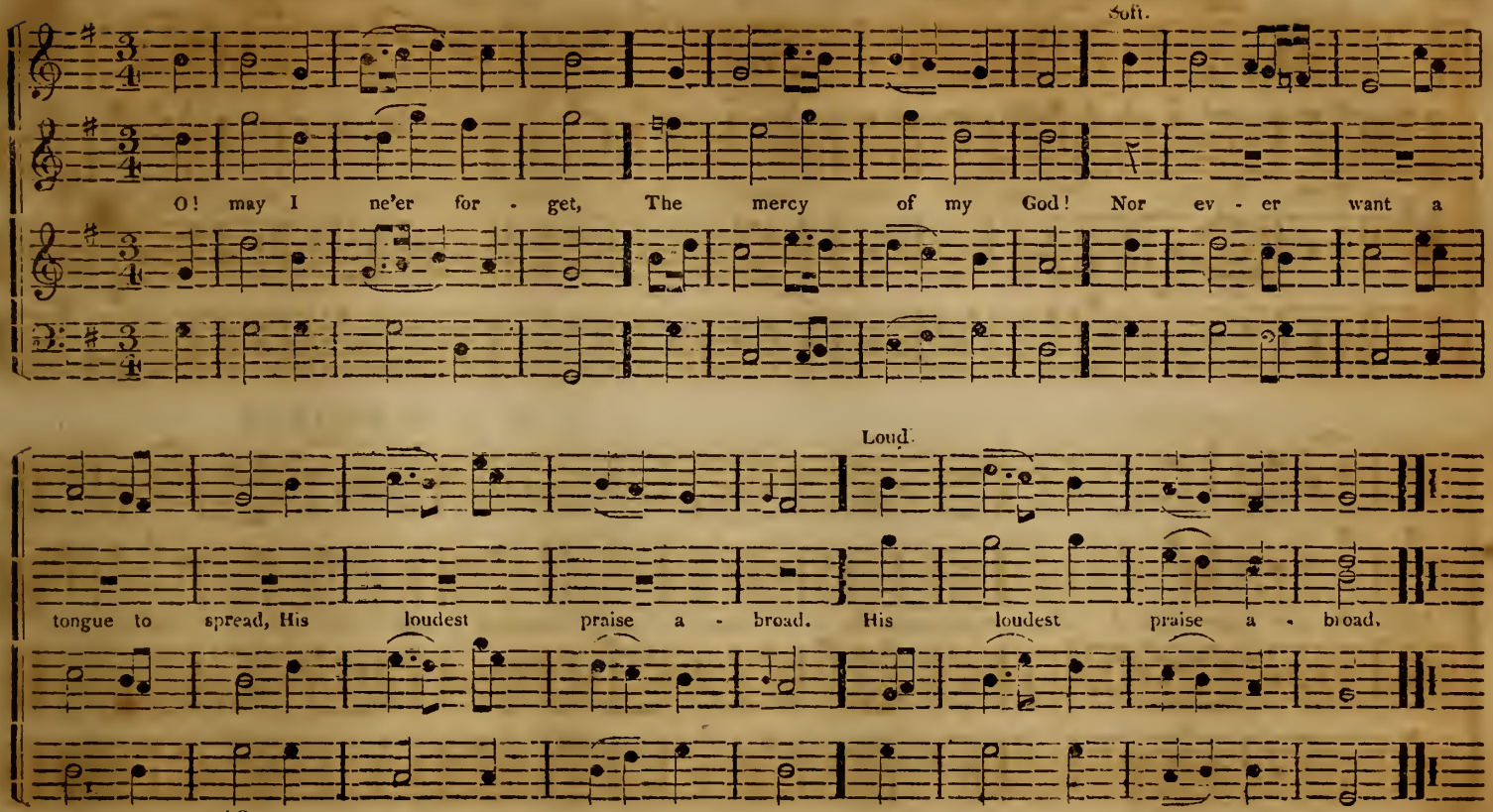
St. THOMAS. S. M.

A. Williams.



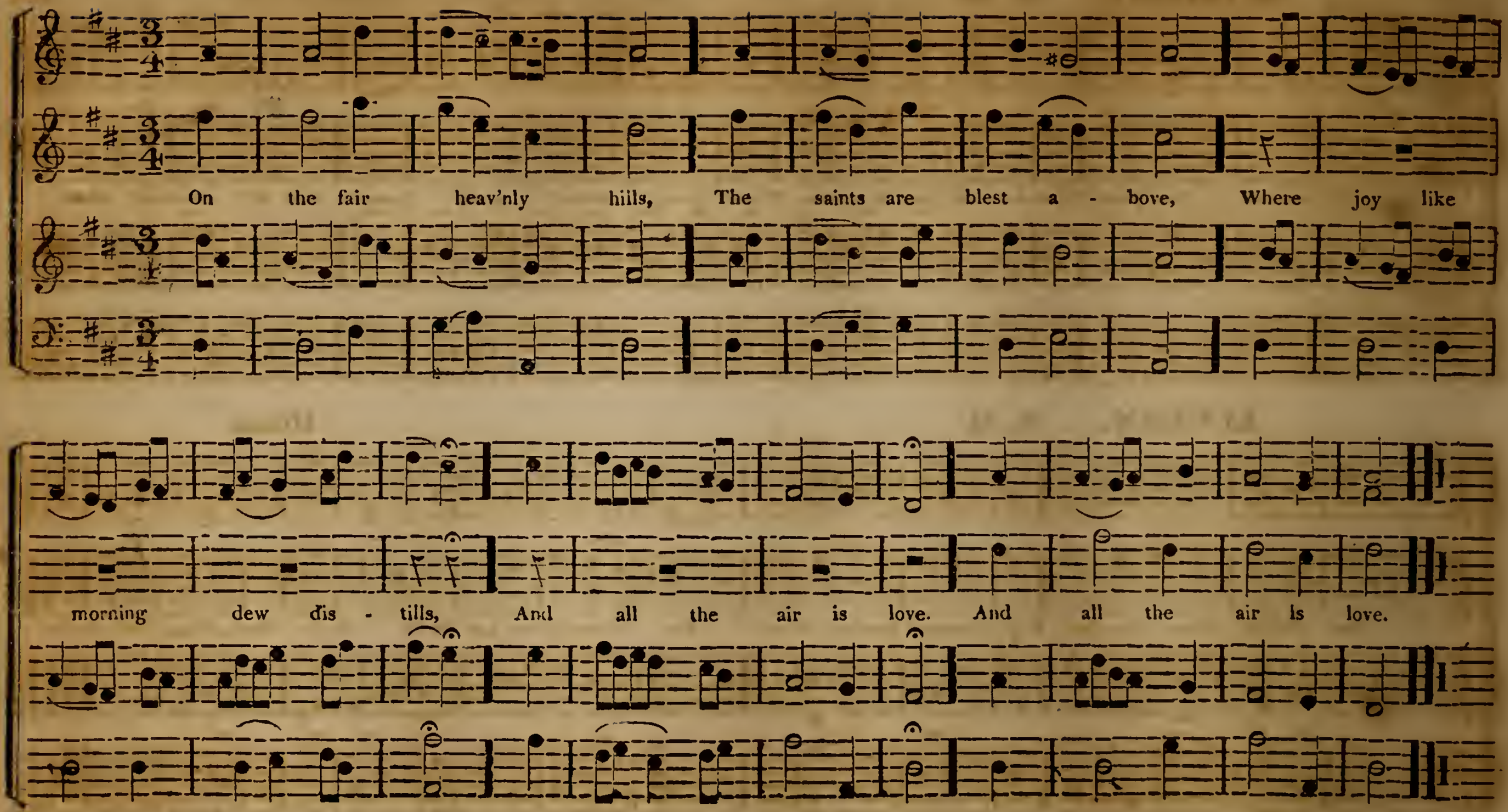
RUTLAND. S. M.


Grace, 'tis a charming sound, Har - monious to the ear; Heav'n with the echo shall resound,
And all the earth shall hear. Heav'n with the echo shall resound, And all the earth shall hear.

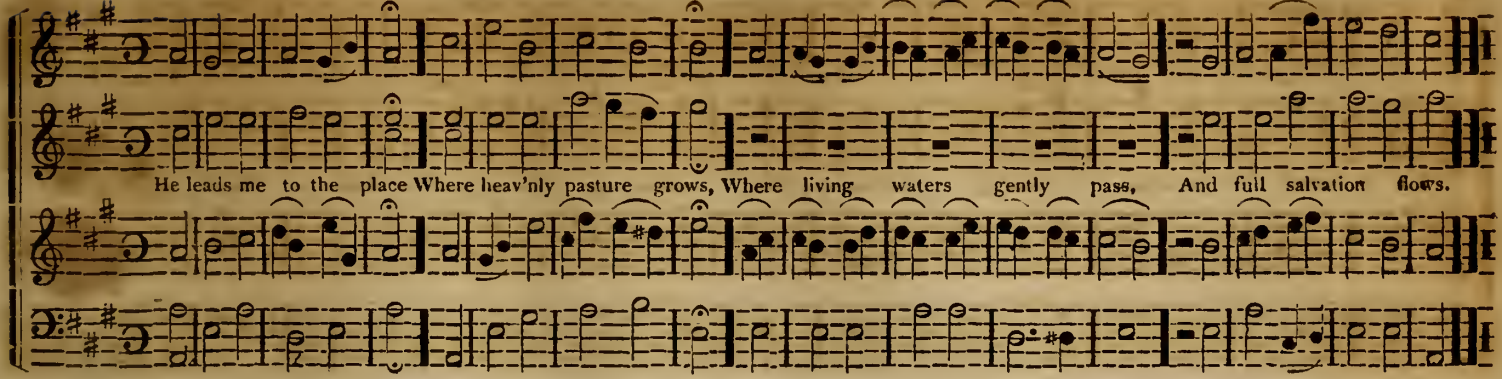

Soft.
O! may I ne'er for - get, The mercy of my God! Nor ev - er want a
Loud.
tongue to spread, His loudest praise a - broad. His loudest praise a - broad.

ELYSIUM. S. M.

W. Arnold.

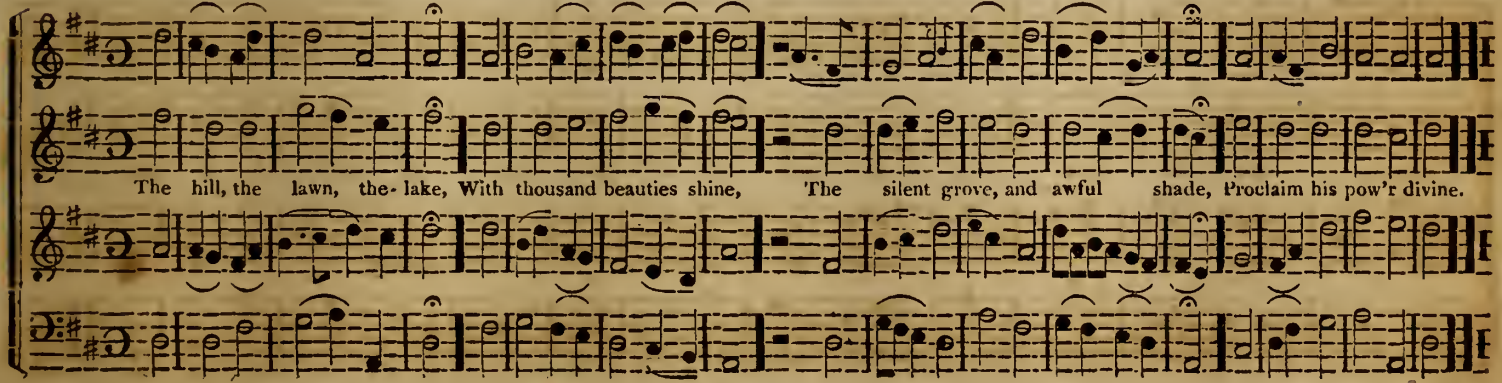


SHIRLAND. S. M.



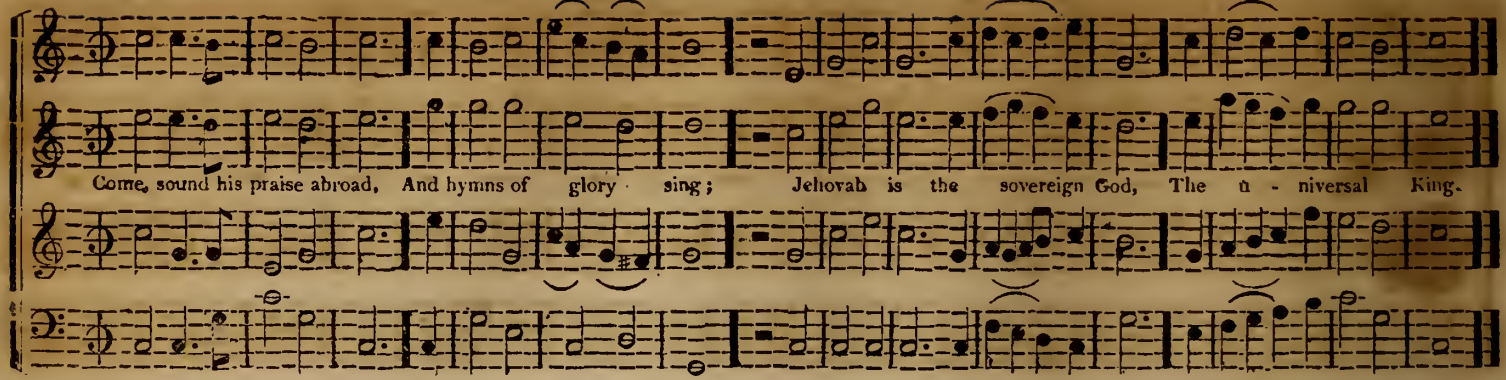
LUCERN. S. M.

Dixon.



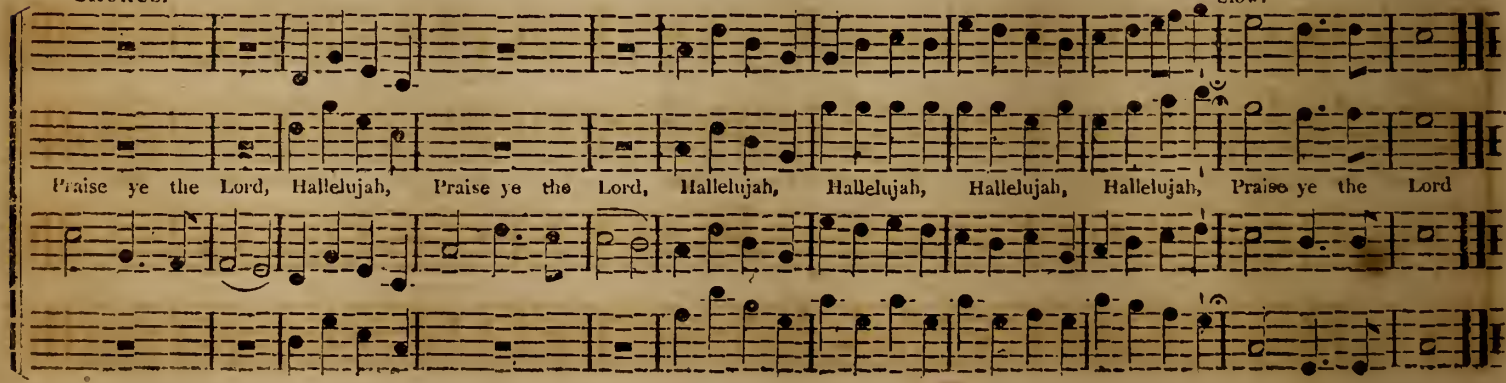
SILVER-STREET. S. M.

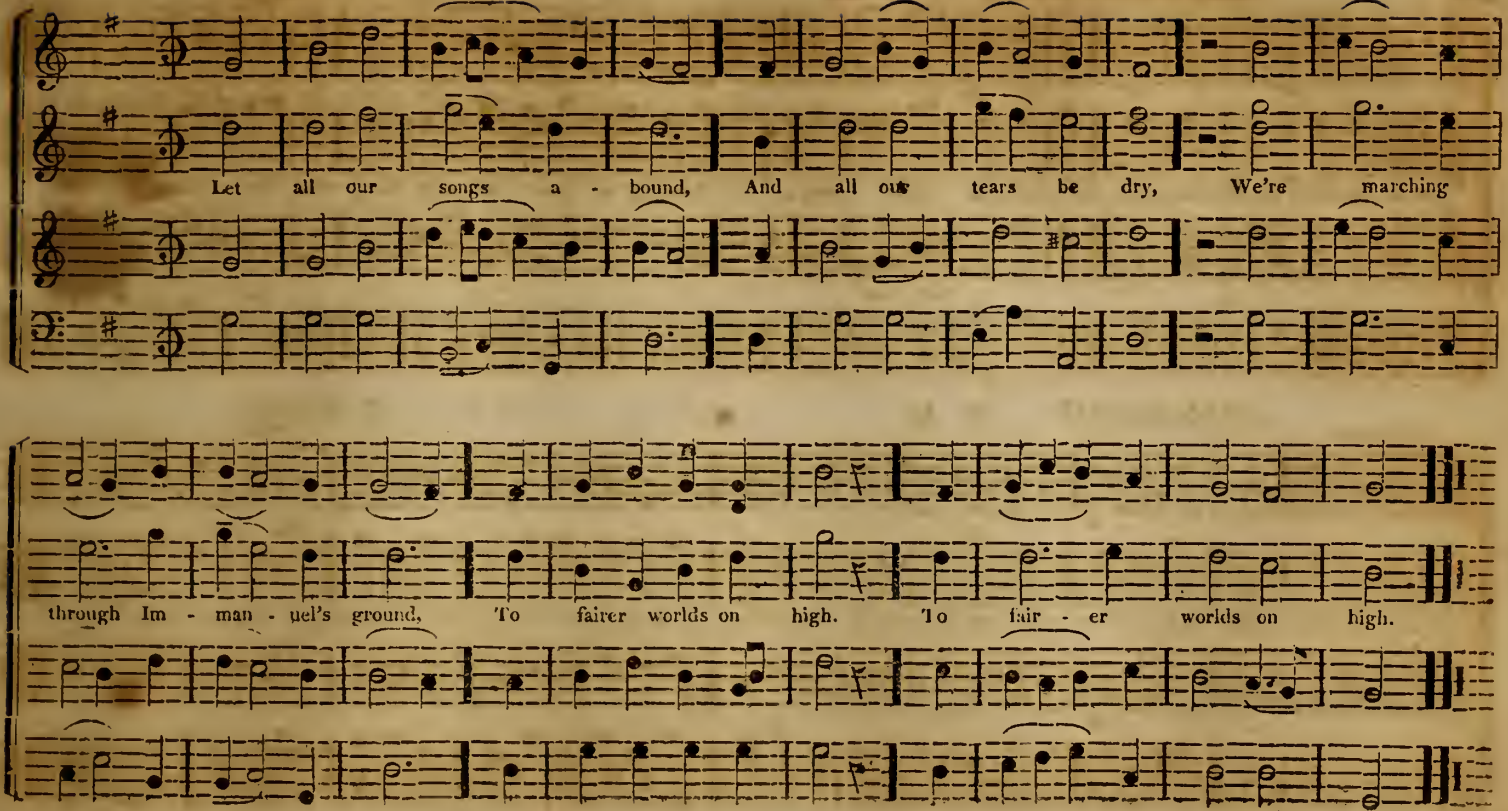
Smith.



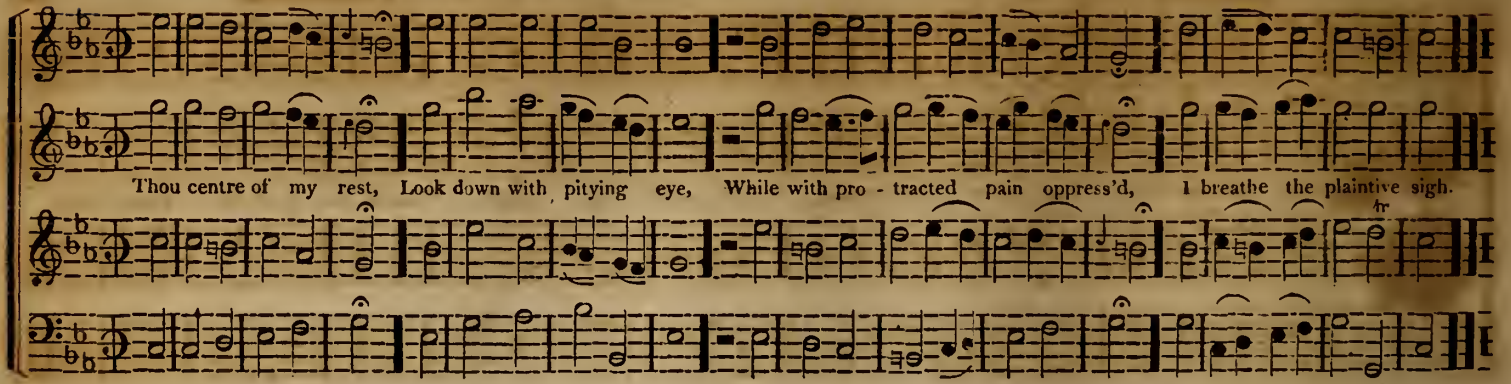
CHORUS.

Slow.

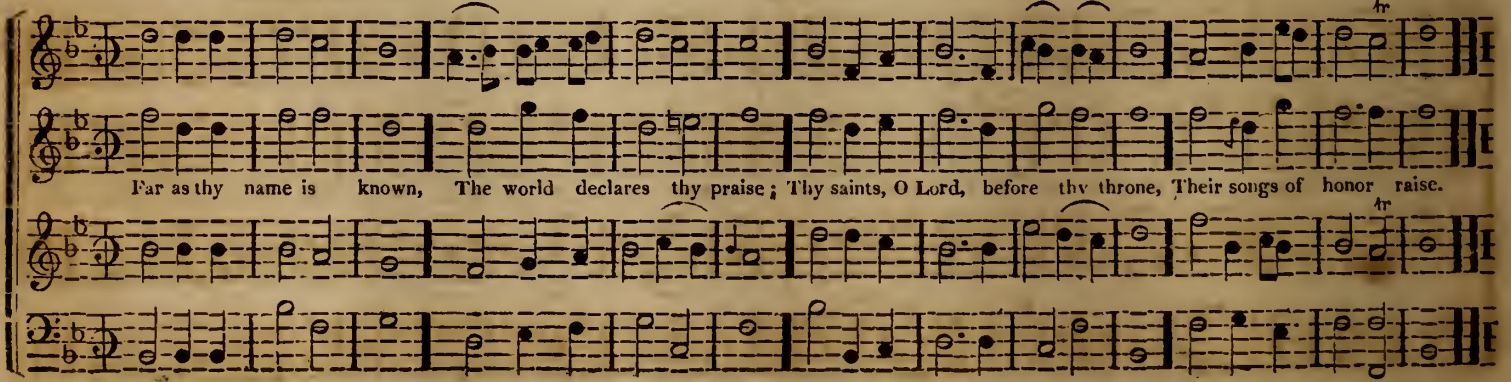



Let all our songs a - bound, And all our tears be dry, We're marching
through Im - man - uel's ground, To fairer worlds on high. To fair - er worlds on high.

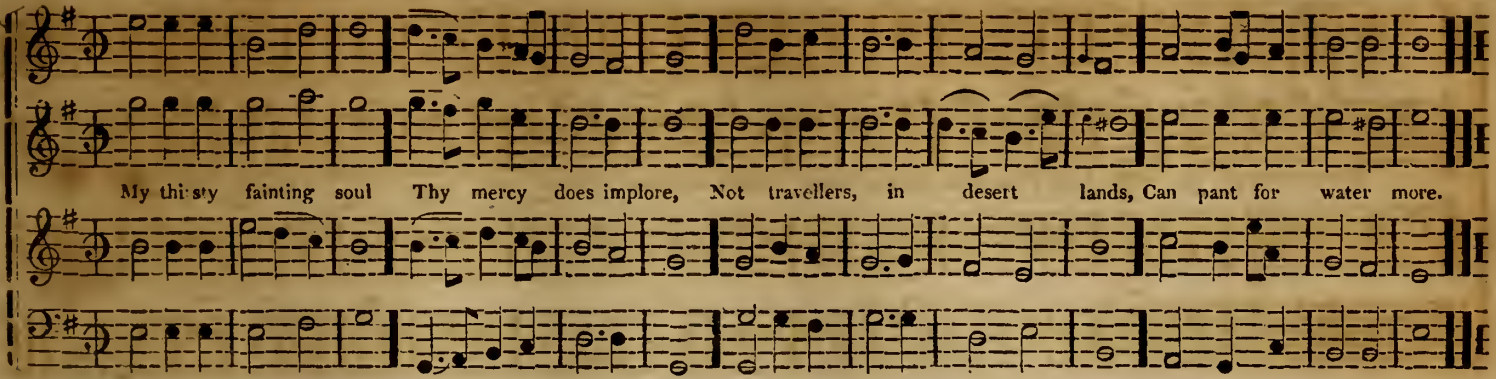
YARMOUTH. S. M. Wainwright.



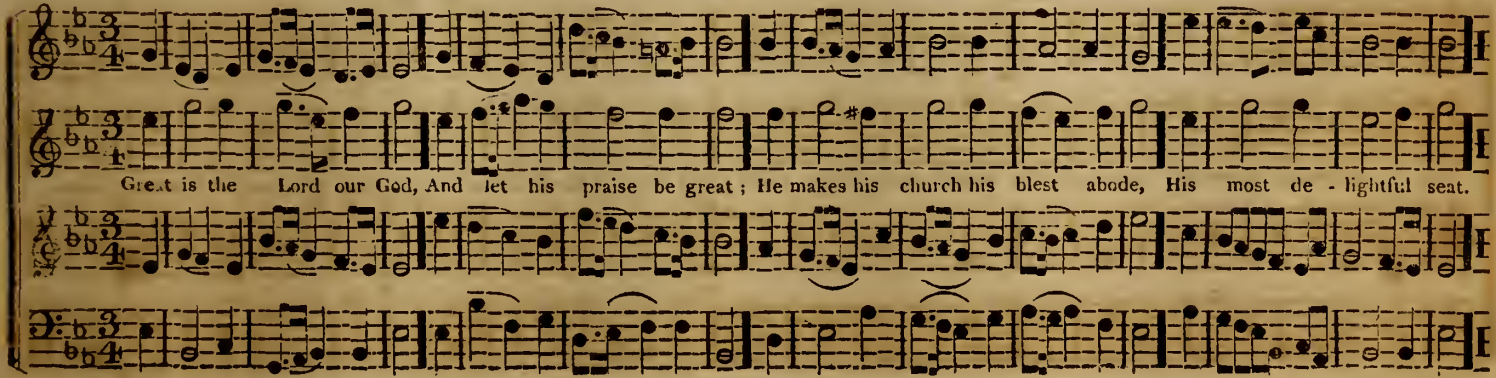
WINTHROP. S. M. T. Jackson.



BINGHAM. S. M. T. Jackson.

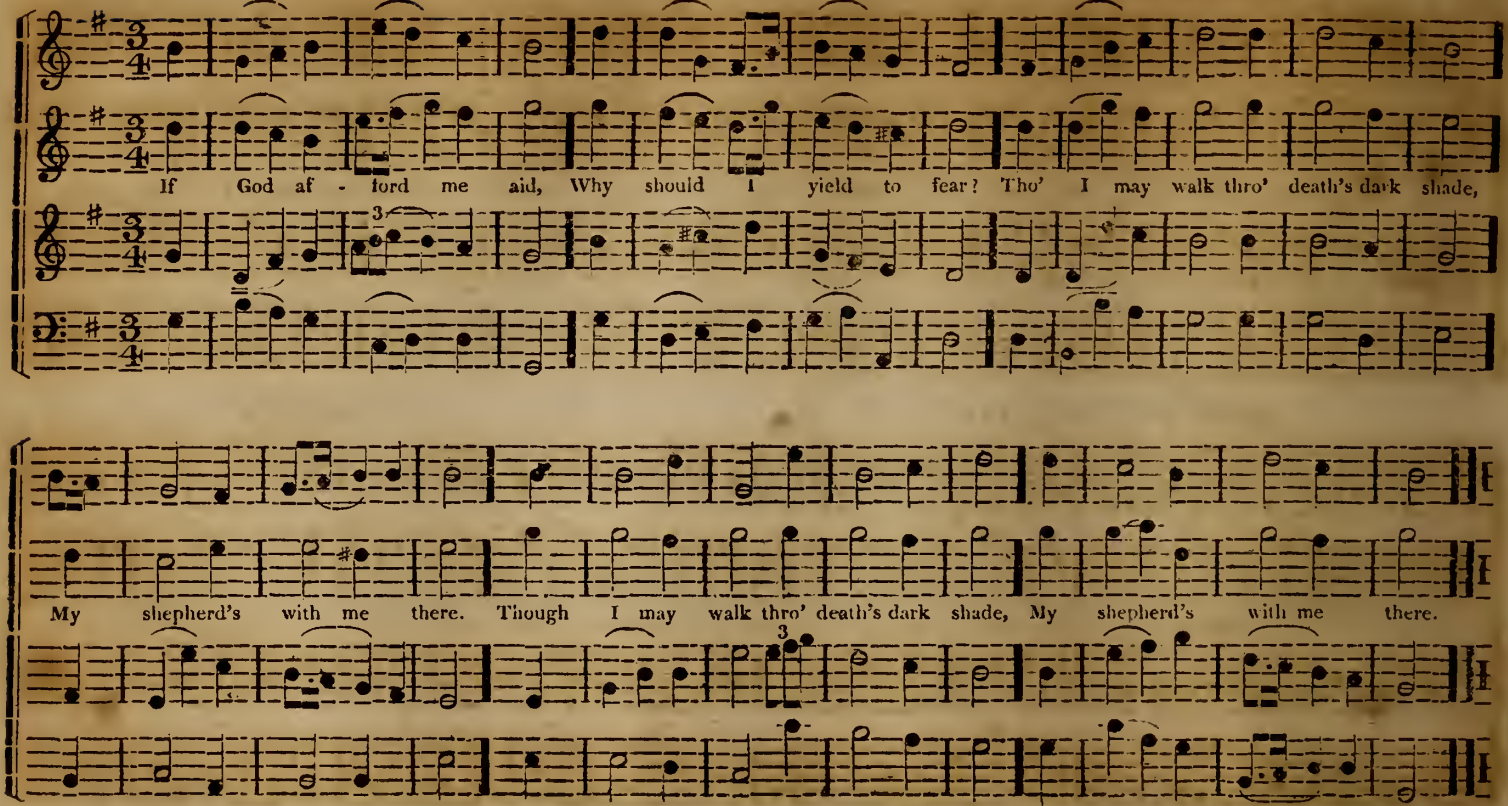


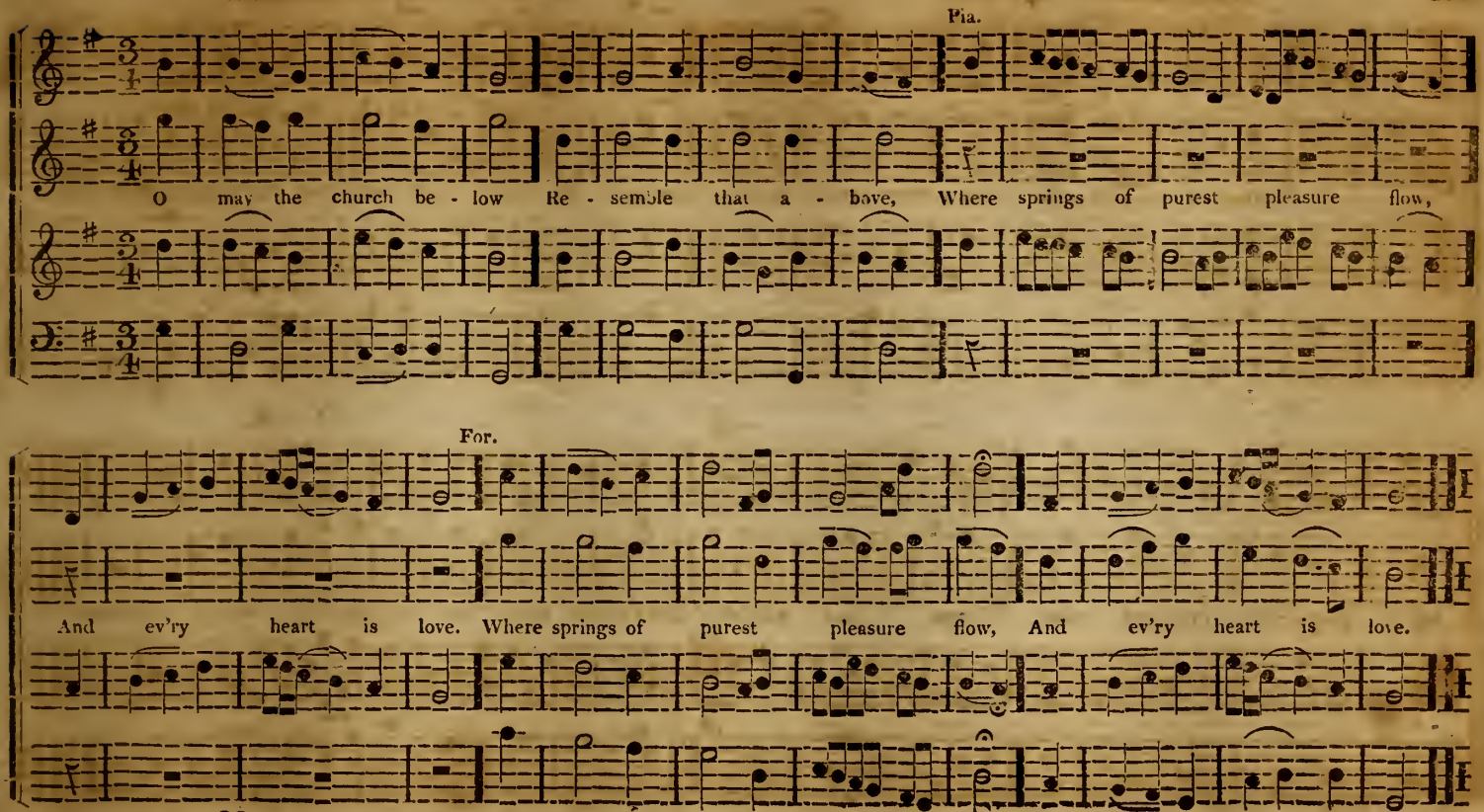
MOUNT EPHRAIM. S. M. Milgrove.

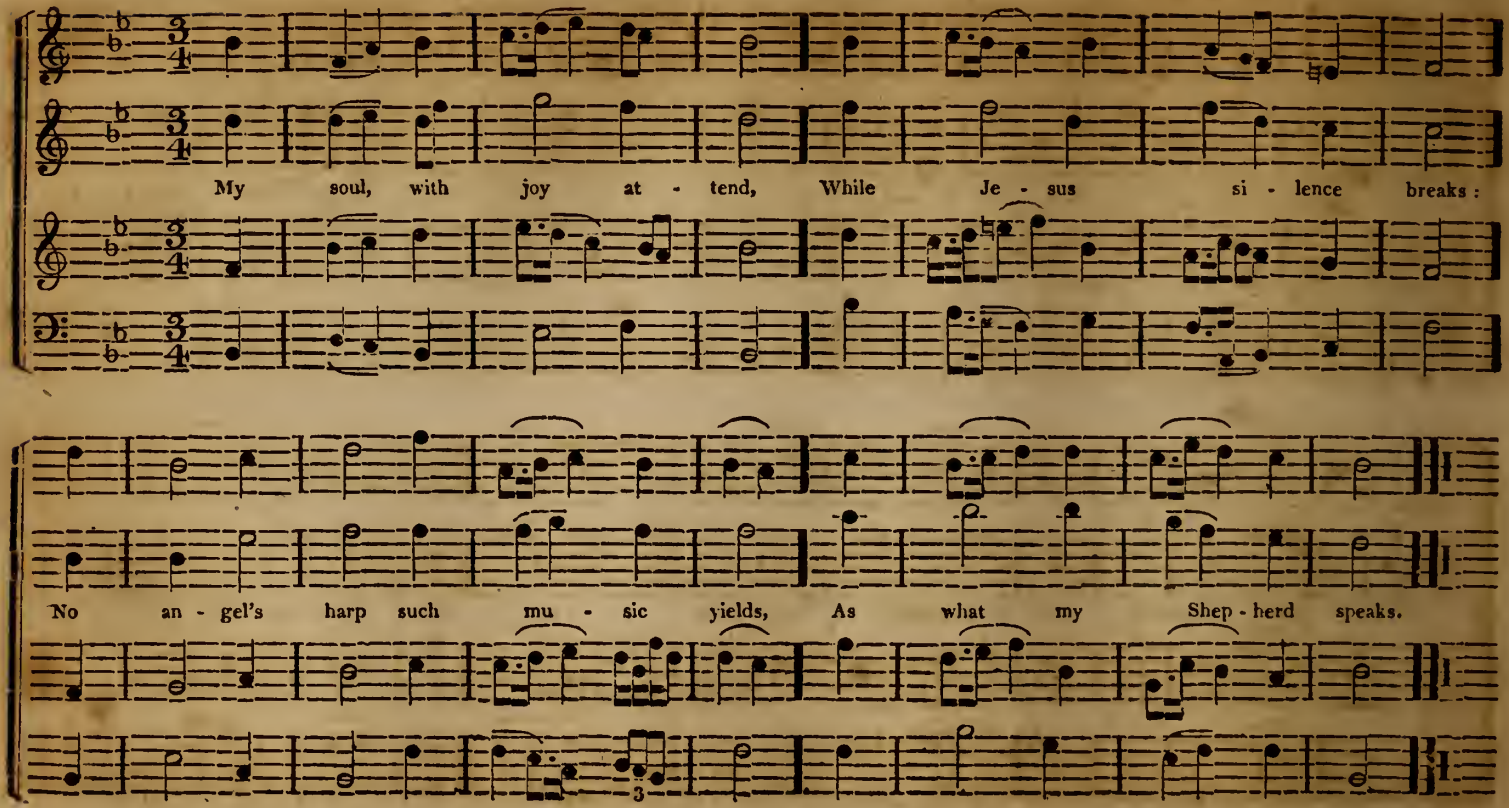


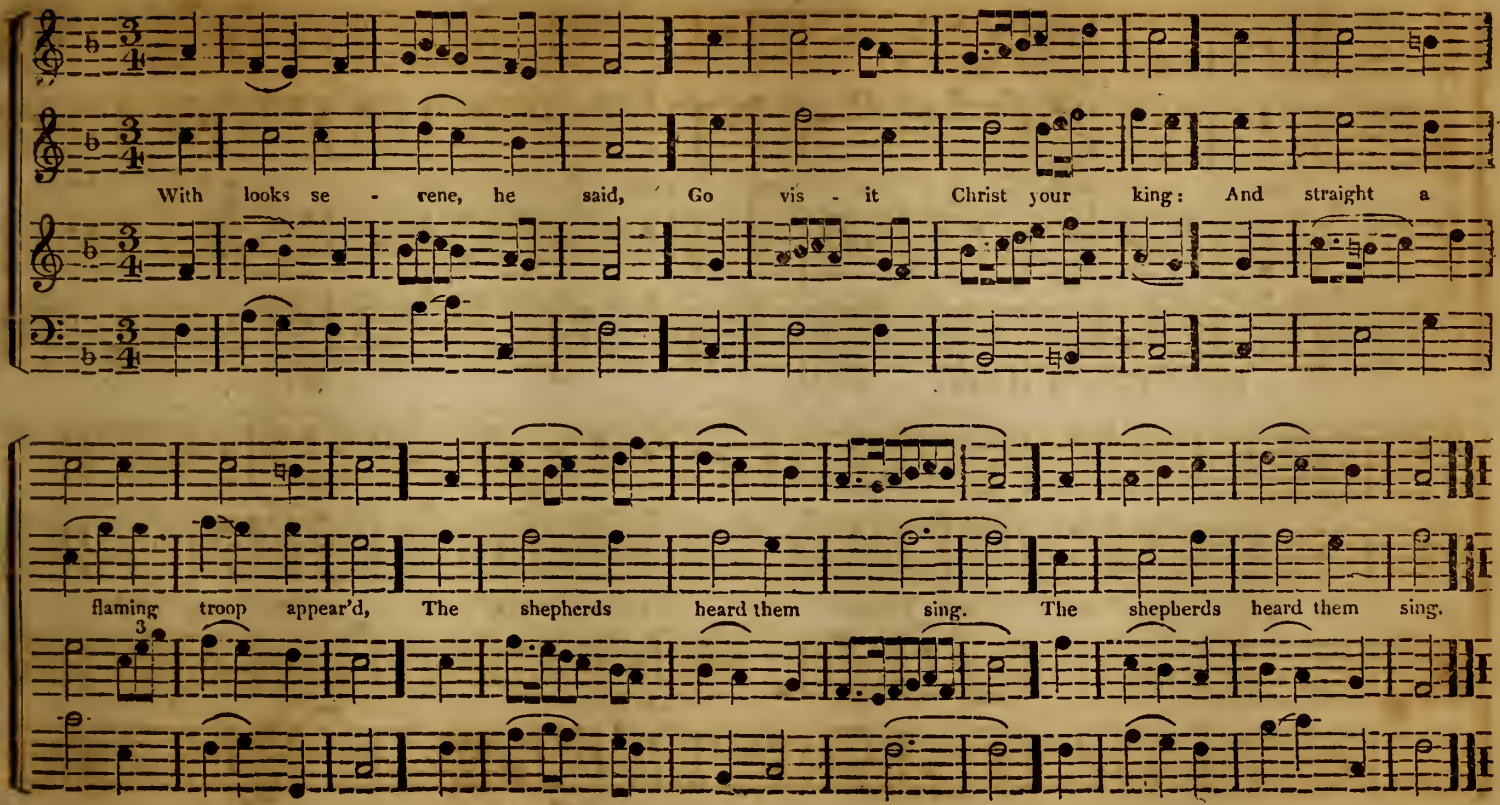
RYLAND. S. M.

Walker.

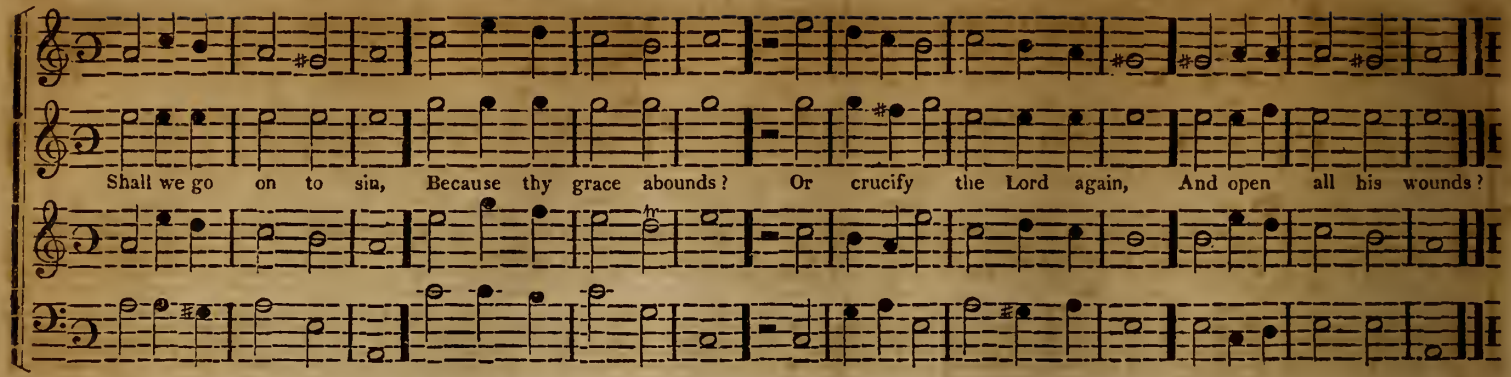



Pia.
O may the church be - low Re - semble that a - bove, Where springs of purest pleasure flow,
For.
And ev'ry heart is love. Where springs of purest pleasure flow, And ev'ry heart is love.

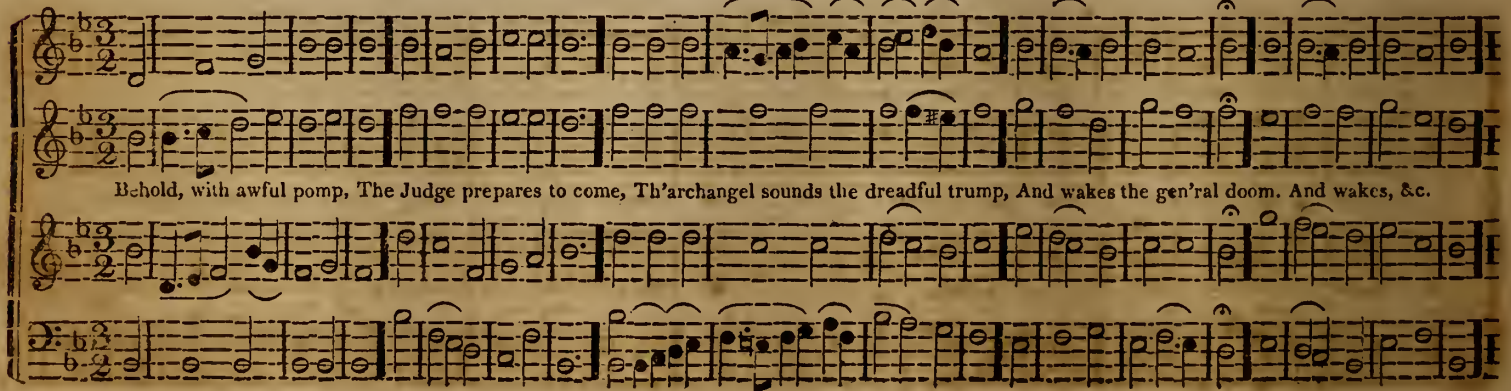

My soul, with joy at - tend, While Je - sus si - lence breaks:
No an - gel's harp such mu - sic yields, As what my Shep - herd speaks.

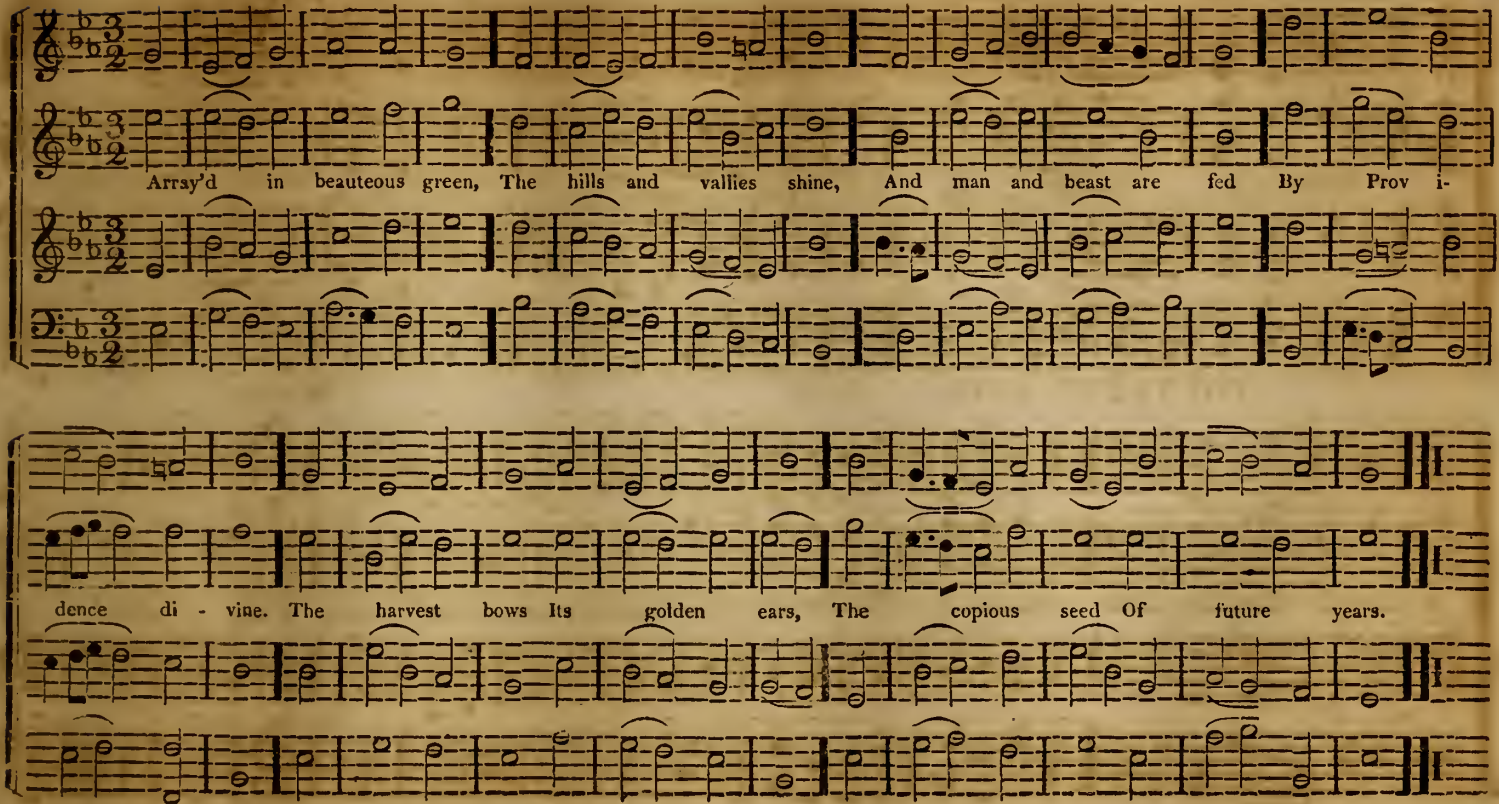

With looks se - rene, he said, Go vis - it Christ your king: And straight a
flaming troop appear'd, The shepherds heard them sing. The shepherds heard them sing.

AYLESBURY. S. M. Dr. Green.



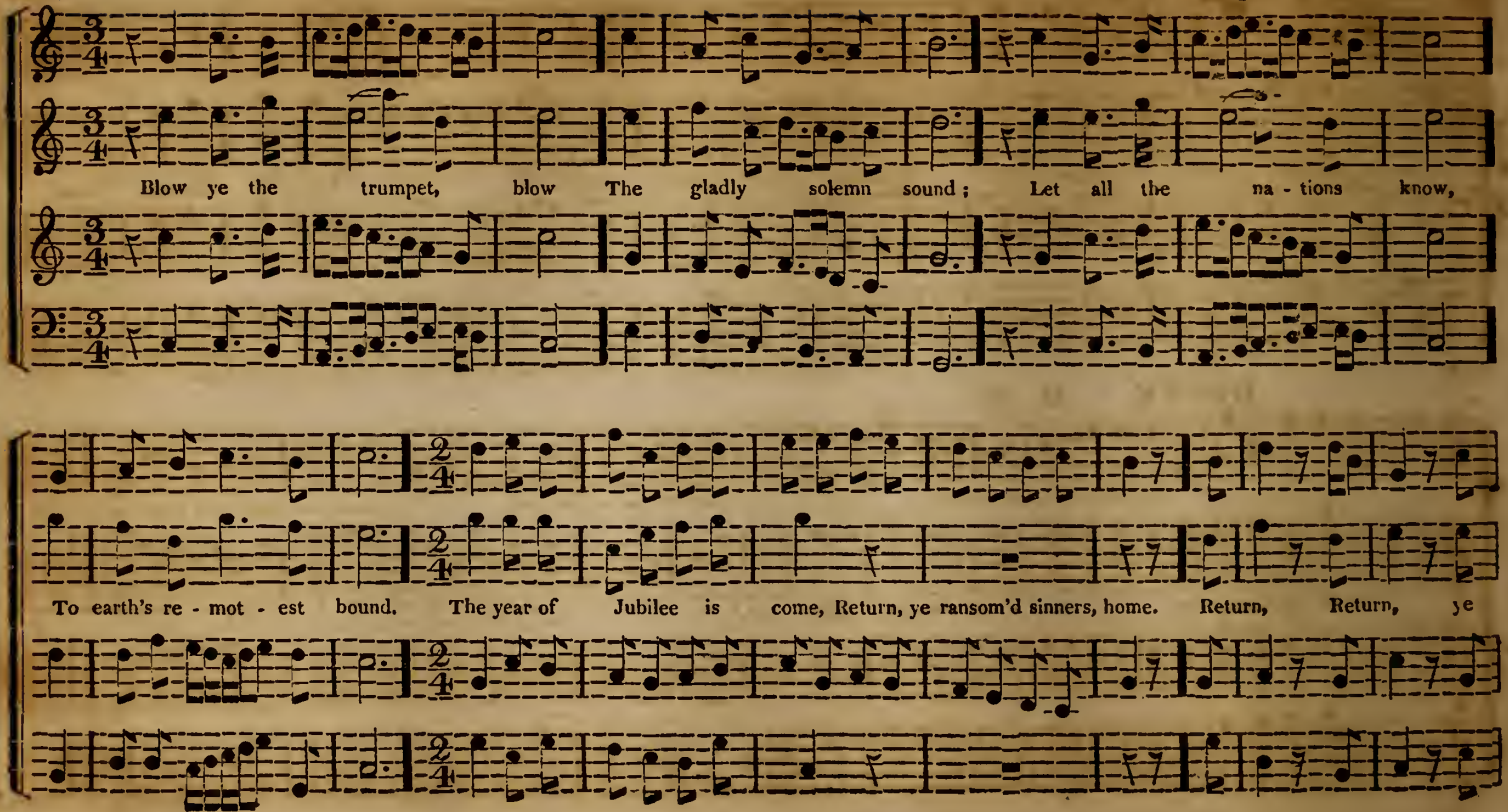
FOUNDER'S HALL. S. M. Walker.

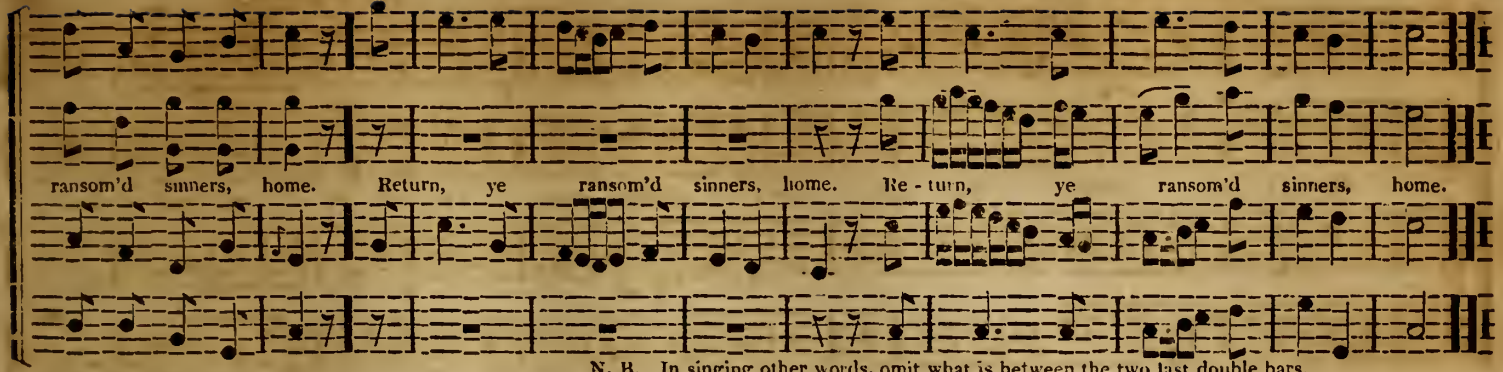



Arrsy'd in beauteous green, The hills and vallies shine, And man and beast are fed By Prov i-
dence di - vine. The harvest bows Its golden ears, The copious seed Of future years.

JUBILEE. H. M.

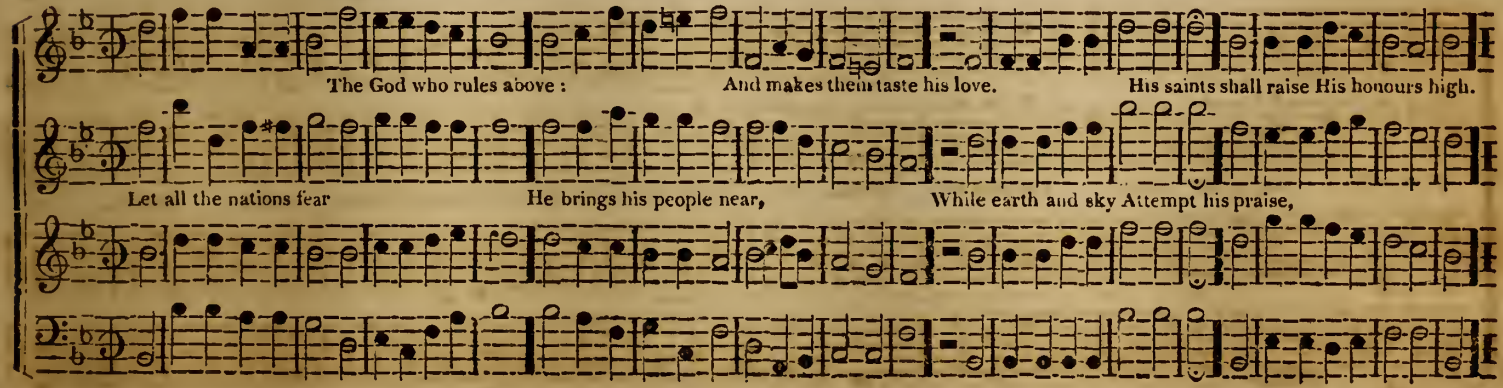
N. Partridge.





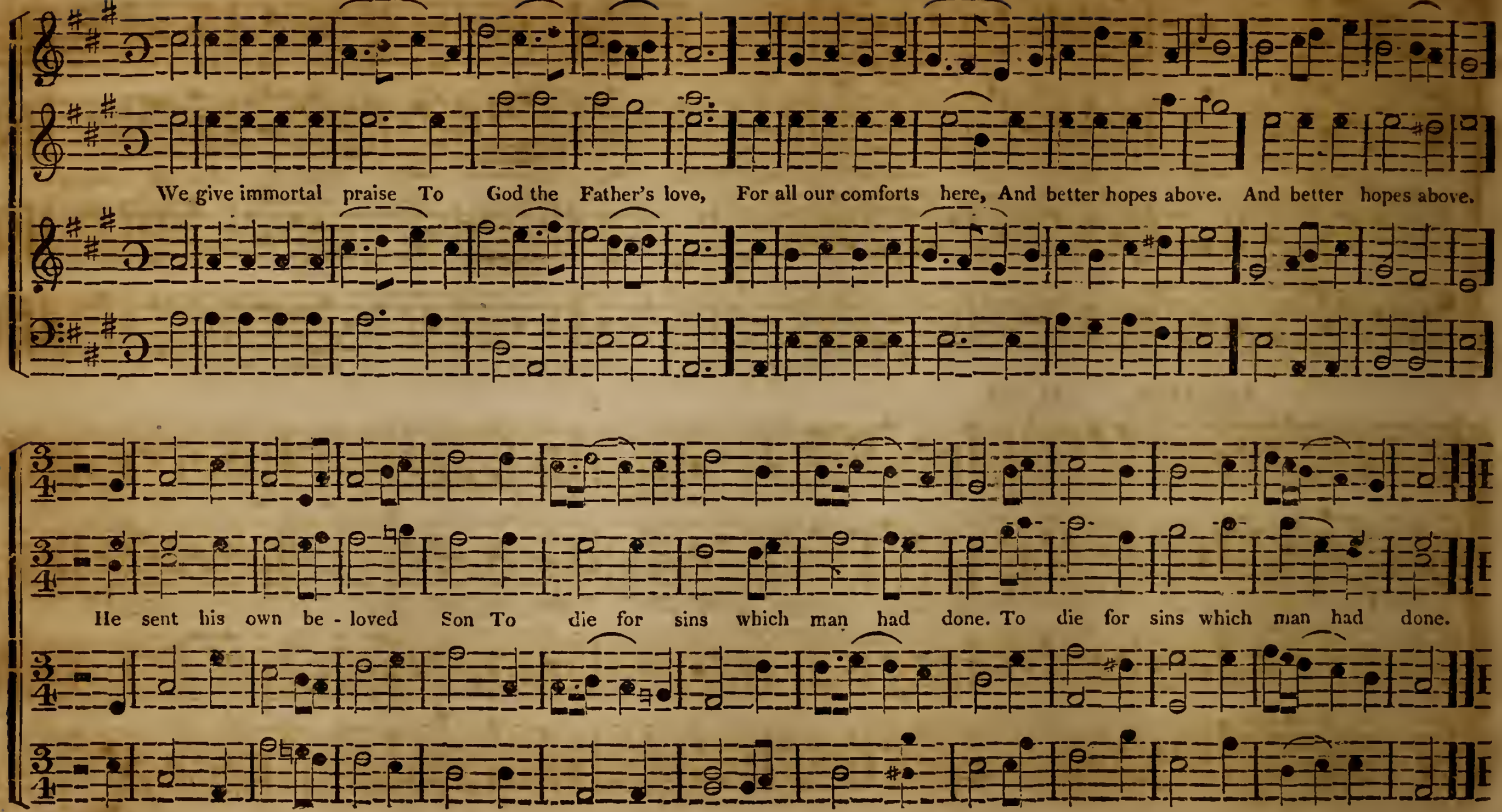
N. B. In singing other words, omit what is between the two last double bars.

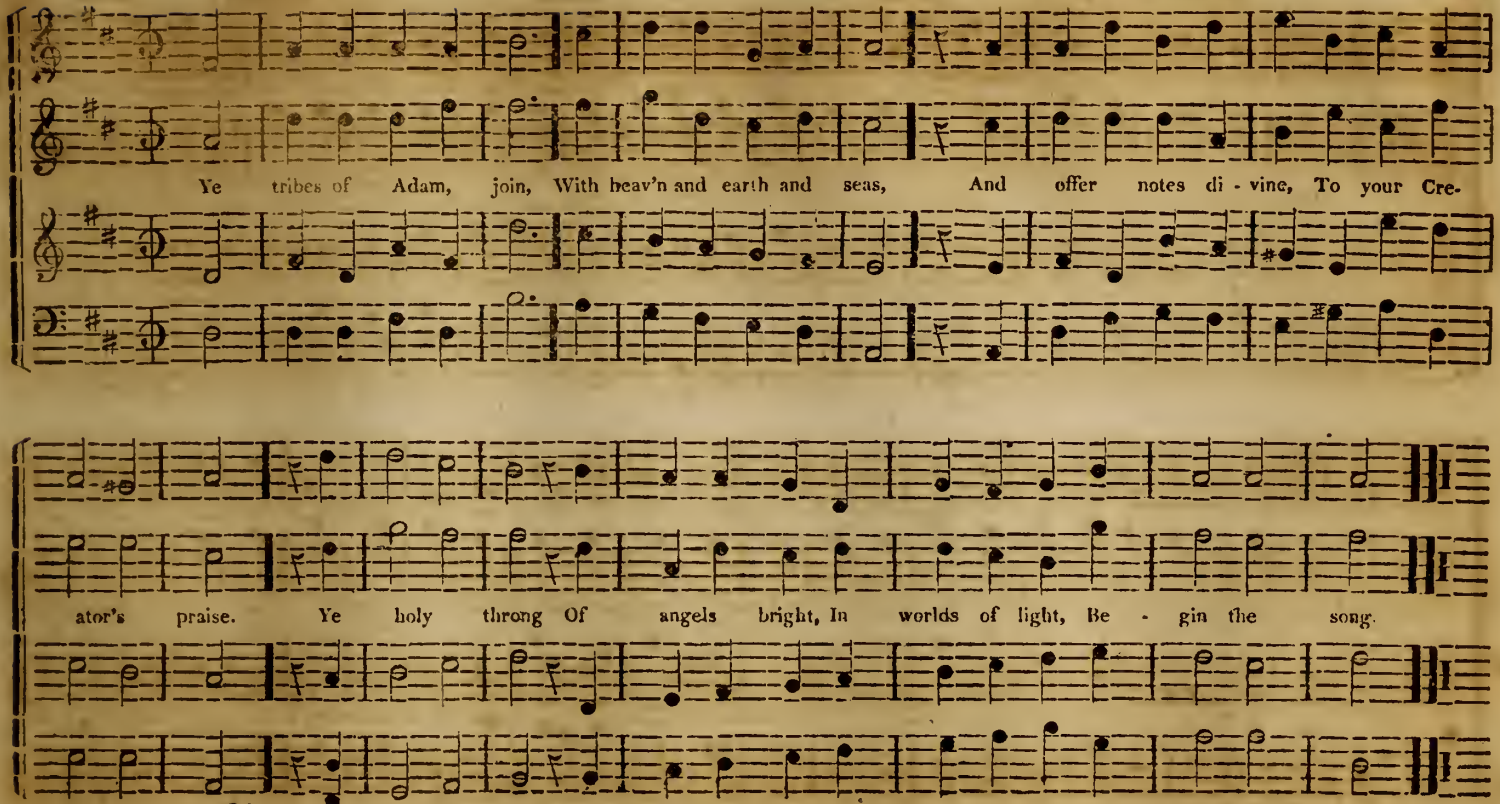
GROVE. H. M.

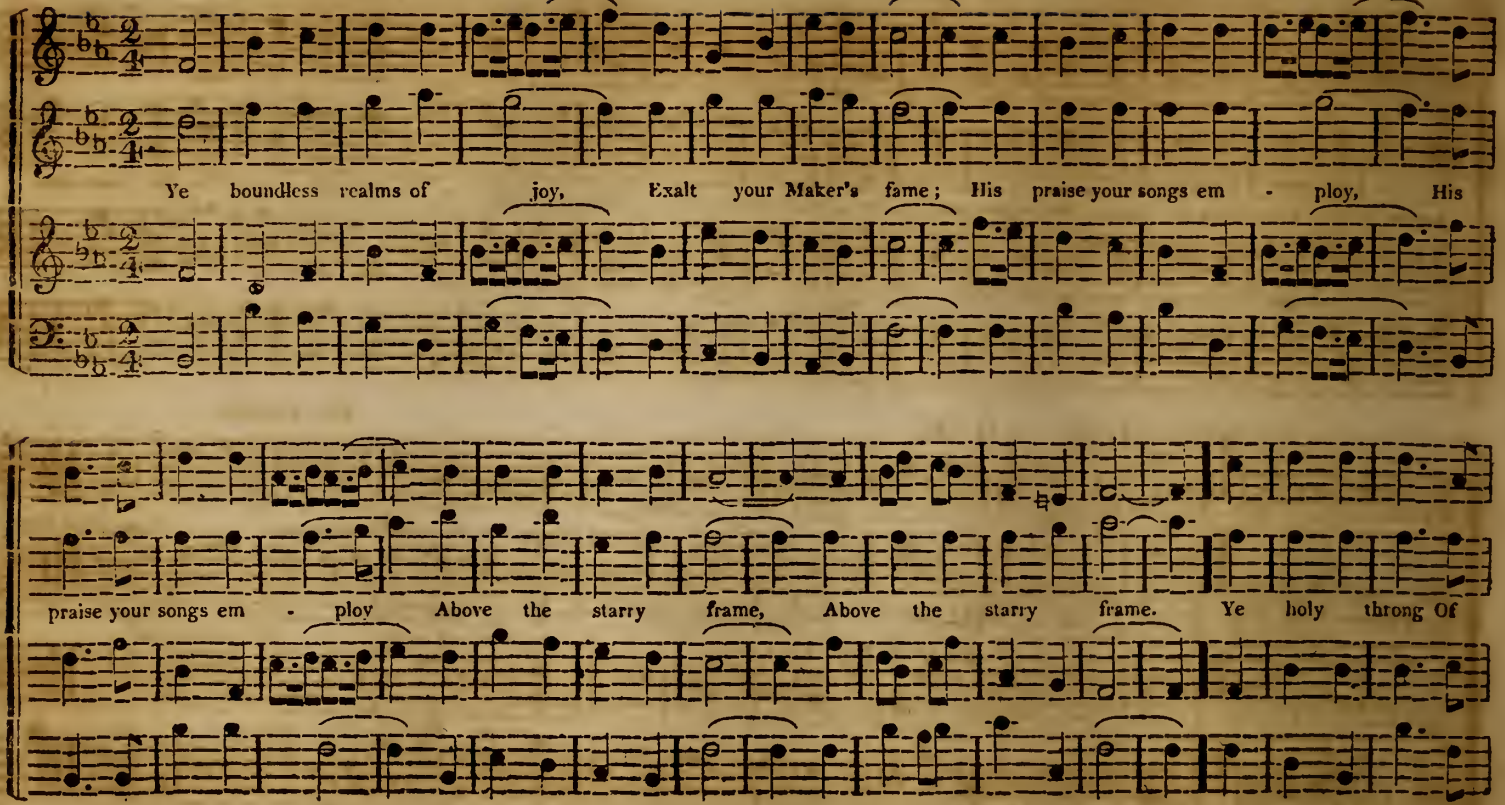


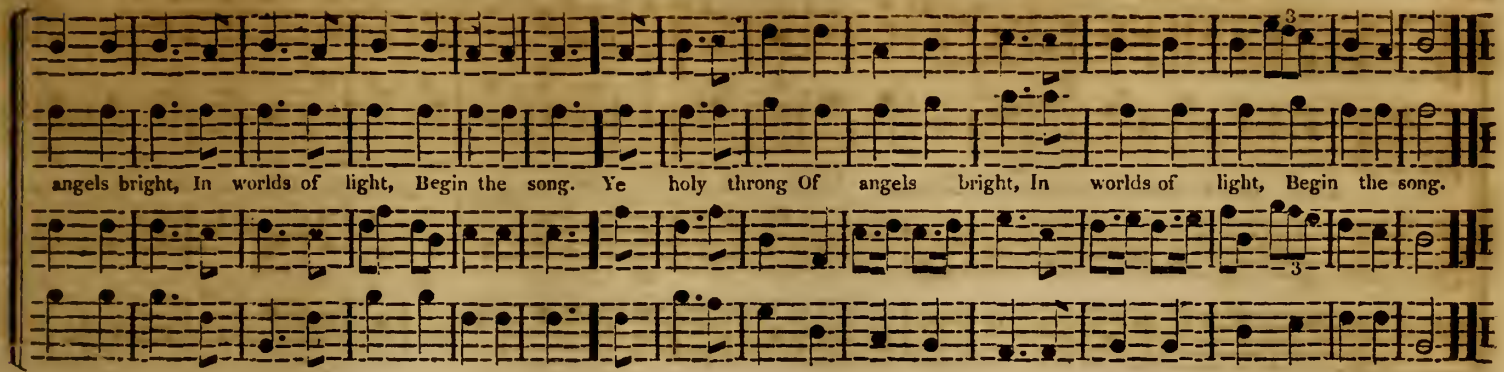
DARTMOUTH. H. M.

Dr. Burney.

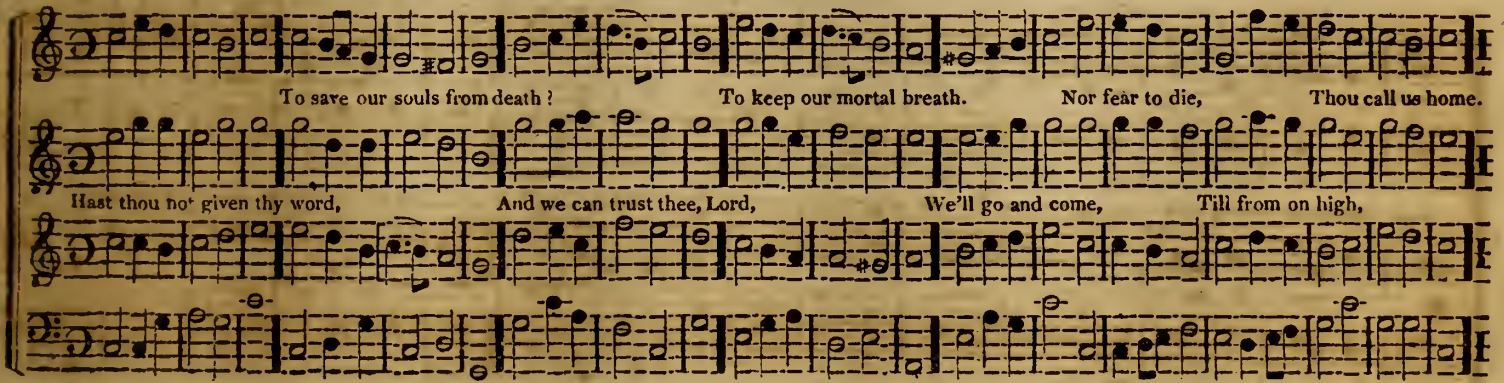


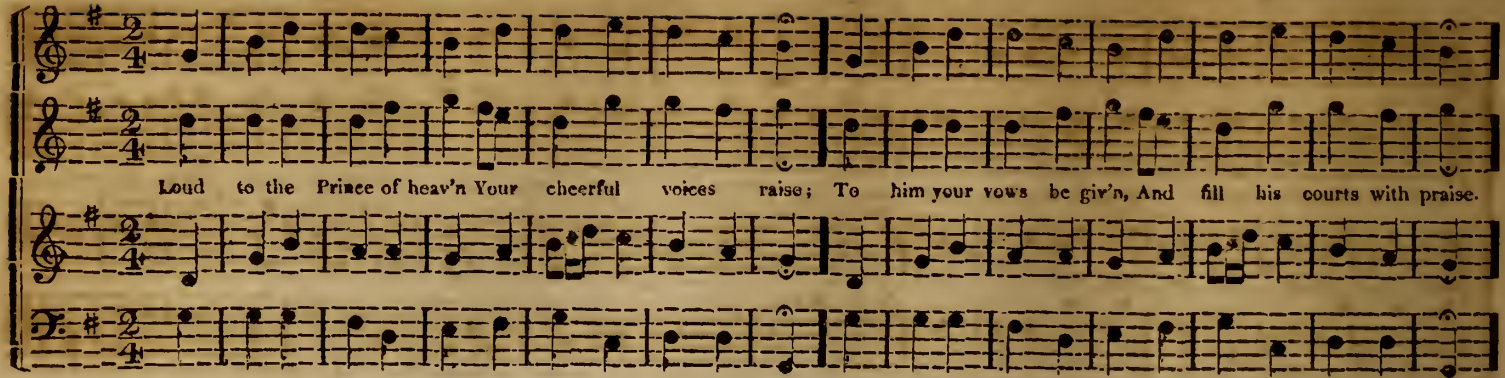

Ye tribes of Adam, join, With heav'n and earth and seas, And offer notes di - vine, To your Cre-
ator's praise. Ye holy throng Of angels bright, In worlds of light, Be - gin the song.

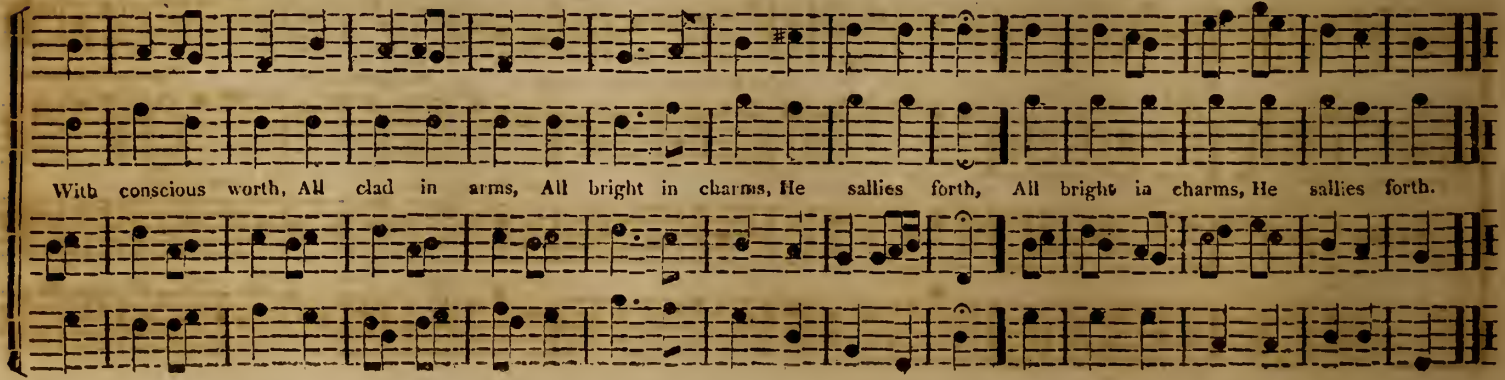

Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs em - ploy, His
praise your songs em - ploy Above the starry frame, Above the starry frame. Ye holy throng Of

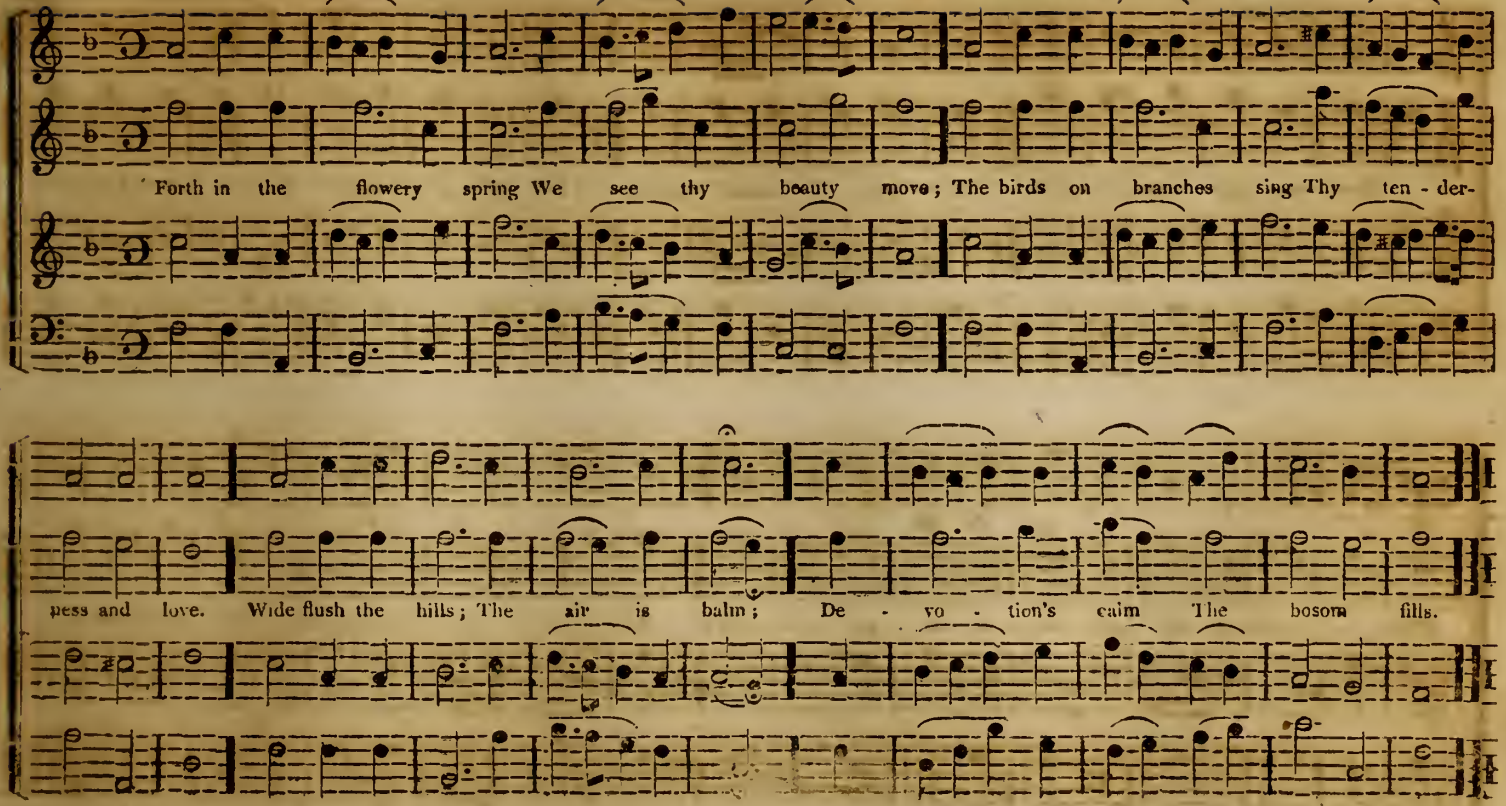


NORWICH. H. M Dr. Green.



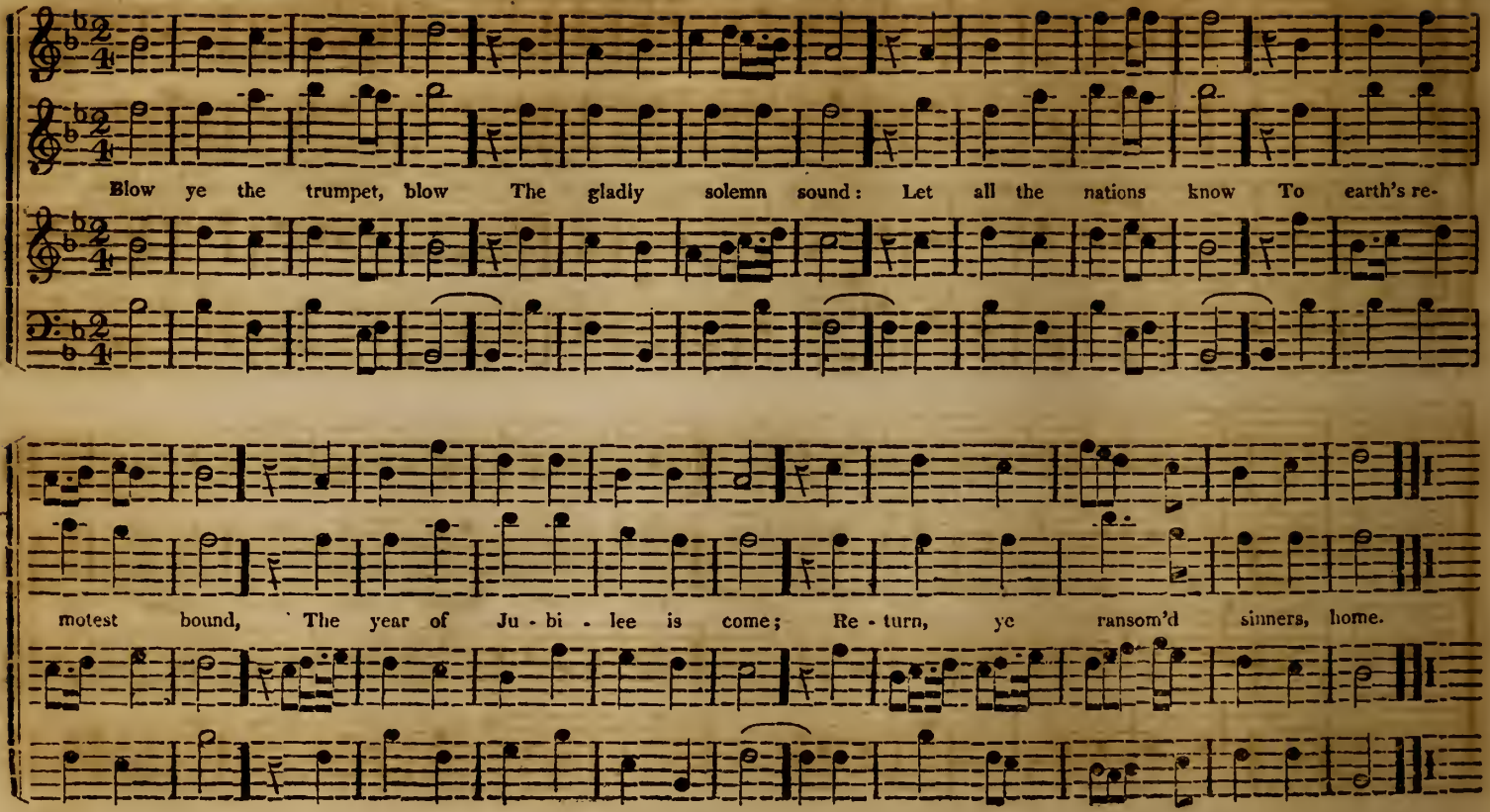

Loud to the Prince of heav'n Your cheerful voices raise; To him your vows be giv'n, And fill his courts with praise.

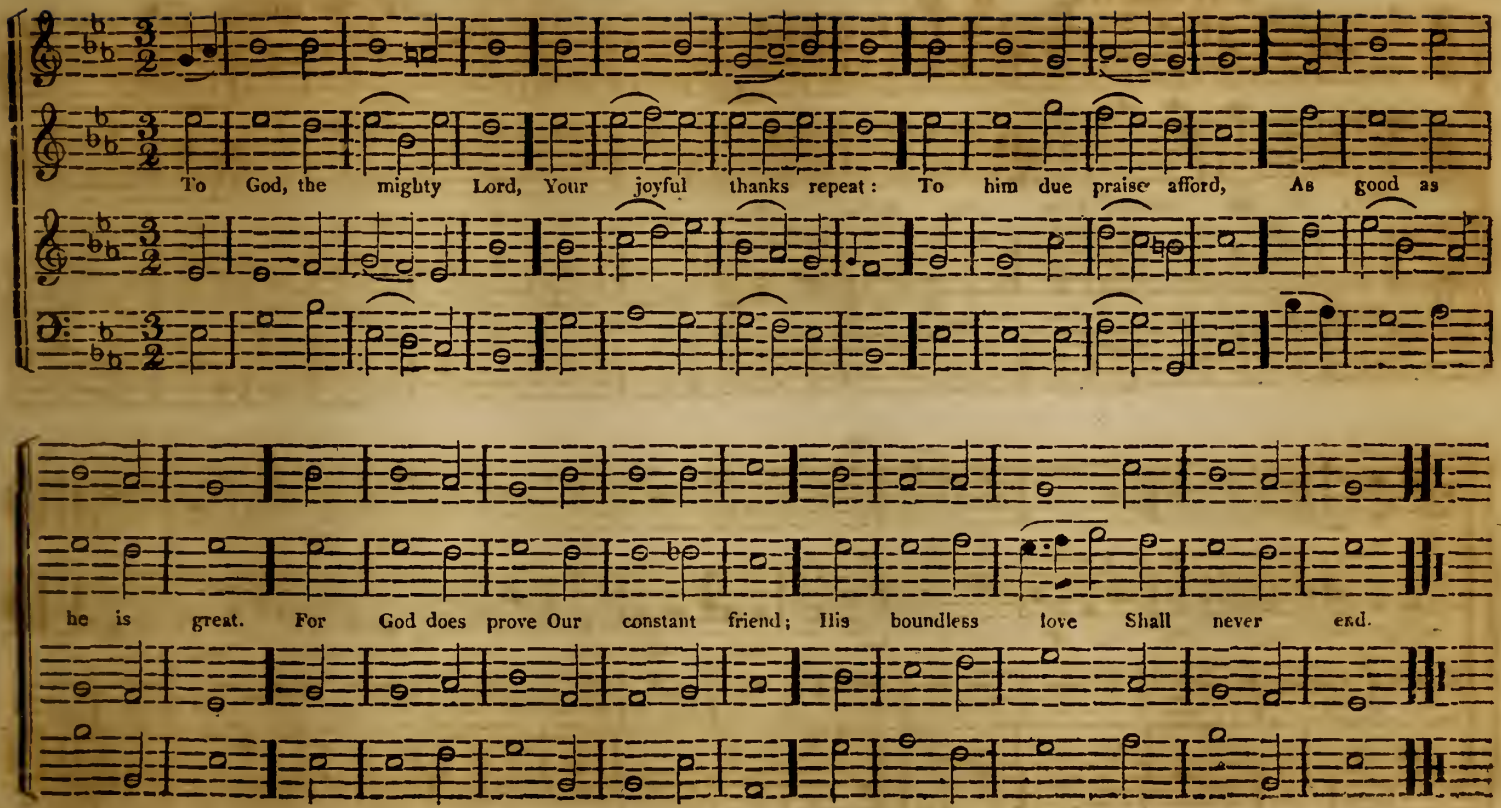

With conscious worth, All clad in arms, All bright in charms, He sallies forth, All bright in charms, He sallies forth.

