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SERAPH.
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THE SERAPH;

A COLLECTION OF

SACRED MUSIC:

CONSISTING OF THE MOST CELEBRATED

PSALM AND HYMN TUNES,

ARRANGED GENERALLY IN FOUR VOCAL PARTS:

INCLUDING

MANY WHICH HAVE NEVER BEFORE BEEN PUBLISHED IN THIS COUNTRY, AND SEVERAL

ENTIRELY NEW, COMPOSED FOR THIS WORK;

EMBRACING

ALL THE VARIETY OF METRES IN GENERAL USE, WITH A PARTICULAR REFERENCE TO THE CLASSIFICATION OF THE HYMNS OF THE PROTESTANT EPISCOPAL CHURCH.

ALSO,—THE RUDIMENTS OF MUSIC,

AND A FEW PRACTICAL LESSONS FOR THE USE OF SCHOOLS.

BY JOHN COLE.

Baltimore:

PUBLISHED BY THE EDITOR, AND SOLD AT HIS MUSIC STORE, NO. 137, MARKET-STREET

Price One Dollar single—or Nine Dollars per dozen

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DISTRICT OF MARYLAND, TO WIT:

BE IT REMEMBERED, That on this sixth day of August, in the year of our Lord One Thousand Eight Hundred and Twenty-seven, and of the Independence of the United States of America, the fifty-first, JOHN COLE, of the said District, has deposited in this office the title of a Book, the right whereof he claims as Proprietor, in the words following, *to wit:*

"The Seraph, a collection of Sacred Music; consisting of the most celebrated Psalm
" and Hymn Tunes, arranged generally in four vocal parts: including many which have
" never before been published in this country, and several entirely new, composed for
" this work; embracing all the variety of metres in general use, with a particular re-
" ference to the classification of the Hymns of the Protestant Episcopal Church. Al-
" so,—the Rudiments of Music, and a few practical Lessons for the Use of Schools.—
" By John Cole."

In conformity to an 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 the Act, enitled "An Act supplementary to the 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."

PHILIP MOORE,

Clerk of the District of Maryland.

PREFACE.

The great change which, within a few years, has taken place with respect to the style of Music proper for the Church, is cause of much rejoicing among those who have been labouring for years to effect this revolution. Instead of the constant cry for new and lively tunes, we now find that singers are becoming satisfied with simple melodies, without fugues, long slurs, divisions, and vain and often ridiculous repetitions. Many of the Tunes which were only occasionally sung out of respect to the elder part of the congregation, are now beginning to be prefered to those of a lighter class—this will account for the many changes which have been made in this work, when compared with the former edition: several pieces having been omitted, in order to give place to those which are calculated to be more useful.

In making this selection, most of the modern English publications and some few of our own,* have been consulted; but as very few of these agree in the mode in which even the most common tunes are harmonized, it became sometimes a difficult task to decide which was best amongst so many that were good—that which presented the fewest difficulties, has generally been adopted. It is scarcely necessary in this wonderful age of improvement, to say any thing in defence of such pieces as appear in a new dress; those who are capable of judging of the "why and the wherefore," will be satisfied, and those who are not, must be indulged in the privilege of grumbling Some few tunes have been retained and others added, which are not in good taste; but as they have been long familiar to our ears, and are frequently called for, they have been permitted to occupy a station among their betters.

The German Tunes, will furnish a rich treat to the admirers of genuine psalmody. Judgment, No. 180, has been sadly mutilated, in some of our books; even the Air has been anglicised—it is here restored to its original form, the harmony by Rink. On the opposite page will be found a gem of the first water, composed in the Phrygian mode and transposed a third higher. Several others might be pointed out as worthy of particular notice; but it is presumed their own merits will bring them into notice.

In selecting Airs adapted to the peculiar metres of the new Hymns of the Protestant Episcopal Church, care has been taken to avoid every thing which might lead to an improper association of ideas; and those who expect in this department to find—"Deil tak the wars" —"O send Lewis Gordon hame," &c. will be disappointed. The Rev. George Whitfield once observed in playful mood, "that it was a pity to let the devil have all the pretty tunes," and this is often quoted as an apology for introducing song tunes even of the worst kind, into public worship; there are those however, who question the propriety of robbing even the Devil; especially of articles only fit for the use of his friends.

On account of the great scarcity of Counter-tenor voices, the Alto is now commonly performed by Boys, and Ladies with deep voices; I have therefore for their accommodation, and without much incommoding the counter tenor singer, written this part as a second treble; thereby giving the notes their proper place in the harmony, and at the same time furnishing a part for a second Violin or Clarinet if wanted —this part also, generally presents to the eye of the Organist, the essential harmony. The Tenor is written on the Treble scale, and is placed on the upper staff of the score—the critic will discover occasional false progressions in this part, unless he reads it an octave lower.

Very few directory terms are made use of; this matter is left to the discretion of those whose province it is to govern. I would remark, however, that as far as my observation has gone, the old psalm tunes are generally sung too slow. Dr. Crotch, professor of music at Oxford and president of the Royal Institution, in his book of Psalm tunes, has directed the time by the Pendulum, and has marked such tunes as Windsor, York, &c. at two feet to the Minim—Crowle, Burford, Bedford, Hanover, &c. two feet six inches, and Old Hundred at three feet; but after all, the subject of the words is the best guide. Even the passages marked *Pia, For, Cres*, &c. may not always be proper; who for instance would sing "Let the loud Ocean roar her joy" *piano*, if even it were so marked. Let the conductor, at least, understand well the subject of the Psalm or Hymn; he may then by a gentle whisper, convey his ideas to the singers, and produce effects which cannot be done by any arbitrary rule.

Friendly hints for the improvement of the future editions of this work are solicited, and will receive all that attention which they may deserve.

J. COLE.

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*Among these were "The Boston Handel and Haydn collection of Church Music," a work that has done more towards improving the public taste, than any other similar publication extant.

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☞ The Reader is requested to correct the following errors

No. 60, Fifth Stave, fourth Bar, third Note—for B, read D, fourth line.
65, Fourth Stave, eleventh Bar, erase the Flat.
94, Second Stave, first Bar, erase the upper Note E.
148, Seventh Stave, sixth Bar, last Note, should be D, fourth line.
167, The words under the Bass, should be marked, Verse 2.
175, Seventh Stave, eighth Bar, the crotchet should be A.
179, Seventh Stave, last Natural before the C, should be erased and placed before the A
201, Third Stave, last Note but one, should be B.
216, Third Stave, sixth Bar, the tye should be under the two first Notes.
Appendix, page 17, fourth Stave, second Bar, the Minim should be F, fourth line.

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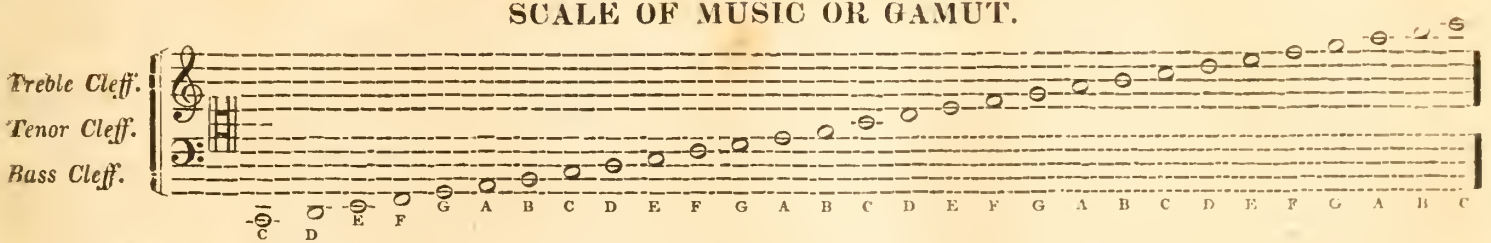
Tunes with this mark, * are claimed under the copy right as the property of the Editor; either as his compositions, or adaptations; or, as having been presented to him by their respective authors.

THE RUDIMENTS OF MUSIC.

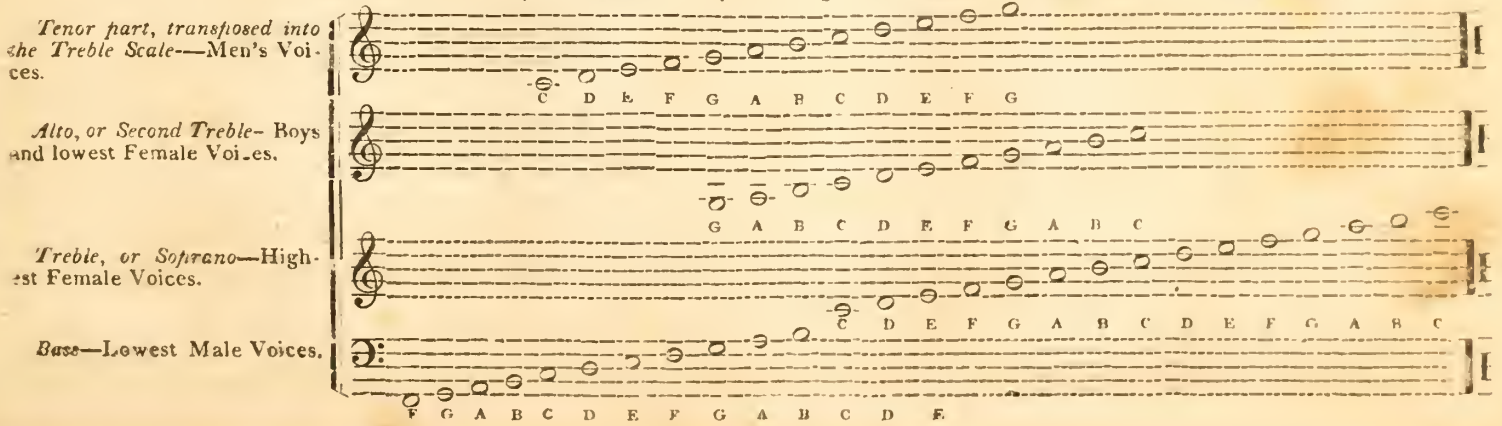
SCALE OF MUSIC OR GAMUT.



The above Scale exhibits a series of Notes from double C, in the Bass, to C in *alt*, in the Treble; arranged on two Staves, or Staffs, of five lines each. The lowest is called the Bass Stave, and has the Bass, or F Cleff placed at the beginning. The upper is called the Treble Stave and has the Treble or G Cleff at the beginning. A middle, or Tenor Scale is formed by borrowing two or more lines from the Bass, and as many from the Treble as may be wanting to make up its Stave.

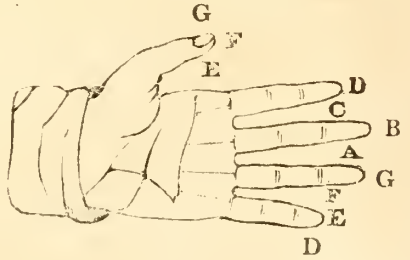
THE SCALE DIVIDED,

Shewing the connexion of the different parts of Music, as they are arranged in this work, and the compass of the several voices.

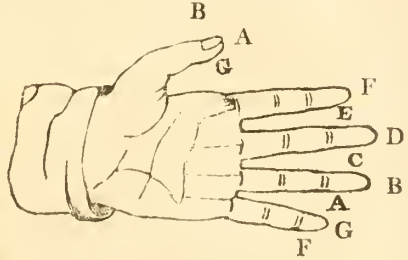


The names of the lines and spaces, may be learned by the hand; the little finger representing the first line, and the thumb the fifth—thus :—

TREBLE.



BASS.

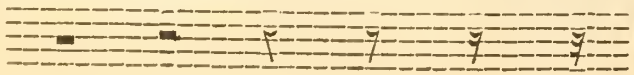


OF THE NOTES AND RESTS.

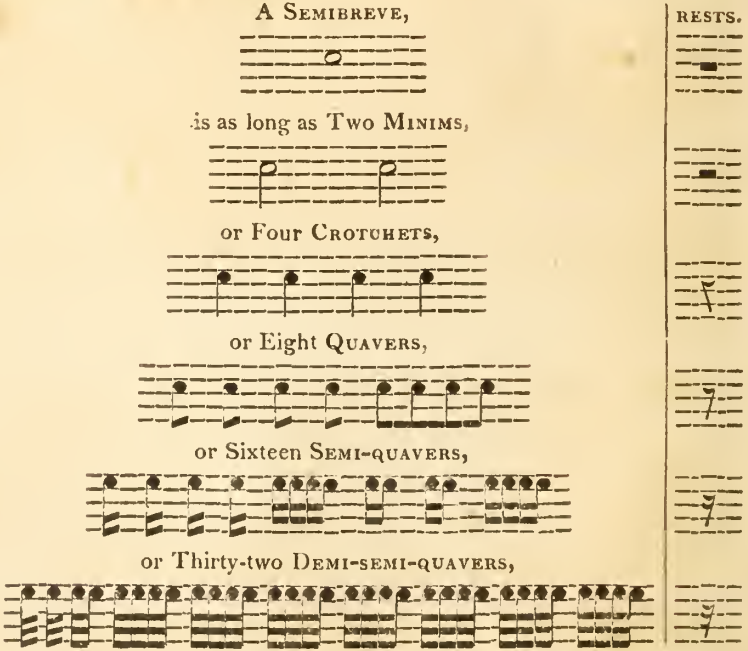
The length of a Note, with regard to *Time*, is known by its form. There are six different sorts of *Notes* now in use, with their corresponding *Rests*, or marks of silence, as follows :

NOTES,

RESTS



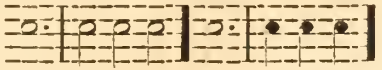
The proportions which the above Notes and Rests bear to each other, are shewn in the following Table :—



The forms and proportions of these Notes and Rests should be strongly impressed on the mind. A very simple mode of learning their proportions, is to compare the Semibreve to a dollar, the Minim is then a half dollar, the Crotchet a quarter, the Quaver an eighth, and the Semi-quaver a sixteenth.

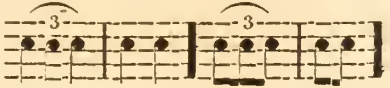
A Dot, after a Note or Rest, adds one half to its length : thus, a Dotted Semibreve is equal in duration to three Minims; a Dotted Minim to three Crotchets, &c.

Example :



A Figure 3, placed over or under three Notes, signifies that they are to be performed in the time of two of the same kind without the figure ; thus, three Crotchets are reduced to the time of two, &c.—they are called Triplets.

Example :



OF THE OTHER MUSICAL CHARACTERS.

A Flat, lowers a Note half a tone.

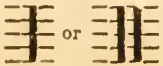
A Sharp, raises a Note half a tone.

A Natural, restores a Note made Flat or Sharp, to its original sound.

Flats or Sharps placed after the Cleff, regulate the Scale, and are called the *Signature* of the Key.

Flats, Sharps, or Naturals, placed before a Note, are called accidentals.

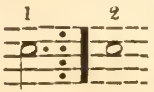
A Bar, is used to divide the Notes into equal measures.

A Double Bar,  or denotes the end of a movement, or the end of a line of poetry.

A Brace, shows how many parts there are in the composition.

A Slur or Tye, is drawn over or under so many Notes as are sung to one syllable. When Quavers, Semi-Quavers, &c. are grouped together, the Tye is frequently omitted.

A Repeat, or shows what part of time is to be sung over again.

A Double Ending, 

signifies that before repeating, the Note under figure 1 is to be sung ; and at repeating, the Note under figure 2, omitting the first.

A Crescendo, signifies a gradual increase of sound.

A Diminuendo, signifies a gradual decrease of sound.

A Swell, signifies a gradual increase and decrease of sound.

A Pause, leaves the time of the Note or Rest over which it is placed, to be protracted at the pleasure of the performer or leader.

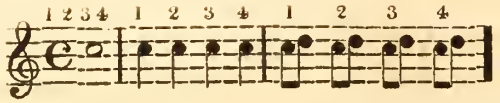
Staccato Marks, are placed over such Notes as are to be performed in a short and distinct manner.

OF TIME AND ITS SIGNATURES.

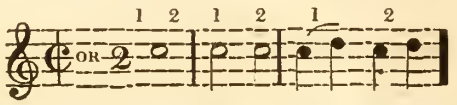
All Music is divided by Bars or perpendicular lines, into equal measures, governed by the signature at the beginning.

Simple Common Time, has three signs :

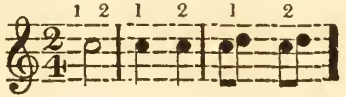
The First, contains the value of a Semi-breve in each measure, and is beat with four motions.

Example: 

The Second, $\frac{\mathbf{C}}{\mathbf{2}}$ or $\frac{\mathbf{2}}{\mathbf{2}}$ also contains the value of a Semi-breve in each measure, and may be beat with two motions.

Example: 

The Third, $\frac{\mathbf{2}}{\mathbf{4}}$ contains the value of a Minim in each measure, and is generally beat with two motions; though it frequently requires four.—See No 154.

Example: 

Simple Triple Time, has three signs.

The First, $\frac{\mathbf{3}}{\mathbf{2}}$ or three Minims in a Measure.

The Second, $\frac{\mathbf{3}}{\mathbf{4}}$ or three Crotchets in a Measure.

The Third, $\frac{\mathbf{3}}{\mathbf{8}}$ or three Quavers in a Measure.

These are all beat with three motions.

Observe, the upper figure denotes the *Number*, and the lower one the *Degree* of the Note, or fractional part of the Semibreve.

Compound Common Time, has two signs.

The First, $\frac{\mathbf{6}}{\mathbf{4}}$ contains Six Crotchets in a Measure, and is usually beat with two motions.

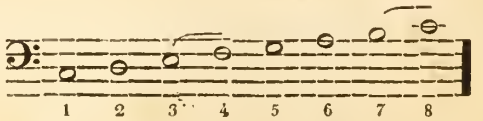
The Second, $\frac{\mathbf{6}}{\mathbf{8}}$ contains six Quavers in a Measure, and beat as the former.

There are also other signatures; which are explained by the figures.

OF THE DIATONIC SCALE AND ITS MODES.

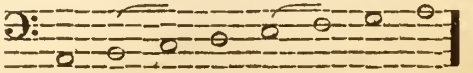
The Natural or Diatonic Scale of Music, consists of a gradual succession of eight sounds, including five whole tones and two half tones. The situation of these semitones is not always the same, but varies according to the mode.—These modes are called Major and Minor; and every Major has its relative Minor, which commences a third below. The Natural Major mode, has C for its Key Note, and its relative Minor Key is A.

Example of the Major Mode of C:



Note.—The situation of the Semitones, is indicated by the ties; they lie between the third and fourth and the seventh and eighth.

Example of the Minor Mode of A, commencing a third lower.*



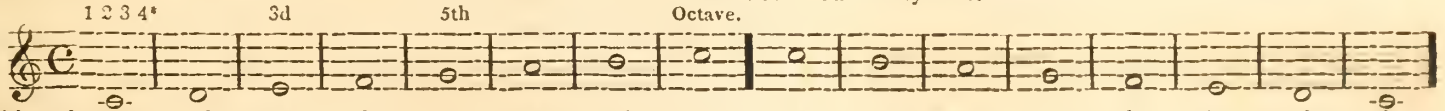
There are peculiarities in this mode, which will be explained in the Practical Lessons.

* When we speak of distances, as thirds, fourths, &c. the two extremes are always counted—thus, from A to C, is called a third, from C to G, a fifth, &c.

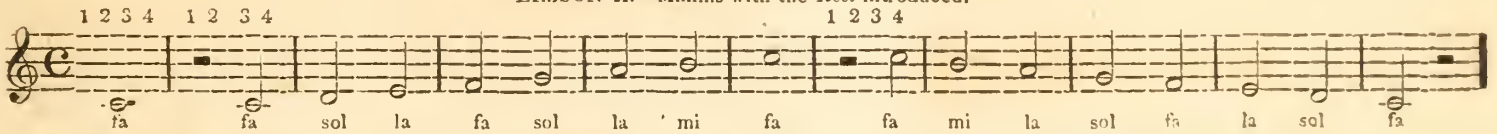
PRACTICAL LESSONS.

In practising Musical Lessons, it is customary to apply certain Syllables to the several intervals. The Italians use, Do, Re, Mi, Fa, Sol, La, Si; applying them to Lines and Spaces as we do the Letters, without regard to the change of Key. The mode which generally prevails in our Schools, is to repeat three of them in the Octave, and to preserve the same order in all the Keys—thus: Fa, Sol, La, Fa, Sol, La, Mi. Mi is the governing Note, and when there is neither Flat nor Sharp at the Signature, B is Mi.

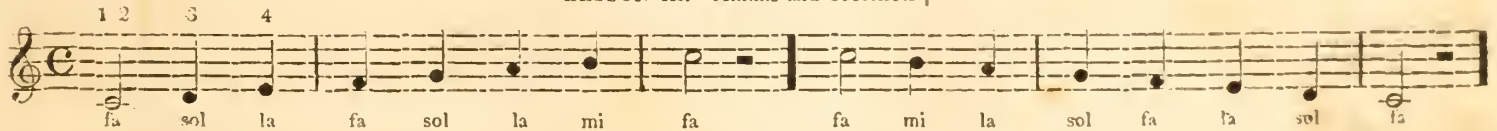
LESSON. I.—Semibreves—swell and diminish every Note.



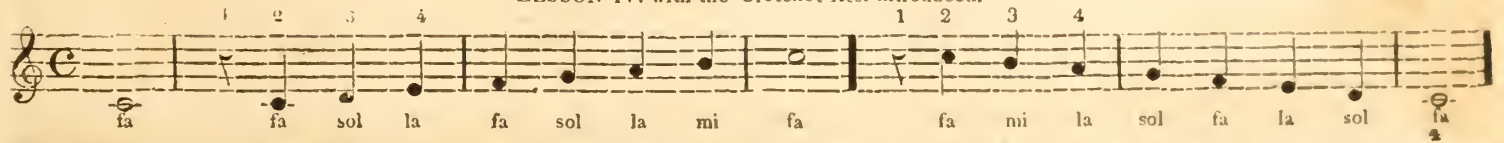
LESSON II.—Minims with the *Rest* introduced.



LESSON III.—Minims and Crotchets.†



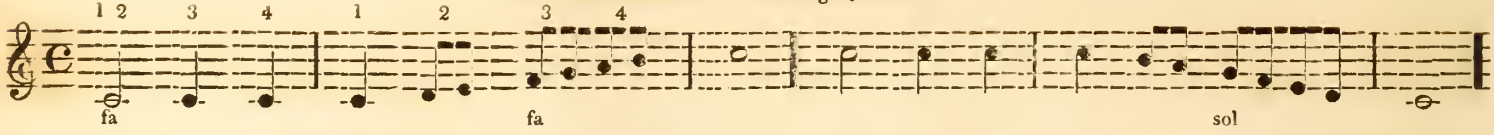
LESSON IV. with the Crotchet *Rest* introduced.



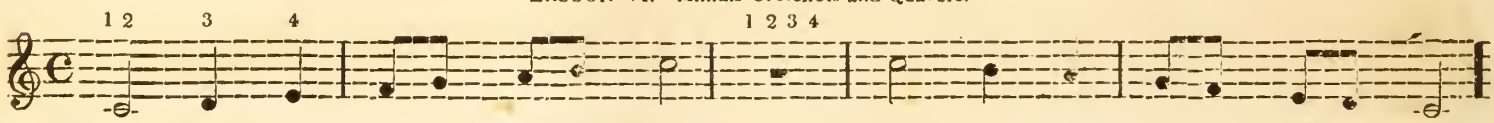
* The pupil should not only know that there are four Crotchets in a Semibreve, but should be taught to mark them distinctly by four motions of the hand—thus

† The first and third Crotchets, are accented, or strongly marked.

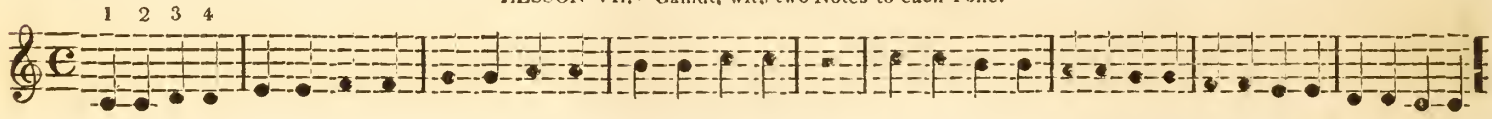
LESSON V.—Introducing Quavers.



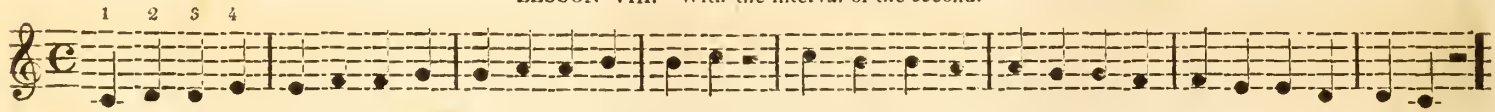
LESSON VI.—Minims Crotchets and Quavers.



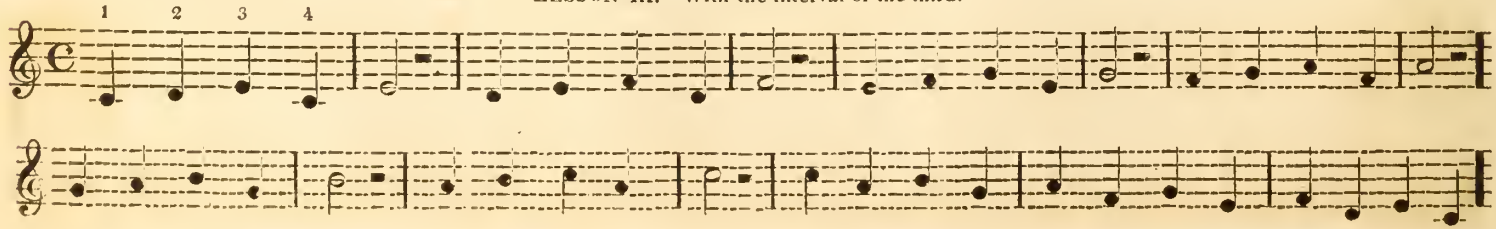
LESSON VII.—Gamut, with two Notes to each Tone.



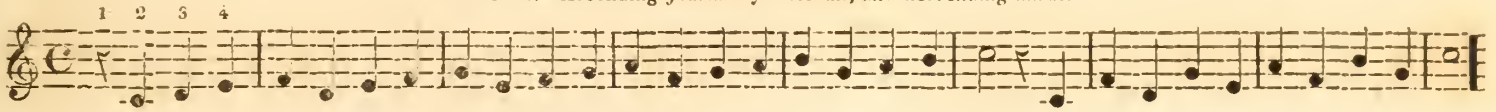
LESSON VIII.—With the interval of the second.



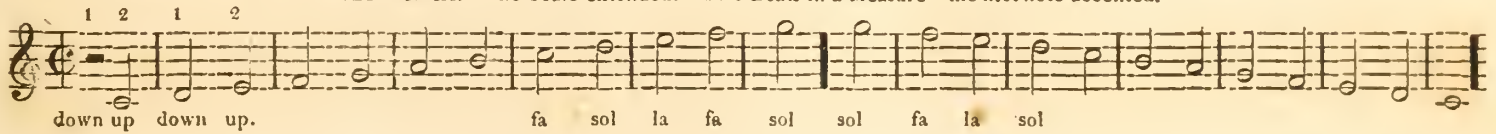
LESSON IX.—With the interval of the third.



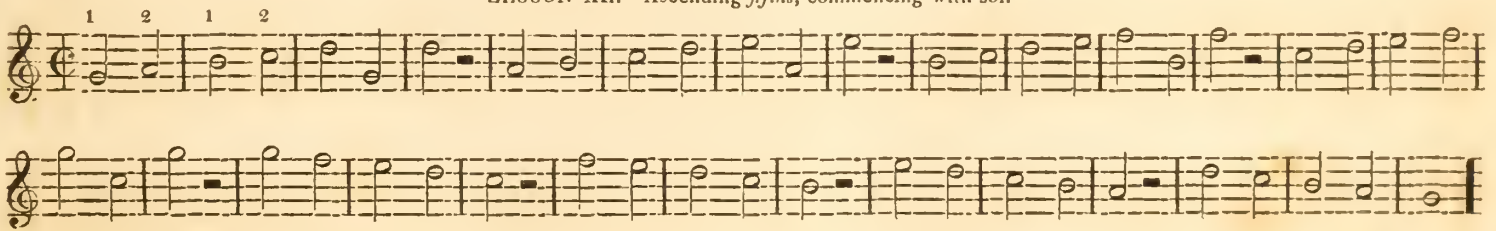
LESSON X. - Ascending *fourths* by intervals, and descending *thirds*.



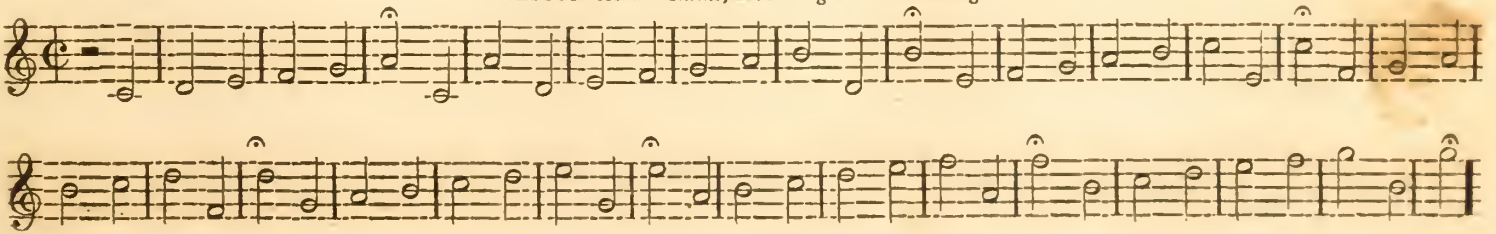
LESSON XI.—The Scale extended. Two Beats in a Measure—the first note accented.



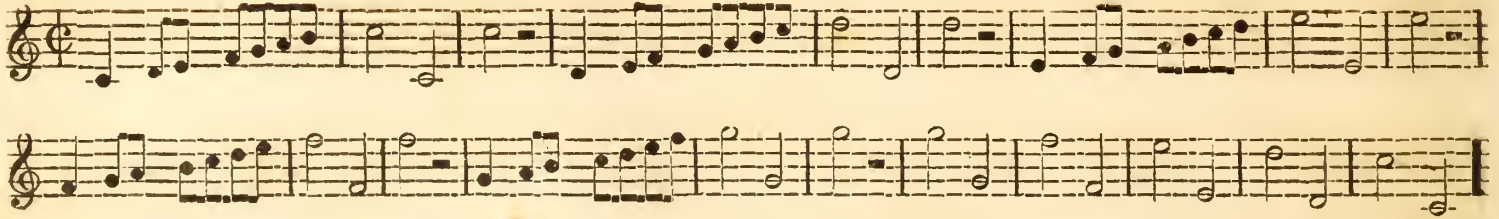
LESSON XII.—Ascending *fifths*, commencing with sol.



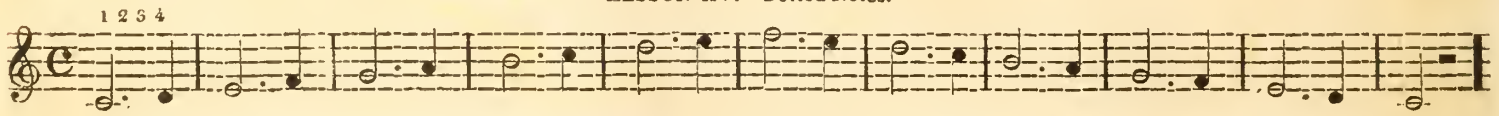
LESSON XIII.—*Sixths*, ascending and descending.



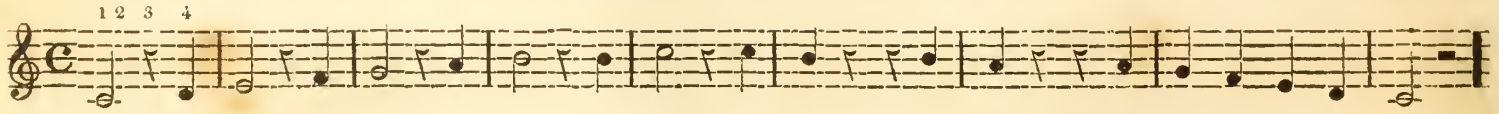
LESSON XIV.—Octaves.