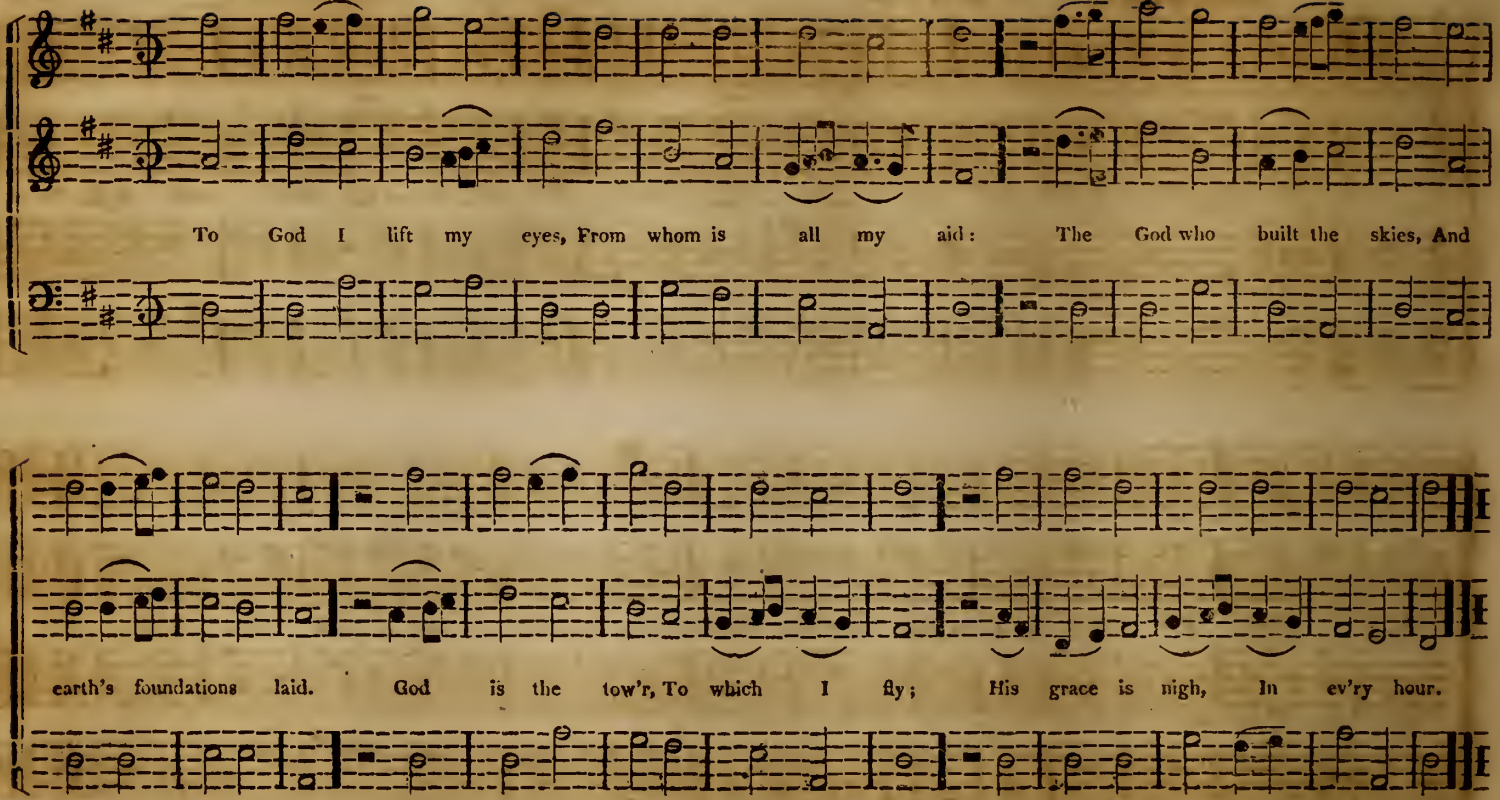

Forth in the flowery spring We see thy beauty move; The birds on branches sing Thy ten - der-
pess and love. Wide flush the hills; The air is balm; De - vo - tion's calm The bosom fills.

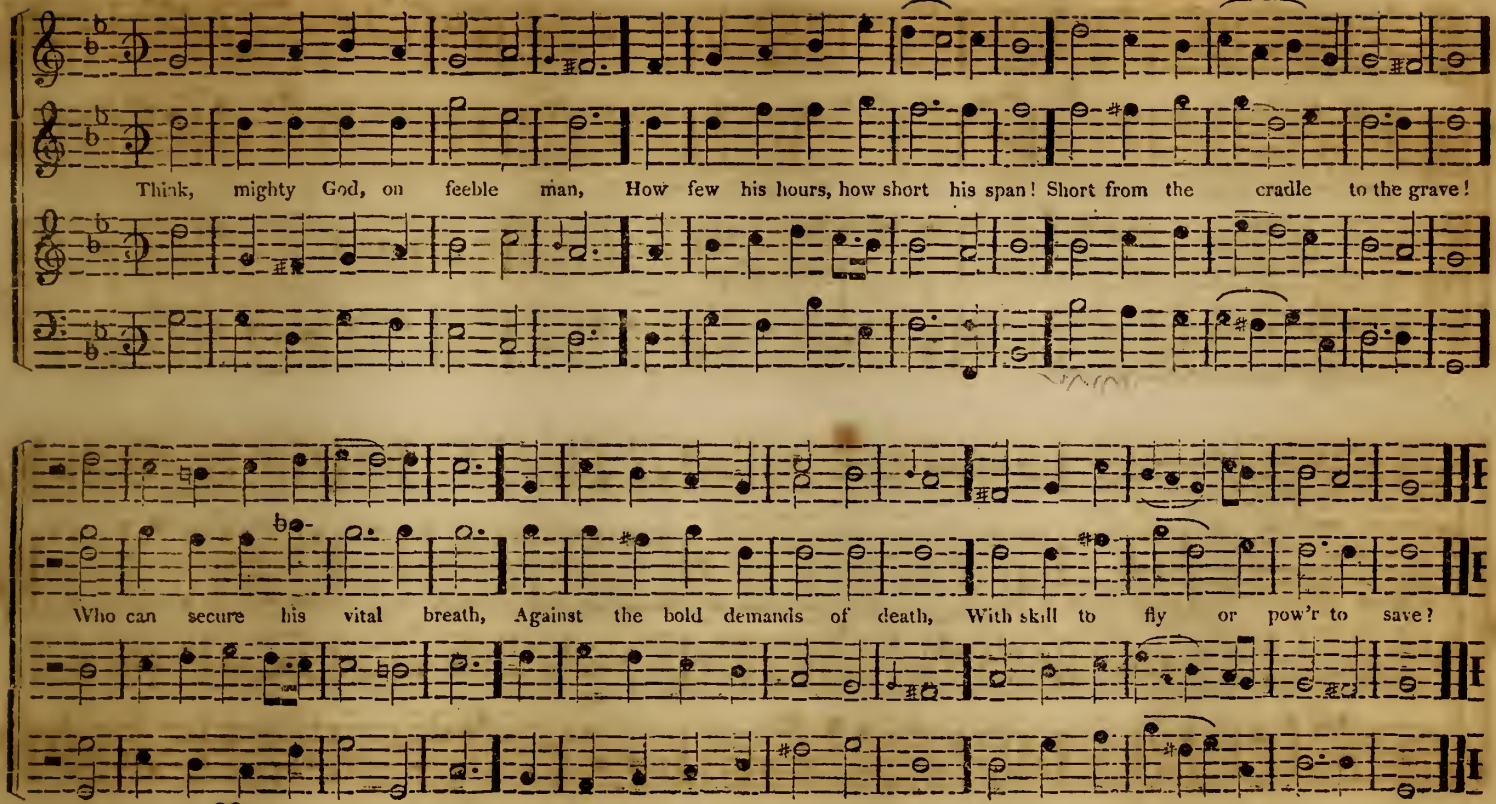
BETHESDA. H. M.

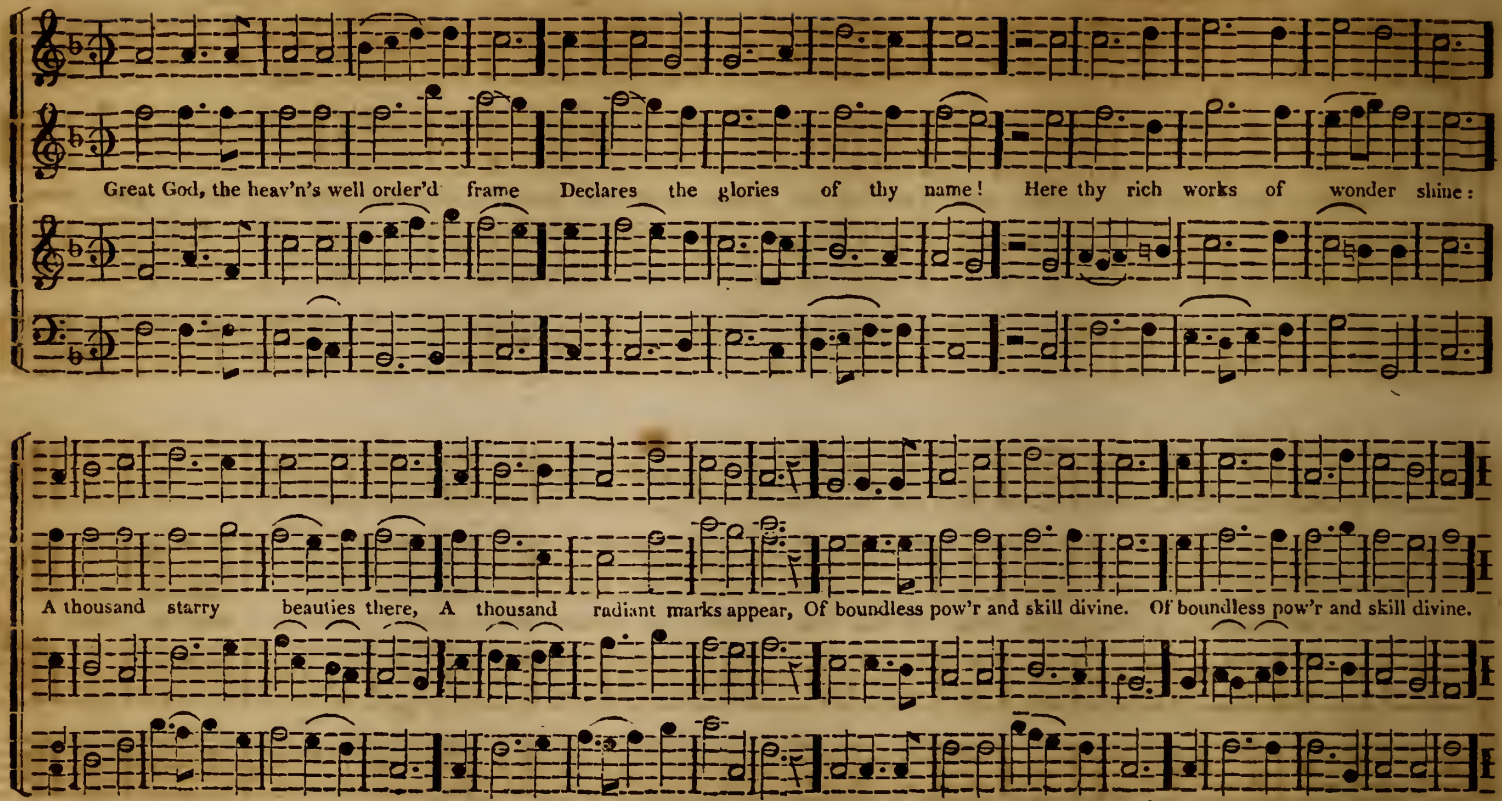
Dr. Green.

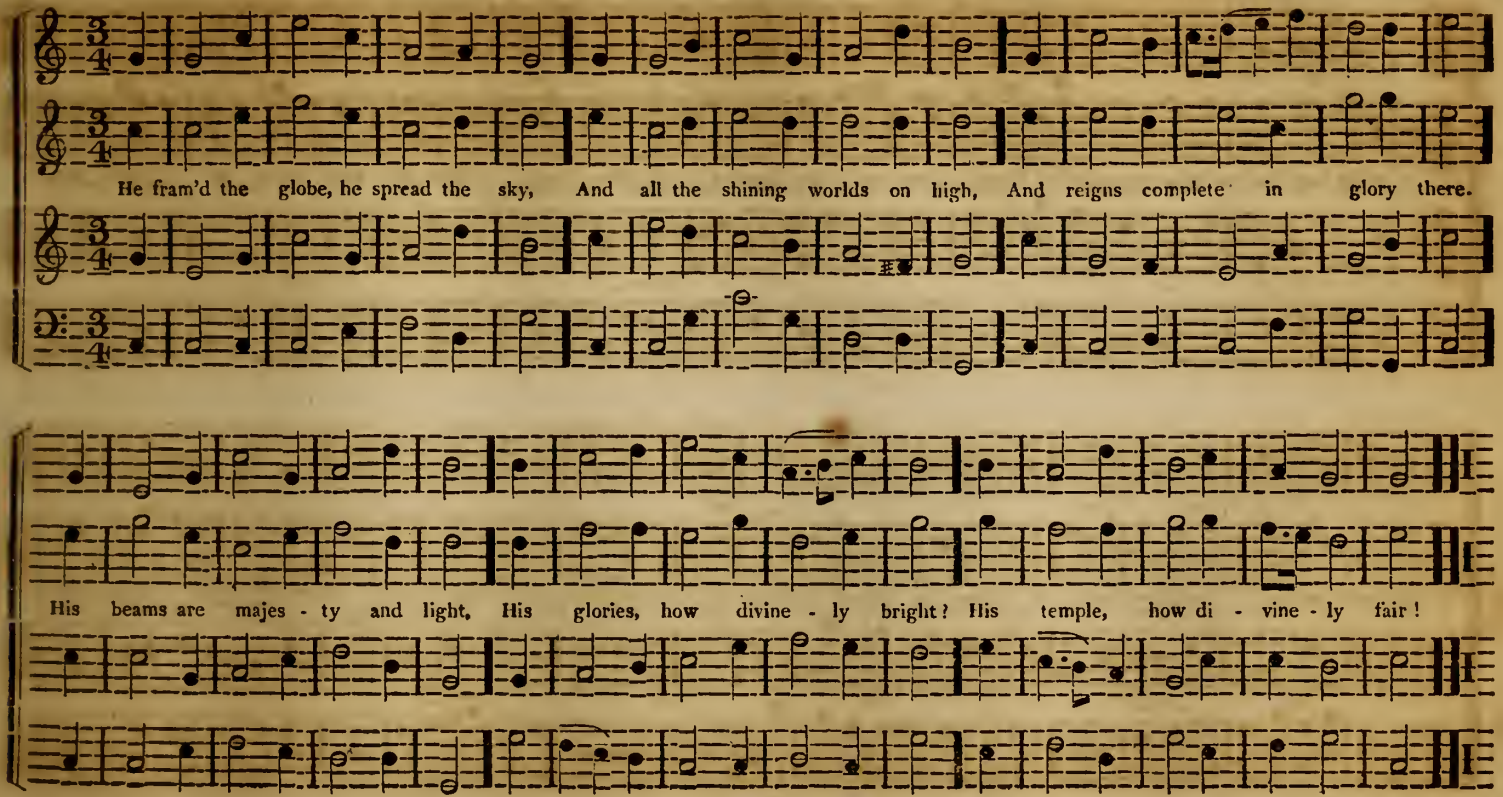


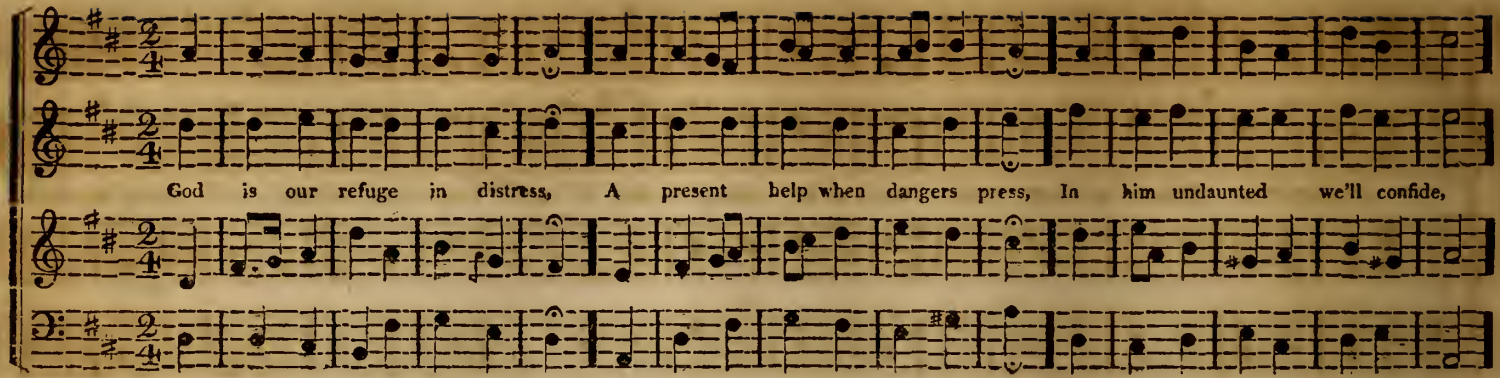

To God, the mighty Lord, Your joyful thanks repeat: To him due praise afford, As good as
he is great. For God does prove Our constant friend; His boundless love Shall never end.

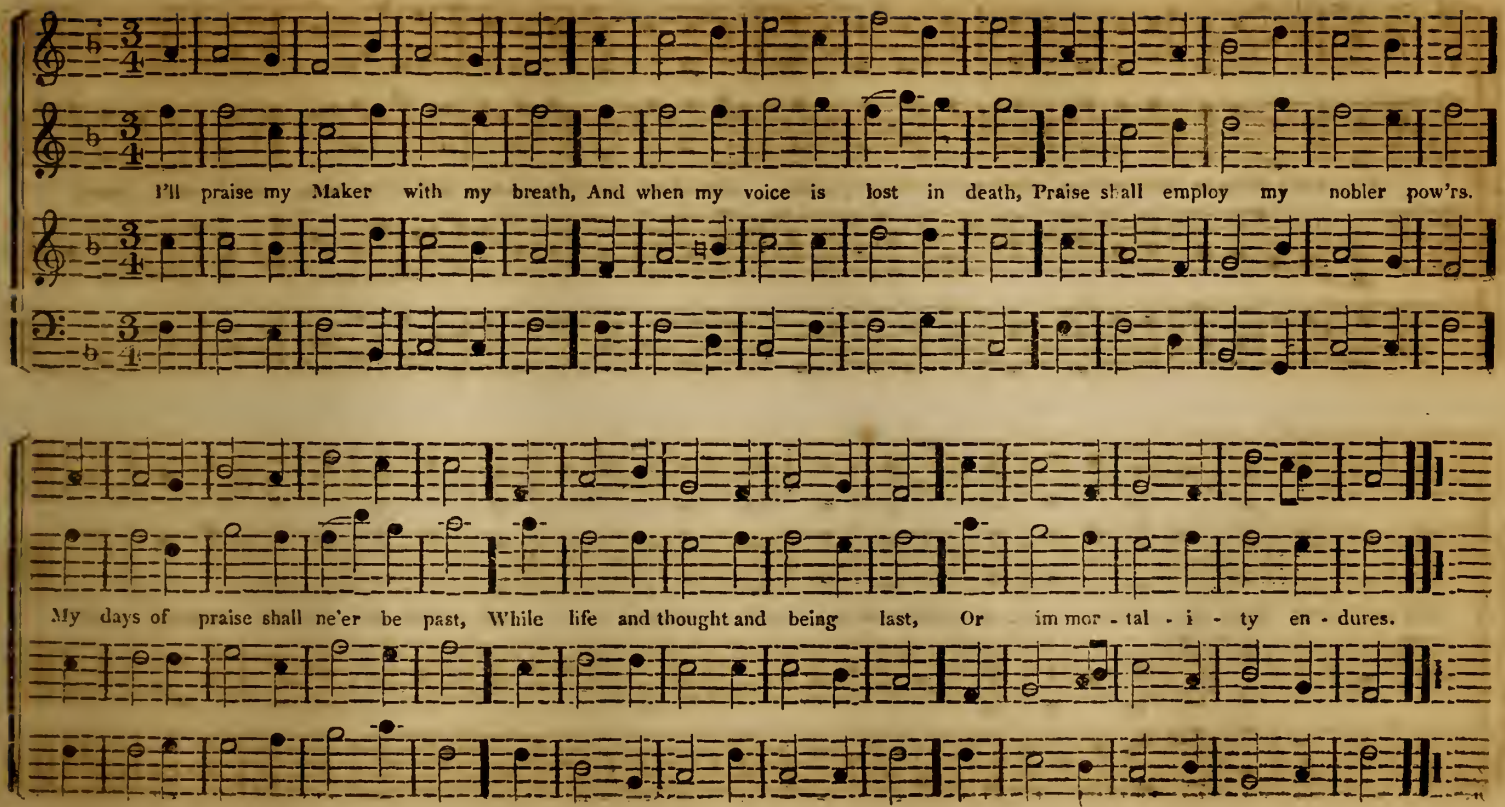

To God I lift my eyes, From whom is all my aid: The God who built the skies, And
earth's foundations laid. God is the tow'r, To which I fly; His grace is nigh, In ev'ry hour.

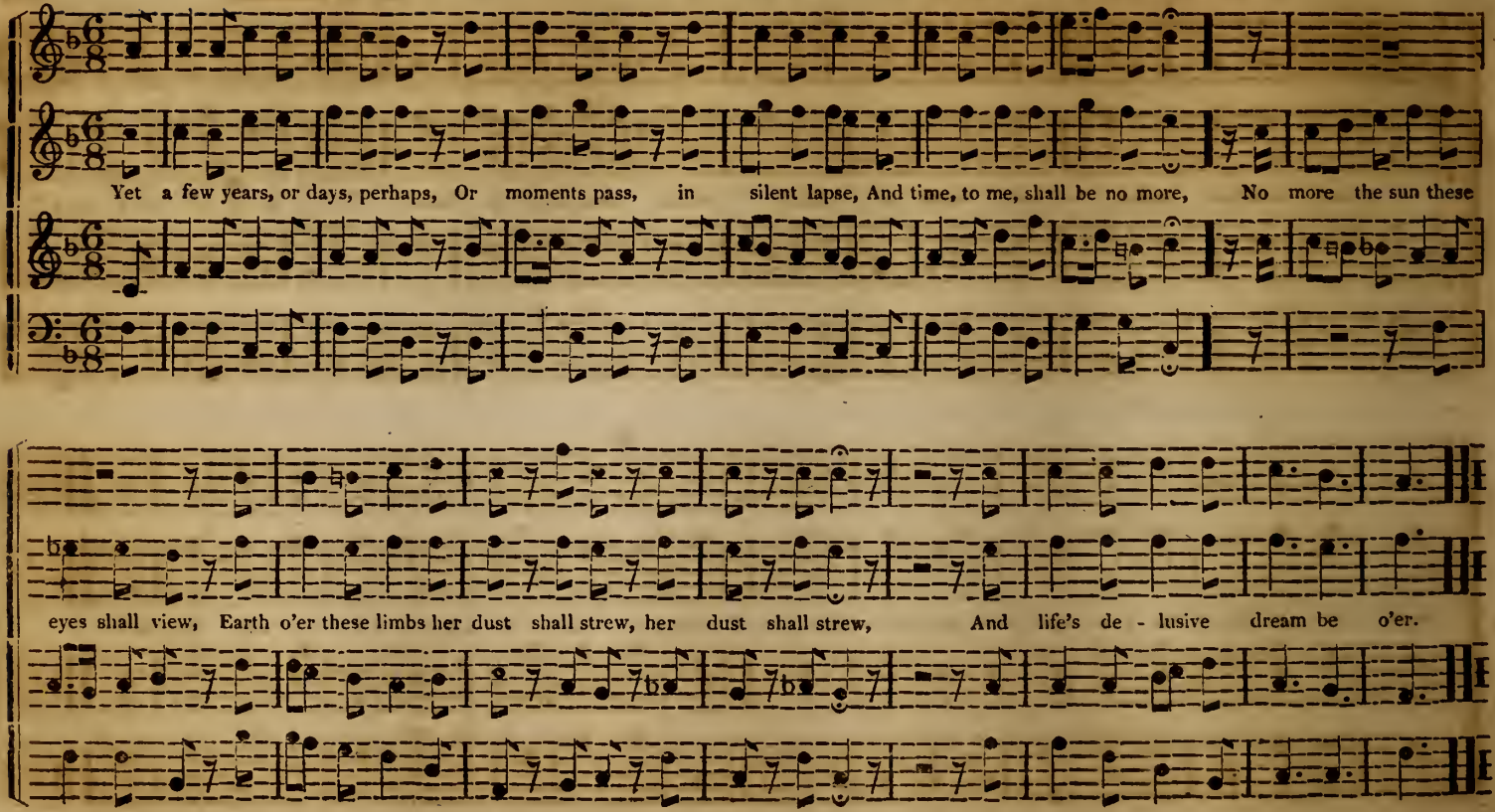

Think, mighty God, on feeble man, How few his hours, how short his span! Short from the cradle to the grave!
Who can secure his vital breath, Against the bold demands of death, With skill to fly or pow'r to save?

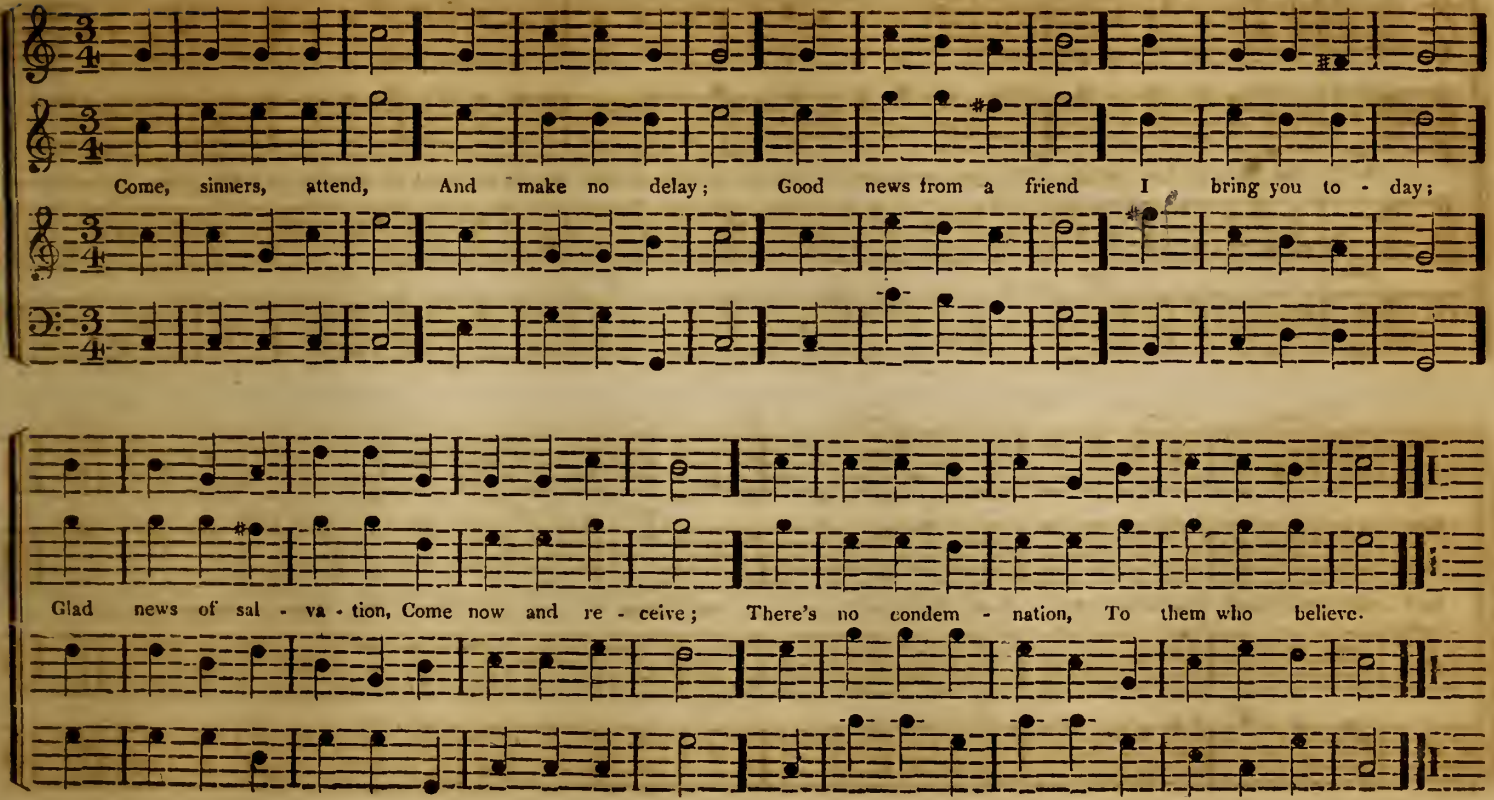

Great God, the heav'n's well order'd frame Declares the glories of thy name! Here thy rich works of wonder shine:
A thousand starry beauties there, A thousand radiant marks appear, Of boundless pow'r and skill divine. Of boundless pow'r and skill divine.

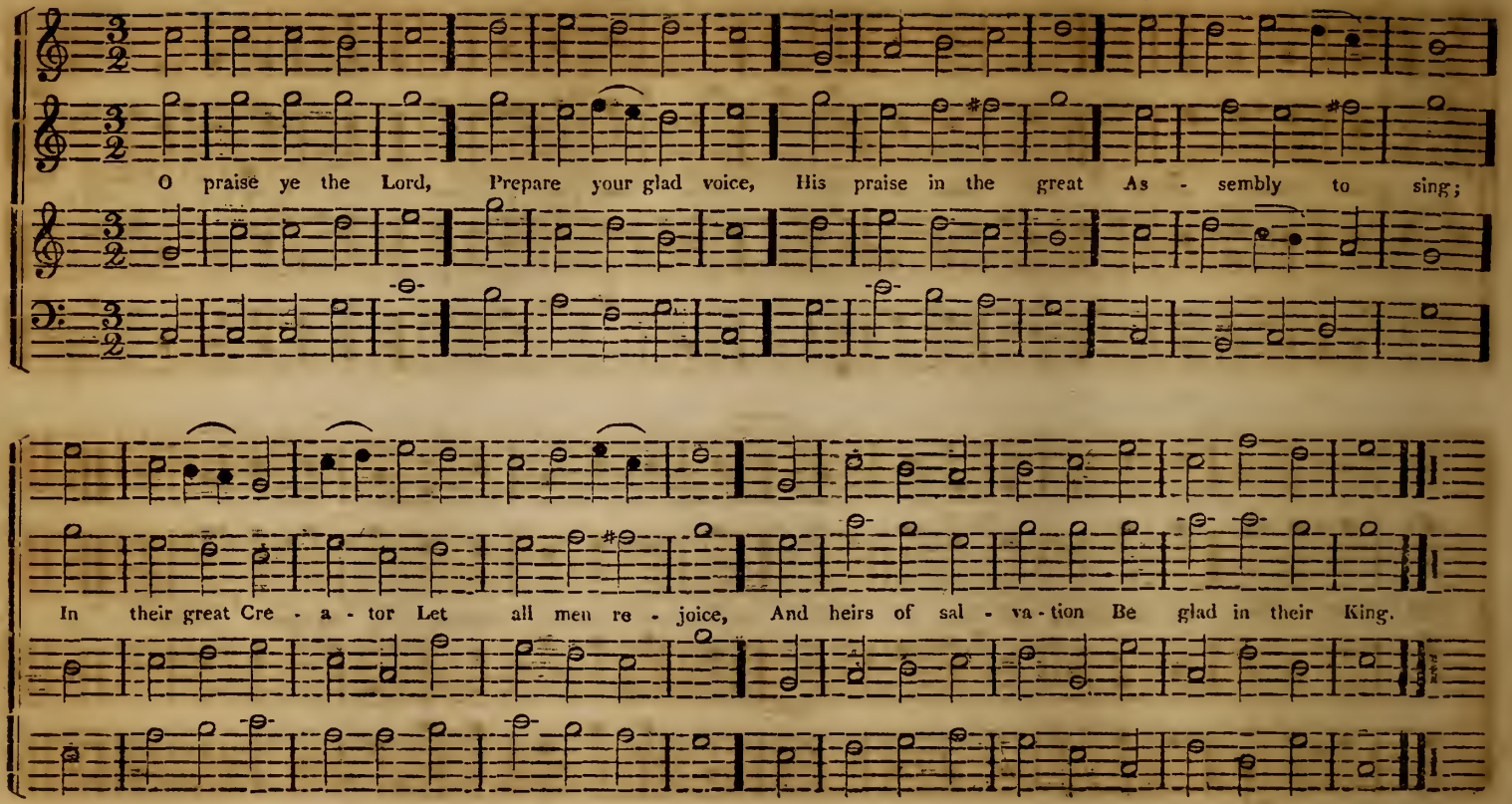

He fram'd the globe, he spread the sky, And all the shining worlds on high, And reigns complete in glory there.
His beams are majes - ty and light, His glories, how divine - ly bright? His temple, how di - vine - ly fair!

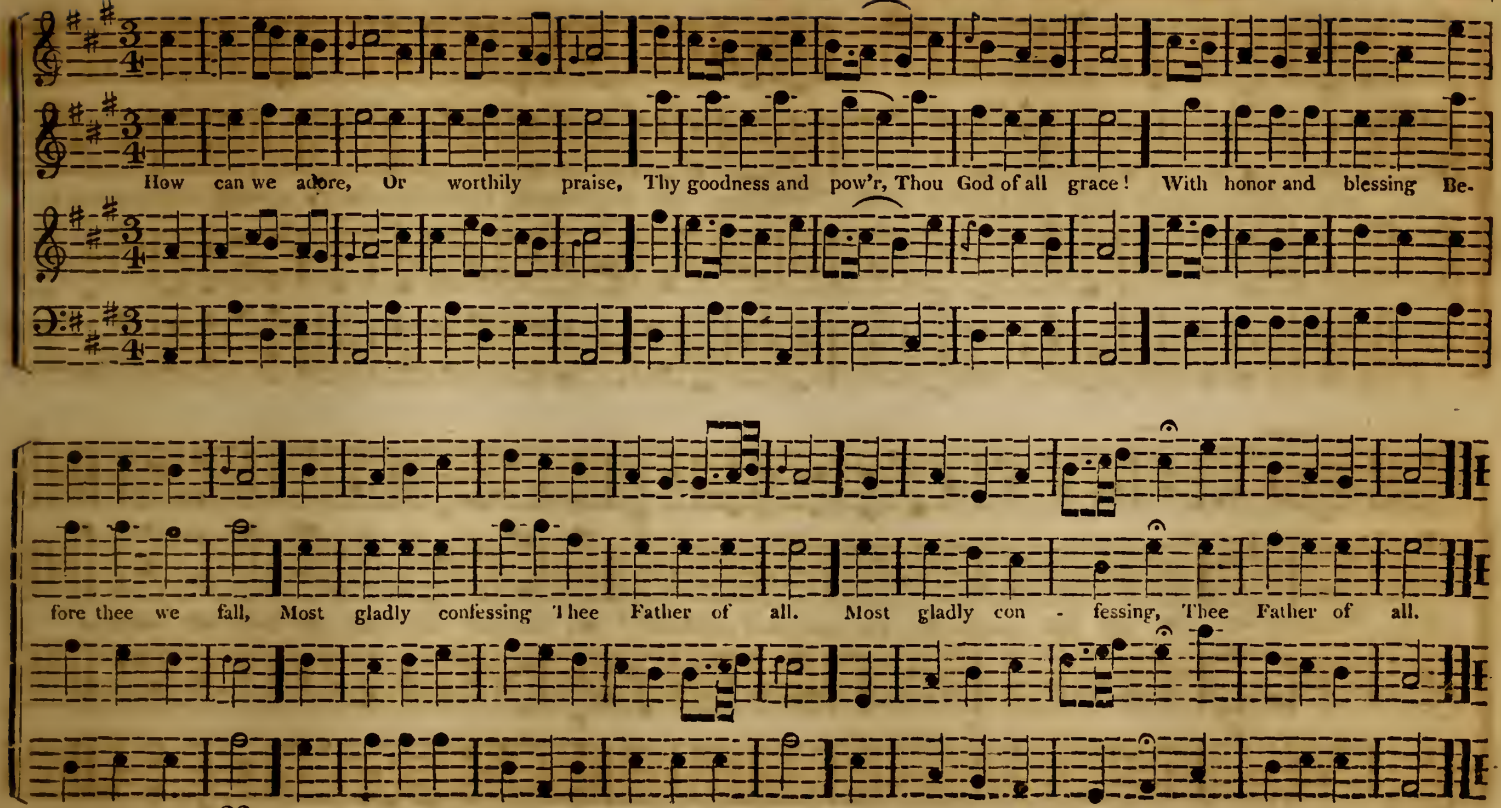

God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide,
Though earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.


I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs.
My days of praise shall ne'er be past, While life and thought and being last, Or im mor - tal - i - ty en - dures.

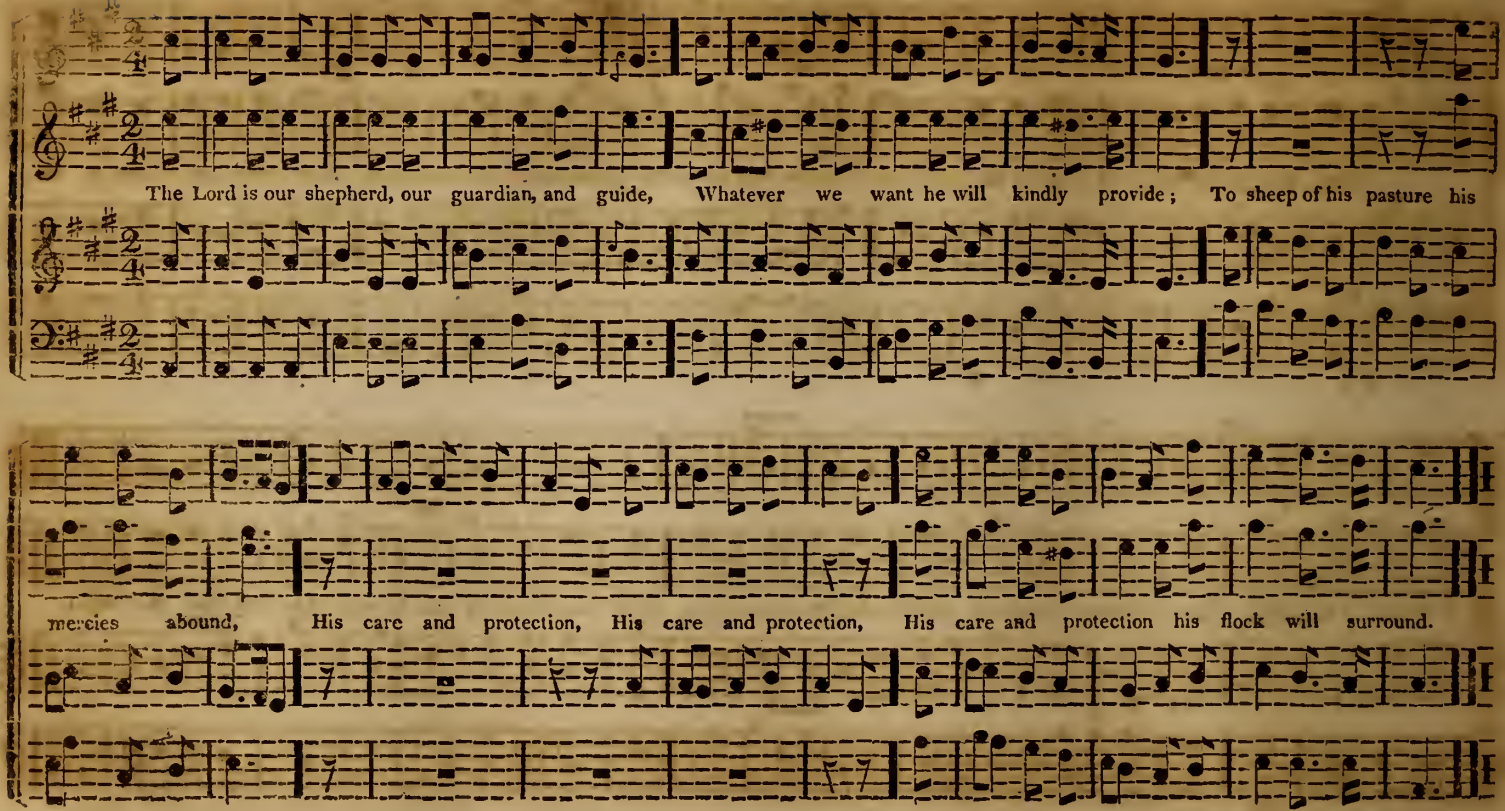

Yet a few years, or days, perhaps, Or moments pass, in silent lapse, And time, to me, shall be no more, No more the sun these
eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's de - lusive dream be o'er.

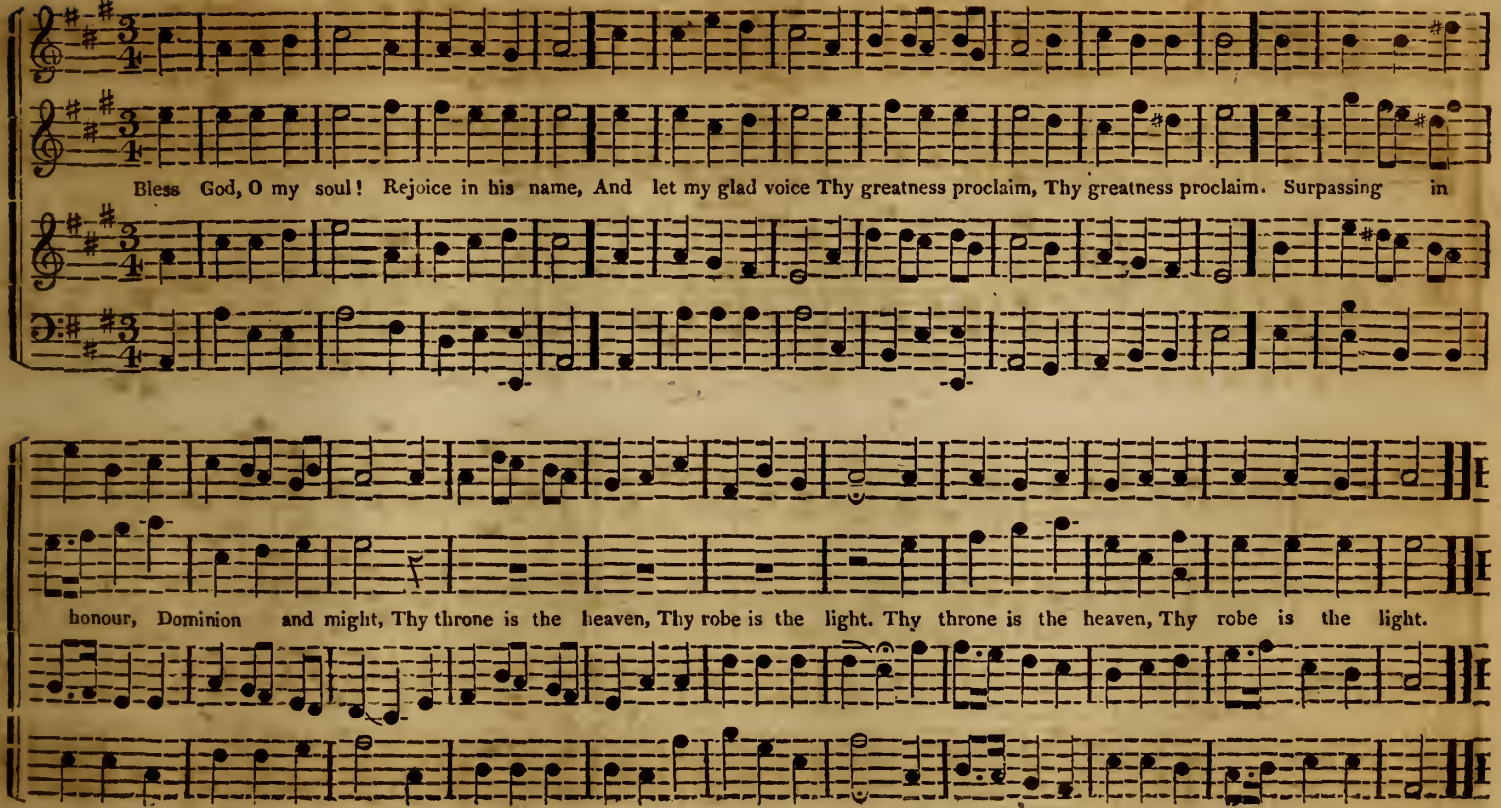

Come, sinners, attend, And make no delay; Good news from a friend I bring you to - day;
Glad news of sal - va - tion, Come now and re - ceive; There's no condem - nation, To them who believe.

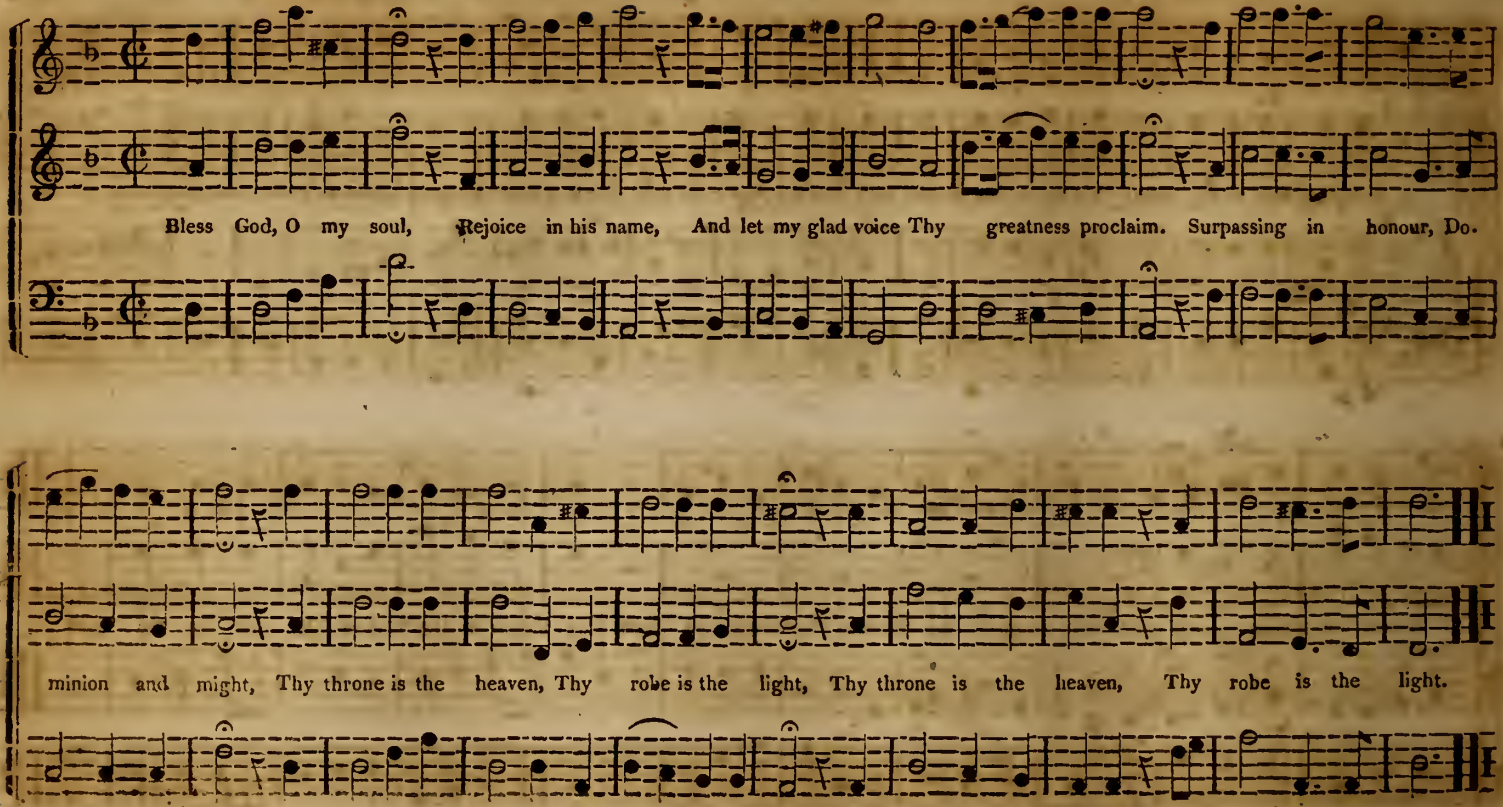

O praise ye the Lord, Prepare your glad voice, His praise in the great As - sembly to sing;
In their great Cre - a - tor Let all men re - joice, And heirs of sal - va - tion Be glad in their King.

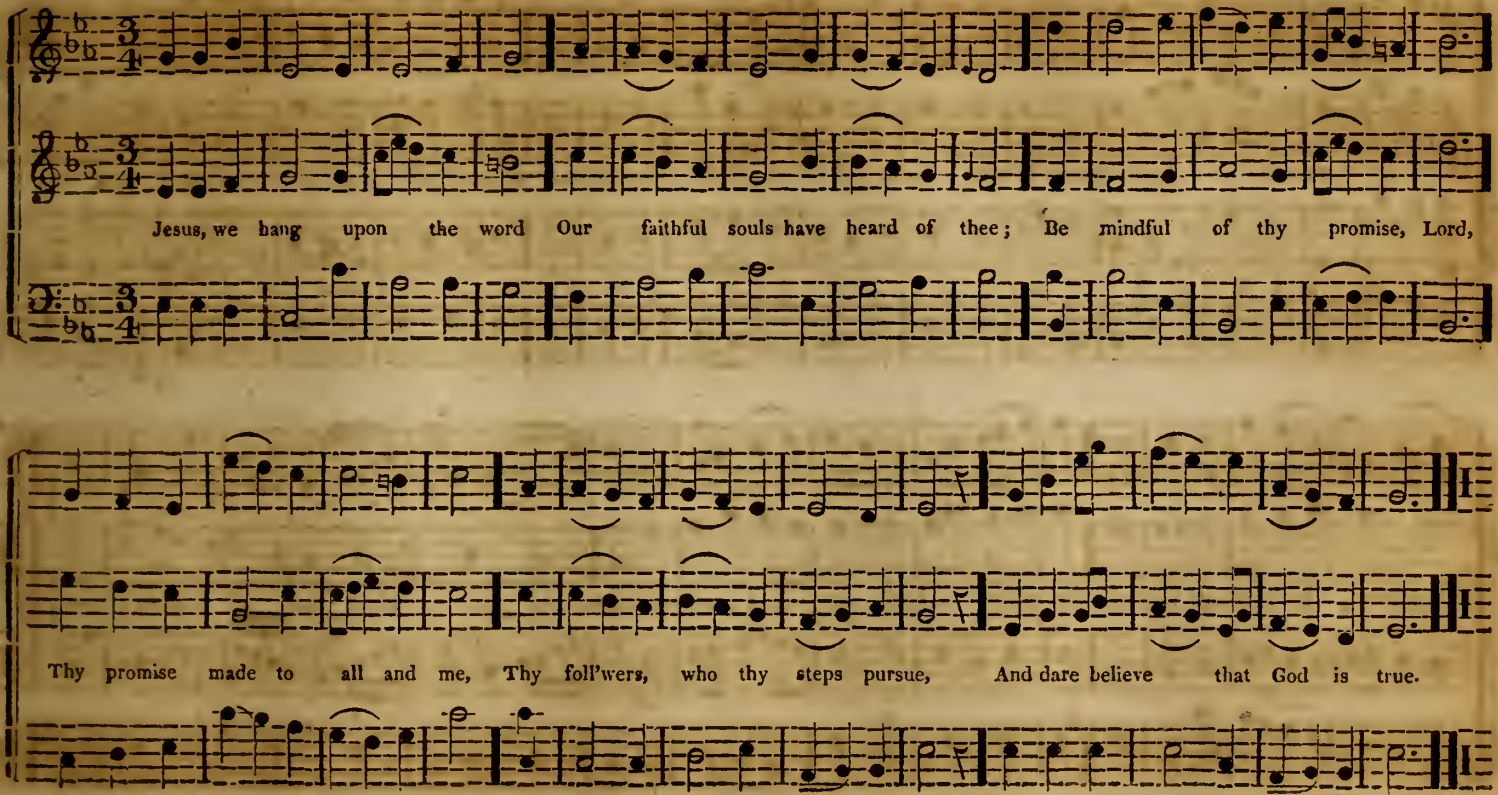

How can we adore, Or worthily praise, Thy goodness and pow'r, Thou God of all grace! With honor and blessing Be-
fore thee we fall, Most gladly confessing Thee Father of all. Most gladly con - fessing, Thee Father of all.

PORTUGUESE HYMN. P. M.

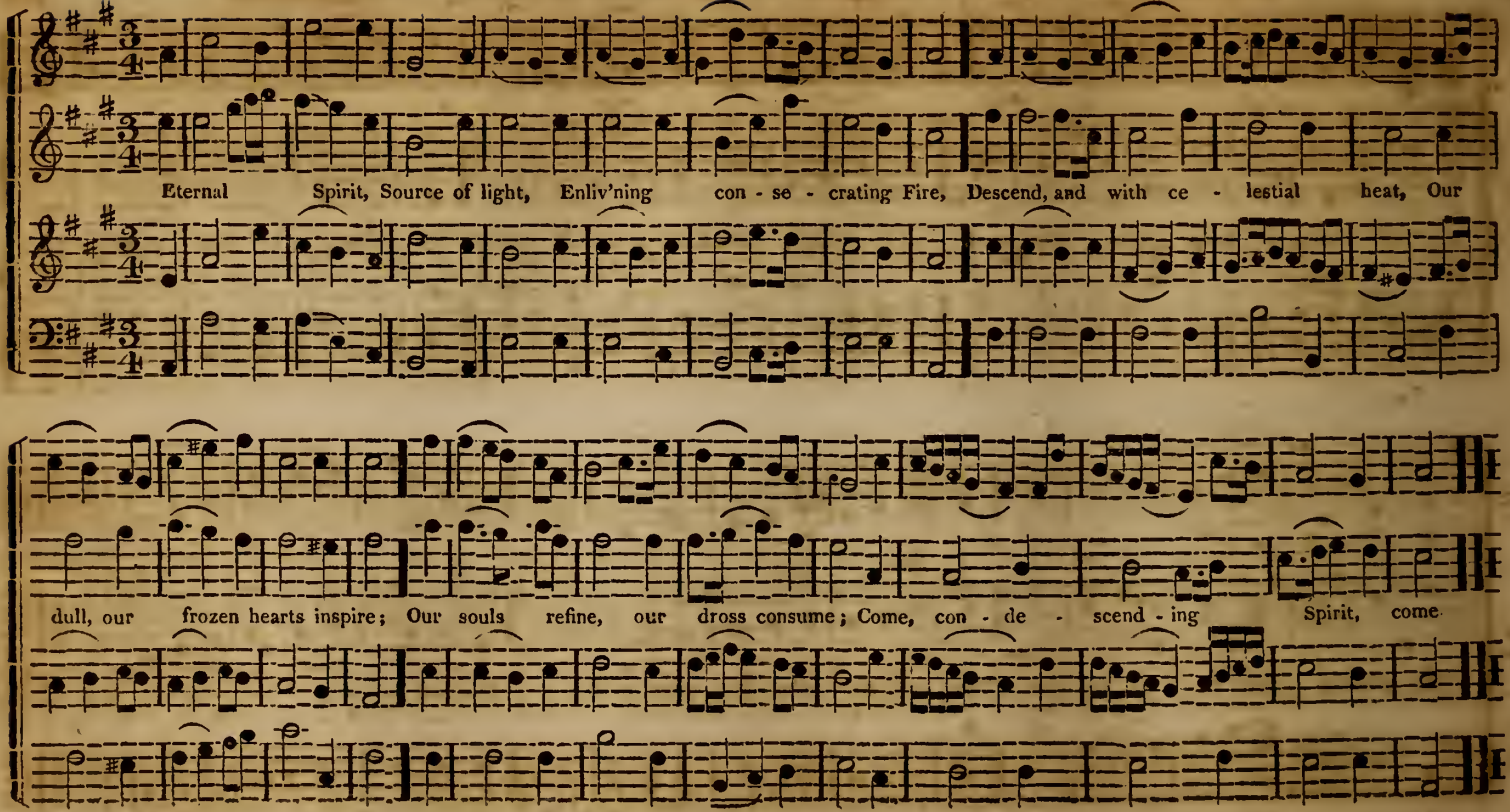


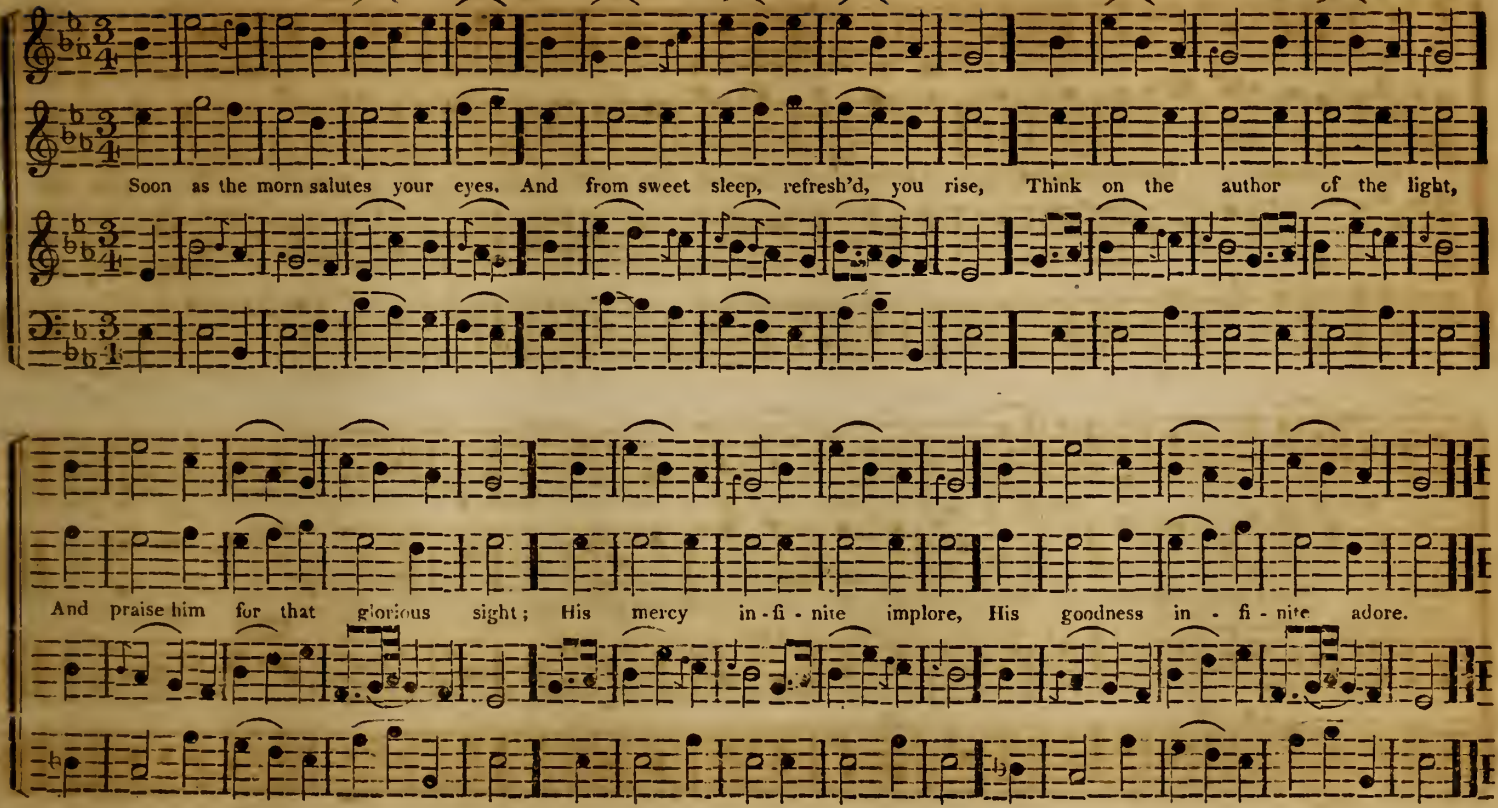

Bless God, O my soul! Rejoice in his name, And let my glad voice Thy greatness proclaim, Thy greatness proclaim. Surpassing in
honour, Dominion and might, Thy throne is the heaven, Thy robe is the light. Thy throne is the heaven, Thy robe is the light.

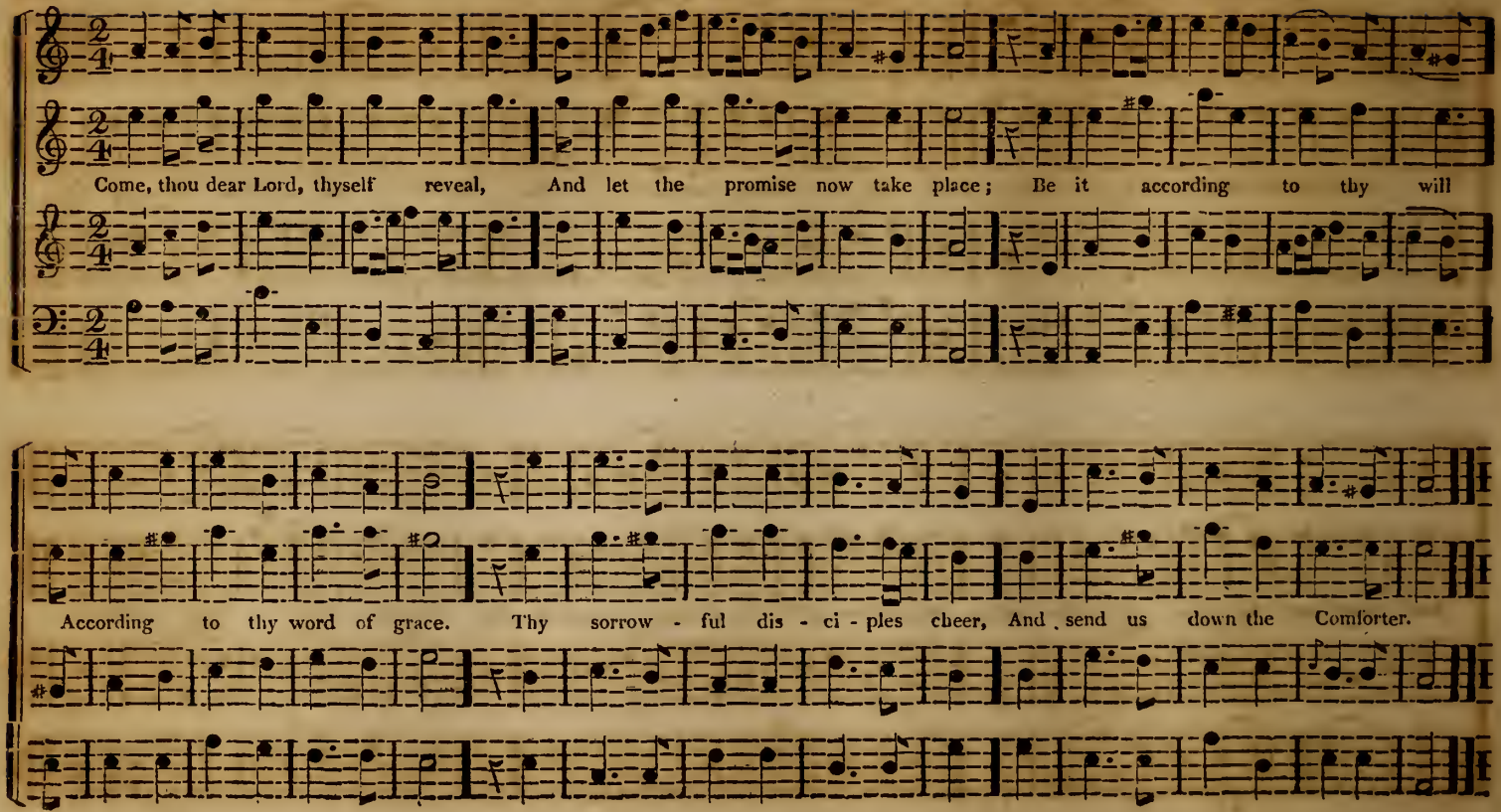

Bless God, O my soul, Rejoice in his name, And let my glad voice Thy greatness proclaim. Surpassing in honour, Do-
minion and might, Thy throne is the heaven, Thy robe is the light, Thy throne is the heaven, Thy robe is the light.

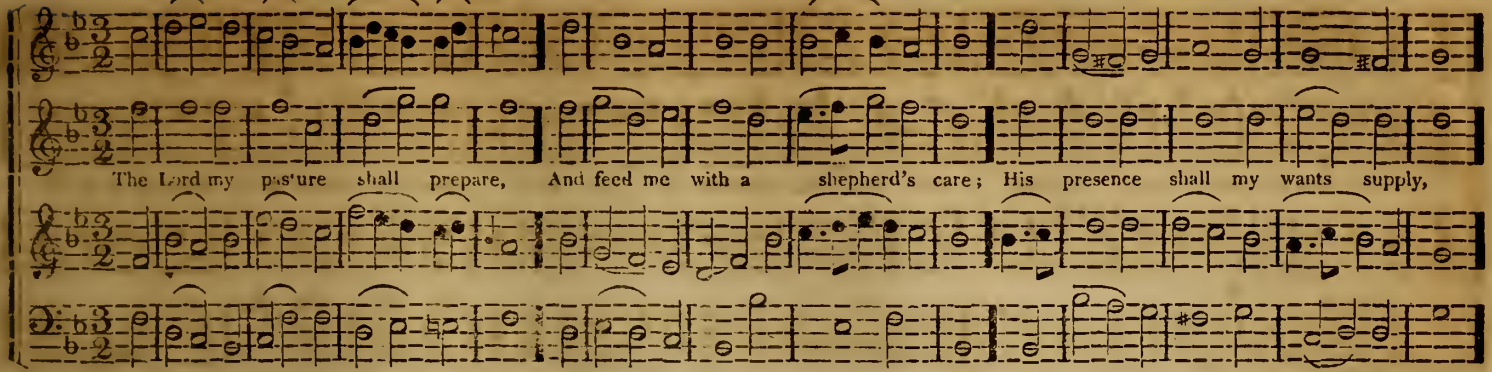

Jesus, we hang upon the word Our faithful souls have heard of thee; Be mindful of thy promise, Lord,
Thy promise made to all and me, Thy foll'wers, who thy steps pursue, And dare believe that God is true.

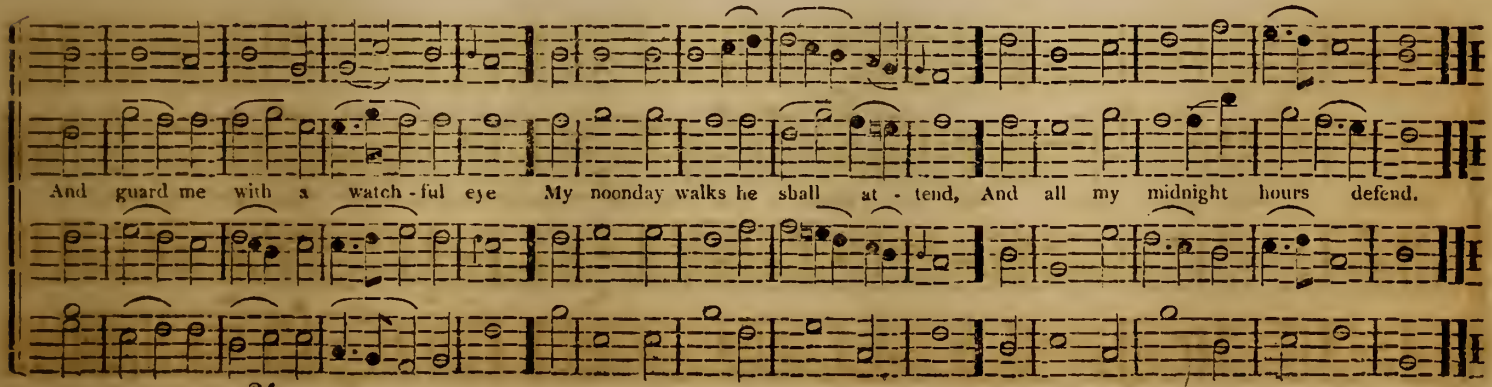
HOXTON. Six Line L. M.

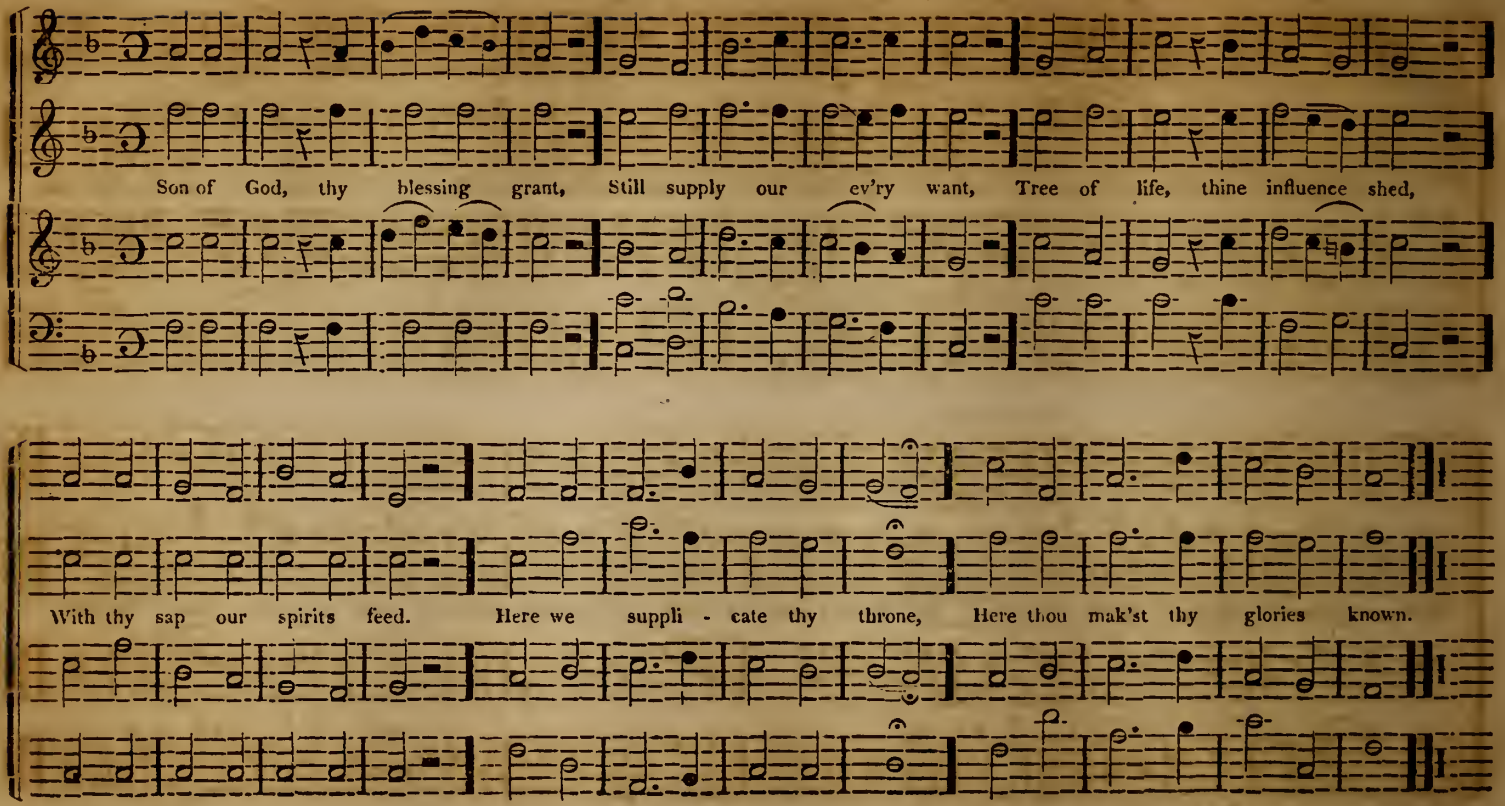


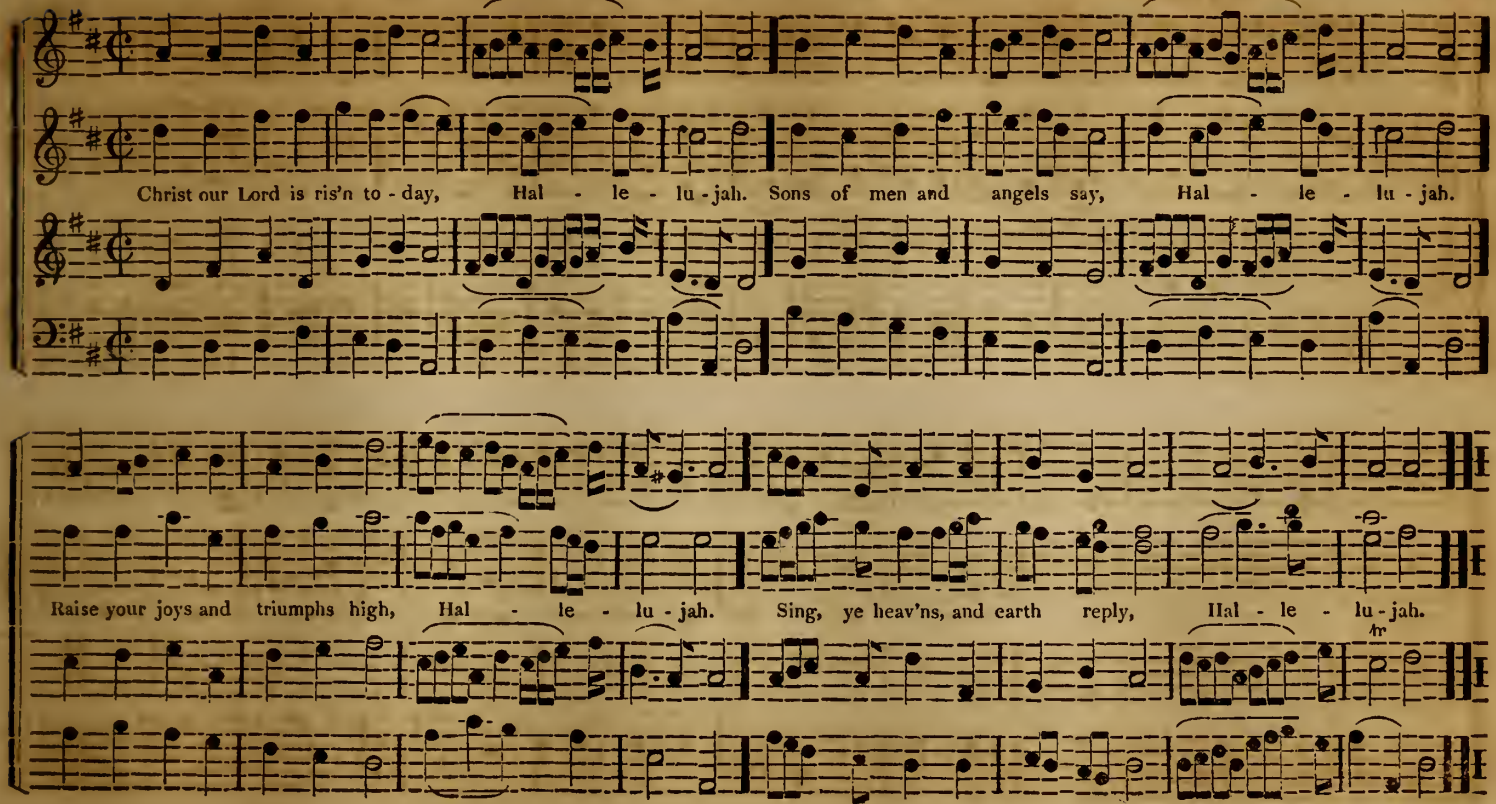

Soon as the morn salutes your eyes. And from sweet sleep, refresh'd, you rise, Think on the author of the light,
And praise him for that glorious sight; His mercy in-fi-nite implore, His goodness in-fi-nite adore.

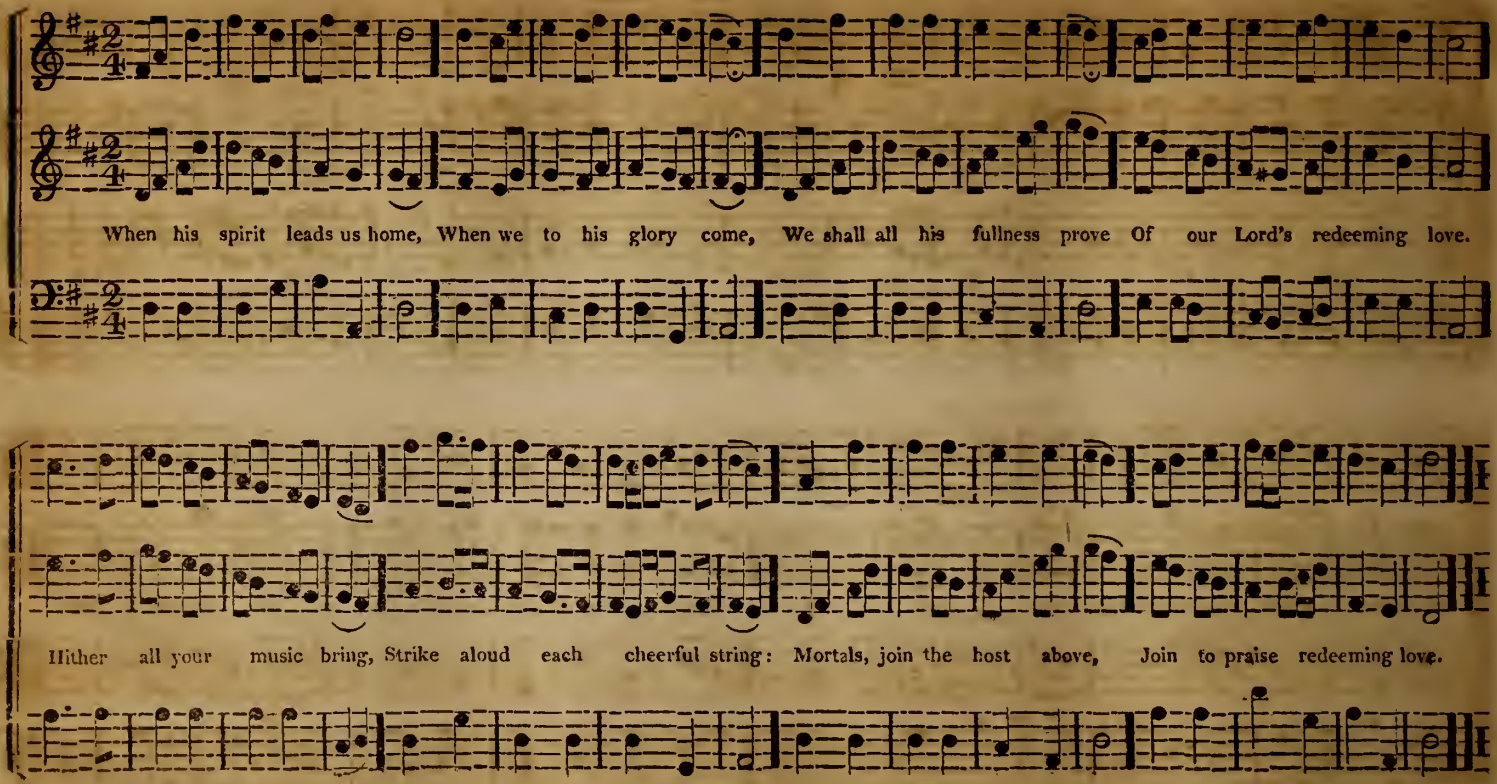

Come, thou dear Lord, thyself reveal, And let the promise now take place; Be it according to thy will
According to thy word of grace. Thy sorrow - ful dis - ci - ples cheer, And send us down the Comforter.

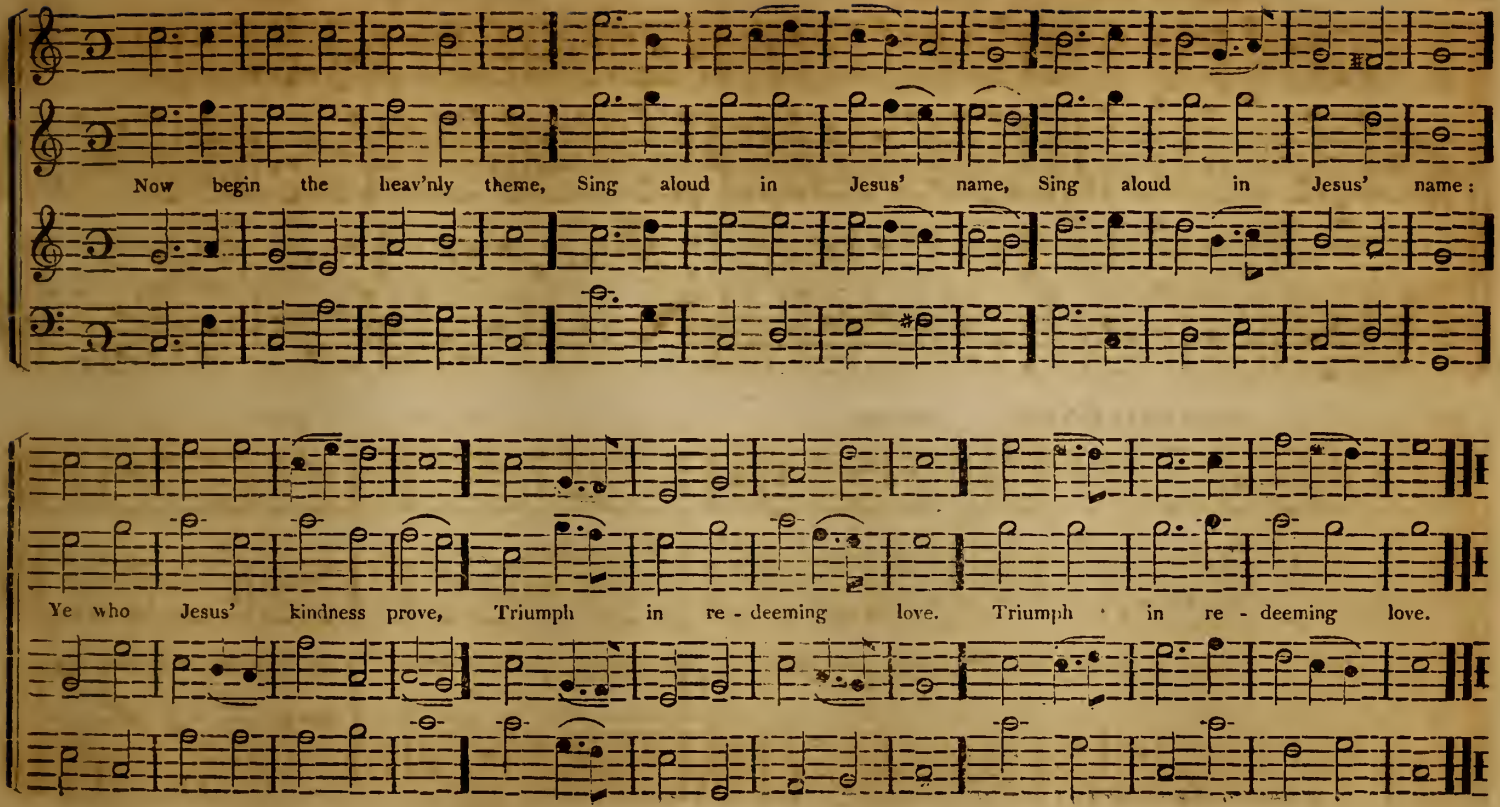

The Lord my pas'ture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply,


And guard me with a watch-ful eye My noonday walks he shall at-tend, And all my midnight hours defend.

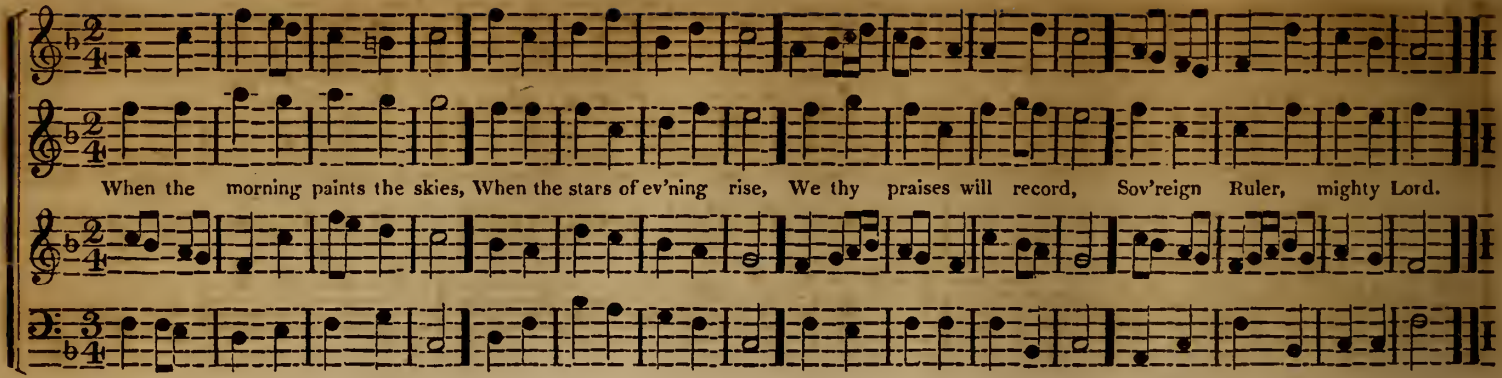

Son of God, thy blessing grant, Still supply our ev'ry want, Tree of life, thine influence shed,
With thy sap our spirits feed. Here we suppli - cate thy throne, Here thou mak'st thy glories known.


Christ our Lord is ris'n to - day, Hal - le - lu - jah. Sons of men and angels say, Hal - le - lu - jah.
Raise your joys and triumphs high, Hal - le - lu - jah. Sing, ye heav'ns, and earth reply, Hal - le - lu - jah.

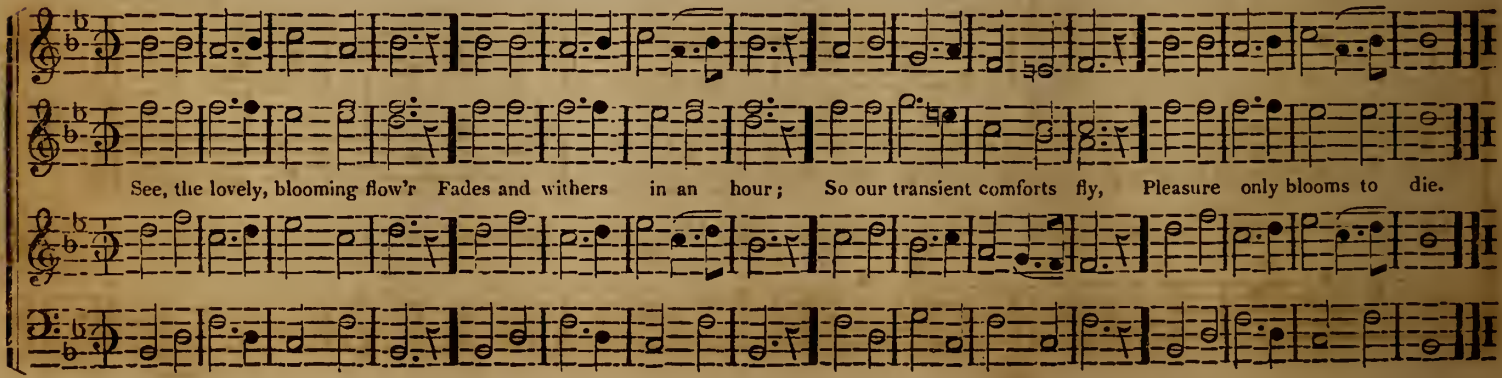

When his spirit leads us home, When we to his glory come, We shall all his fullness prove Of our Lord's redeeming love.
Hither all your music bring, Strike aloud each cheerful string: Mortals, join the host above, Join to praise redeeming love.

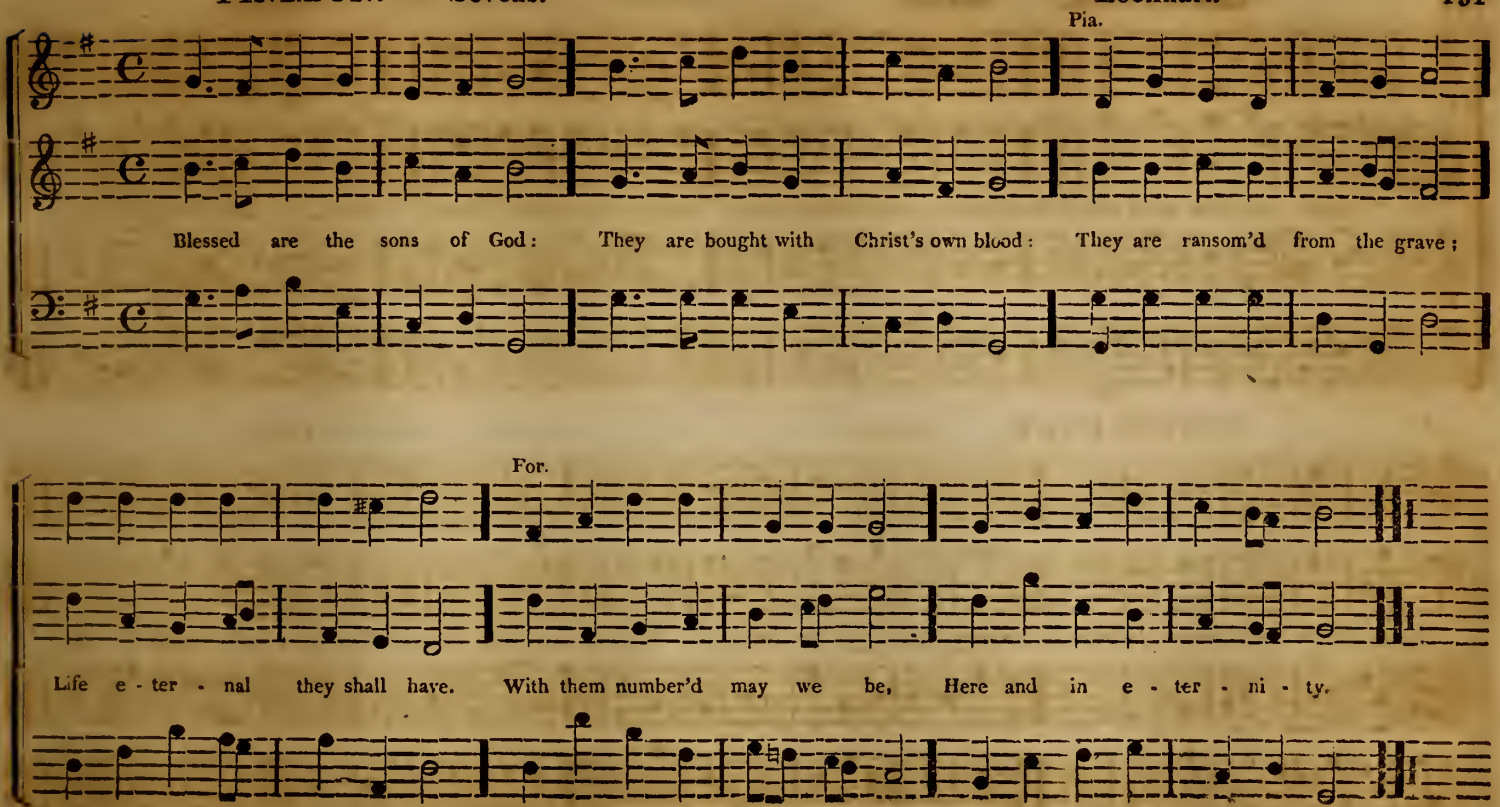

Now begin the heav'nly theme, Sing aloud in Jesus' name, Sing aloud in Jesus' name:
Ye who Jesus' kindness prove, Triumph in re - deeming love. Triumph in re - deeming love.

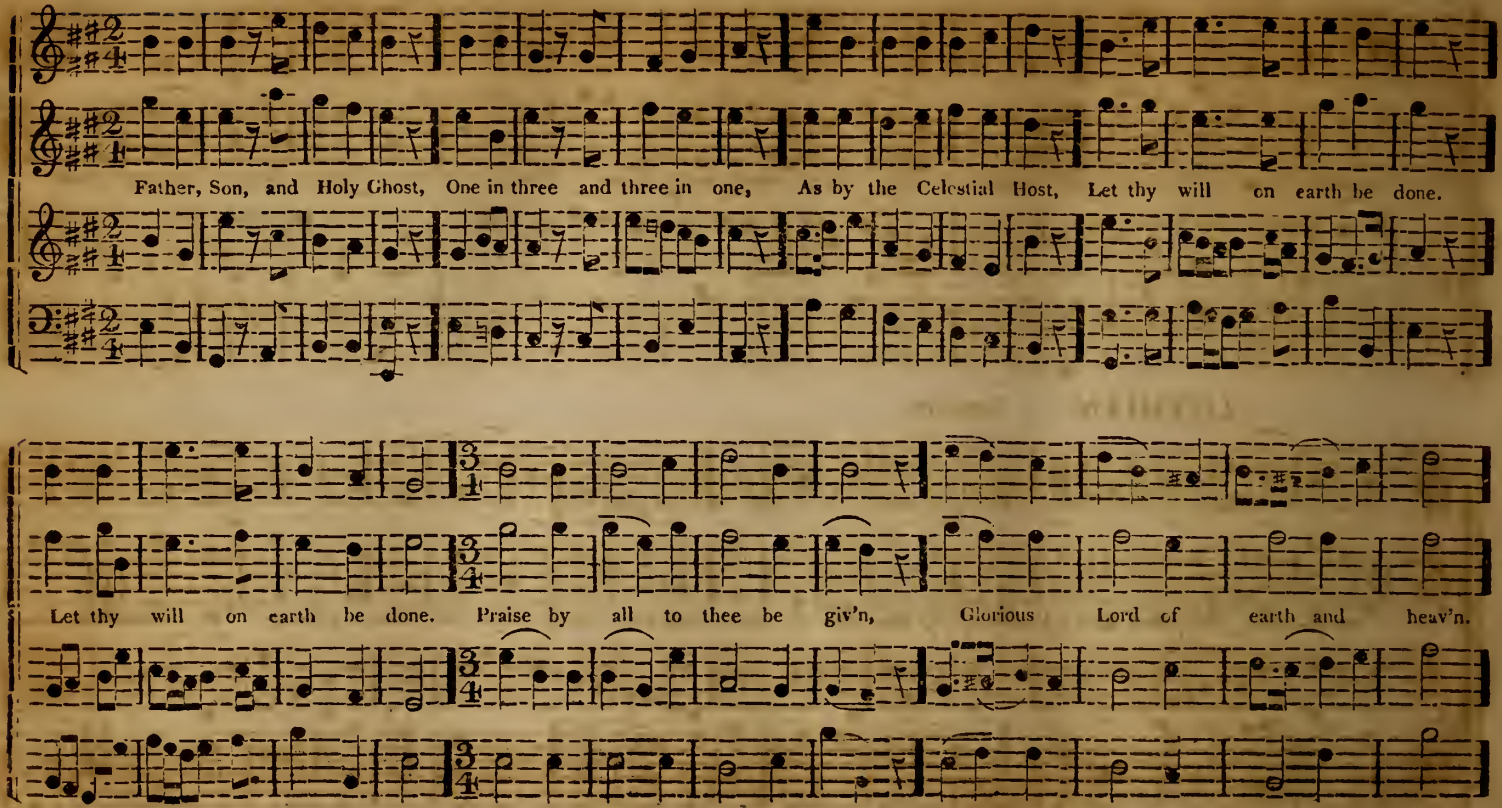
ALCESTER. Sevens.

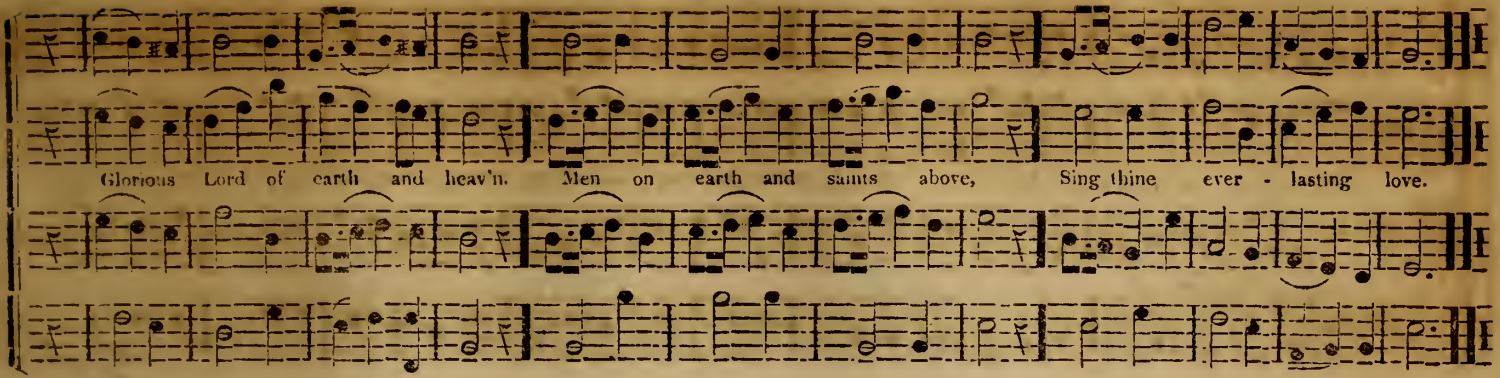


CONDOLENCE. Sevens. Pleyel.

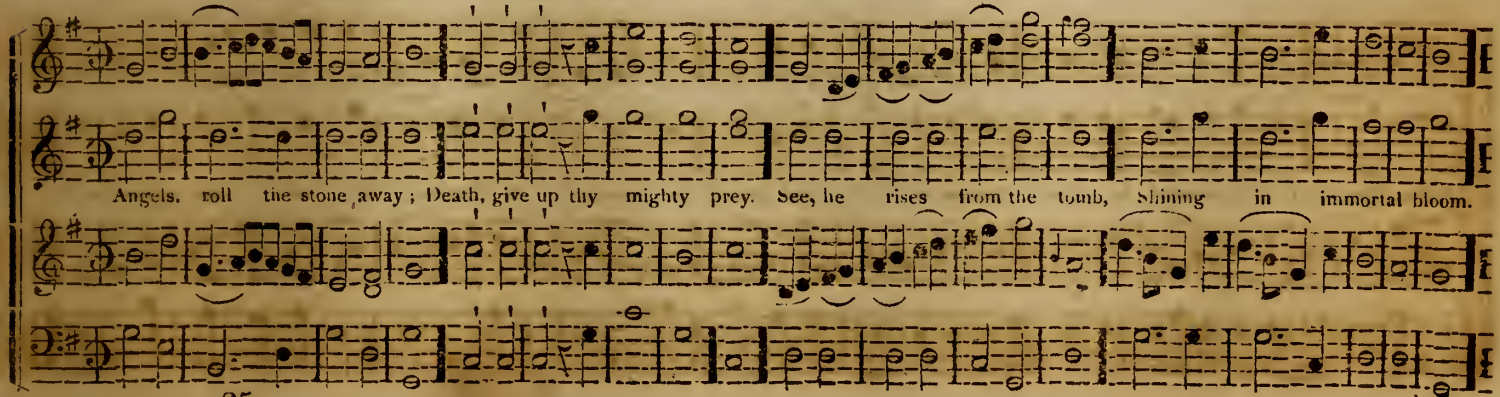


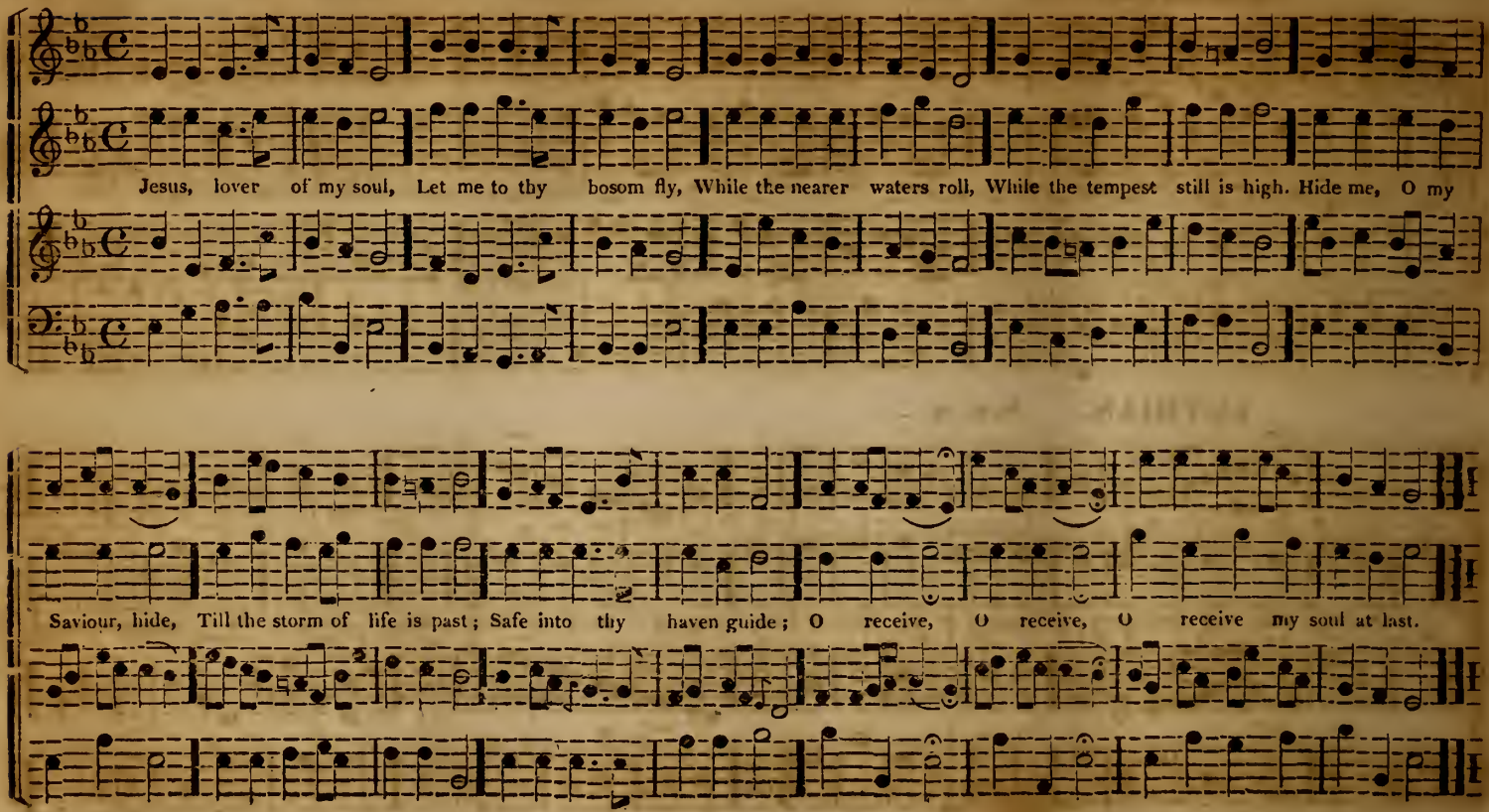

Pia.
Blessed are the sons of God: They are bought with Christ's own blood: They are ransom'd from the grave;
For.
Life e - ter - nal they shall have. With them number'd may we be, Here and in e - ter - ni - ty.

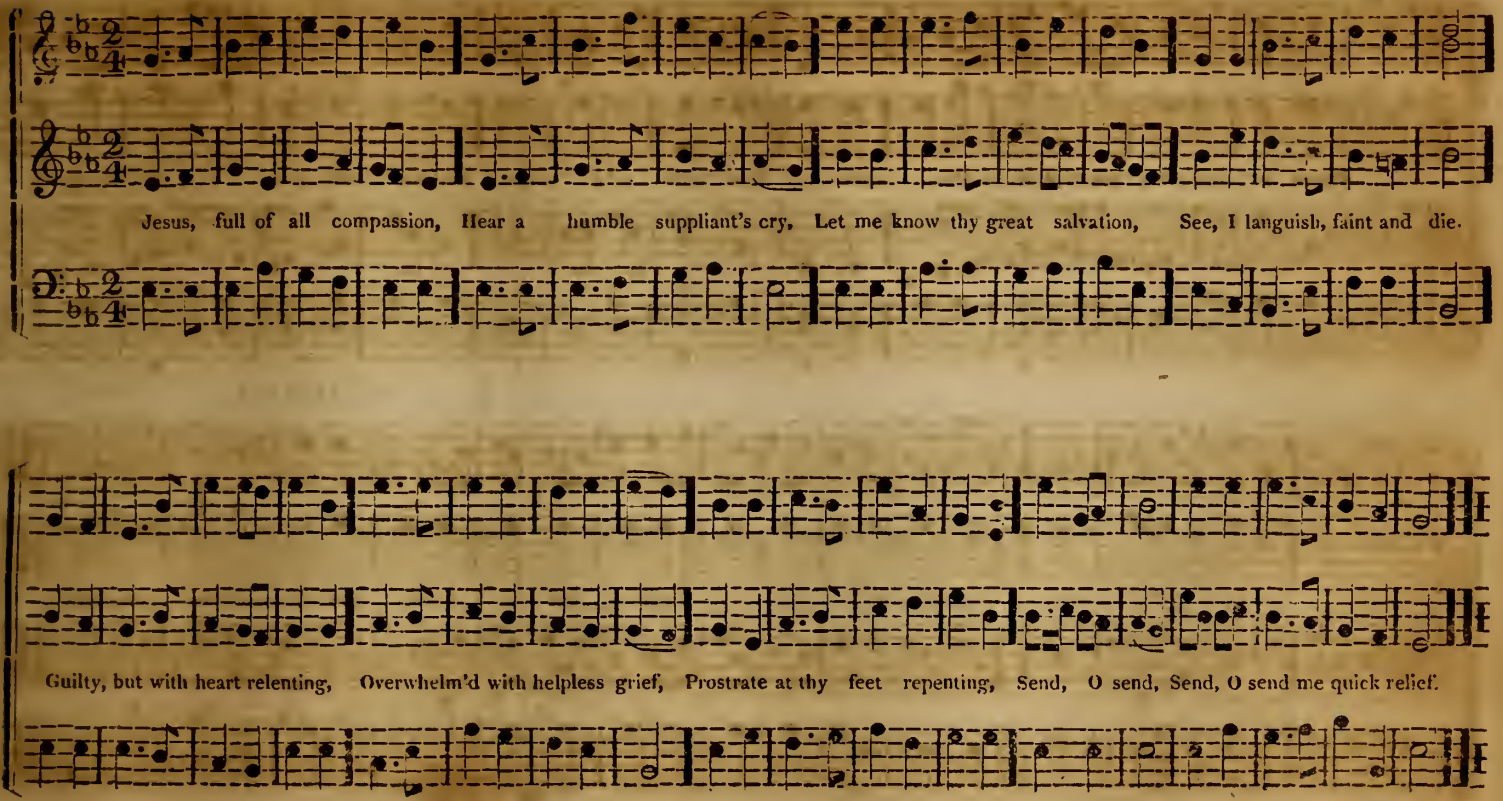

Father, Son, and Holy Ghost, One in three and three in one, As by the Celestial Host, Let thy will on earth be done.
Let thy will on earth be done. Praise by all to thee be giv'n, Glorious Lord of earth and heav'n.

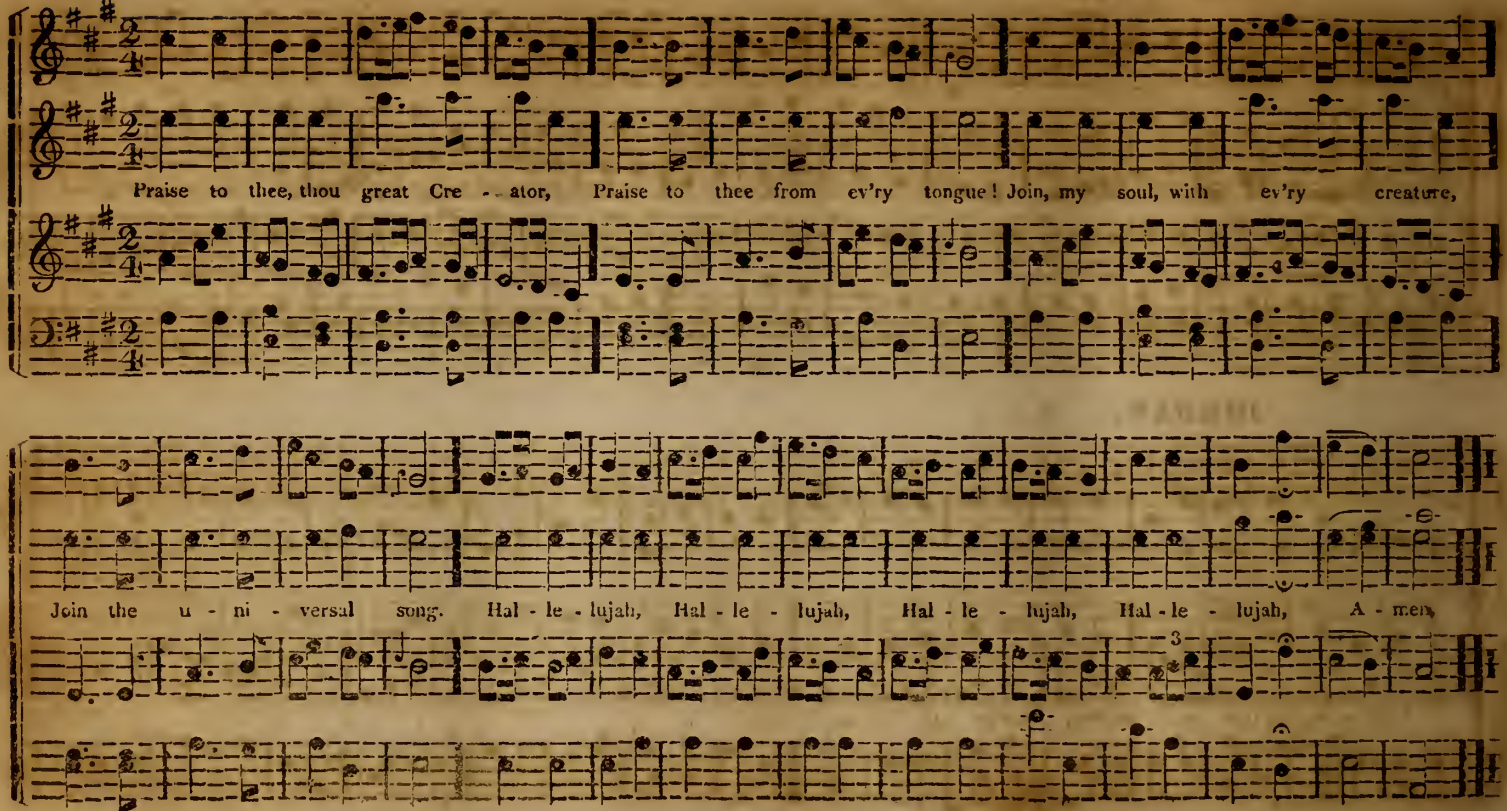


LOTHIAN. Sevens.

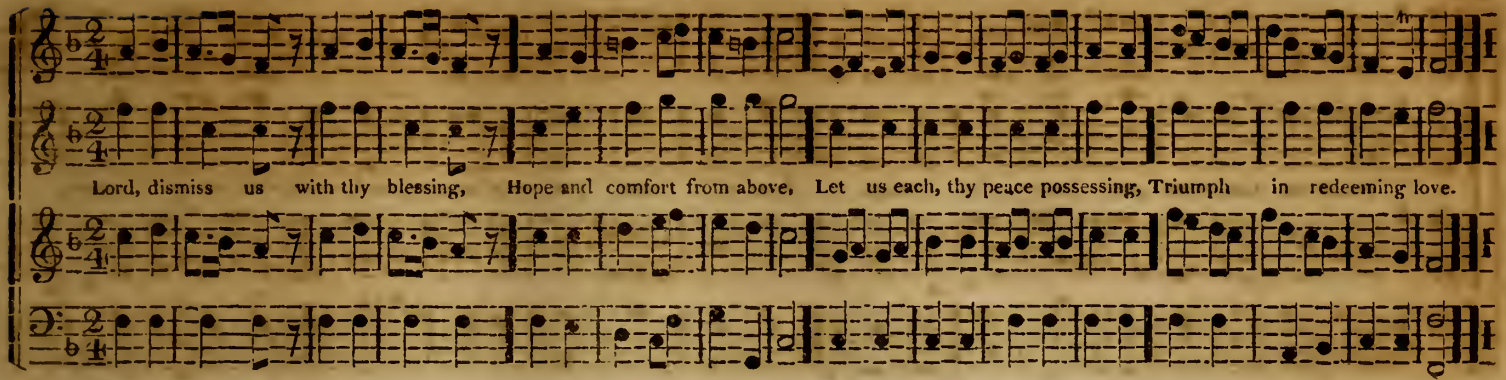



Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high. Hide me, O my
Saviour, hide, Till the storm of life is past; Safe into thy haven guide; O receive, O receive, O receive my soul at last.

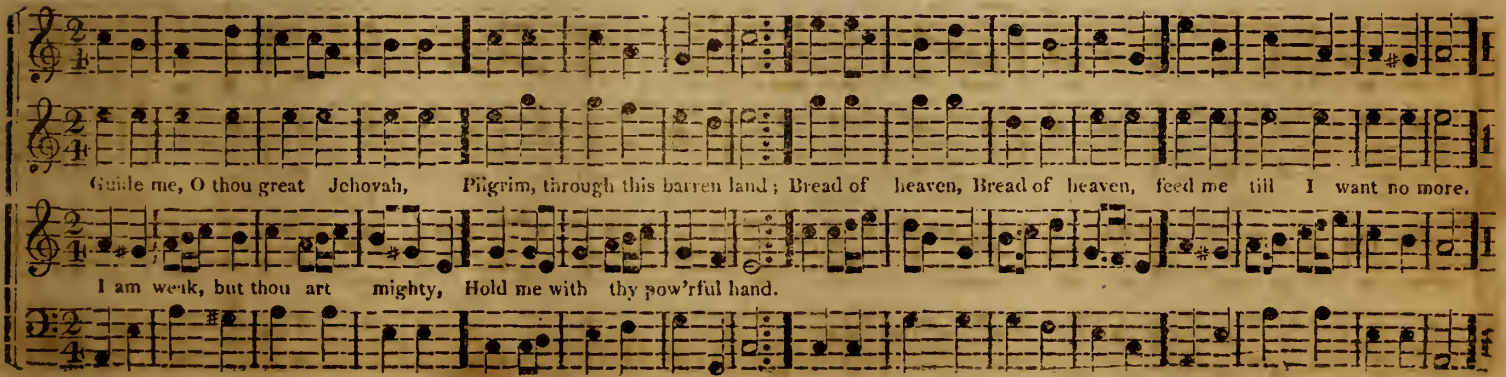

Jesus, full of all compassion, Hear a humble suppliant's cry, Let me know thy great salvation, See, I languish, faint and die.
Guilty, but with heart relenting, Overwhelm'd with helpless grief, Prostrate at thy feet repenting, Send, O send, Send, O send me quick relief.


Praise to thee, thou great Cre - - ator, Praise to thee from ev'ry tongue! Join, my soul, with ev'ry creature,
Join the u - ni - versal song. Hal - le - lujah, Hal - le - lujah, Hal - le - lujah, Hal - le - lujah, A - men.

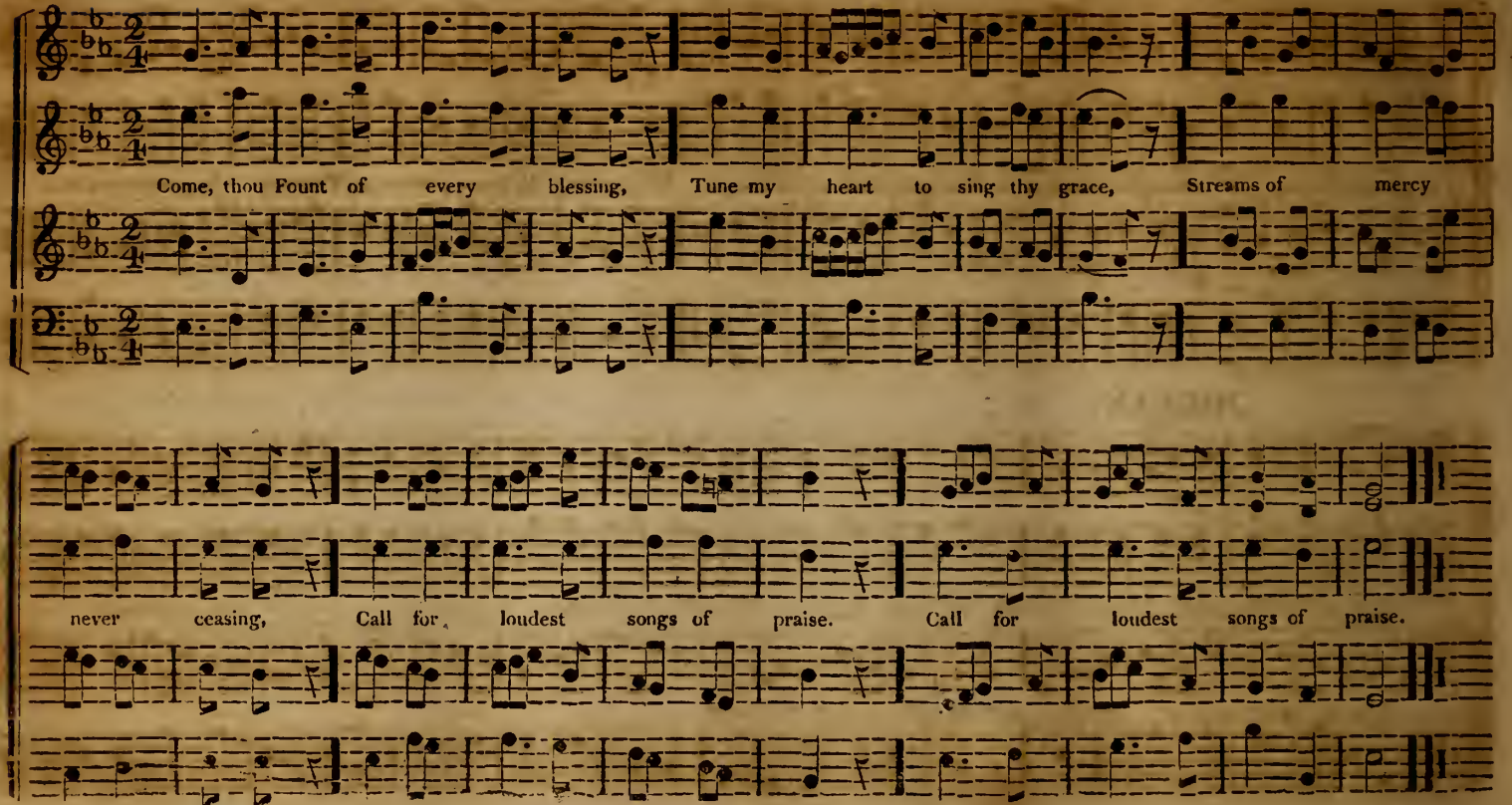
SICILIAN HYMN. 8. 7.

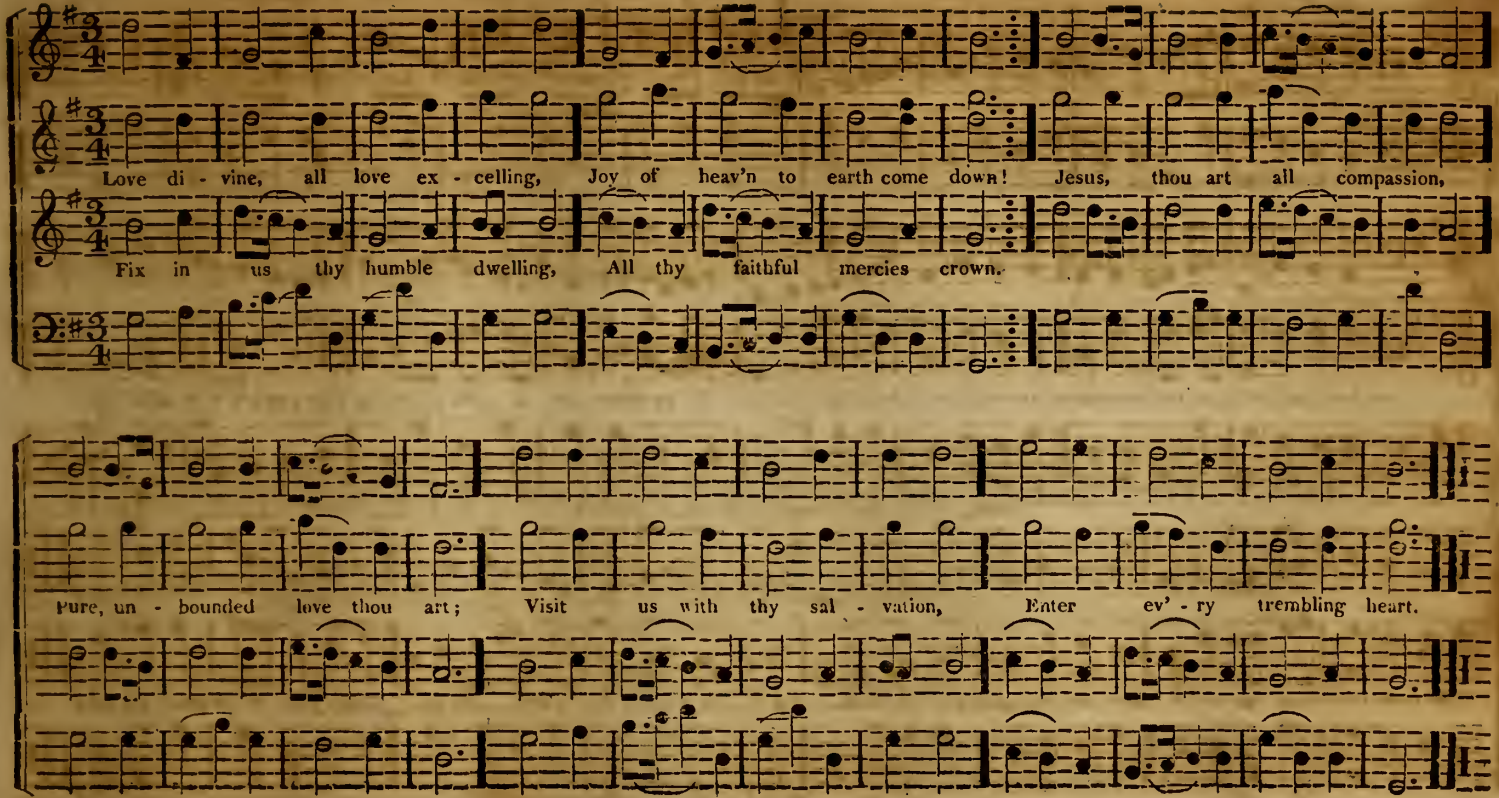


JORDAN. 8. 7.



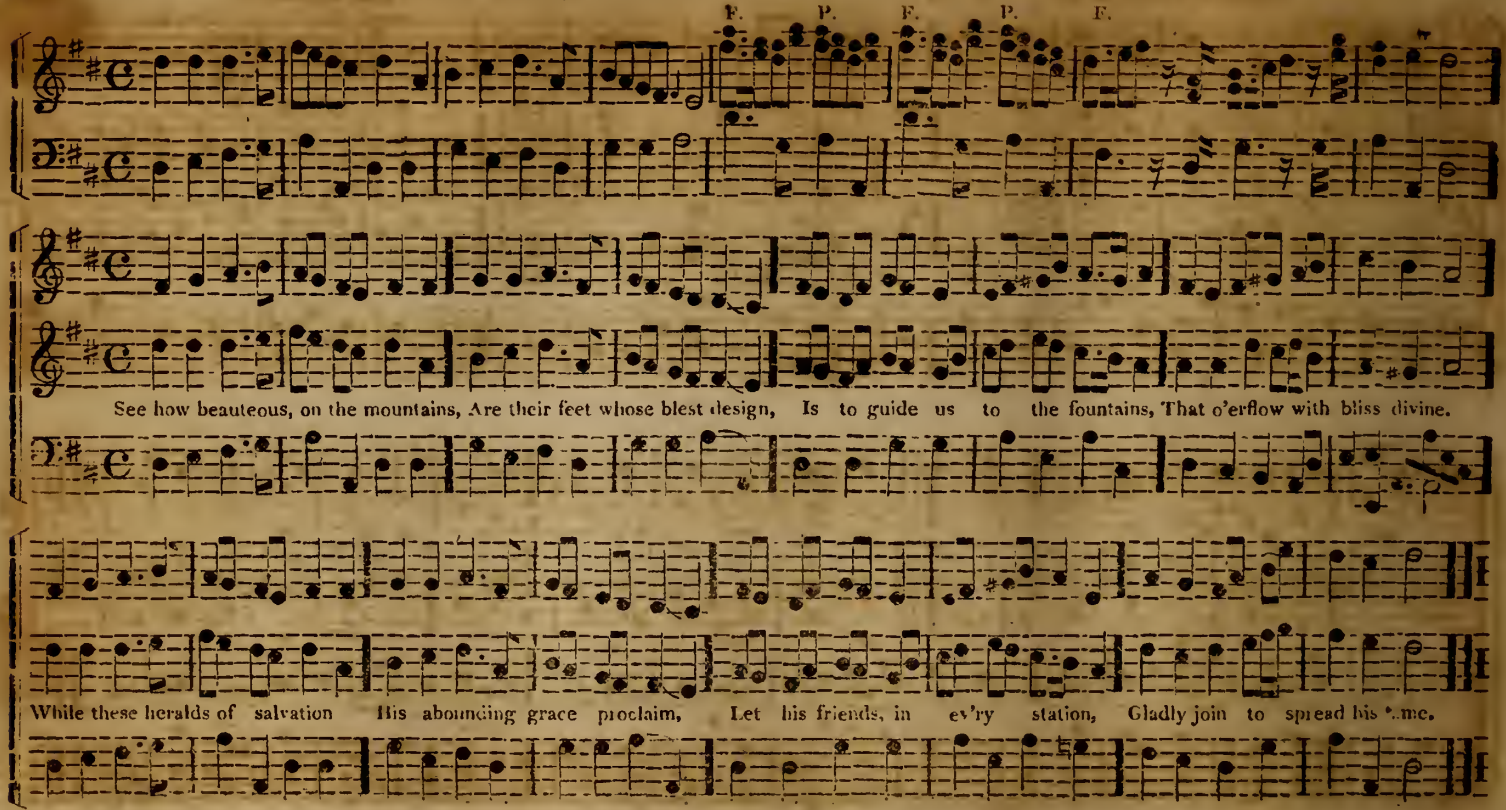
NORTHAMPTON CHAPEL. 8. 7. A. Williams.

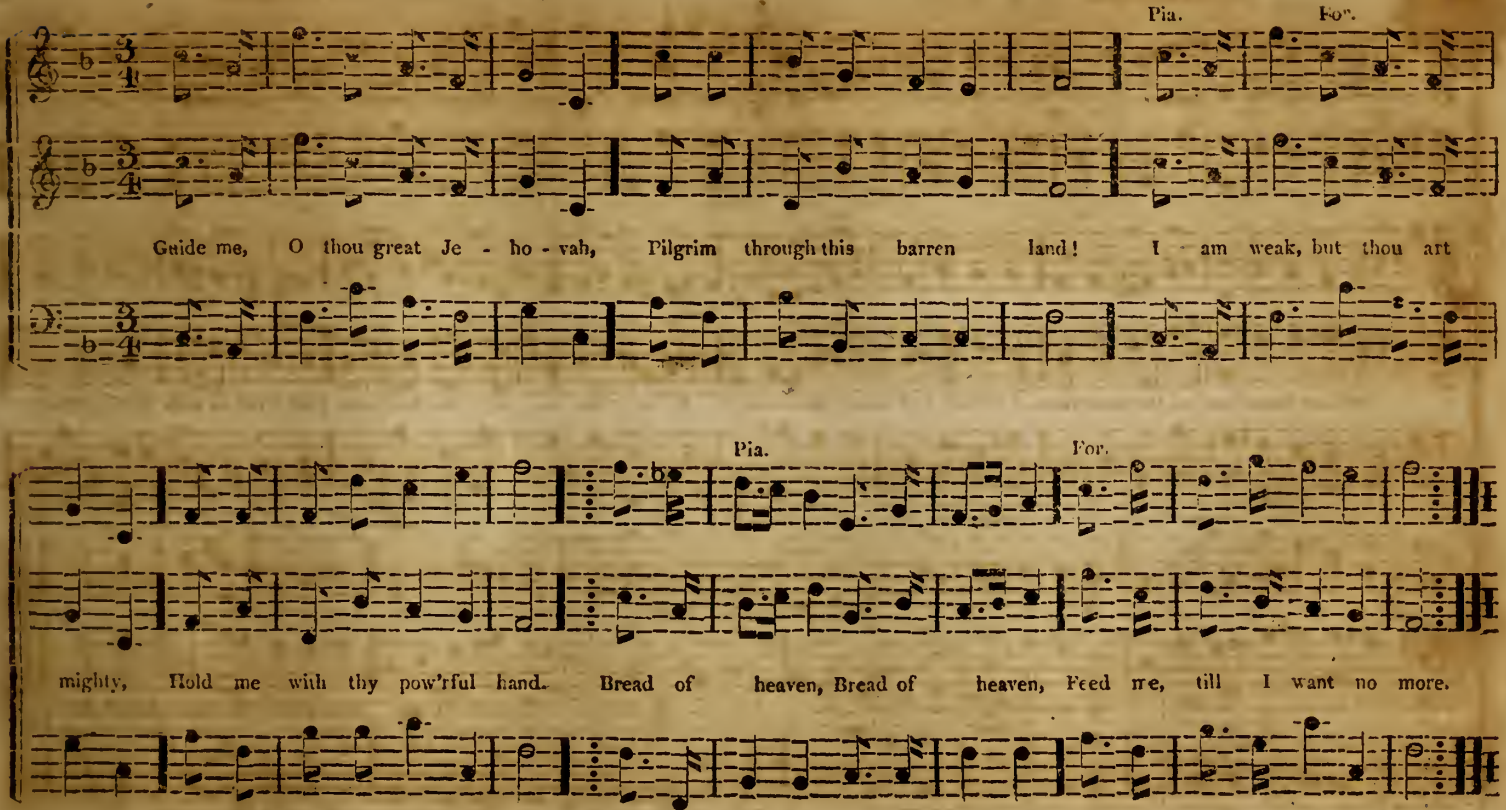



Love di - vine, all love ex - celling, Joy of heav'n to earth come down! Jesus, thou art all compassion,
Fix in us thy humble dwelling, All thy faithful mercies crown.
Pure, un - bounded love thou art; Visit us with thy sal - vation, Enter ev' - ry trembling heart.

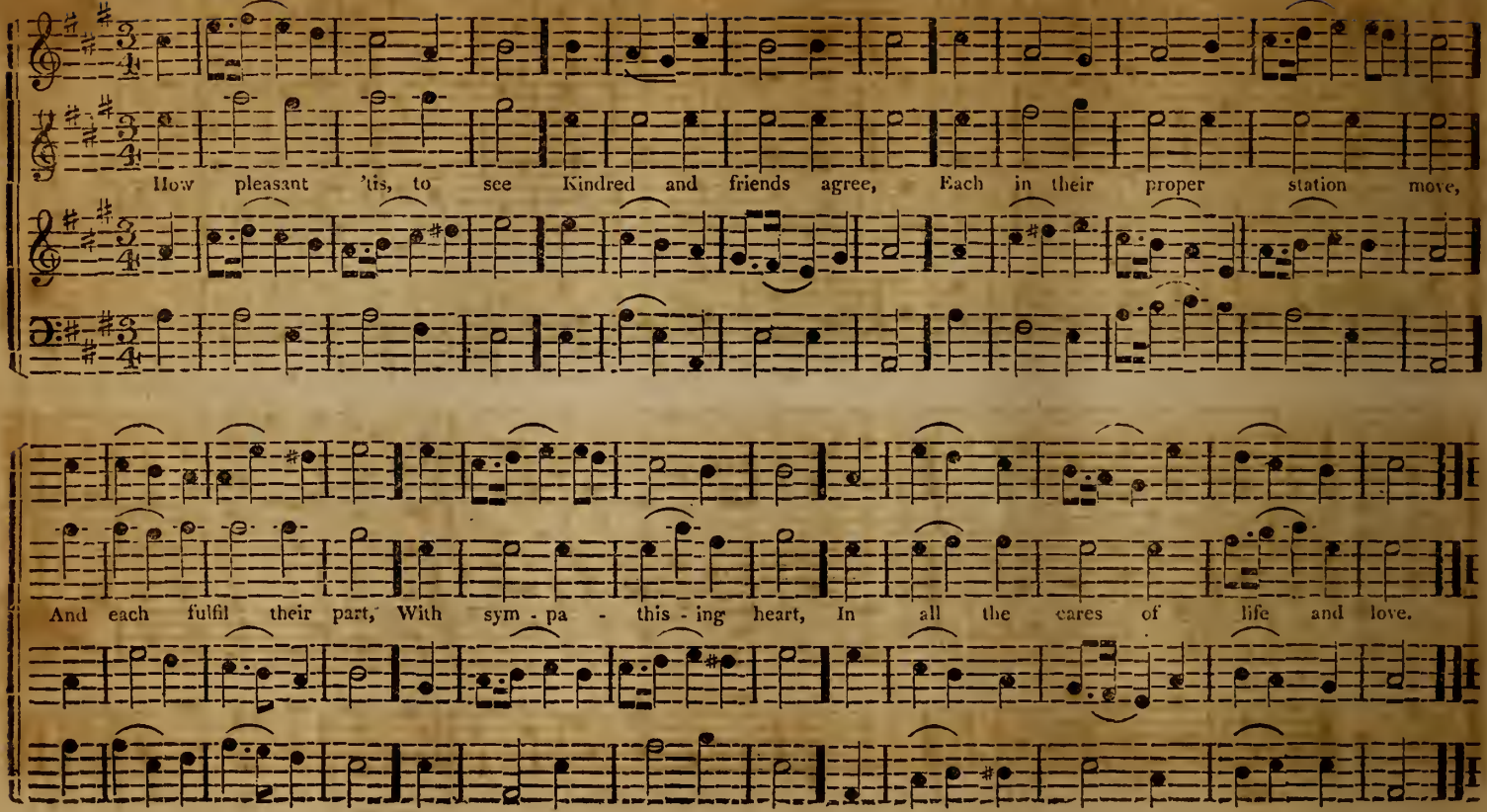
DRUMMOND. 8. 7.

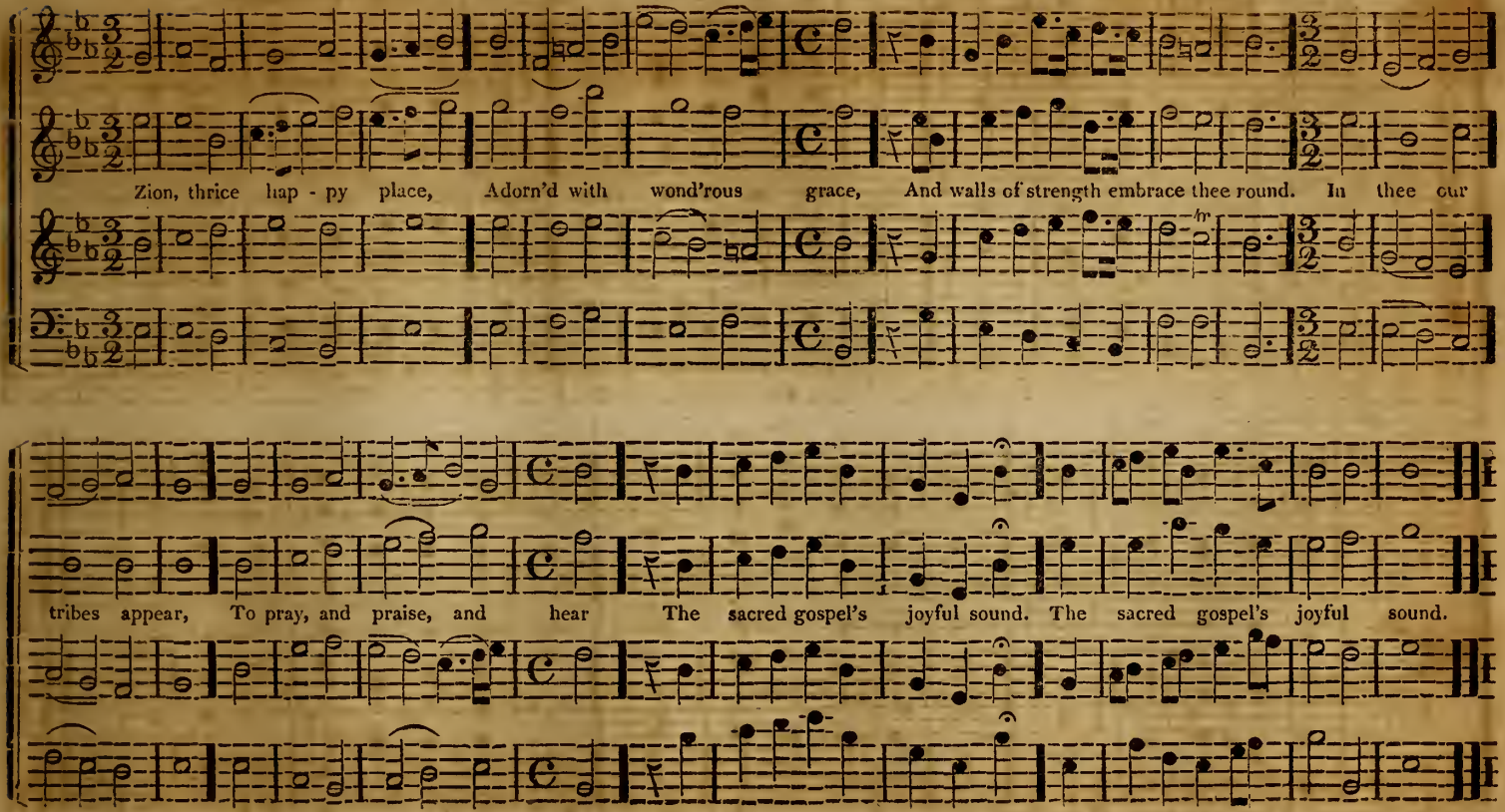
Dr. Miller.




Pia.
For.
Guide me, O thou great Je - ho - vah, Pilgrim through this barren land! I am weak, but thou art
Pia.
For.
mighty, Hold me with thy pow'rful hand. Bread of heaven, Bread of heaven, Feed me, till I want no more.

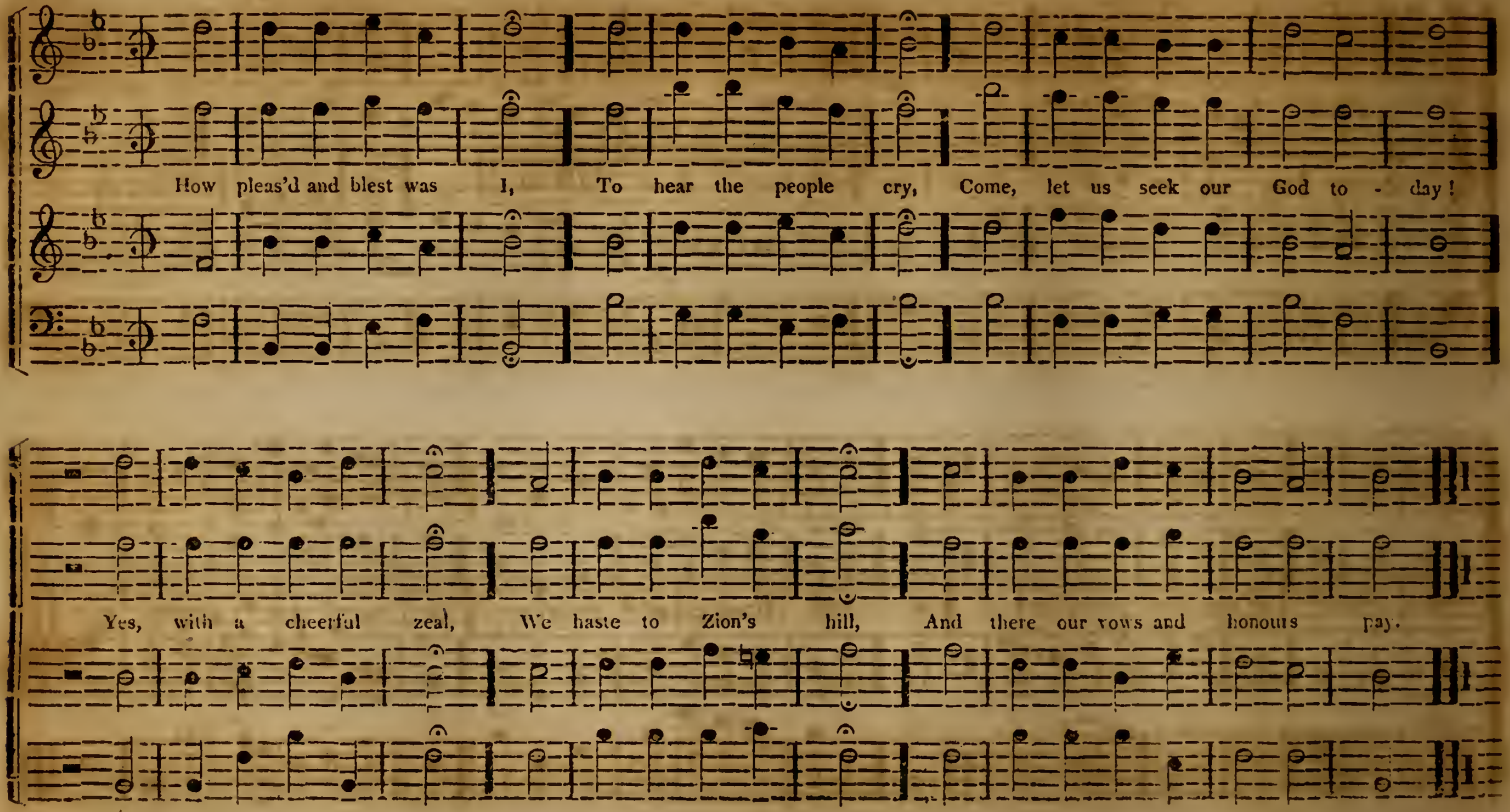
St. GILES. 6. 6. 8.

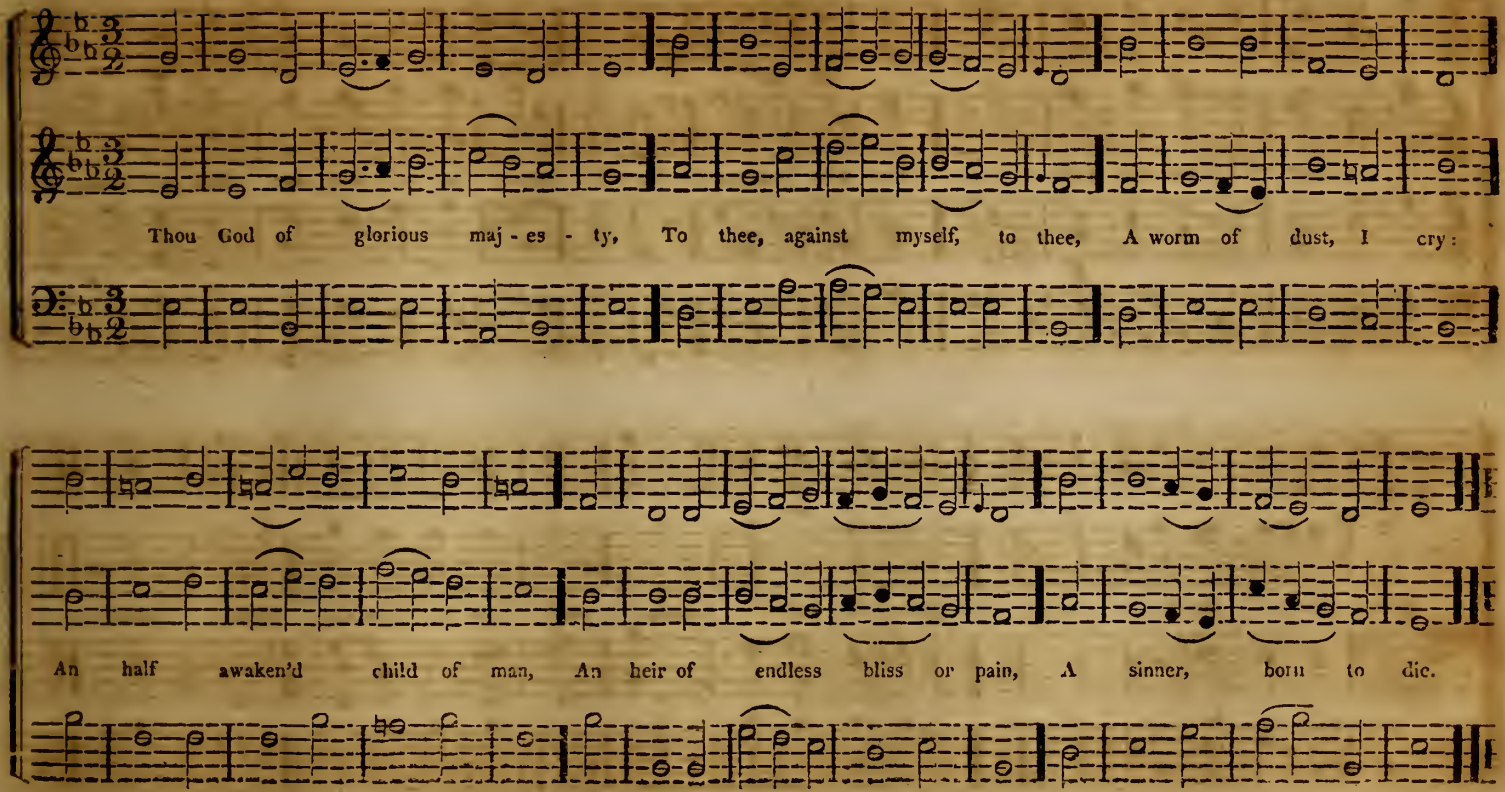

How pleasant 'tis, to see Kindred and friends agree, Each in their proper station move,
And each fulfil their part, With sym - pa - this - ing heart, In all the cares of life and love.


Zion, thrice hap - py place, Adorn'd with wond'rous grace, And walls of strength embrace thee round. In thee our
tribes appear, To pray, and praise, and hear The sacred gospel's joyful sound. The sacred gospel's joyful sound.

DALSTON. 6. 6. 8.

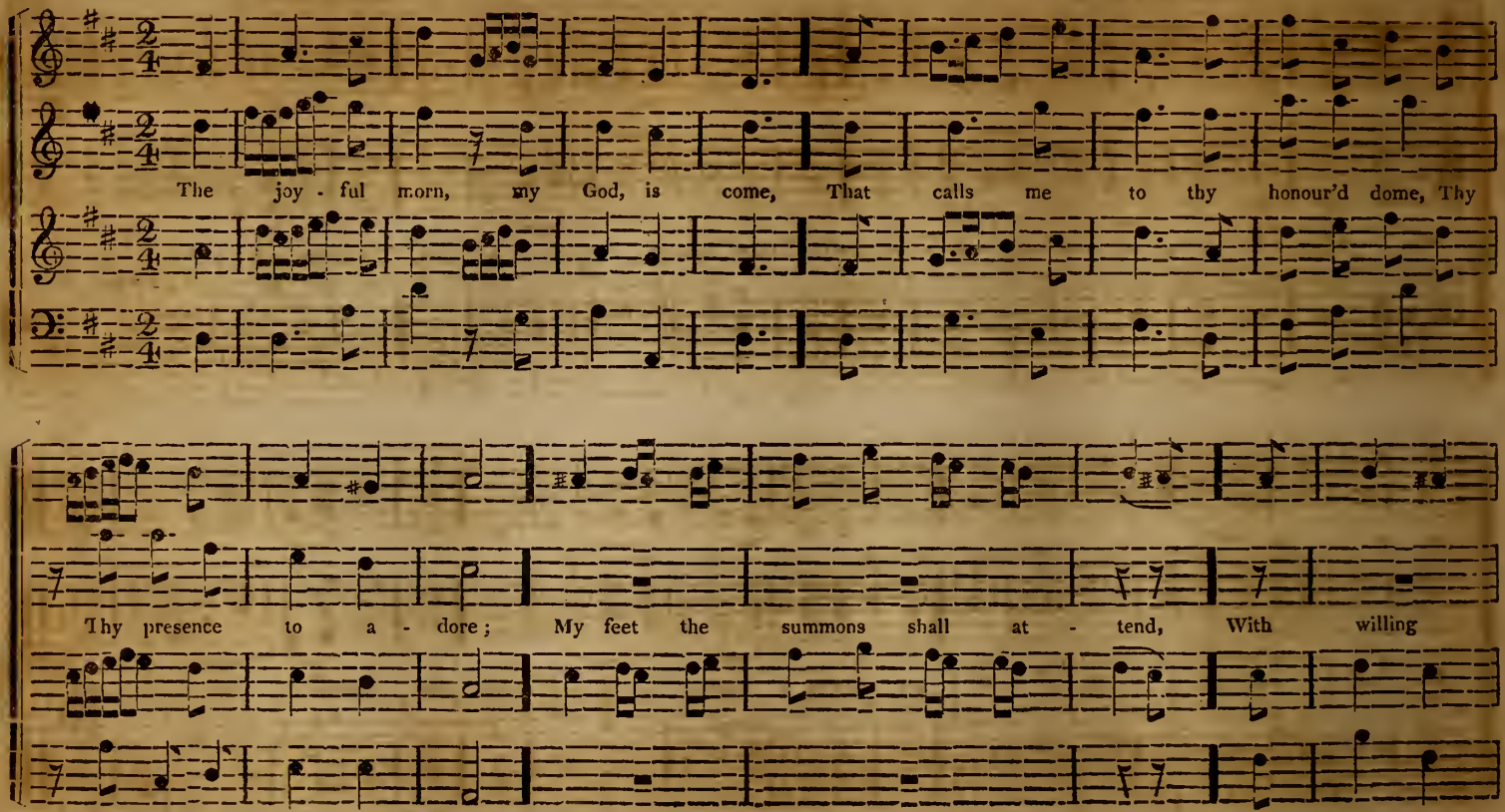
A. Williams.

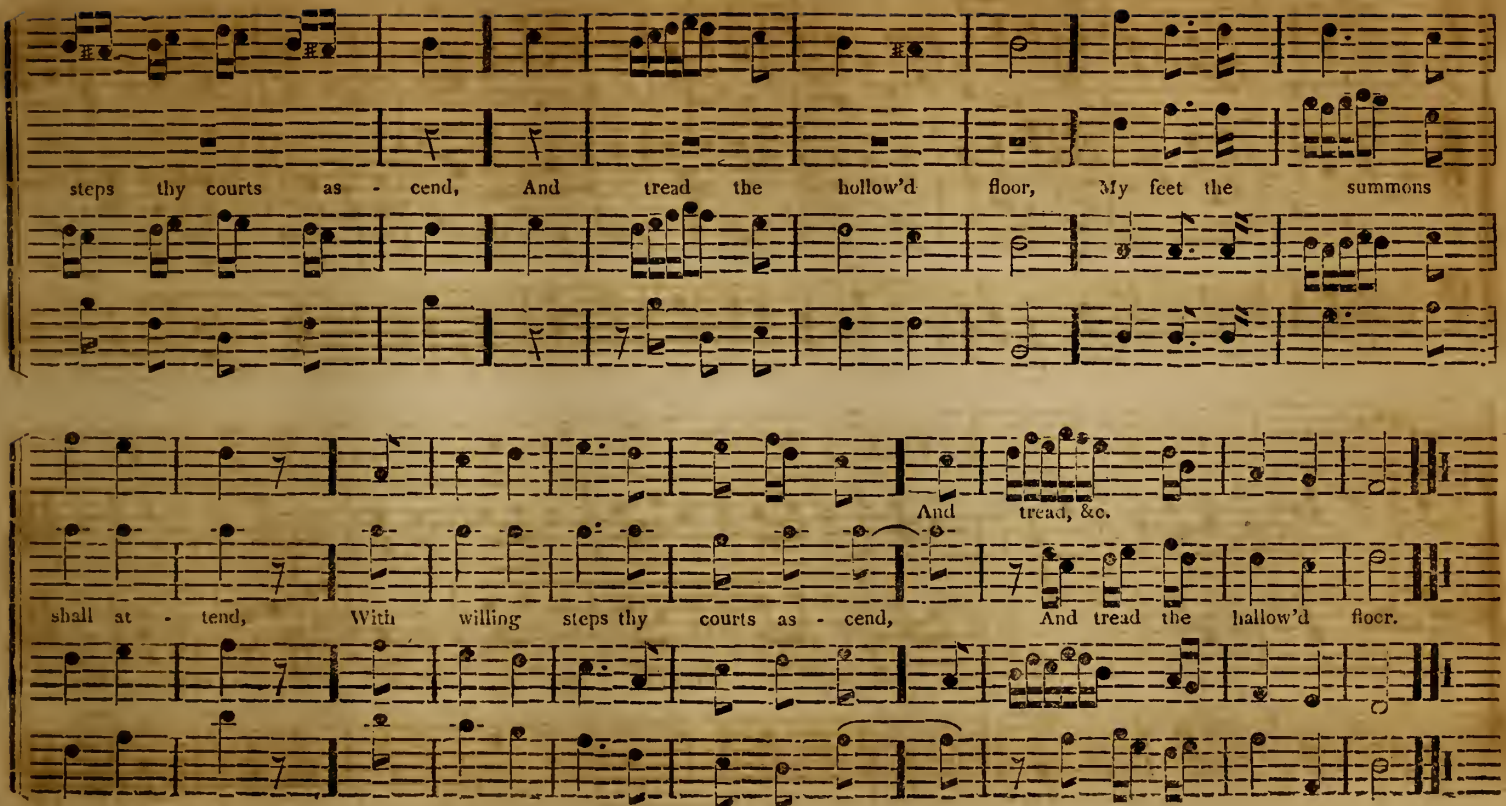



Thou God of glorious maj - es - ty, To thee, against myself, to thee, A worm of dust, I cry:
An half awaken'd child of man, An heir of endless bliss or pain, A sinner, born to die.

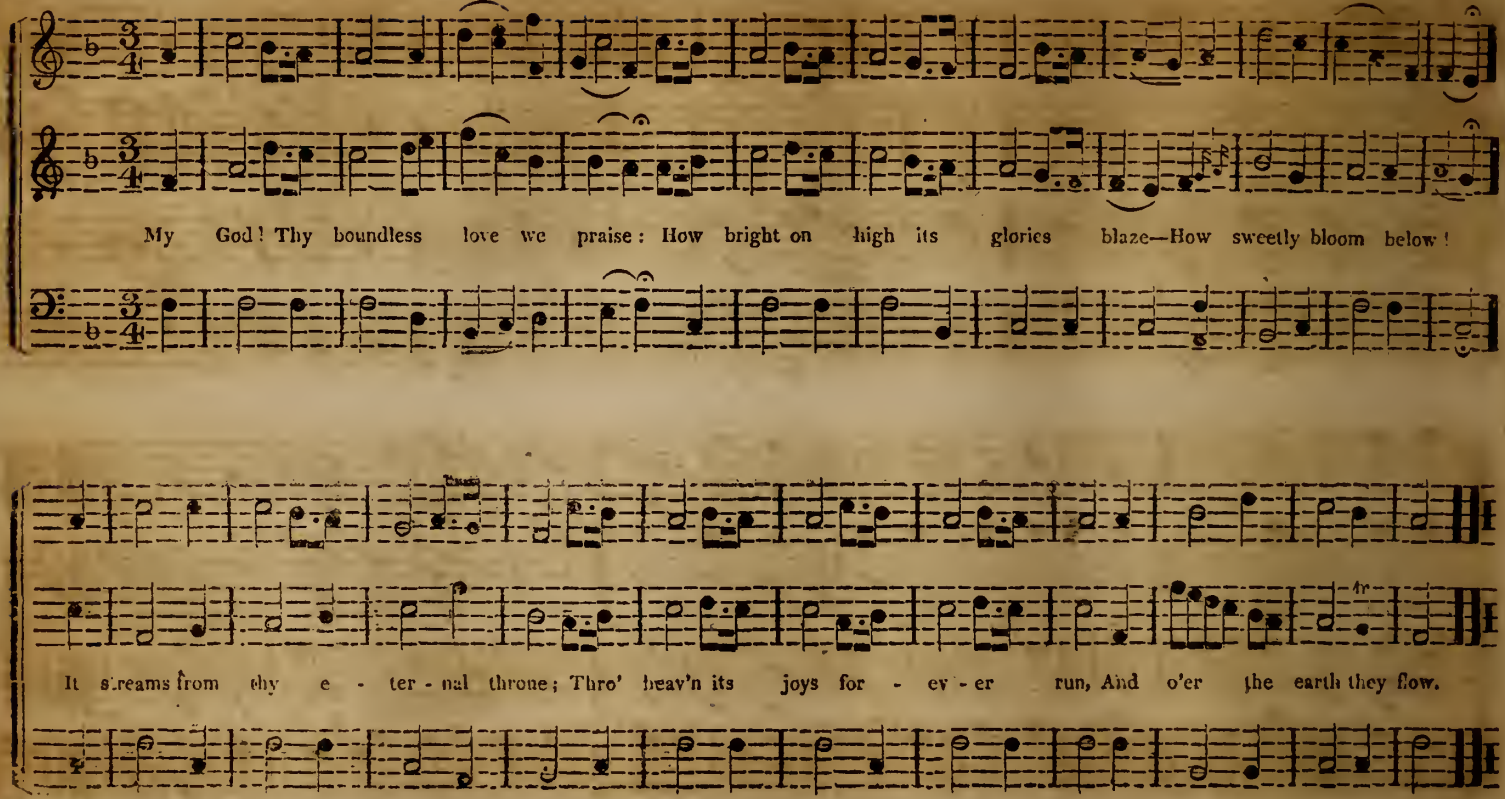
BALTIMORE. 8. 8. 6.

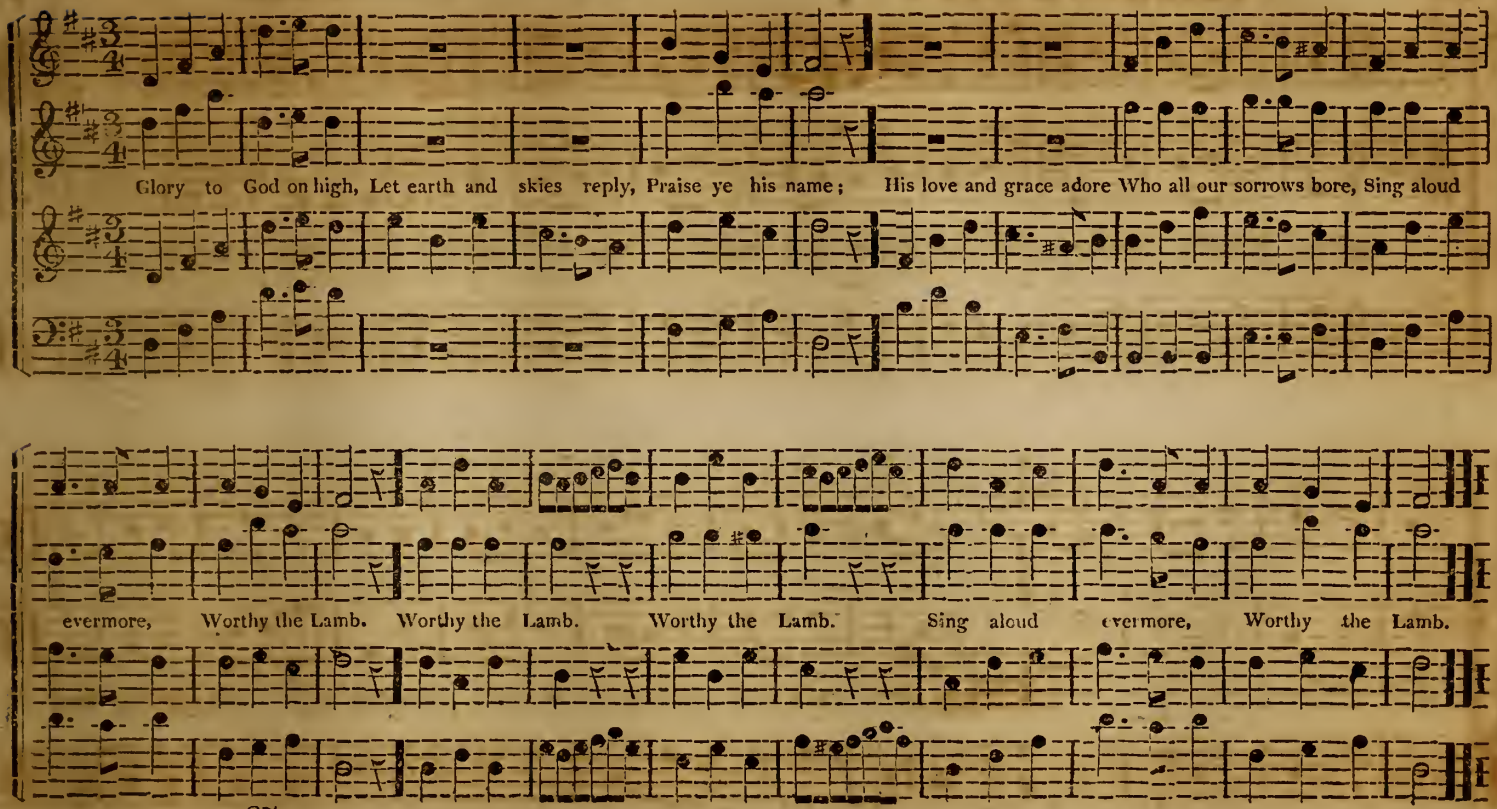
J. Walker.

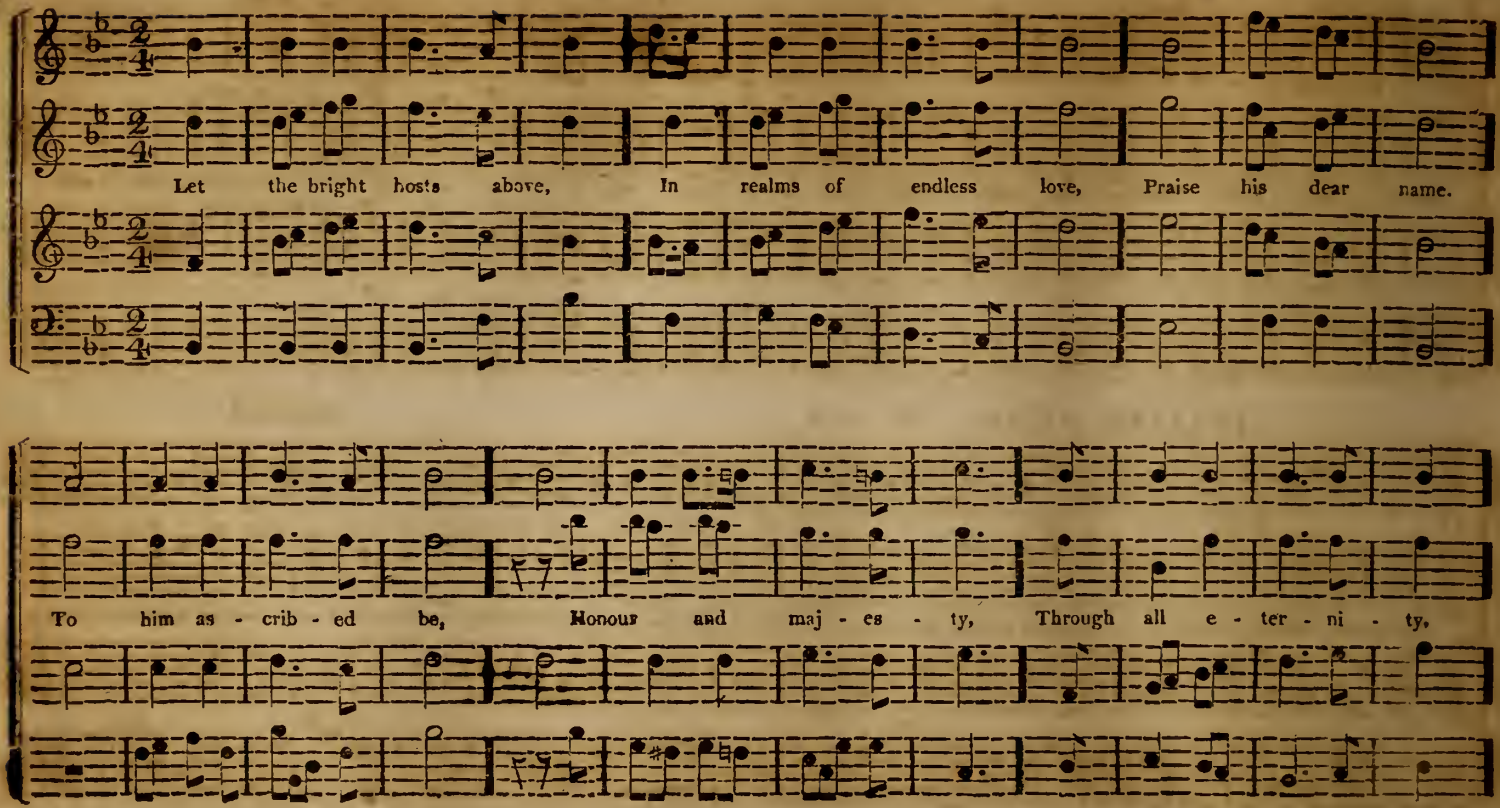


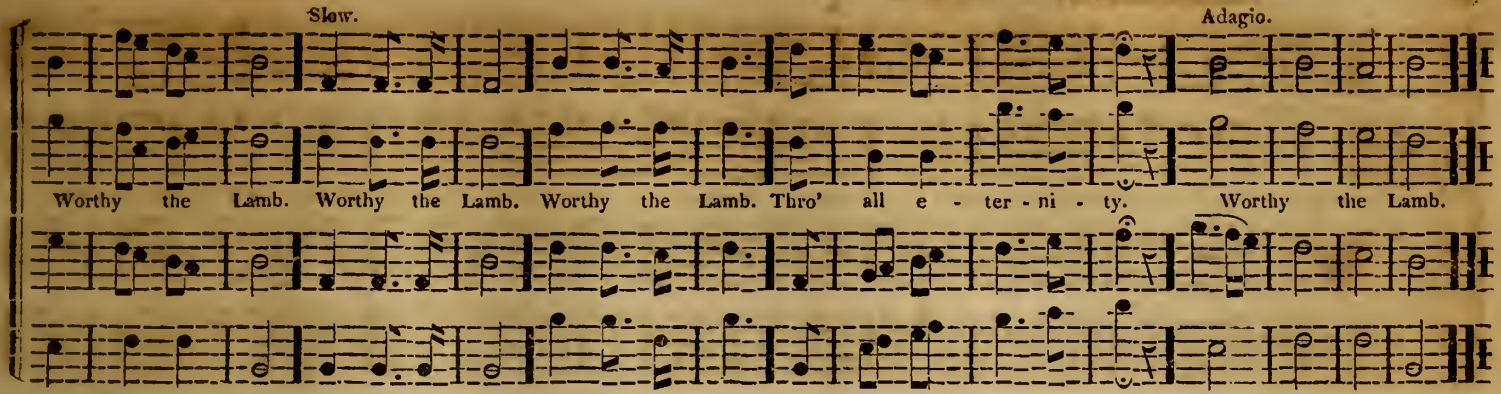

steps thy courts as - cend, And tread the hollow'd floor, My feet the summons
And tread, &c.
shall at - tend, With willing steps thy courts as - cend, And tread the hallow'd floor.

CLYDE. 8. 8. 6.


My God! Thy boundless love we praise: How bright on high its glories blaze—How sweetly bloom below!
It streams from thy e - ter - nal throne; Thro' heav'n its joys for - ev - er run, And o'er the earth they flow.

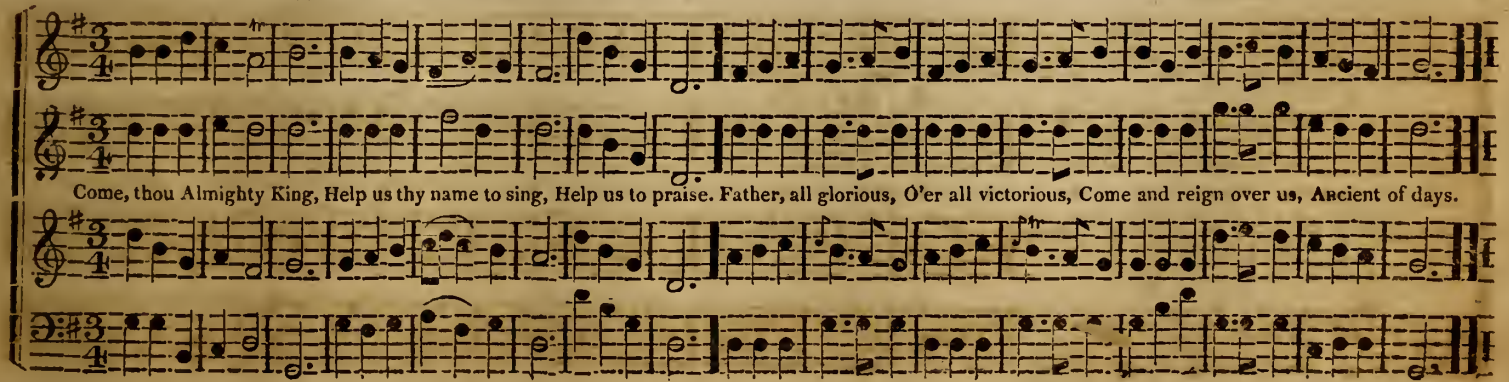

Glory to God on high, Let earth and skies reply, Praise ye his name; His love and grace adore Who all our sorrows bore, Sing aloud
evermore, Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Sing aloud evermore, Worthy the Lamb.

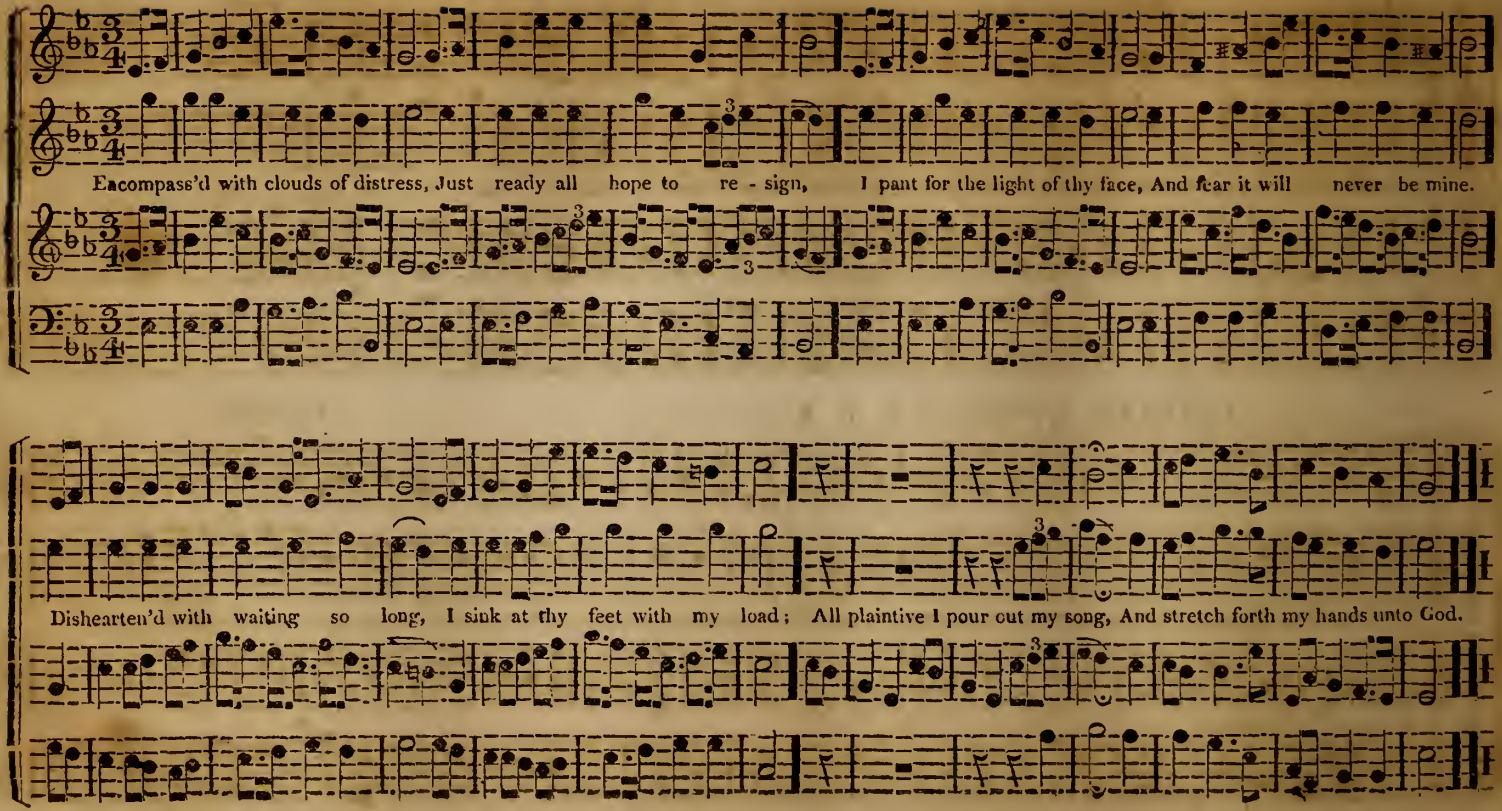

Let the bright hosts above, In realms of endless love, Praise his dear name.
To him as - crib - ed be, Honour and maj - es - ty, Through all e - ter - ni - ty.

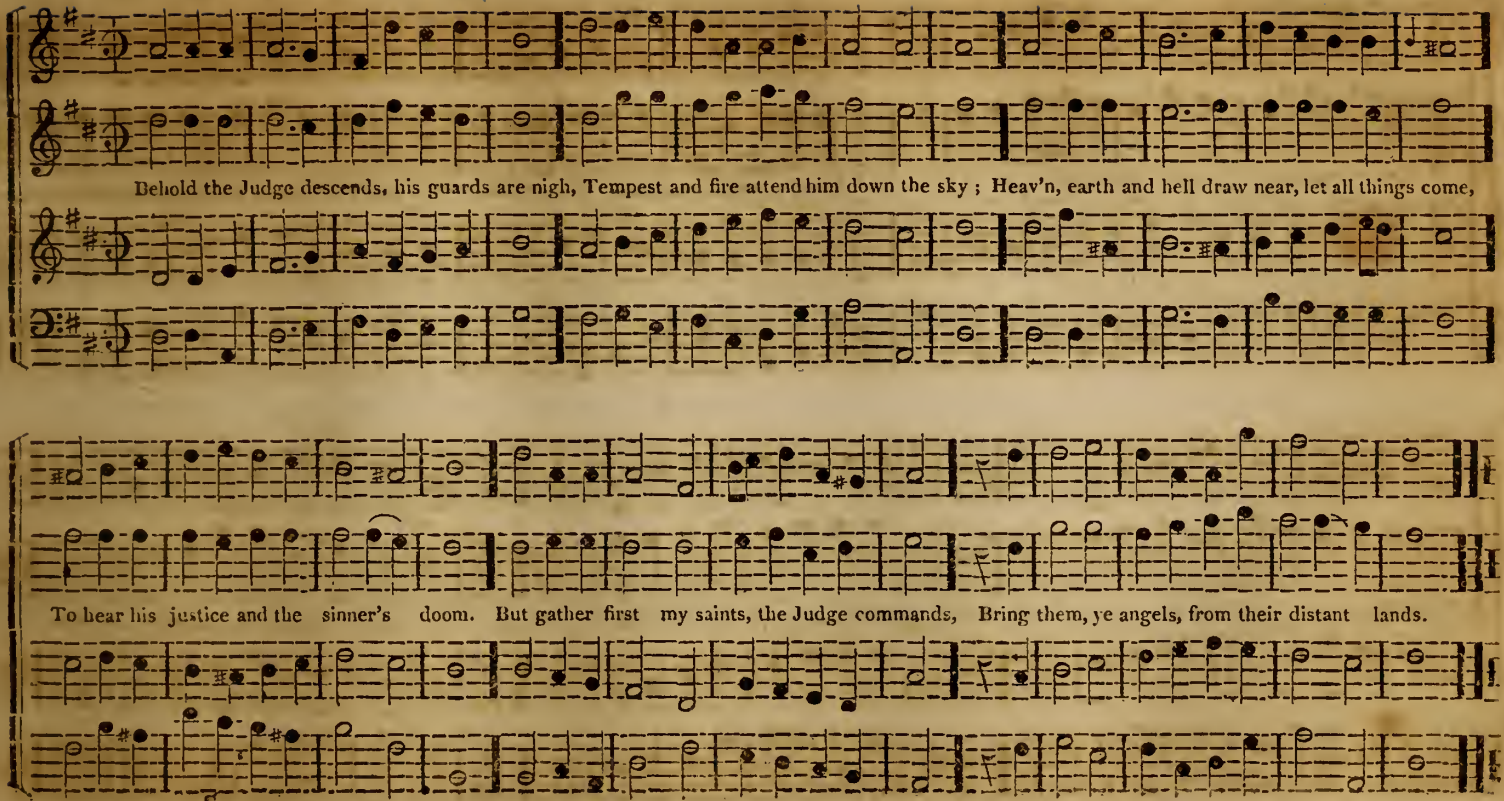


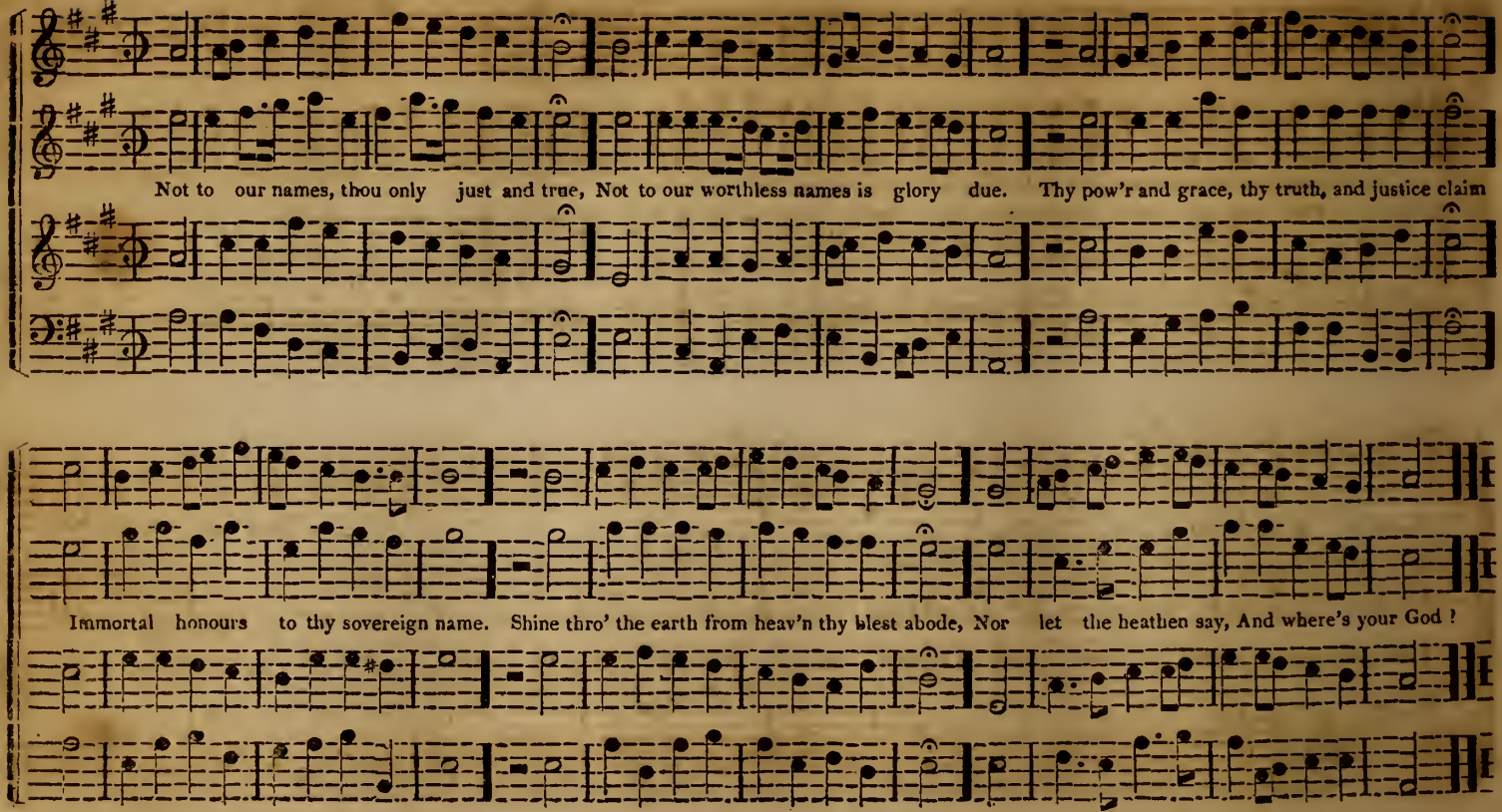
ITALIAN HYMN. 6. 6. 4.