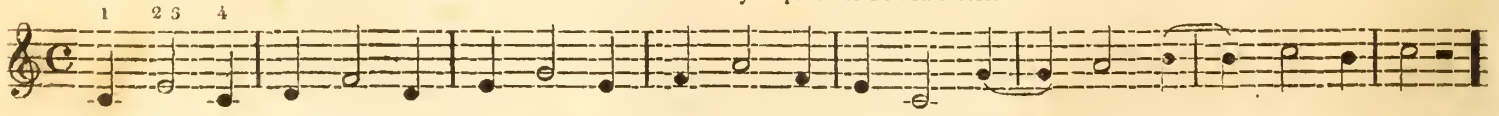
LESSON XV.—Dotted Notes.



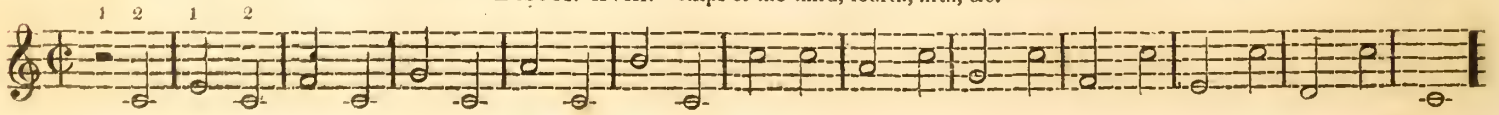
LESSON XVI.—With Crotchet Rests.



LESSON XVII.—With Syncopated or Driven Notes.



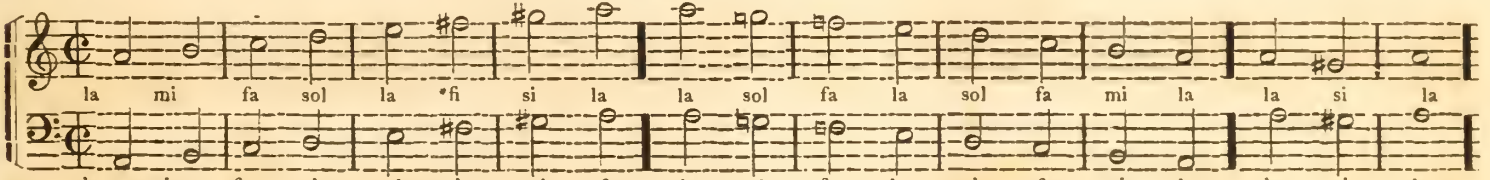
LESSON XVIII.—Skips of the third, fourth, fifth, &c.



OF THE MINOR MODE.

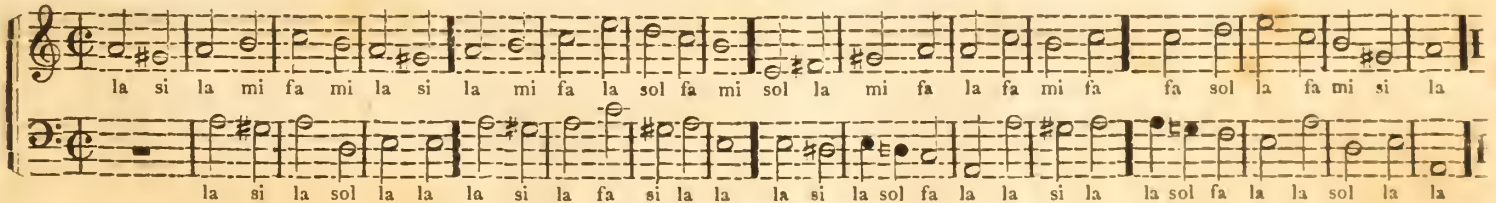
The Minor Mode differs from the Major, on account of the situation of the Semitones. In raising the first third, we have a Semitone less than in the Major Mode, and it is this third, which gives it its peculiarity. The ascending Scale differs also from the descending Scale; for in ascending it is necessary to make the *sixth* and *seventh* Sharp, and to restore them to their natural sound in descending. As it is more to our purpose to *do* this, than to know why it is to be done, we shall refer the scientific enquirer to Callcott's Musical Grammar, or Kollman's Essay on Musical Harmony, and proceed to the Scale—the natural series of which, commences with A.

MINOR SCALE.

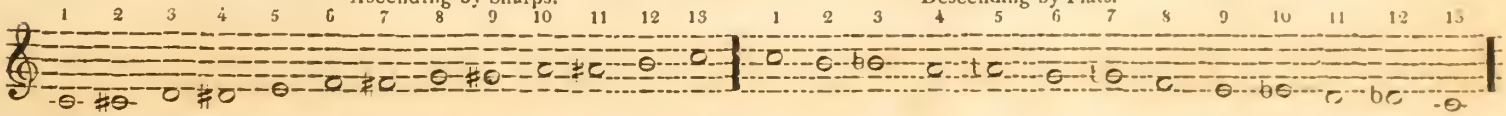


This Mode presents difficulties which are not easily surmounted. The change of syllables, as under the Treble, has been recommended; but as a change of name does not change the sound, and as the four last notes in the ascending Scale are the same as in the Major mode, I have added a series of syllables under the Bass, which will give the true sound, recollecting to raise a whole tone from one sol to the other. But the best method is to sing the Scale to an instrument.

LESSON IN THE MINOR MODE.



THE CHROMATIC SCALE.



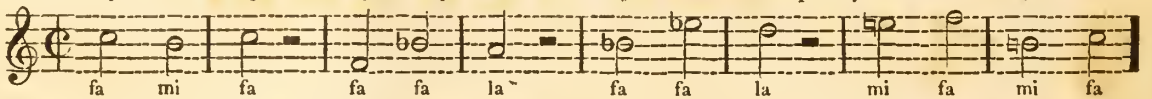
* Pronounced *fee, see*.

The above Scale is formed by dividing the whole Tones of the Diatonic Scale, and presents a series of twelve distinct sounds; either of which may, by the use of Flats or Sharps, be made a Tonic or Key Note. These Flats or Sharps change the situation of the Syllables, and as mi is the governing Note, its situation may be found by the following rule:

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

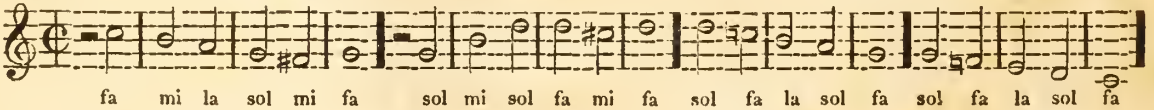
If an accidental Flat occurs, it produces a temporary change of Key, of which it is the *fourth*; and consequently must be called fa.

Example:



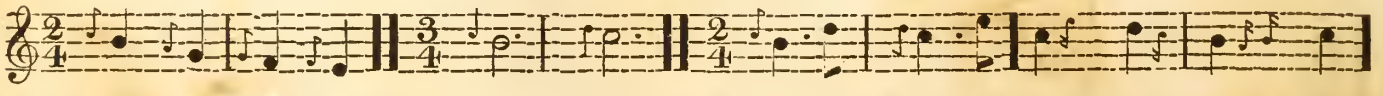
If an accidental Sharp occurs, it produces a temporary change of Key, of which it is the *seventh*, and consequently must be called mi.

Example:

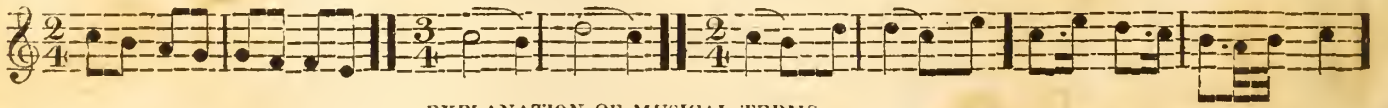


OF THE APOGIATURA, OR LEADING AND AFTER NOTES.

Written



Performed:

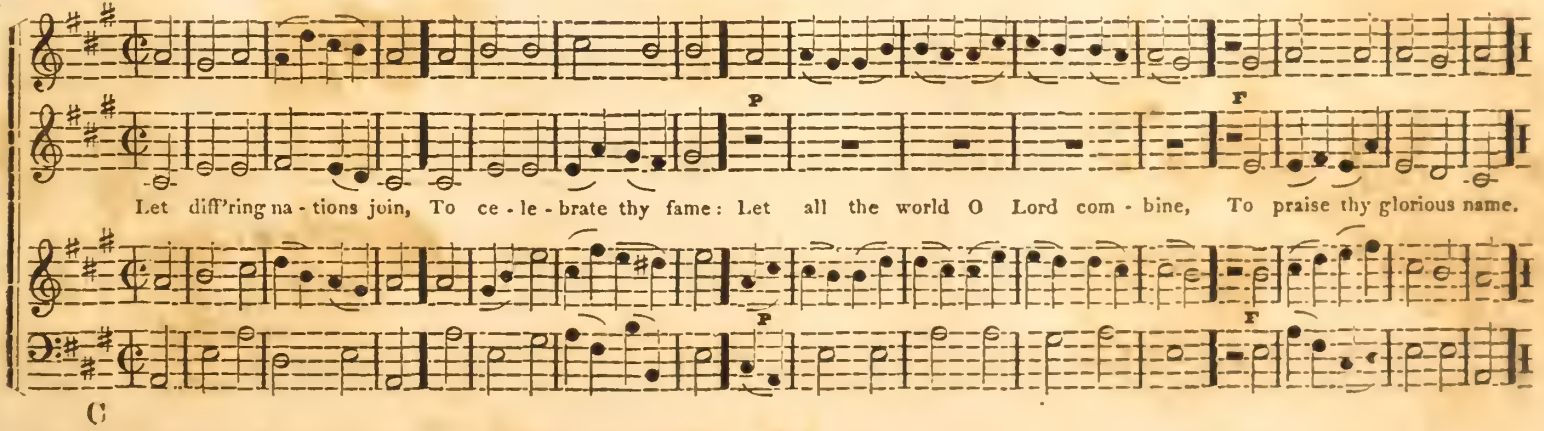


EXPLANATION OF MUSICAL TERMS.

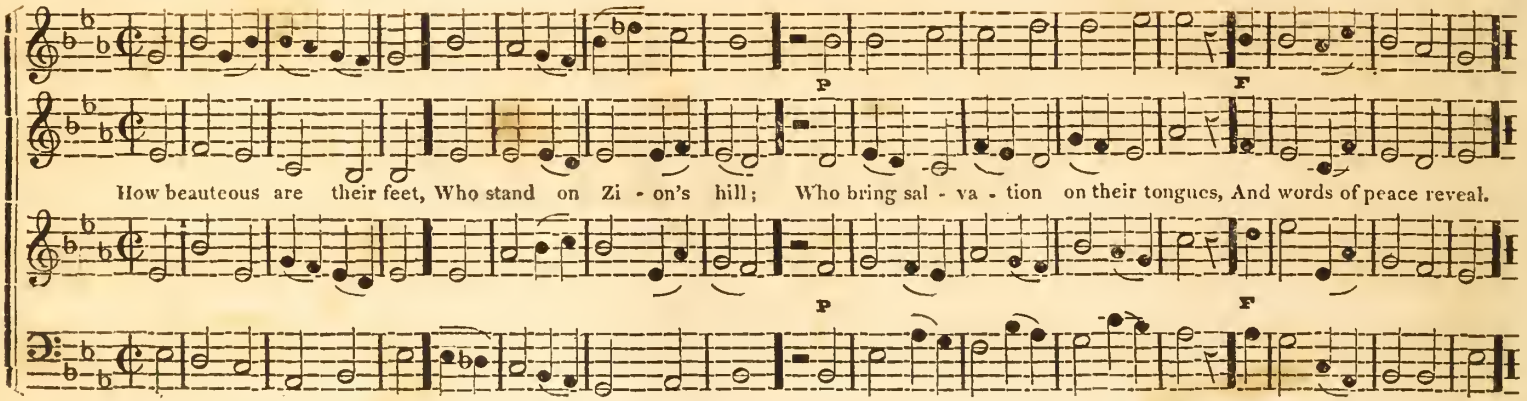
Adagio, (or *Ado.*) signifies the slowest time.
Affettuoso, tender and affectingly.
Allegretto, a little brisk.
Allegro, (or *Allo.*) brisk.
Andante, rather slow and distinct.
Andantino, somewhat quicker than *Andante*. [parts.
Chorus, signifies that all the voices sing on their respective
Crescendo, (or *Cres.*) to increase the sound.
Da Capo, (or *D. C.*) to return and end with the first [strain
Diminuendo, to diminish the sound.
Forte, (or *For.* or *F.*) loud.
Fortissimo, (or *F. F.*) very loud.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Maestoso, with majesty.
Moderato, moderately.
Mezzo Forte, (or *M. F.*) moderately loud.
Mezzo Piano, (or *M. P.*) rather soft.
Piano, (or *Pia.*) soft.
Pianissimo, (or *P. P.*) very soft.
Spiritoso, (or *Con Spirito*,) with spirit.
Tasto, no chords.
Tutti, all—a word used in contradistinction to *Solo*.
Vivace, in a brisk and animated style.

THE SERAPH.