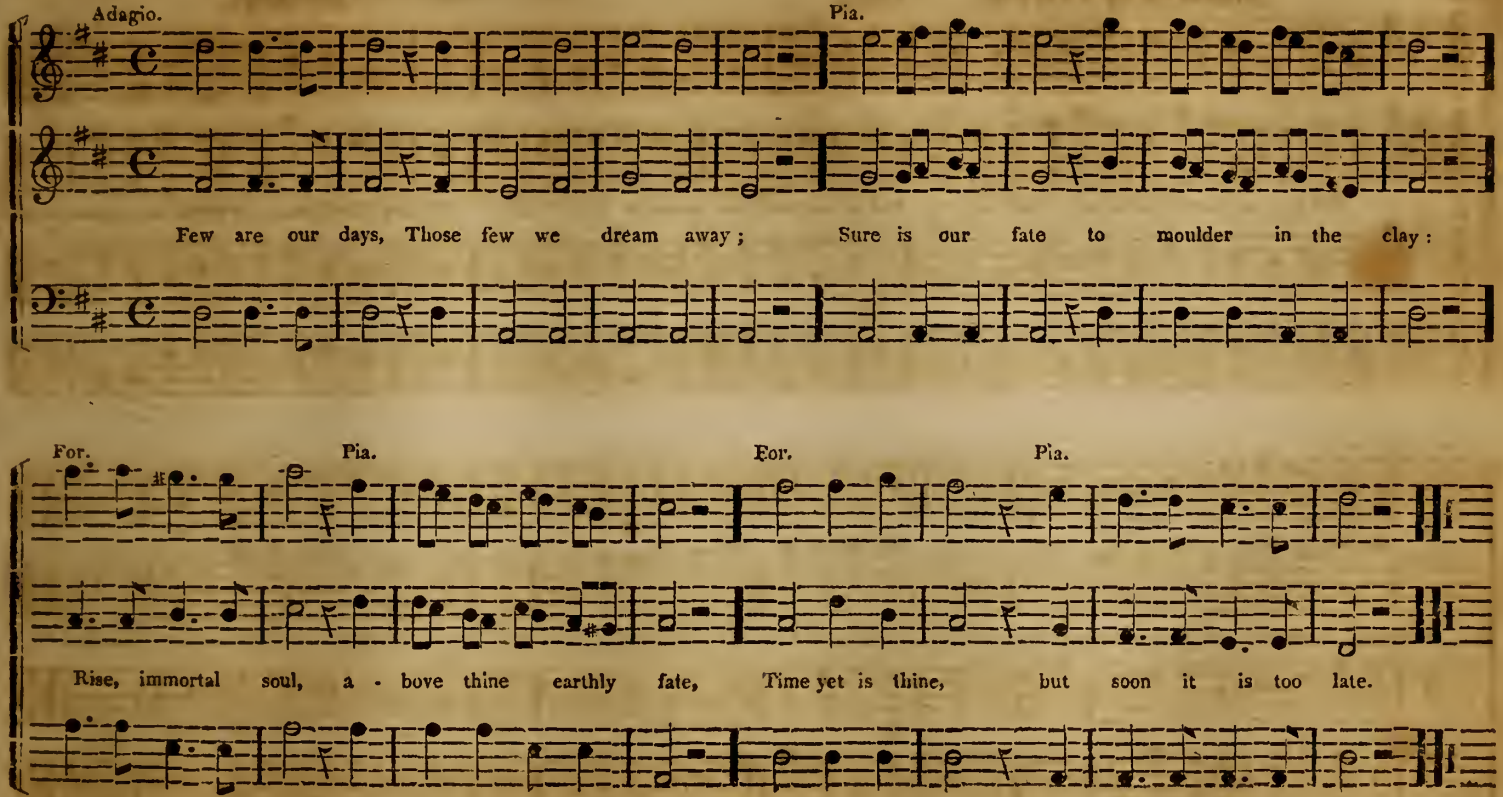
Giardini.

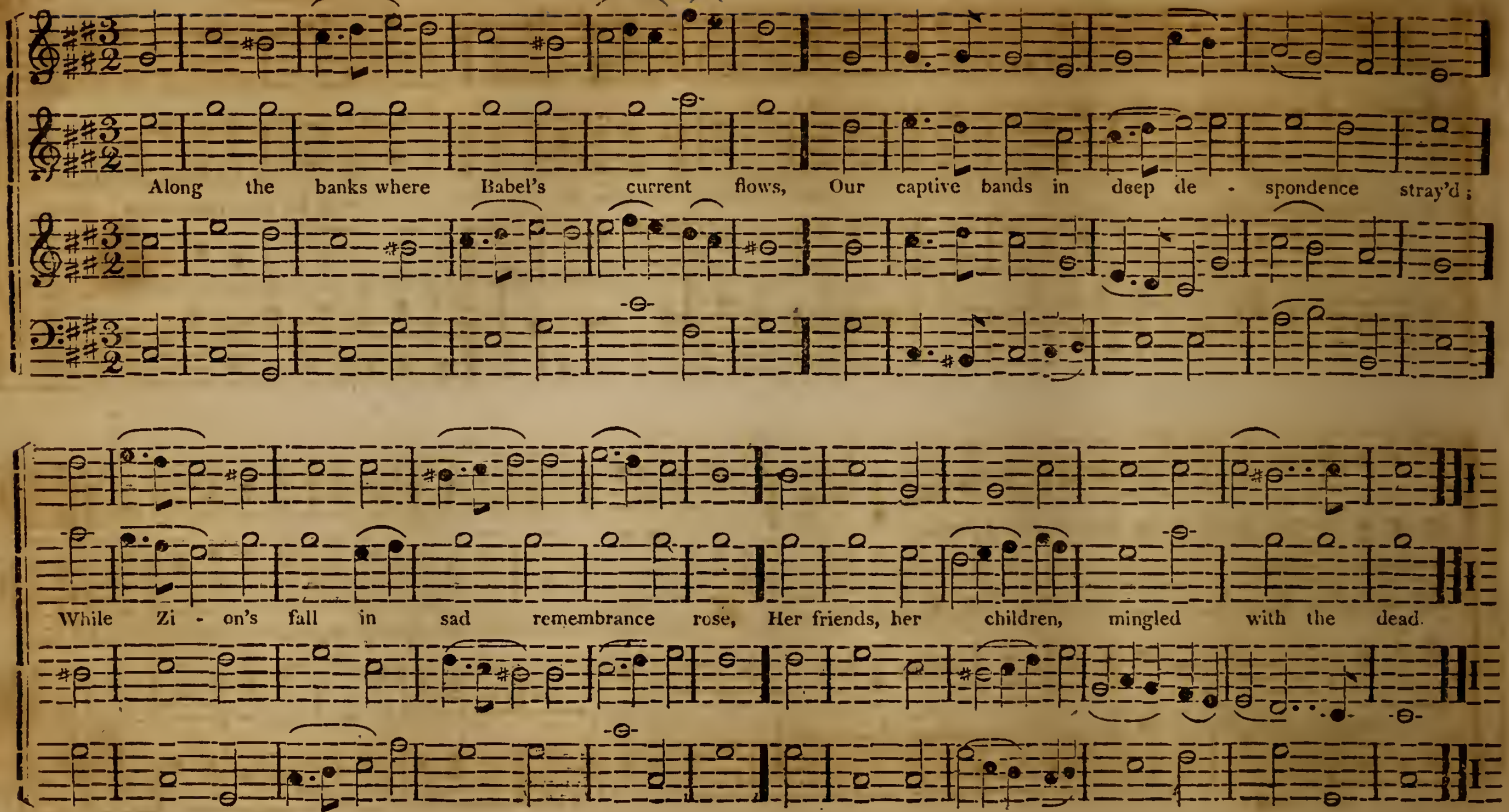


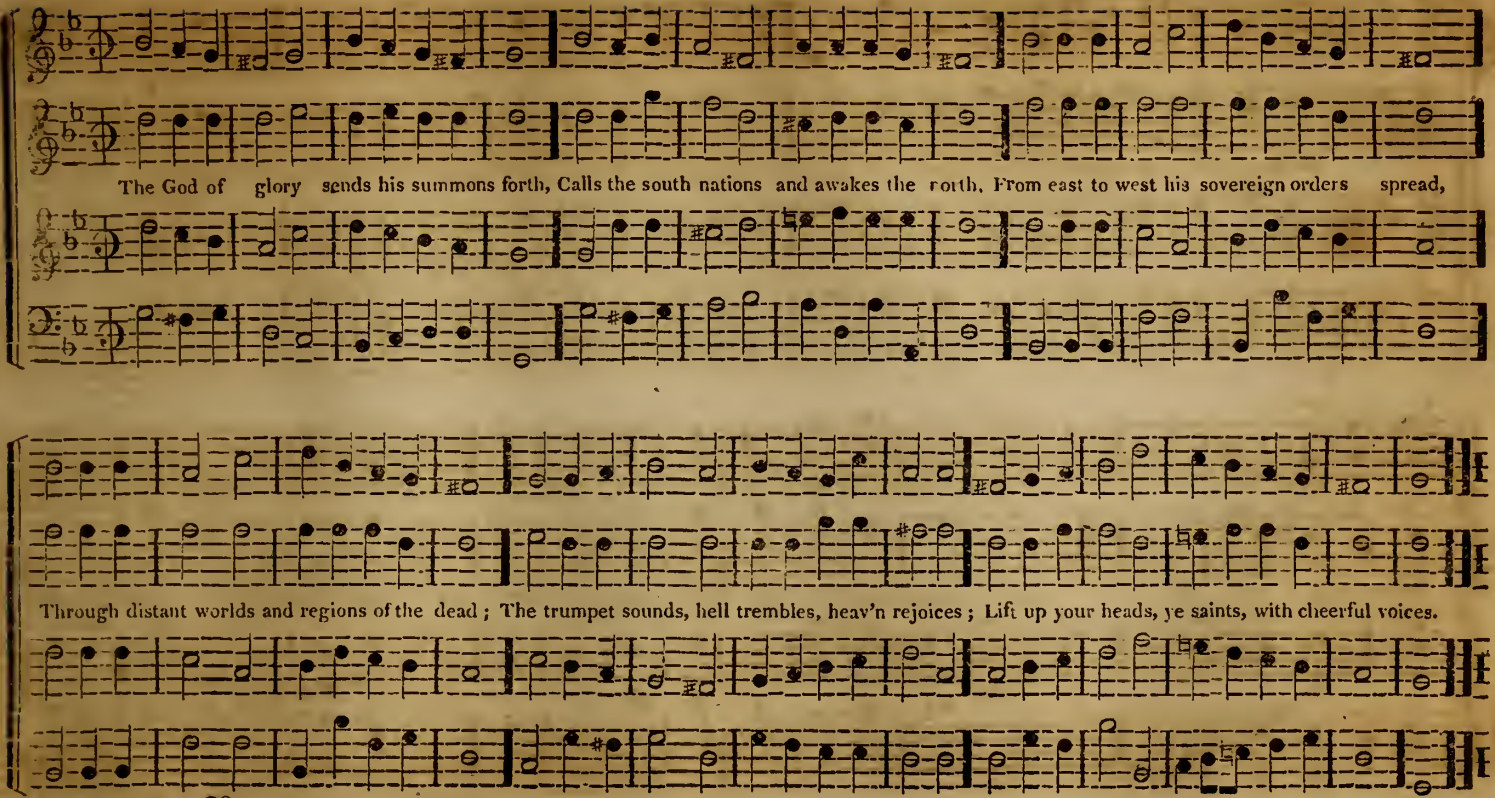

Encompass'd with clouds of distress, Just ready all hope to re - sign, I pant for the light of thy face, And fear it will never be mine.
Dishearten'd with waiting so long, I sink at thy feet with my load; All plaintive I pour out my song, And stretch forth my hands unto God.


Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky ; Heav'n, earth and hell draw near, let all things come,
To hear his justice and the sinner's doom. But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.


Not to our names, thou only just and true, Not to our worthless names is glory due. Thy pow'r and grace, thy truth, and justice claim
Immortal honours to thy sovereign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, And where's your God ?

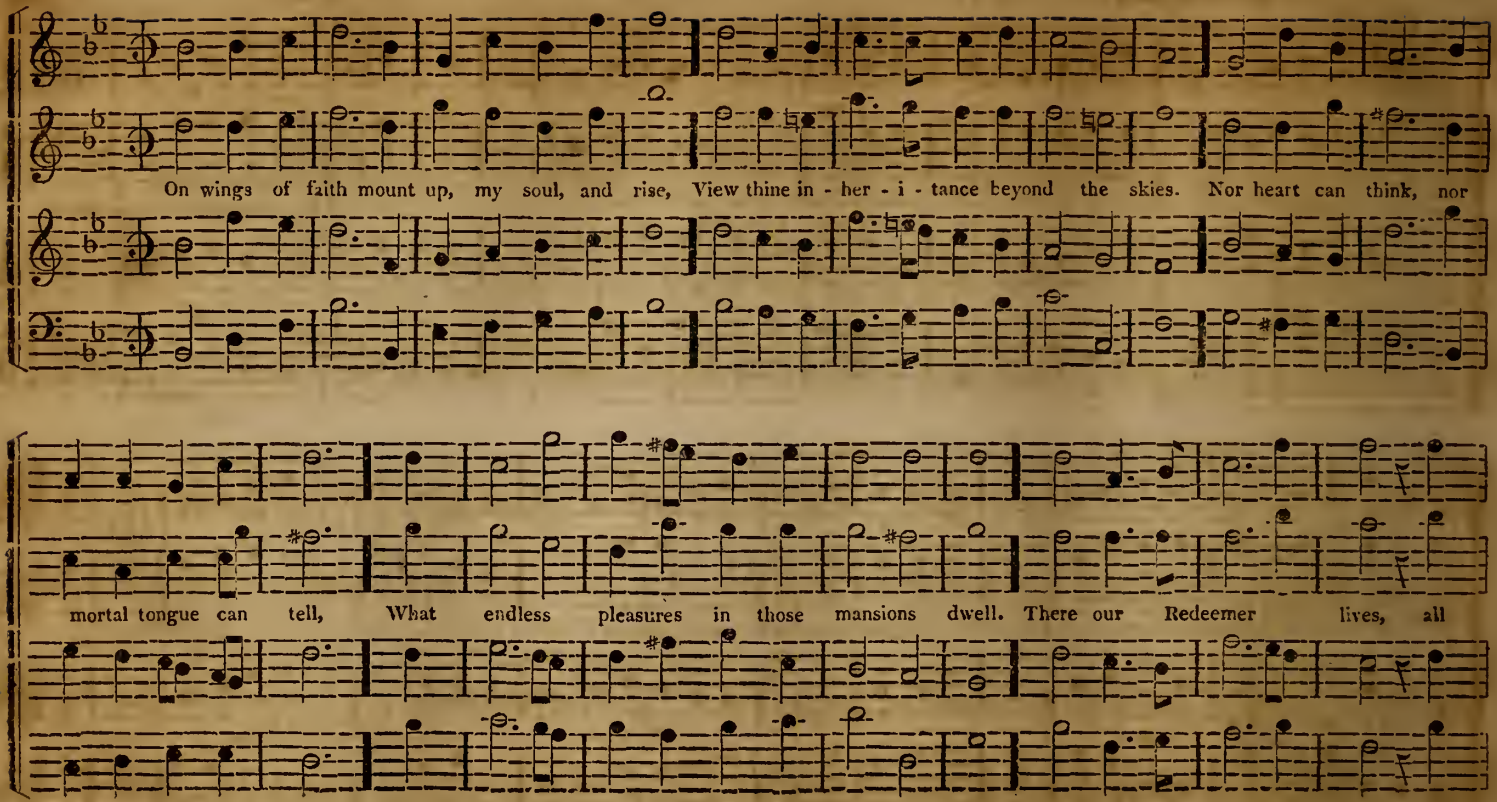

Adagio.
Pia.
Few are our days, Those few we dream away; Sure is our fate to moulder in the clay:
For.
Pia.
For.
Pia.
Rise, immortal soul, a - bove thine earthly fate, Time yet is thine, but soon it is too late.

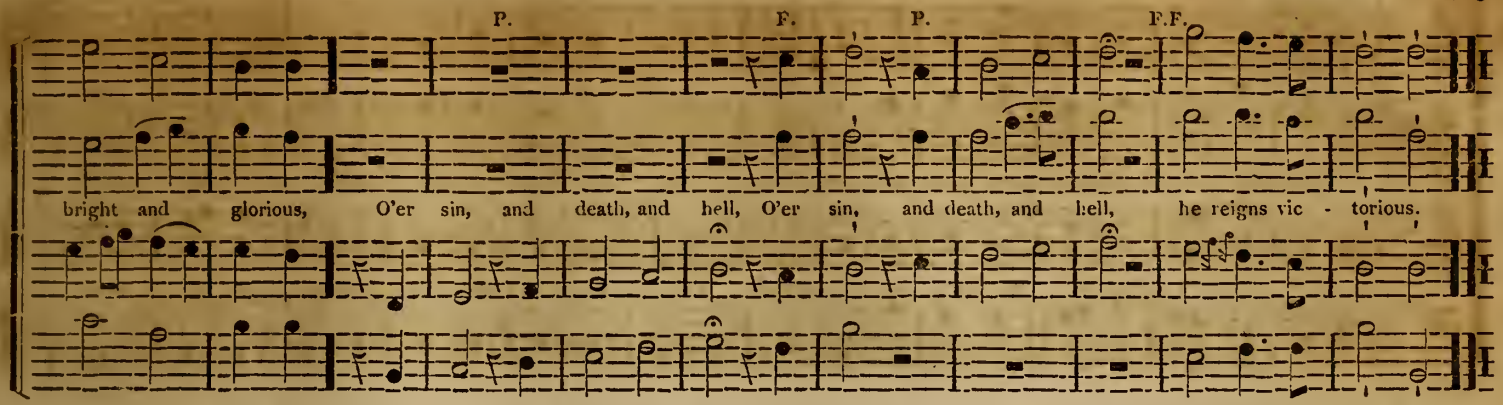

Along the banks where Babel's current flows, Our captive bands in deep de - spondence stray'd;
While Zi - on's fall in sad remembrance rose, Her friends, her children, mingled with the dead.


The God of glory sends his summons forth, Calls the south nations and awakes the north. From east to west his sovereign orders spread,
Through distant worlds and regions of the dead; The trumpet sounds, hell trembles, heav'n rejoices; Lift up your heads, ye saints, with cheerful voices.

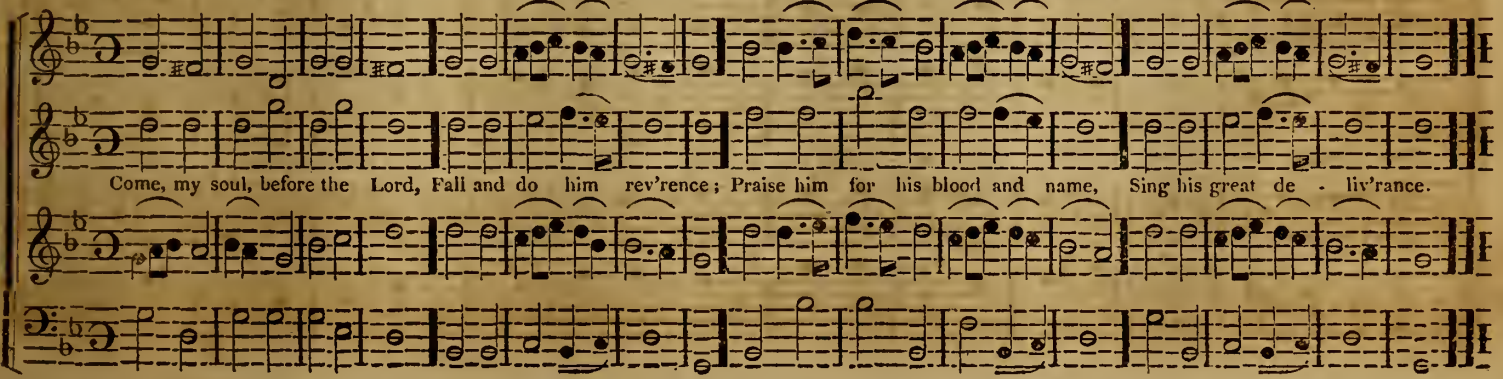
CHERRITON. 10. 11.

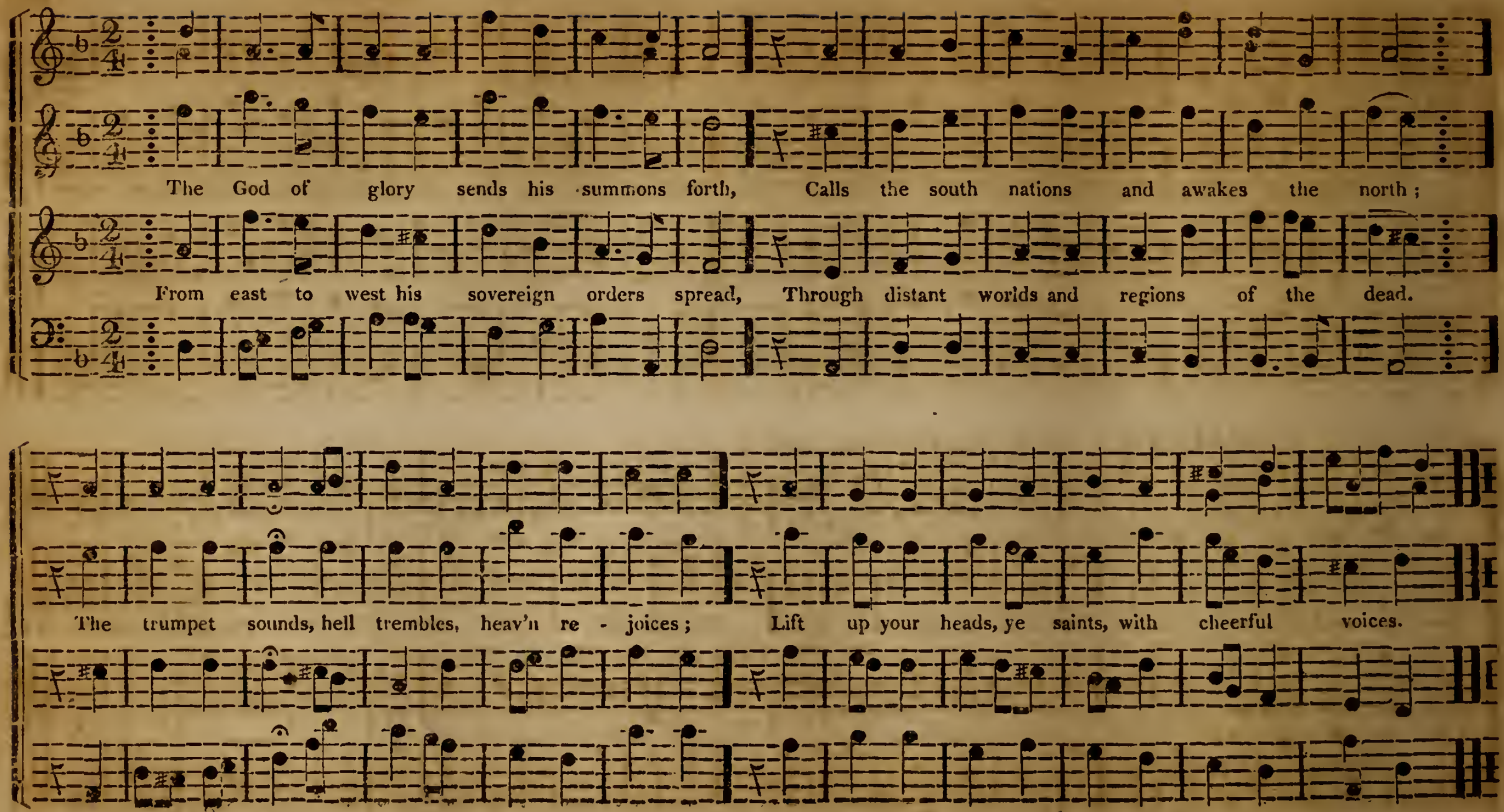
Walker.

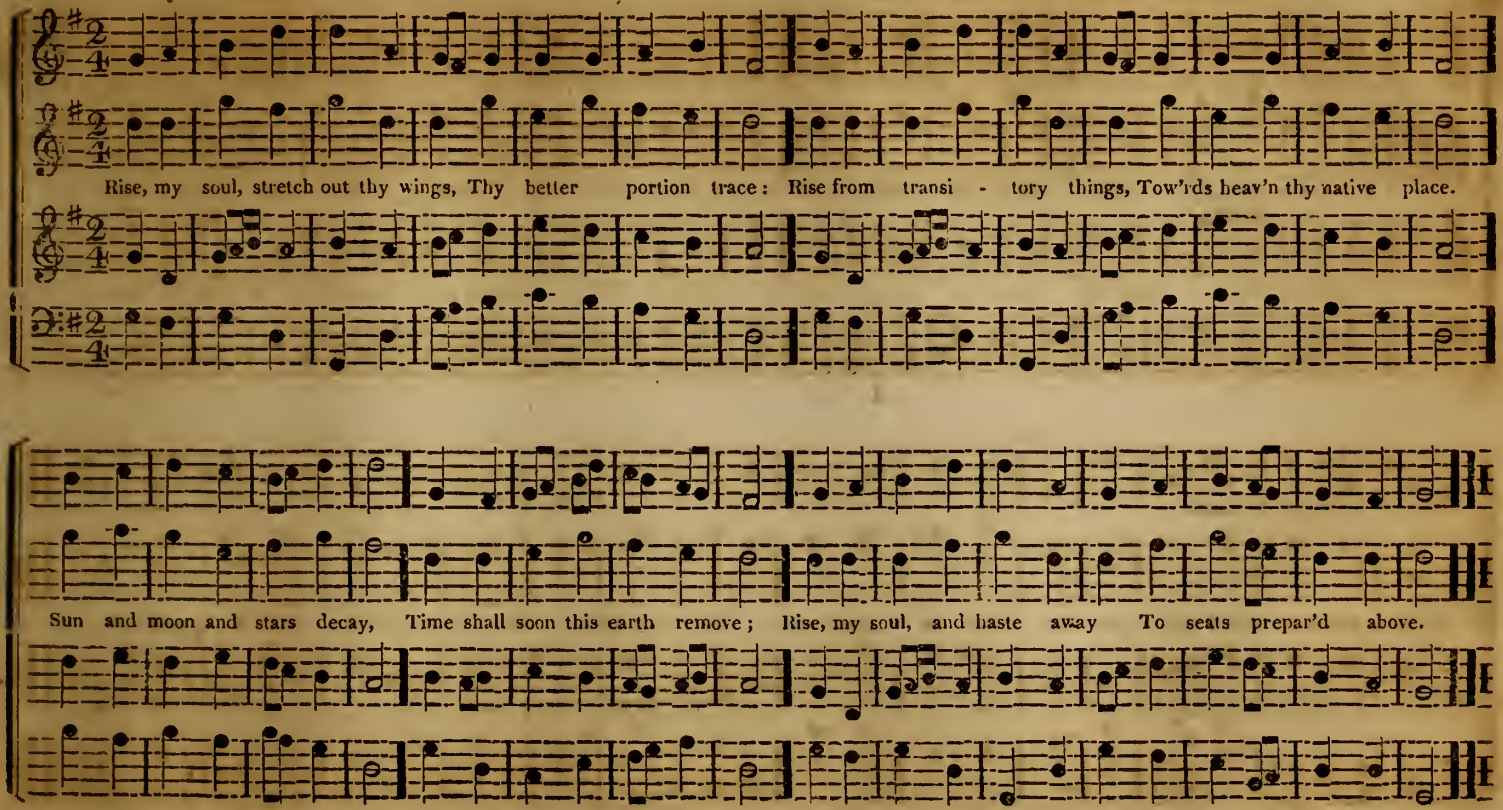


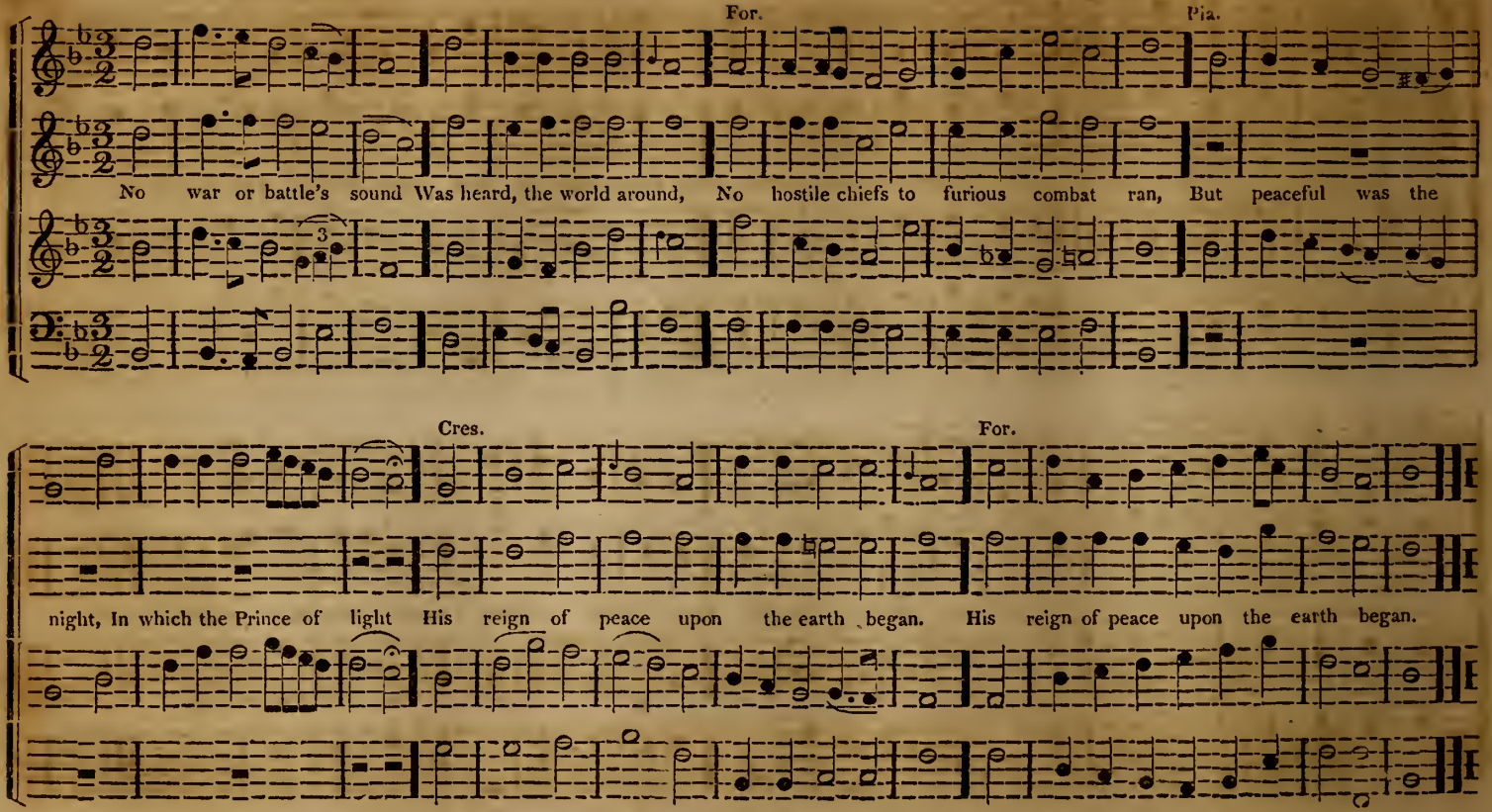


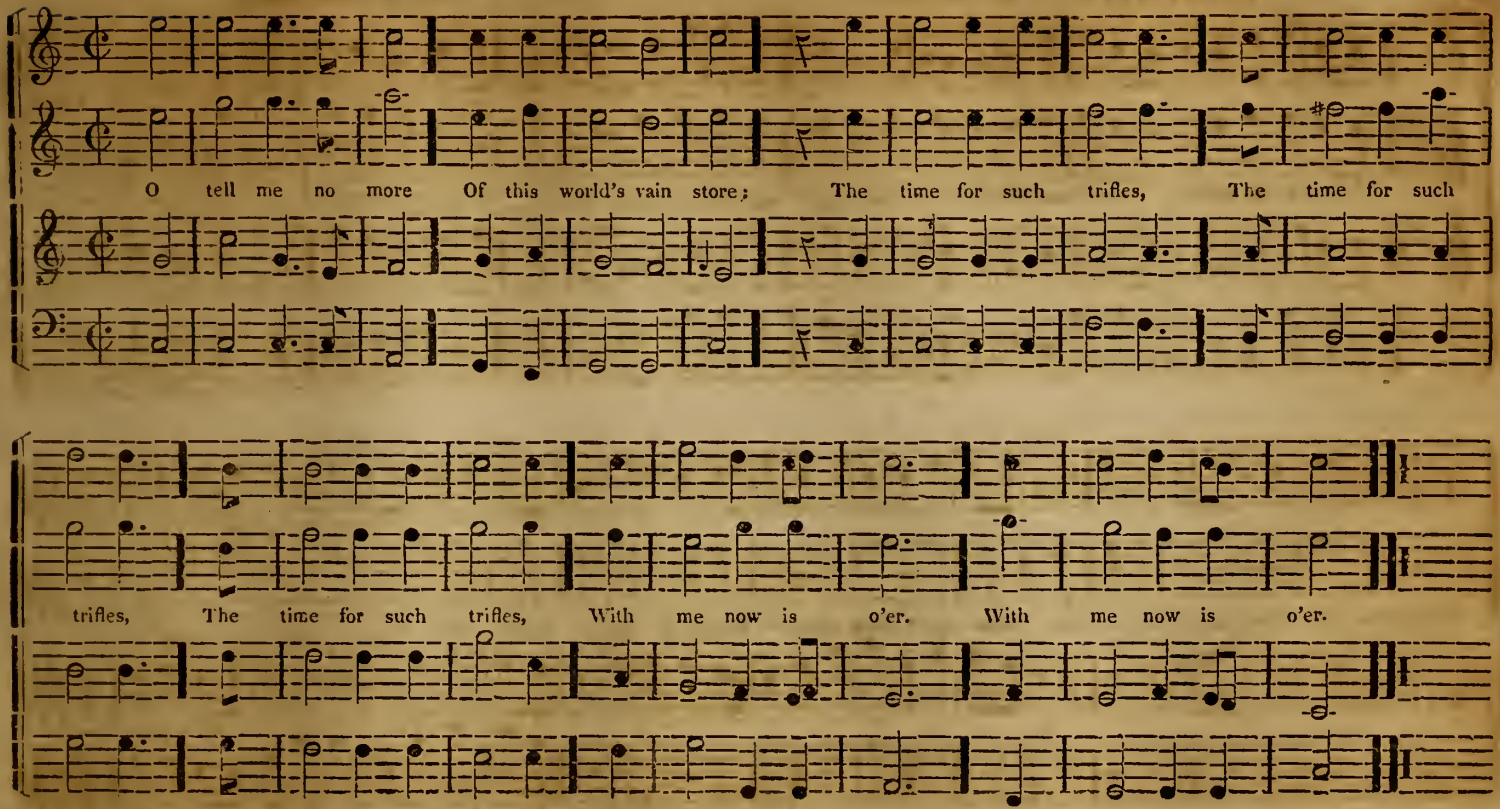
FAIRFAX. 7. 6. Peculiar.

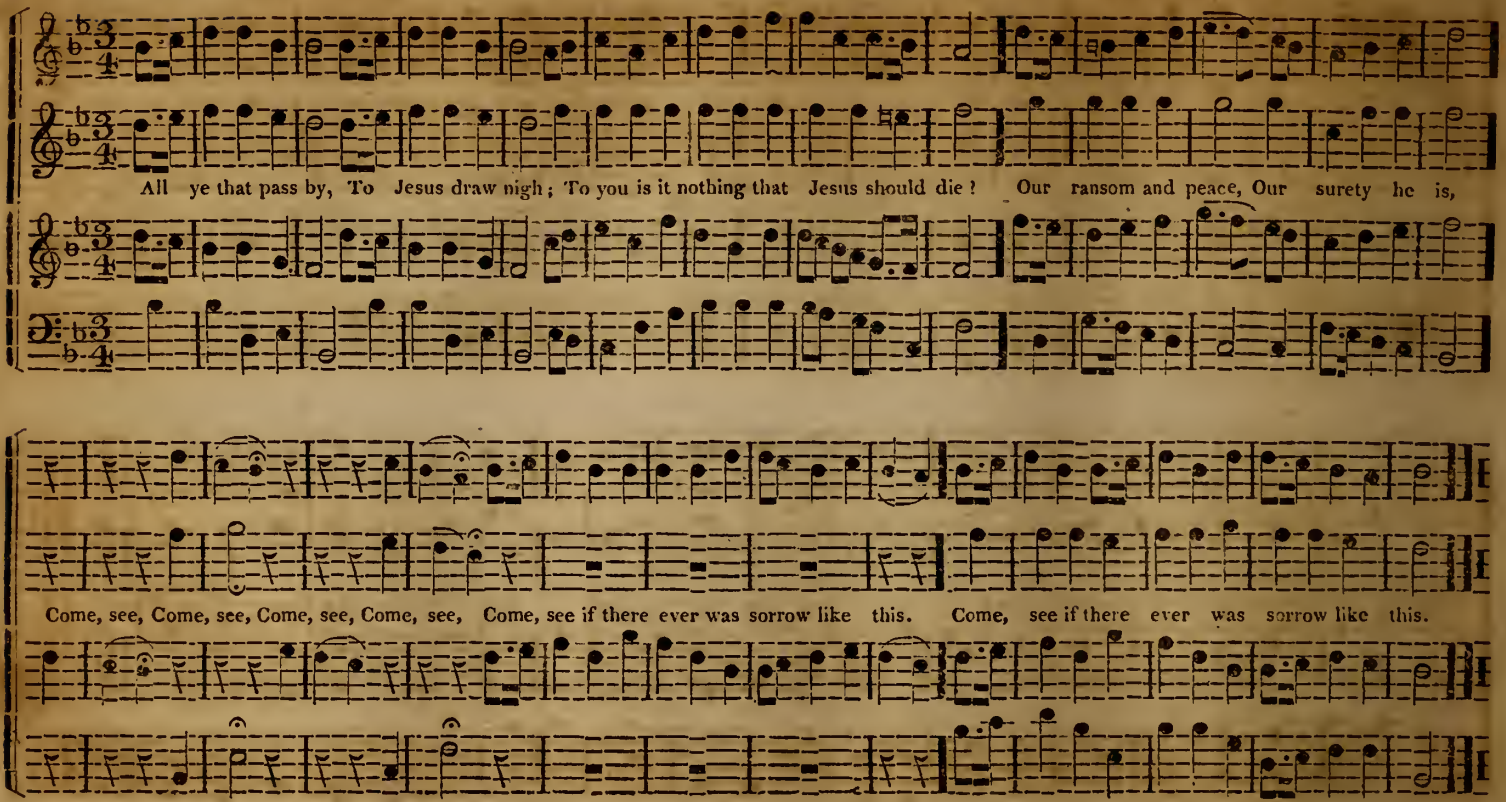


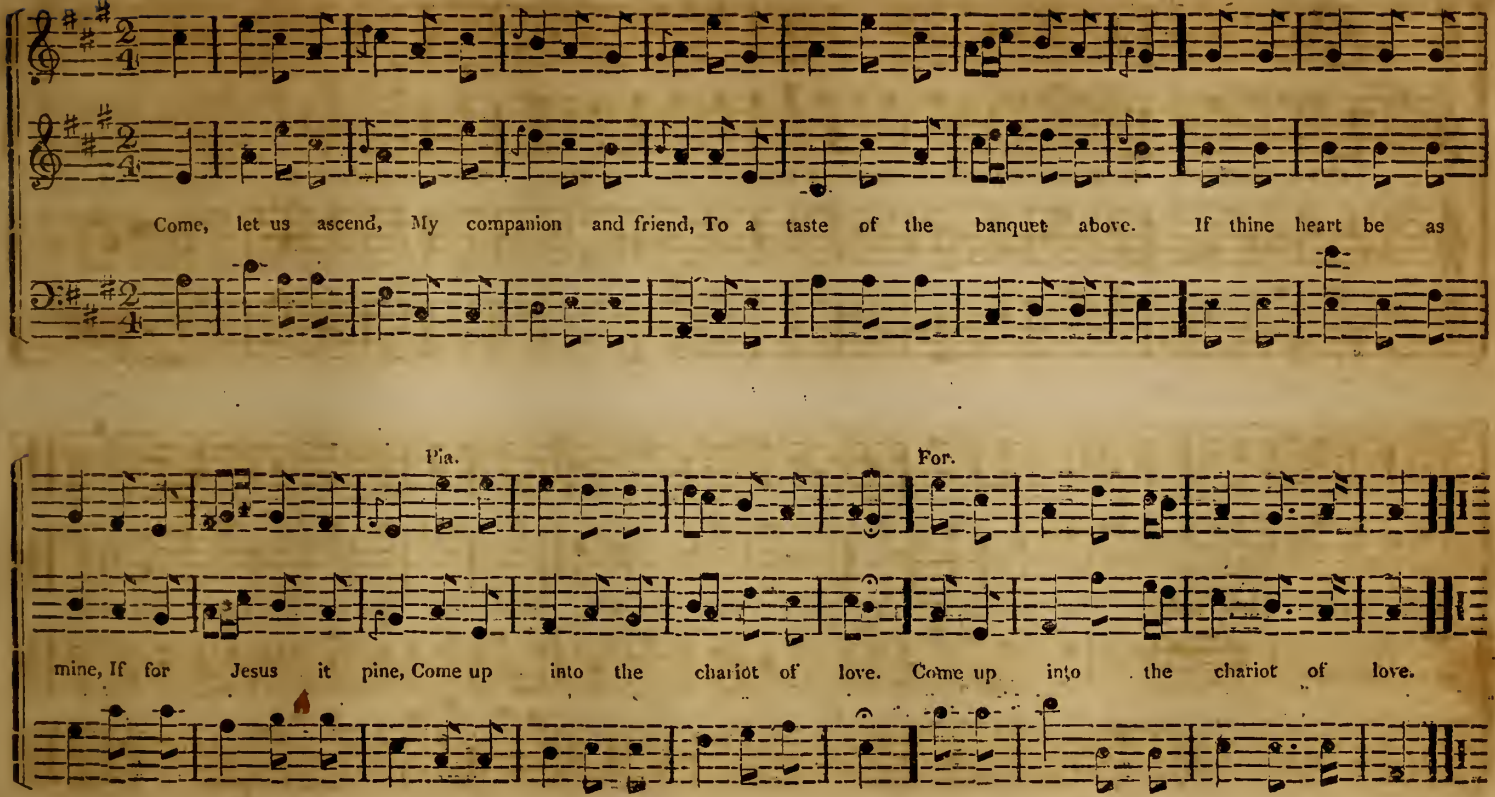

The God of glory sends his summons forth, Calls the south nations and awakes the north;
From east to west his sovereign orders spread, Through distant worlds and regions of the dead.
The trumpet sounds, hell trembles, heav'n re - joices; Lift up your heads, ye saints, with cheerful voices.


Rise, my soul, stretch out thy wings, Thy better portion trace: Rise from transi - tory things, Tow'rds heav'n thy native place.
Sun and moon and stars decay, Time shall soon this earth remove; Rise, my soul, and haste away To seats prepar'd above.

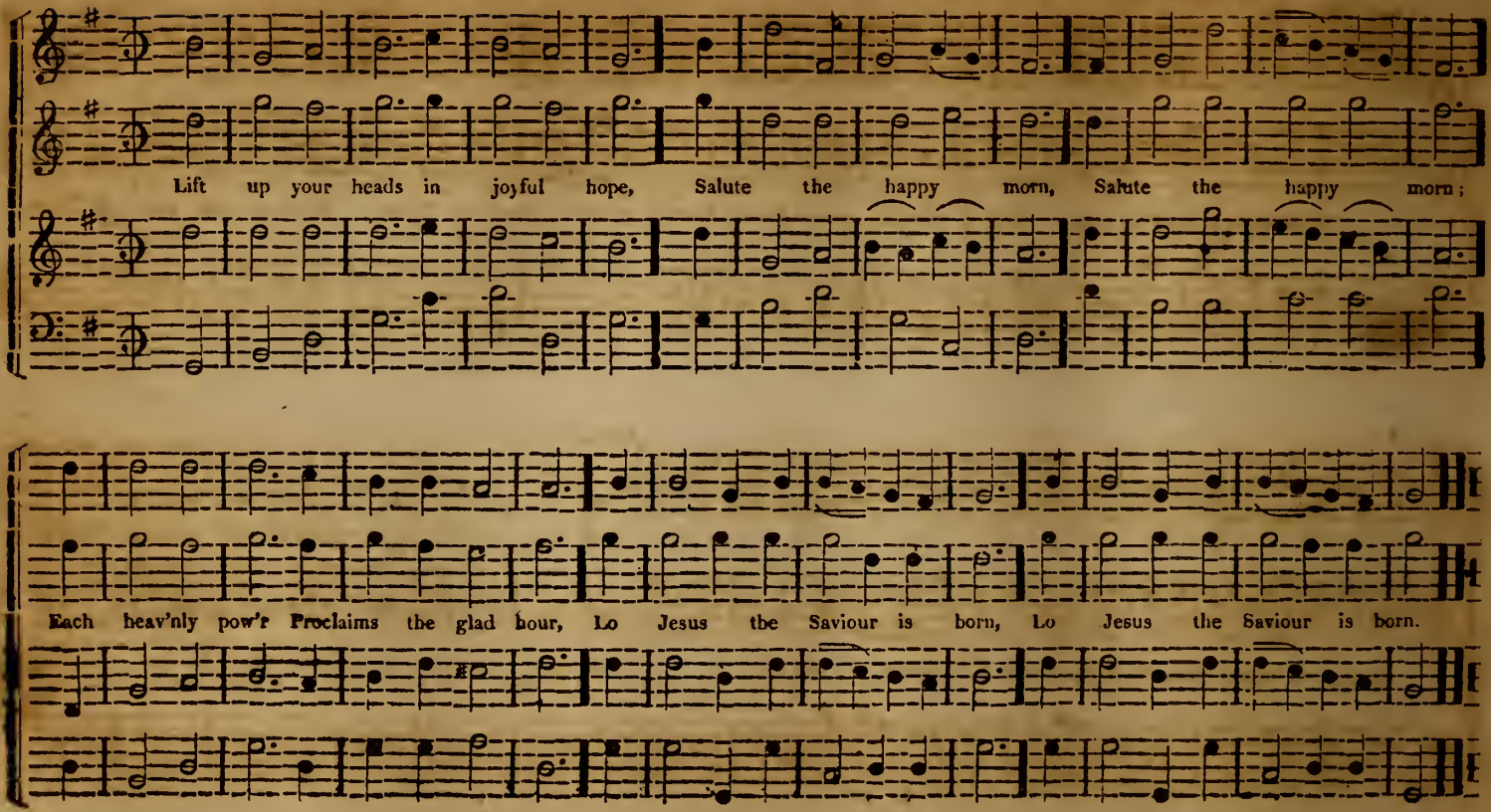

For.
Pia.
No war or battle's sound Was heard, the world around, No hostile chiefs to furious combat ran, But peaceful was the
Cres.
For.
night, In which the Prince of light His reign of peace upon the earth began. His reign of peace upon the earth began.

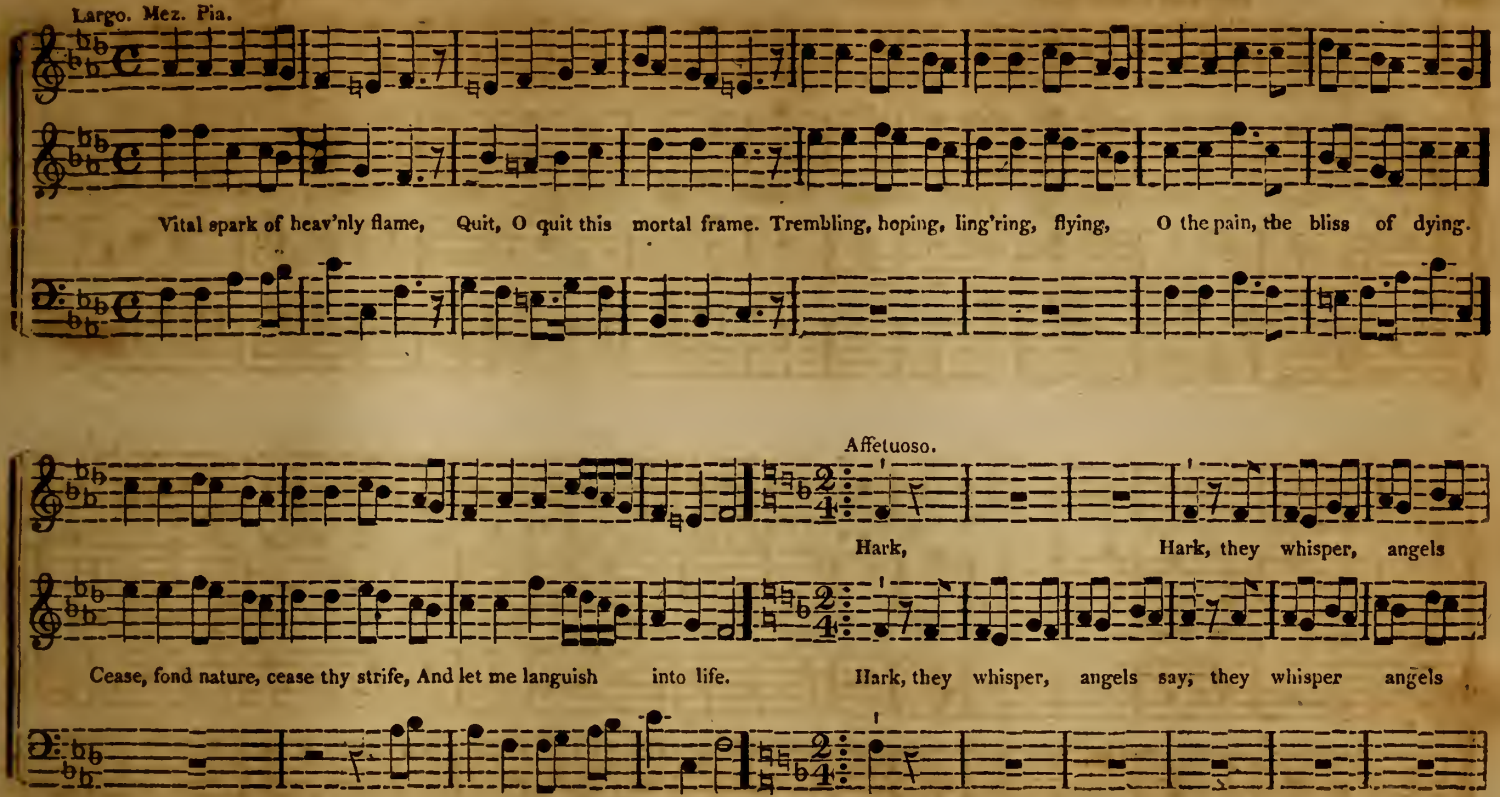

O tell me no more Of this world's vain store; The time for such trifles, The time for such
trifles, The time for such trifles, With me now is o'er. With me now is o'er.

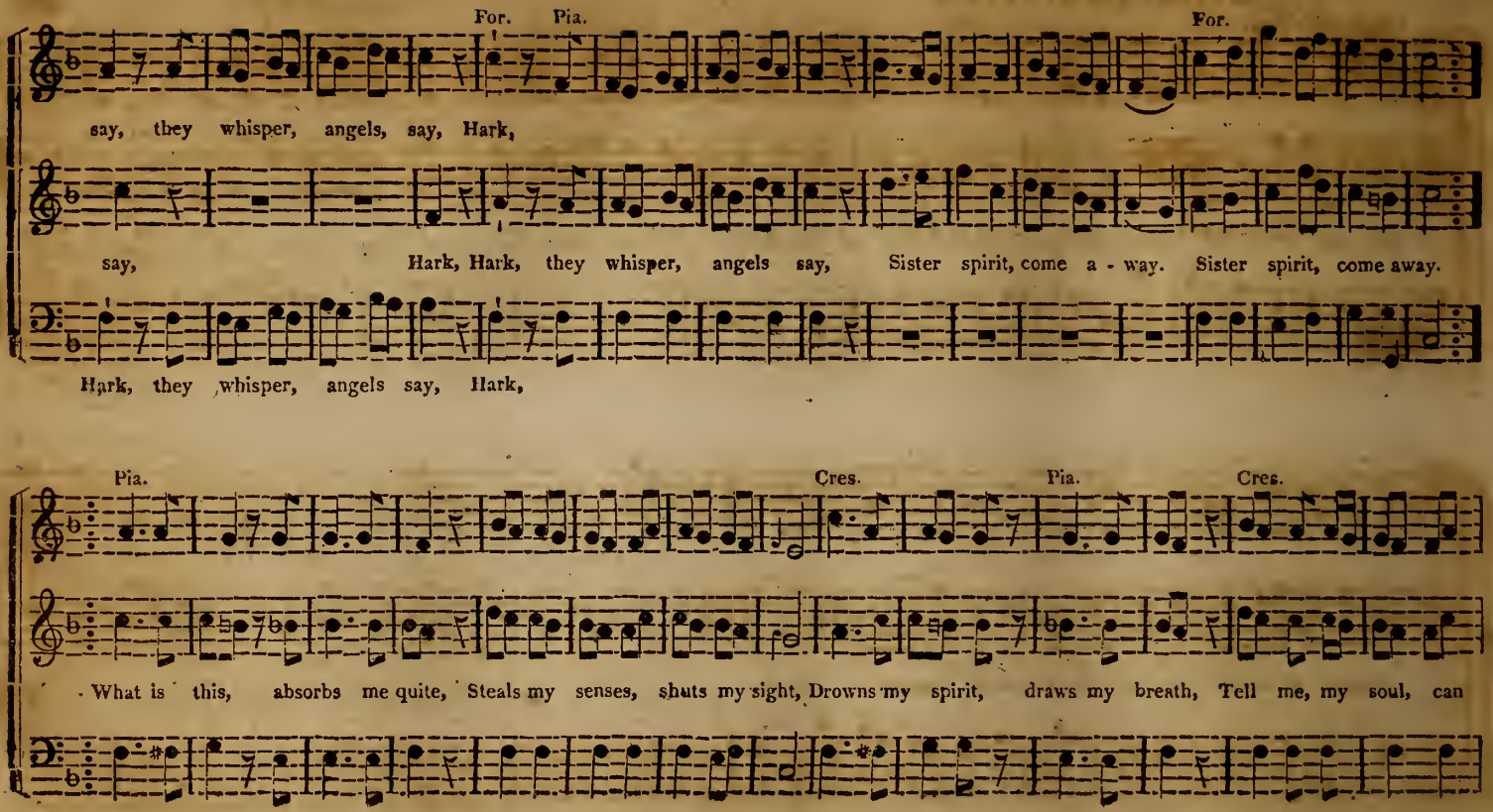

All ye that pass by, To Jesus draw nigh; To you is it nothing that Jesus should die? Our ransom and peace, Our surety he is,
Come, see, Come, see, Come, see, Come, see, Come, see if there ever was sorrow like this. Come, see if there ever was sorrow like this.

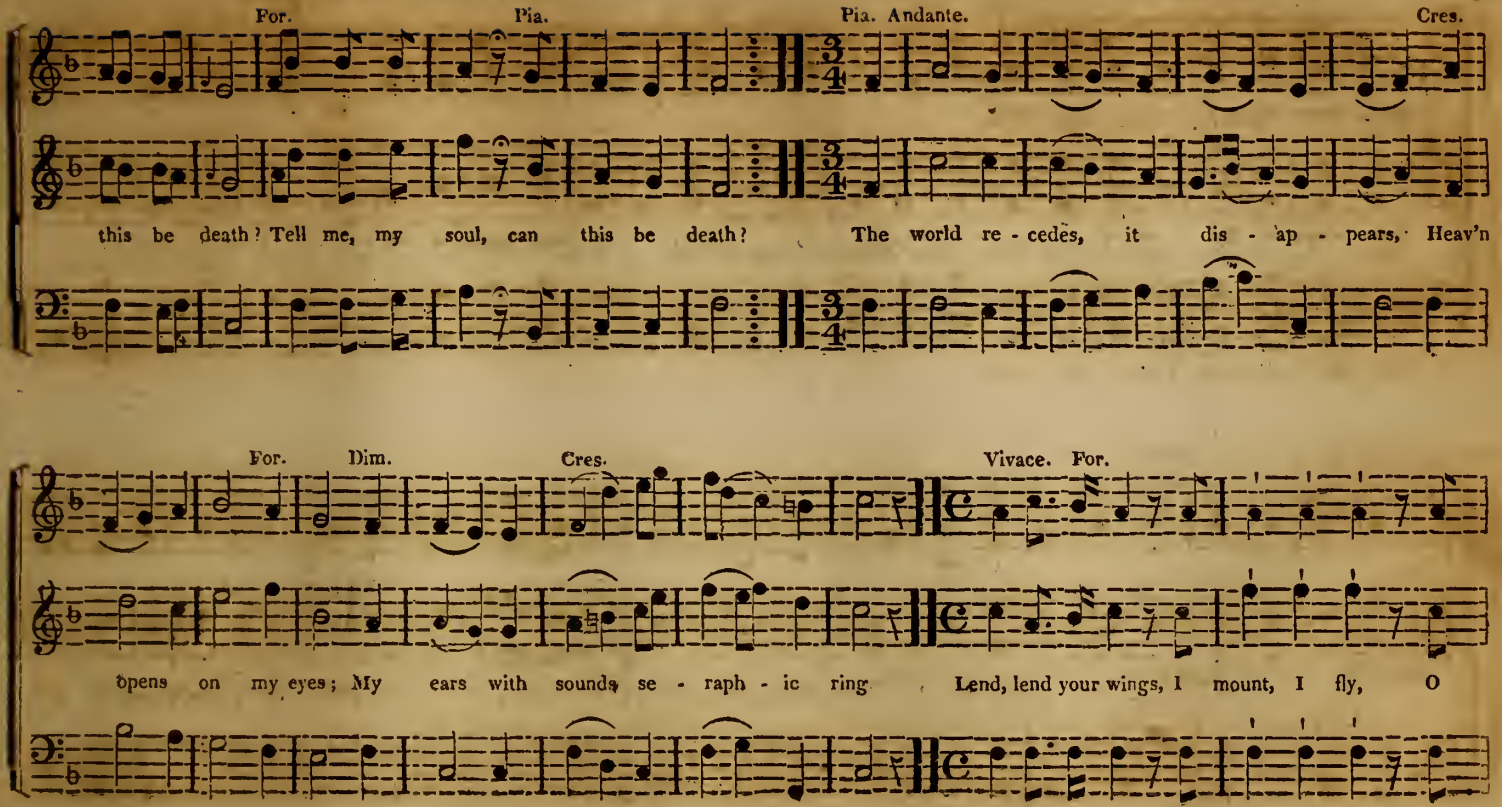

Come, let us ascend, My companion and friend, To a taste of the banquet above. If thine heart be as
Pia.
For.
mine, If for Jesus it pine, Come up into the chariot of love. Come up into the chariot of love.

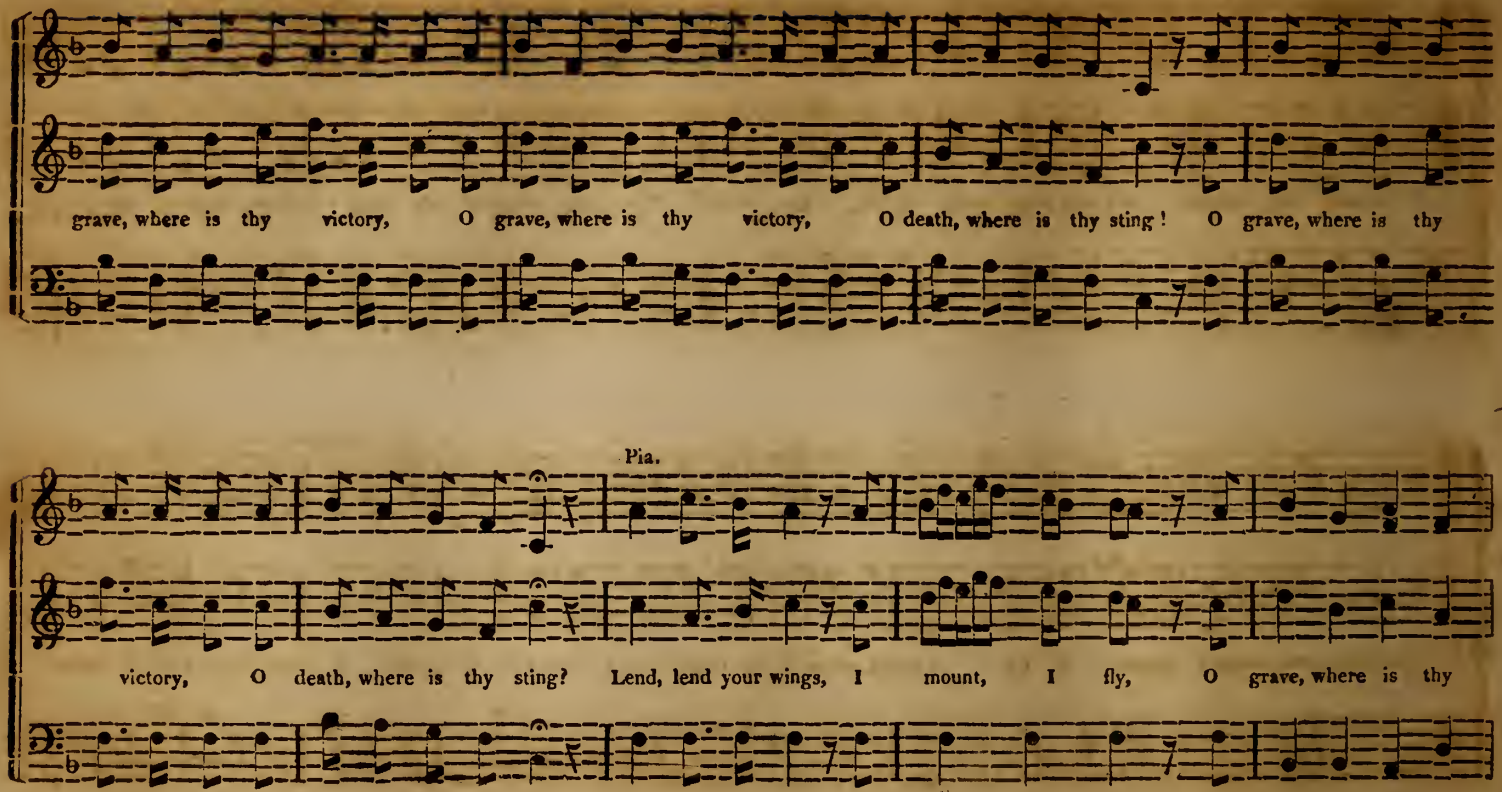
BETHLEHEM. Peculiar. Dr. Madan.

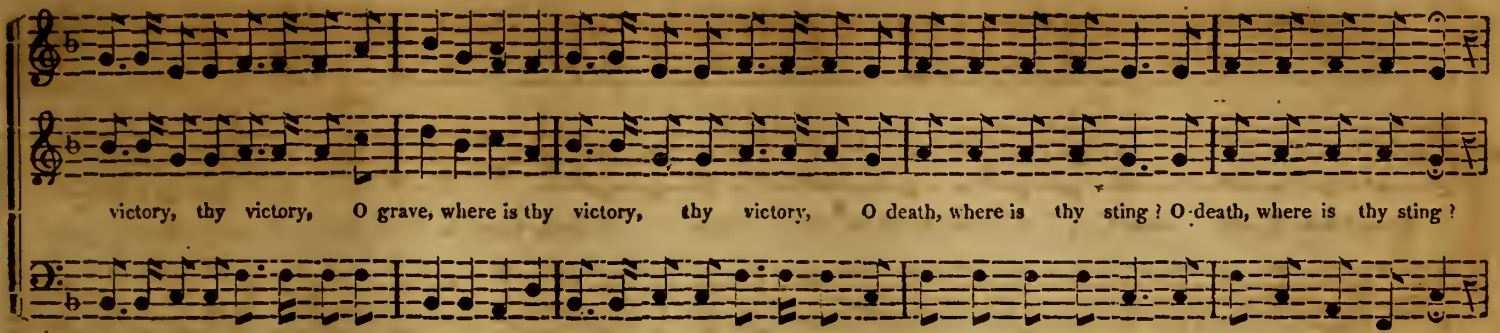


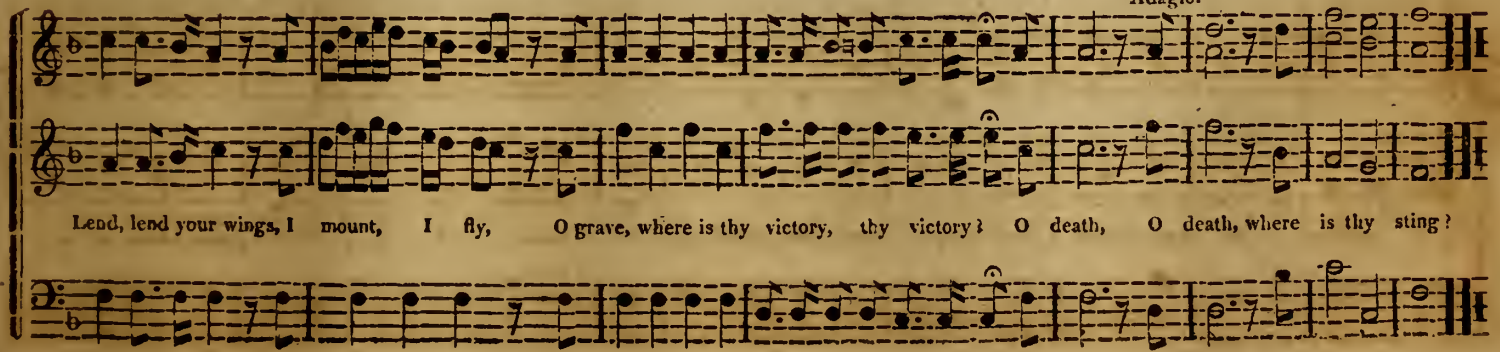

Largo. Mez. Pia.
Vital spark of heav'nly flame, Quit, O quit this mortal frame. Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying.
Affetuoso.
Hark, Hark, they whisper, angels
Cease, fond nature, cease thy strife, And let me languish into life. Hark, they whisper, angels say; they whisper angels

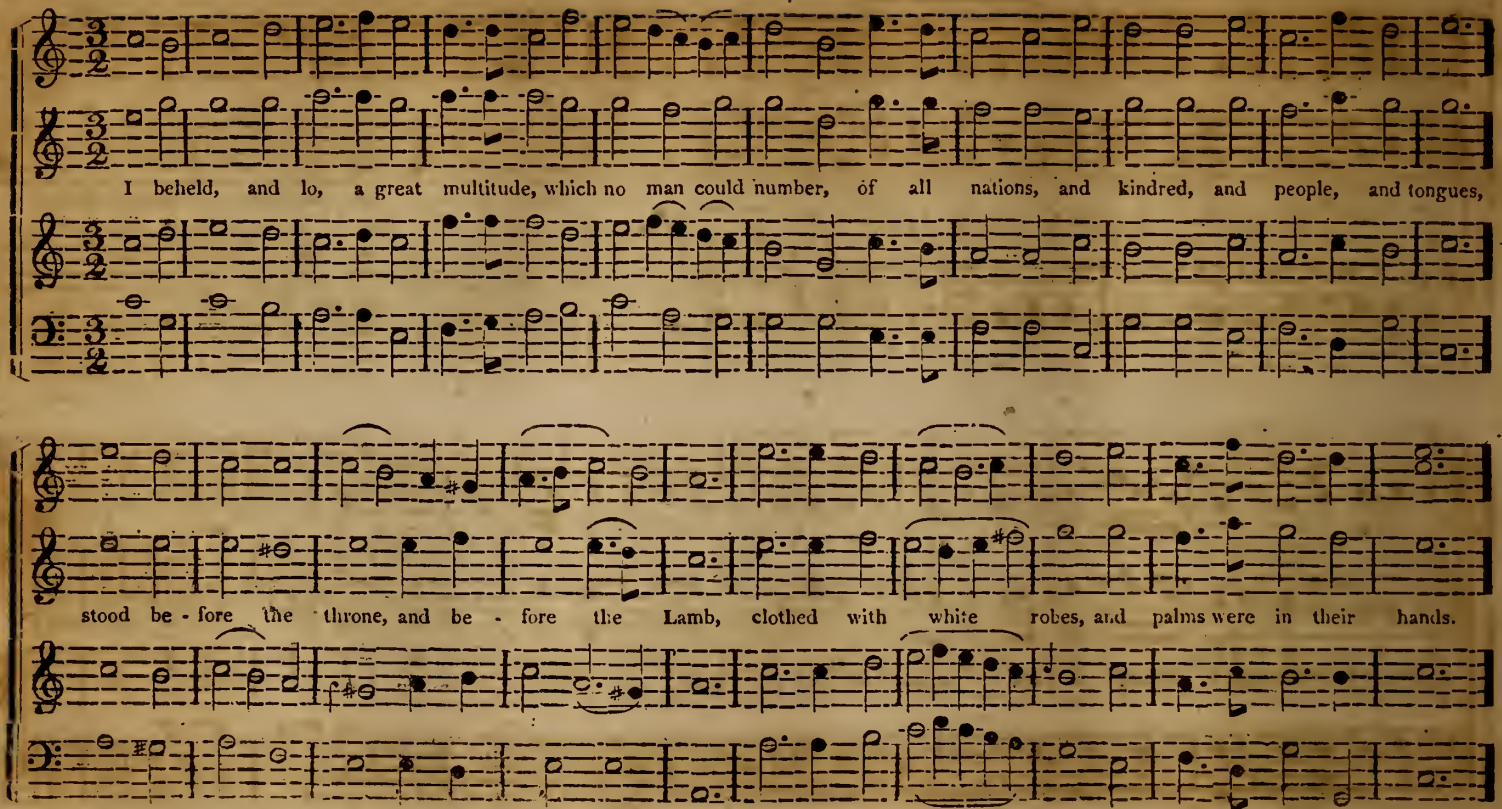

For. Pia.
For.
say, they whisper, angels, say, Hark,
say, Hark, Hark, they whisper, angels say, Sister spirit, come a - way. Sister spirit, come away.
Hark, they whisper, angels say, Hark,
Pia.
Cres.
Pia.
Cres.
What is this, absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me, my soul, can

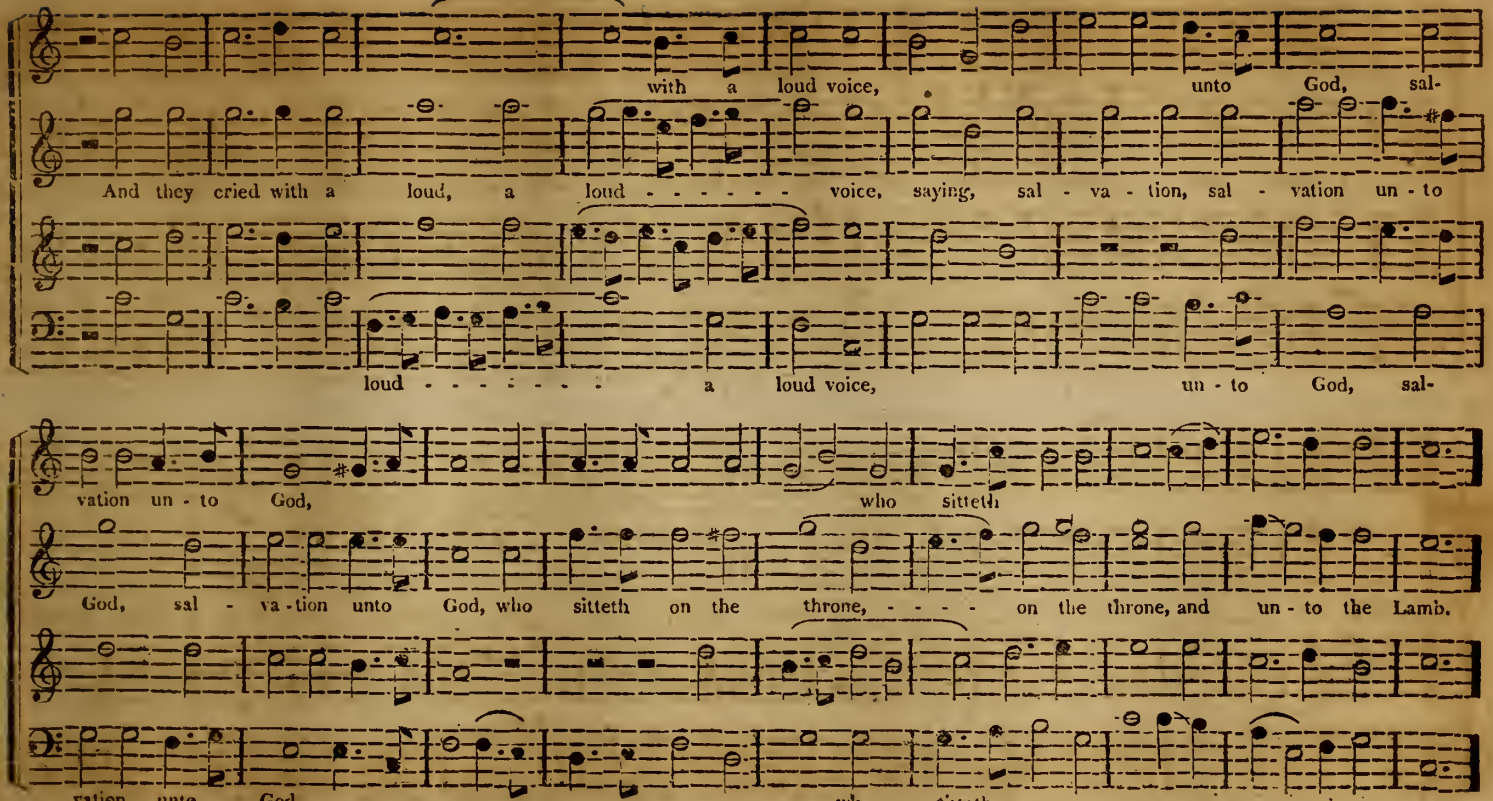

For.
Pia.
Pia. Andante.
Cres.
this be death? Tell me, my soul, can this be death? The world re - cedes, it dis - ap - pears, Heav'n
For.
Dim.
Cres.
Vivace. For.
opens on my eyes; My ears with sounds se - raph - ic ring Lend, lend your wings, I mount, I fly, O

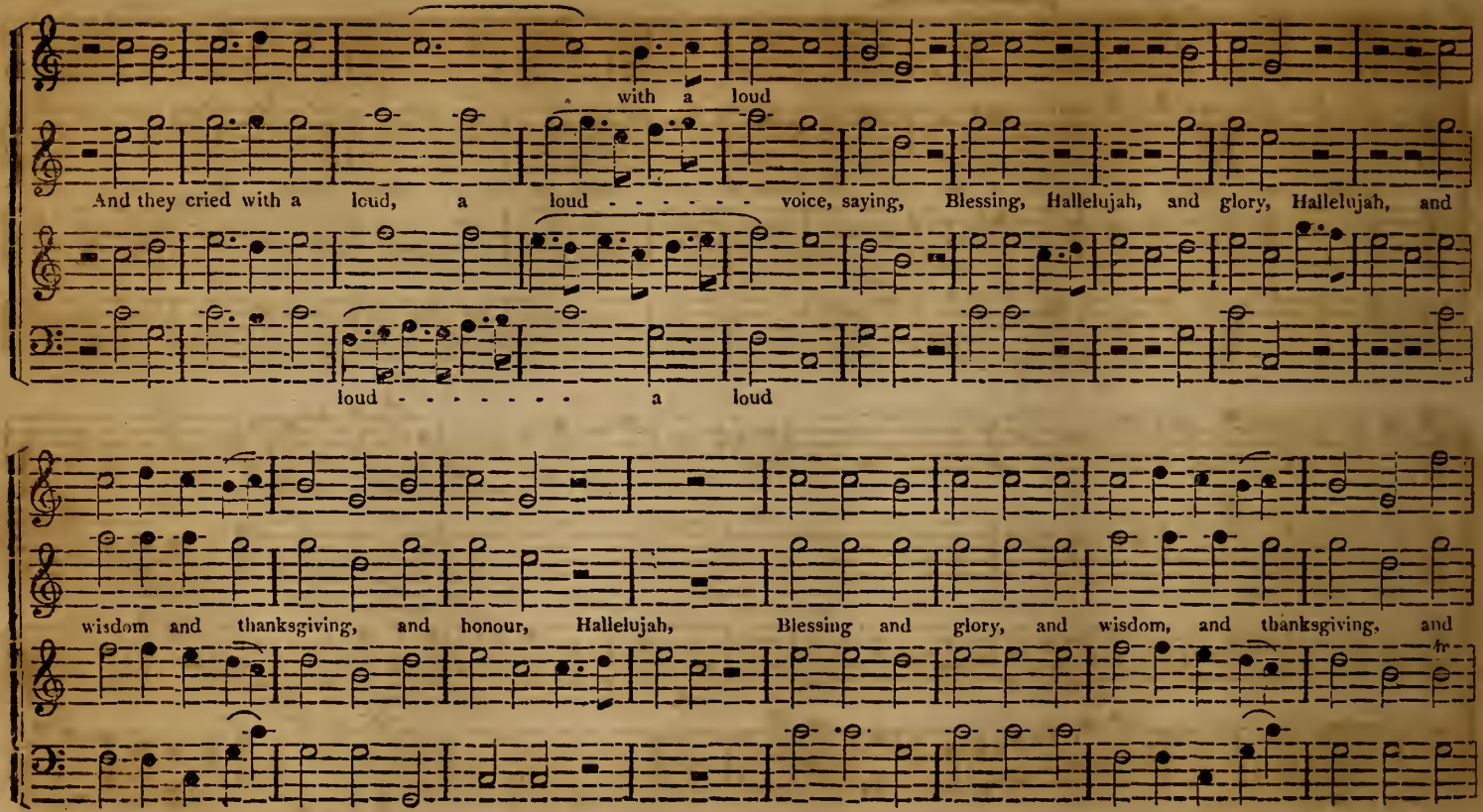

grave, where is thy victory, O grave, where is thy victory, O death, where is thy sting! O grave, where is thy
Pia.
victory, O death, where is thy sting? Lend, lend your wings, I mount, I fly, O grave, where is thy

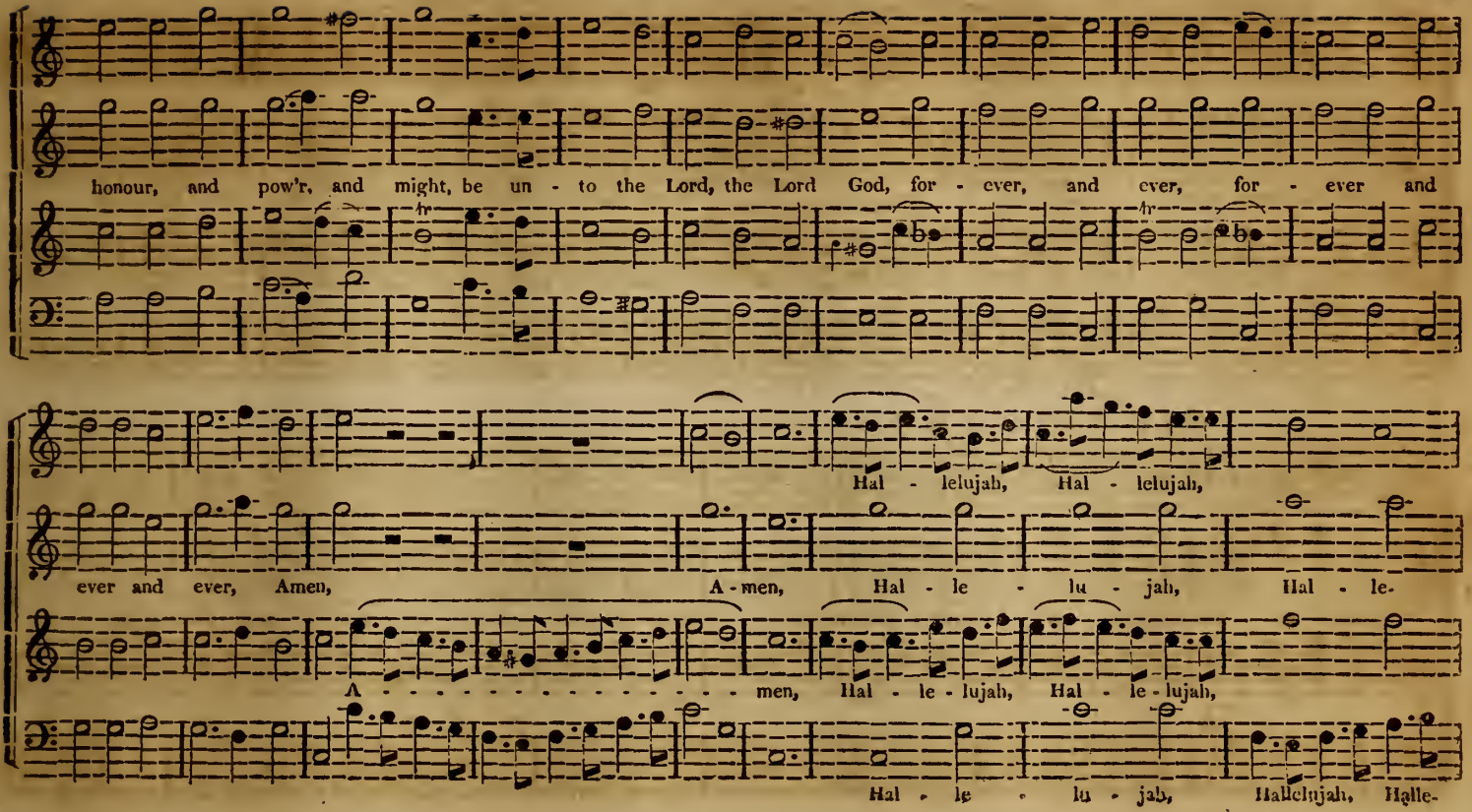

victory, thy victory, O grave, where is thy victory, thy victory, O death, where is thy sting? O death, where is thy sting?


Adagio.
Lend, lend your wings, I mount, I fly, O grave, where is thy victory, thy victory? O death, O death, where is thy sting?