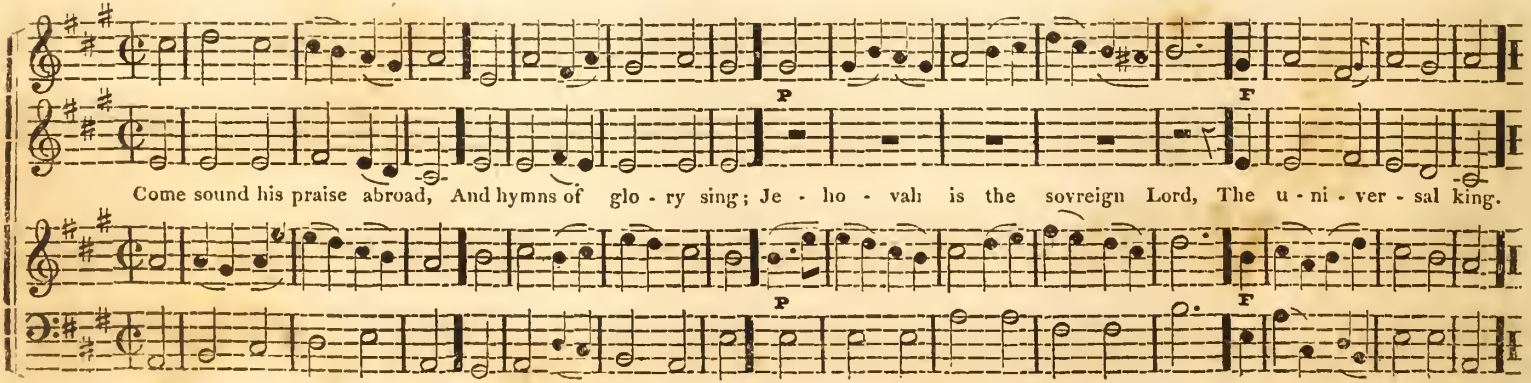
No. 1. SHIRLAND, S. M. *Stanley.*



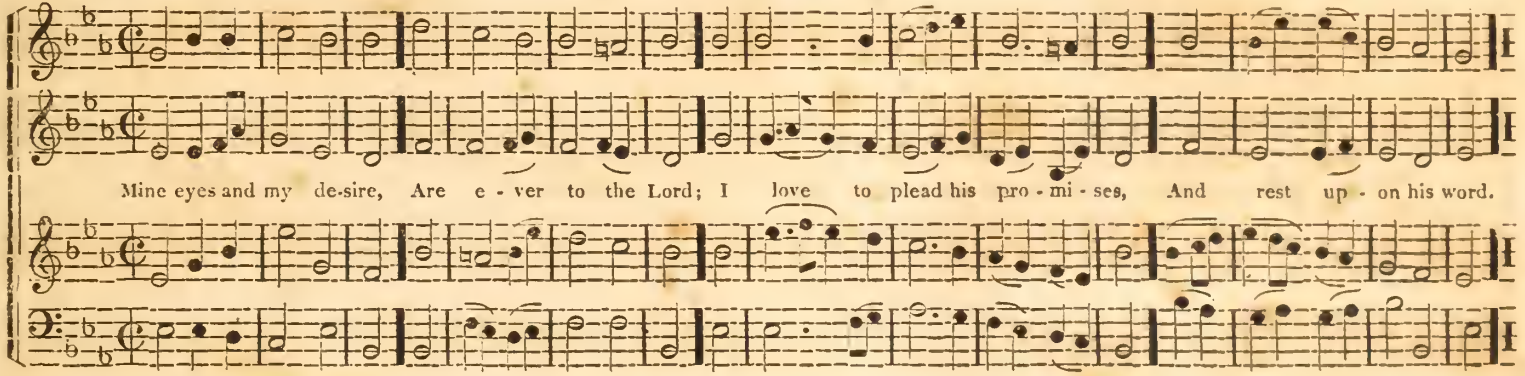
No. 2. CARLISLE, S. M. *C. Lockhart.*



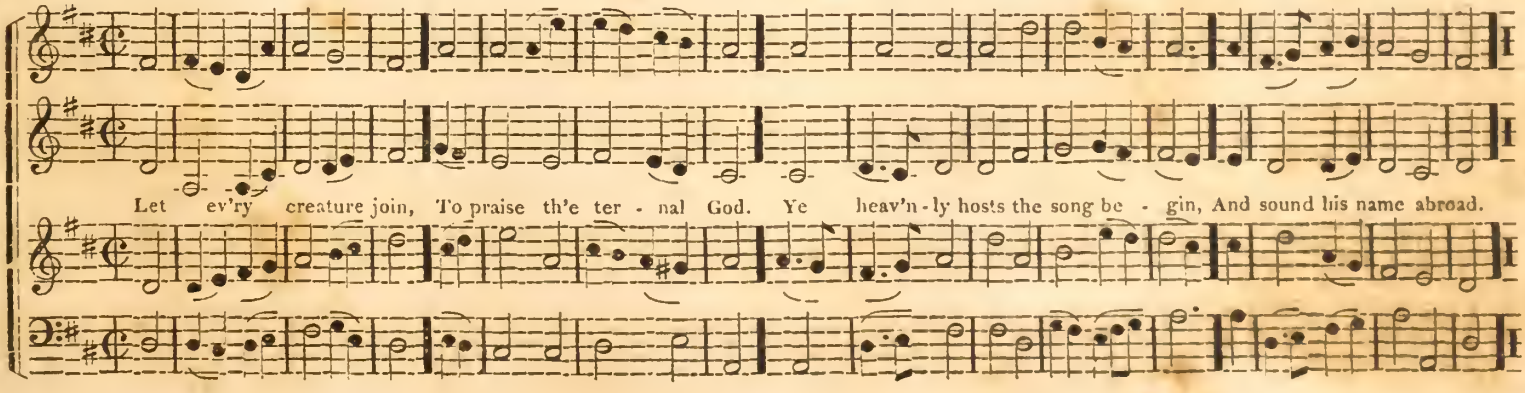
No. 3. LOUISVILLE, S. M. *J. Cole.*



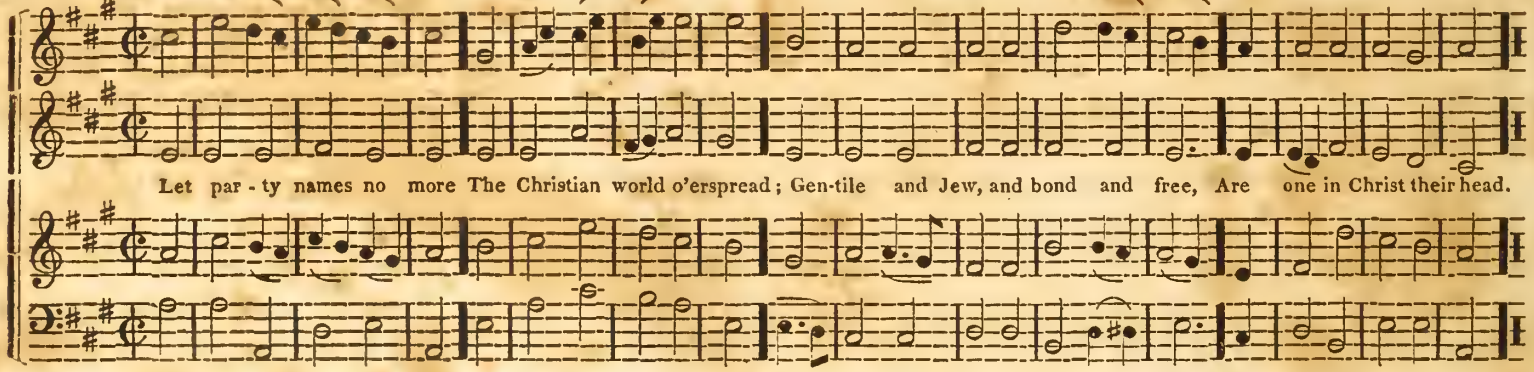
No. 4. RESIGNATION, S. M. *Jas. Leach.*



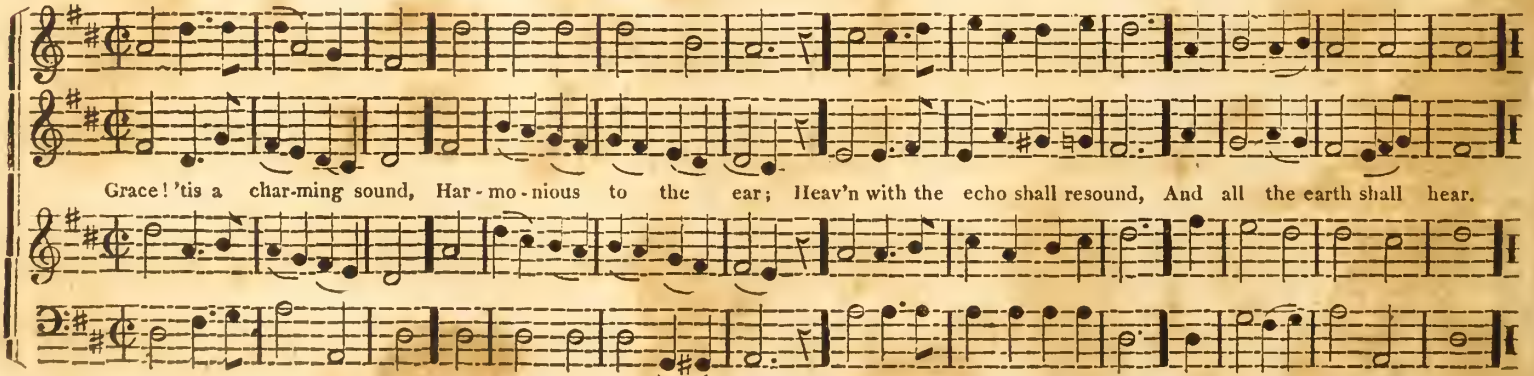
No. 5. EASTBOURNE, S. M. *T. Harwood.*



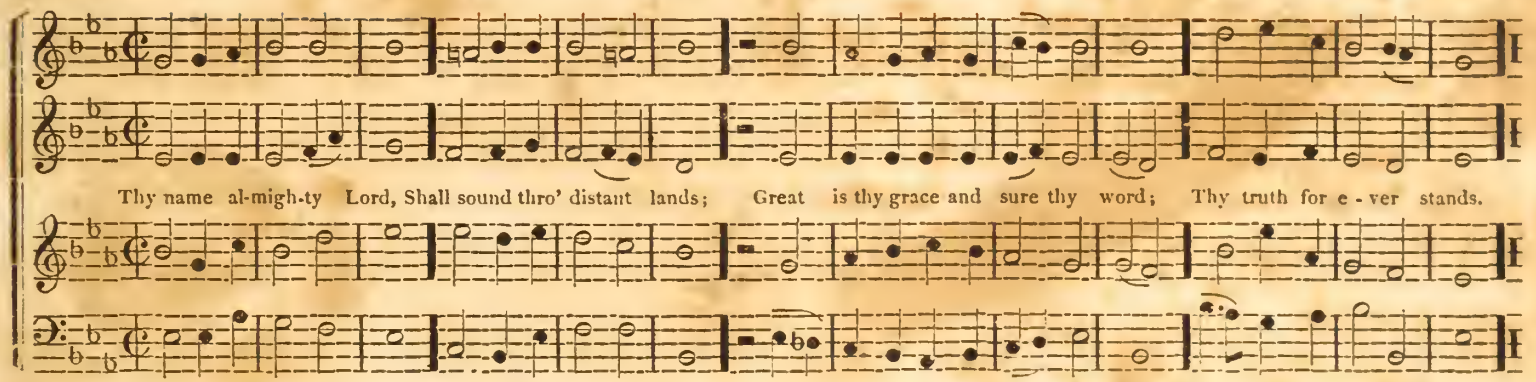
No. 6. CAMBRIDGE, S. M. *R. Harrison.*



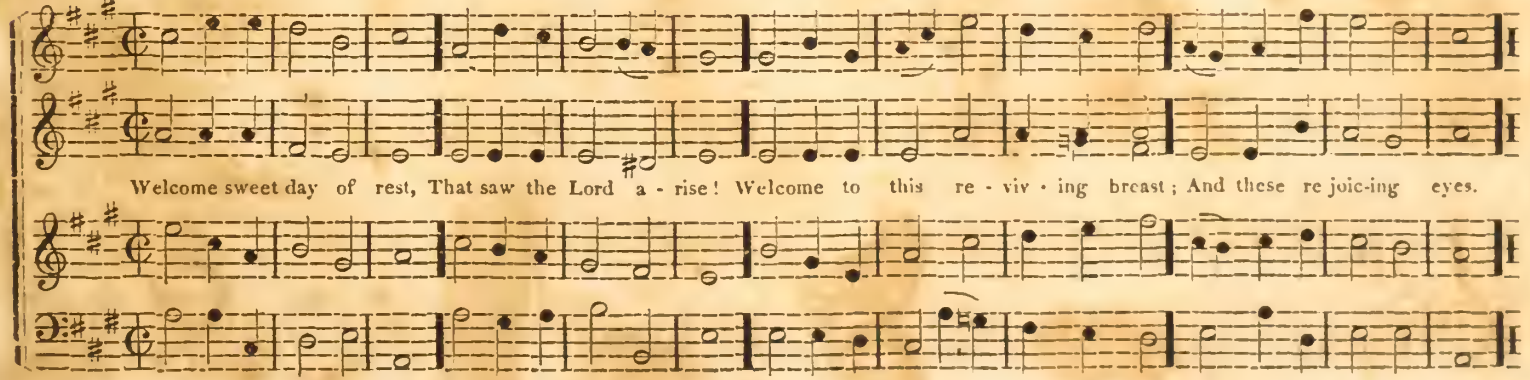
No. 7. CRANBROOK, S. M. *T. Clarke.*



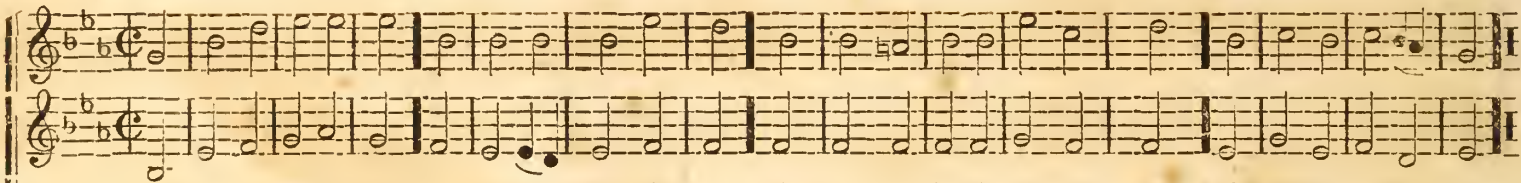
No. 8. DOVER, S. M. *A. Williams.*



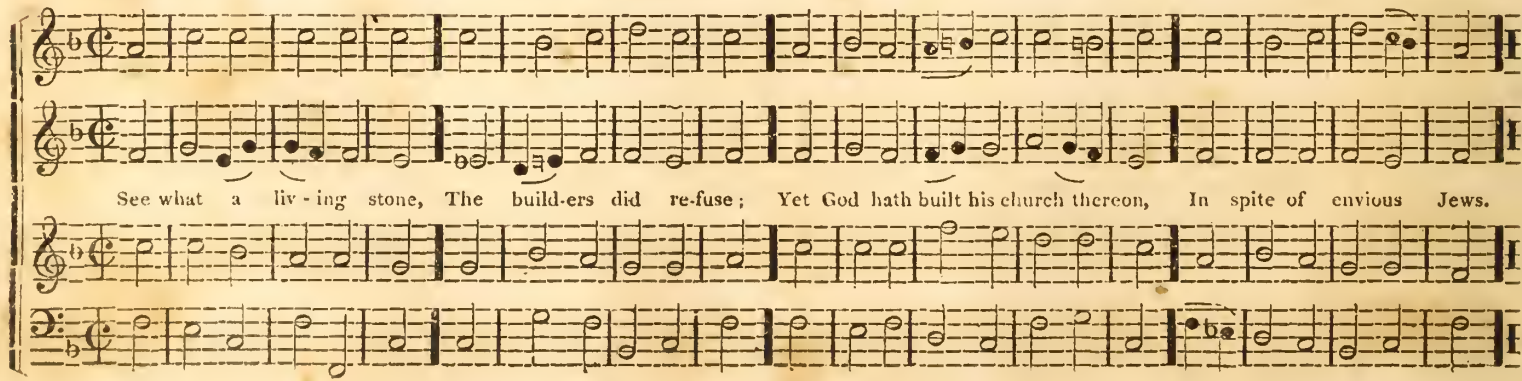
No. 9. PENTONVILLE, S. M. *Francis Linley.*



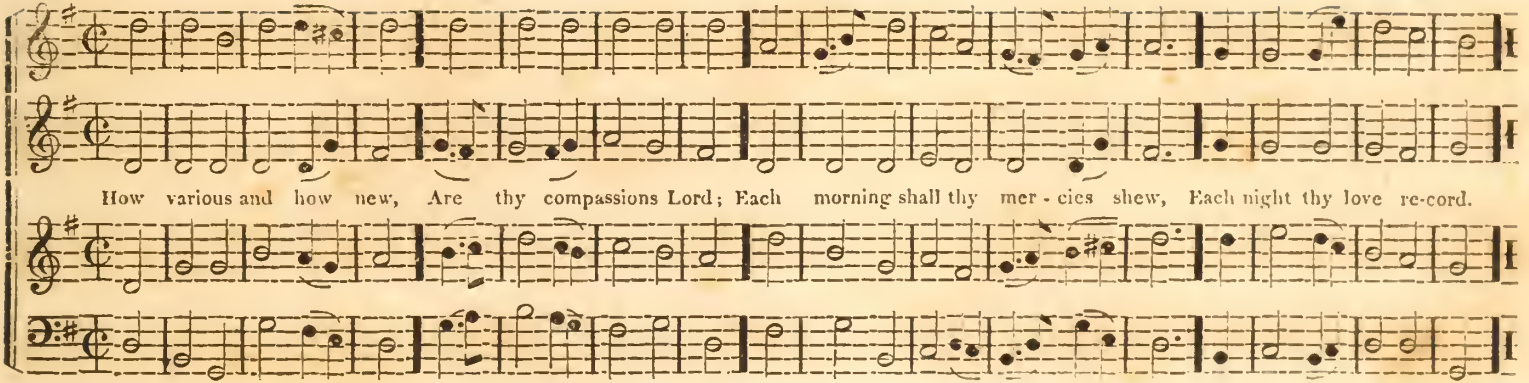
No. 10. CROYDON, S. M. *Rev. C. J. Latrobe's Collection.*



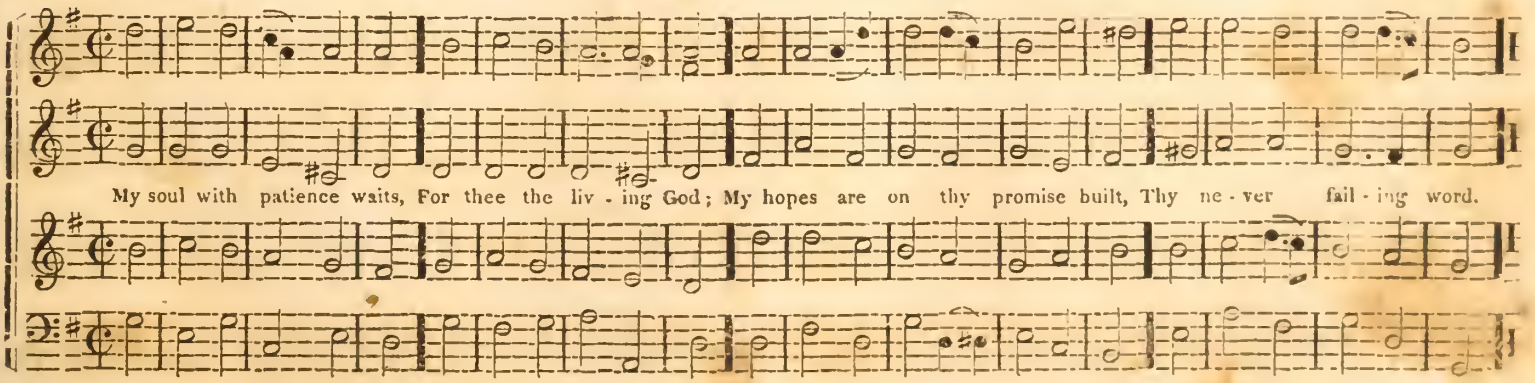
No. 11. BRANDENBURG, S. M. *Adapted from the German.*