I beheld, and lo, a great multitude, which no man could number, of all nations, and kindred, and people, and tongues,
stood be - fore the throne, and be - fore the Lamb, clothed with white robes, and palms were in their hands.


with a loud voice, unto God, sal-
And they cried with a loud, a loud - - - - - - voice, saying, sal - va - tion, sal - vation un - to
loud - - - - - - - a loud voice, un - to God, sal-
vation un - to God, who sitteth
God, sal - va - tion unto God, who sitteth on the throne, - - - - on the throne, and un - to the Lamb.
vation unto God, who sitteth

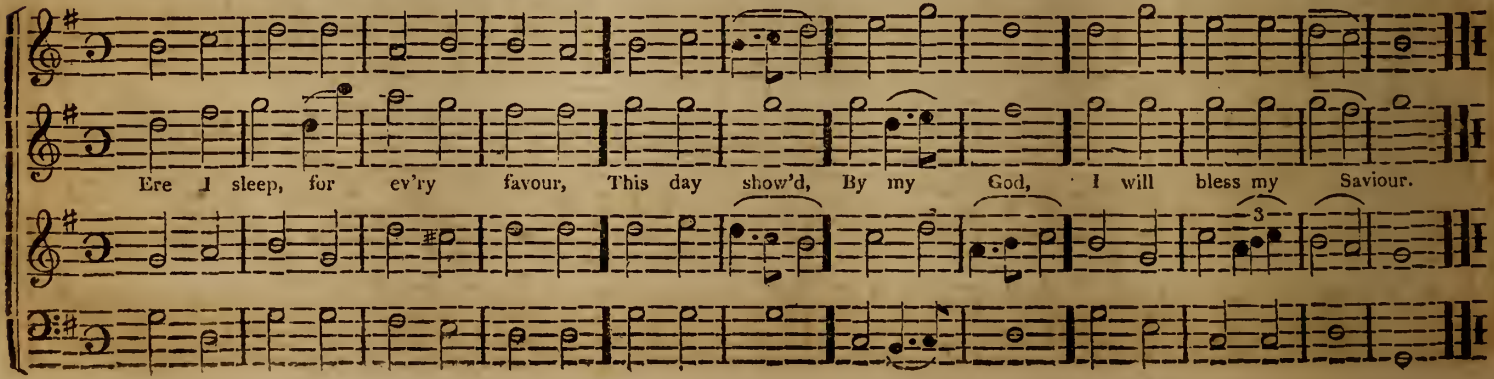

with a loud
And they cried with a loud, a loud - - - - - - voice, saying, Blessing, Hallelujah, and glory, Hallelujah, and
loud - - - - - - - a loud
wisdom and thanksgiving, and honour, Hallelujah, Blessing and glory, and wisdom, and thanksgiving, and

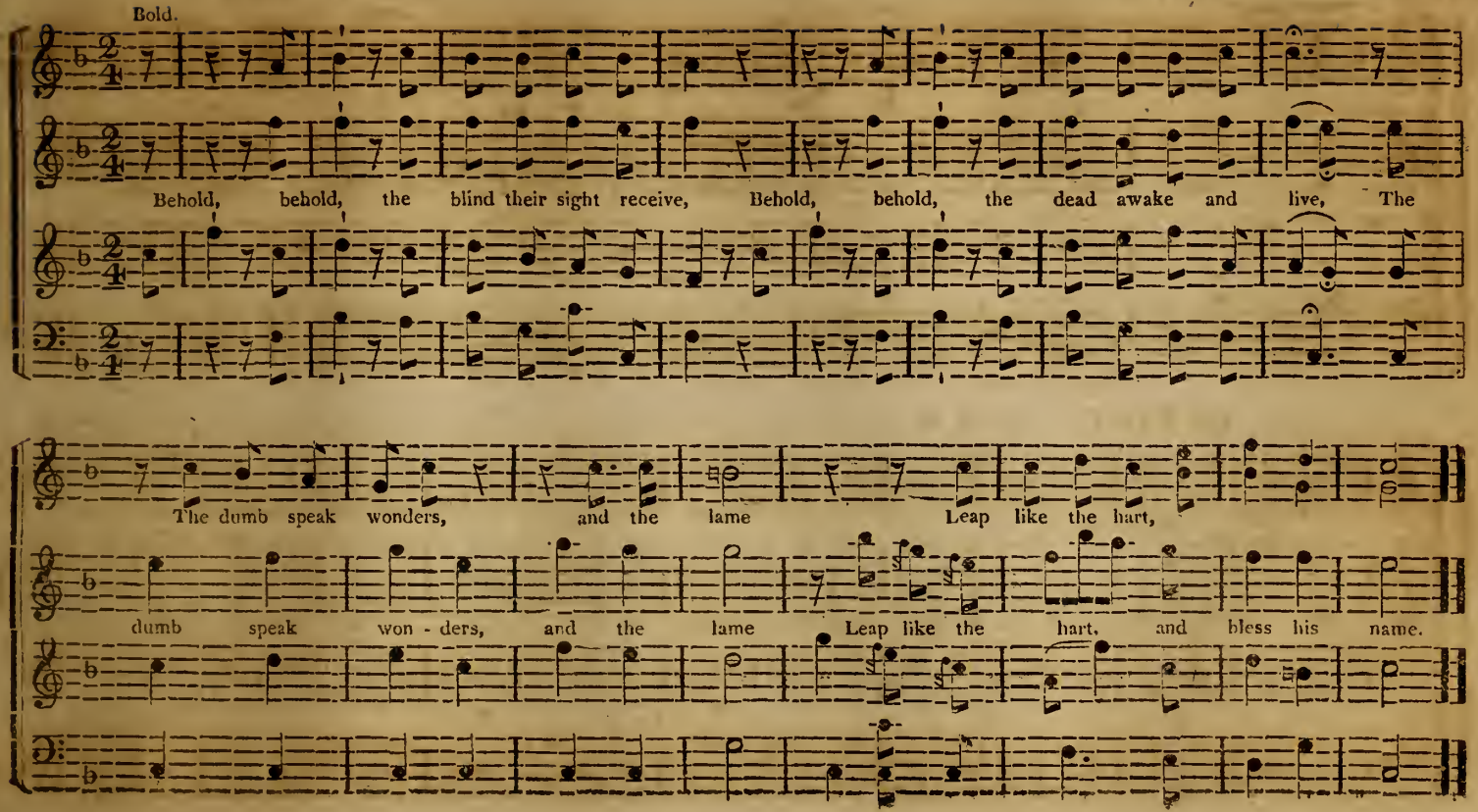

honour, and pow'r, and might, be un - to the Lord, the Lord God, for - ever, and ever, for - ever and
Hal - lelujah, Hal - lelujah,
ever and ever, Amen, A - men, Hal - le - lu - jah, Hal - le-
A - - - - - - - - - - - - men, Hal - le - lujah, Hal - le - lujah,
Hal - le - lu - jah, Hallelujah, Halle-

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

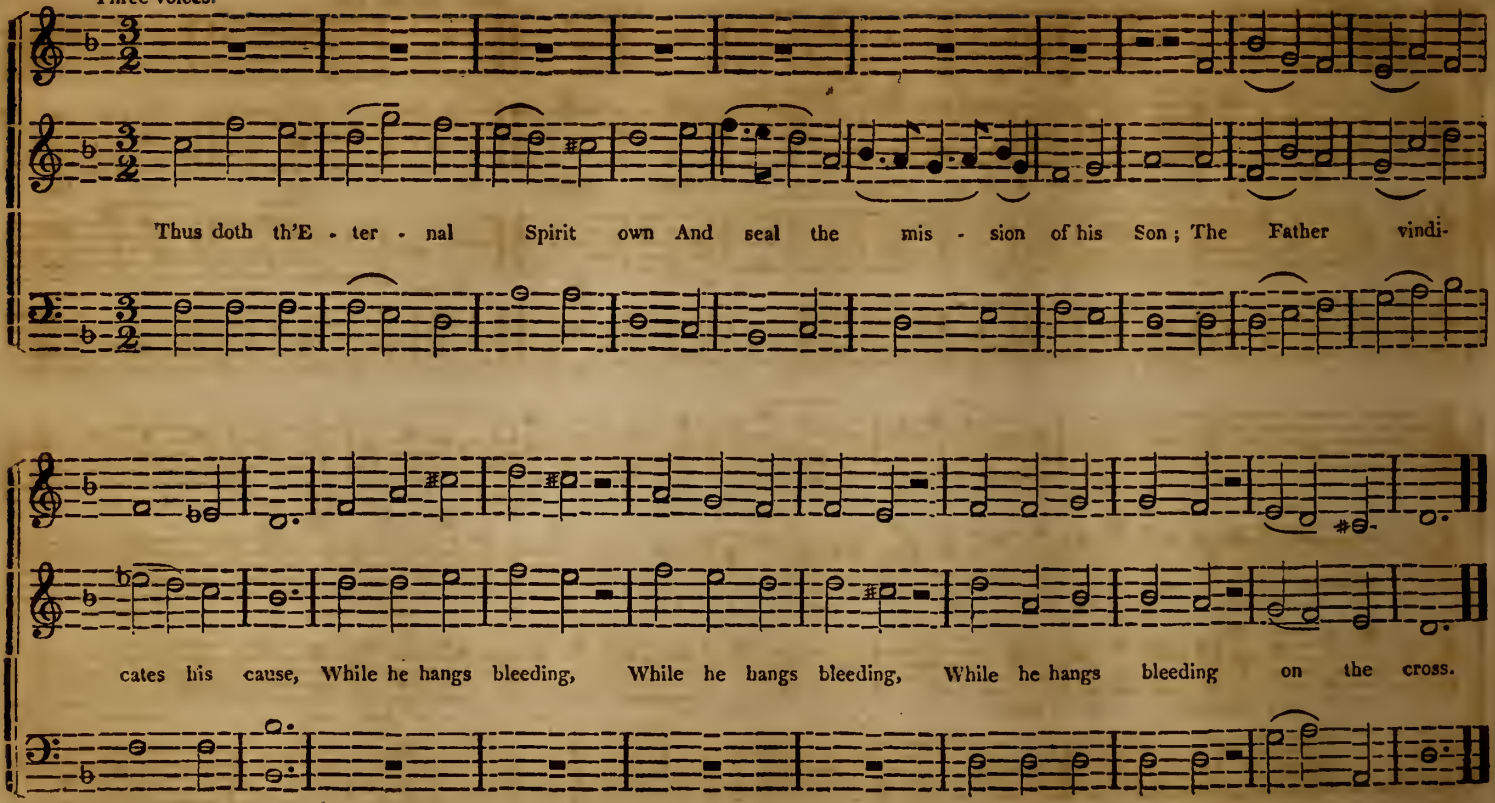
Hallelujah, Halle - lu - jah,

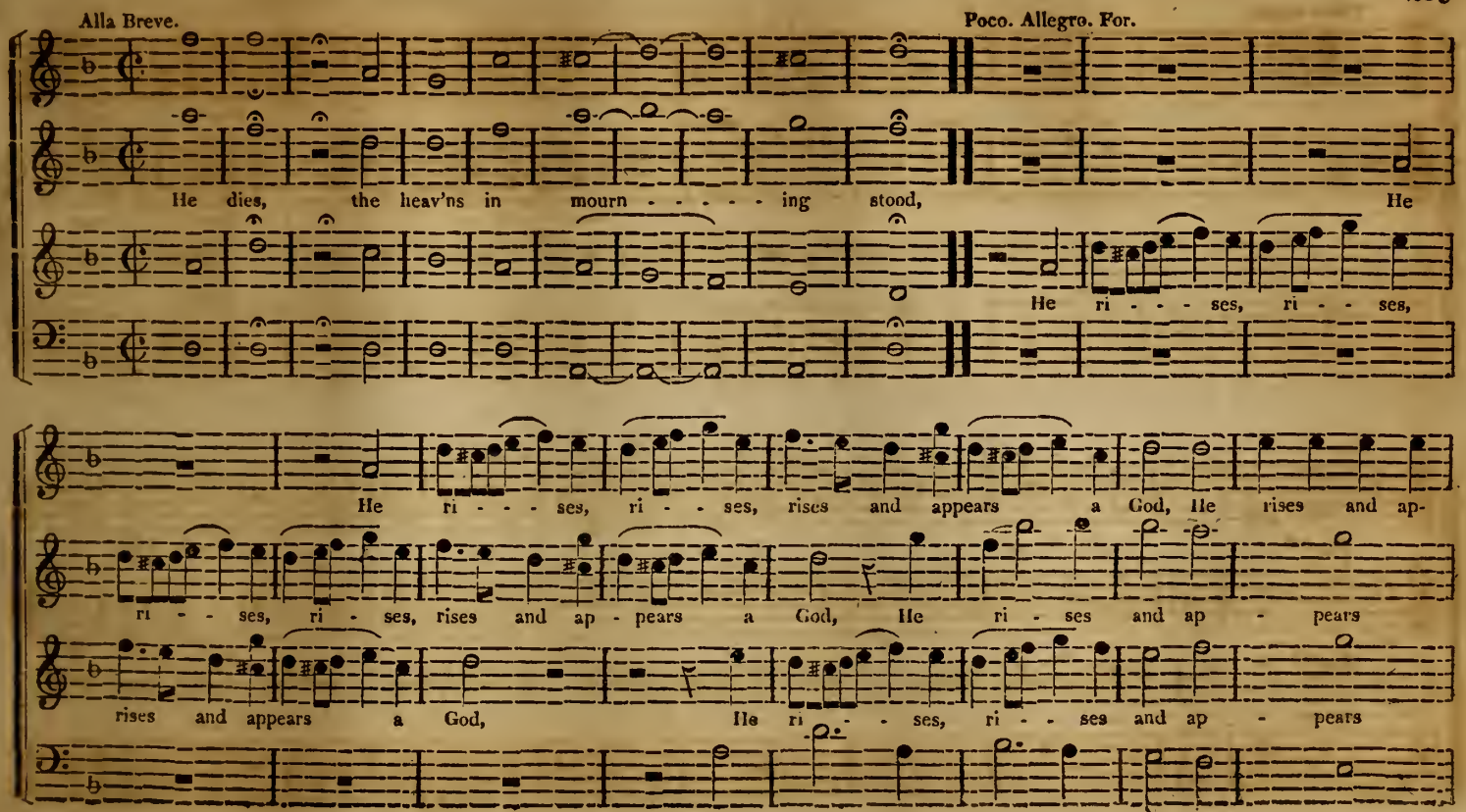
HAVANT. 8. 3. 6.

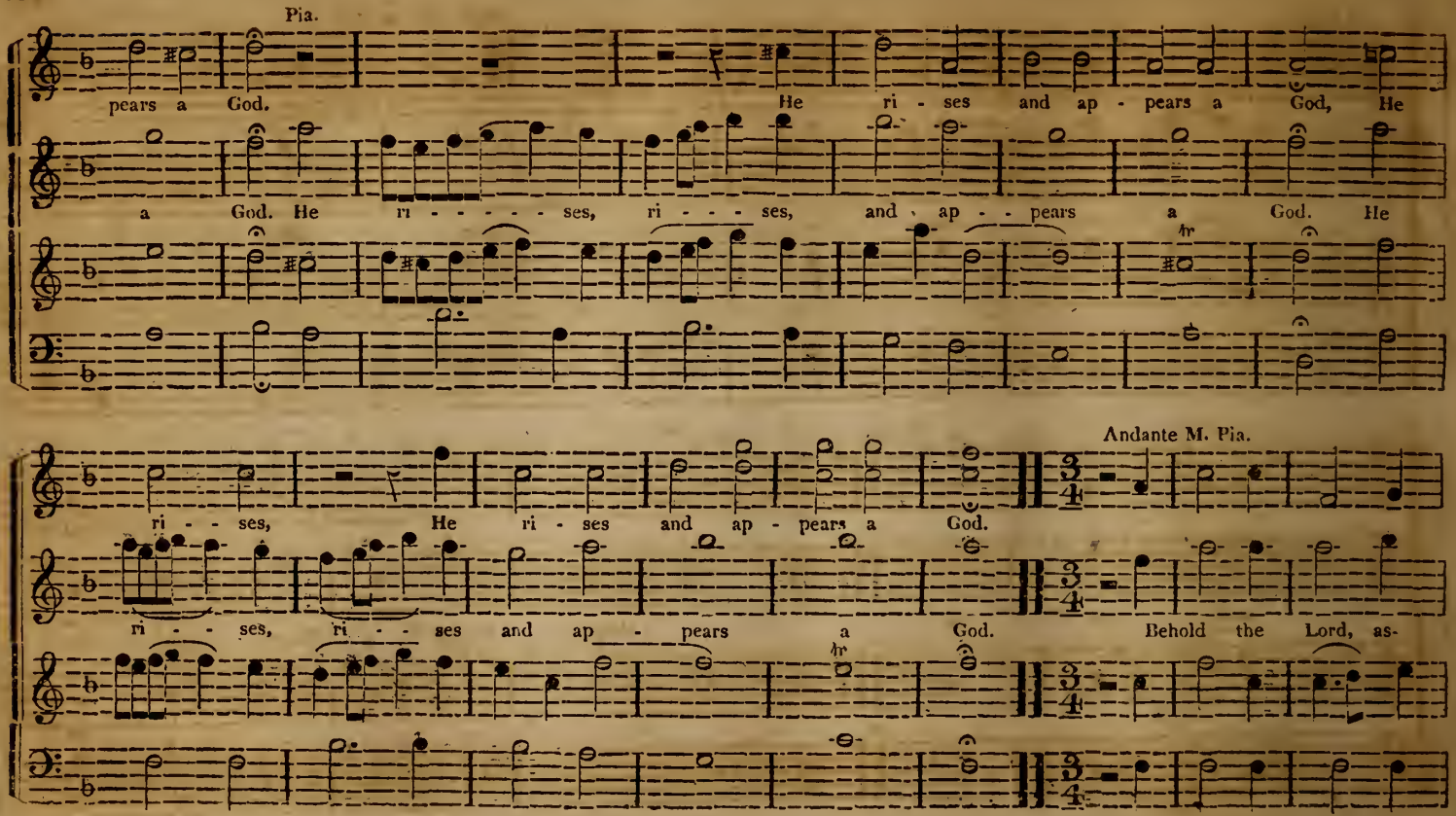


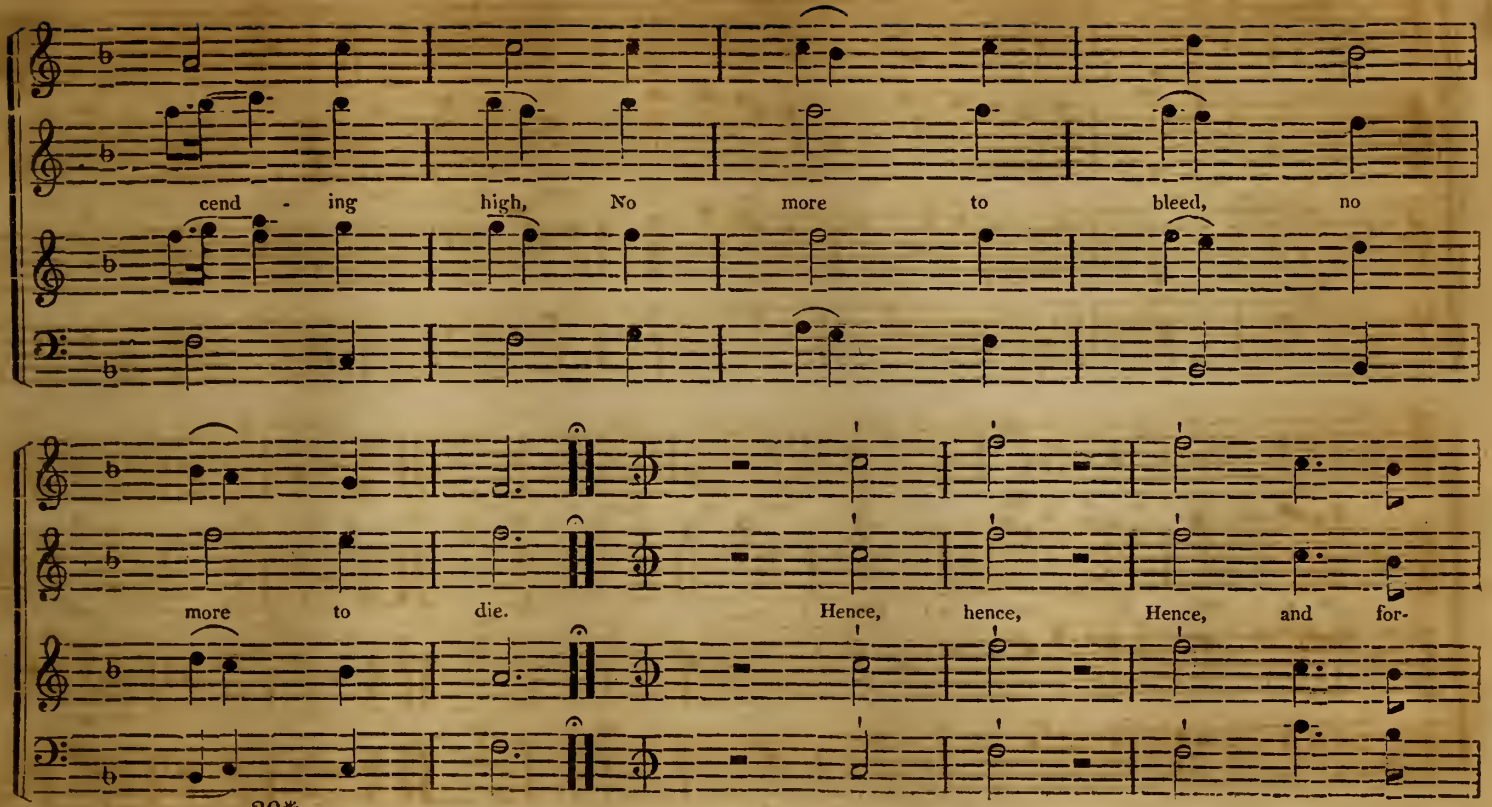

Bold.
Behold, behold, the blind their sight receive, Behold, behold, the dead awake and live, The
The dumb speak wonders, and the lame Leap like the hart,
dumb speak won - ders, and the lame Leap like the hart, and bless his name.

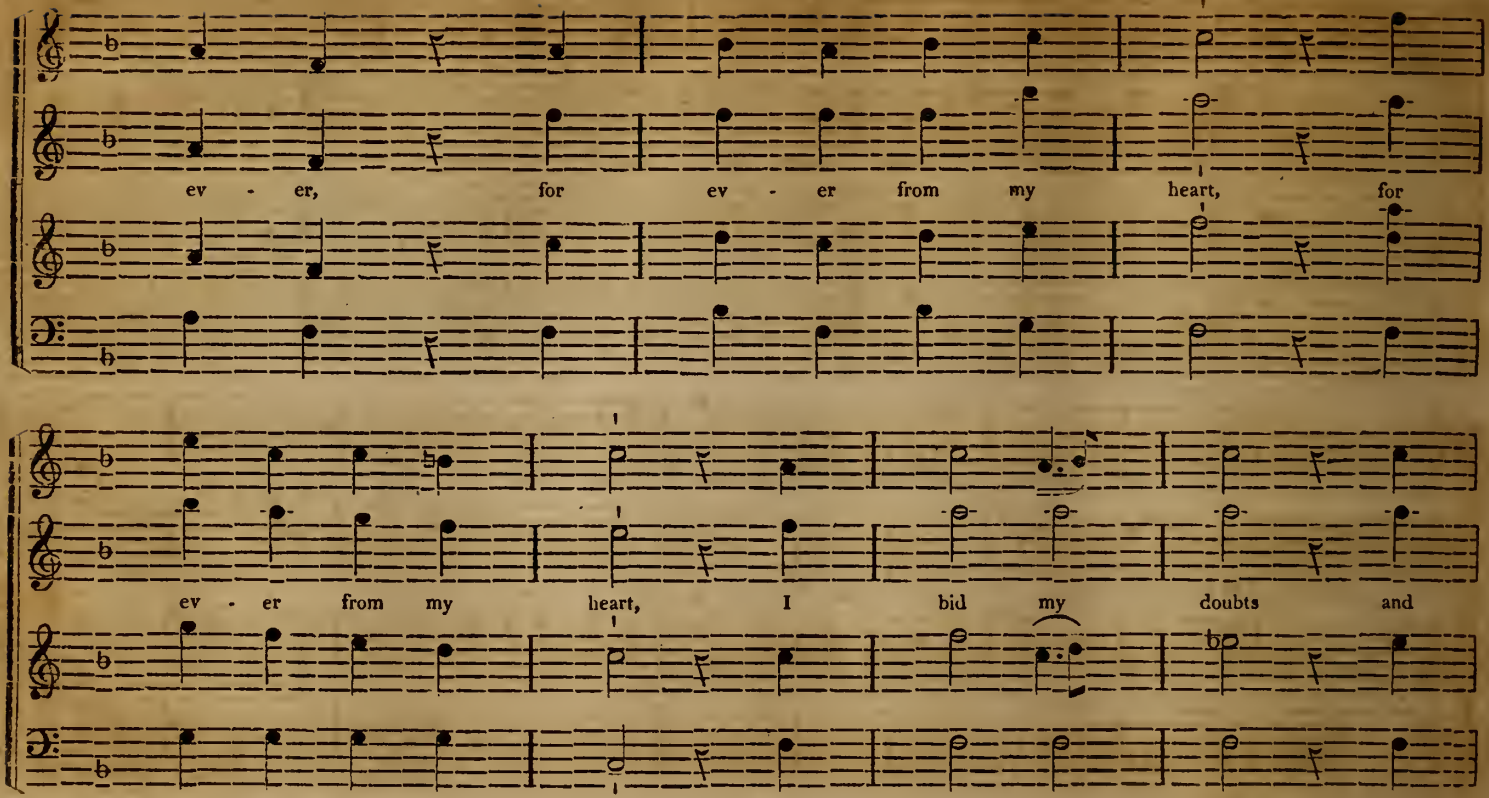
Three voices.

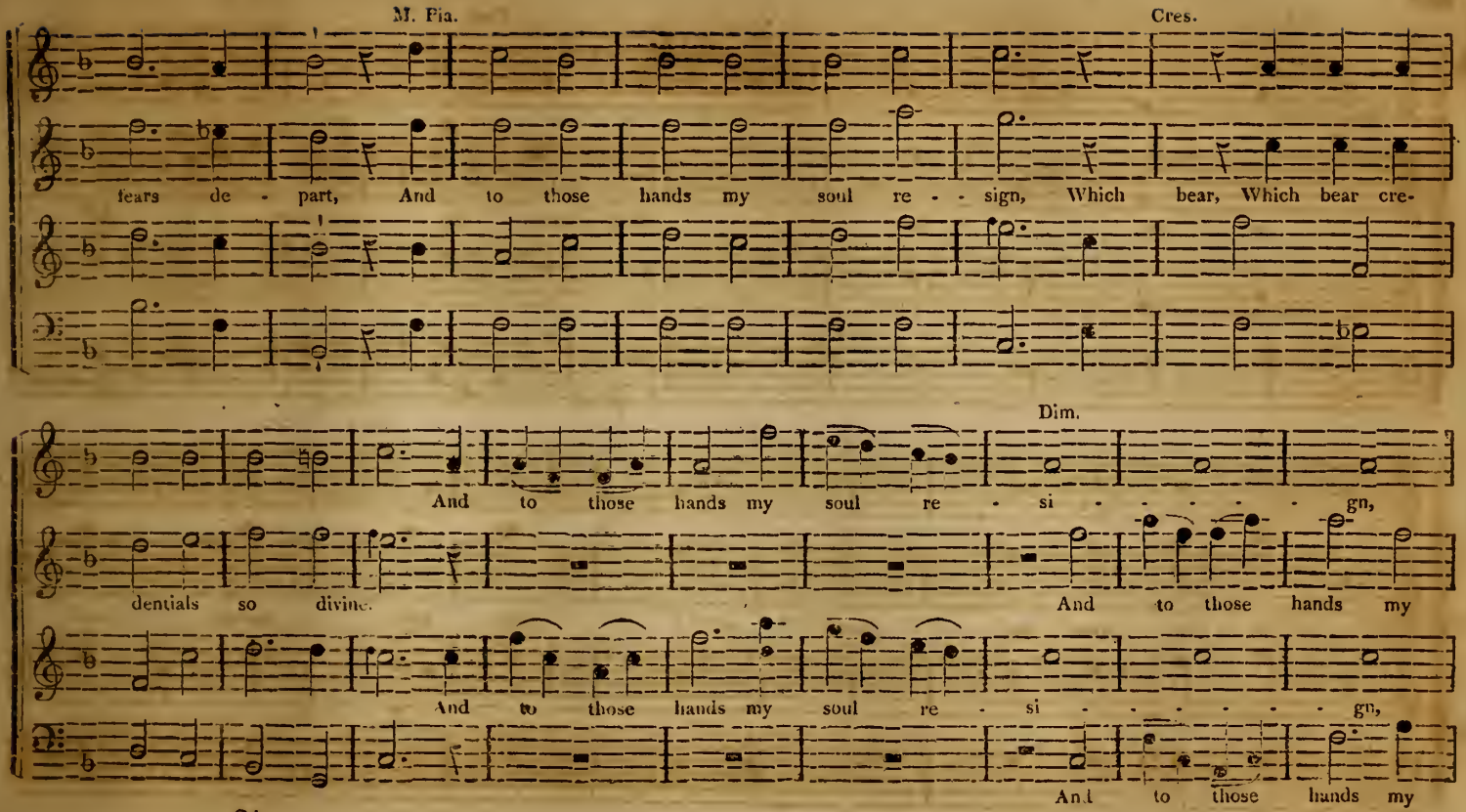


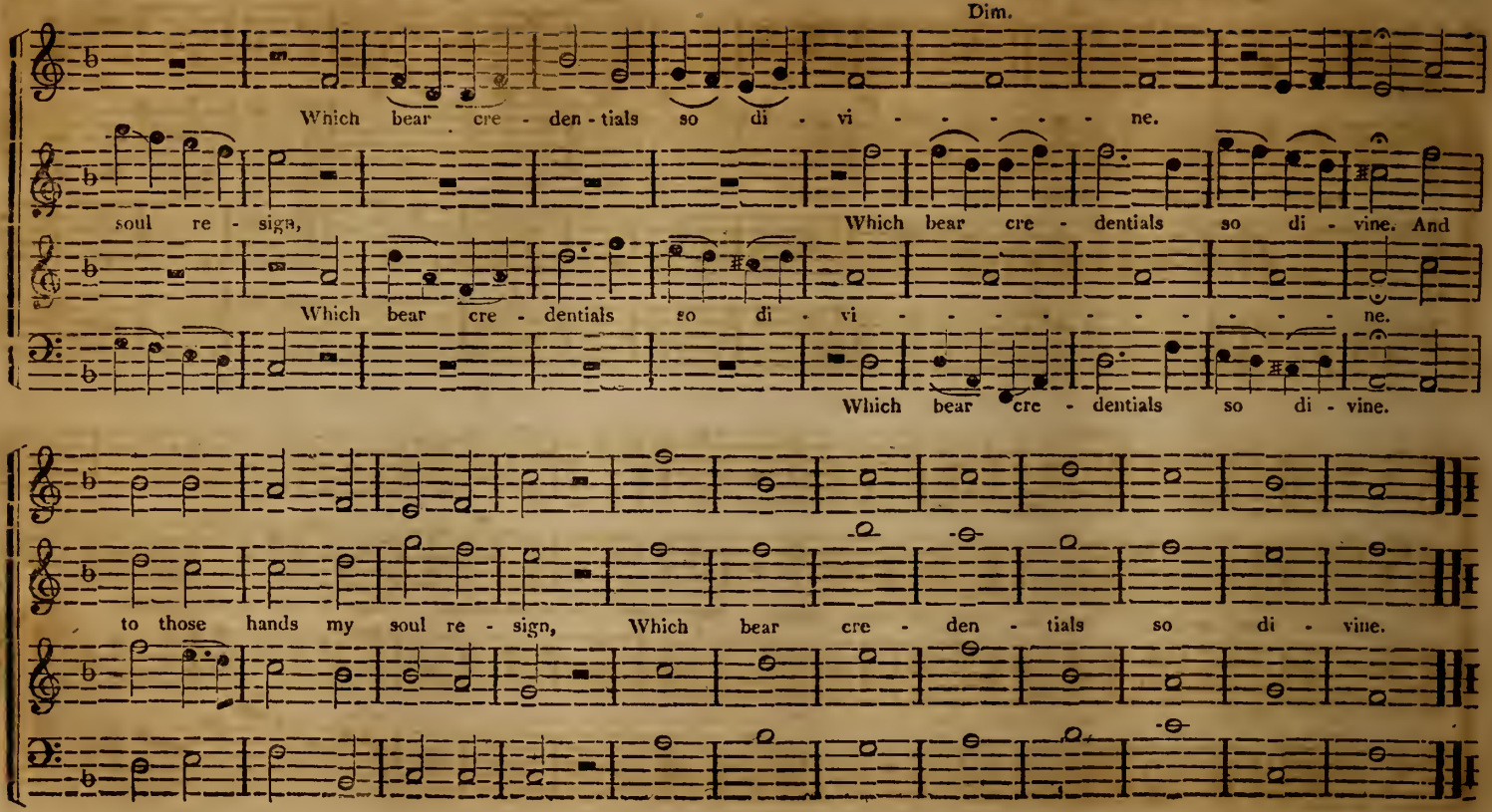

Alla Breve.
Poco. Allegro. For.
He dies, the heav'ns in mourn - - - - - ing stood, He
He ri - - - ses, ri - - ses,
He ri - - - ses, ri - - ses, rises and appears a God, He rises and ap-
ri - - ses, ri - ses, rises and ap - pears a God, He ri - ses and ap - pears
rises and appears a God, He ri - - ses, ri - - ses and ap - pears

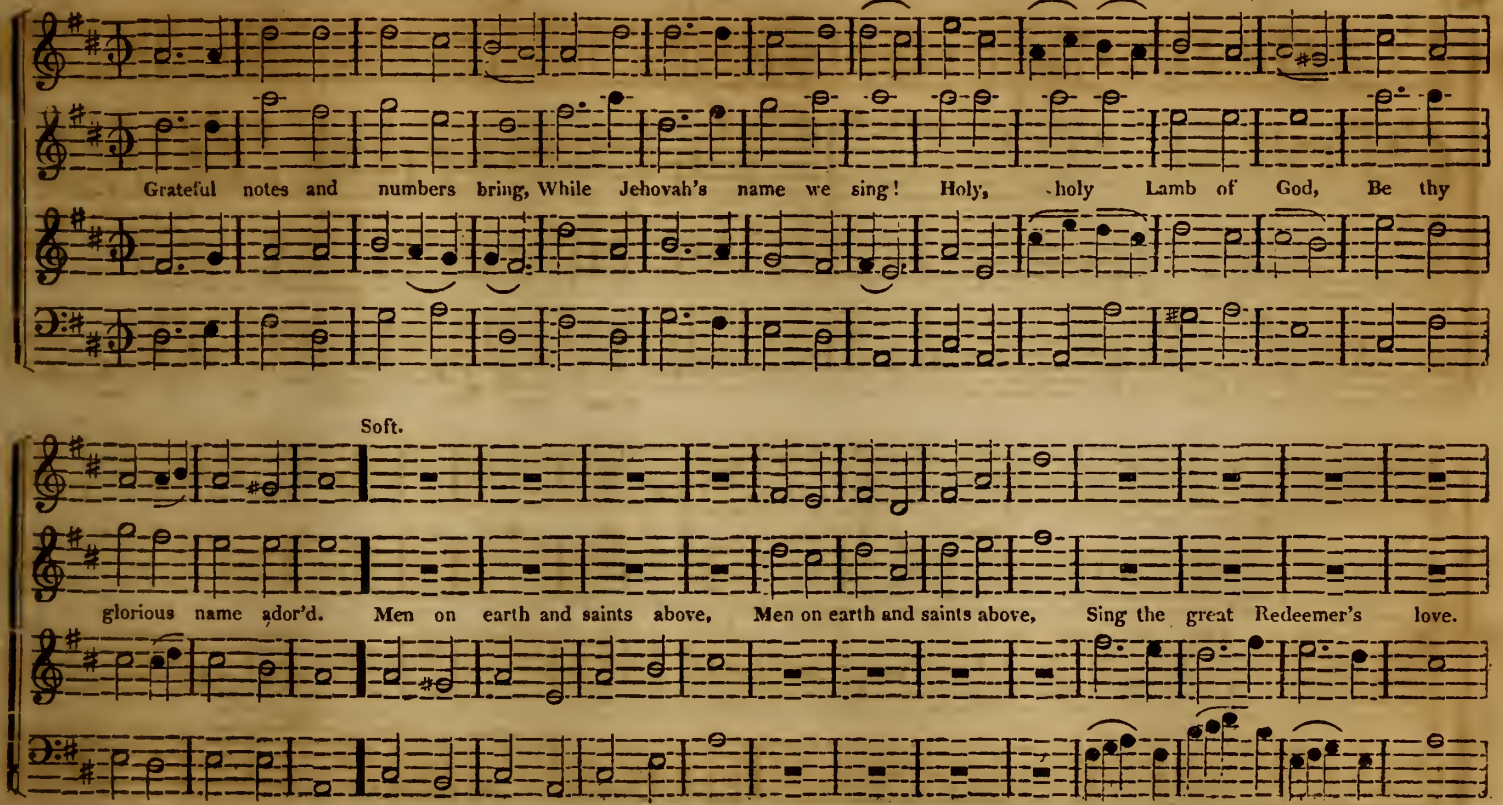

Pia.
pears a God.
He ri - ses and ap - pears a God, He
a God. He ri - - - - - ses, ri - - - ses, and ap - - pears a God. He
Andante M. Pia.
ri - - ses, He ri - ses and ap - pears a God.
ri - - ses, ri - - ses and ap - - pears a God. Behold the Lord, as-

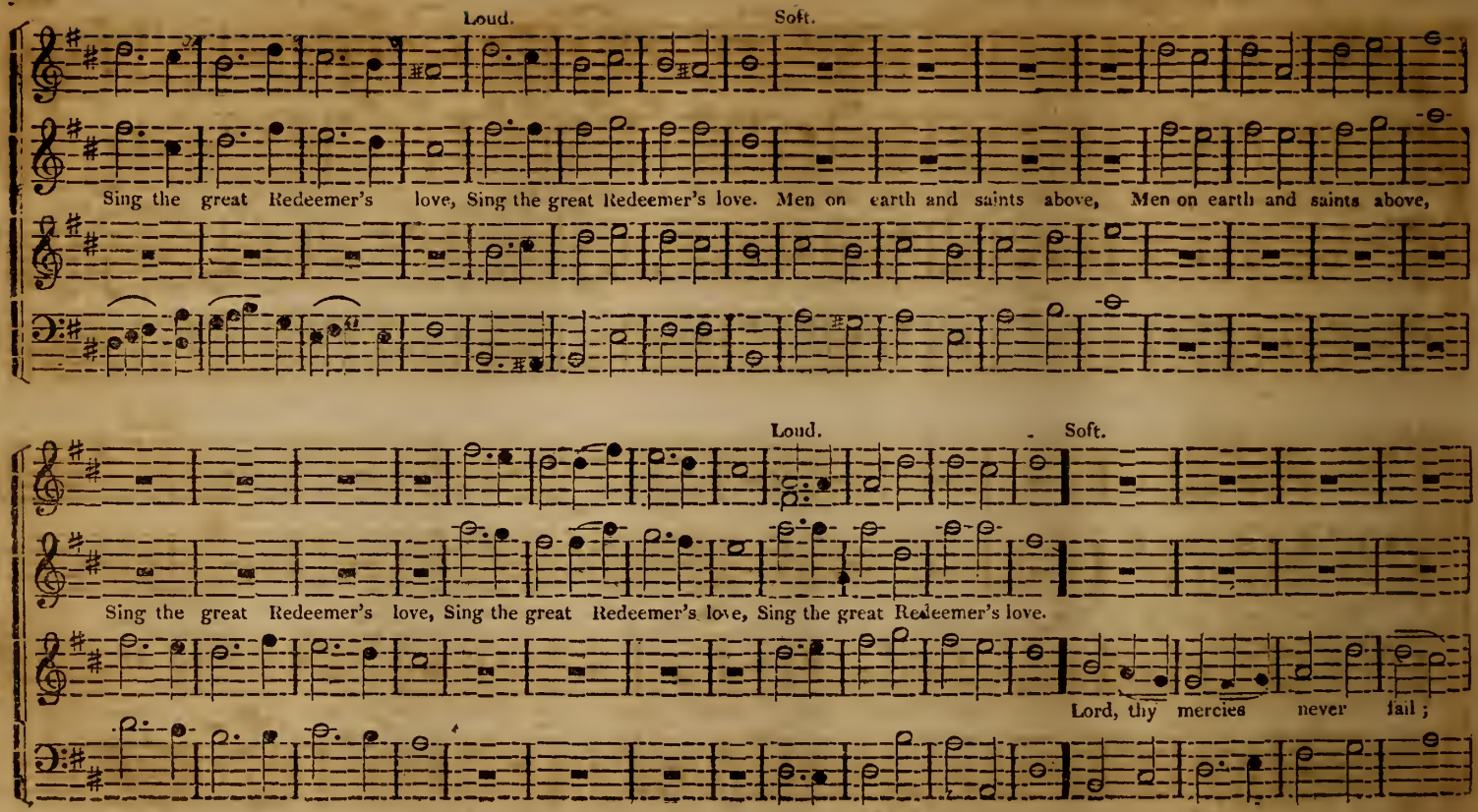

cend - ing high, No more to bleed, no
more to die. Hence, hence, Hence, and for-

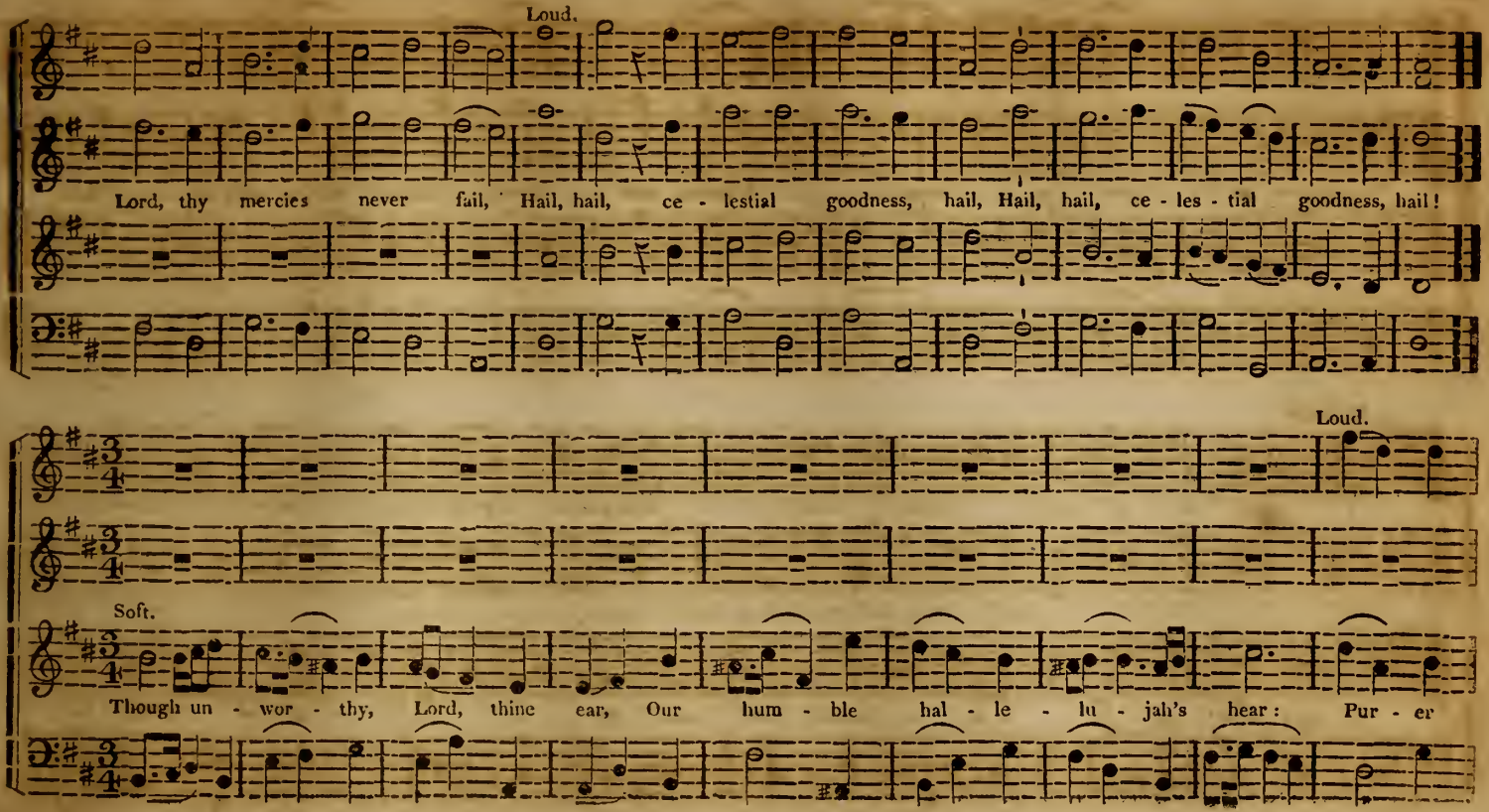

ev - er, for ev - er from my heart, for
ev - er from my heart, I bid my doubts and

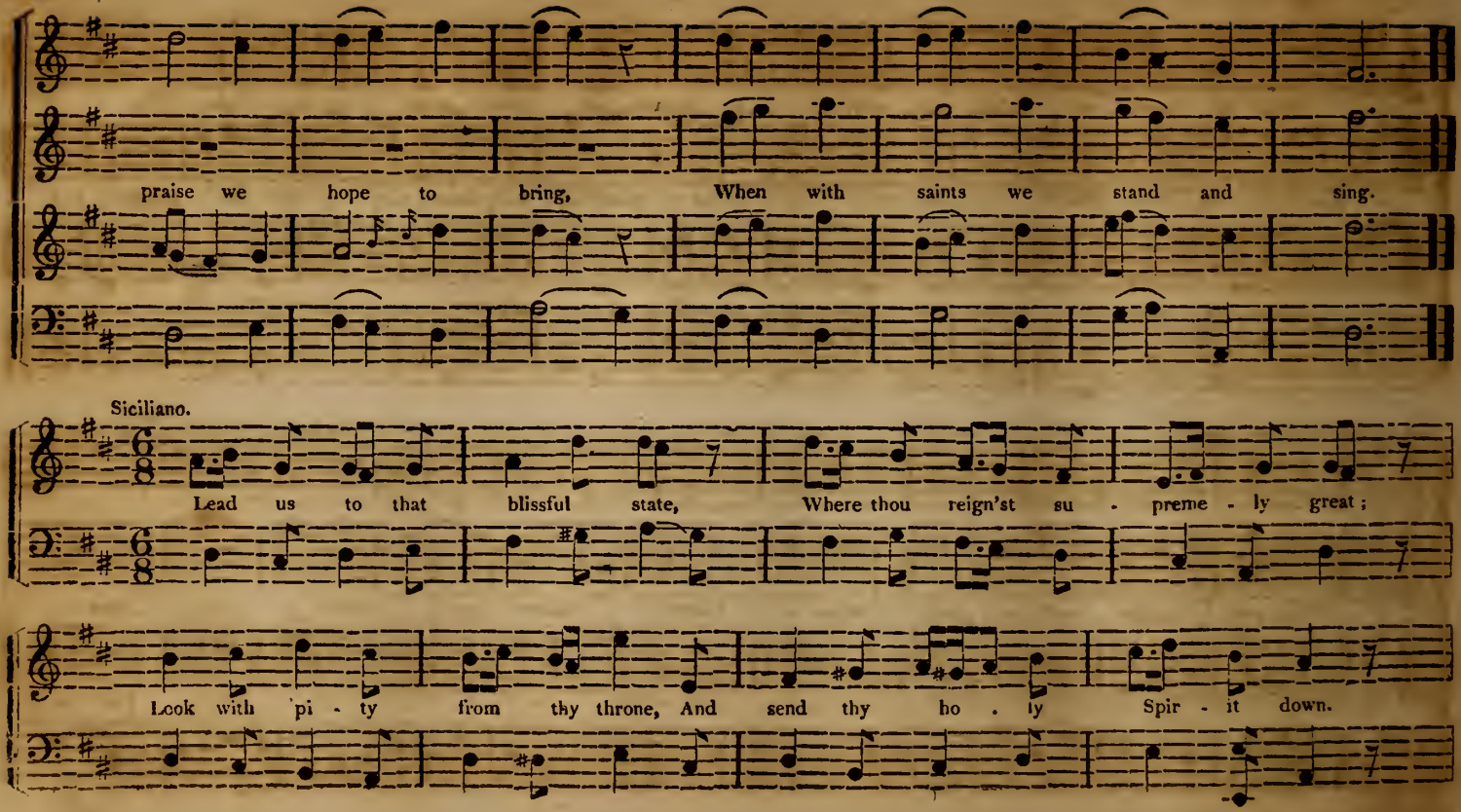

M. Fia.
Cres.
fears de - part, And to those hands my soul re - - sign, Which bear, Which bear cre-
Dim.
And to those hands my soul re - si - - - - - - gn,
dentials so divine.
And to those hands my
And to those hands my soul re - si - - - - - - gn,
And to those hands my

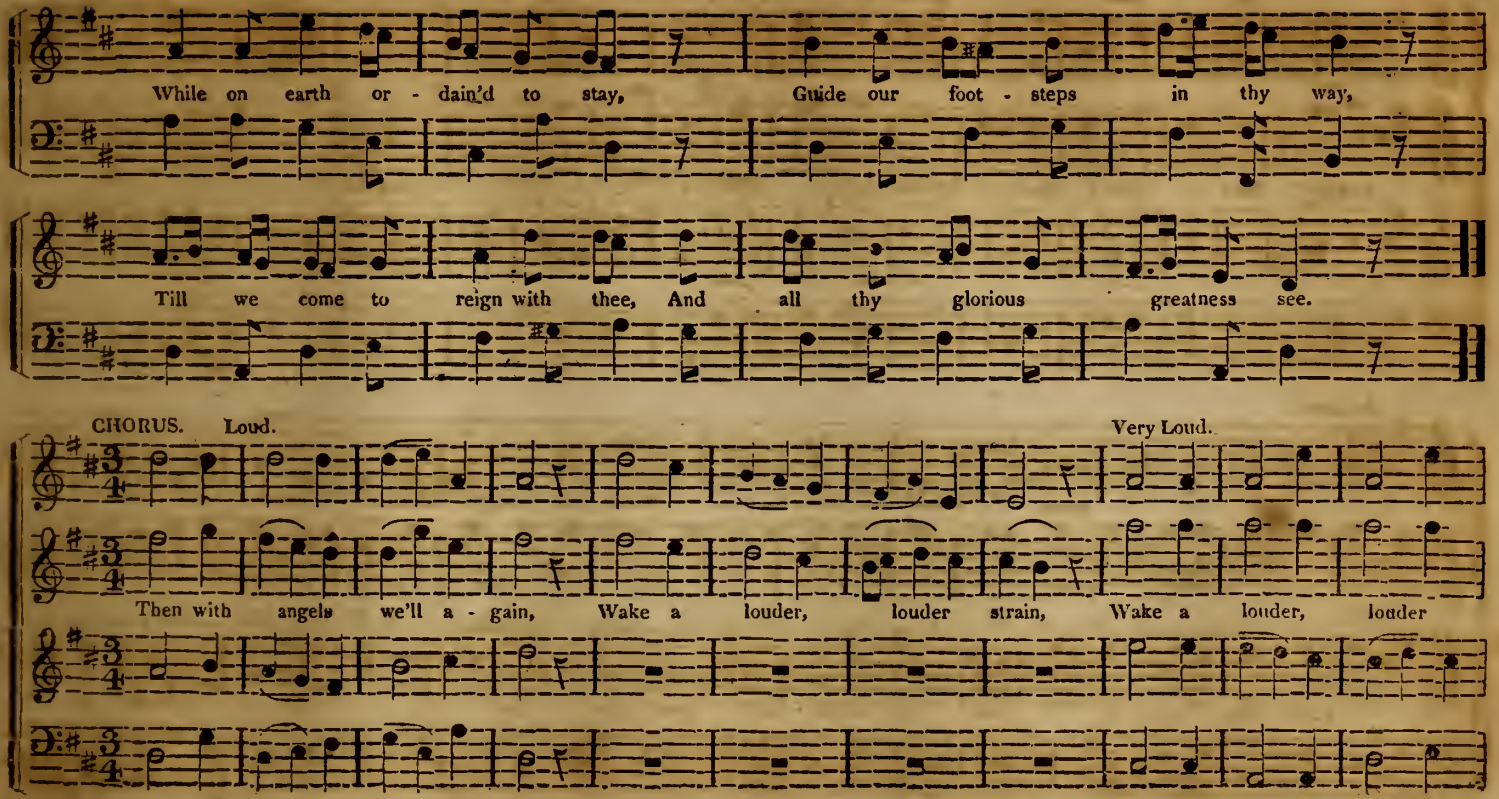

Dim.
Which bear cre - den - tials so di - vi - - - - - ne.
soul re - sign, Which bear cre - dentials so di - vine. And
Which bear cre - dentials so di - vi - - - - - - - - - - ne.
Which bear cre - dentials so di - vine.
to those hands my soul re - sign, Which bear cre - den - tials so di - vine.

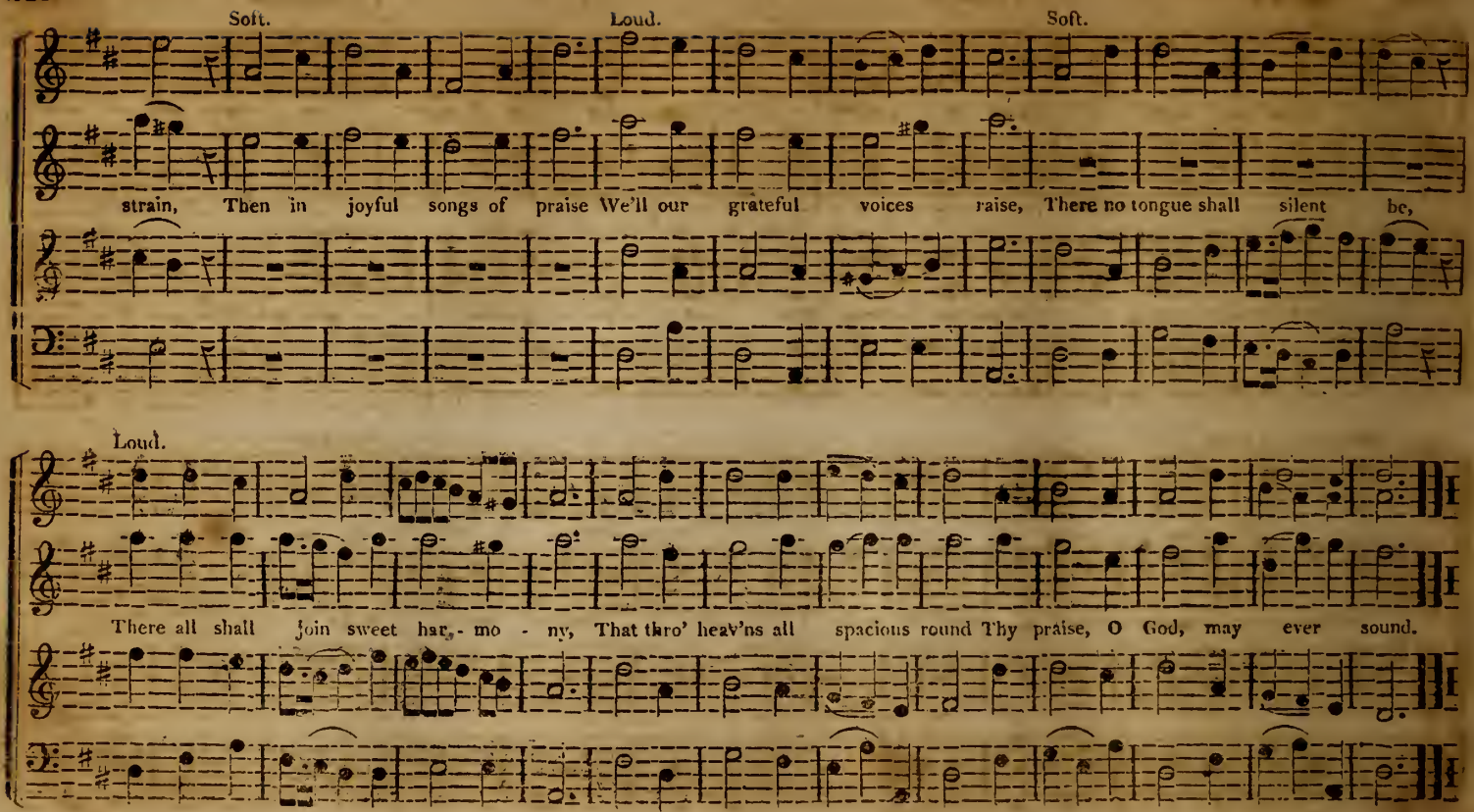

Grateful notes and numbers bring, While Jehovah's name we sing! Holy, holy Lamb of God, Be thy
Soft.
glorious name ador'd. Men on earth and saints above, Men on earth and saints above, Sing the great Redeemer's love.


Loud.
Soft.
Sing the great Redeemer's love, Sing the great Redeemer's love. Men on earth and saints above, Men on earth and saints above,
Loud.
Soft.
Sing the great Redeemer's love, Sing the great Redeemer's love, Sing the great Redeemer's love.
Lord, thy mercies never fail;

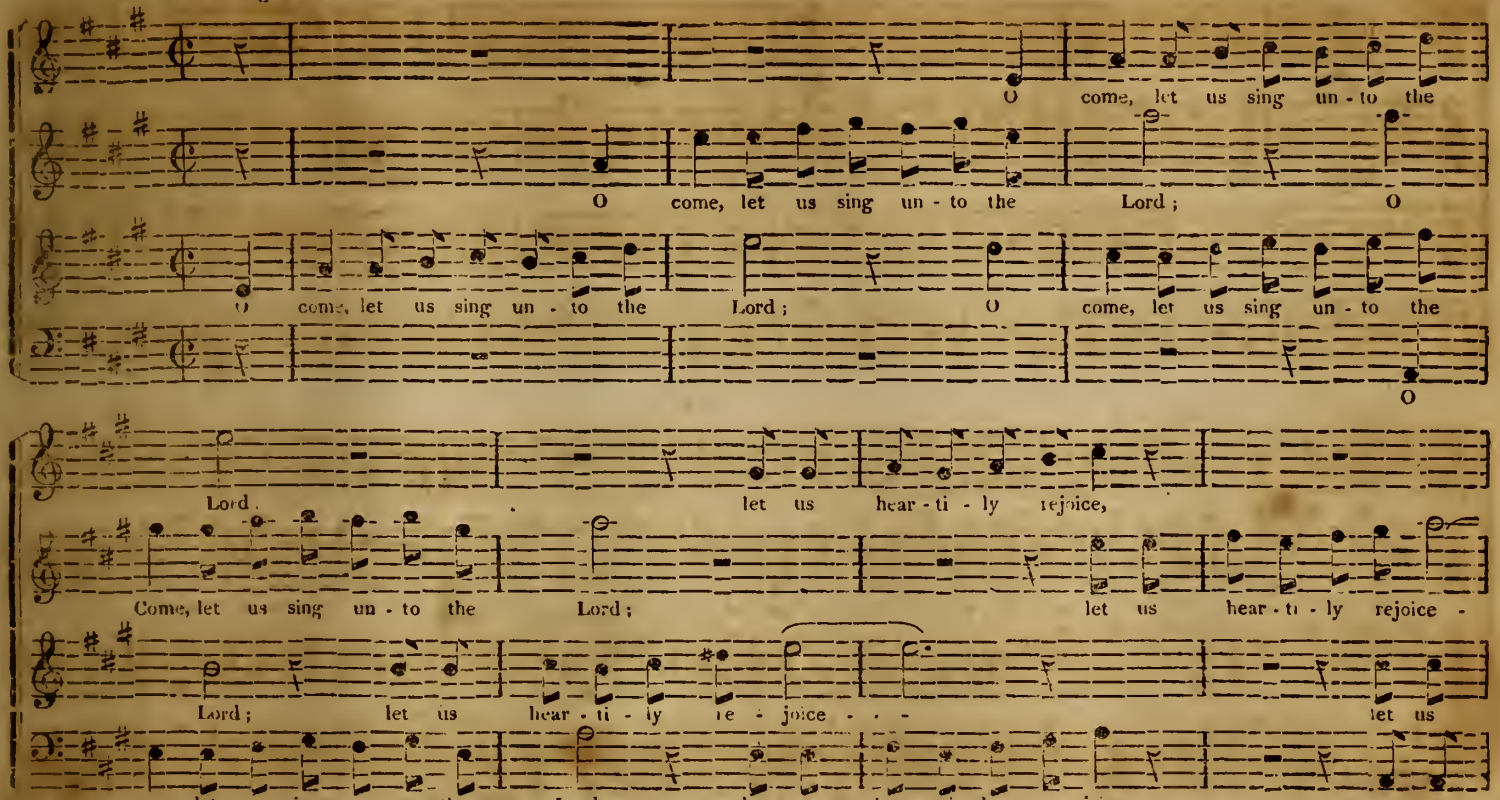

Loud.
Lord, thy mercies never fail, Hail, hail, ce - lestial goodness, hail, Hail, hail, ce - les - tial goodness, hail!
Loud.
Soft.
Though un - wor - thy, Lord, thine ear, Our hum - ble hal - le - lu - jah's hear: Pur - er

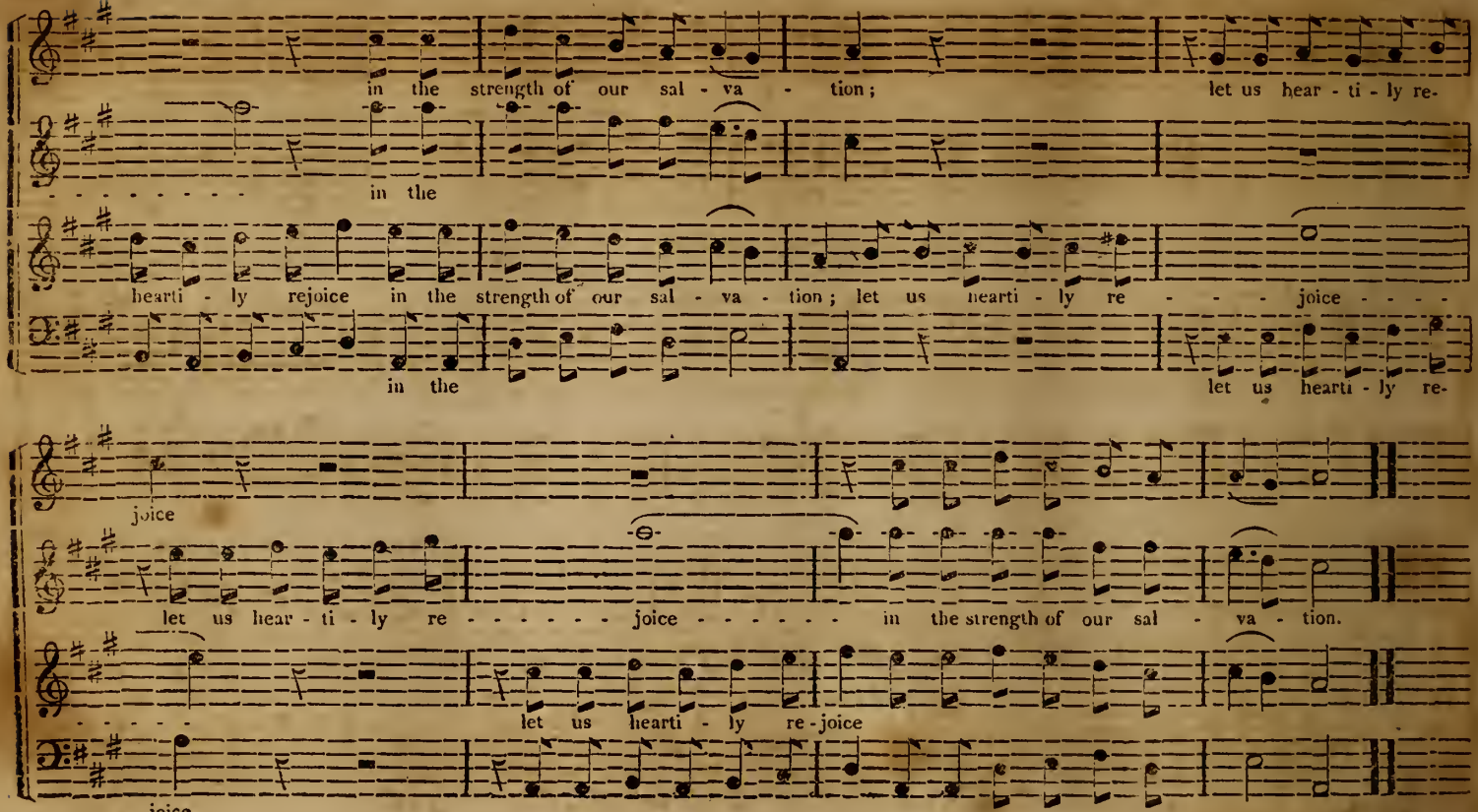

praise we hope to bring, When with saints we stand and sing.
Siciliano.
Lead us to that blissful state, Where thou reign'st su - preme - ly great;
Look with pi - ty from thy throne, And send thy ho . ly Spir - it down.

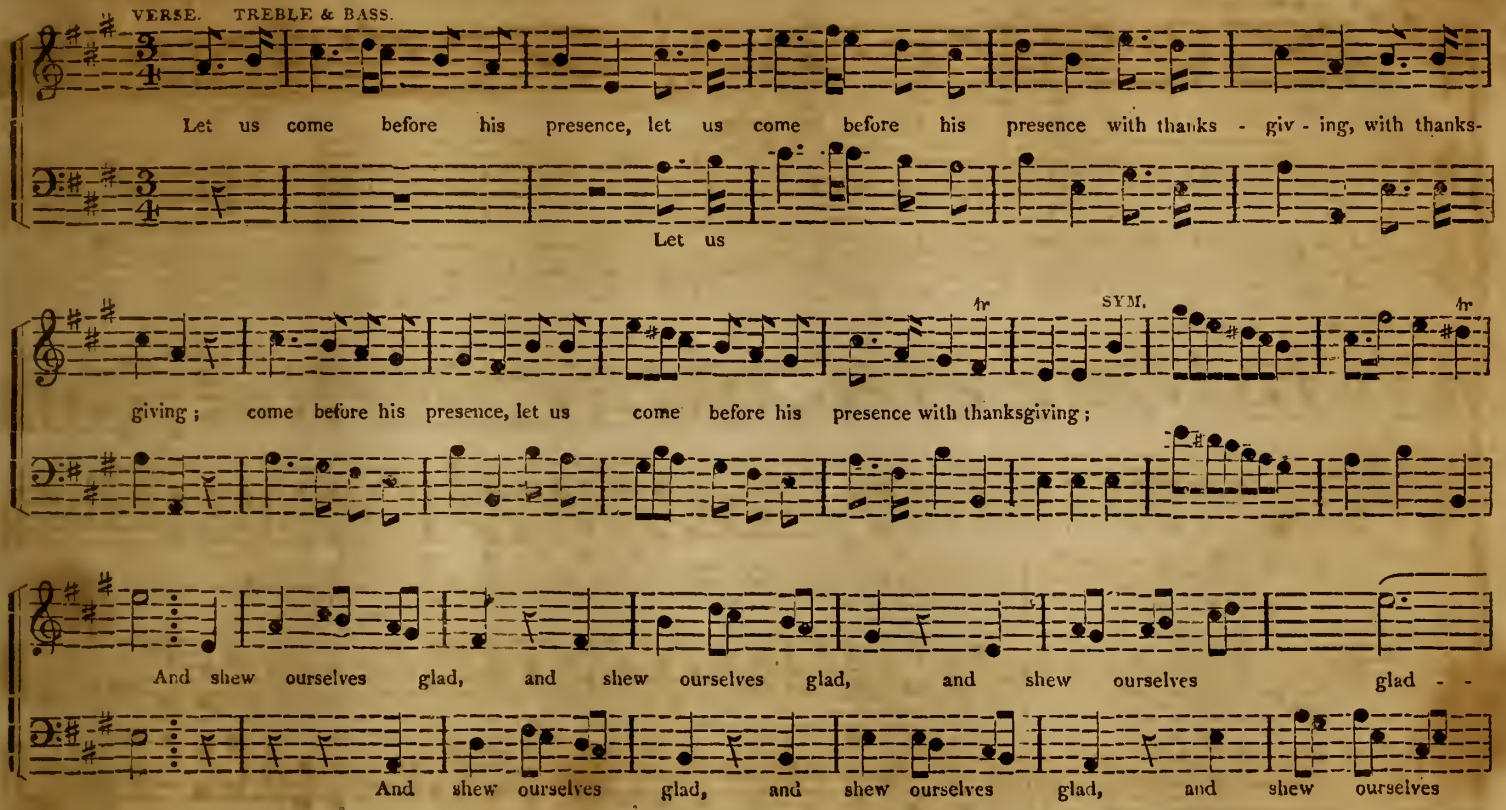

While on earth or - dain'd to stay, Guide our foot - steps in thy way,
Till we come to reign with thee, And all thy glorious greatness see.
CHORUS. Loud.
Very Loud.
Then with angels we'll a - gain, Wake a louder, louder strain, Wake a louder, louder

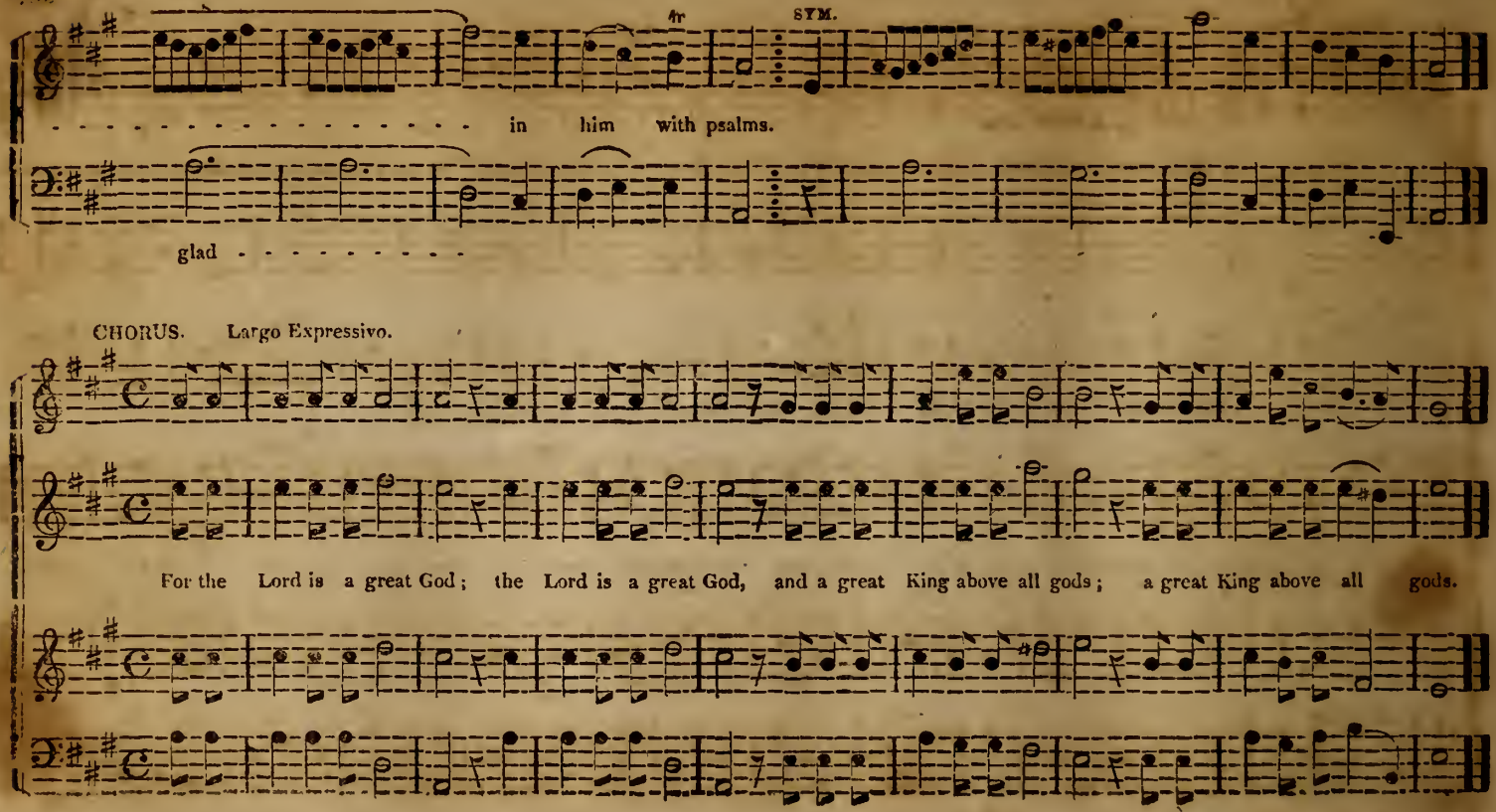

Soft.
Loud.
Soft.
strain, Then in joyful songs of praise We'll our grateful voices raise, There no tongue shall silent be,
Loud.
There all shall join sweet har - mo - ny, That thro' heav'ns all spacious round Thy praise, O God, may ever sound.

Chorus. Allegro assai.

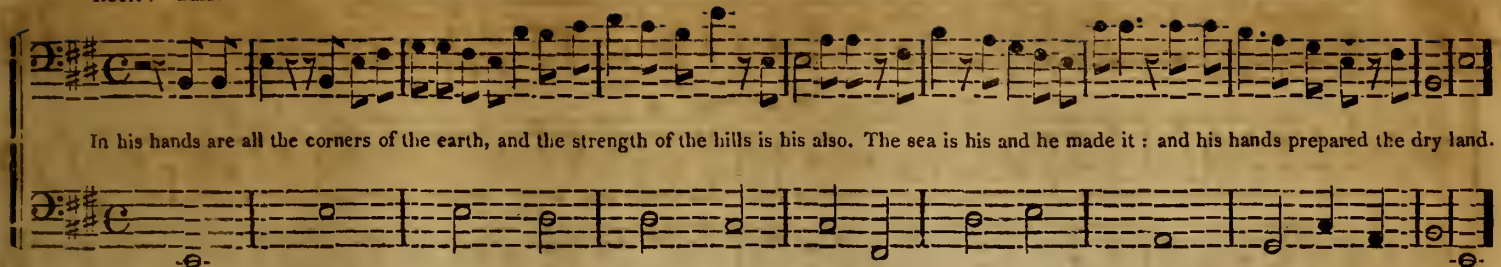



in the strength of our sal - va - tion; let us hear - ti - ly re-
- - - - - - - - in the
hearti - ly rejoice in the strength of our sal - va - tion; let us hearti - ly re - - - - joice - - - -
in the
let us hearti - ly re-
joice
let us hear - ti - ly re - - - - - - joice - - - - - - in the strength of our sal - va - tion.
- - - - let us hearti - ly re - joice
joice

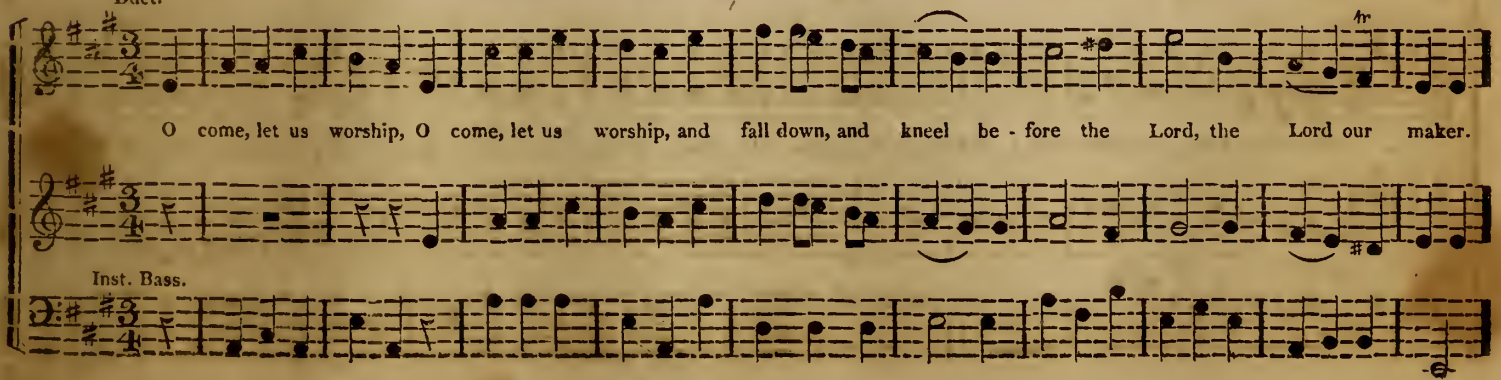

VERSE. TREBLE & BASS.
Let us come before his presence, let us come before his presence with thanks - giv - ing, with thanks-
Let us
giving; come before his presence, let us come before his presence with thanksgiving;
SYM.
And shew ourselves glad, and shew ourselves glad, and shew ourselves glad - -
And shew ourselves glad, and shew ourselves glad, and shew ourselves


tr
SYM.
in him with psalms.
glad
CHORUS. Largo Expressivo.
For the Lord is a great God; the Lord is a great God, and a great King above all gods; a great King above all gods.

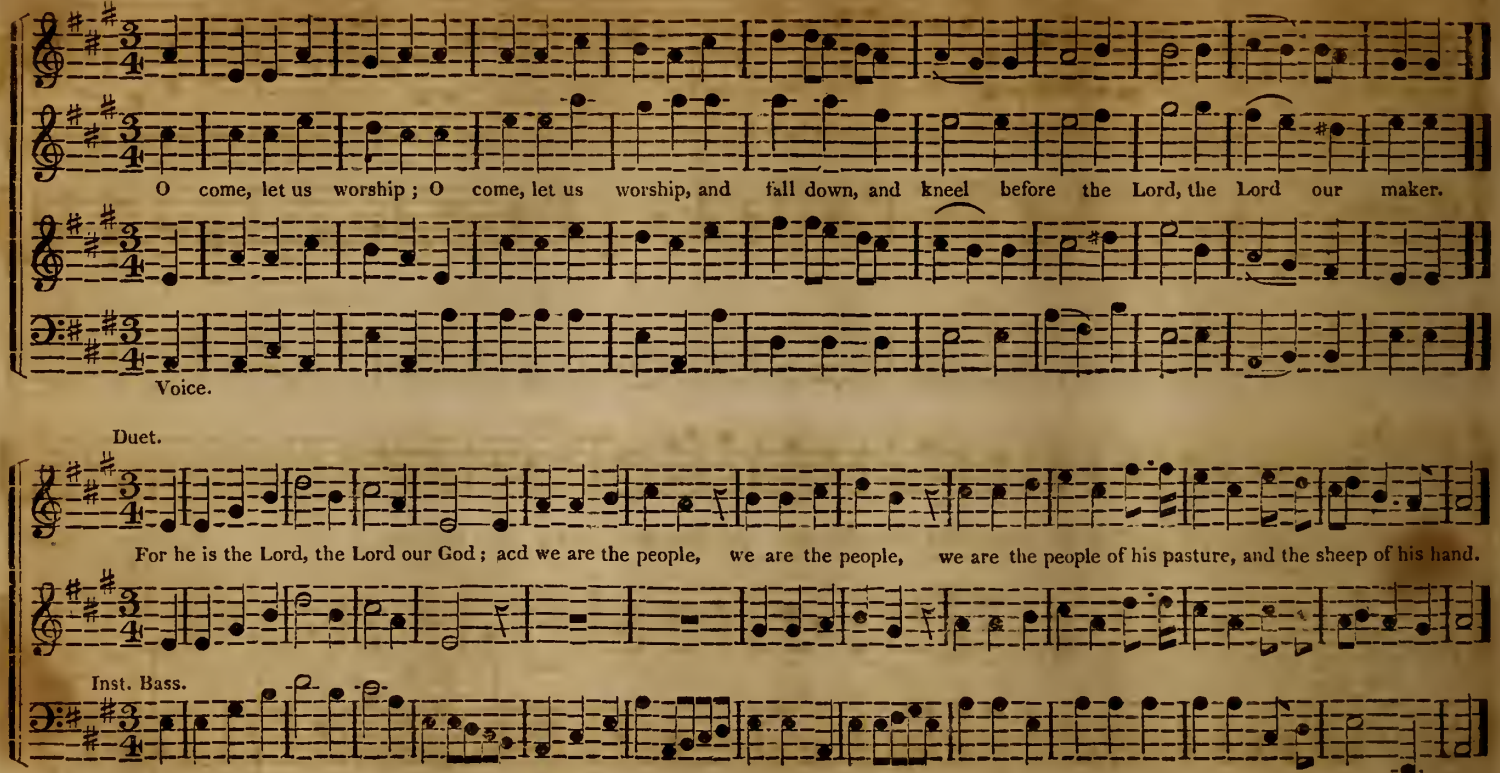
Recit : Bass.

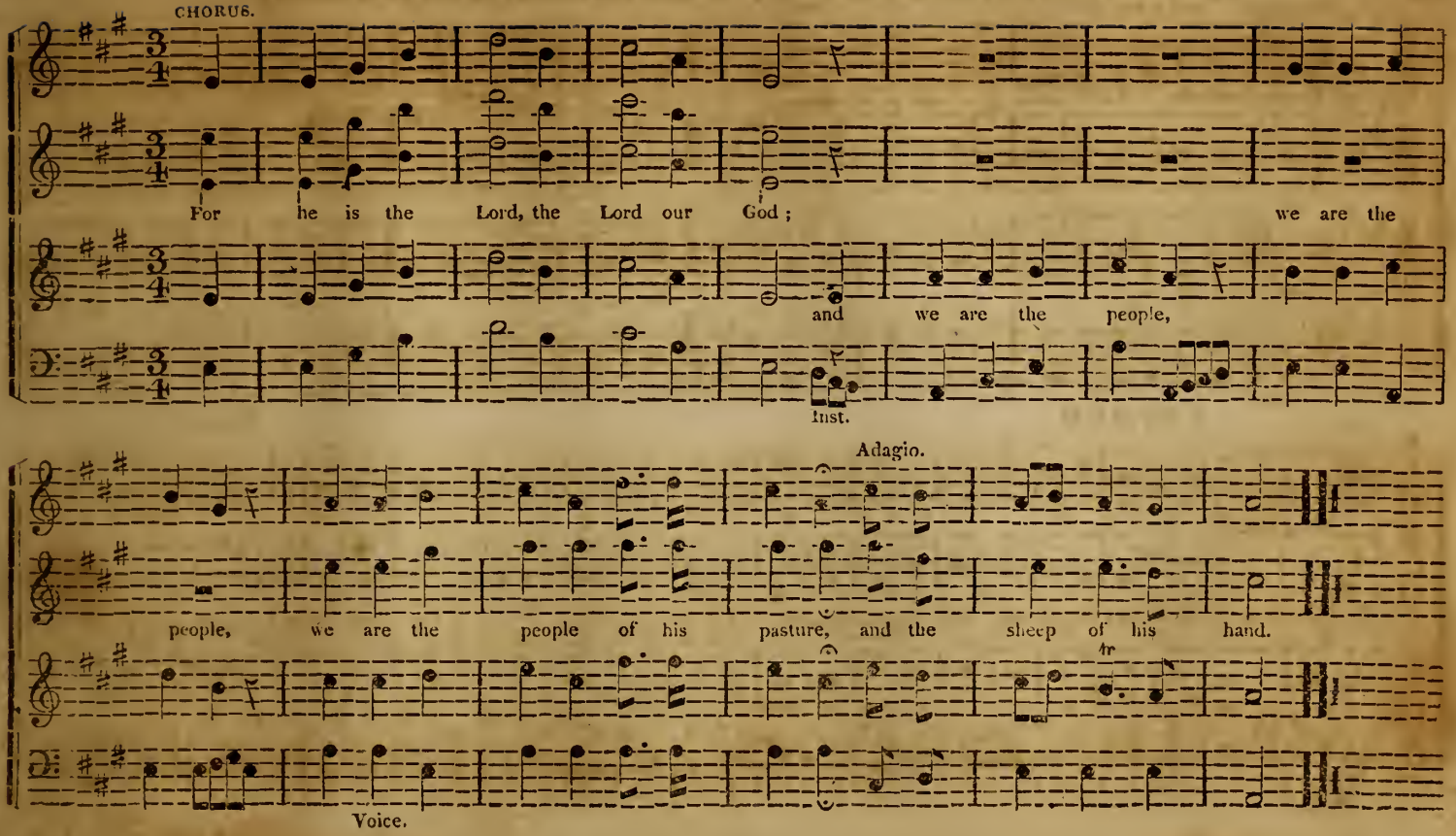


Duet.

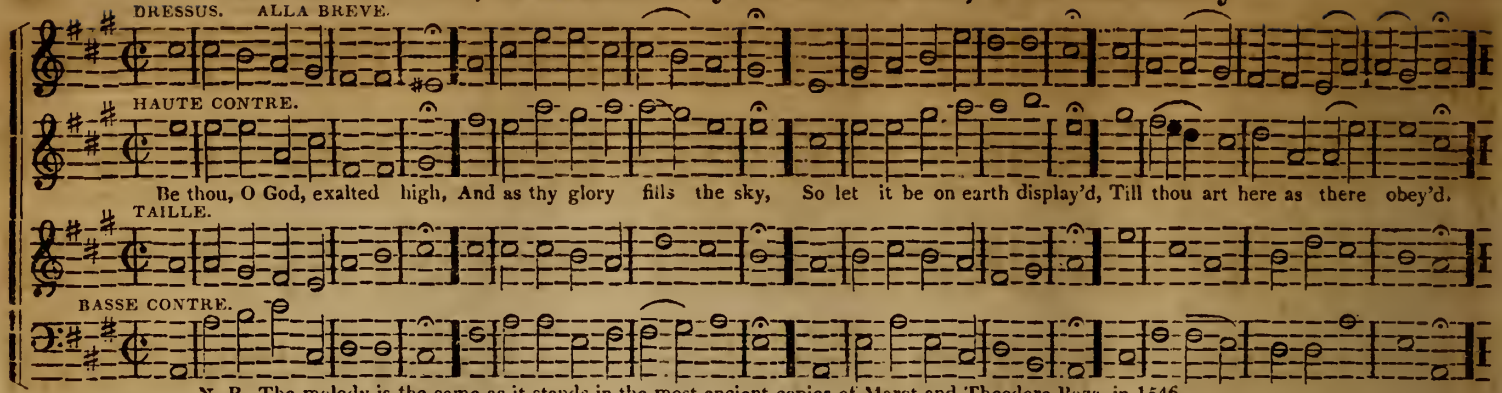


CHORUS.


O come, let us worship; O come, let us worship, and fall down, and kneel before the Lord, the Lord our maker.
Voice.
Duet.
For he is the Lord, the Lord our God; acd we are the people, we are the people, we are the people of his pasture, and the sheep of his hand.
Inst. Bass.

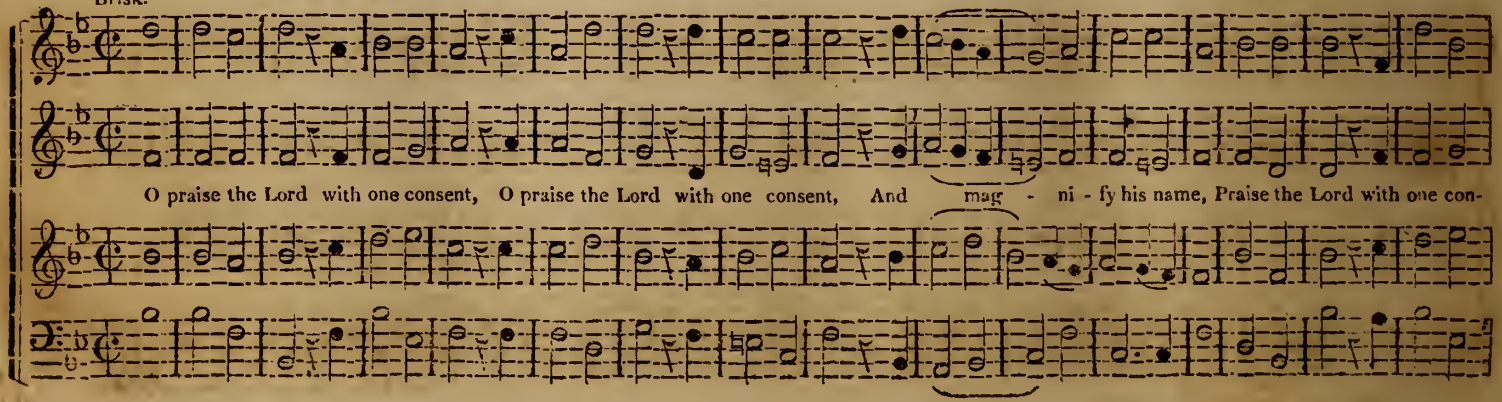

CHORUS.
For he is the Lord, the Lord our God;
we are the
and we are the people,
Inst.
Adagio.
people, we are the people of his pasture, and the sheep of his hand.
Voice.

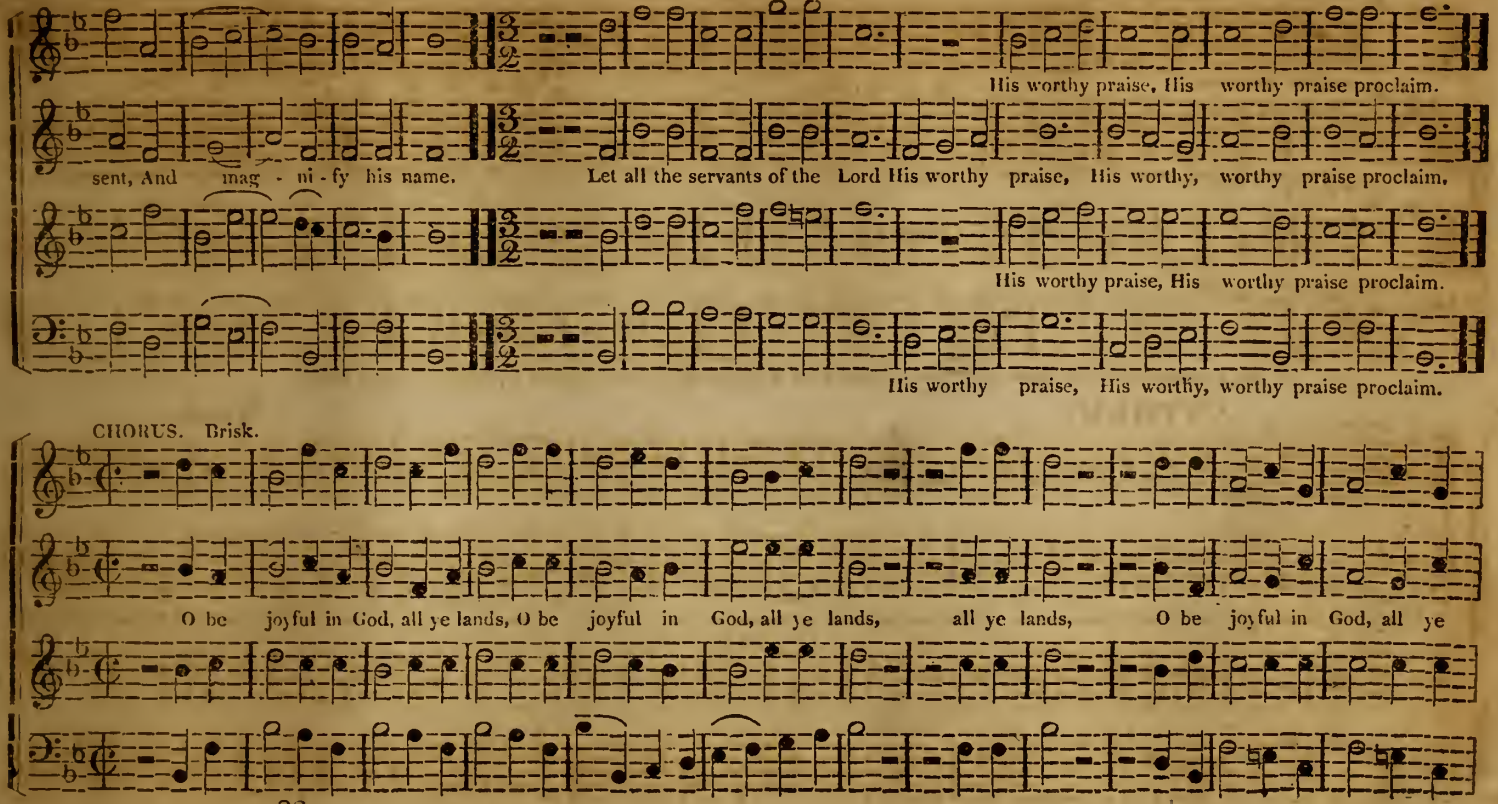
OLD HUNDRED, as harmonized by Claude Le Jeune, in the 16th century.

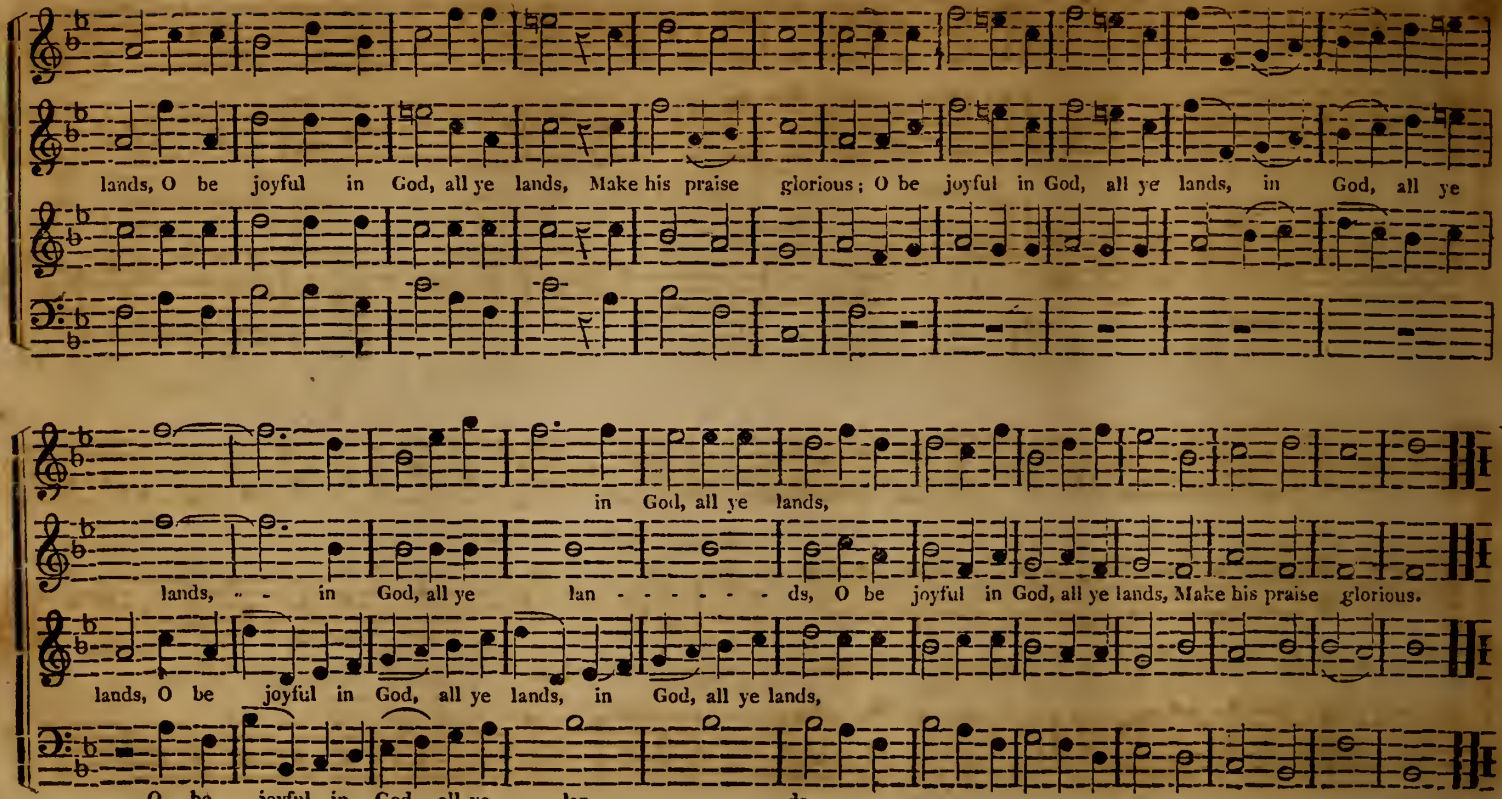


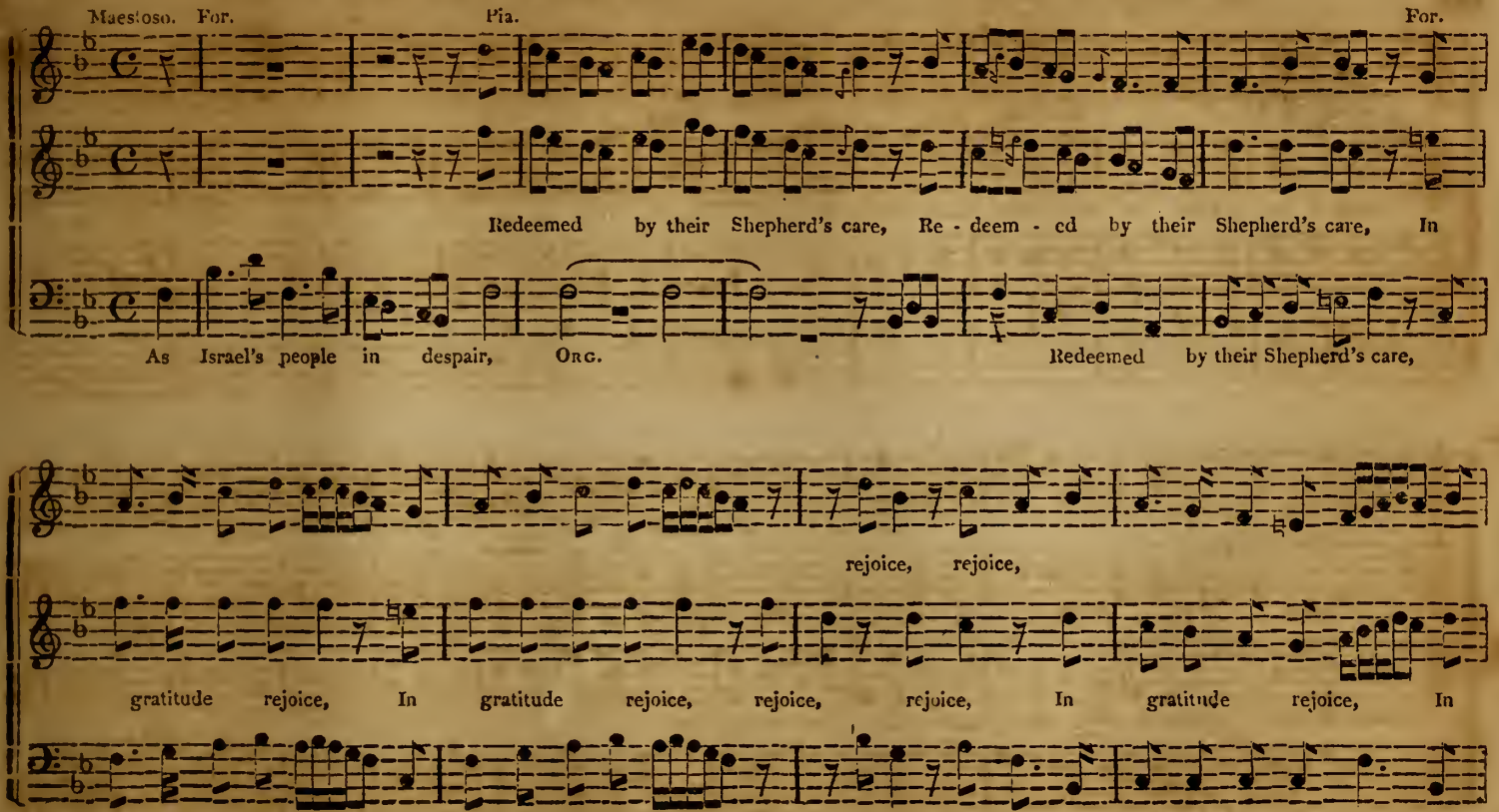
N. B. The melody is the same as it stands in the most ancient copies of Marot and Theodore Beza, in 1546.

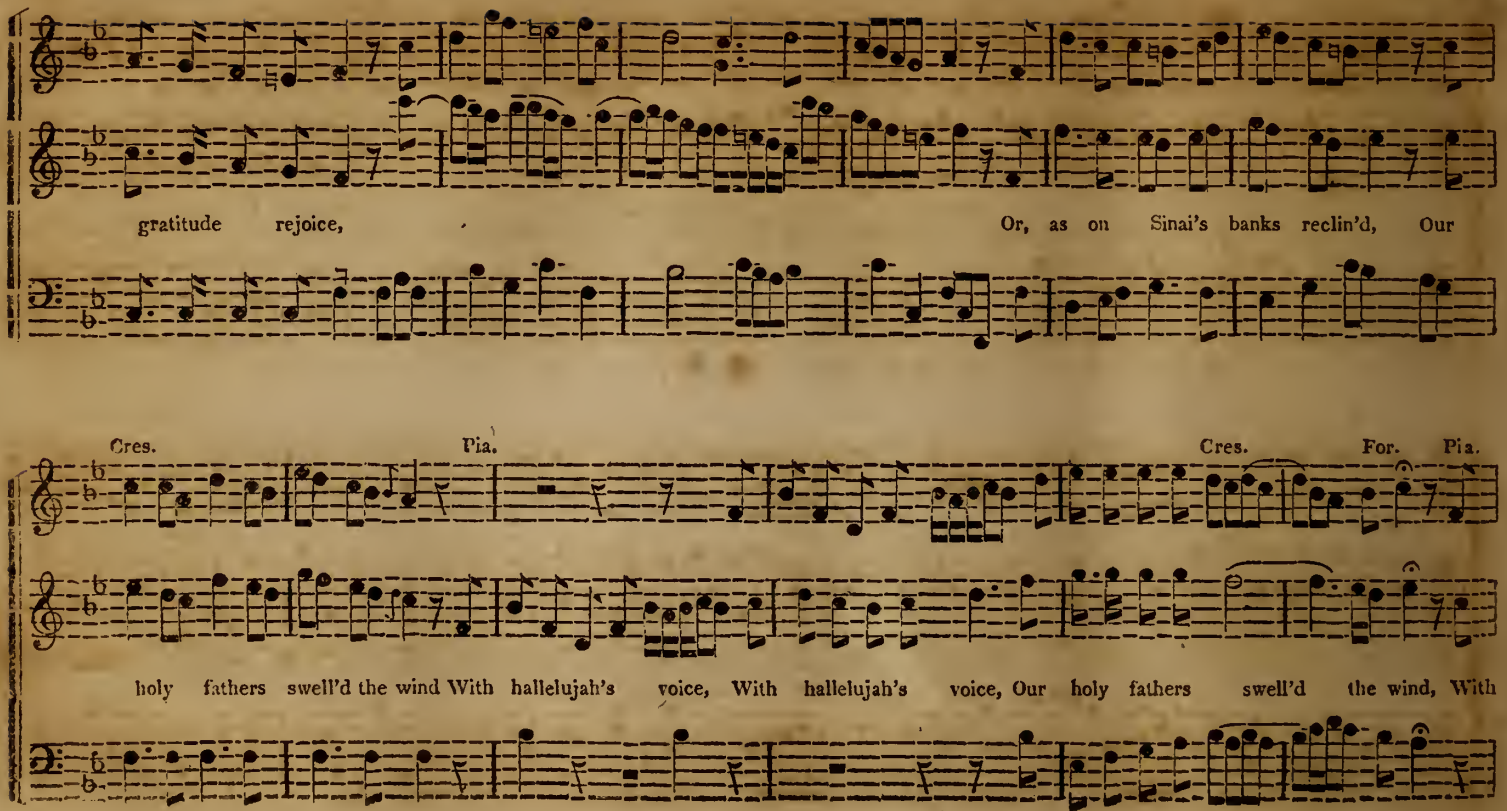
Brisk. **ANTHEM.** Handel.

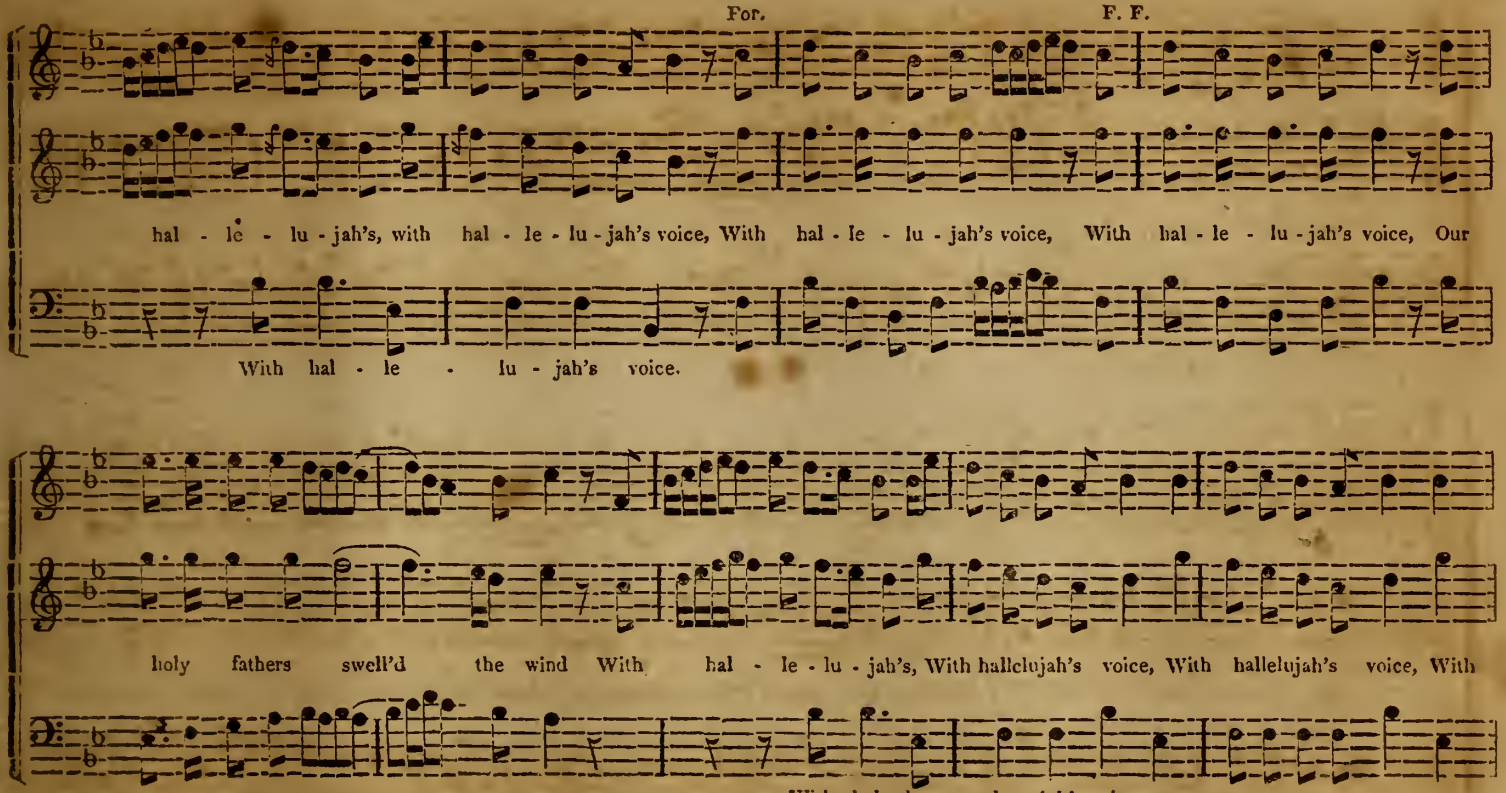


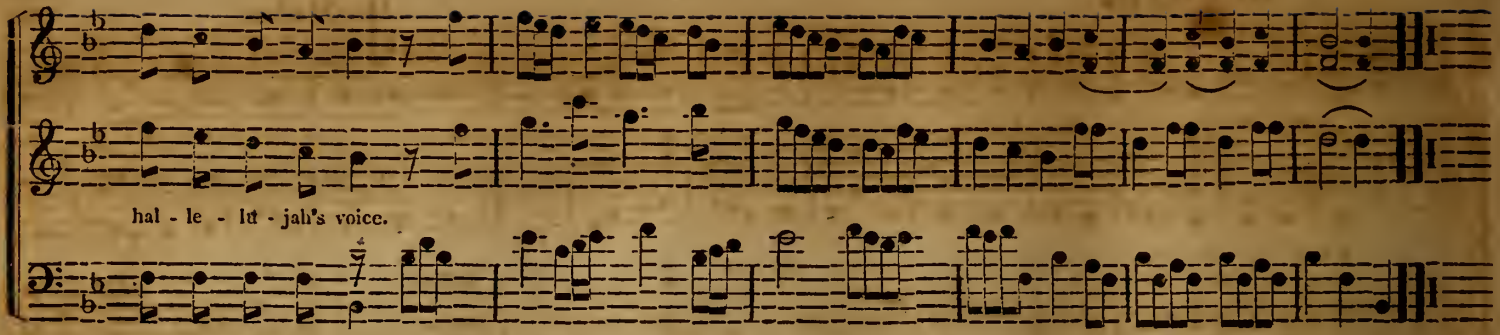

His worthy praise, His worthy praise proclaim.
sent, And mag - ni - fy his name. Let all the servants of the Lord His worthy praise, His worthy, worthy praise proclaim.
His worthy praise, His worthy praise proclaim.
His worthy praise, His worthy, worthy praise proclaim.
CHORUS. Brisk.
O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye


lands, O be joyful in God, all ye lands, Make his praise glorious; O be joyful in God, all ye lands, in God, all ye
in God, all ye lands,
lands, in God, all ye lan - - - - - ds, O be joyful in God, all ye lands, Make his praise glorious.
lands, O be joyful in God, all ye lands, in God, all ye lands,
O be joyful in God, all ye lan - - - - - ds,

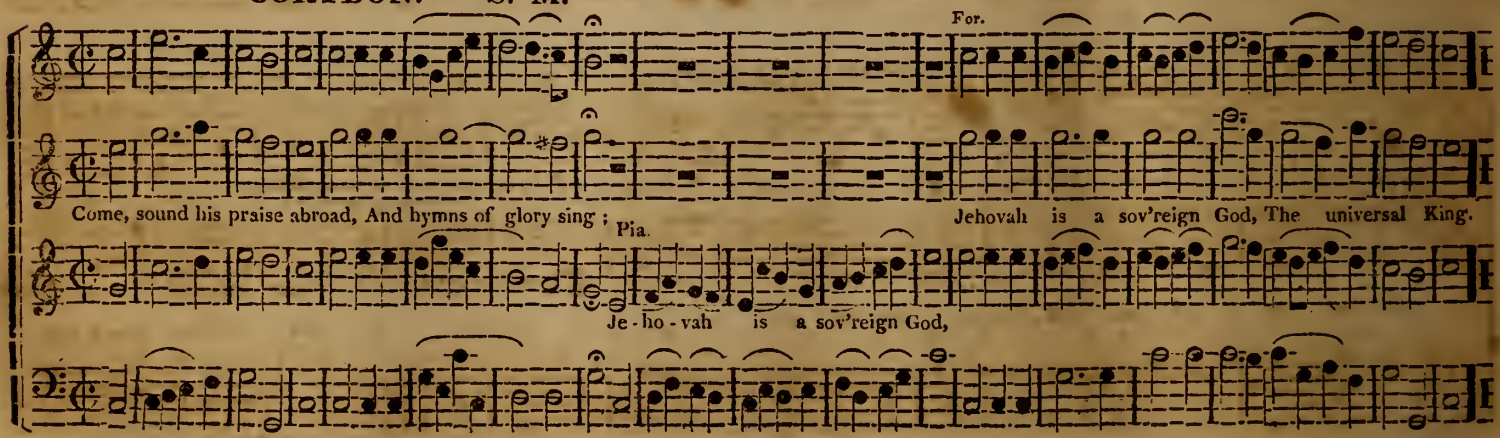

Maestoso. For.
Pia.
For.
Redeemed by their Shepherd's care, Re - deem - ed by their Shepherd's care, In
As Israel's people in despair,
Orc.
Redeemed by their Shepherd's care,
rejoice, rejoice,
gratitude rejoice, In gratitude rejoice, rejoice, rejoice, In gratitude rejoice, In

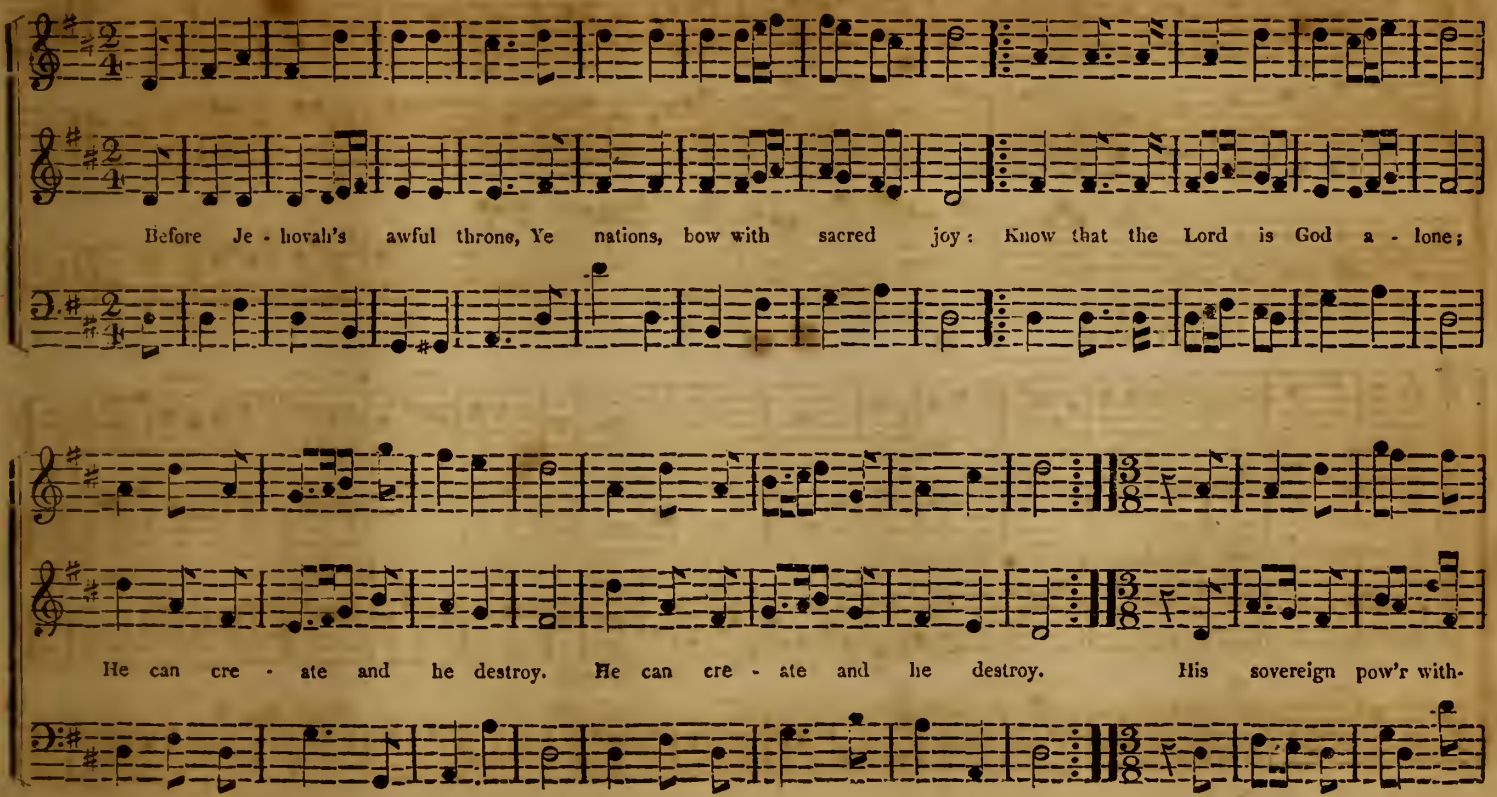

gratitude rejoice, Or, as on Sinai's banks reclin'd, Our
Cres. Pia. Cres. For. Pia.
holy fathers swell'd the wind With hallelujah's voice, With hallelujah's voice, Our holy fathers swell'd the wind, With

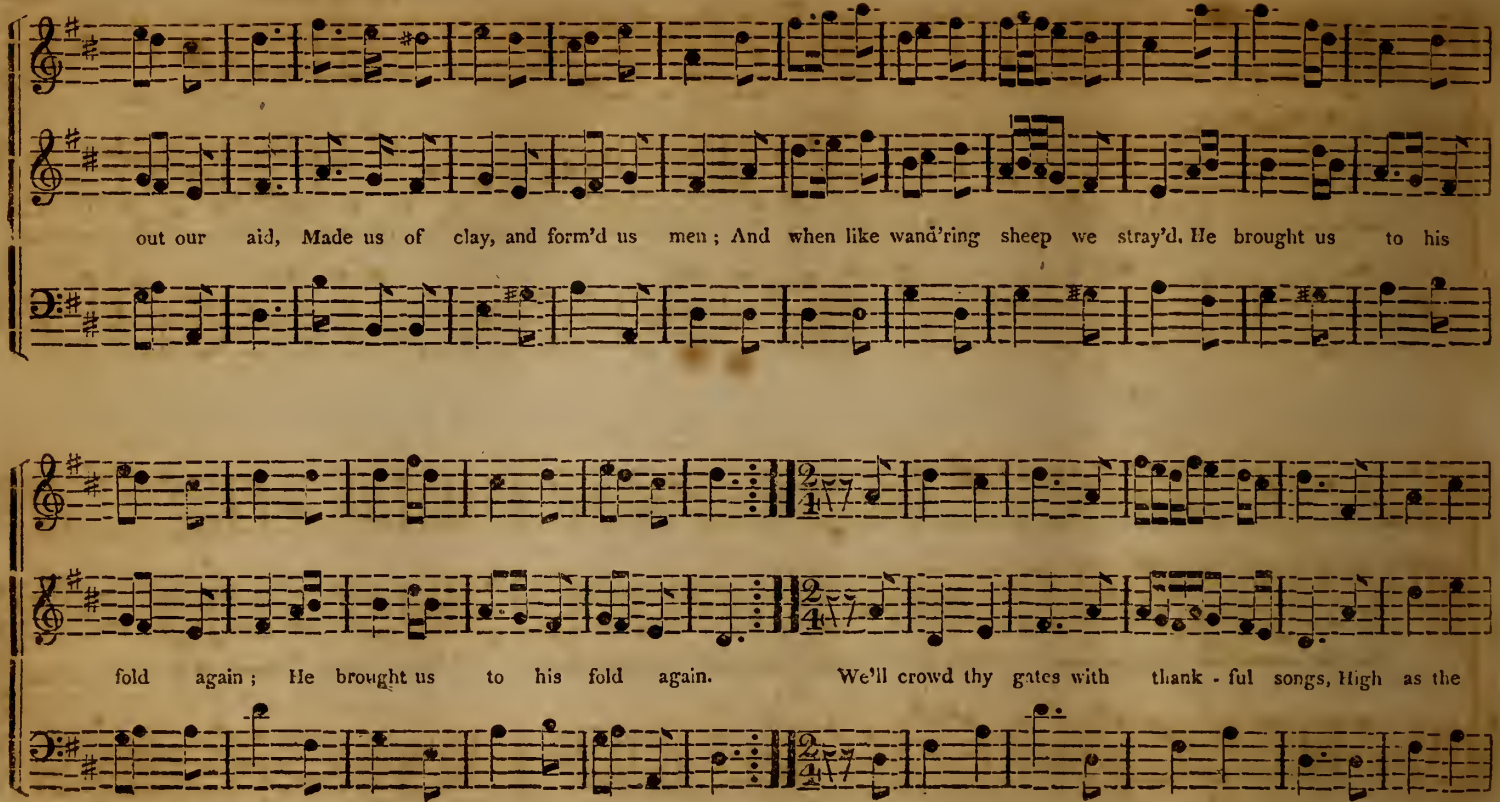

For.
F. F.
hal - le - lu - jah's, with hal - le - lu - jah's voice, With hal - le - lu - jah's voice, With hal - le - lu - jah's voice, Our
With hal - le - lu - jah's voice.
holy fathers swell'd the wind With hal - le - lu - jah's, With hallelujah's voice, With hallelujah's voice, With
With hal - le - lu - jah's voice,

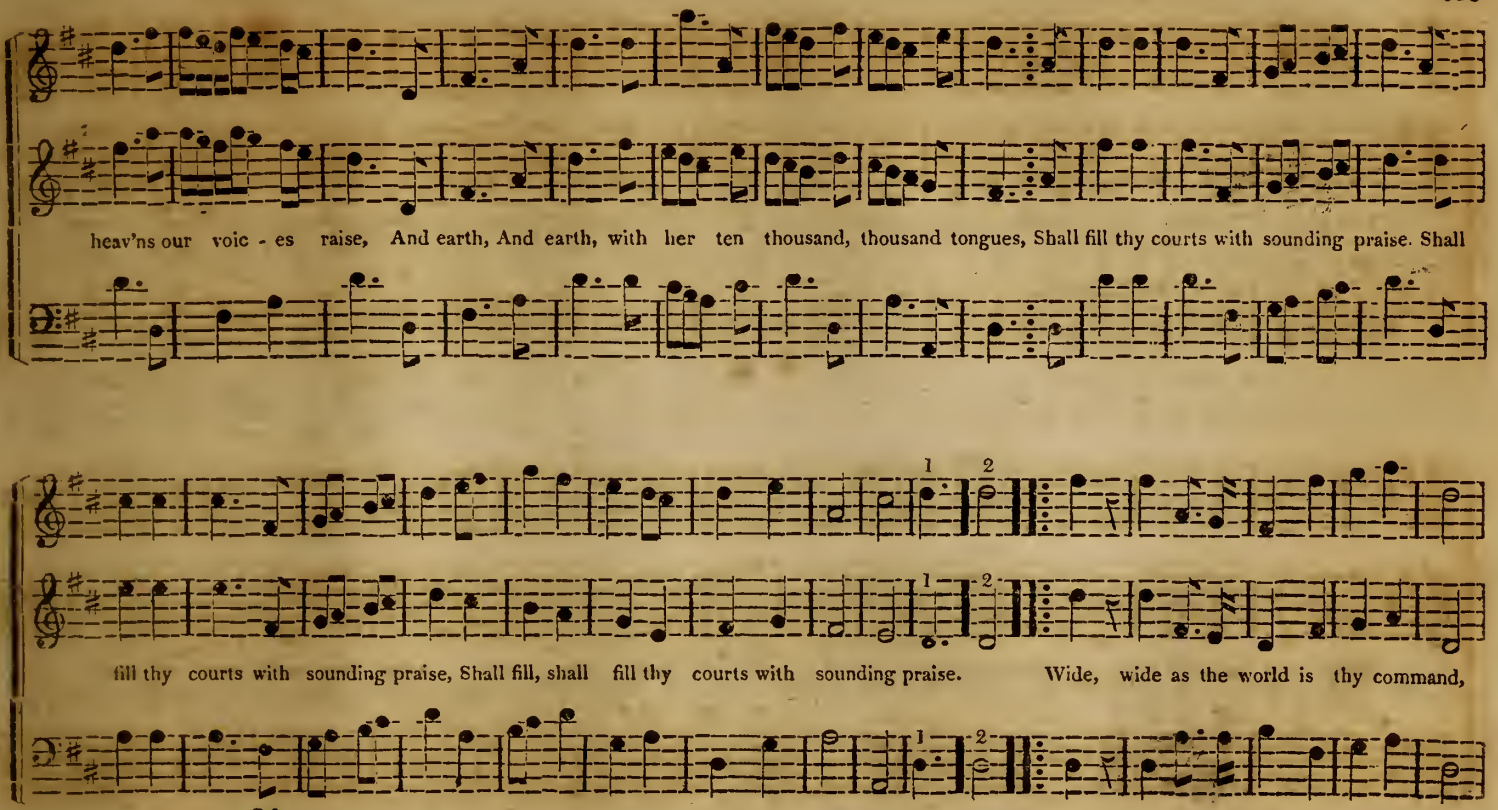

hal - le - lu - jah's voice.

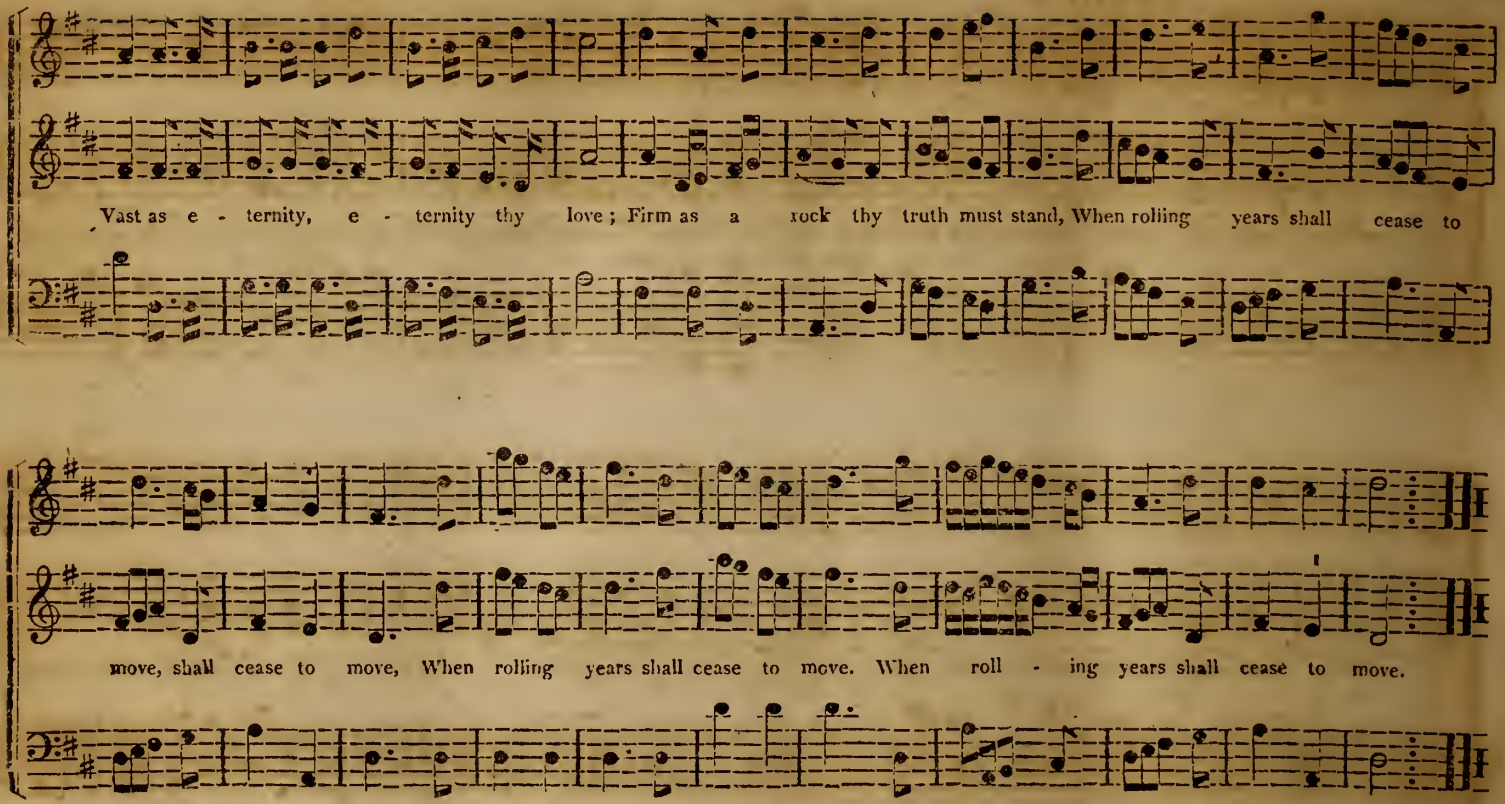
CORYDON. S. M.

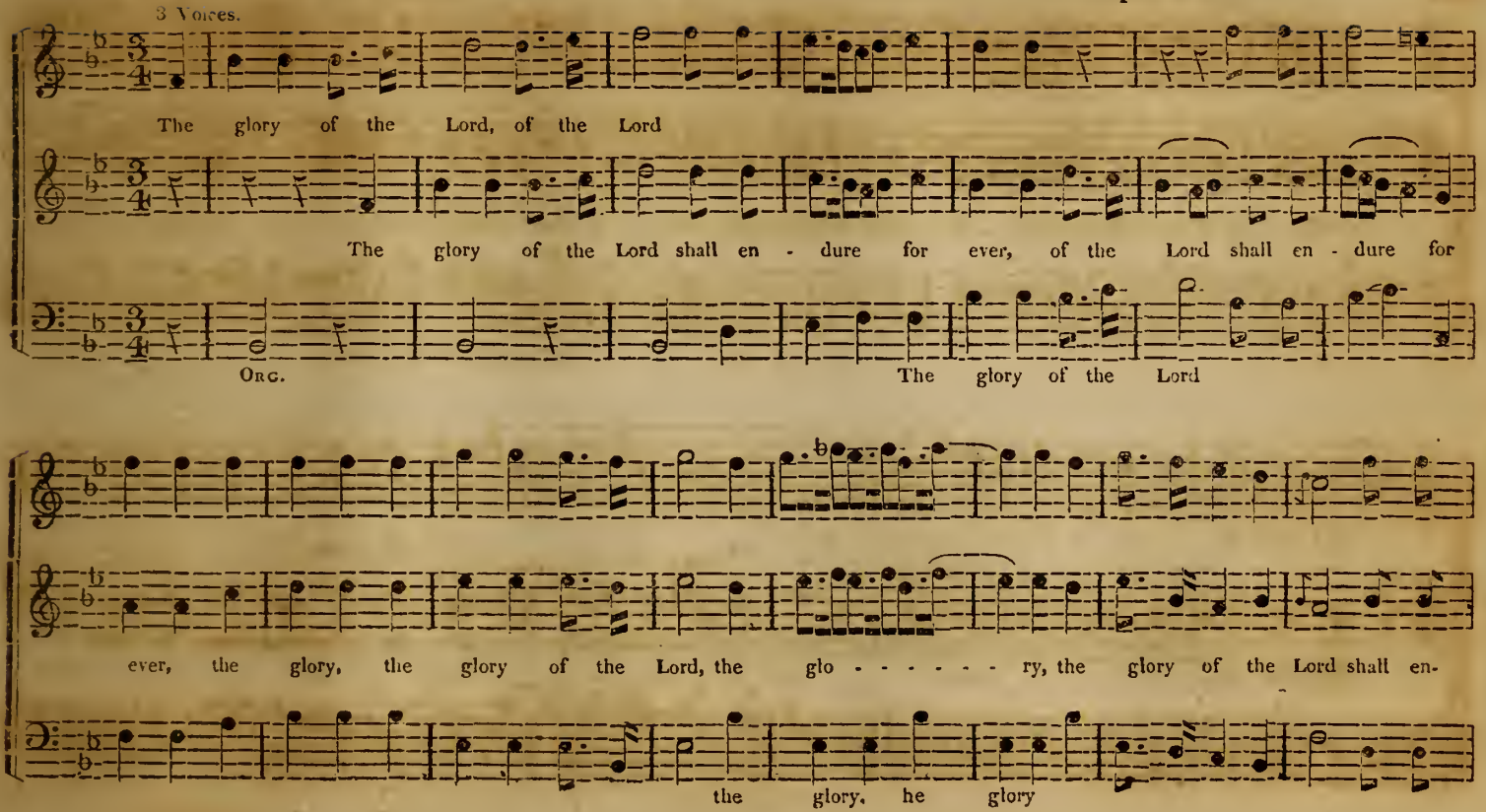

For.
Come, sound his praise abroad, And hymns of glory sing ;
Pia.
Jehovah is a sov'reign God, The universal King.
Je - ho - vah is a sov'reign God,

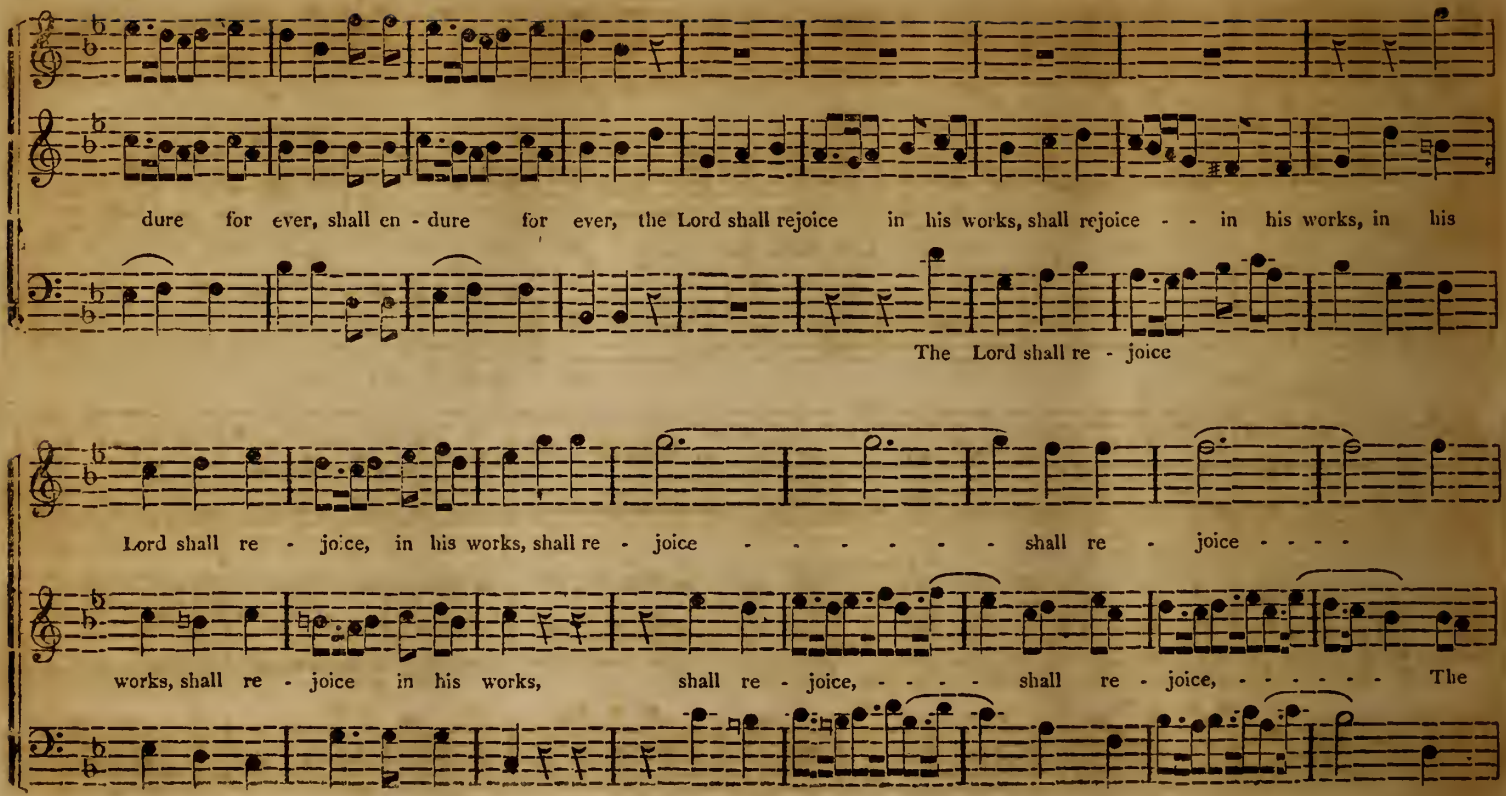

Before Je - hovah's awful throne, Ye nations, bow with sacred joy: Know that the Lord is God a - lone;
He can cre - ate and he destroy. He can cre - ate and he destroy. His sovereign pow'r with-

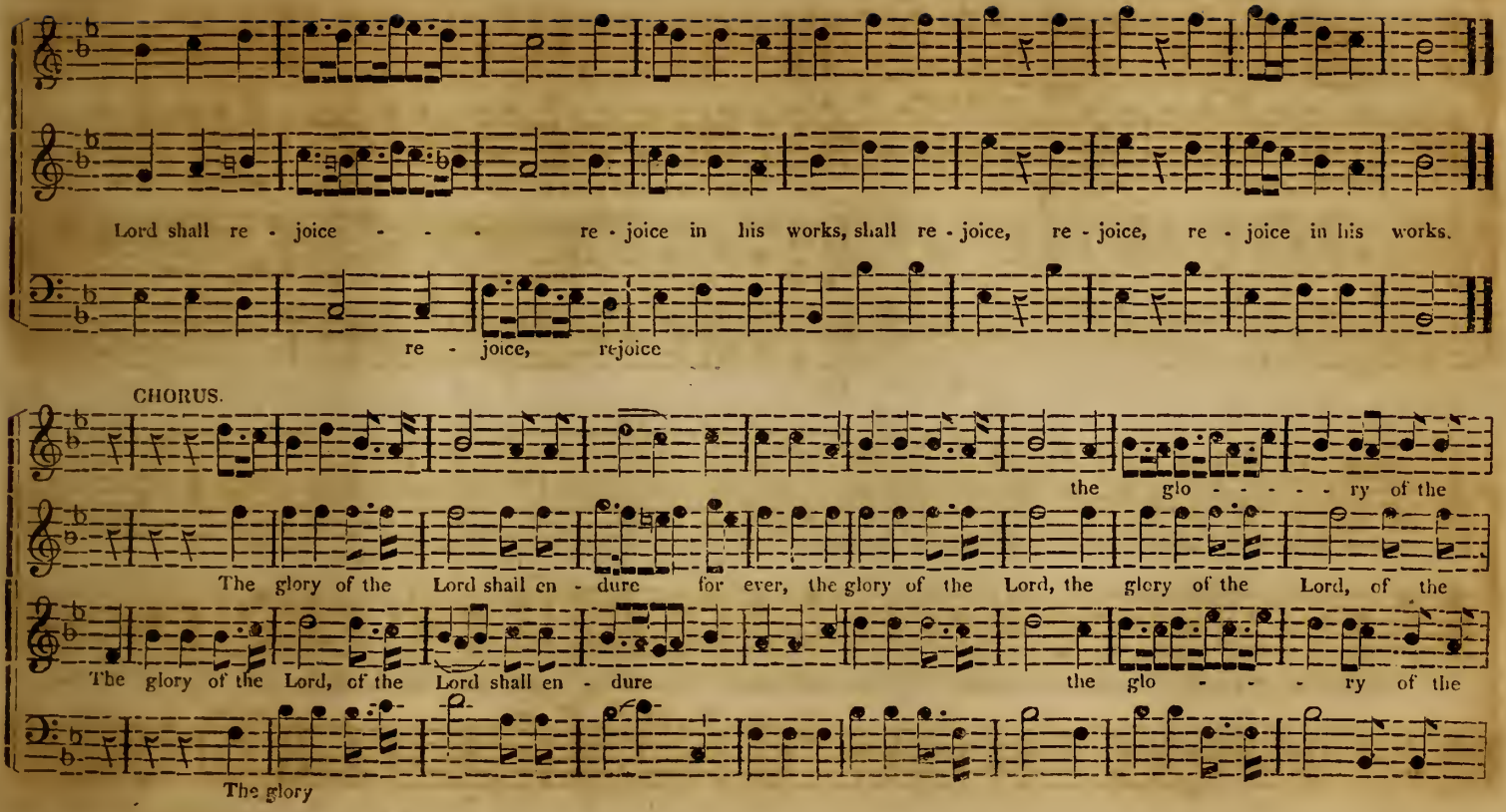

out our aid, Made us of clay, and form'd us men; And when like wand'ring sheep we stray'd, He brought us to his
fold again; He brought us to his fold again. We'll crowd thy gates with thank - ful songs, High as the

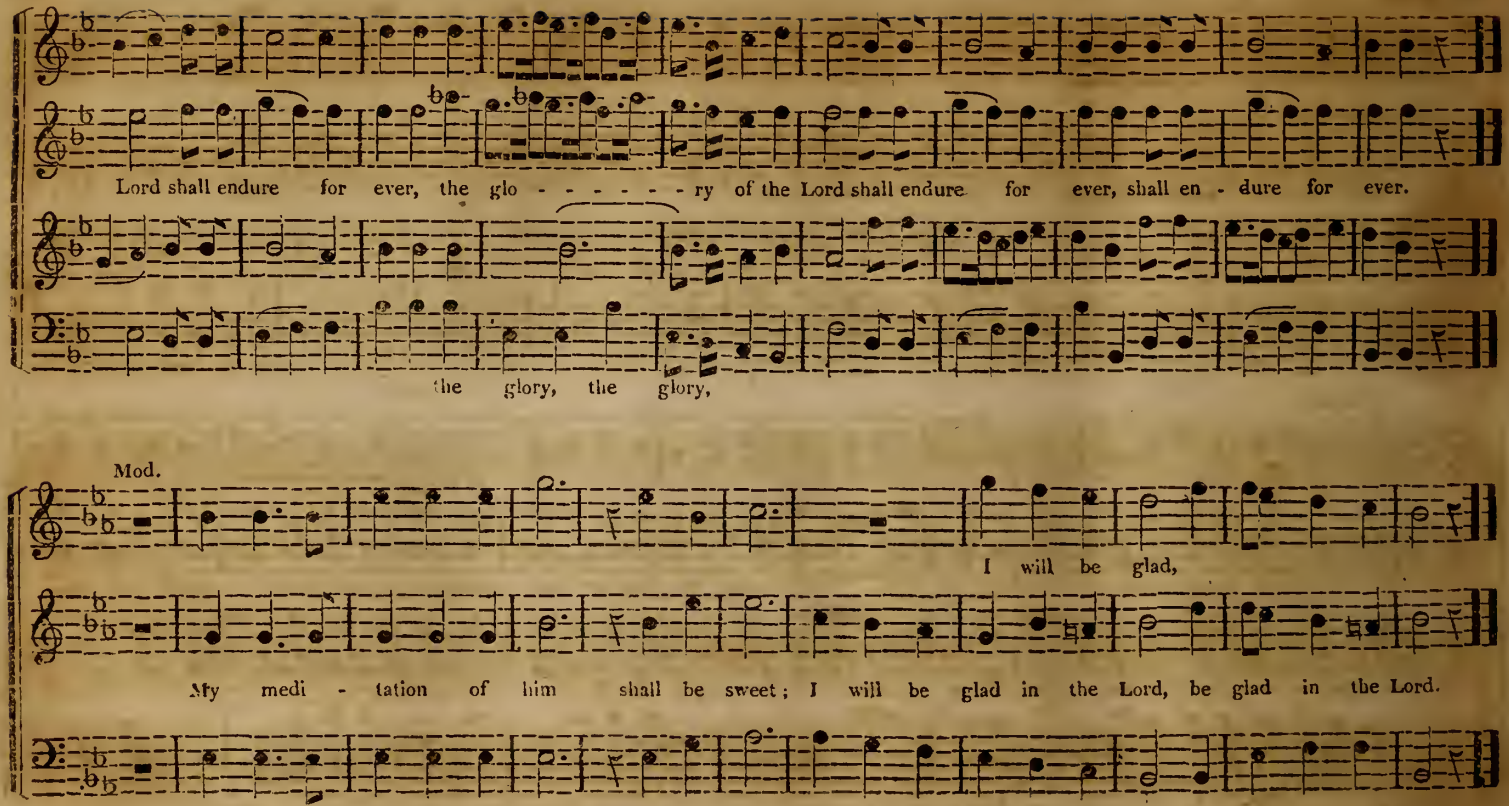

heav'ns our voic - es raise, And earth, And earth, with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise. Shall
1 2
fill thy courts with sounding praise, Shall fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command,
1 2
1 2


Vast as e - ternity, e - ternity thy love; Firm as a rock thy truth must stand, When rolling years shall cease to
move, shall cease to move, When rolling years shall cease to move. When roll - ing years shall cease to move.

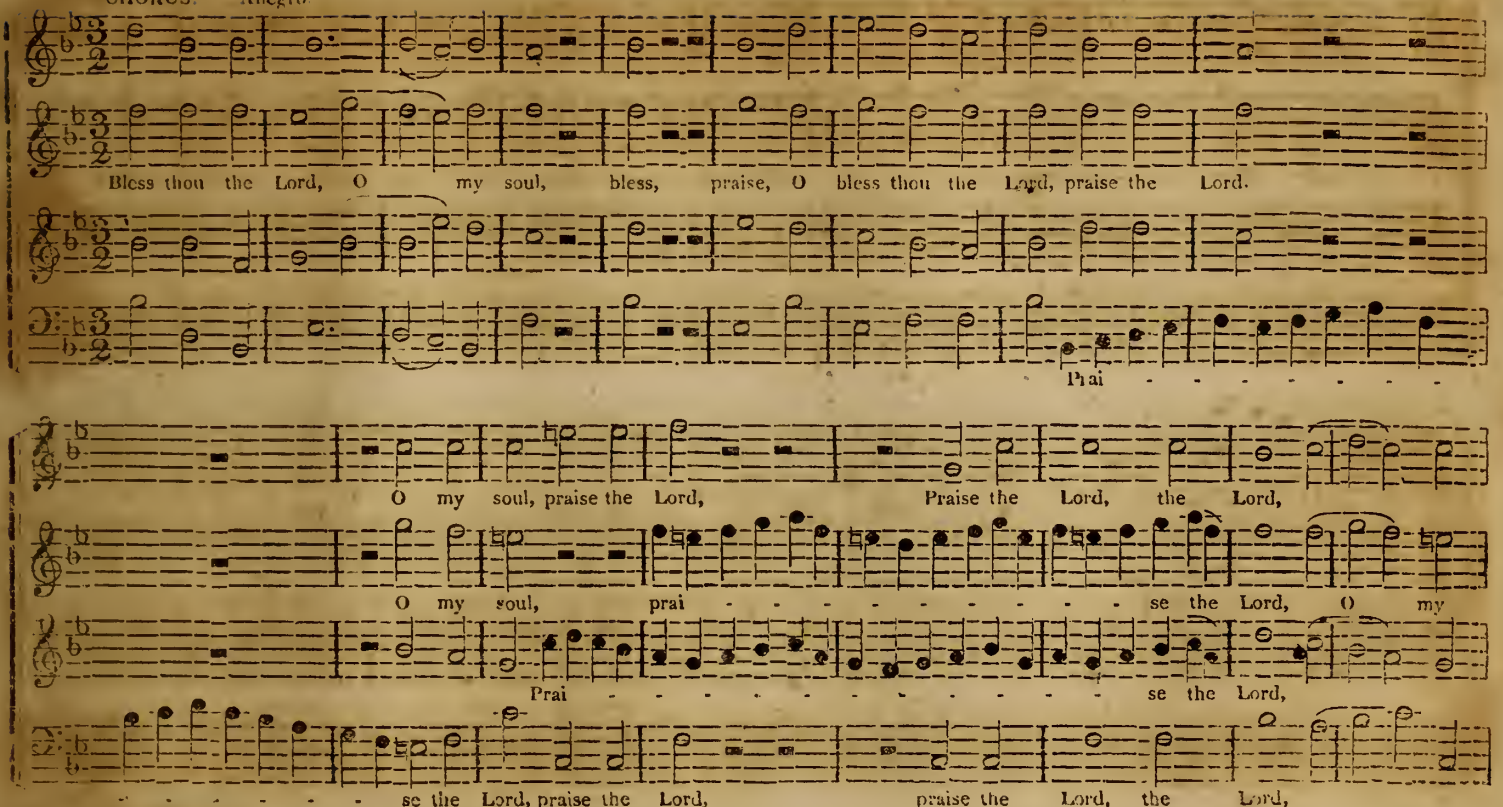

3 Voices.
The glory of the Lord, of the Lord
The glory of the Lord shall en - dure for ever, of the Lord shall en - dure for
Org.
The glory of the Lord
ever, the glory, the glory of the Lord, the glo - - - - - - ry, the glory of the Lord shall en-
the glory, he glory

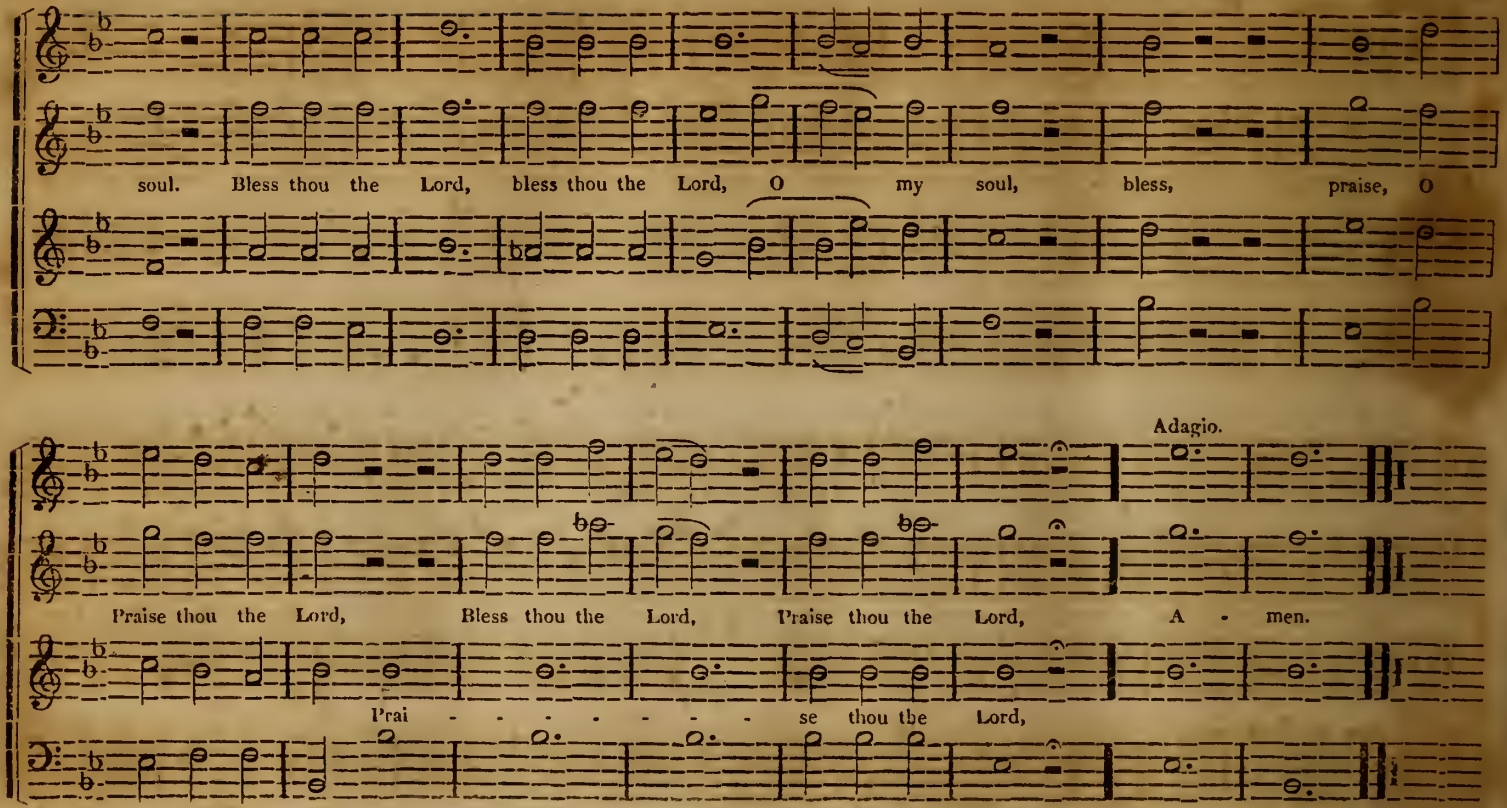

dure for ever, shall en - dure for ever, the Lord shall rejoice in his works, shall rejoice - - in his works, in his
The Lord shall re - joice
Lord shall re - joice, in his works, shall re - joice - - - - - - - shall re - joice - - - -
works, shall re - joice in his works, shall re - joice, - - - - shall re - joice, - - - - - - - The

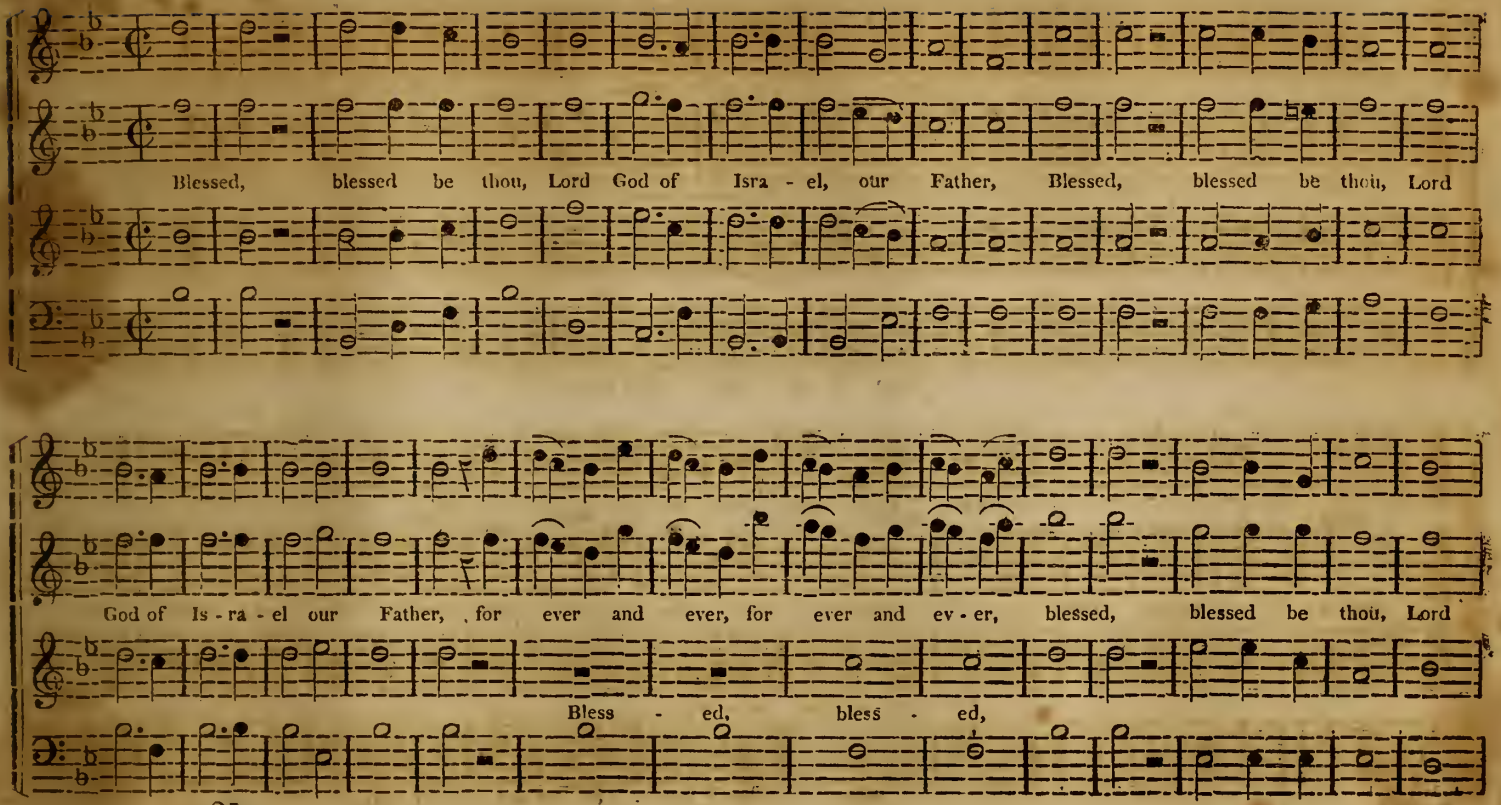

Lord shall re - joice - - - re - joice in his works, shall re - joice, re - joice, re - joice in his works.
re - joice, rejoice
CHORUS.
the glo - - - - - ry of the
The glory of the Lord shall en - dure for ever, the glory of the Lord, the glory of the Lord, of the
The glory of the Lord, of the Lord shall en - dure the glo - - - - ry of the
The glory

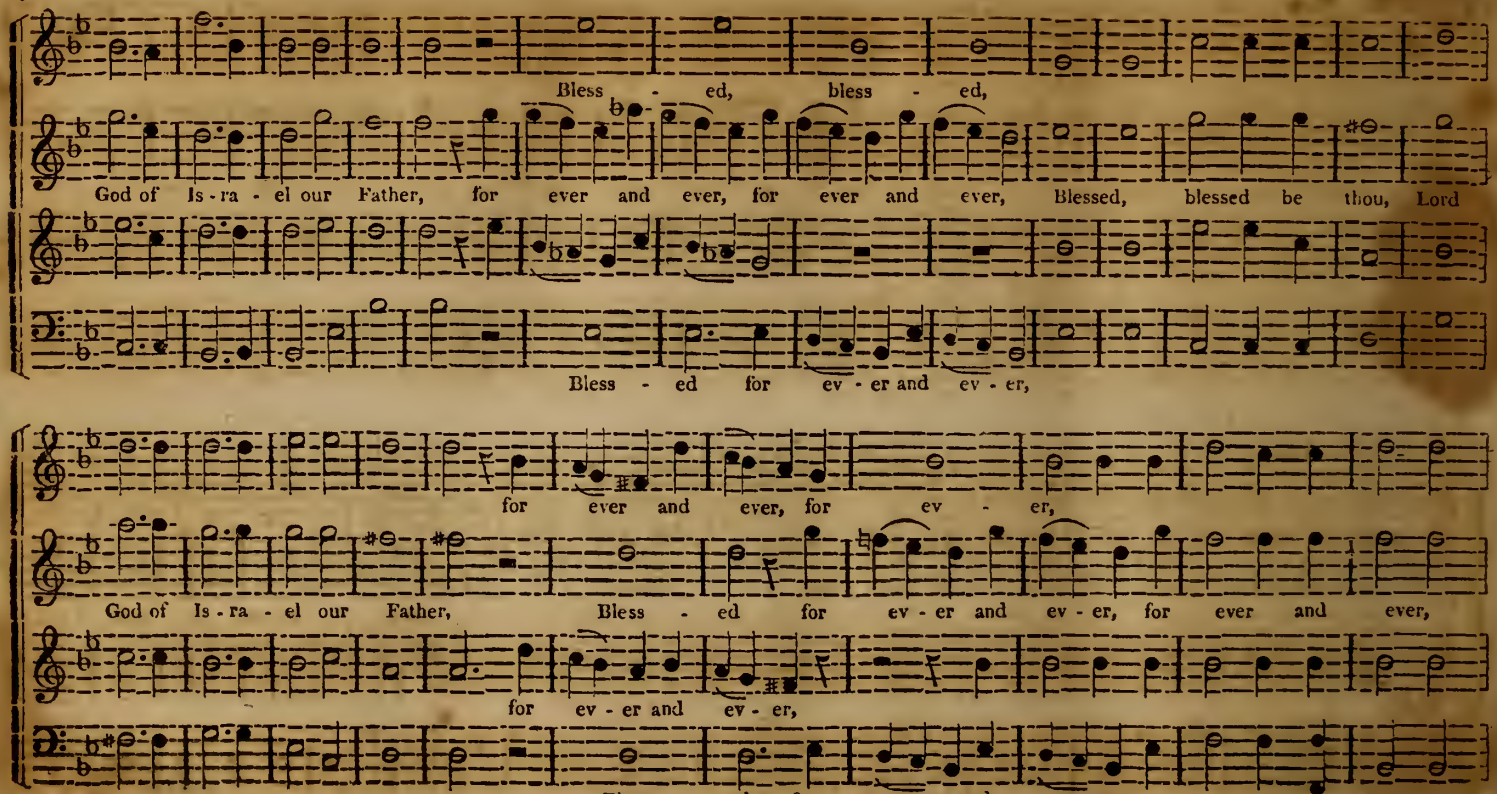

Lord shall endure for ever, the glo - - - - - - - ry of the Lord shall endure for ever, shall en - dure for ever.
the glory, the glory,
Mod.
I will be glad,
My medi - tation of him shall be sweet; I will be glad in the Lord, be glad in the Lord.

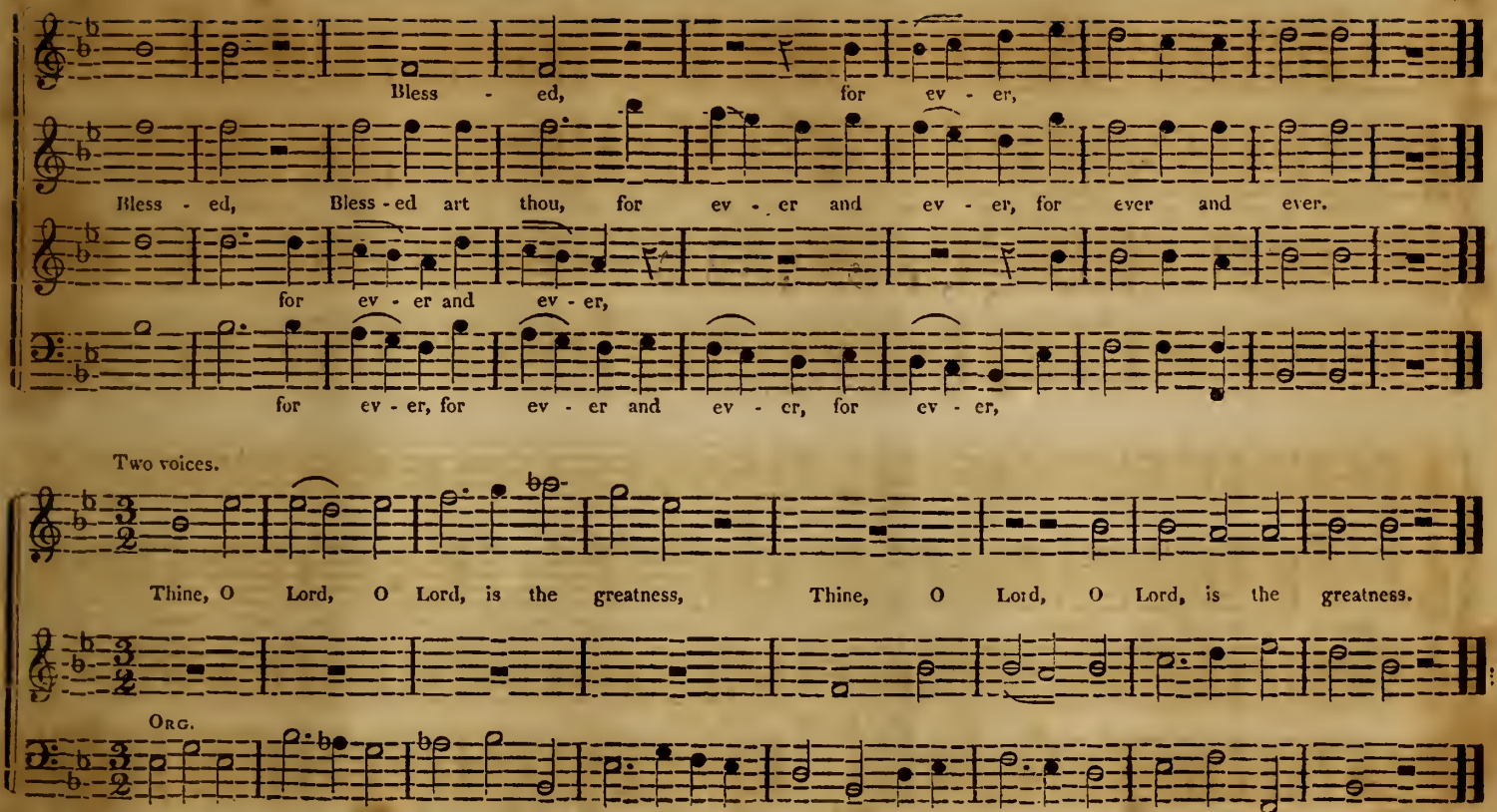
CHORUS. Allegro.

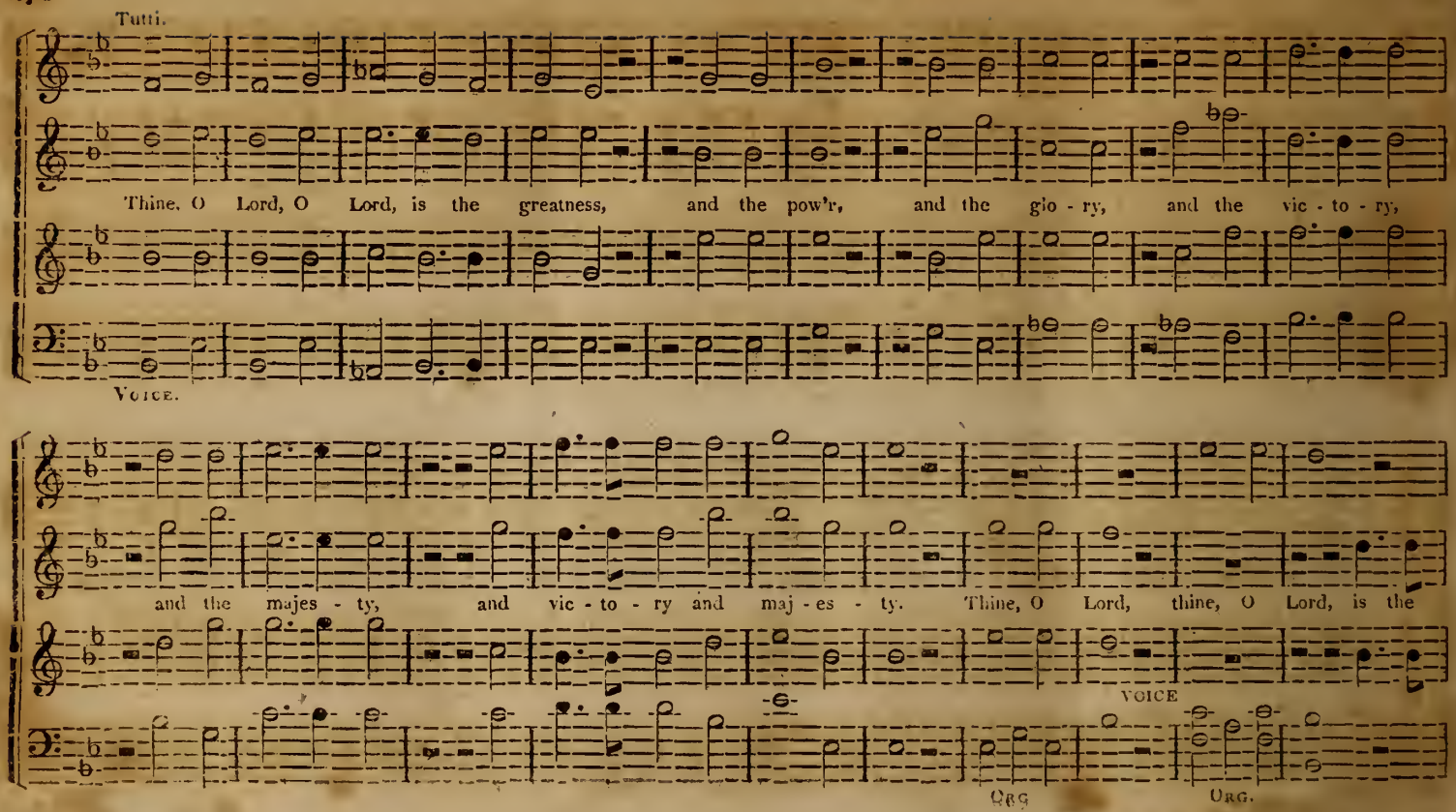


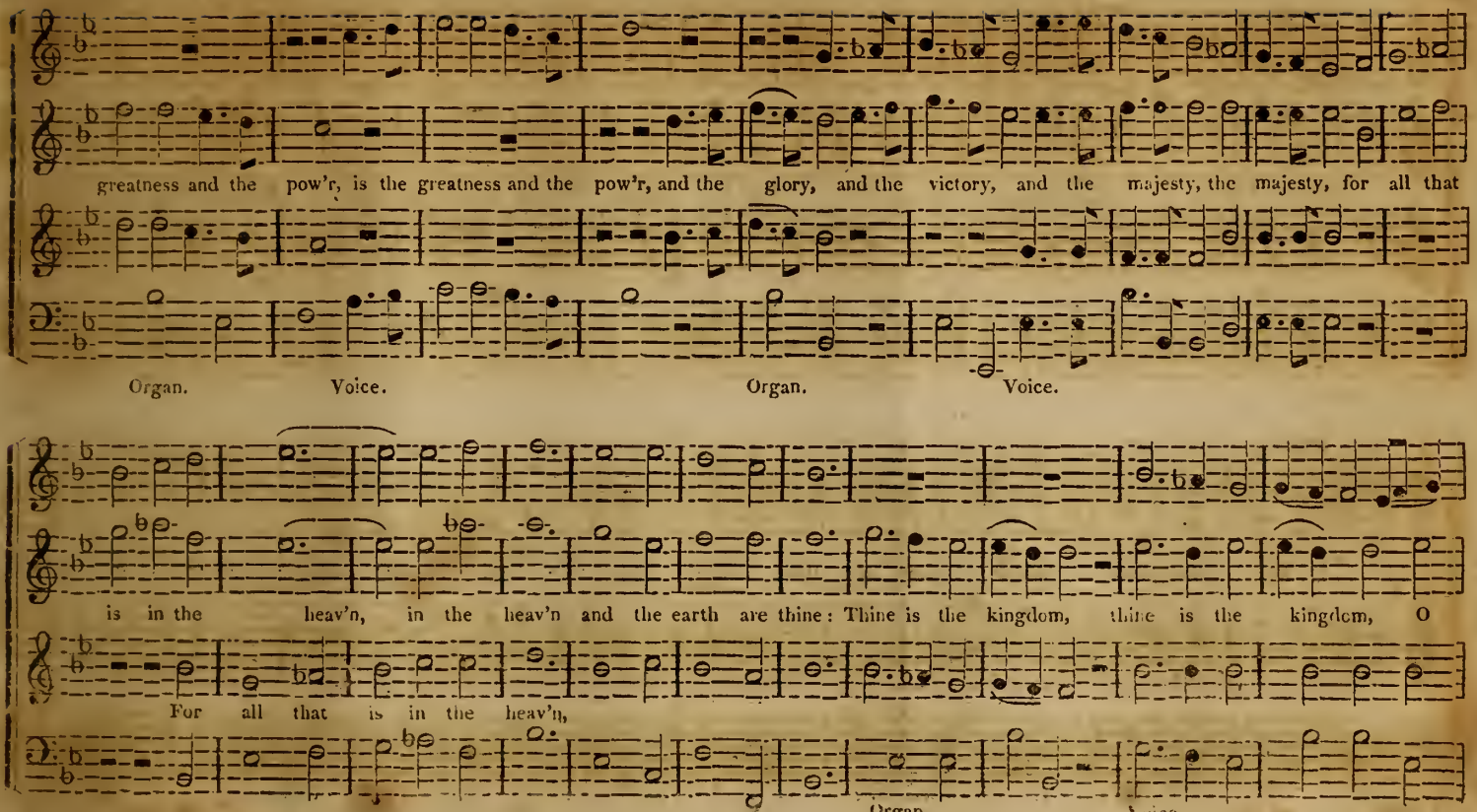

soul. Bless thou the Lord, bless thou the Lord, O my soul, bless, praise, O
Adagio.
Praise thou the Lord, Bless thou the Lord, Praise thou the Lord, A - men.
Prai - - - - - - - - se thou the Lord,

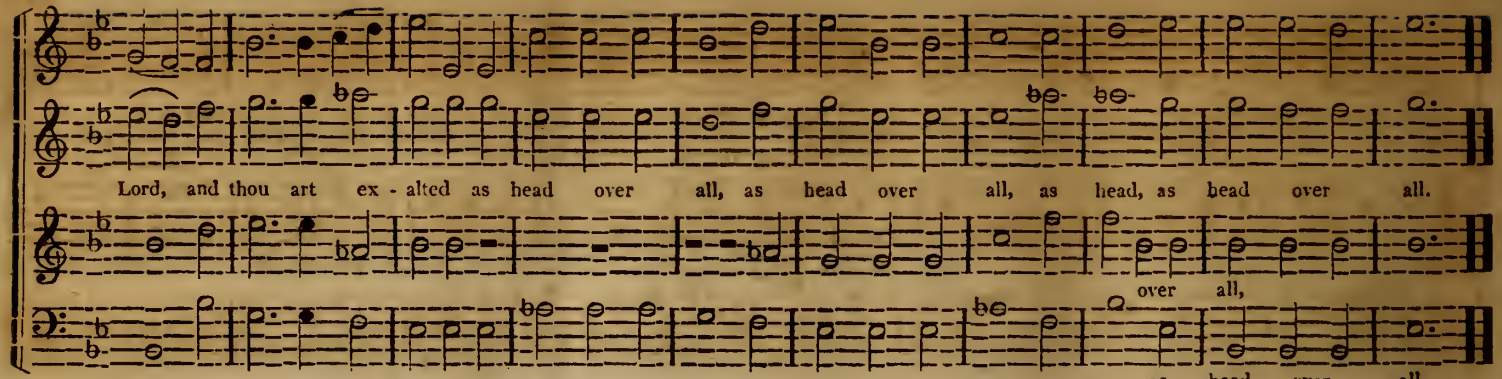

Blessed, blessed be thou, Lord God of Isra - el, our Father, Blessed, blessed be thou, Lord
God of Is - ra - el our Father, for ever and ever, for ever and ev - er, blessed, blessed be thou, Lord
Bless - ed, bless - ed,


Bless - ed, bless - ed,
God of Is - ra - el our Father, for ever and ever, for ever and ever, Blessed, blessed be thou, Lord
Bless - ed for ev - er and ev - er,
for ever and ever, for ev - er,
God of Is - ra - el our Father, Bless - ed for ev - er and ev - er, for ever and ever,
for ev - er and ev - er,
Bless - ed for - ev - er and ev - er,

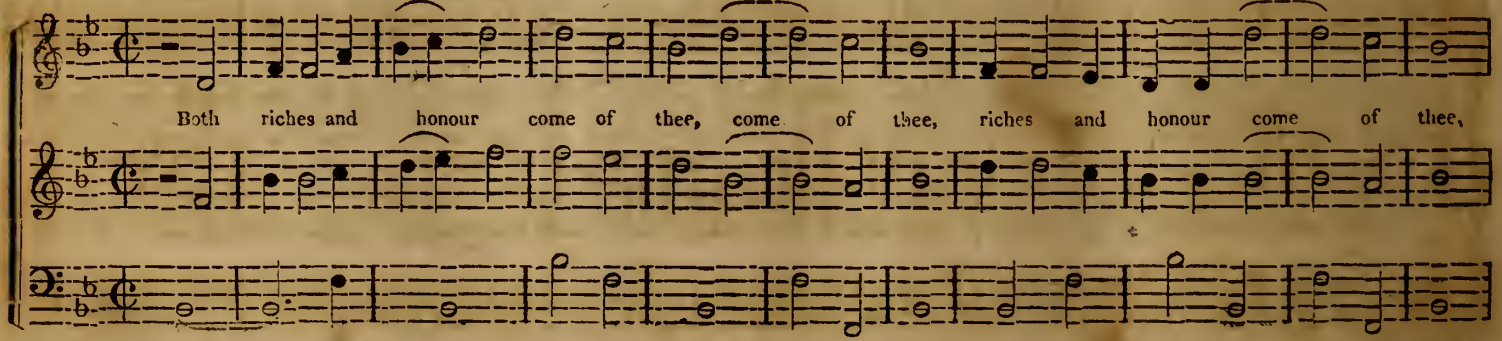

Bless - ed, for ev - er,
Bless - ed, Bless - ed art thou, for ev - er and ev - er, for ever and ever.
for ev - er and ev - er,
for ev - er, for ev - er and ev - er, for ev - er,
Two voices.
Thine, O Lord, O Lord, is the greatness, Thine, O Lord, O Lord, is the greatness.
Org.

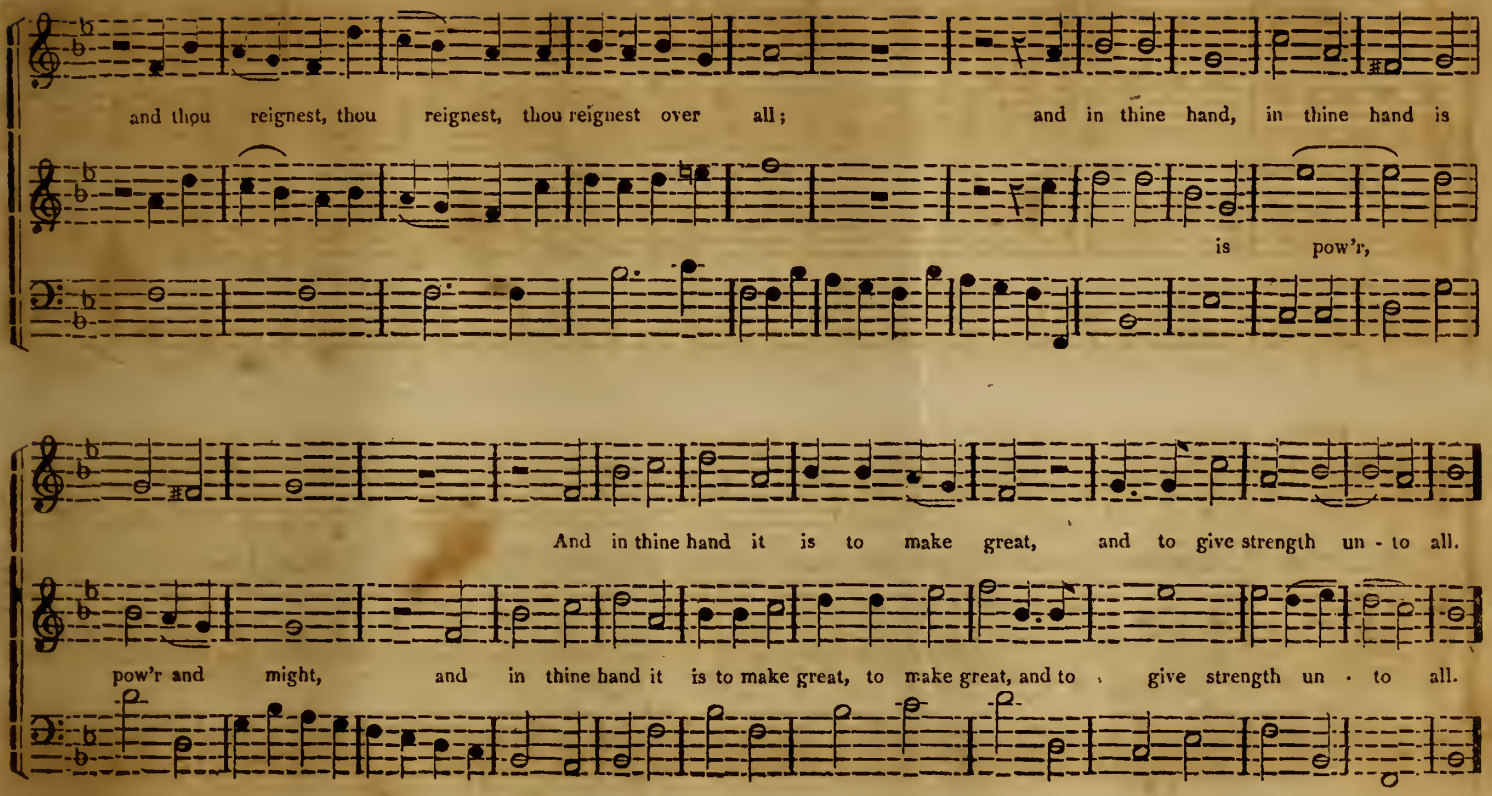

Tutti.
Thine, O Lord, O Lord, is the greatness, and the pow'r, and the glo - ry, and the vic - to - ry,
Voice.
and the majes - ty, and vic - to - ry and maj - es - ty. Thine, O Lord, thine, O Lord, is the
Voice
Org
Org.

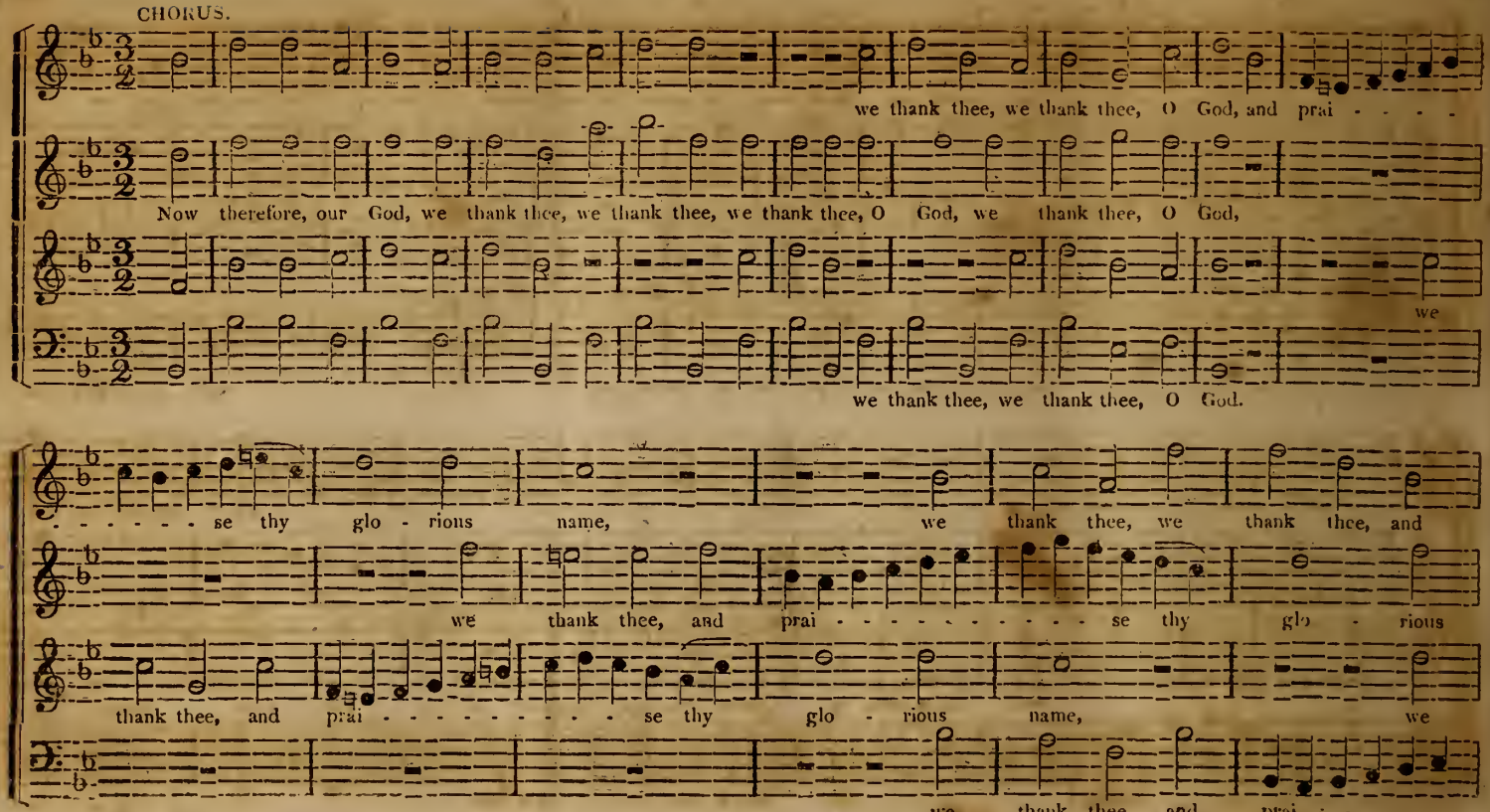

greatness and the pow'r, is the greatness and the pow'r, and the glory, and the victory, and the majesty, the majesty, for all that
Organ.
Voice.
Organ.
Voice.
is in the heav'n, in the heav'n and the earth are thine: Thine is the kingdom, thine is the kingdom, O
For all that is in the heav'n,
Organ.
Voice.