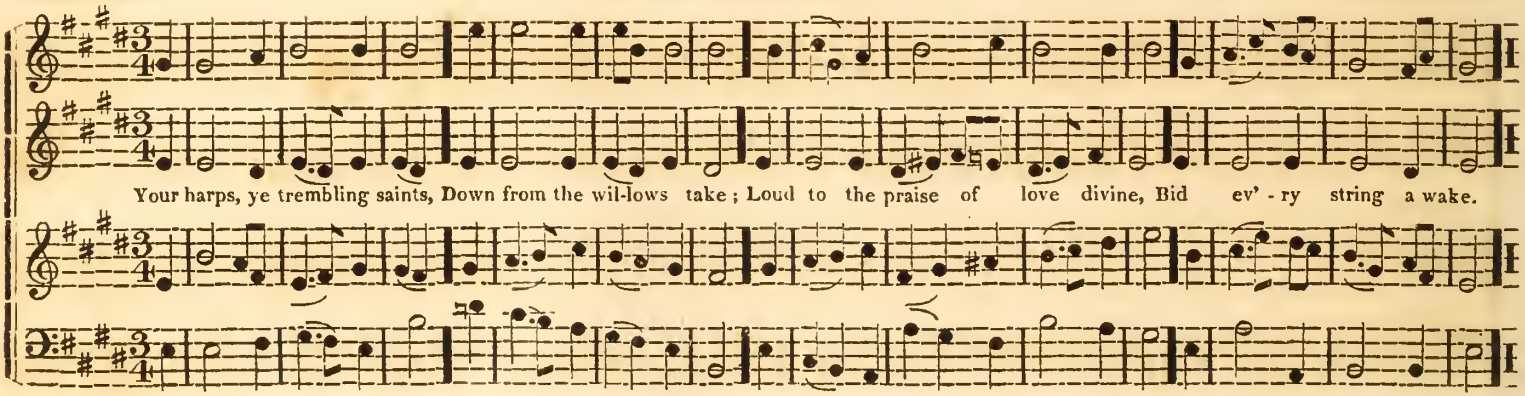
No. 12. ST. THOMAS', S. M. *A. Williams.*



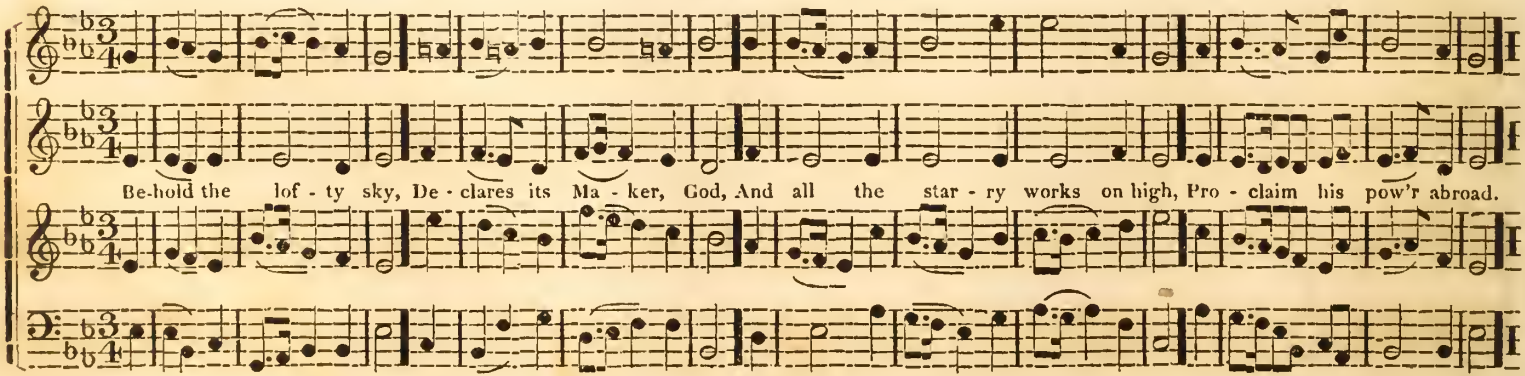
No. 13. GAMBIER, S. M. *J. Cole.*



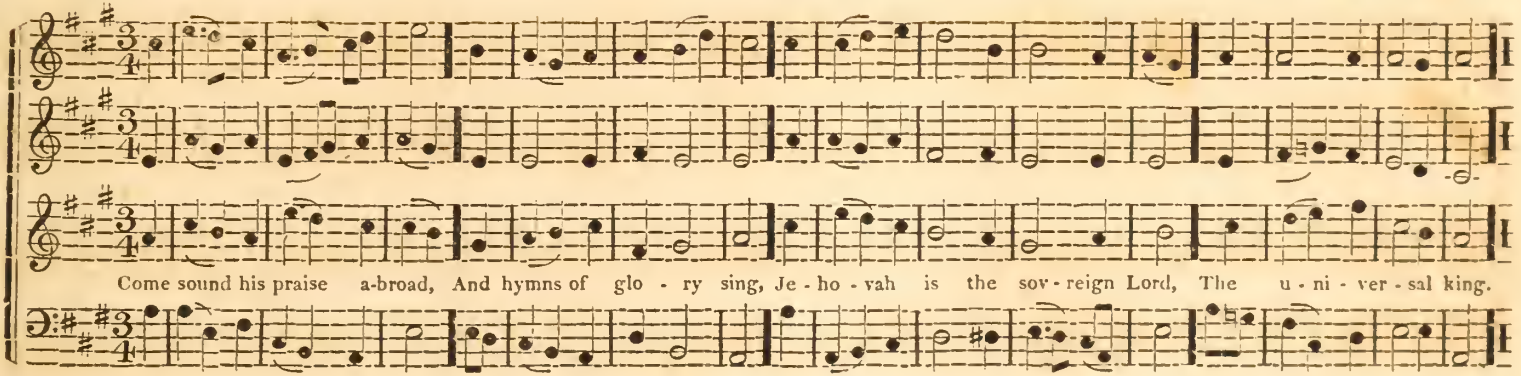
No. 14. WYATT, S. M. *Arranged for this work.*



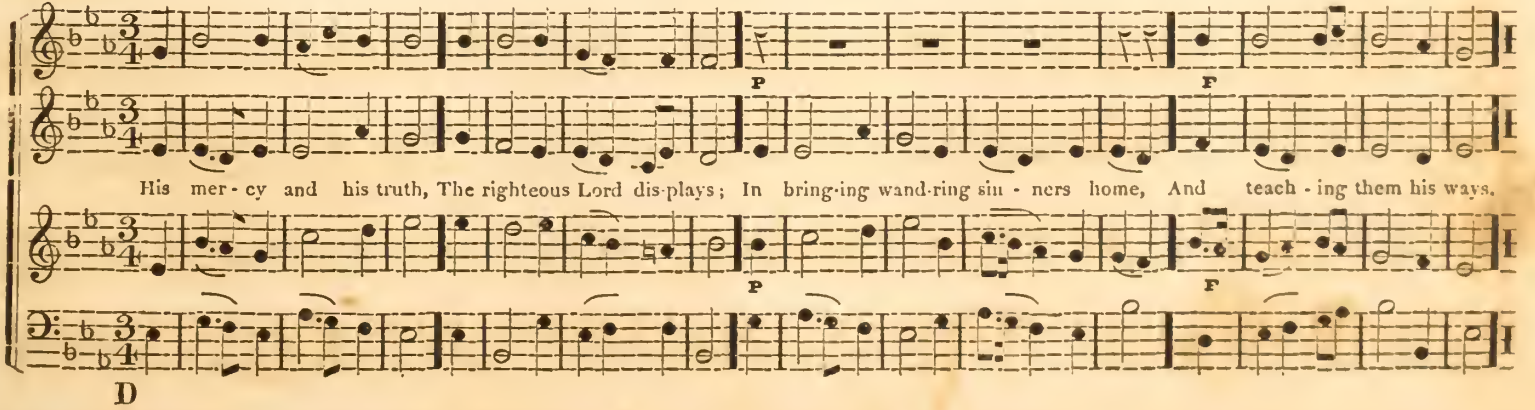
No. 15. MOUNT EPHRAIM, S. M. *B. Milgrove.*



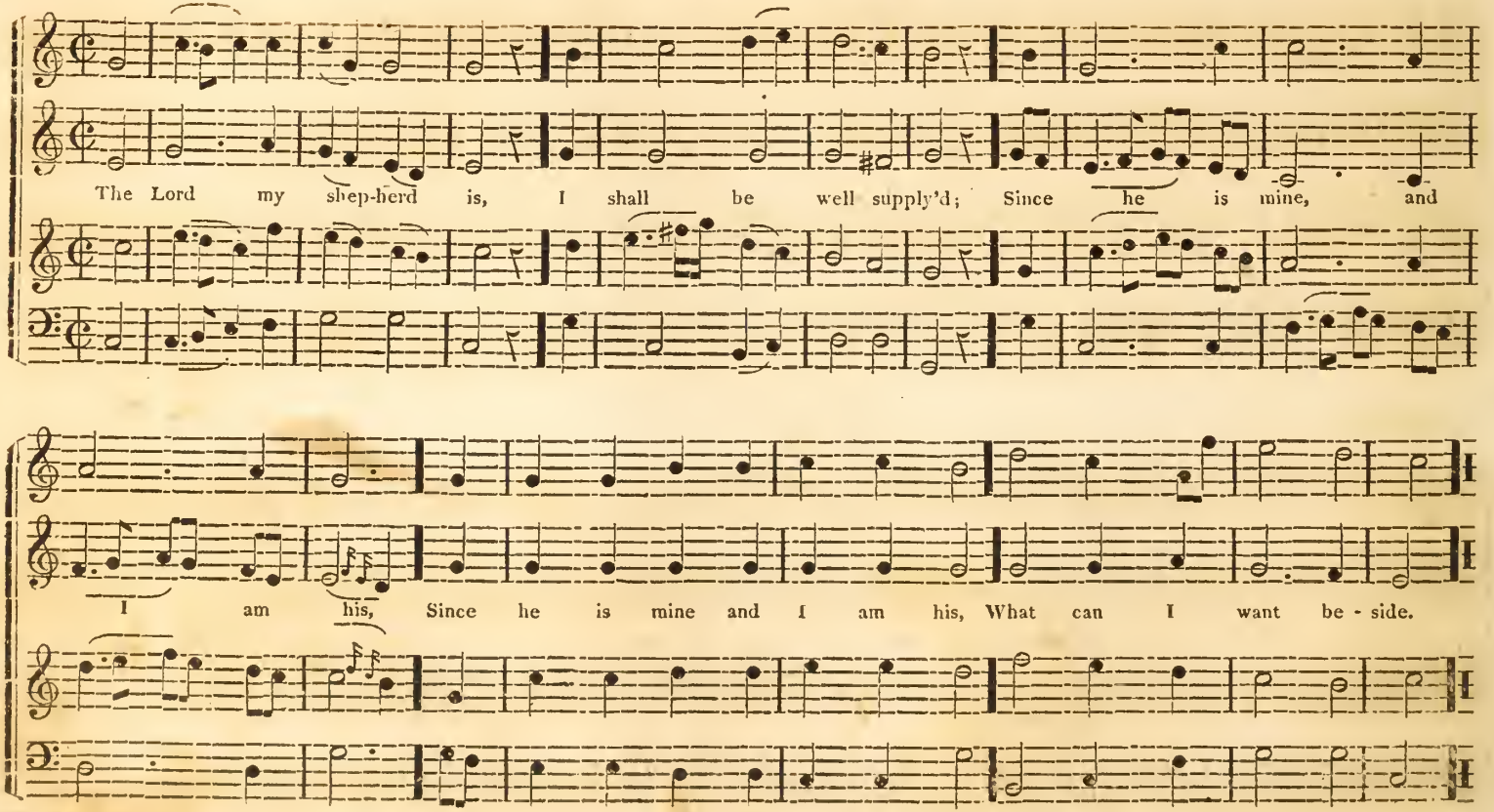
No. 16. THATCHER, S. M. *An extract from Handel.*



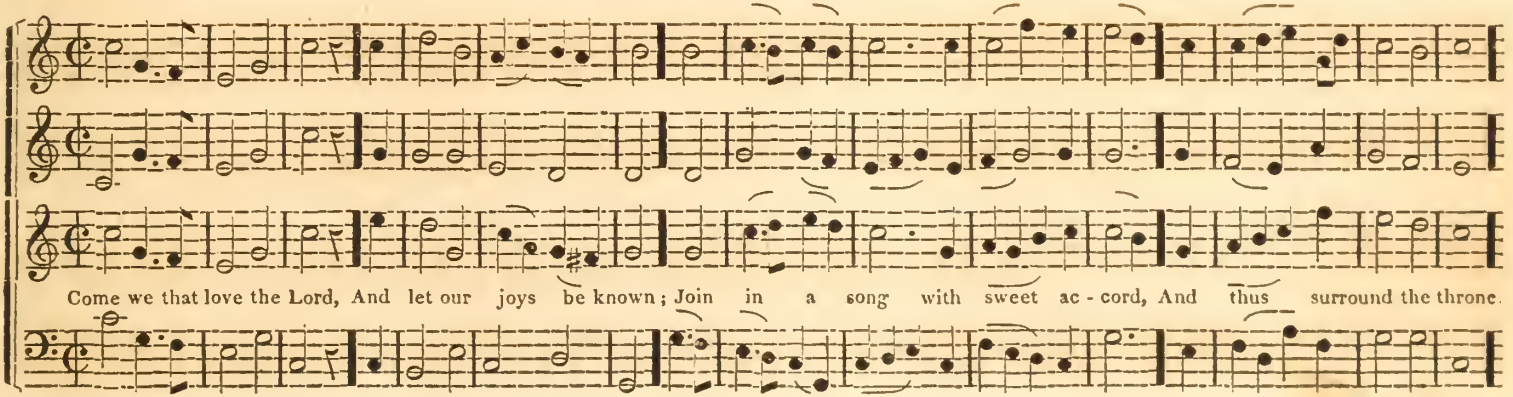
No. 17. SUTTON, S. M.