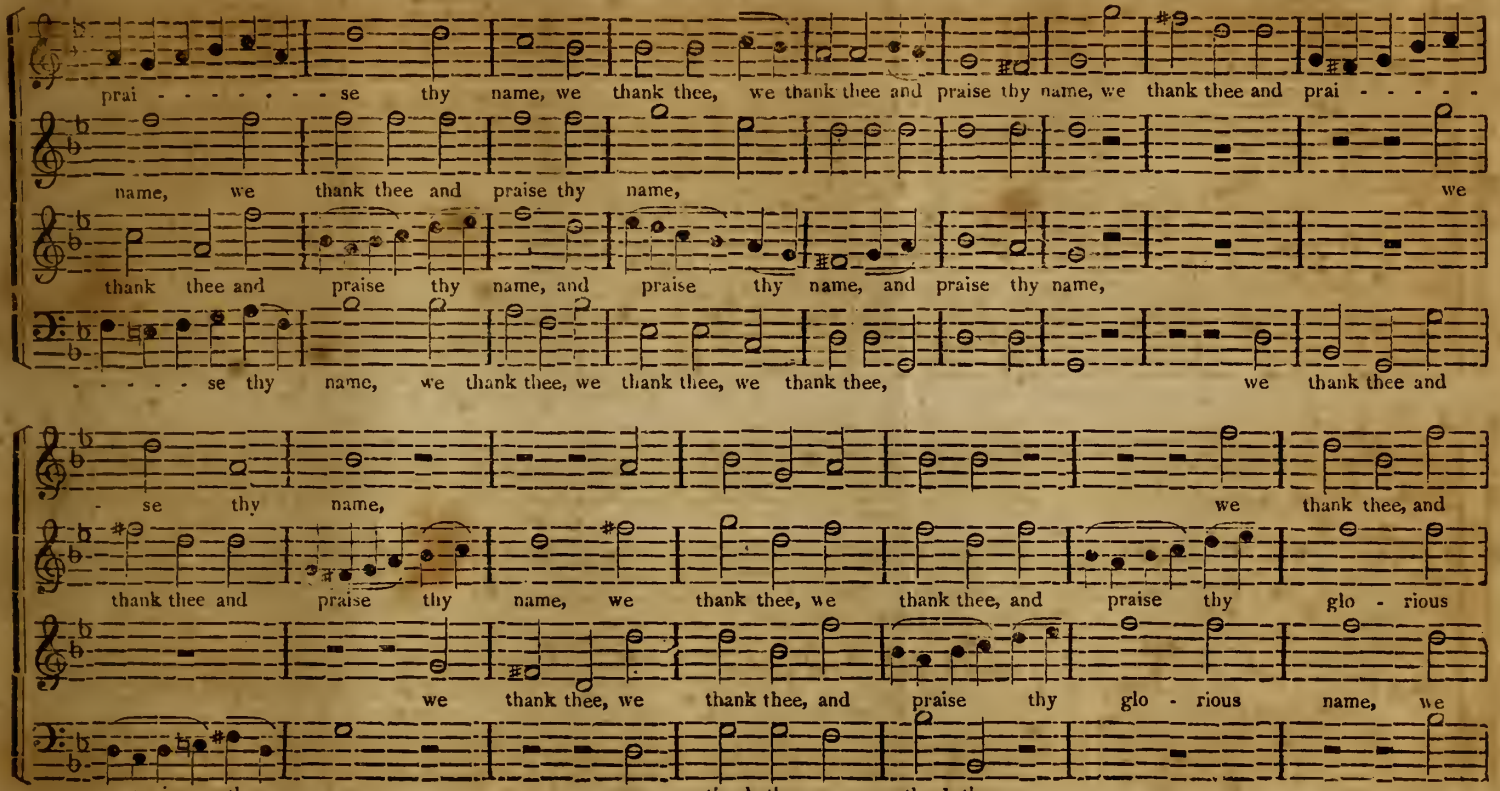

Lord, and thou art ex - alted as head over all, as head over all, as head, as head over all.
over all,
as head over all.

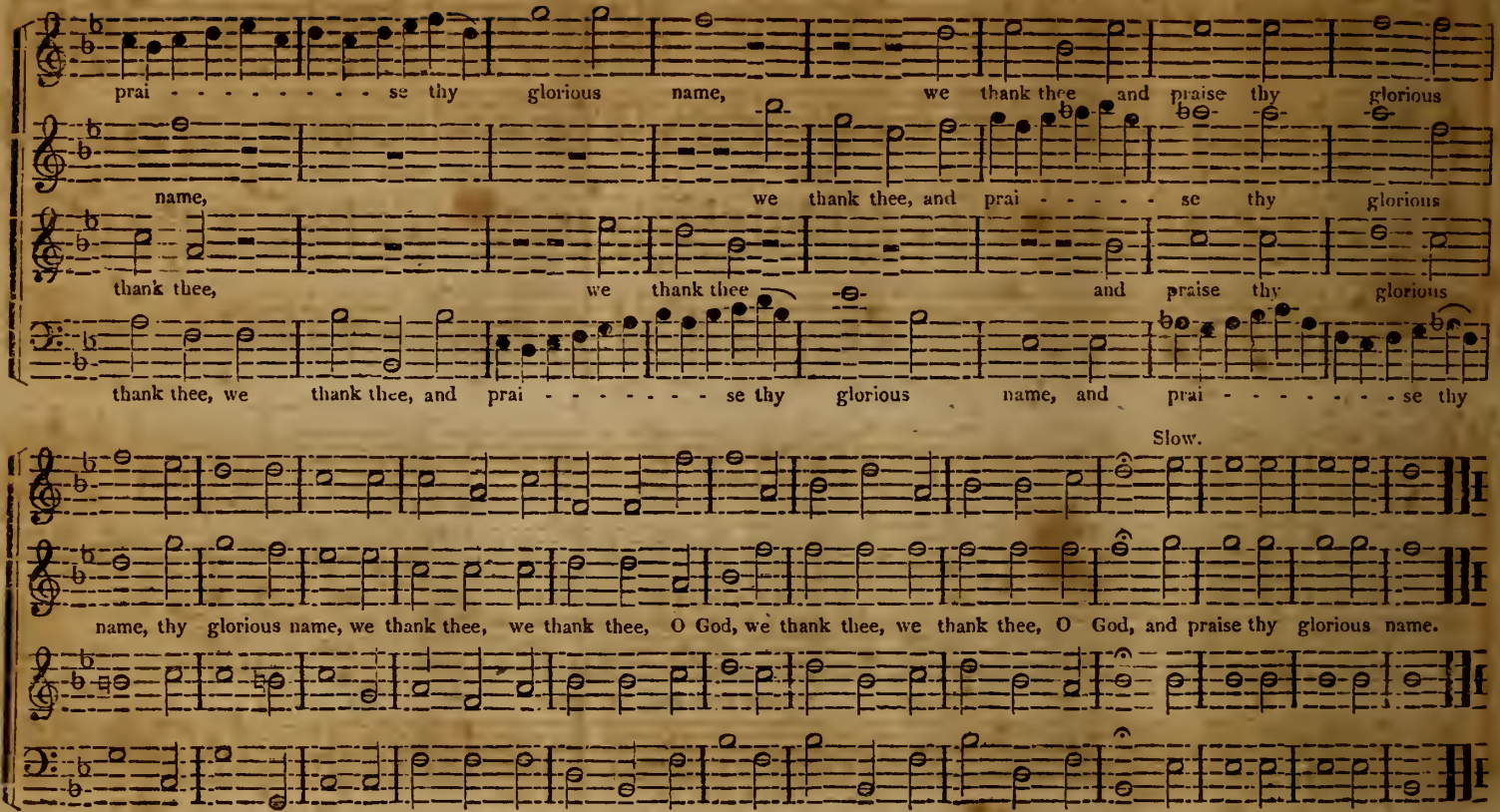
DUET.

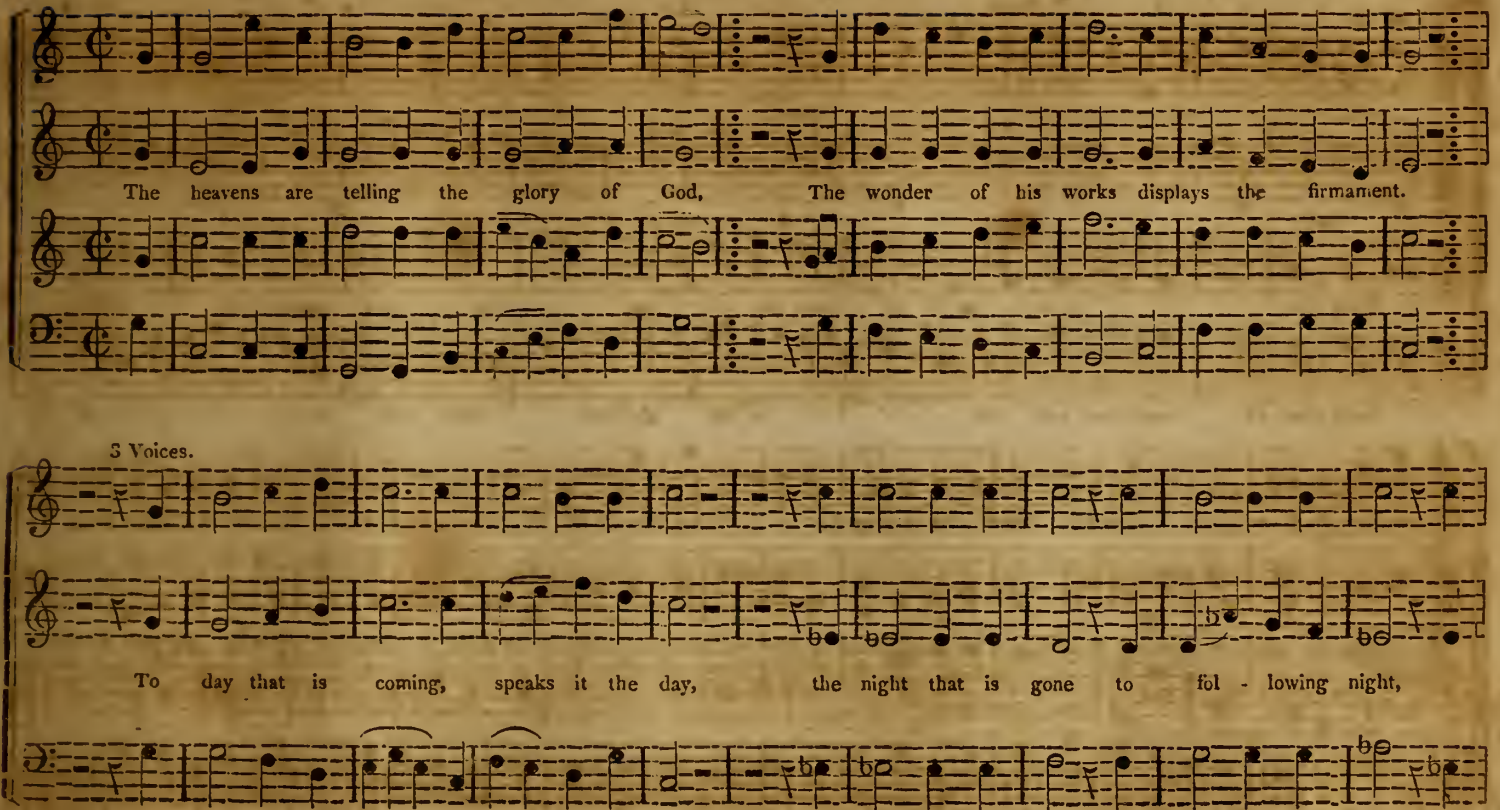

Both riches and honour come of thee, come of thee, riches and honour come of thee,

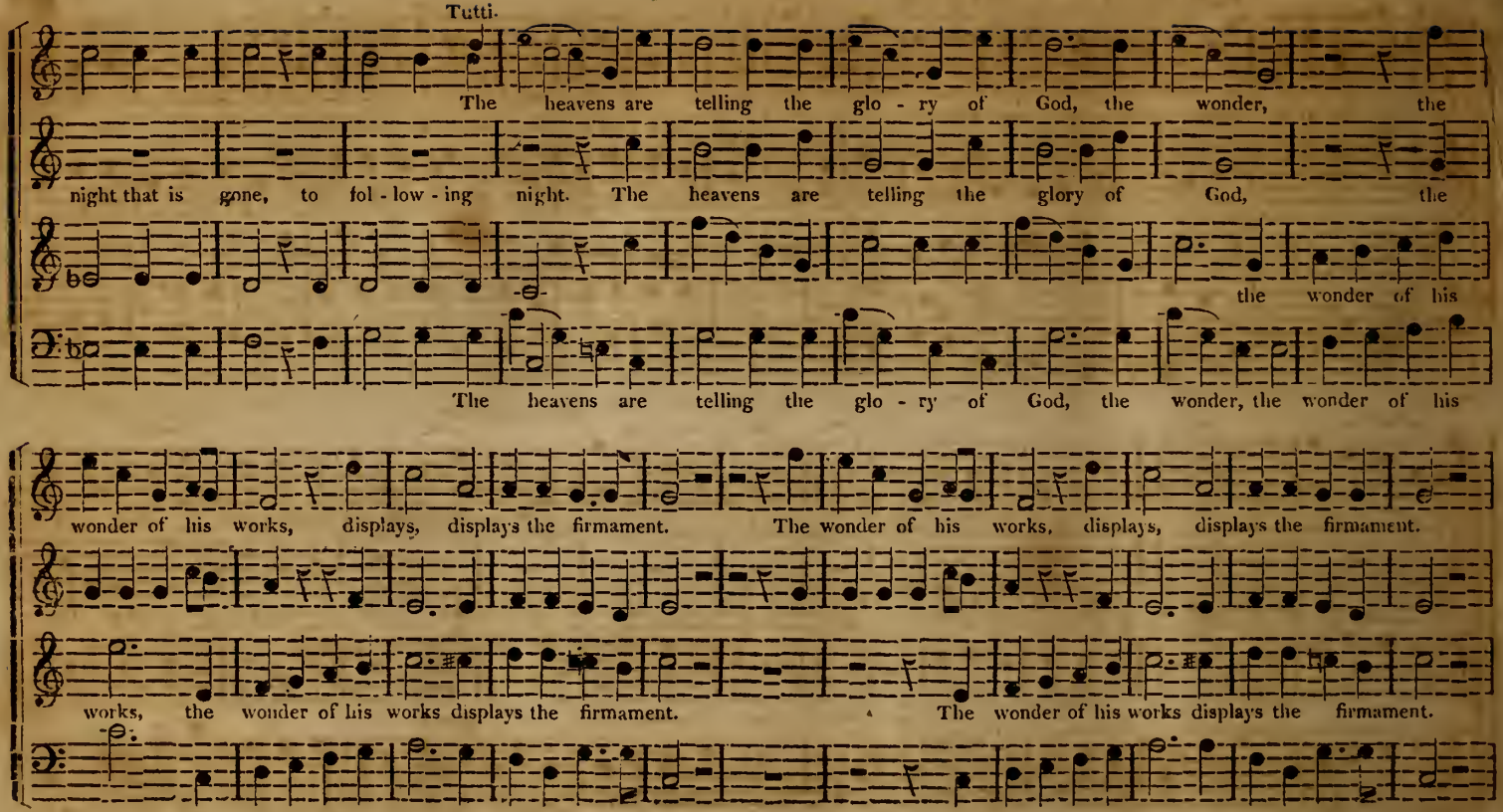

and thou reignest, thou reignest, thou reignest over all; and in thine hand, in thine hand is
is pow'r,
And in thine hand it is to make great, and to give strength un - to all.
pow'r and might, and in thine hand it is to make great, to make great, and to give strength un - to all.


CHORUS.
we thank thee, we thank thee, O God, and prai - - - -
Now therefore, our God, we thank thee, we thank thee, we thank thee, O God, we thank thee, O God,
we
we thank thee, we thank thee, O God.
- - - - - - se thy glo - rious name, we thank thee, we thank thee, and
we thank thee, and prai - - - - - - - - - - - se thy glo - rious
thank thee, and prai - - - - - - - - - - se thy glo - rious name, we
we thank thee, and prai - - - - -

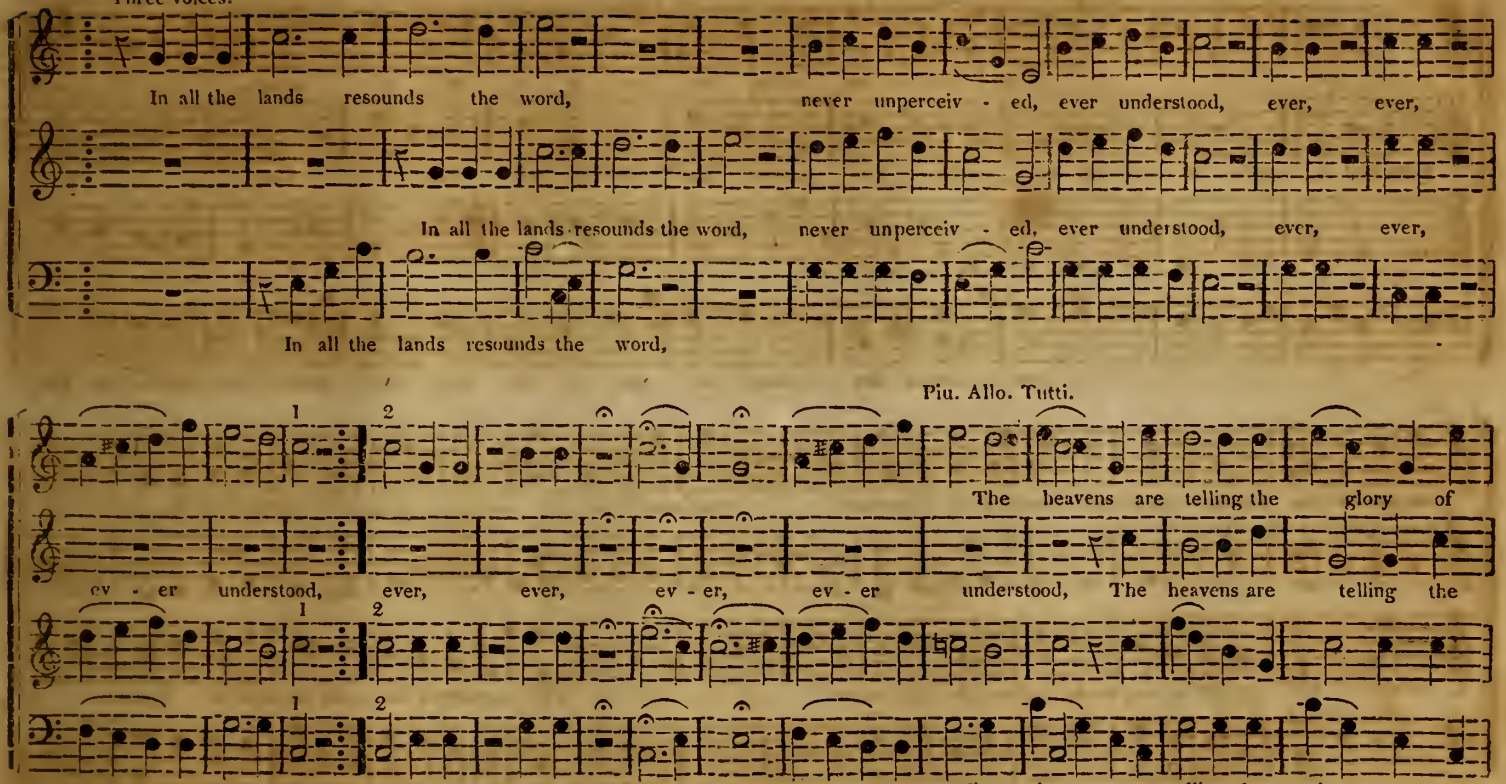

prai - - - - - - - se thy name, we thank thee, we thank thee and praise thy name, we thank thee and prai - - - - -
name, we thank thee and praise thy name, we
thank thee and praise thy name, and praise thy name, and praise thy name,
- - - - - se thy name, we thank thee, we thank thee, we thank thee, we thank thee and
- se thy name, we thank thee, and
thank thee and praise thy name, we thank thee, we thank thee, and praise thy glo - rious
we thank thee, we thank thee, and praise thy glo - rious name, we
praise thy name, we thank thee, we thank thee, we

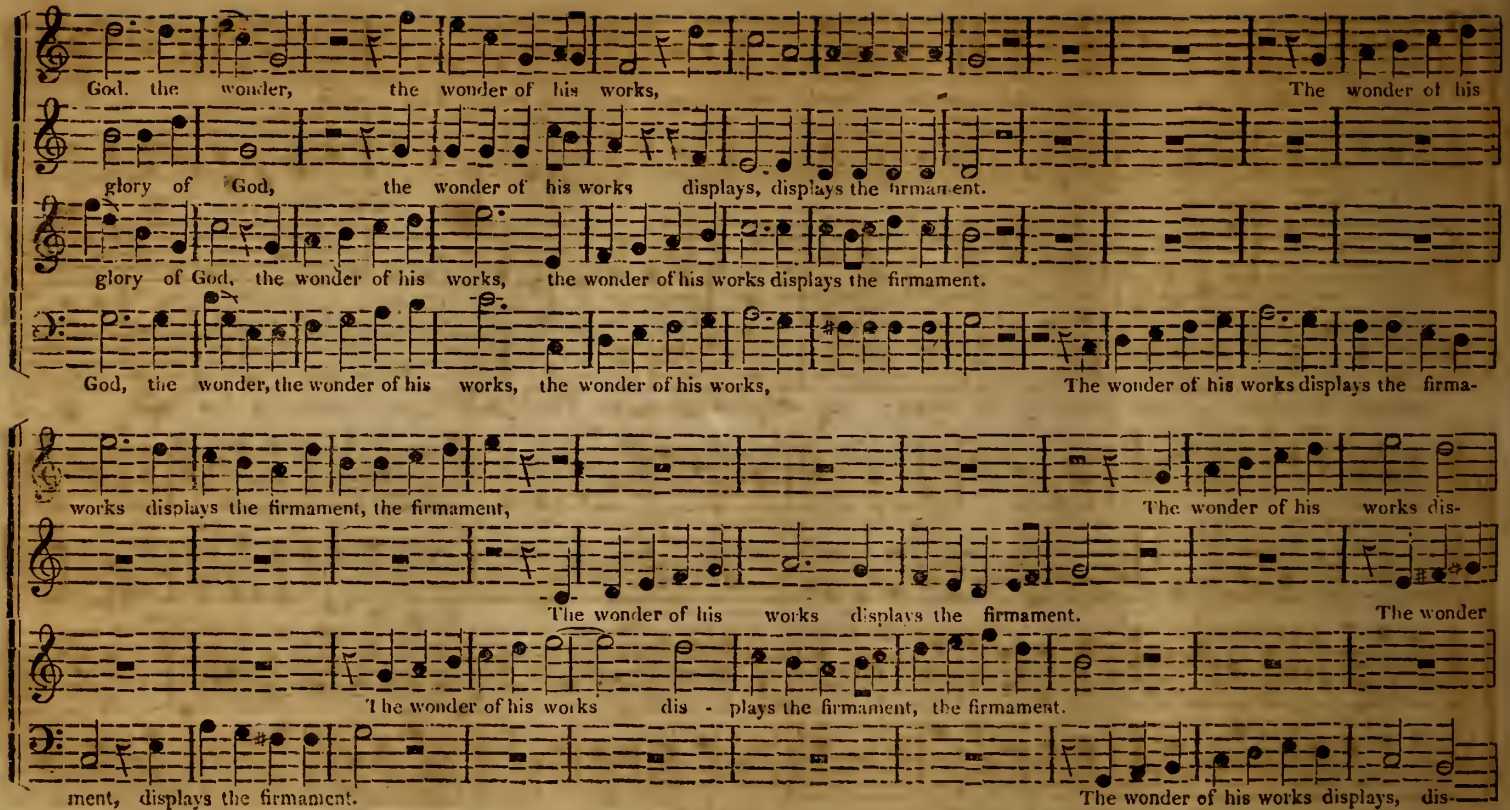

prai - - - - - - - - se thy glorious name, we thank thee and praise thy glorious
name, we thank thee, and prai - - - - - se thy glorious
thank thee, we thank thee and praise thy glorious
thank thee, we thank thee, and prai - - - - - - - se thy glorious name, and prai - - - - - - - se thy
Slow.
name, thy glorious name, we thank thee, we thank thee, O God, we thank thee, we thank thee, O God, and praise thy glorious name.

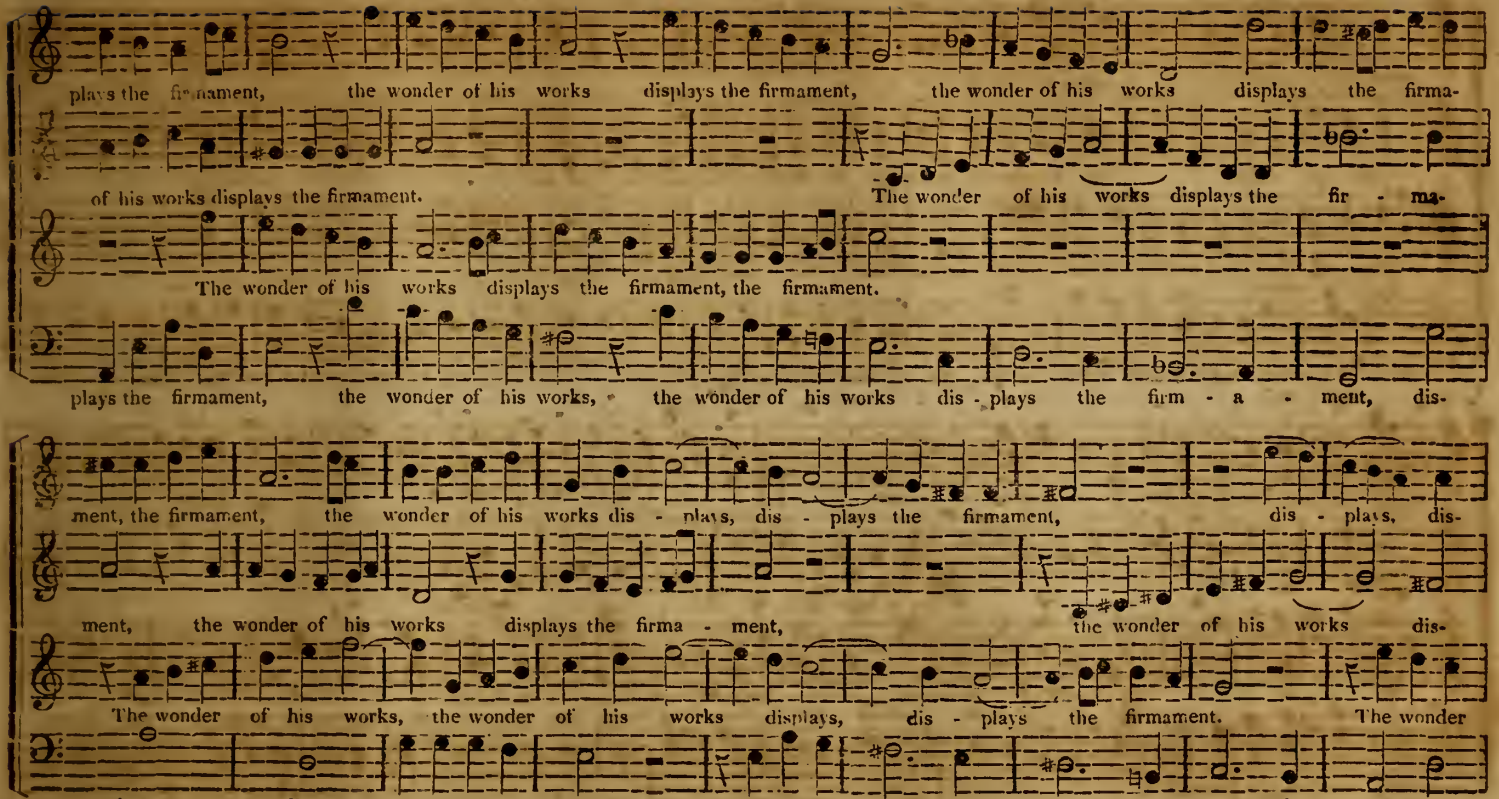

The heavens are telling the glory of God, The wonder of his works displays the firmament.
3 Voices.
To day that is coming, speaks it the day, the night that is gone to fol - lowing night,

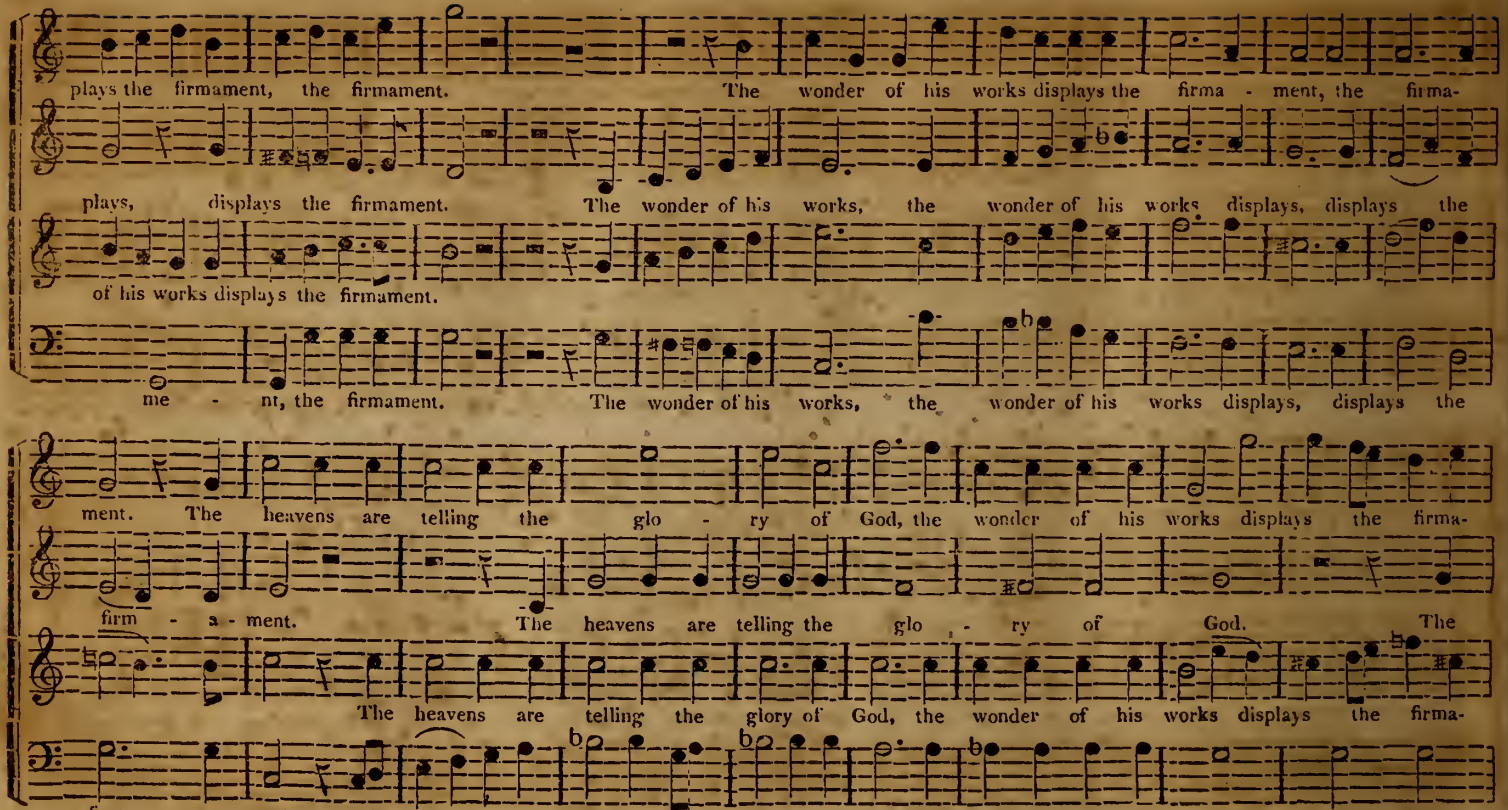

Tutti.
The heavens are telling the glo - ry of God, the wonder, the
night that is gone, to fol - low - ing night. The heavens are telling the glory of God, the
the wonder of his
The heavens are telling the glo - ry of God, the wonder, the wonder of his
wonder of his works, displays, displays the firmament. The wonder of his works, displays, displays the firmament.
works, the wonder of his works displays the firmament. The wonder of his works displays the firmament.

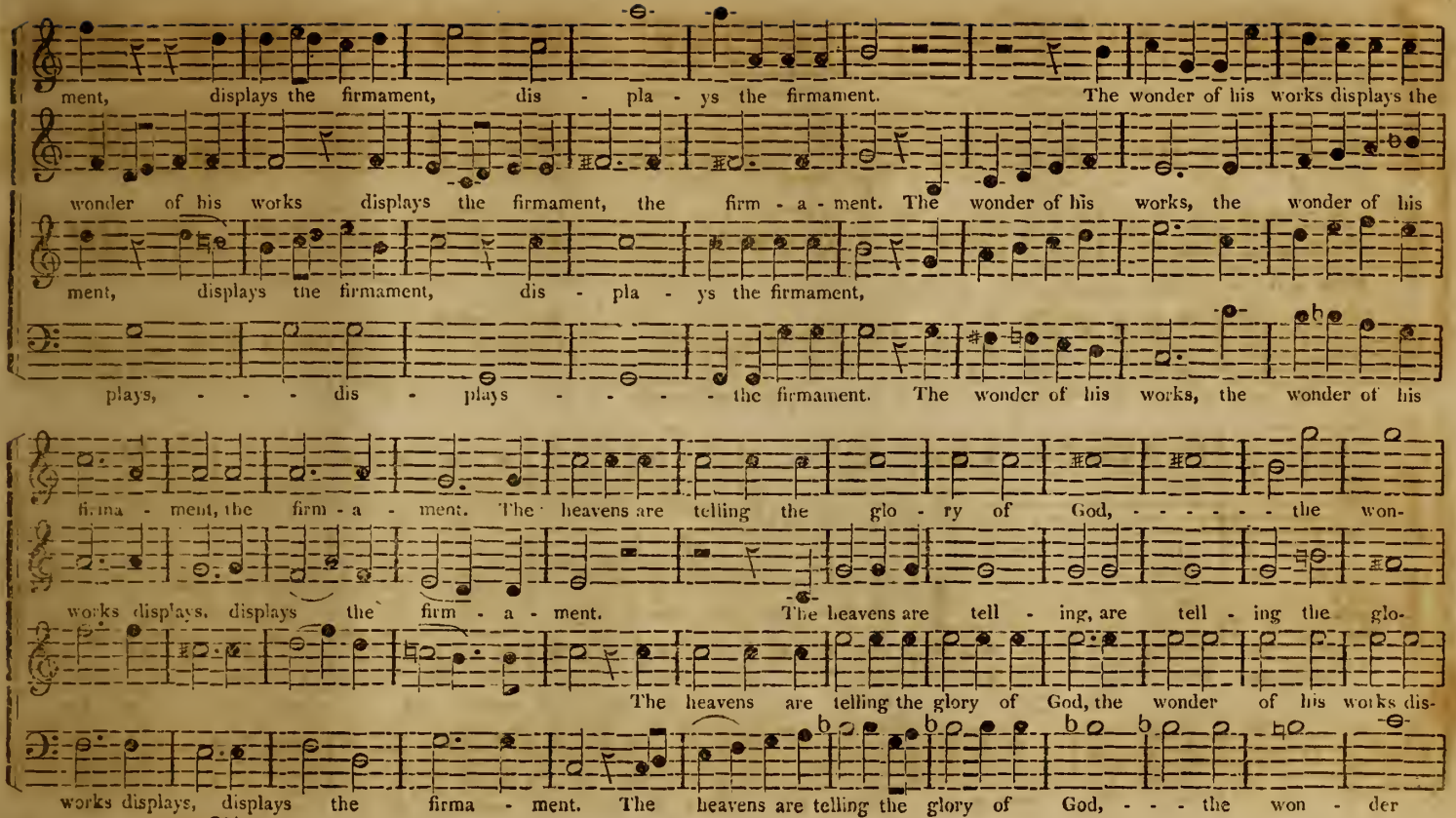
Three voices.

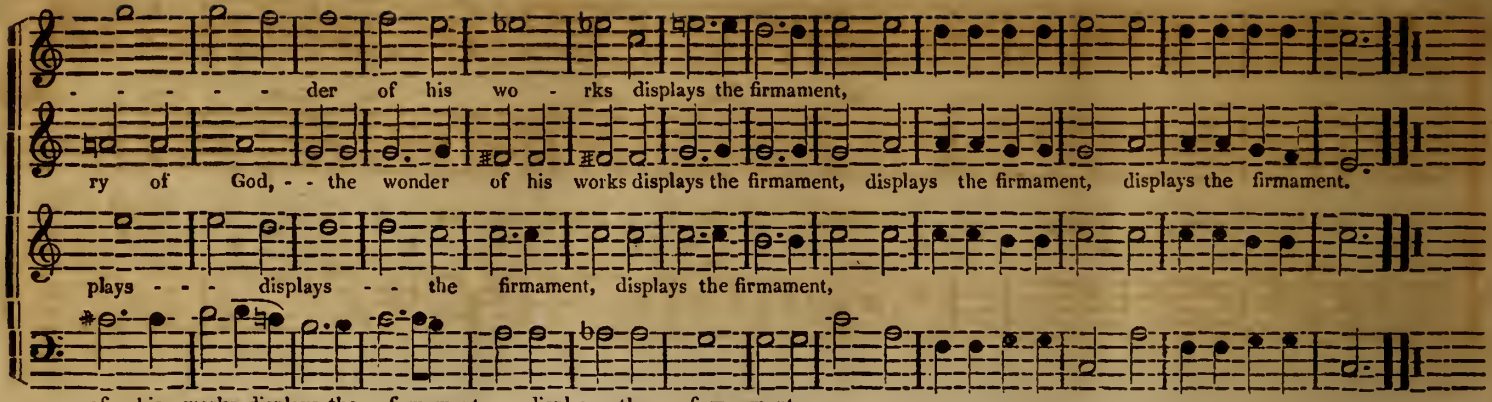



God. the wonder, the wonder of his works, The wonder of his
glory of God, the wonder of his works displays, displays the firmament.
glory of God, the wonder of his works, the wonder of his works displays the firmament.
God, the wonder, the wonder of his works, the wonder of his works, The wonder of his works displays the firma-
works displays the firmament, the firmament, The wonder of his works dis-
The wonder of his works displays the firmament. The wonder
The wonder of his works dis - plays the firmament, the firmament.
ment, displays the firmament. The wonder of his works displays, dis-

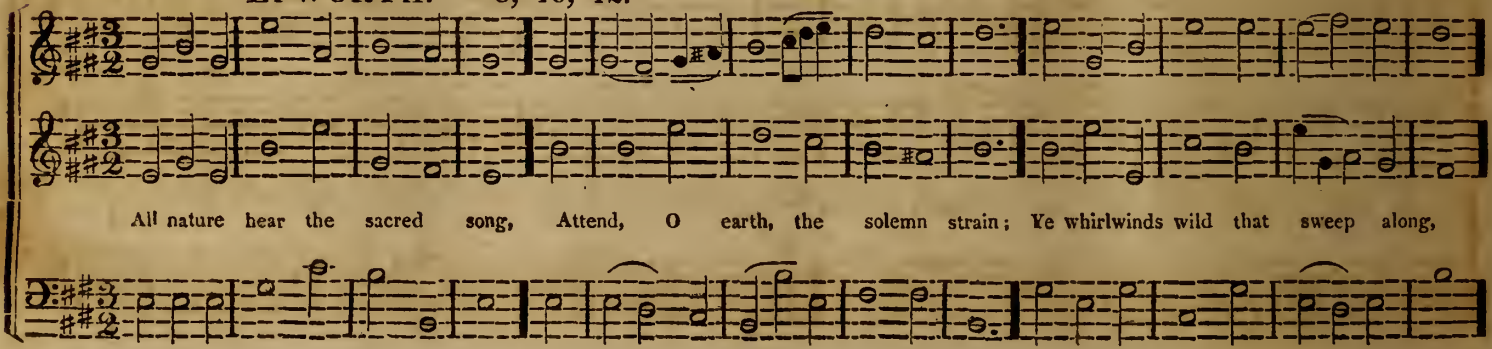

plays the firmament, the wonder of his works displays the firmament, the wonder of his works displays the firma-
of his works displays the firmament. The wonder of his works displays the fir - ma-
The wonder of his works displays the firmament, the firmament.
plays the firmament, the wonder of his works, the wonder of his works dis - plays the firm - a - ment, dis-
ment, the firmament, the wonder of his works dis - plays, dis - plays the firmament, dis - plays, dis-
ment, the wonder of his works displays the firma - ment, the wonder of his works dis-
The wonder of his works, the wonder of his works displays, dis - plays the firmament. The wonder
plays, dis - plays the firma - ment, the wonder of his works dis - plays the firma-

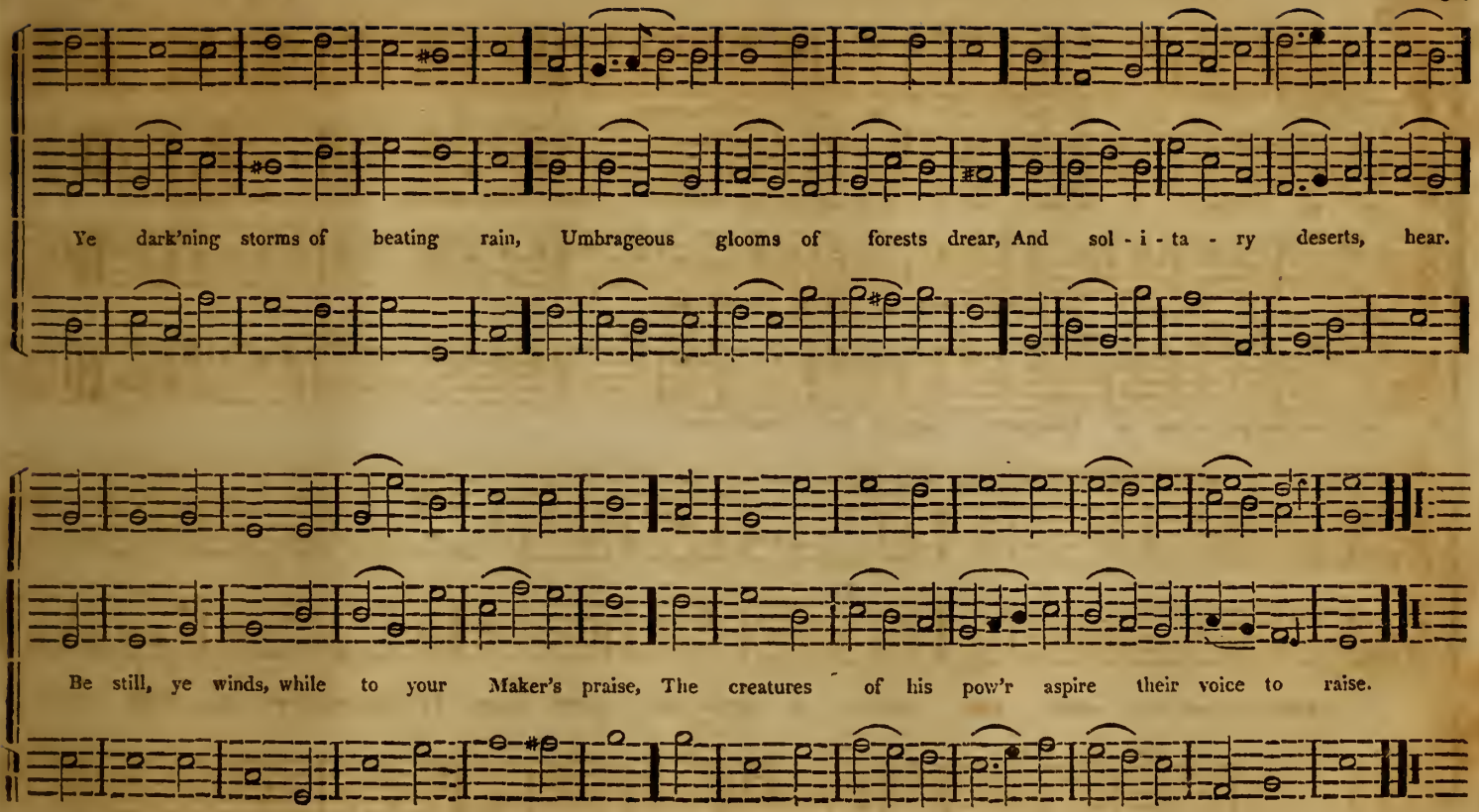

plays the firmament, the firmament. The wonder of his works displays the firma - ment, the firma-
plays, displays the firmament. The wonder of his works, the wonder of his works displays, displays the
of his works displays the firmament.
me - nt, the firmament. The wonder of his works, the wonder of his works displays, displays the
ment. The heavens are telling the glo - ry of God, the wonder of his works displays the firma-
firm - a - ment. The heavens are telling the glo - ry of God. The
The heavens are telling the glory of God, the wonder of his works displays the firma-
firm - a - ment. The heavens are telling the glory of God, the wonder of his works - - - dis-

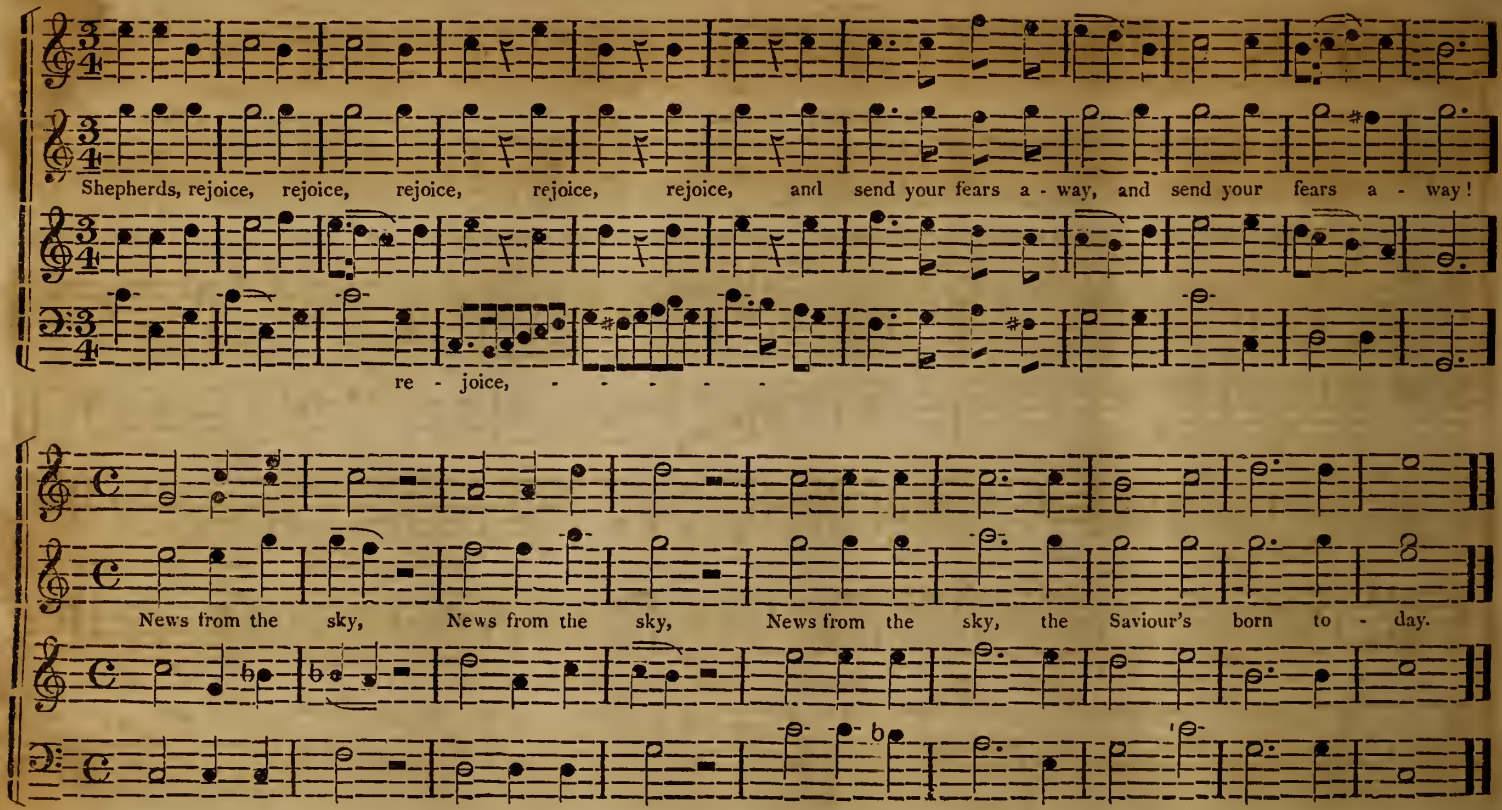

ment, displays the firmament, dis - pla - ys the firmament. The wonder of his works displays the
wonder of his works displays the firmament, the firm - a - ment. The wonder of his works, the wonder of his
ment, displays the firmament, dis - pla - ys the firmament,
plays, - - - dis - plays - - - - the firmament. The wonder of his works, the wonder of his
firma - ment, the firm - a - ment. The heavens are telling the glo - ry of God, - - - - - the won-
works displays, displays the firm - a - ment. The heavens are tell - ing, are tell - ing the glo-
The heavens are telling the glory of God, the wonder of his works dis-
works displays, displays the firma - ment. The heavens are telling the glory of God, - - - the won - der



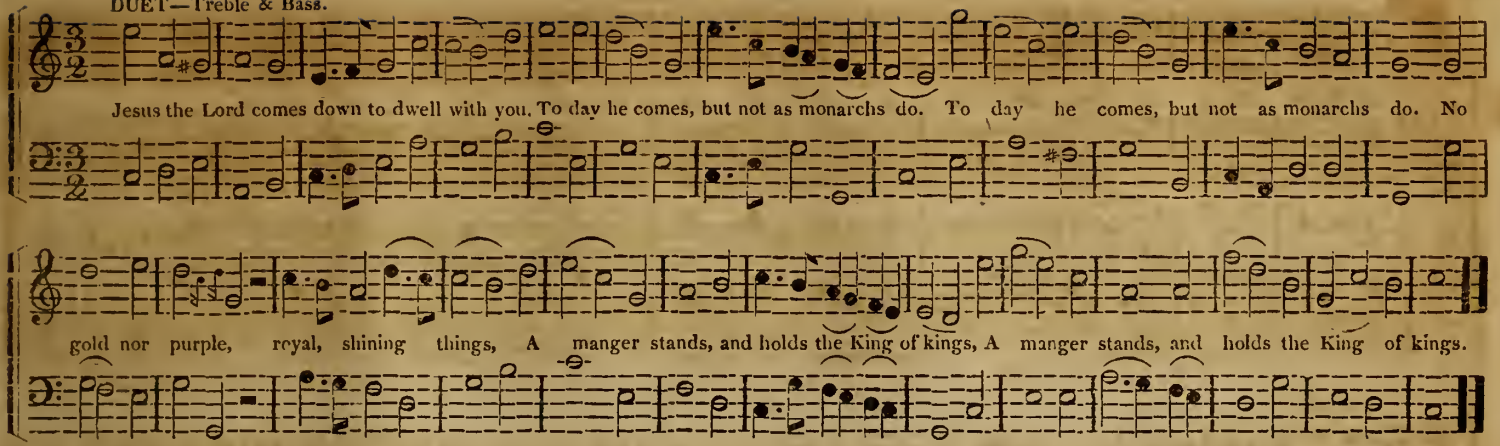
EPWORTH. 8, 10, 12.



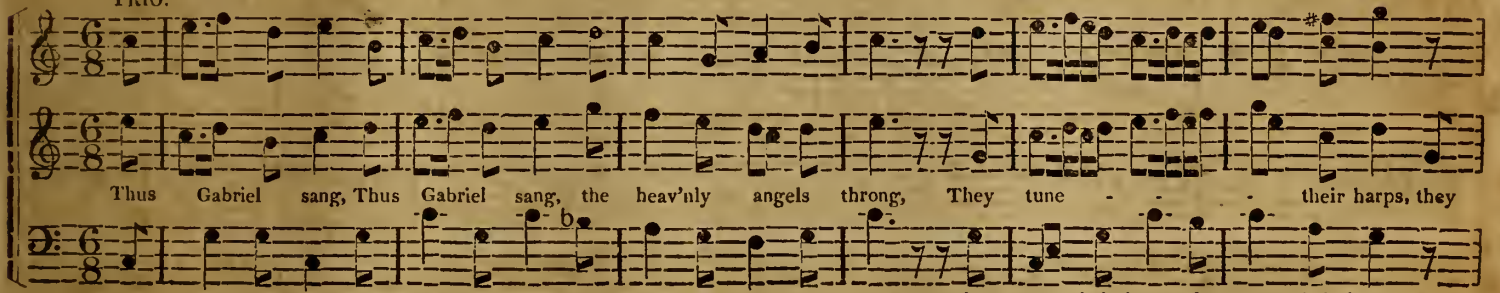

Ye dark'ning storms of beating rain, Umbrageous glooms of forests drear, And sol - i - ta - ry deserts, hear.
Be still, ye winds, while to your Maker's praise, The creatures of his pow'r aspire their voice to raise.

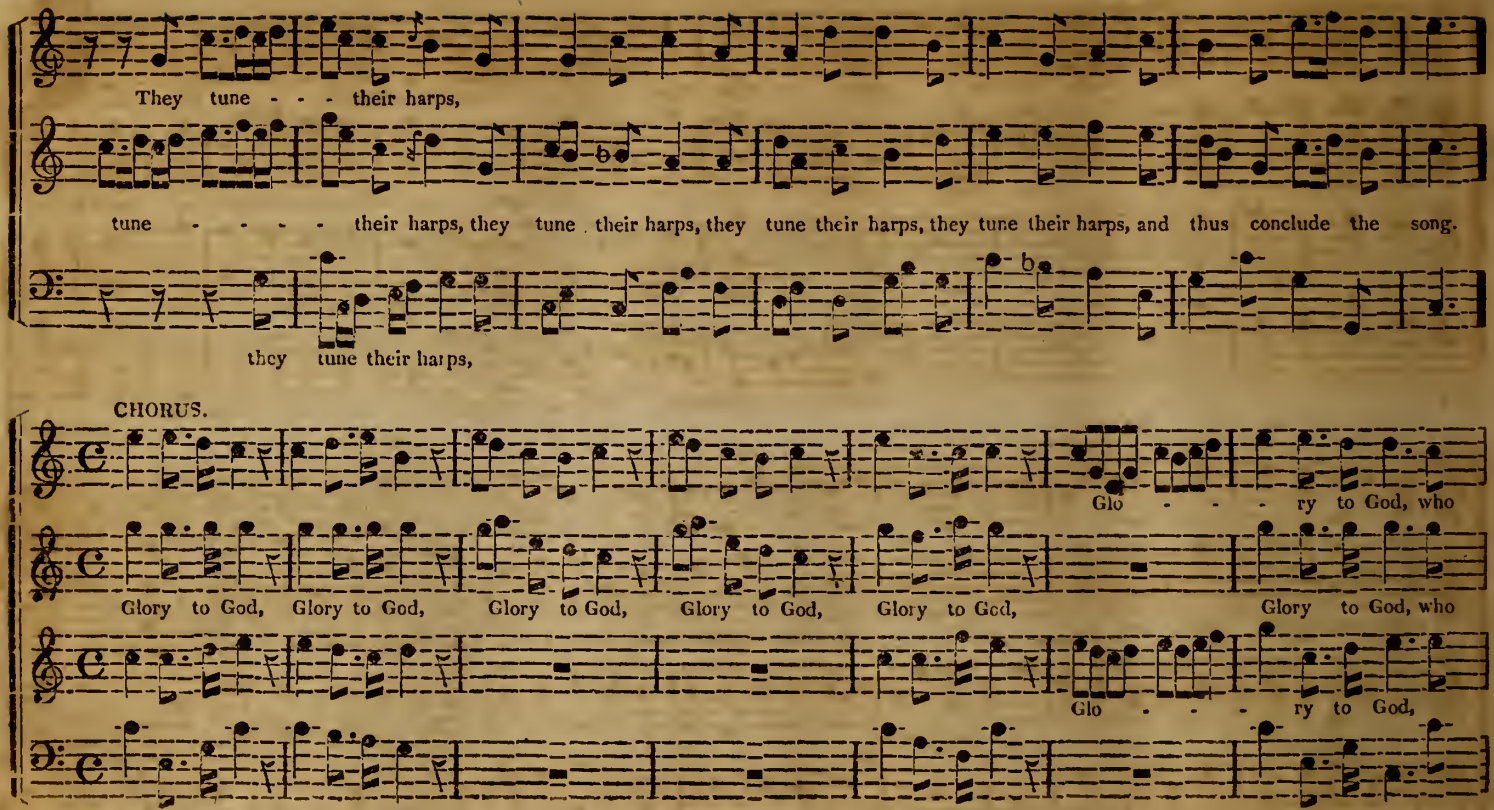

Shepherds, rejoice, rejoice, rejoice, rejoice, rejoice, and send your fears a - way, and send your fears a - way!
re - joice, - - - - - -
News from the sky, News from the sky, News from the sky, the Saviour's born to - day.

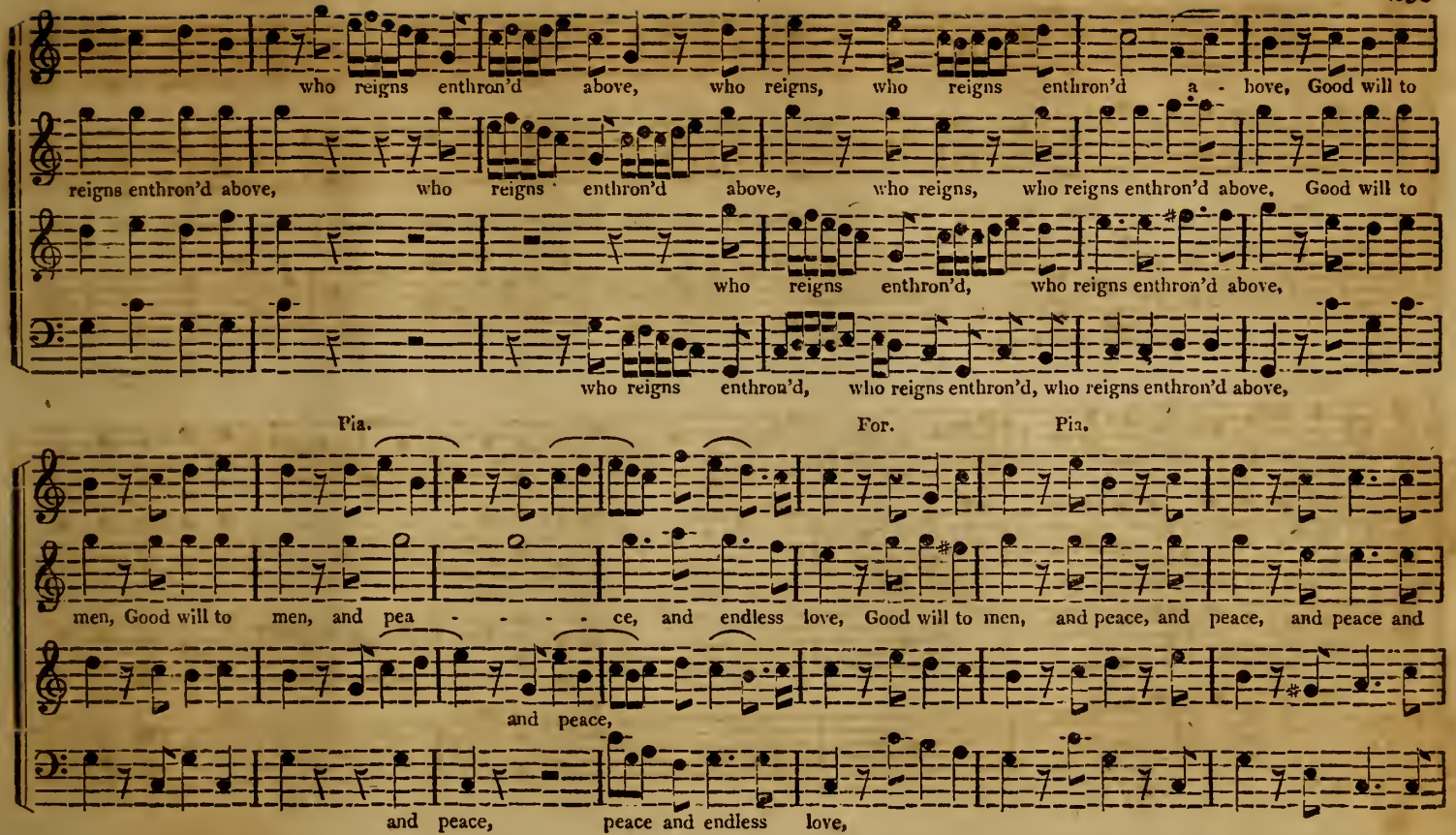
DUET—Treble & Bass.

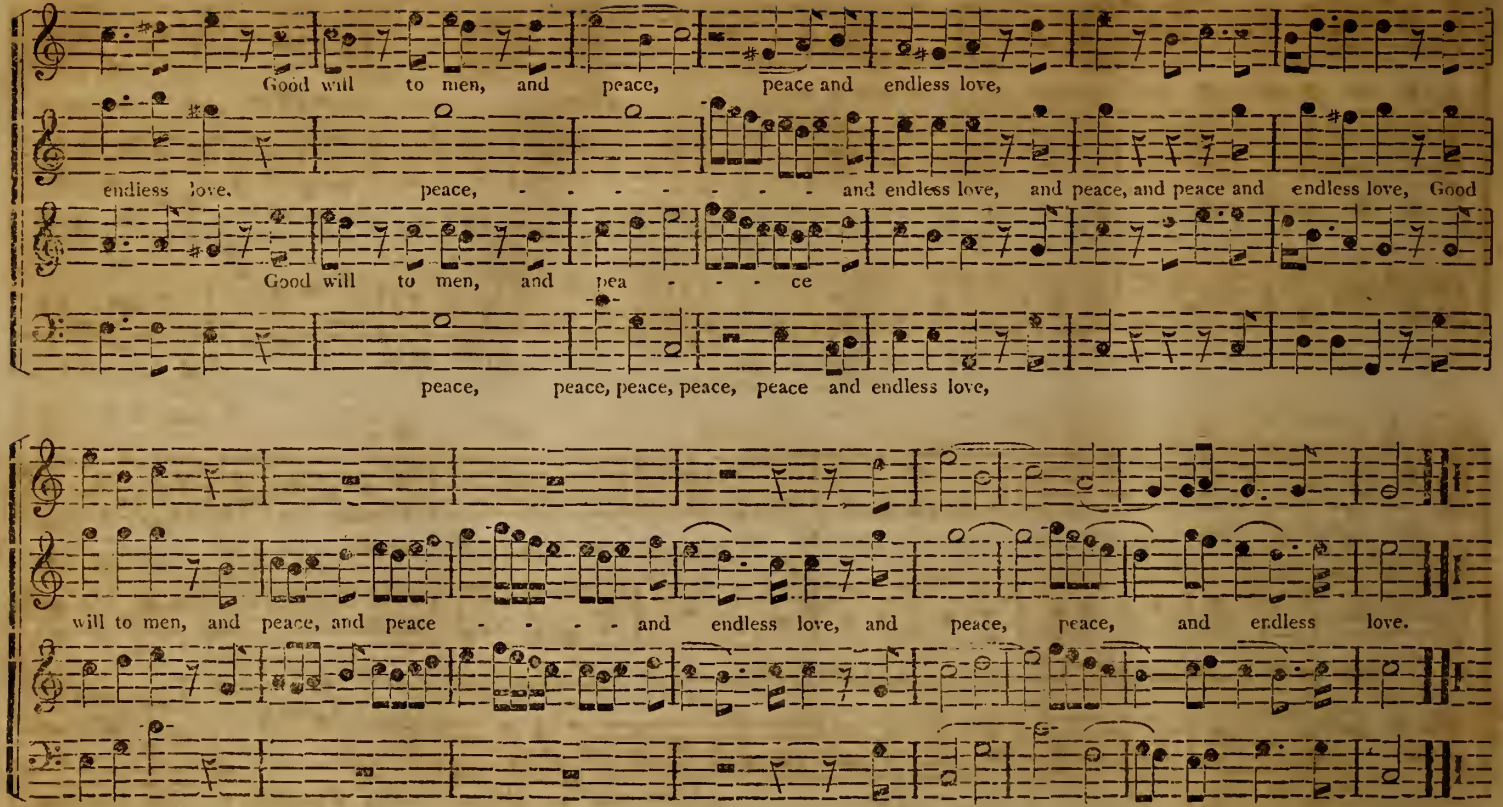


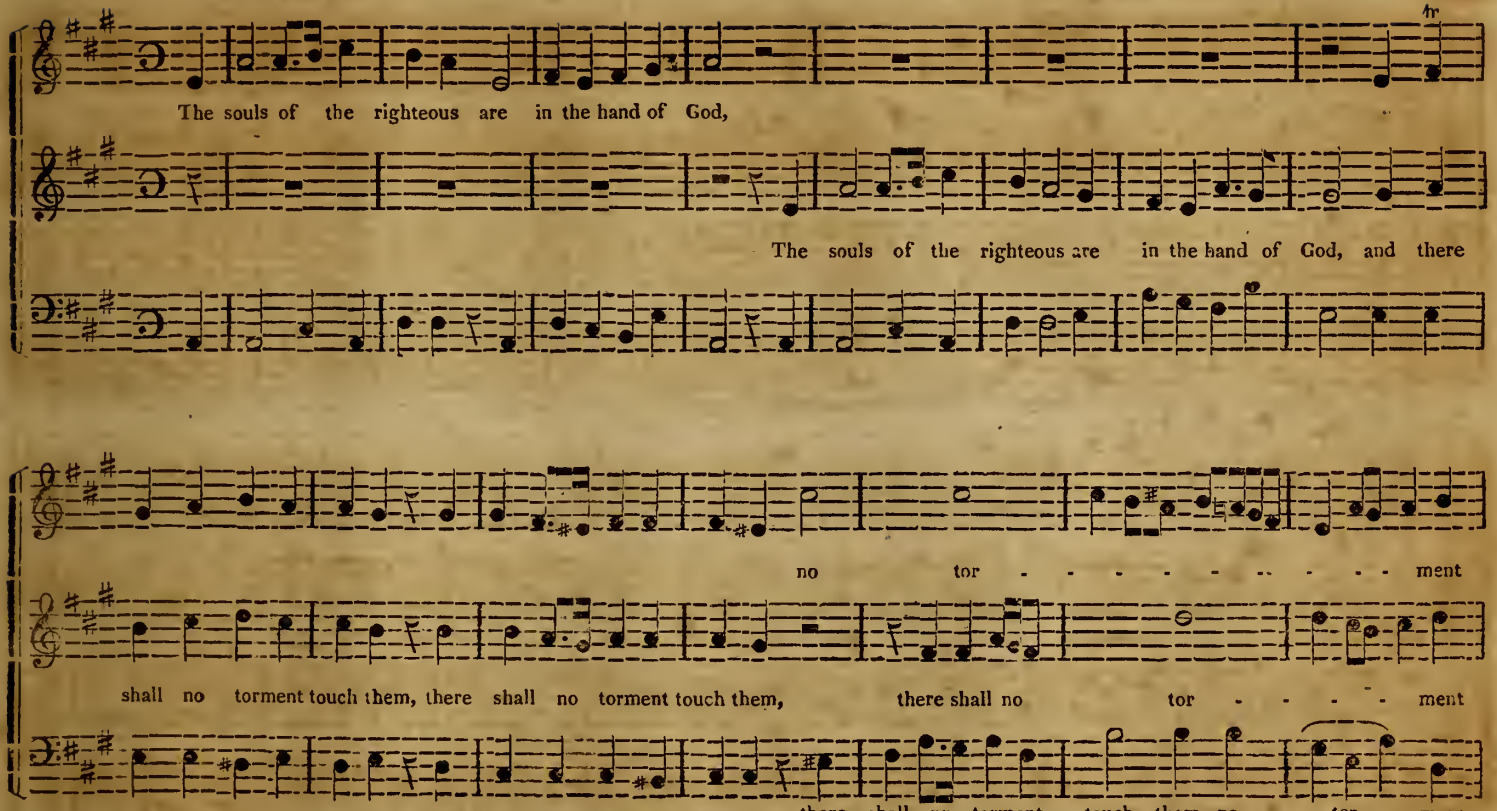
TRIO.

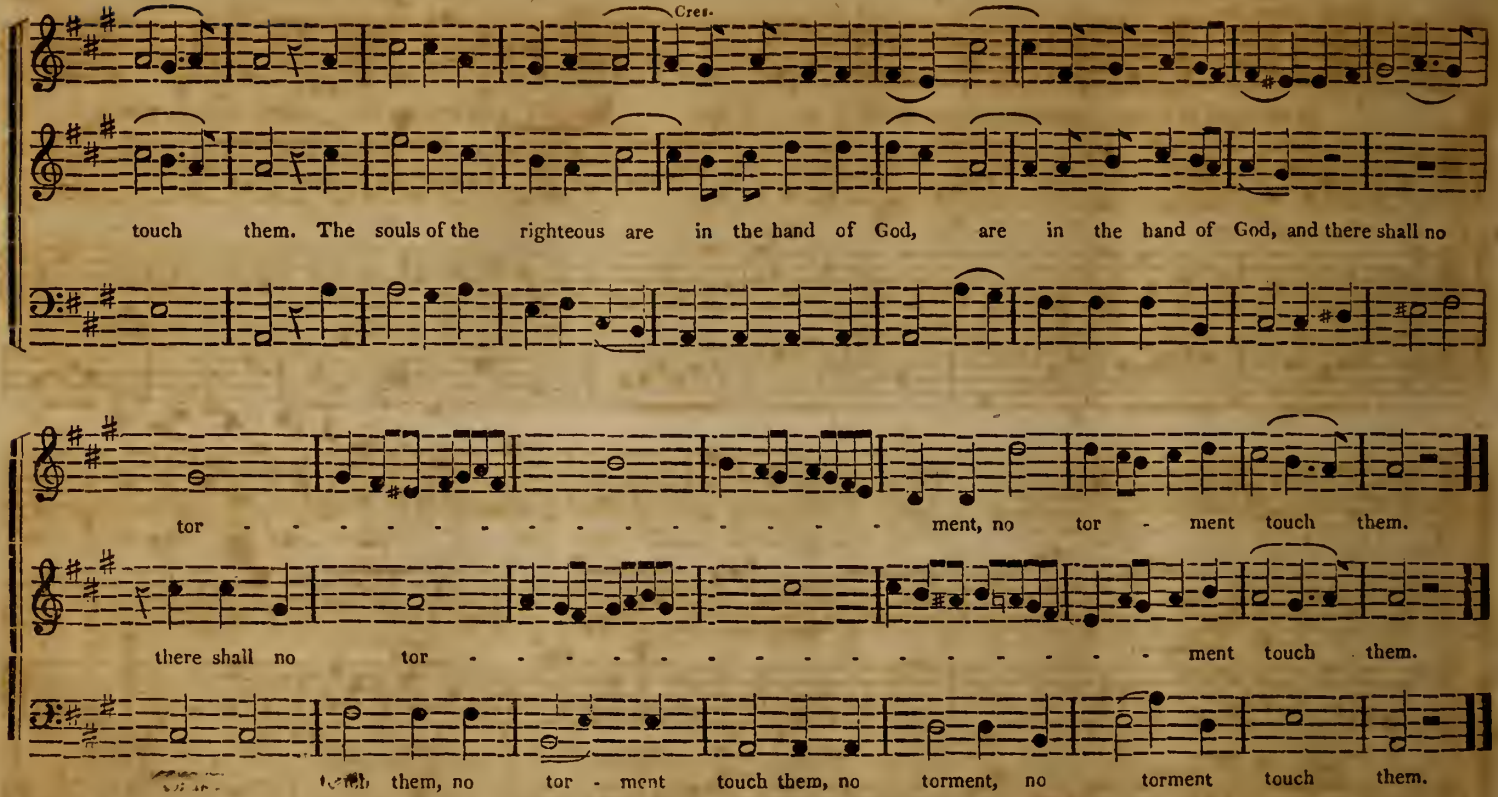


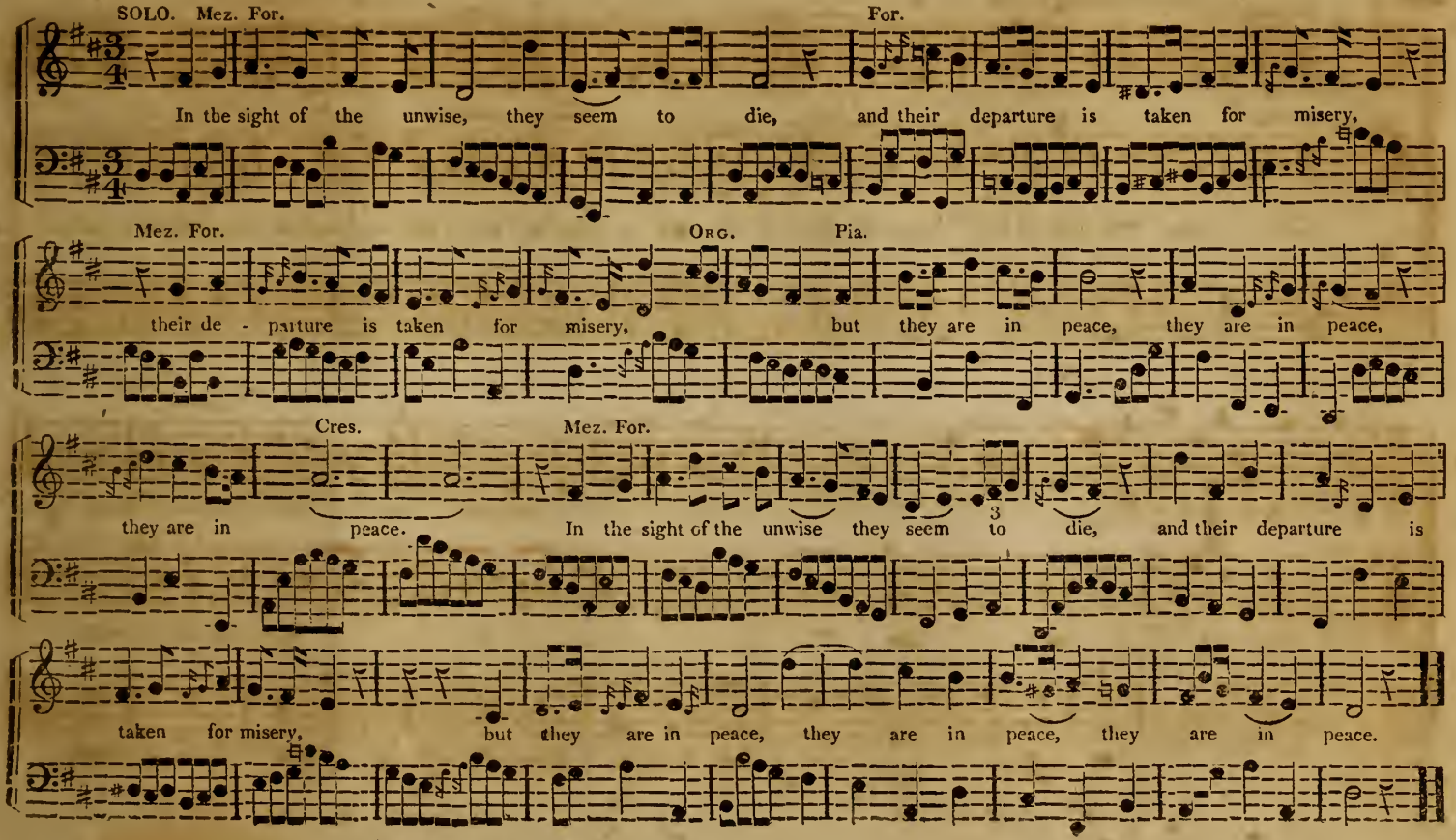

They tune - - - their harps,
tune - - - - their harps, they tune their harps, they tune their harps, they tune their harps, and thus conclude the song.
they tune their harps,
CHORUS.
Glo - - - ry to God, who
Glory to God, Glory to God, Glory to God, Glory to God, Glory to God, Glory to God, who
Glo - - - ry to God,


who reigns enthron'd above, who reigns, who reigns enthron'd a - bove, Good will to
reigns enthron'd above, who reigns enthron'd above, who reigns, who reigns enthron'd above, Good will to
who reigns enthron'd, who reigns enthron'd above,
who reigns enthron'd, who reigns enthron'd, who reigns enthron'd above,
Pia.
For.
Pia.
men, Good will to men, and pea - - - - ce, and endless love, Good will to men, and peace, and peace, and peace and
and peace,
and peace, peace and endless love,

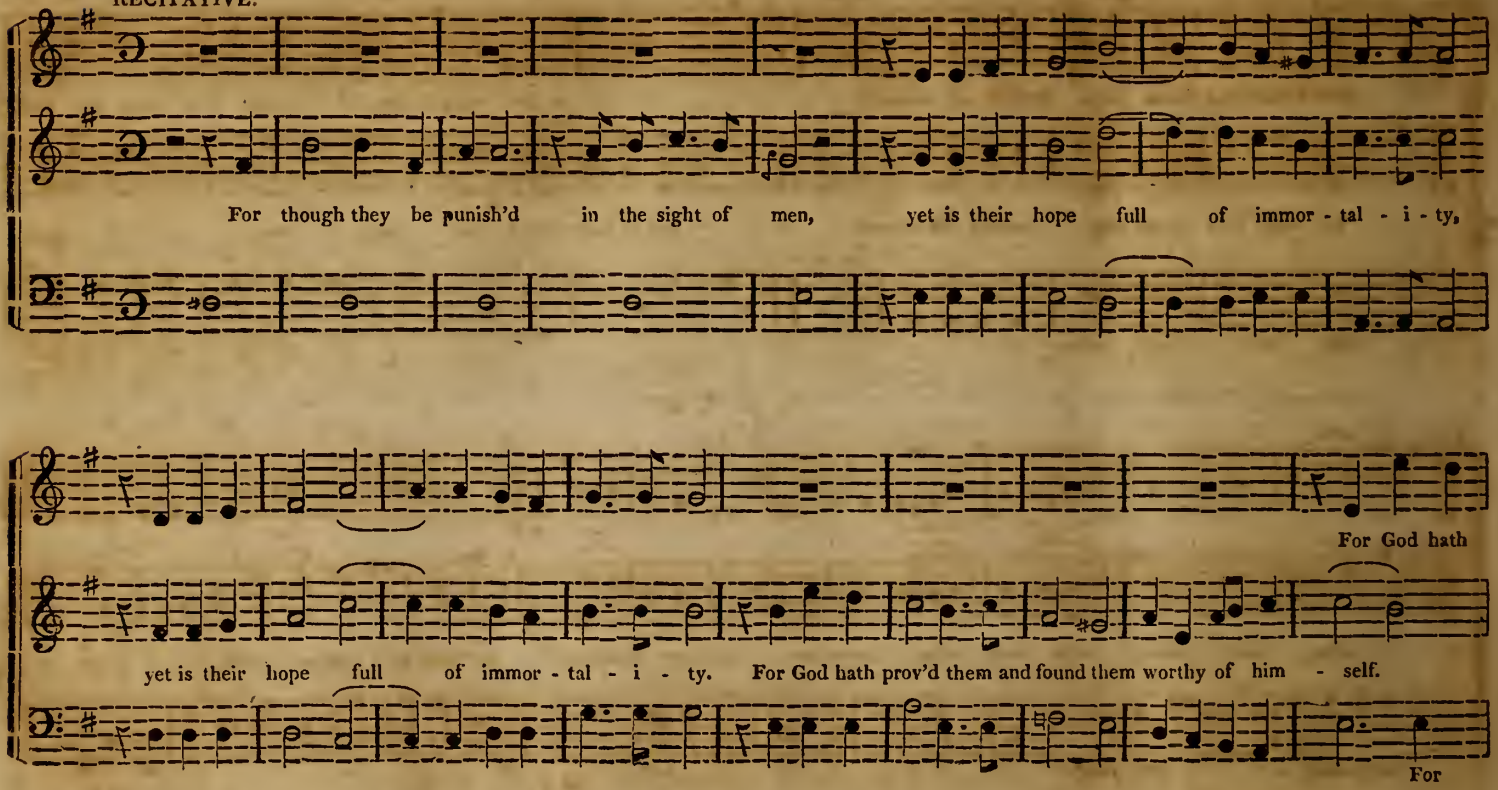

Good will to men, and peace, peace and endless love,
endless love, peace, and endless love, and peace, and peace and endless love, Good
Good will to men, and pea - - - ce
peace, peace, peace, peace, peace and endless love,
will to men, and peace, and peace - - - - and endless love, and peace, peace, and endless love.

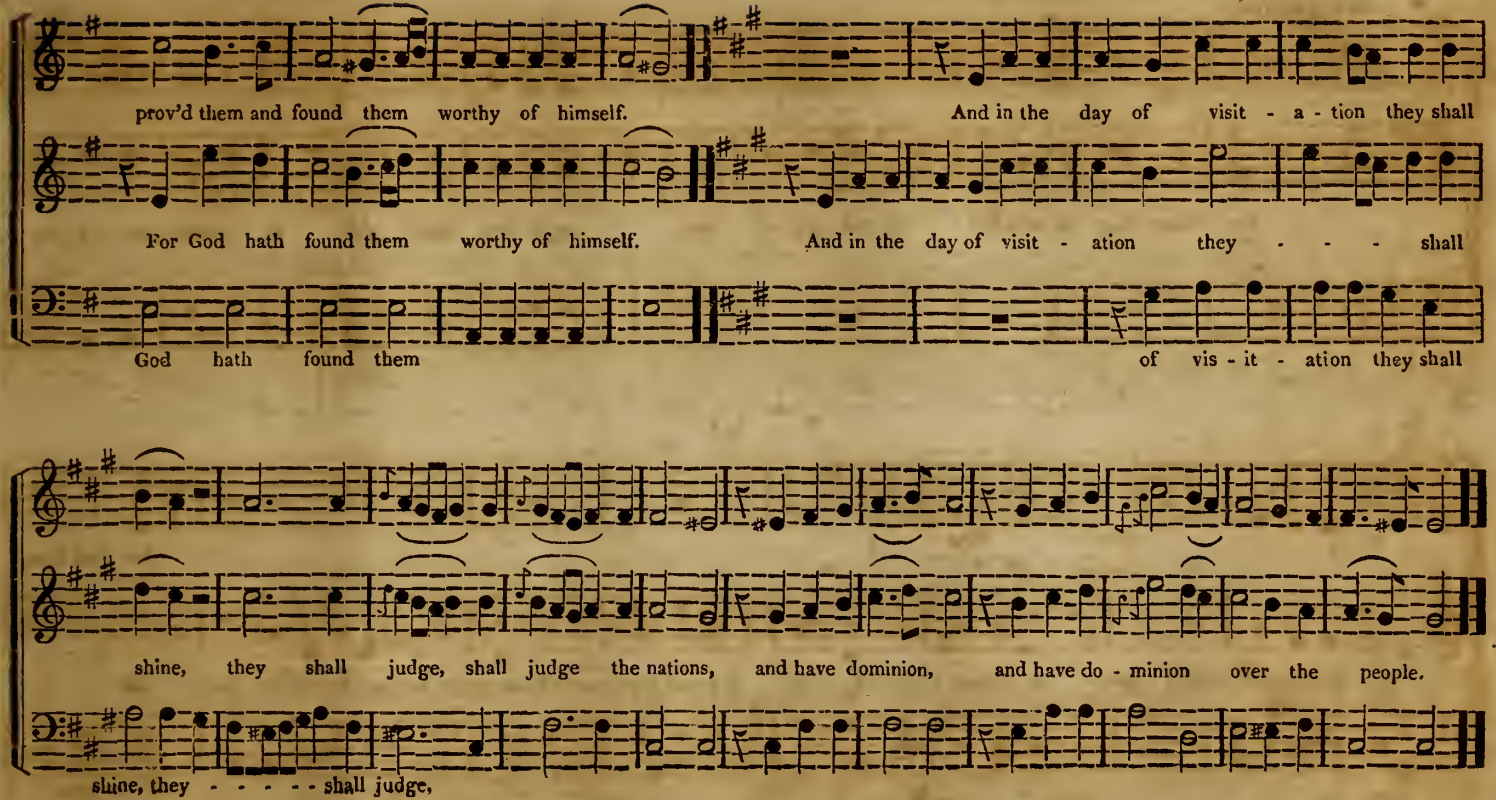

The souls of the righteous are in the hand of God,
The souls of the righteous are in the hand of God, and there
no tor - - - - - - - - - ment
shall no torment touch them, there shall no torment touch them, there shall no tor - - - - ment
there shall no torment touch them, no tor - ment


Cres.
touch them. The souls of the righteous are in the hand of God, are in the hand of God, and there shall no
tor - - - - - - - - - - - - - - - - ment, no tor - ment touch them.
there shall no tor - - - - - - - - - - - - - - - - ment touch them.
them, no tor - ment touch them, no torment, no torment touch them.


SOLO. Mez. For.
For.
In the sight of the unwise, they seem to die, and their departure is taken for misery,
Mez. For.
Org.
Pia.
their de - parture is taken for misery, but they are in peace, they are in peace,
Cres.
Mez. For.
they are in peace. In the sight of the unwise they seem to die, and their departure is
taken for misery, but they are in peace, they are in peace, they are in peace.

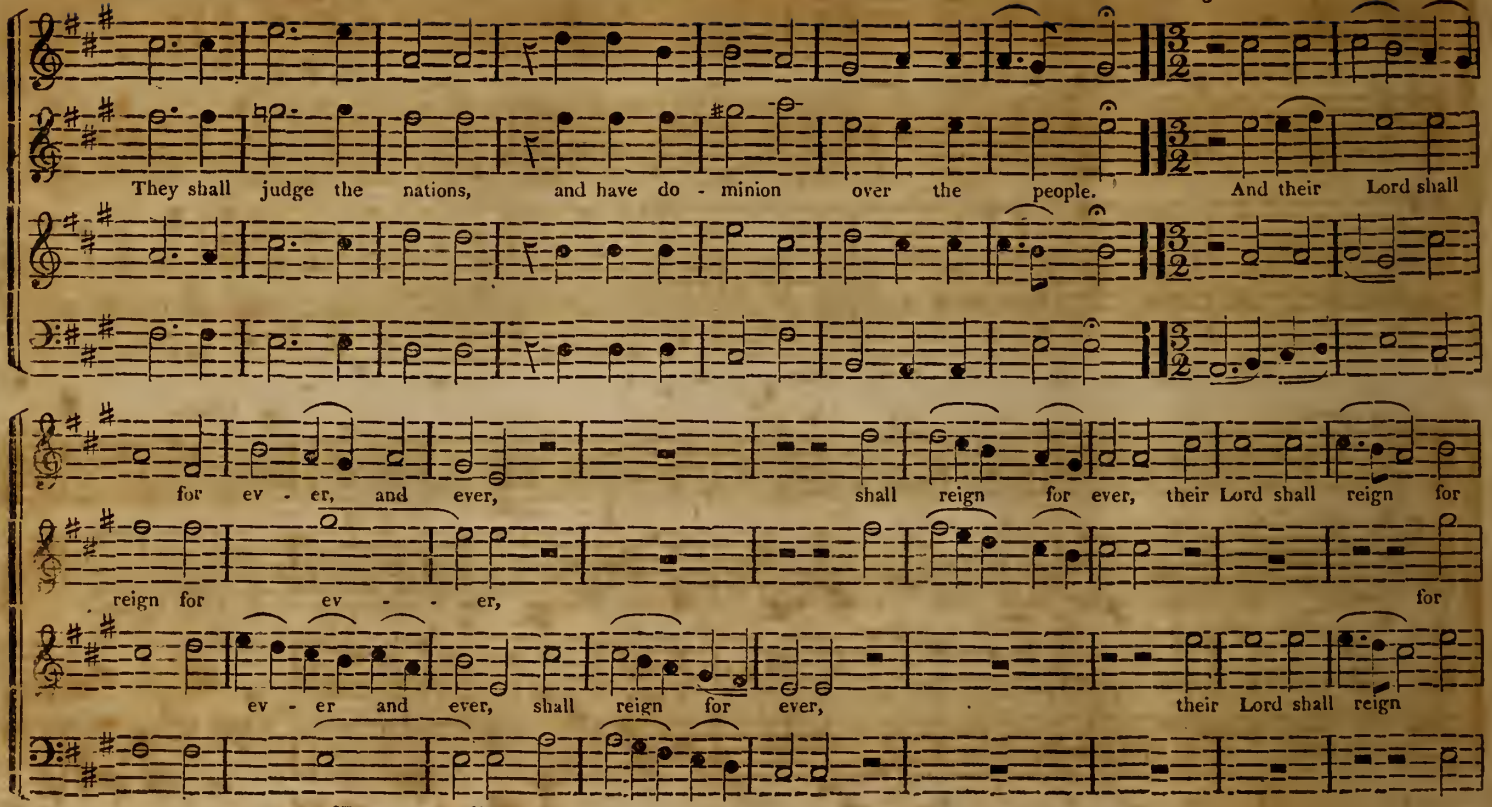
RECITATIVE.

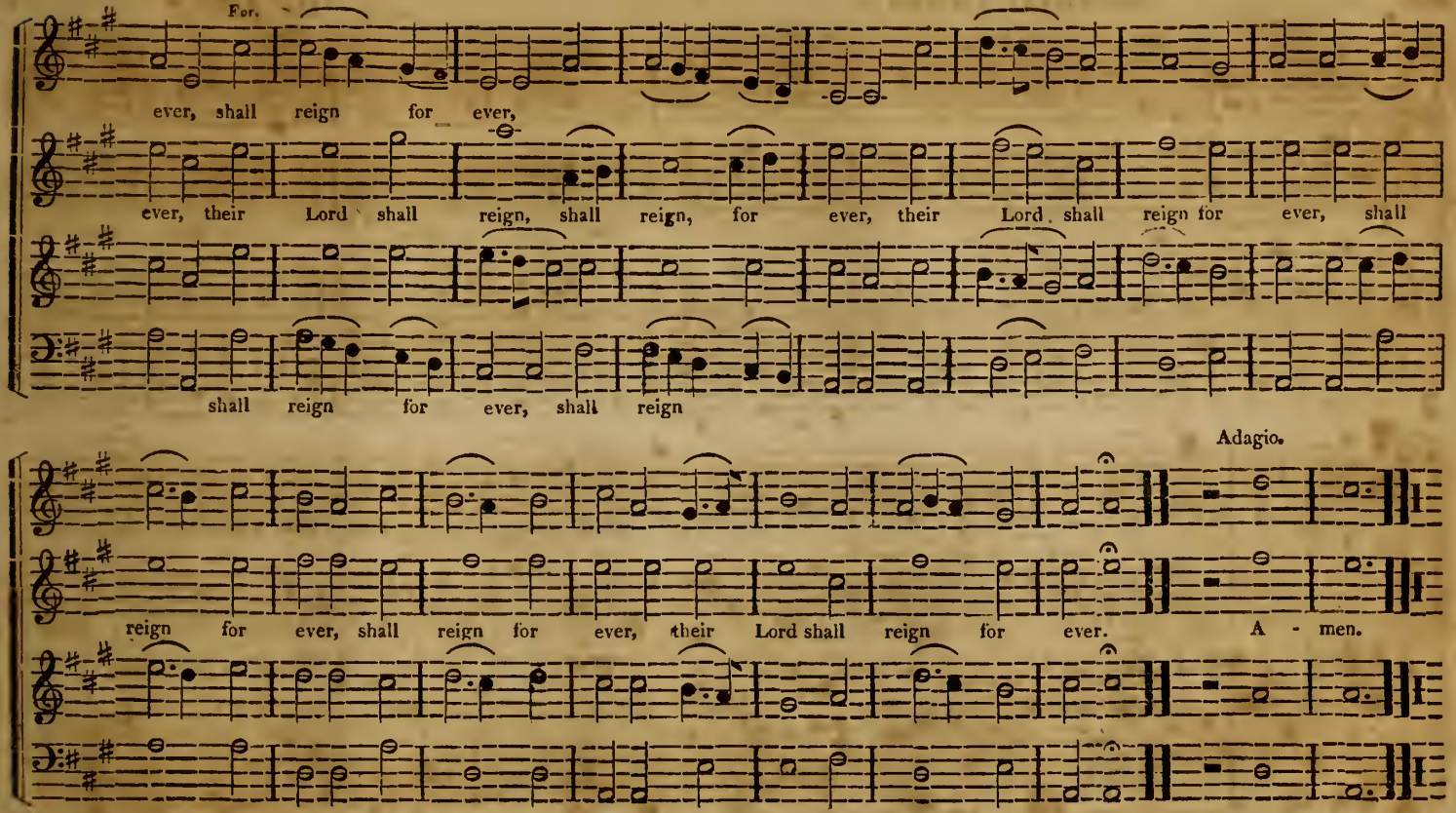

For though they be punish'd in the sight of men, yet is their hope full of immor - tal - i - ty,
For God hath
yet is their hope full of immor - tal - i - ty. For God hath prov'd them and found them worthy of him - self.
For

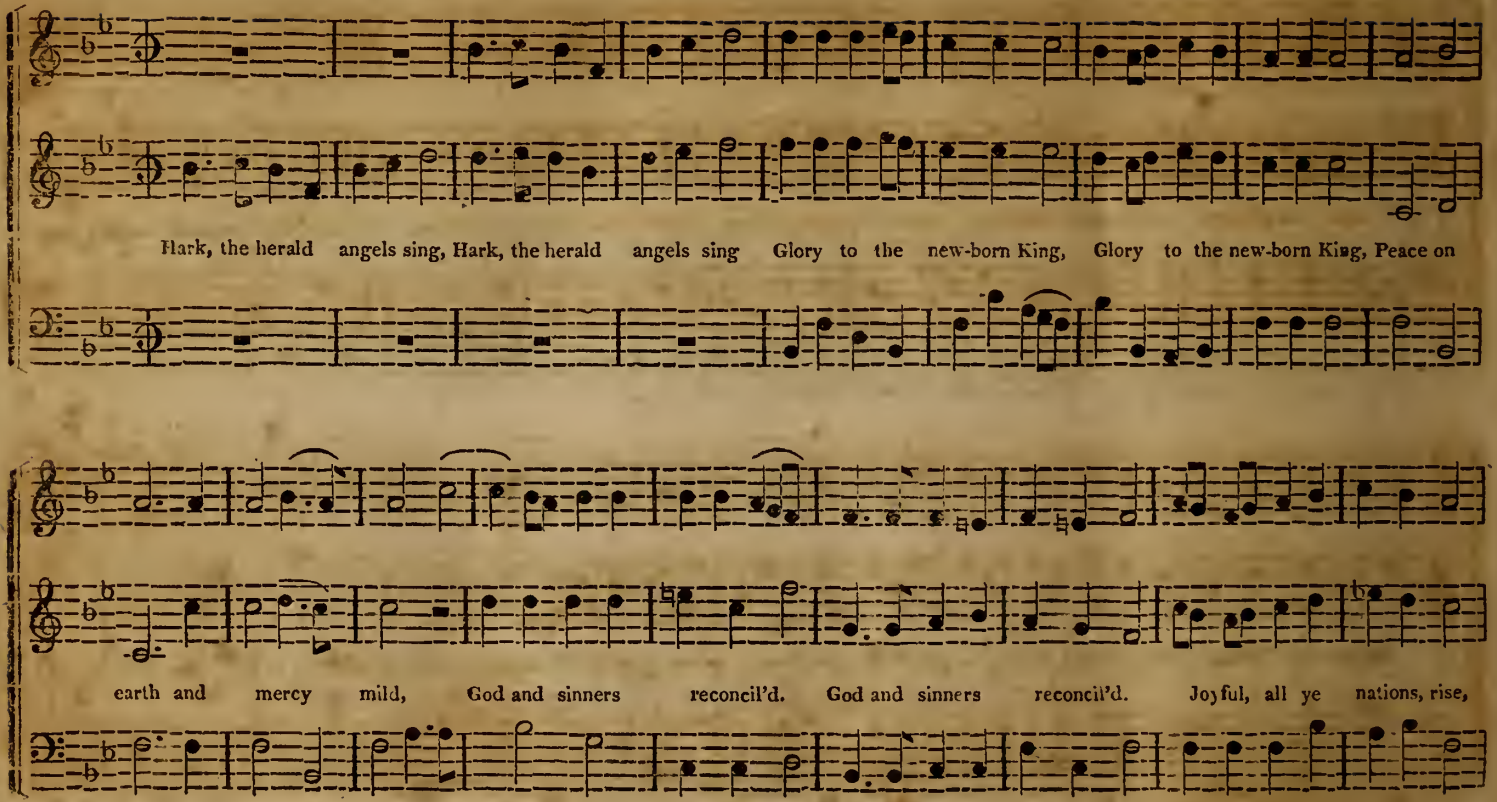

prov'd them and found them worthy of himself. And in the day of visit - a - tion they shall
For God hath found them worthy of himself. And in the day of visit - ation they - - - - shall
God hath found them of vis - it - ation they shall
shine, they shall judge, shall judge the nations, and have dominion, and have do - minion over the people.
shine, they - - - - - shall judge,

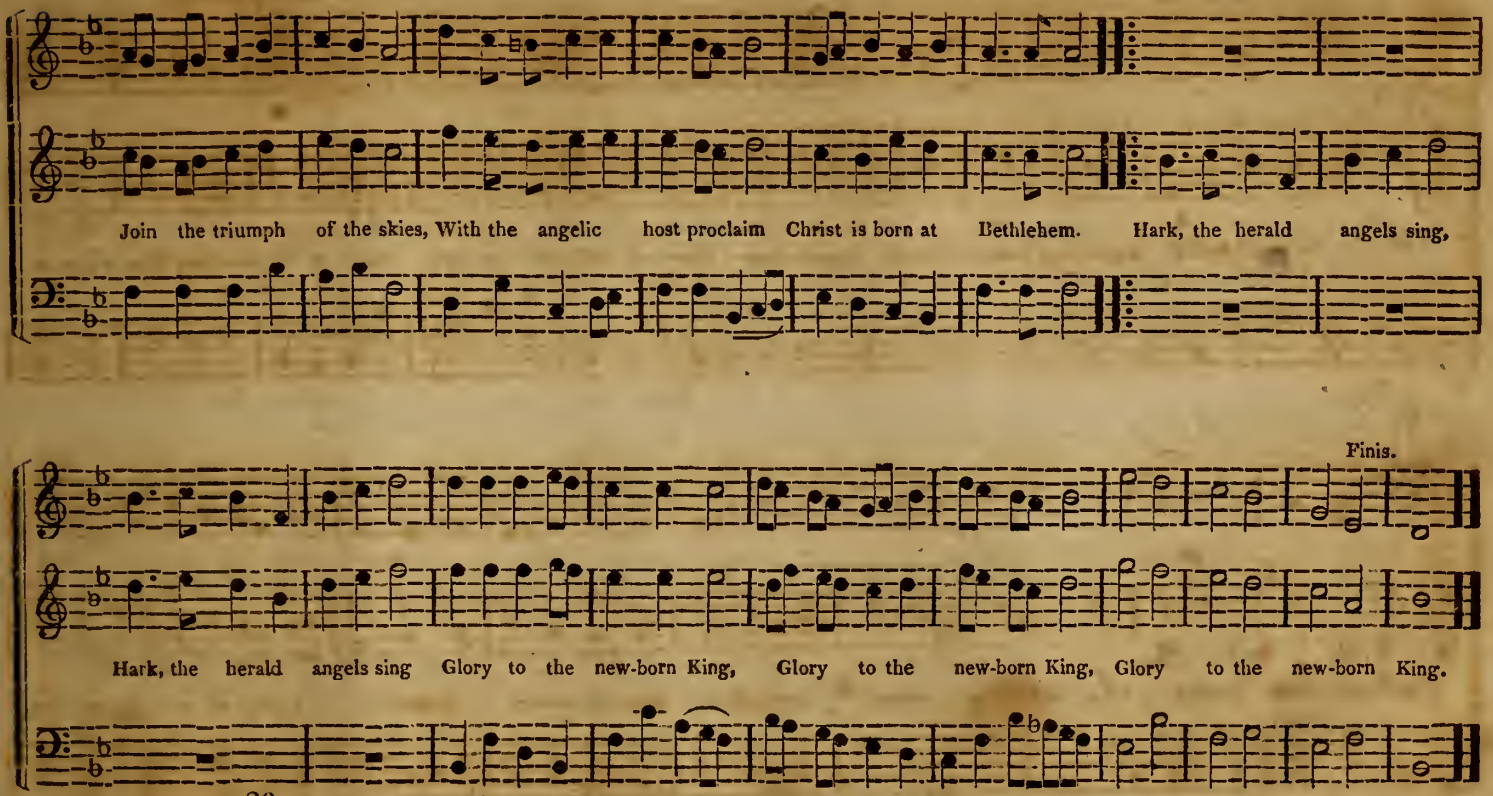
CHORUS.

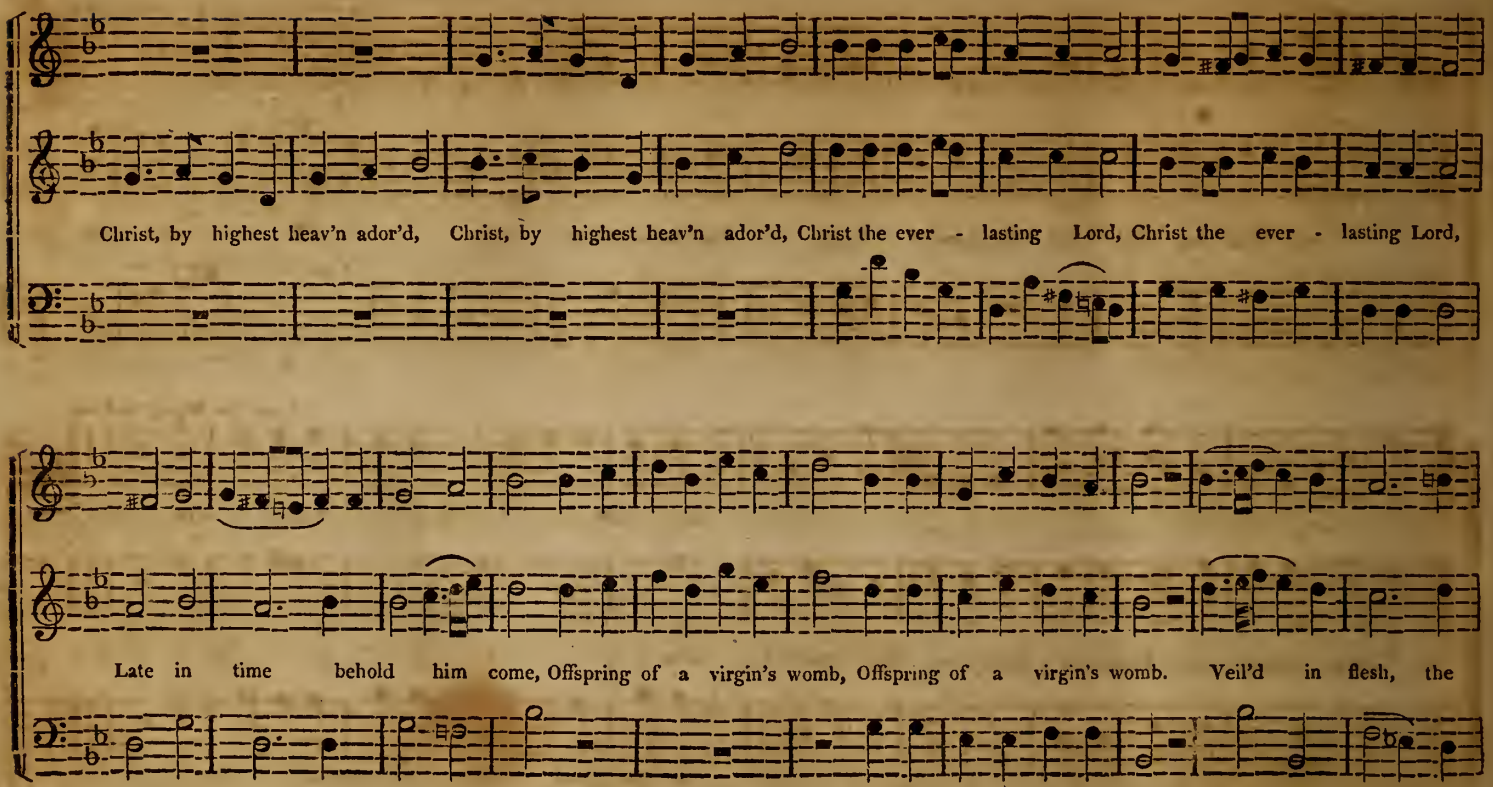
Allegro.

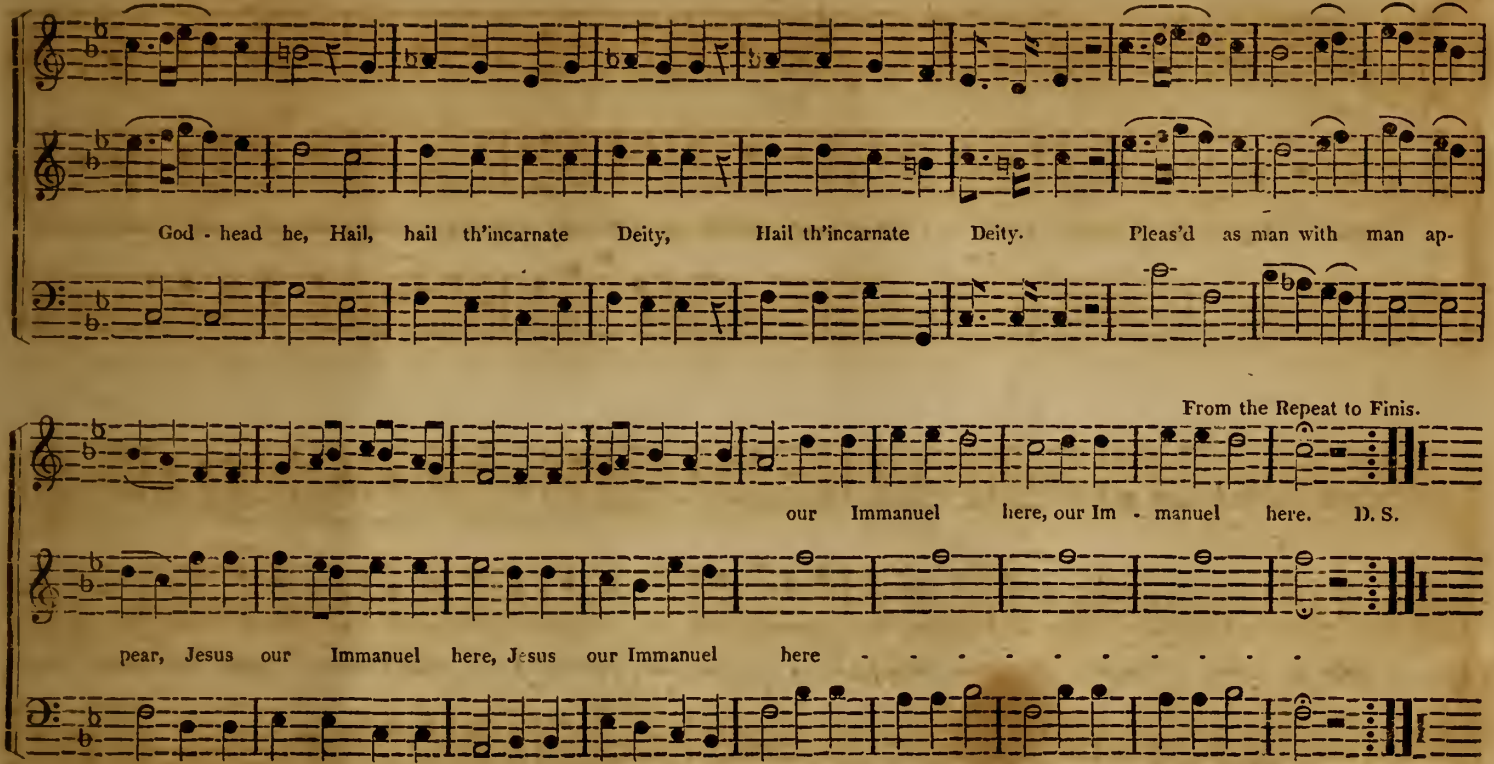



For.
ever, shall reign for ever,
ever, their Lord shall reign, shall reign, for ever, their Lord shall reign for ever, shall
shall reign for ever, shall reign
Adagio.
reign for ever, shall reign for ever, their Lord shall reign for ever. A - men.

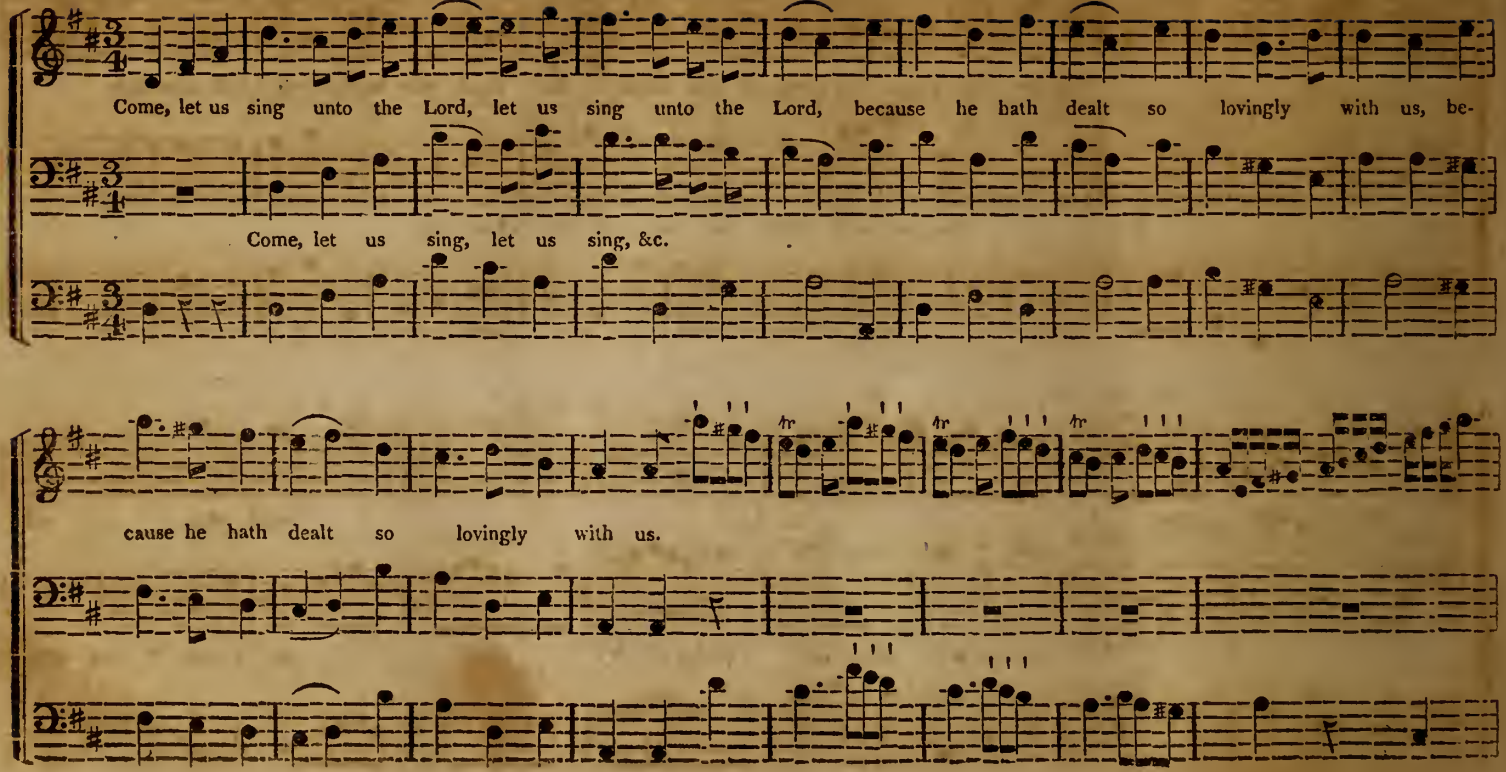

Hark, the herald angels sing, Hark, the herald angels sing Glory to the new-born King, Glory to the new-born King, Peace on
earth and mercy mild, God and sinners reconcil'd. God and sinners reconcil'd. Joyful, all ye nations, rise,

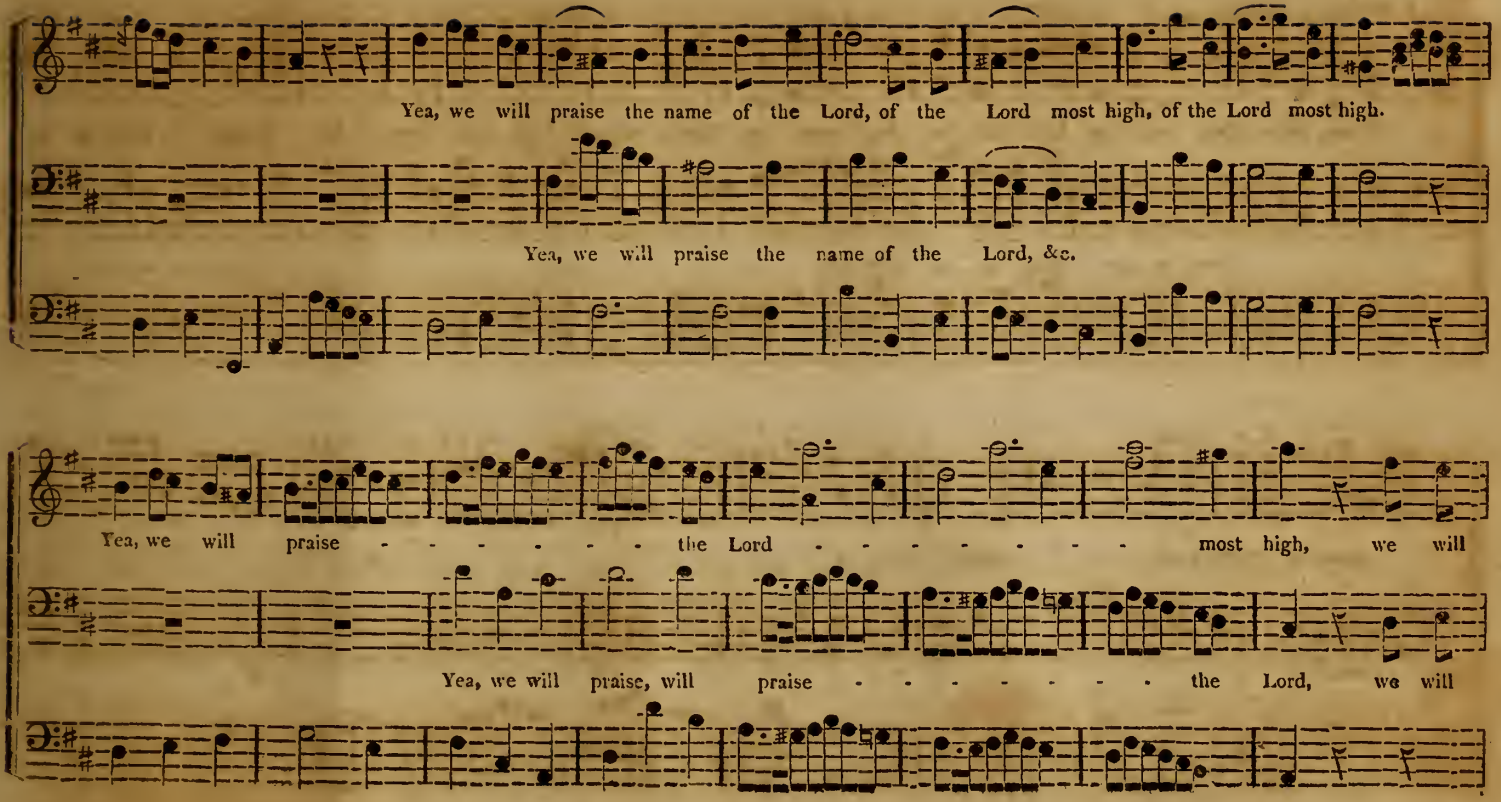

Join the triumph of the skies, With the angelic host proclaim Christ is born at Bethlehem. Hark, the herald angels sing,
Finis.
Hark, the herald angels sing Glory to the new-born King, Glory to the new-born King, Glory to the new-born King.

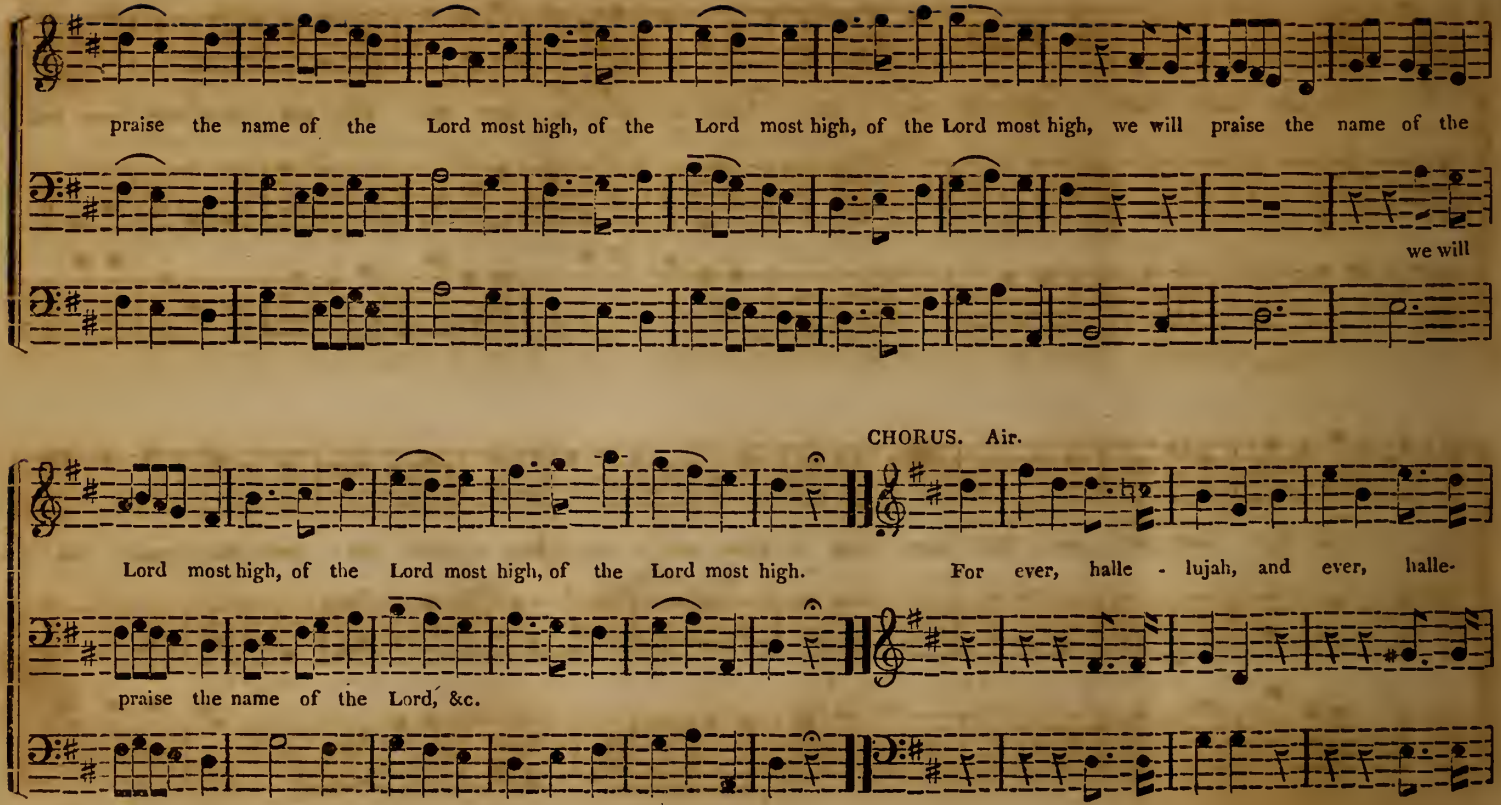

Christ, by highest heav'n ador'd, Christ, by highest heav'n ador'd, Christ the ever - lasting Lord, Christ the ever - lasting Lord,
Late in time behold him come, Offspring of a virgin's womb, Offspring of a virgin's womb. Veil'd in flesh, the

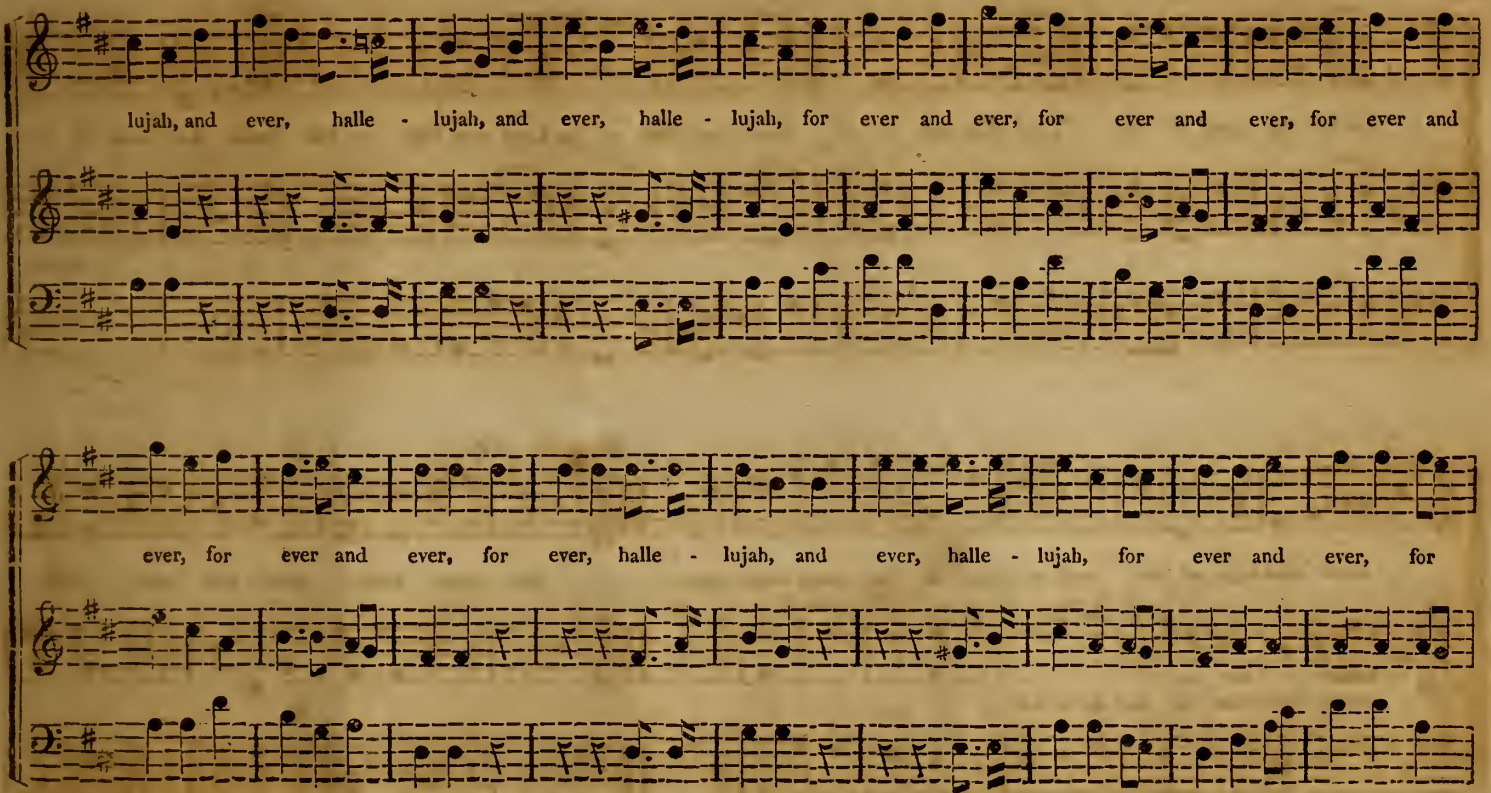

God - head he, Hail, hail th'incarnate Deity, Hail th'incarnate Deity. Pleas'd as man with man ap-
From the Repeat to Finis.
our Immanuel here, our Im - manuel here. D. S.
pear, Jesus our Immanuel here, Jesus our Immanuel here - - - - - - - - - - -
our Immanuel here, our Immanuel here.

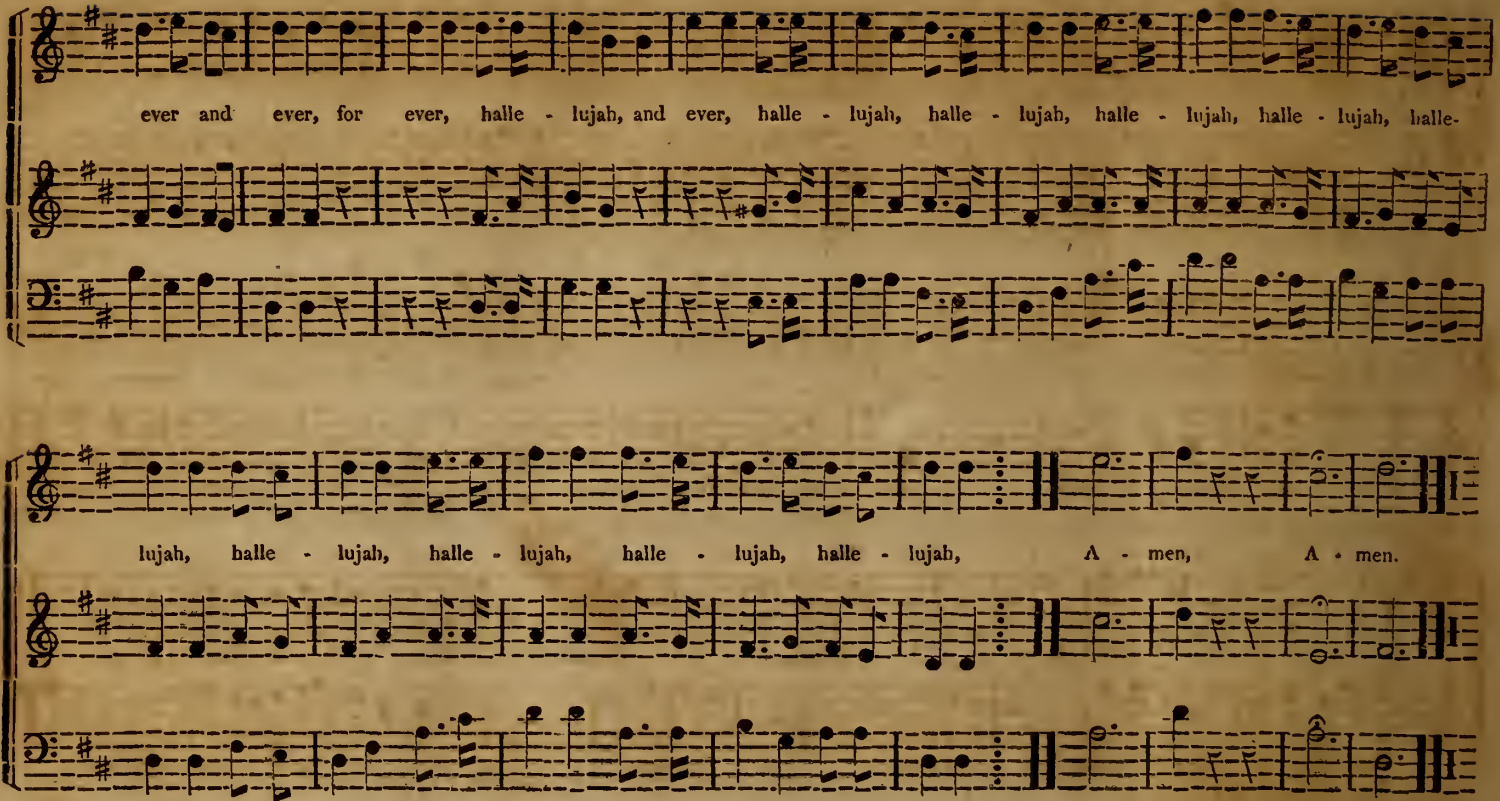
2 Voices. Allegro.

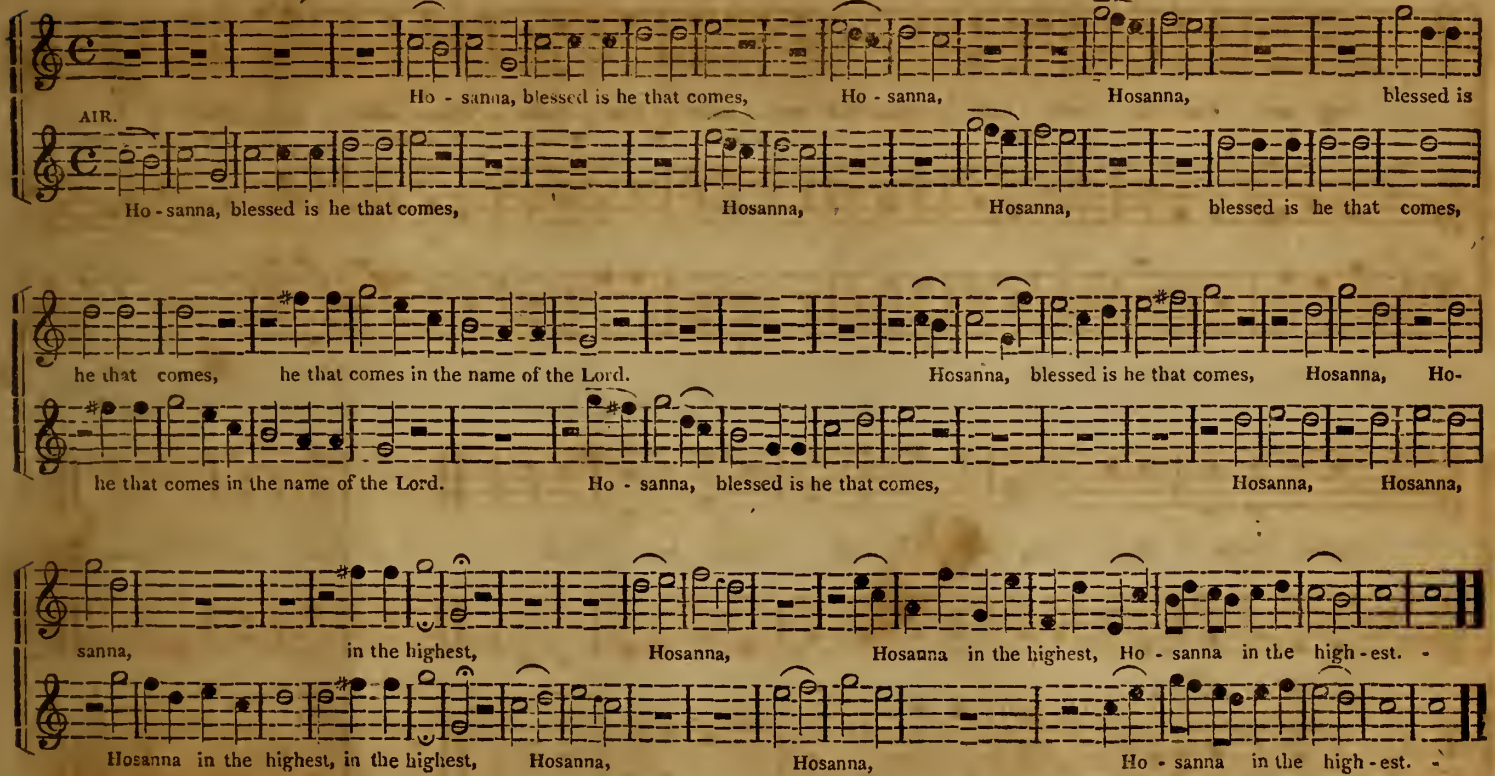


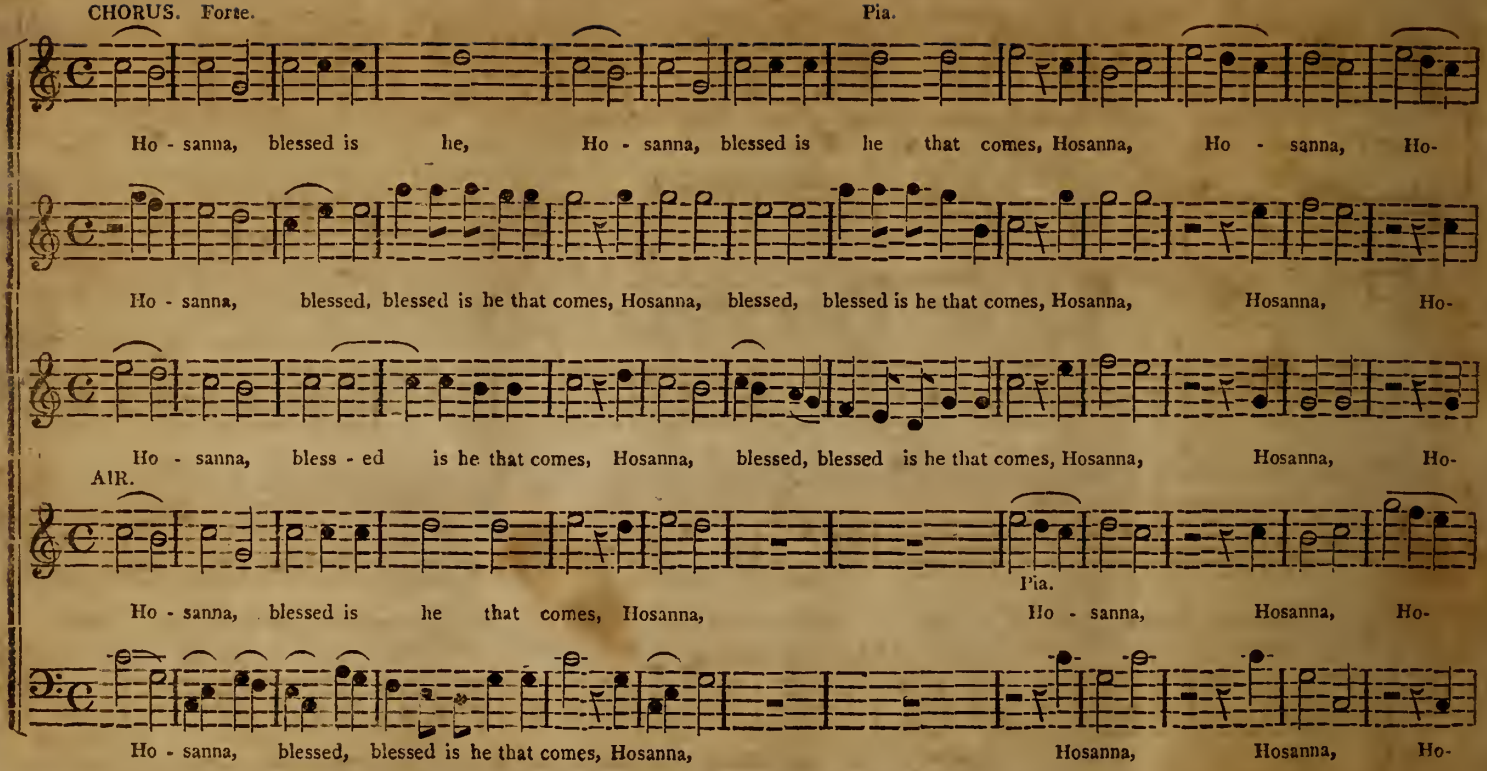

Yea, we will praise the name of the Lord, of the Lord most high, of the Lord most high.
Yea, we will praise the name of the Lord, &c.
Yea, we will praise - - - - - - - the Lord - - - - - - - - most high, we will
Yea, we will praise, will praise - - - - - - - - the Lord, we will

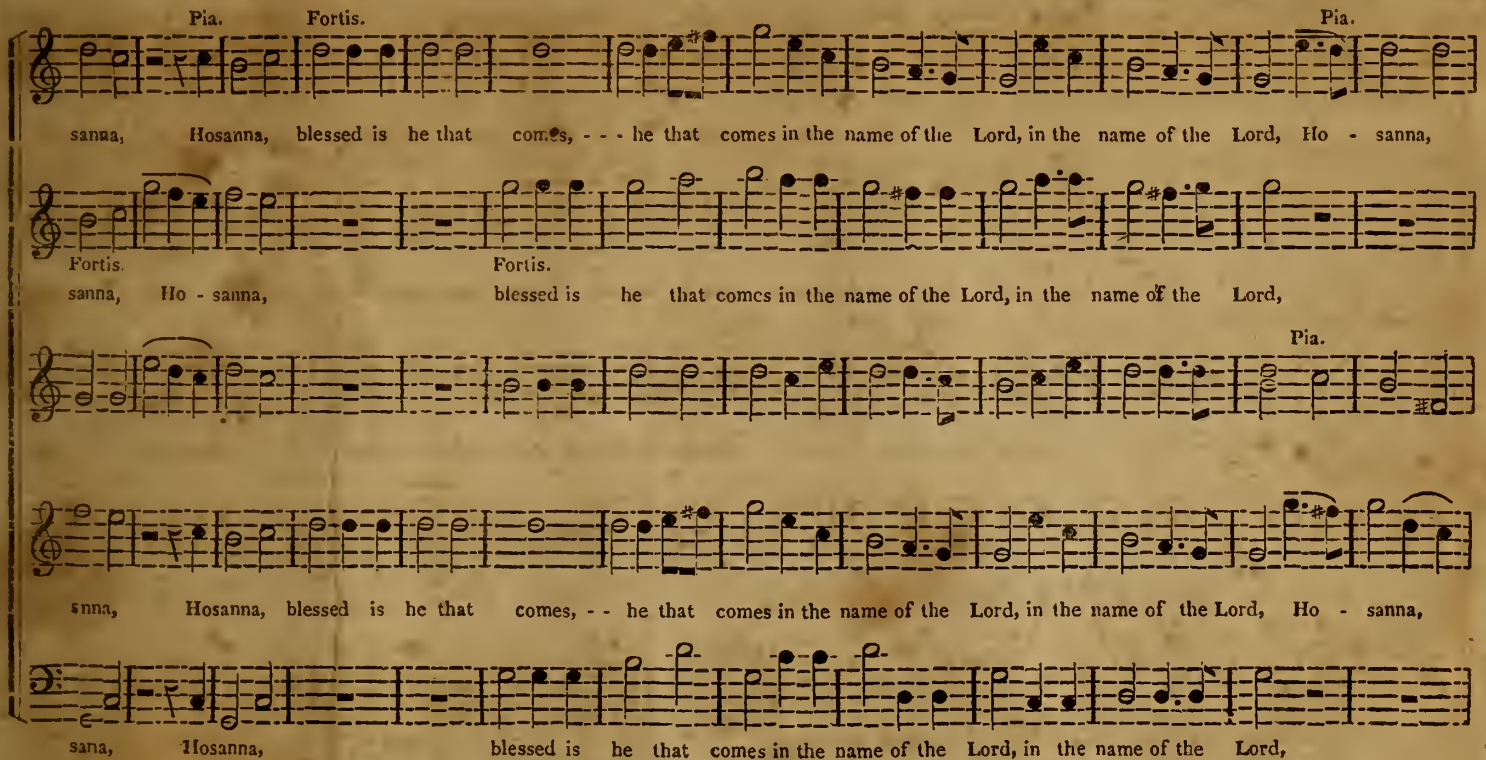

praise the name of the Lord most high, of the Lord most high, of the Lord most high, we will praise the name of the
we will
CHORUS. Air.
Lord most high, of the Lord most high, of the Lord most high. For ever, halle - lujah, and ever, halle-
praise the name of the Lord, &c.

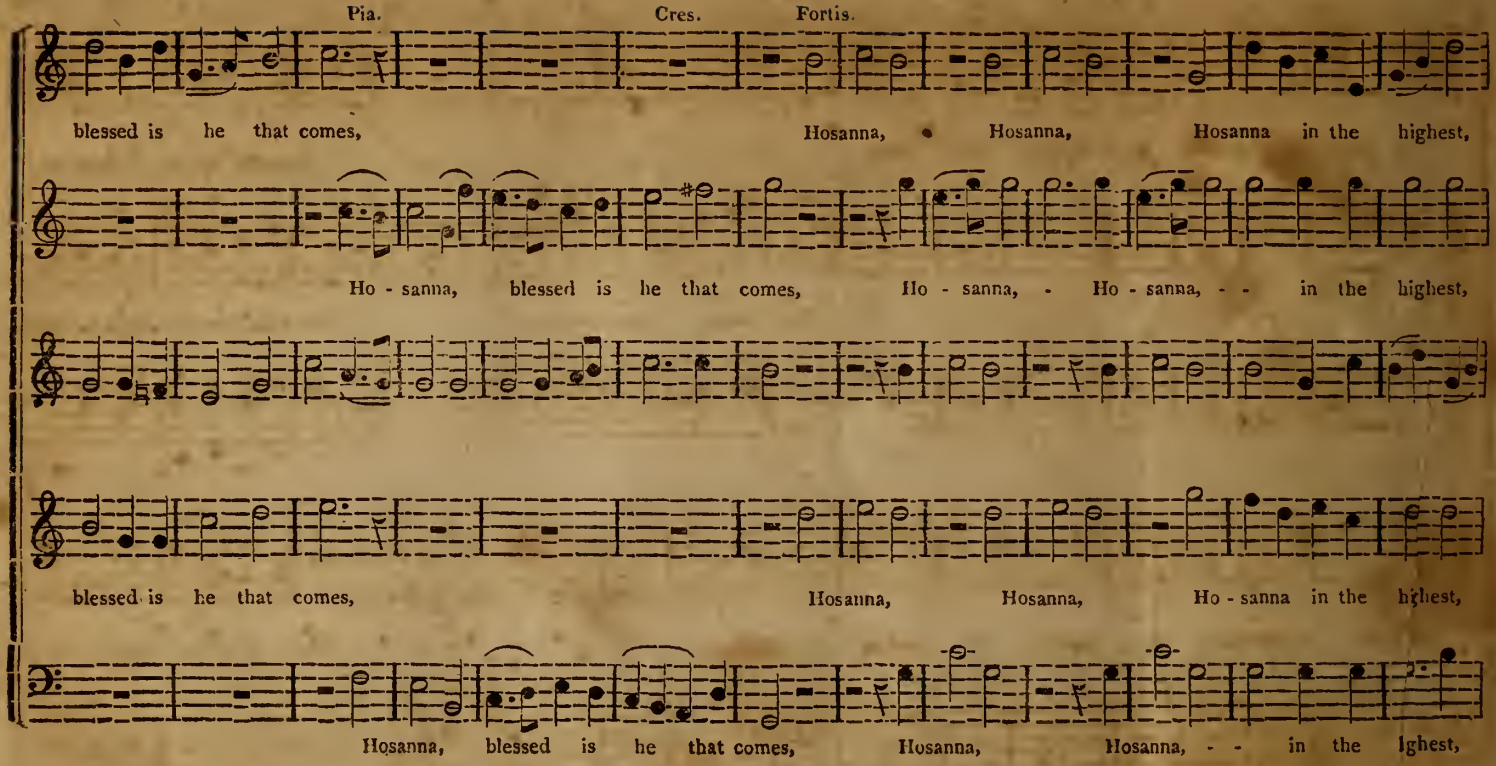

lujah, and ever, halle - lujah, and ever, halle - lujah, for ever and ever, for ever and ever, for ever and
ever, for ever and ever, for ever, halle - lujah, and ever, halle - lujah, for ever and ever, for

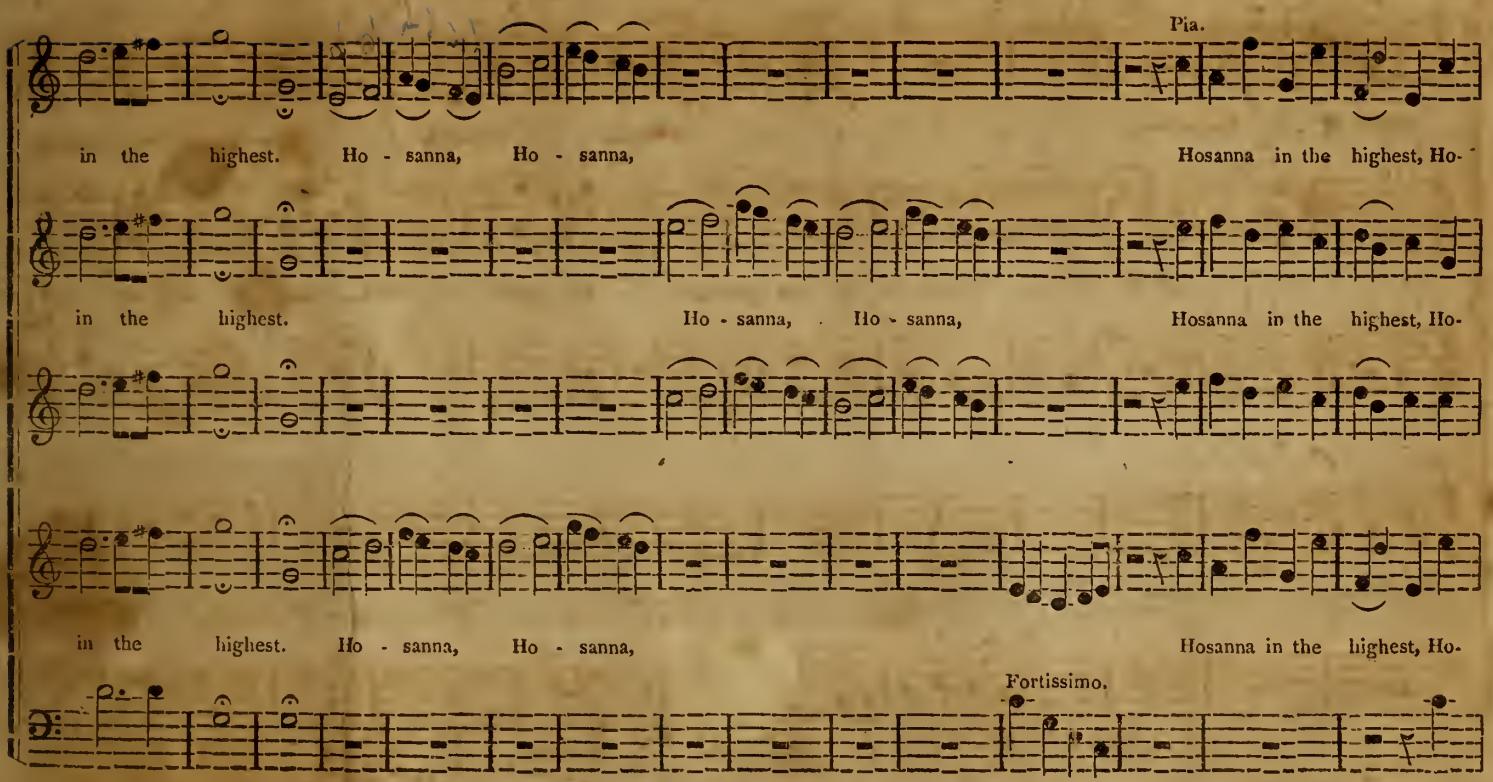

ever and ever, for ever, halle - lujah, and ever, halle - lujah, halle - lujah, halle - lujah, halle - lujah, halle-
lujah, halle - lujah, halle - lujah, halle - lujah, halle - lujah, A - men, A - men.

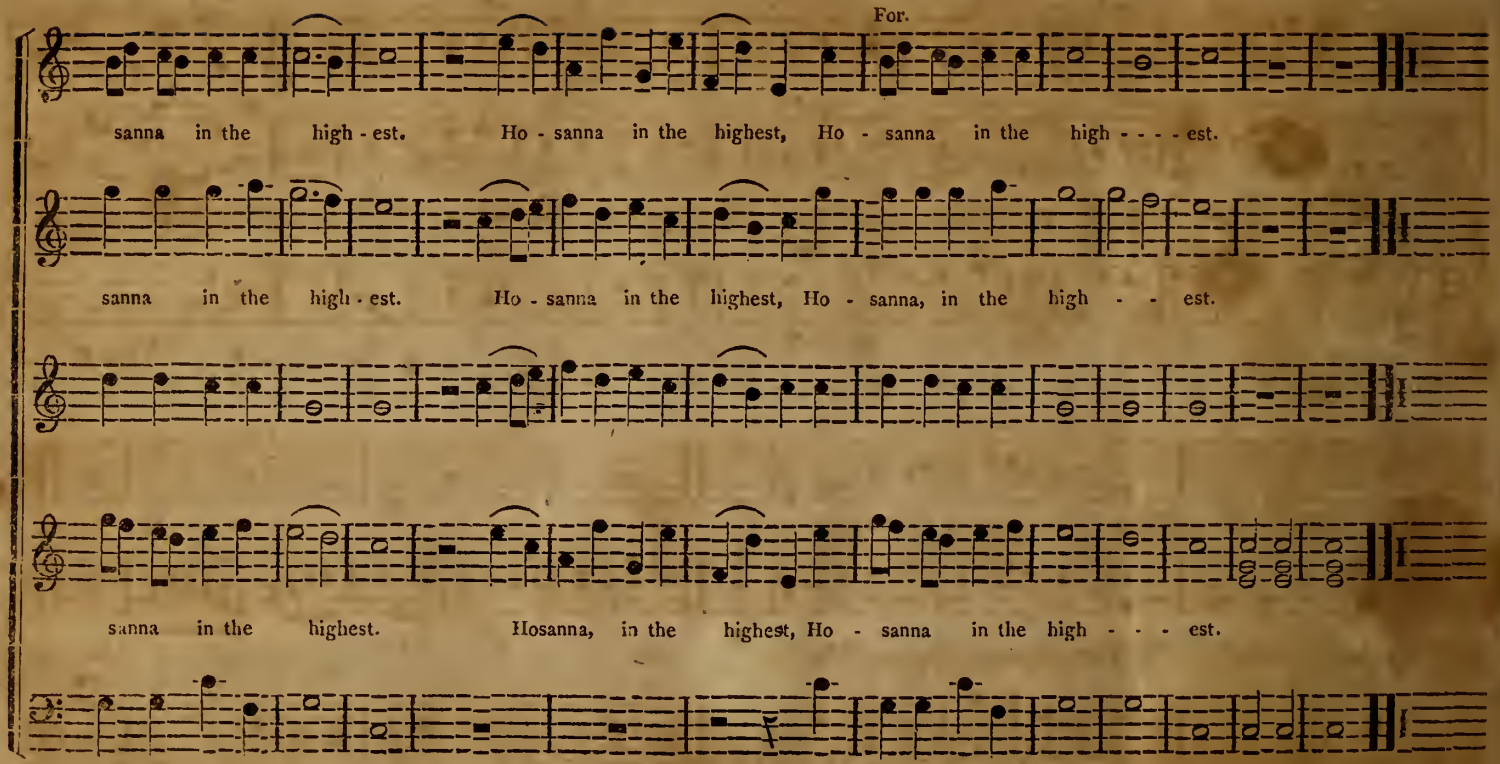

Ho - sanna, blessed is he that comes, Ho - sanna, Hosanna, blessed is
AIR.
Ho - sanna, blessed is he that comes, Hosanna, Hosanna, blessed is he that comes,
he that comes, he that comes in the name of the Lord. Hosanna, blessed is he that comes, Hosanna, Ho-
he that comes in the name of the Lord. Ho - sanna, blessed is he that comes, Hosanna, Hosanna,
sanna, in the highest, Hosanna, Hosanna in the highest, Ho - sanna in the high - est. -
Hosanna in the highest, in the highest, Hosanna, Hosanna, Ho - sanna in the high - est. -


CHORUS. Forte.
Pia.
Ho - sanna, blessed is he, Ho - sanna, blessed is he that comes, Hosanna, Ho - sanna, Ho-
Ho - sanna, blessed, blessed is he that comes, Hosanna, blessed, blessed is he that comes, Hosanna, Hosanna, Ho-
Ho - sanna, bless - ed is he that comes, Hosanna, blessed, blessed is he that comes, Hosanna, Hosanna, Ho-
AIR.
Pia.
Ho - sanna, blessed is he that comes, Hosanna, Ho - sanna, Hosanna, Ho-
D.C.
Ho - sanna, blessed, blessed is he that comes, Hosanna, Hosanna, Hosanna, Ho-

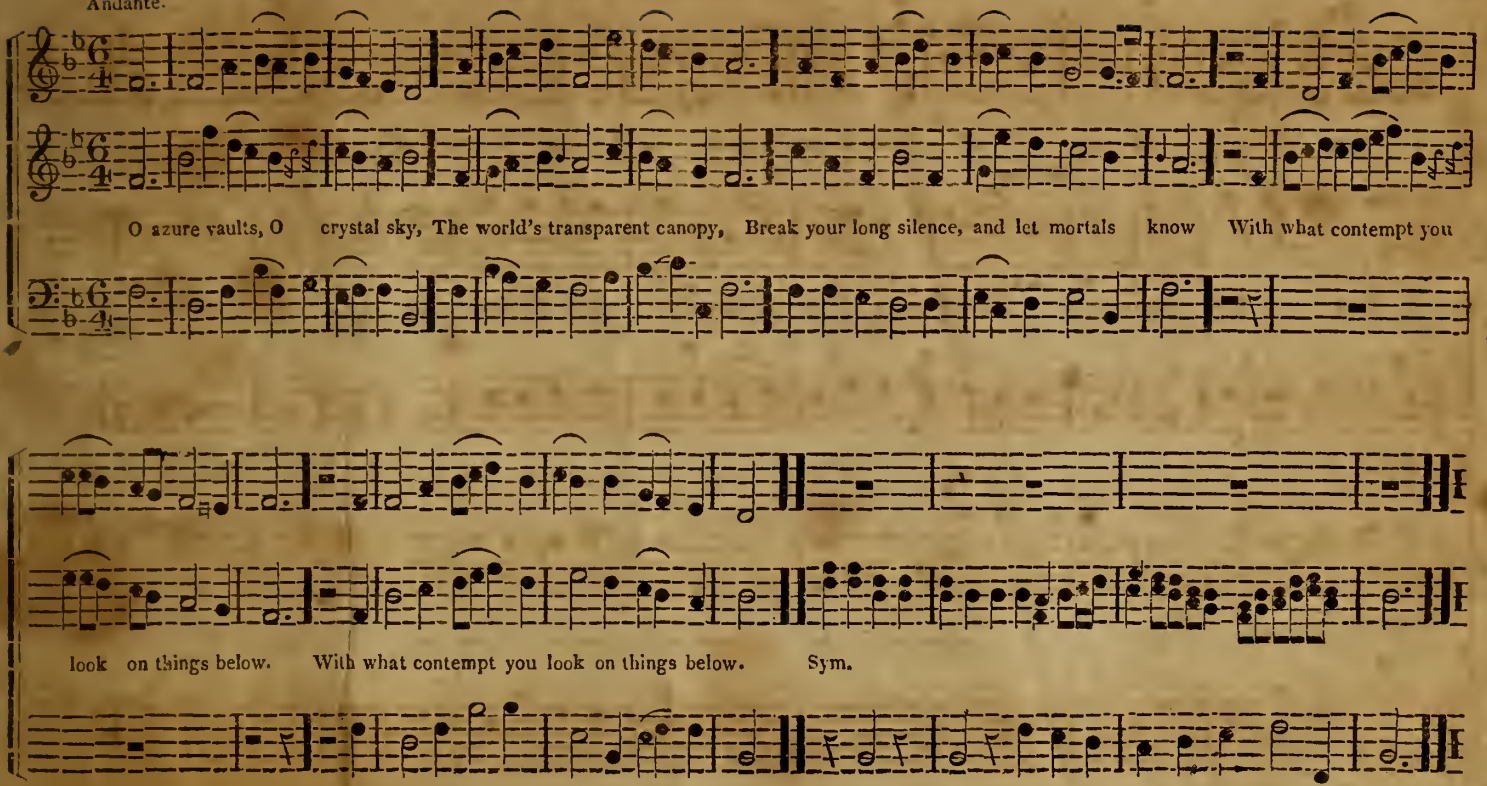

Pia.
Fortis.
Pia.
sanna, Hosanna, blessed is he that comes, - - - he that comes in the name of the Lord, in the name of the Lord, Ho - sanna,
Fortis.
Fortis.
sanna, Ho - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord,
Pia.
snna, Hosanna, blessed is he that comes, - - he that comes in the name of the Lord, in the name of the Lord, Ho - sanna,
sana, Hosanna, blessed is he that comes in the name of the Lord, in the name of the Lord,

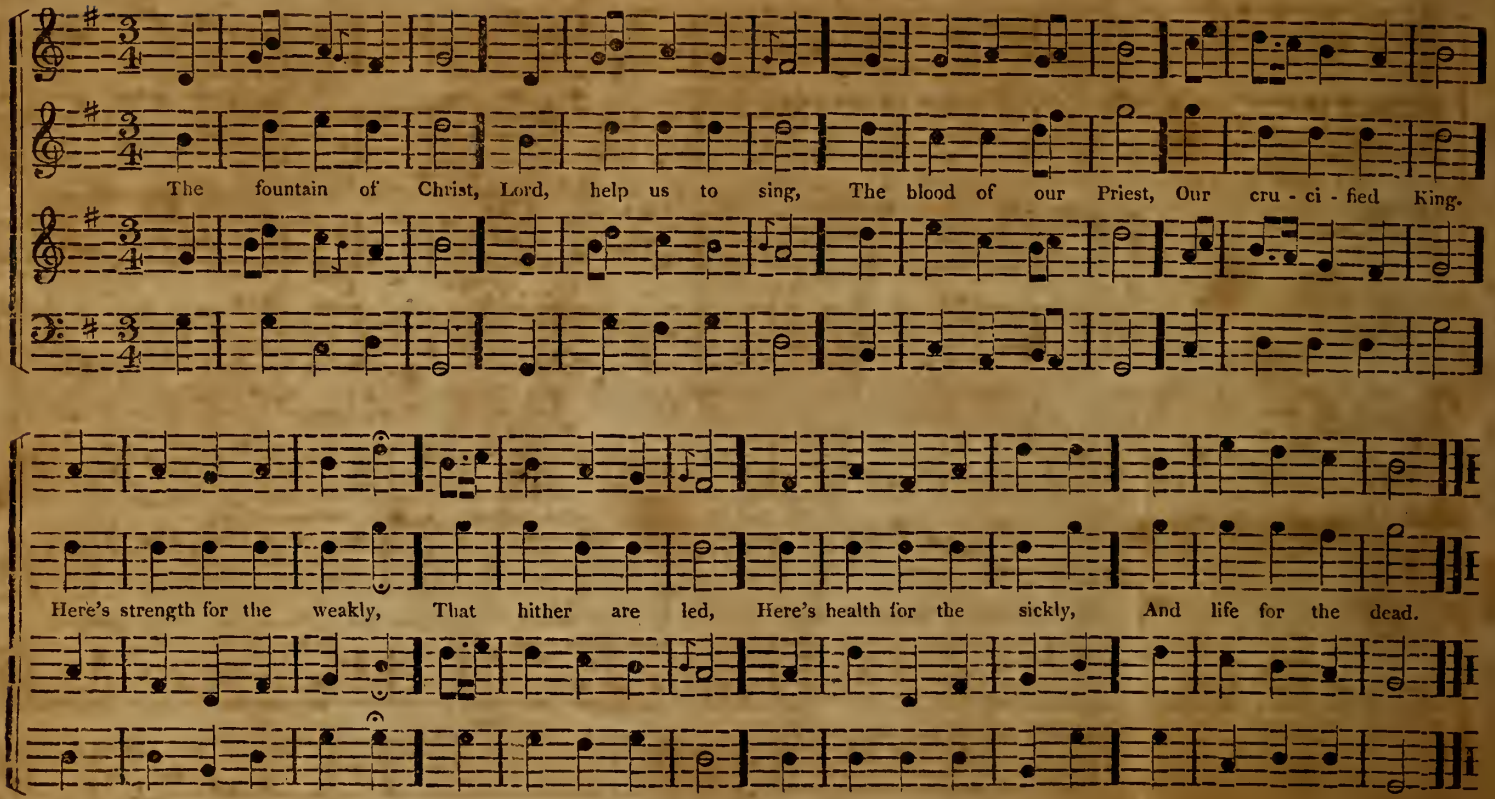

Pia.
Cres.
Fortis.
blessed is he that comes, Hosanna, Hosanna, Hosanna in the highest,
Ho - sanna, blessed is he that comes, Ho - sanna, - Ho - sanna, - - in the highest,
blessed is he that comes, Hosanna, Hosanna, Ho - sanna in the highest,
Hosanna, blessed is he that comes, Hosanna, Hosanna, - - in the Ighest,

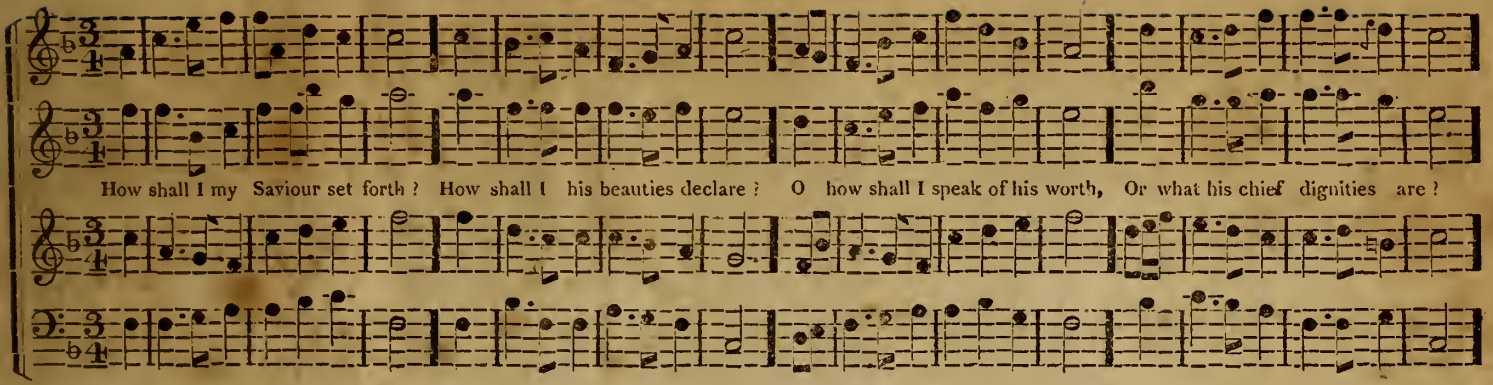

Pia.
in the highest. Ho - sanna, Ho - sanna, Hosanna in the highest, Ho-
in the highest. Ho - sanna, Ho - sanna, Hosanna in the highest, Ho-
in the highest. Ho - sanna, Ho - sanna, Hosanna in the highest, Ho-
Fortissimo.

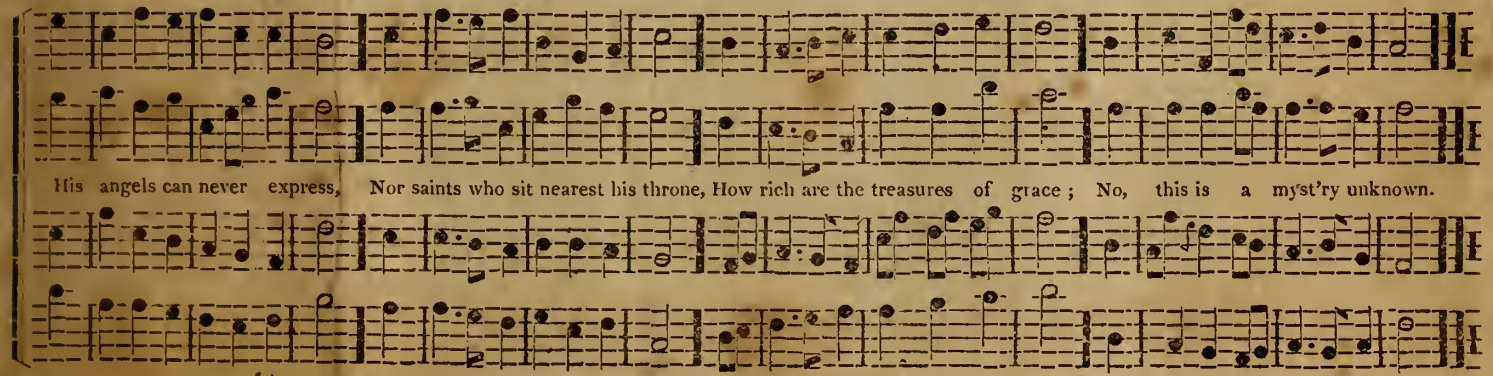

For.
sanna in the high - est. Ho - sanna in the highest, Ho - sanna in the high - - - - est.
sanna in the high - est. Ho - sanna in the highest, Ho - sanna, in the high - - est.
sanna in the highest. Hosanna, in the highest, Ho - sanna in the high - - - est.

Andante.


O azure vaults, O crystal sky, The world's transparent canopy, Break your long silence, and let mortals know With what contempt you
look on things below. With what contempt you look on things below. Sym.


The fountain of Christ, Lord, help us to sing, The blood of our Priest, Our cru - ci - fied King.
Here's strength for the weakly, That hither are led, Here's health for the sickly, And life for the dead.


How shall I my Saviour set forth ? How shall I his beauties declare ? O how shall I speak of his worth, Or what his chief dignities are ?


His angels can never express, Nor saints who sit nearest his throne, How rich are the treasures of grace ; No, this is a myst'ry unknown.

ALPHABETICAL INDEX.

ABRIDGE 54
Acton 319
Adams 308
Advent 72
Alcester 190
Allerton 165
All Saints 105
Amsterdam 221
Anniversary 69
Antigua 123
Antworth 99
Arcadia 45
Arlington 17
Arnold's 70
Armley 84
Arundel 17
Aylesbury 156
Babylon 77
Baltimore 206
Bangor 47
Barby 52
Barnstead 103
Bath 78
Bath Abbey 188
Bathford 86
Beckwith 101
Bedford 27
Belmont 21
Bermondsey 209
Bethesda 166
Bethlehem 226
Bingham 151
Blandford 54
Blendon 97
Bowerbank 66
Braintree 24
Bramham 223
Brattle Street 73
Bridgeton 210
Broomsgrove 25
Buckingham 35
Buckminster 36
Burford 48
Chorus Anthem 313
Canterbury 18
Cardiff 168
Carmarthen 164
Carmel 133
Carolina 43
Carthage 87
Castle Street 90
Chapel 20
Charmouth 70
Cherriton 218
Cheshunt 175
Chilton 205
China 124
Christmas 61
Churchill 169
Claybury 184
Clifton 57
Clyde 208
Colchester 46
Collingham 44
Concord 62
Condolence 190
Corydon 262
Costellow 129
Courtney 222
Cumberland 109
Dalston 204
Danville 72
Dartmouth 160
Darwell 161
Darwent 102
Dedham 220
Denmark 263
Deptford 192
Despondence 216
Devizes 75
Devotion 170
Dirge 215
Dorset 33
Dover 143
Dresden 115
Drummond 200
Dundee 29
Dunkenfield 55
Dunstan 110
Durham 20
Dying Christian 227
Easter Hymn 187
Easter Ode 237
Eaton 116
Eddington 74
Elysium 146
Emhden 76
Epworth 290
Evening Hymn 82
Fairfax 219
Fairfield 137
Farringdon 59
Fawcett 117
Feversham 225
Finedon 191
Florence 39
Foreland 49
Founder's Hall 156
Froome 138
Funeral Hymn 32
Funeral Thought 19
Garland 53
German 128
Gloucester 127
Gouldbourn 92
Green's Hundredth 113
Greenwalk 29
Grove 159
Guilford 137
Halifax 133
Hartford 67
Harwich 224
Havant 236
Helmsley 196
Herald 100
Herald Angels 304
Hermon 31
Holborn 61
Hopkins 154
Monmouth 95
Horden 181
Horton 182
Hymn for Christmas 292
Hymn for Thanks. 259
Interment 118
Irish 18
Islington 111
Italian Hymn 211
Italy 108
Jordan 197
Jubilee 158
Kendall 35
Kent 82
Kippis 25
Kirke 113
Kirkland 134
Knaresboro' 56
Lambeth 212
Landaff 217
Leeds 98
Leyden 85
Limehouse 122
Limerick 91
Lincoln 57
Little Marlboro' 142
London 41
Lothian 193
Lowell 155
Lucern 147
Luton 83
Magdalen 97
Magdalen Ode 243
Martyrs 37
Mayhew 115
Mear 47
Messiah 44
Middleburg 77
Milan 58
Monmouth 95
Morden 181
Moriah 136
Morning Hymn 183
Mount Ephraim 151
Munich 135
Music 88
Nantwich 80
New Fiftieth 214
Newton 53
Northamp. Chapel 198
Norwich 163
New Jerusalem 121
Old Hundred 78
Old Hundred 256
Old Ten Command. 136
Orland 131
Oxford 93
Paley 104
Palmyra 71
Parma 26
Pastoral Hymn 185
Peckham 139
Pelew 119
Pelham 140
Pembroke 52
Penrose 55
Peterborough 46
Pilesgrove 105
Plymouth 25
Plympton 34
Portsea 71
Portsmouth 162
Portugal 96
Portuguese Hymn 178
Prescott 203
Price 149
Psalm 46 173
Psalm 97 114
Putney 98
Quercy 112
Quincy 174
Redeeming Love 189
Rochester 43
Rockbridge 28
Rockingham 69
Romaine 320
Rothwell 107
Rowlstone 130
Rushton 179
Rutland 144
Ryland 152
St. Alban's 60
St. Ann's 22
St. Bridge's 141
St. Claire 126
St. David's 48
St. Francis 145
St. George 107
St. Giles 202
St. Helen 171
St. James' 45
St. Mark 132
St. Martin's 19
St. Mary's 22
St. Matthew's 30
St. Michael 176

ALPHABETICAL INDEX *continued.*

St. Peter 94
St. Philip 167
St. Thomas 143
Salem 63
Shirland 147
Shoel 120
Sicilian Hymn 197
Silver Street 148
Somersworth 125
Spring 89
Stade 68
Standish 172
Stennet 106
Sterling 129
Surry 81
Sussex 177
Sutton 142
Swanwick 51
Swithin 157
Tabernacle 195
Tamworth 201
Tempest 50
Thacher 141
Tisbury 65
Truro 112
Turin 186
Ustick 139
Veni Creator 38
Wakefield 153
Walsal 180
Walworth 213
Wantage 42
Wareham 40
Warton 138
Welch 199
Weldon 79
Welkin 41
Wells 114
Wells Row 121
Wesley 64
Winchelsea 99
Winchester 83
Windsor 24
Winthrop 150
Worksop 32
Yarmouth 150
York 42

ANTHEMS, &c.

Adams 308
Blessed be thou 273
Chorus Anthem 313
Chorus : the Heavens 283
Denmark 263
Dying Christian 227
Easter Ode 237
Herald Angels 304
Hymn for Christmas 292
Hymn for Thanksgiv. 259
I beheld, &c. 232
Magdalen Ode 243
O come let us sing 249
O praise the Lord 256
The glory of the Lord 267
The souls of the righteous, &c. 297

METRICAL INDEX.

C. M. *Major.*

ABRIDGE 54
Advent 72
Anniversary 69
Arcadia 45
Arlington 17
Arundel 17
Arnold's 70
Barby 52
Bedford 27
Belmont 21
Blandford 54
Bowerbank 66
Braintree 24
Brattle Street 73
Buckminster 36
Canterbury 18
Charmouth 70
Christmas 61
Clifton 57
Colchester 46
Concord 62
Danville 72
Devizes 75
Dundee 29
Eddington 74
Embden 76
Farringdon 59
Florence 39
Garland 53
Hartford 67
Hermon 31
Holborn 61
Irish 18
Kendall 35
Kippis 23
Knaresboro' 56
Lincoln 37
London 41
Mear 47
Messiah 44
Middleburg 77
Milan 56
Newton 53
Parma 26
Pembroke 52
Penrose 55
Peterborough 46
Portsea 71
Rochester 43
Rockbridge 28
St. Alban's 60
St. Ann's 22
St. David's 48
St. James' 45
St. Martin's 19
St. Matthew's 30
Salem 63
Stade 68
Swanwick 51
Tempest 50
Tisbury 65
Veni Creator 38
Wareham 40
Welkin 41
Wesley 64
York 42

C. M. *Minor.*

Bangor 47
Broomsgrove 25
Buckingham 35
Burford 48
Carolina 43
Chapel 20
Collingham 44
Dorset 33
Dunkenfield 55
Durham 20
Foreland 49
Funeral Hymn 32
Funeral Thought 19
Greenwalk 29
Martyr's 37
Palmyra 71
Plymouth 25
Plympton 34
Rockingham 69
St. Mary's 22
Wantage 42
Windsor 24
Worksop 32

L. M. *Major.*

All Saints 105
Antigua 123
Barnstead 103
Bath 78
Beckwith 101
Blendon 97
Carmel 133
Castle Street 90
China 124
Costellow 129
Cumberland 109
Dresden 115
Dunstan 110
Eaton 116
Fawcett 117
Gloucester 127
Green's Hundredth 113
Halifax 133
Herald 100
Interment 118
Islington 111
Italy 108
Kent 82
Kirkland 134
Leeds 98

METRICAL INDEX *continued.*

Leyden 85
Luton 83
Magdalen 97
Mayhew 115
Monmouth 95
Moriah 136
Music 88
Nantwich 80
Old Hundred 78
Old Hundred 256
Old Ten Command. 136
Orland 131
Paley 104
Pelew 119
Pilesgrove 105
Portugal 96
Psalm 97 114
Quercy 112
Rothwell 107
Rowlstone 130
St. Claire 126
St. George 107
St. Mark 132
St. Peter 94
Shoel 120
Somersworth 125
Spring 89
Stennet 106
Sterling 129
Surry 81
Truro 112
Weldon 79
Wells 114
Wells Row 121
Winchelsea 99
Winchester 83

L. M. *Minor.*

Antworth 99
Armley 84
Babylon 77
Bathford 86
Carthage 87
Darwent 102
Evening Hymn 82
German 128
Guildbourn 92
Kirk 113
Limehouse 122
Limerick 91
Munich 135
Oxford 93
Putney 98

S. M. *Major.*

Dover 143
Corydon 262
Elysium 146
Fairfield 137
Founder's Hall 156
Froome 138
Hopkins 154
Lowell 155
Lucern 147
Mount Ephraim 151
Peckham 130
Pelham 140
Price 149
Rutland 144
Ryland 152
St. Francis 145
St. Thomas 143
Silver Street 148
Shirland 147
Sutton 142
Thacher 141
Wakefield 153
Warton 138
Winthrop 150

S. M. *Minor.*

Aylesbury 156
Bingham 151
Guilford 137
Little Marlboro' 142
St. Bridge's 141
Ustick 139
Yarmouth 150

H. M. *Major.*

Allerton 165
Bethesda 166
Cardiff 168
Carmarthen 164
Dartmouth 160
Darwell 161
Grove 159
Jubilee 158
Norwich 163
Portsmouth 162
St. Philip 167
Swithins 157

L. P. M. *Major.*

Devotion 170
Psalm 46 173
Quincy 174
St. Helen 171
Standish 172

L. P. M. *Minor.*

Churchill 169

6. L. M. *Major.*

Hoxton 182
Morden 181
Morning Hymn 183
Pastoral Hymn 185

6. L. M. *Minor.*

Claybury 184

P. M. *Major.*

Cheshunt 175
Portuguese Hymn 178
Rushton 179
St. Michael 176
Sussex 177

7's. *Major.*

Alcester 190
Bath Abbey 188
Condolence 190
Deptford 192
Easter Hymn 187
Finedon 191
Hotham 194
Lothian 193
Redeeming Love 189
Turin 186

8 & 7. *Major.*

Drummond 200
Helmsley 196
Northampton Chapel 198
Sicilian Hymn 197
Tabernacle 195
Tamworth 201
Welch 199

8 & 7. *Minor.*

Jordan 197

6. 6. 8. *Major.*

Dalston 204
Prescott 203
St. Giles 202

8. 8. 6. *Major.*

Baltimore 206
Chilton 205
Clyde 208

6. 6. 4. *Major.*

Bermondsey 209
Bridgeton 210
Italian Hymn 211

8s. *Major.*

Lambeth 212
New Jerusalem 321

10s. *Major.*

Dirge 215
New Fiftieth 214
Walworth 213

10. *Minor.*

Despondence 216

10 & 11 *Major.*

Cherrrton 218

10 & 11 *Minor.*

Dedham 220
Landaff 217

7. 6. *Major.*

Amsterdam 221

7. 6. Peculiar. *Minor.*

Fairfax 219

6. 6. 10. *Major.*

Courtney 222

5. 6. *Major.*

Bramham 223
Harwich 224
Romaine 320

5. 6. *Minor.*

Walsal 180

6. 9. *Major.*

Feversham 225

8. 3. 6. *Major.*

Havant 236

8. 10. 12. *Major.*

Epworth 290

Peculiar. *Major.*

Bethlehem 226

8 & 10. *Major.*

Acton 319

WILLIAM SALLOCH
Pine Bridge Road
Ossining N.Y 10562