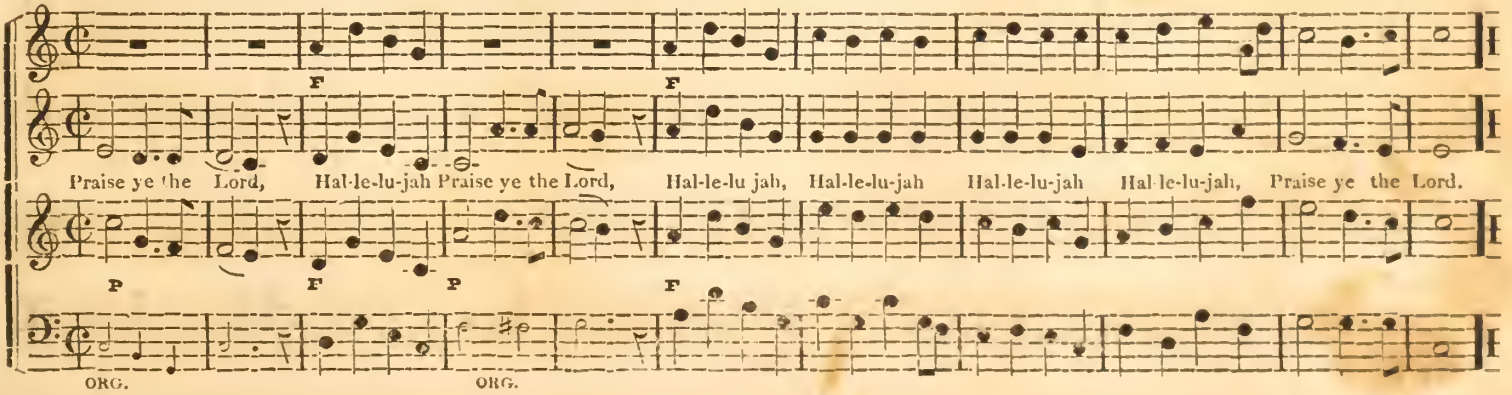
No. 22. BALTIMORE, S. M. *J. Cole.*



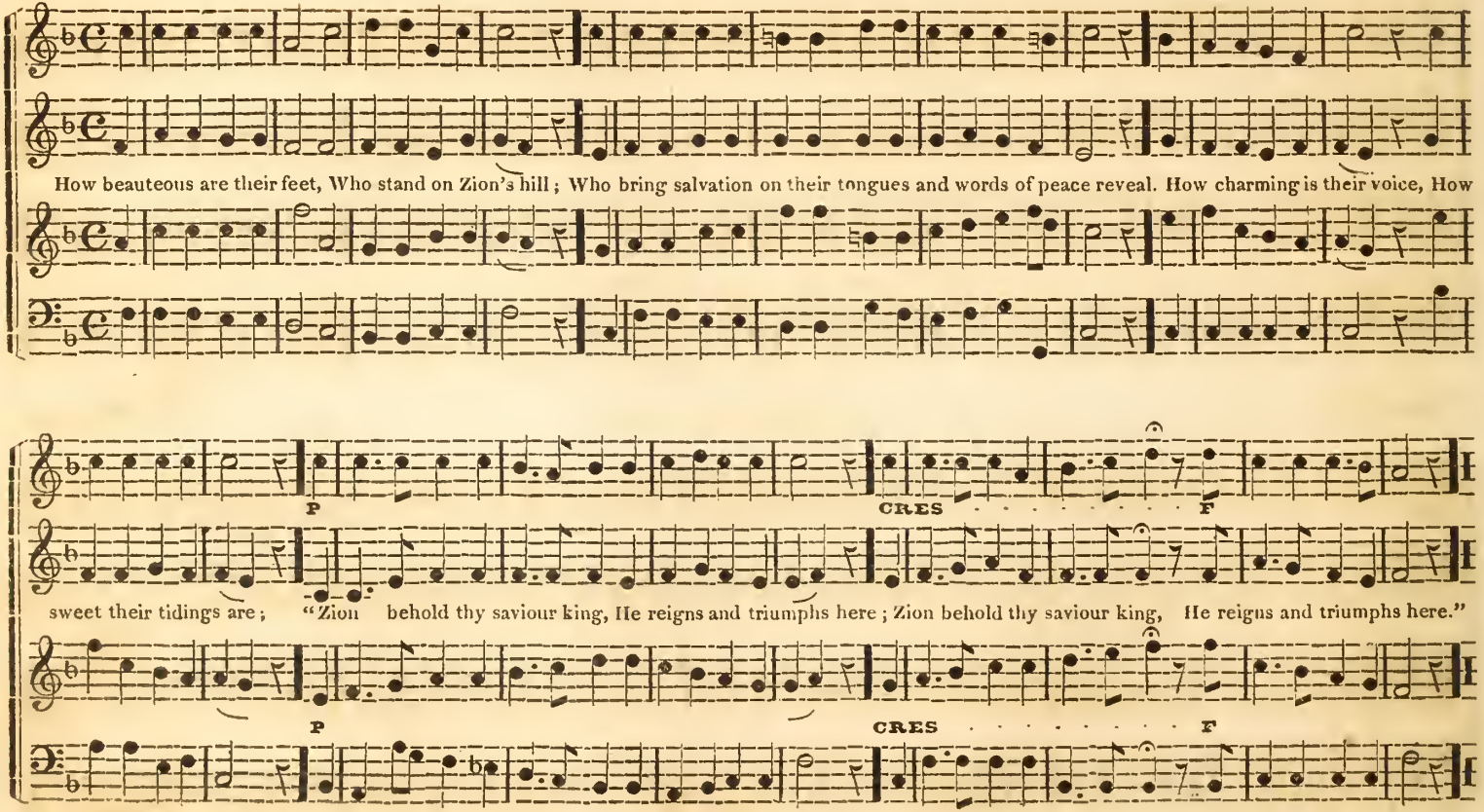
No. 23. NEWTON, S. M. *J. Smith.*



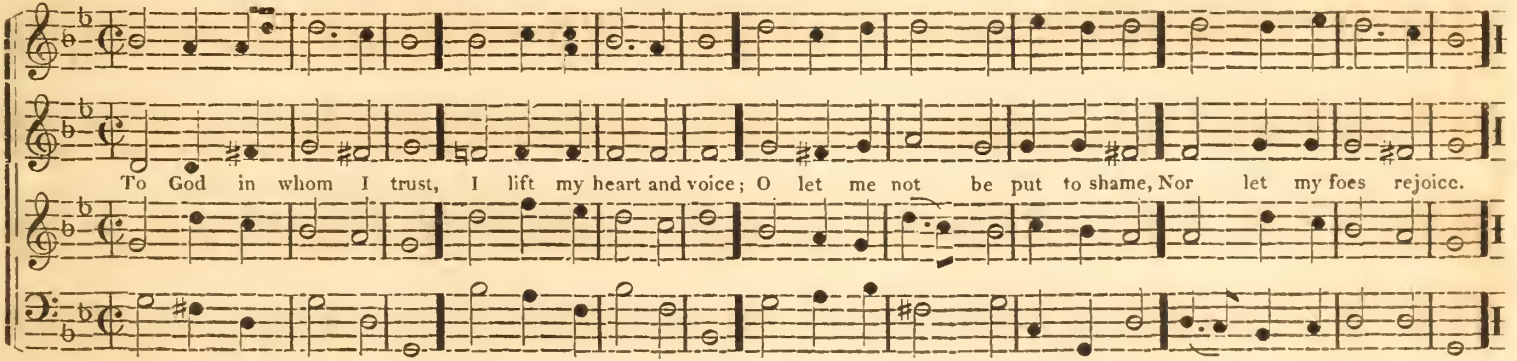
The following Coda may be sung after the last verse :



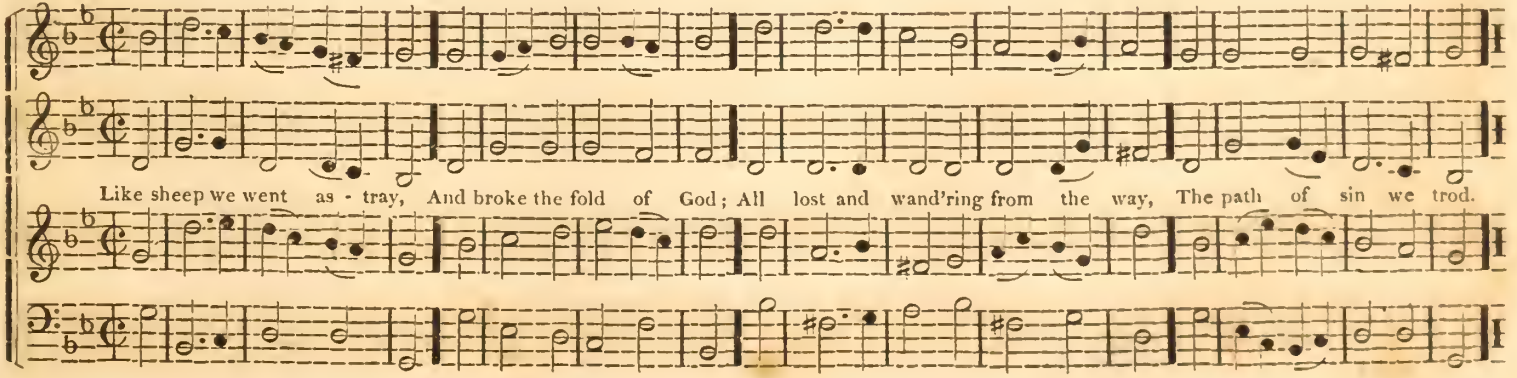
No. 24. EPIPHANY, S. M.—Two Verses. *Michael Haydn.*



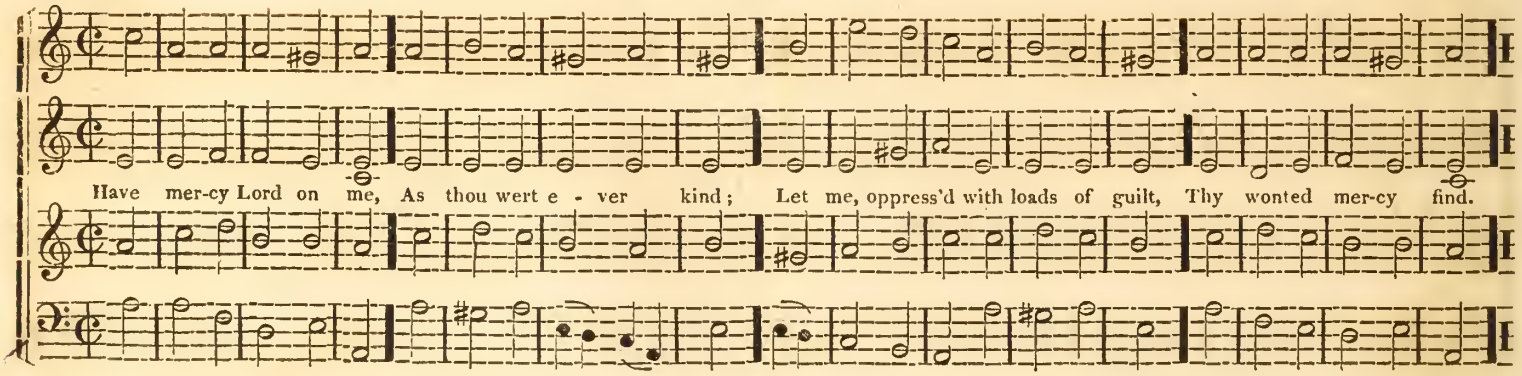
No. 25. AYLESBURY, S. M. *Chetham.*



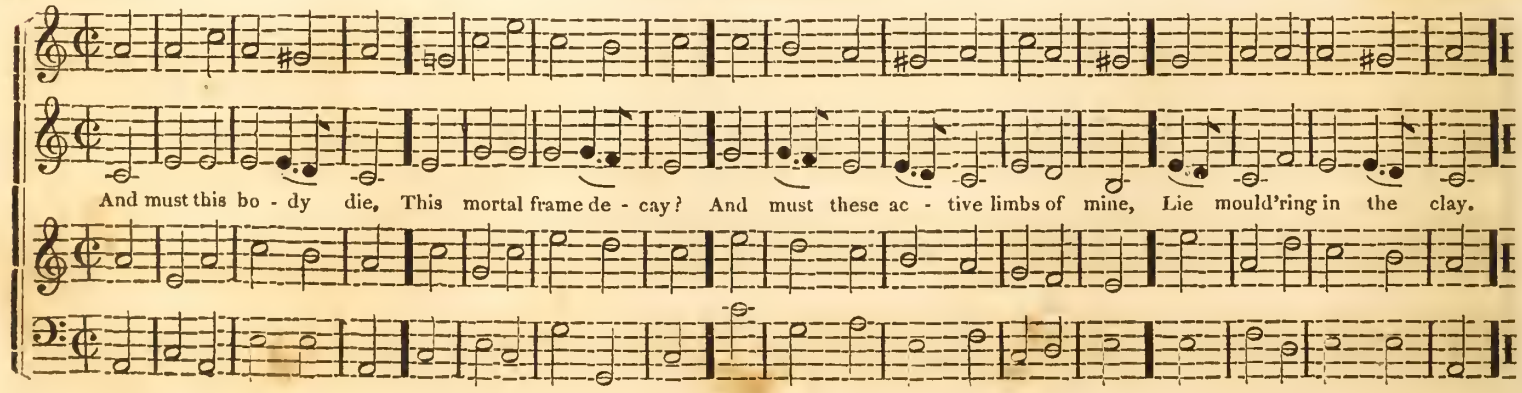
No. 26. ORMOND, S. M. *M. Cooke.*



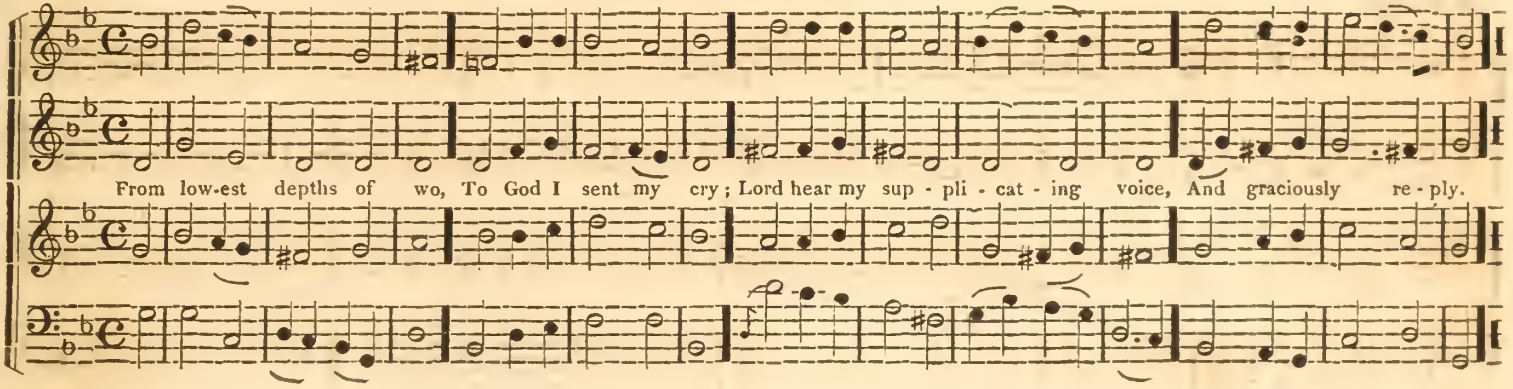
No. 27. SOUTHWELL, S. M. *T. Ravenscroft.*



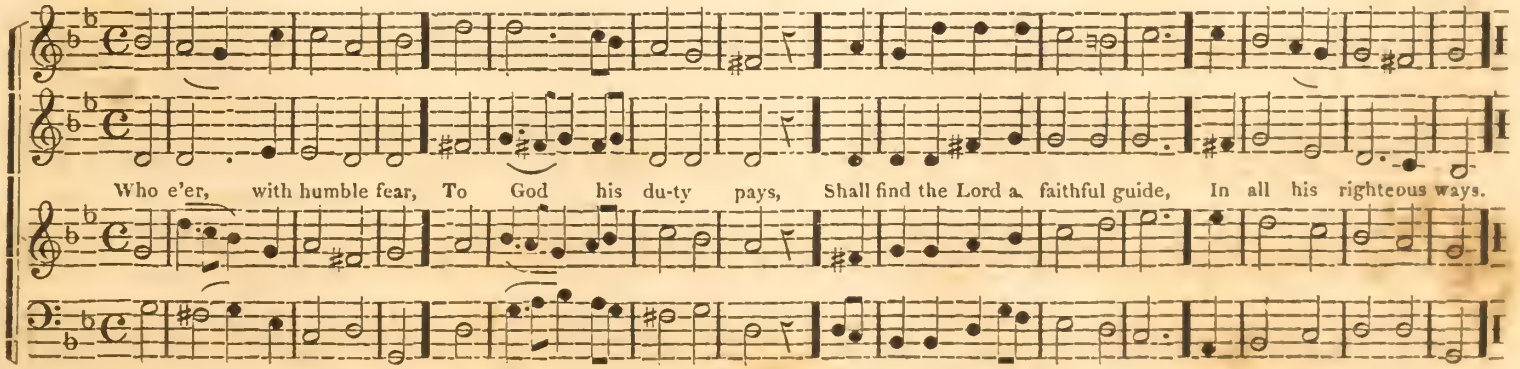
No. 28. ST. BRIDE'S, S. M. *Dr. Howard.*



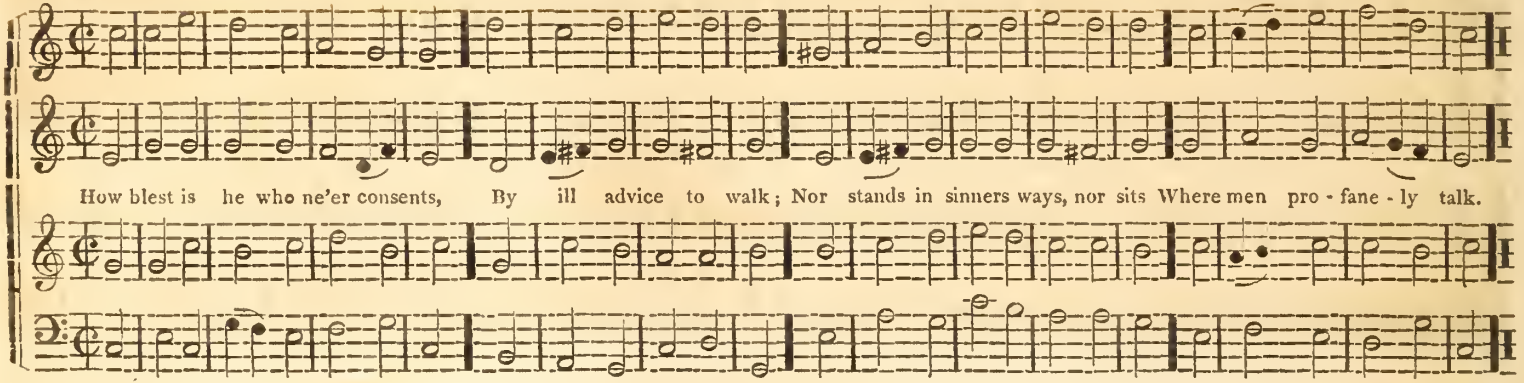
No. 29. ZANESVILLE, S. M. *Arranged for this work.*



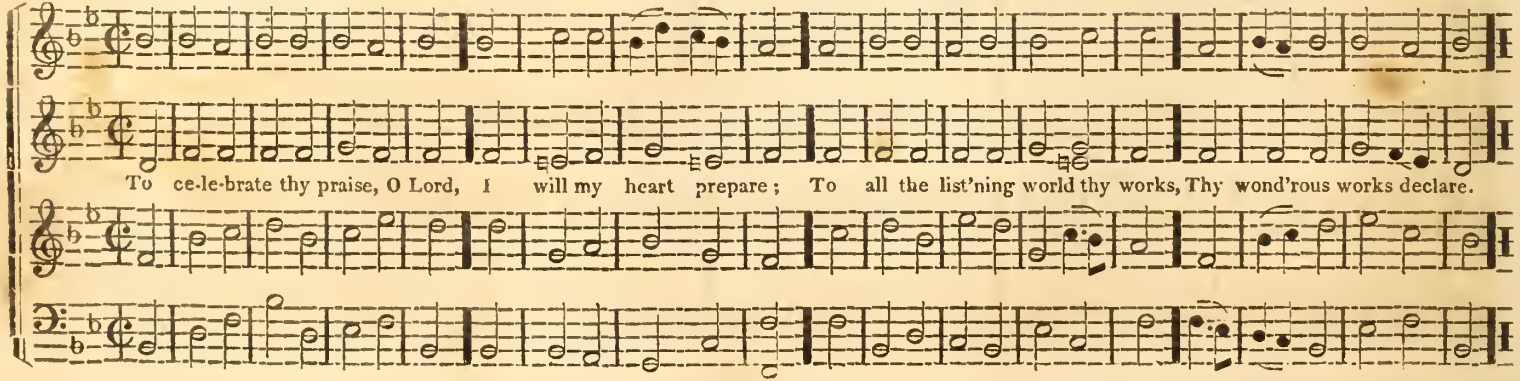
No. 30. LANGDON, S. M. *J. Cole.*



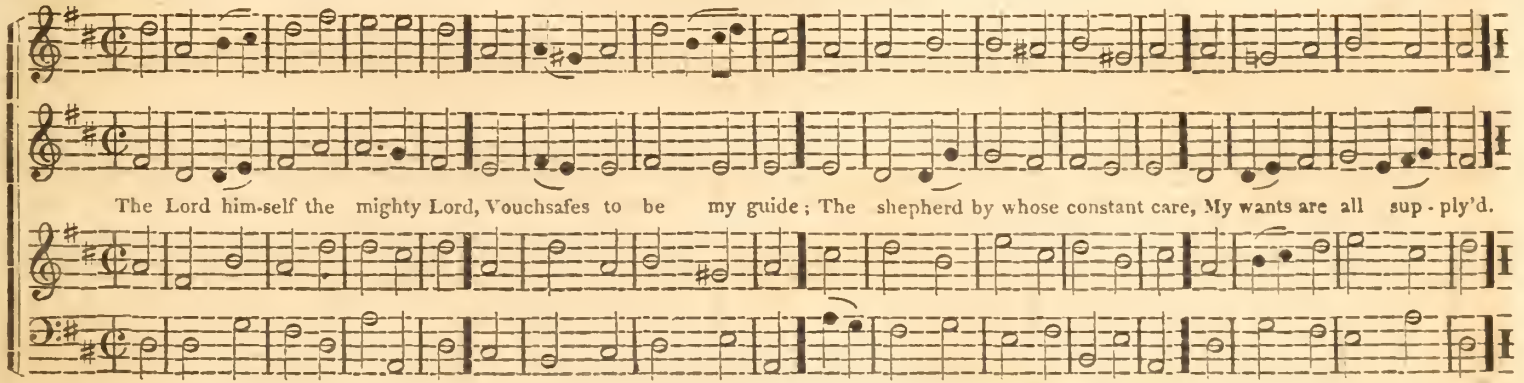
No. 31. FULHAM, C. M. *Jos. Baildon.*



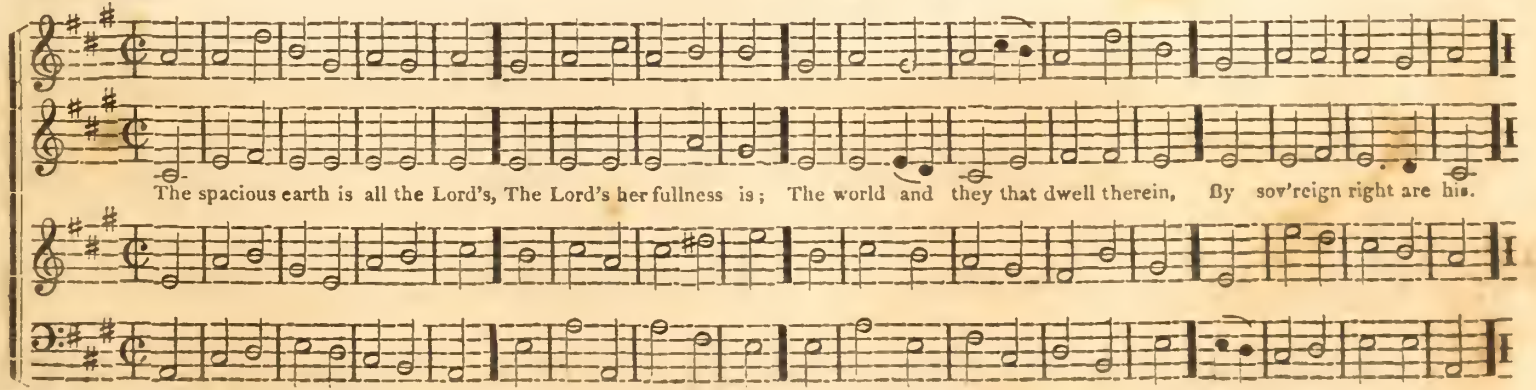
No. 32. ST. JAMES', C. M. *Courteville.*



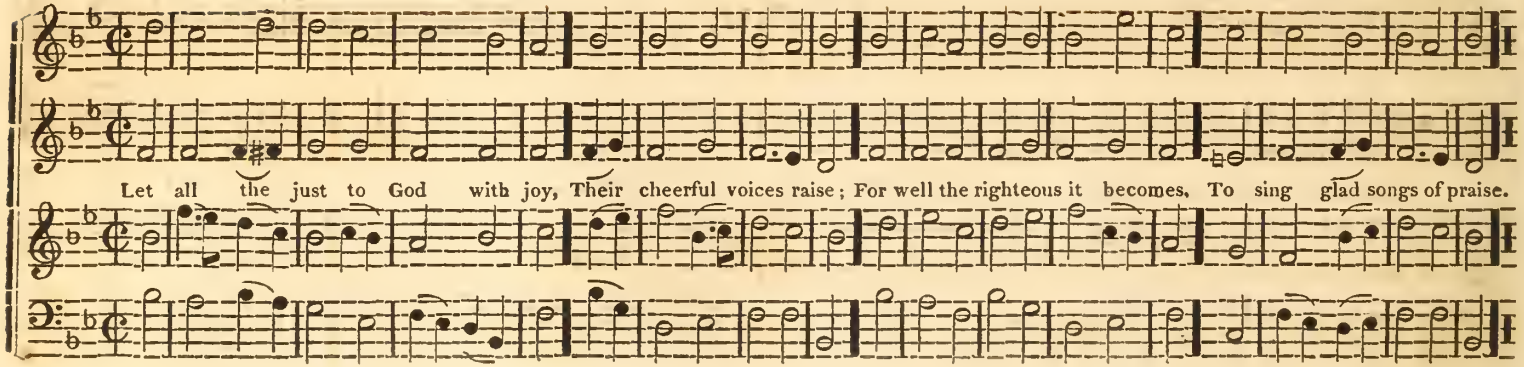
No. 33. ST. ANN'S, C. M. *Dr. Croft.*



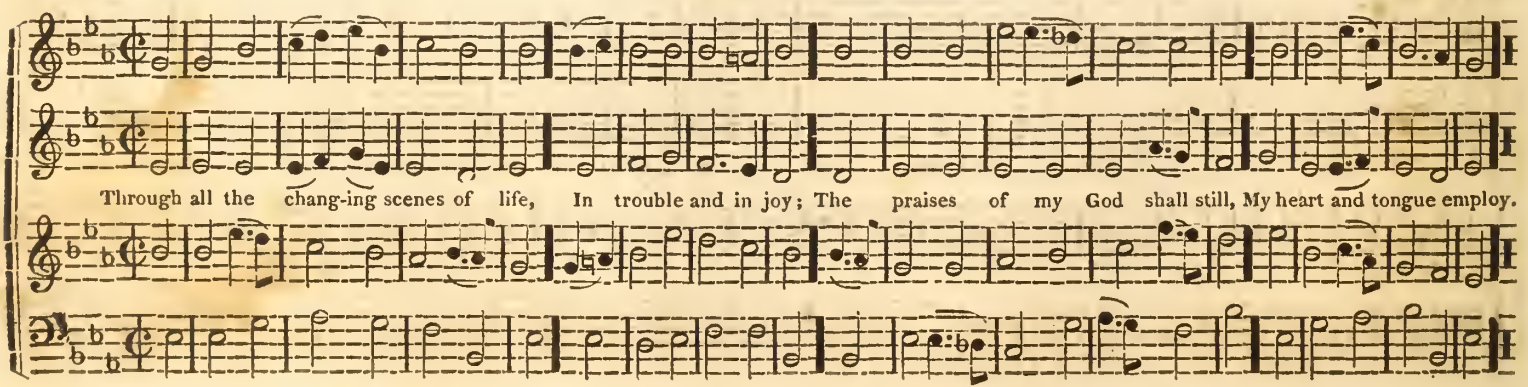
No. 34. NOTTINGHAM, C. M. *Jer. Clarke.*



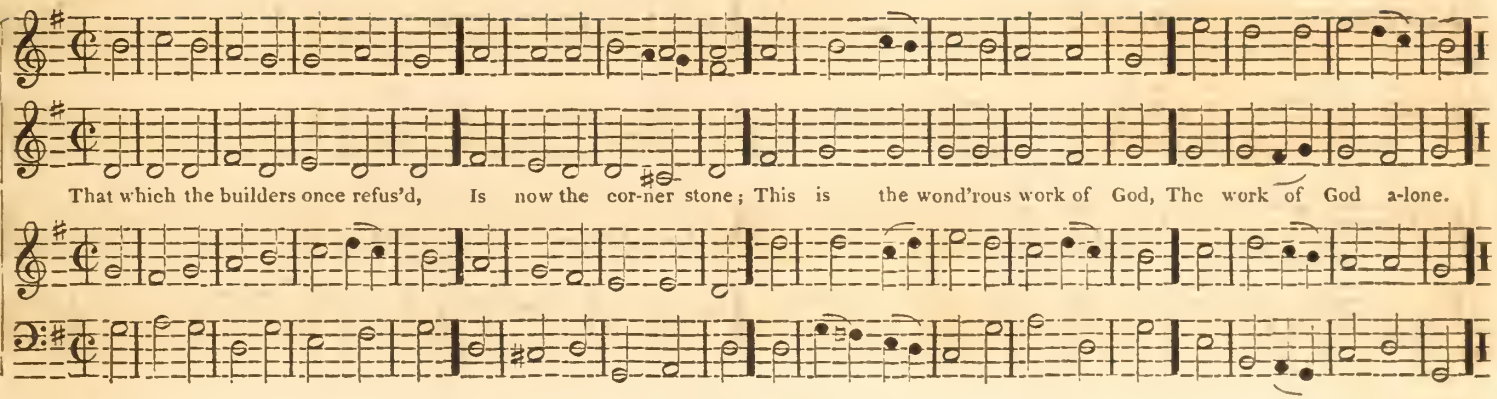
No. 35. ST. STEPHEN'S, C. M. *Rev. W. Jones.*



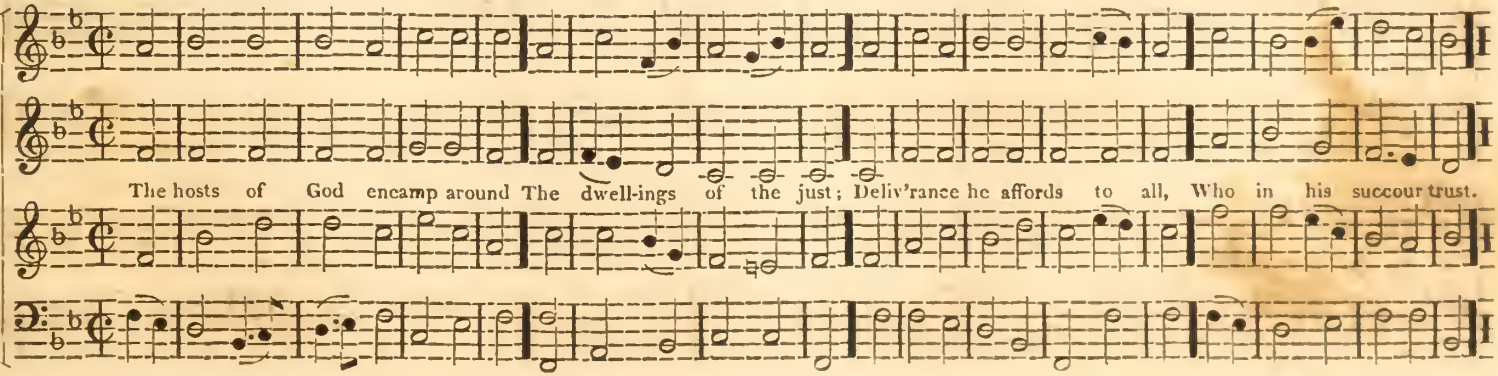
No. 36. BLANDFORD, C. M. *T. Jackson.*



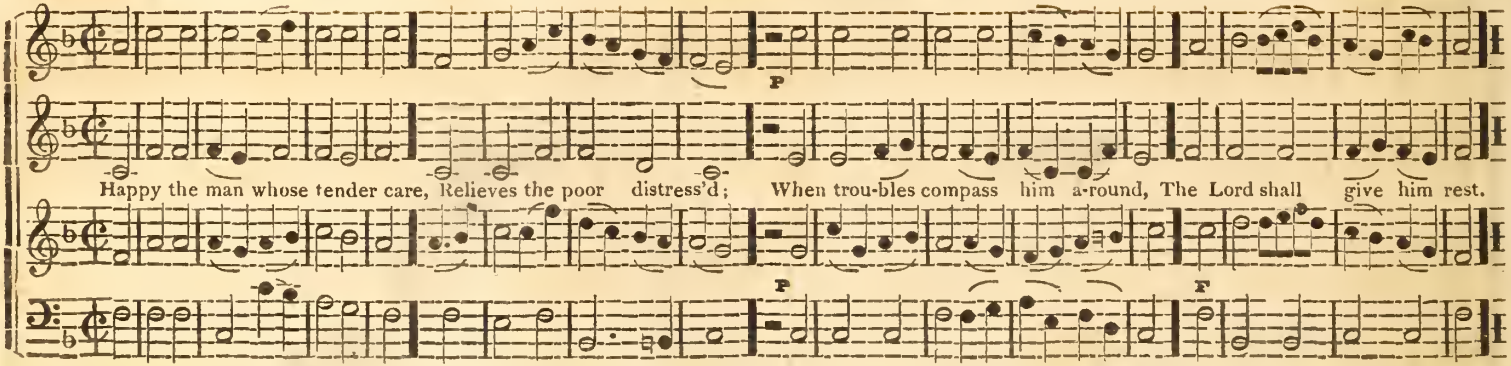
No. 37. ROSSE-CHAPEL, C. M. *J. Cole.*



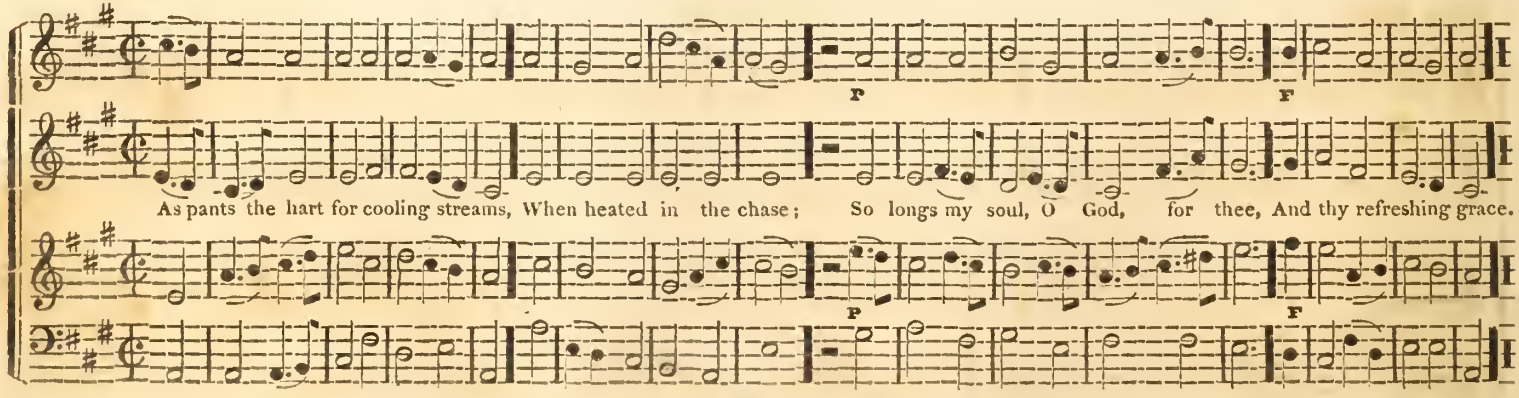
No. 38. WEIMAR, C. M. *Knecht.*



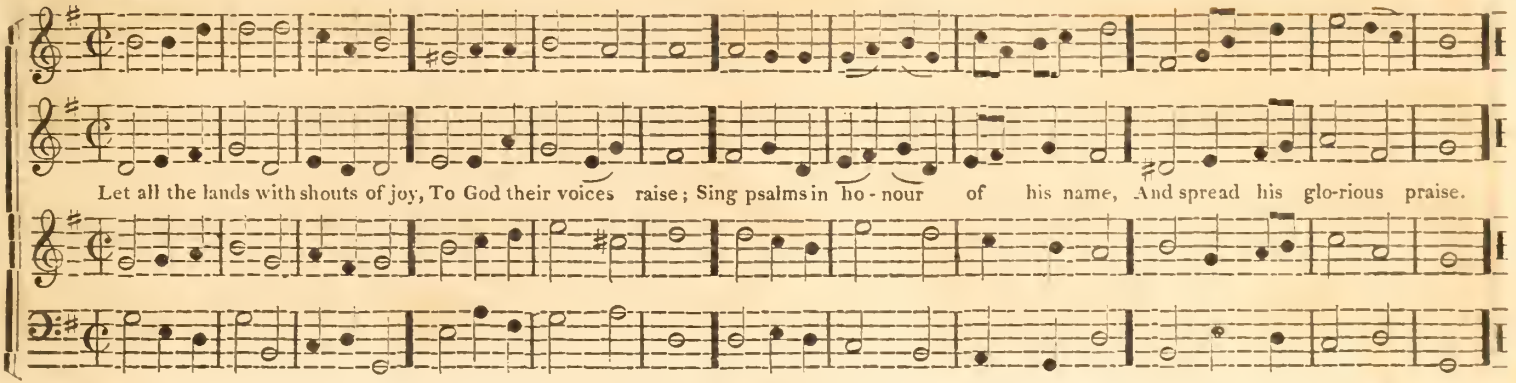
No. 39. BELLVILLE, C. M. *J. Tucker.*



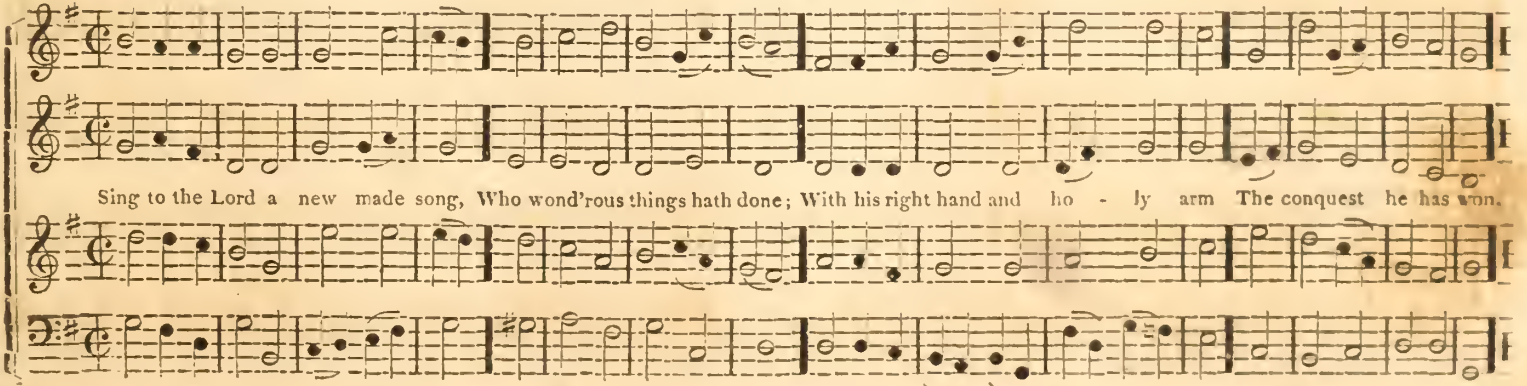
No. 40. WINTHORPE, C. M. *T. Harwood.*



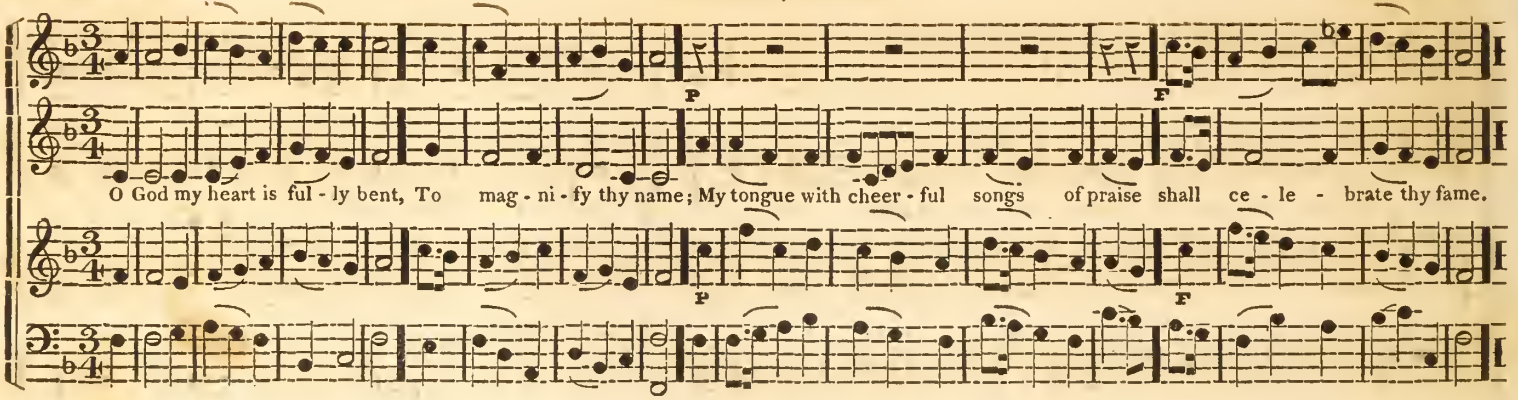
No. 41. ROCHESTER, C. M. *A. Williams.*



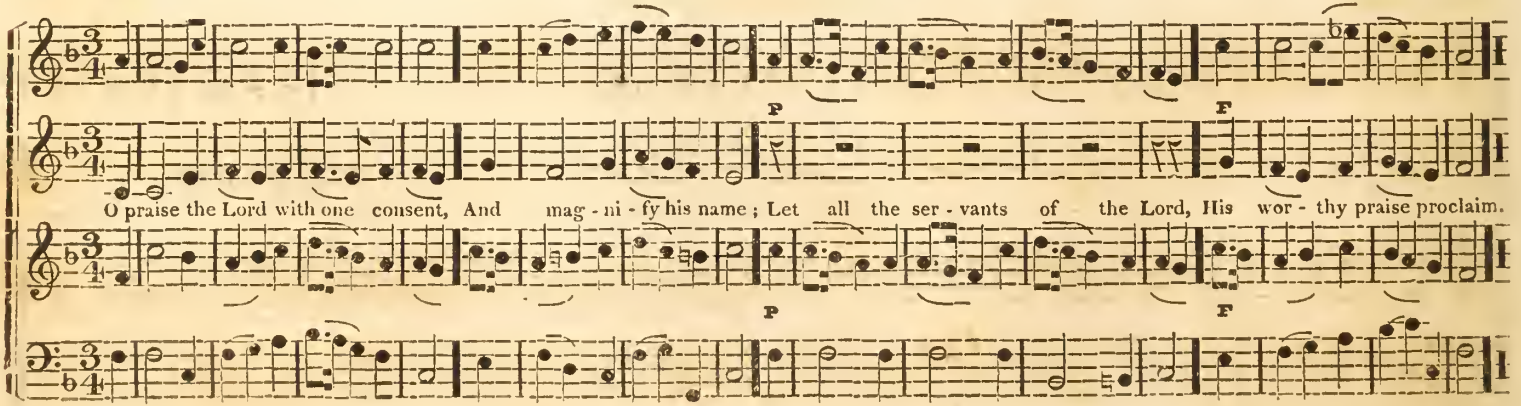
No. 42. TOTTENHAM, C. M.



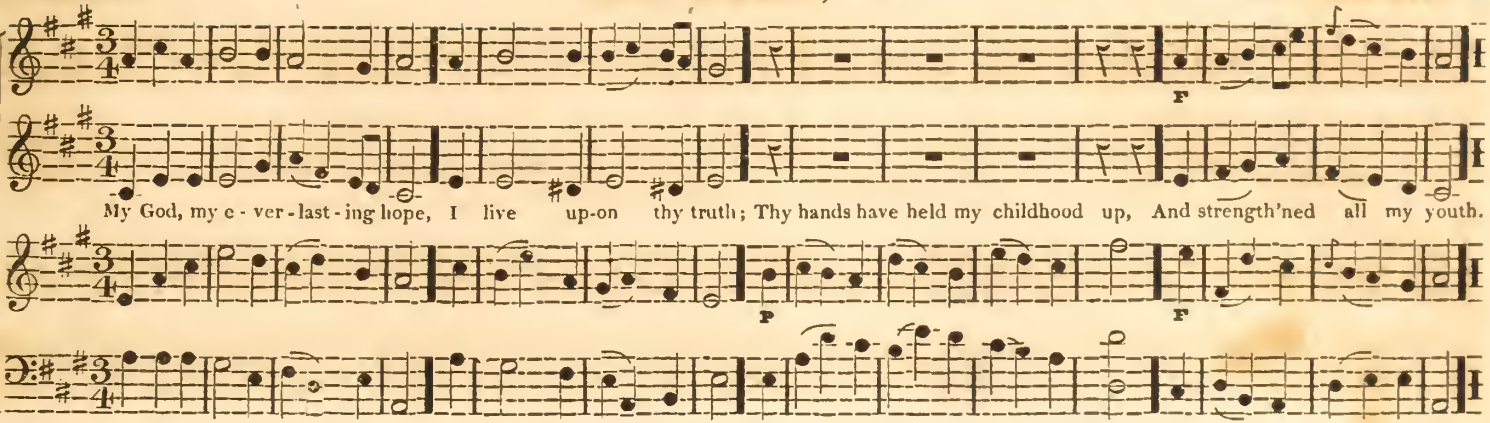
No. 43. IRISH, C. M.



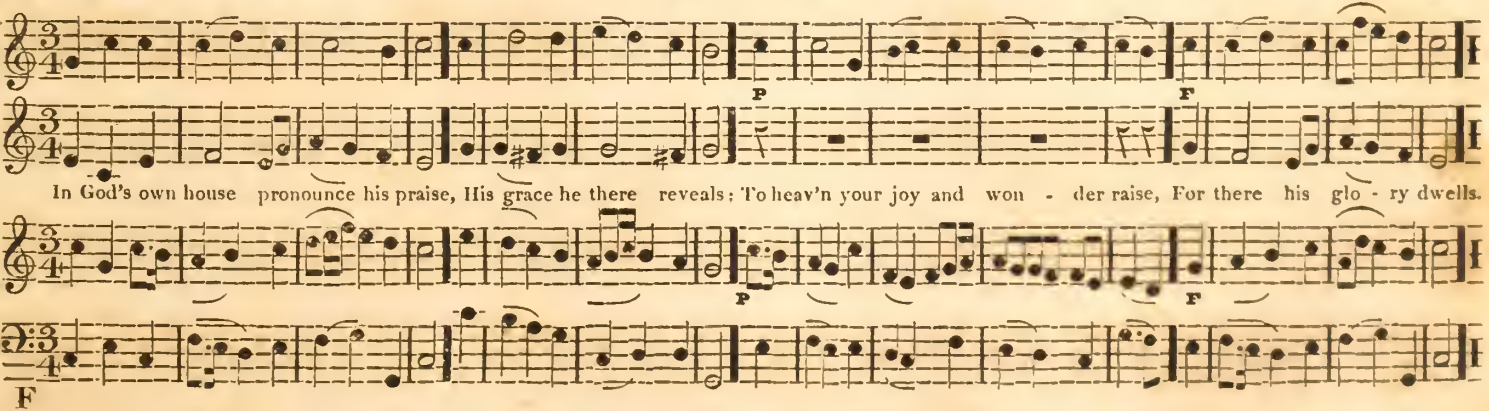
No. 44. ST. JOHN'S, C. M.



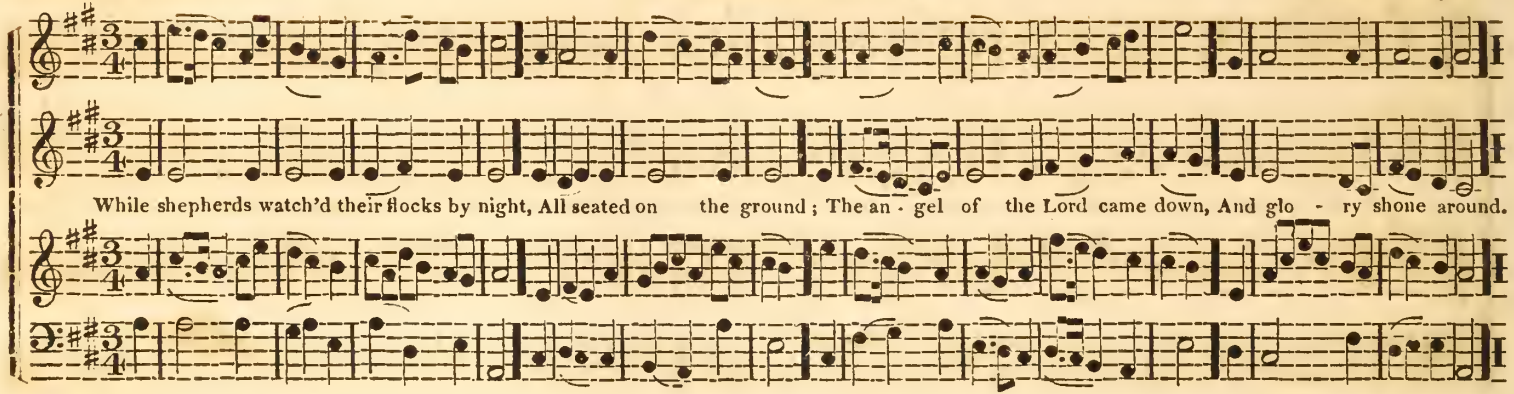
No. 45. ALDWINKLE, C. M. *Rev. Dr. Hawies.*



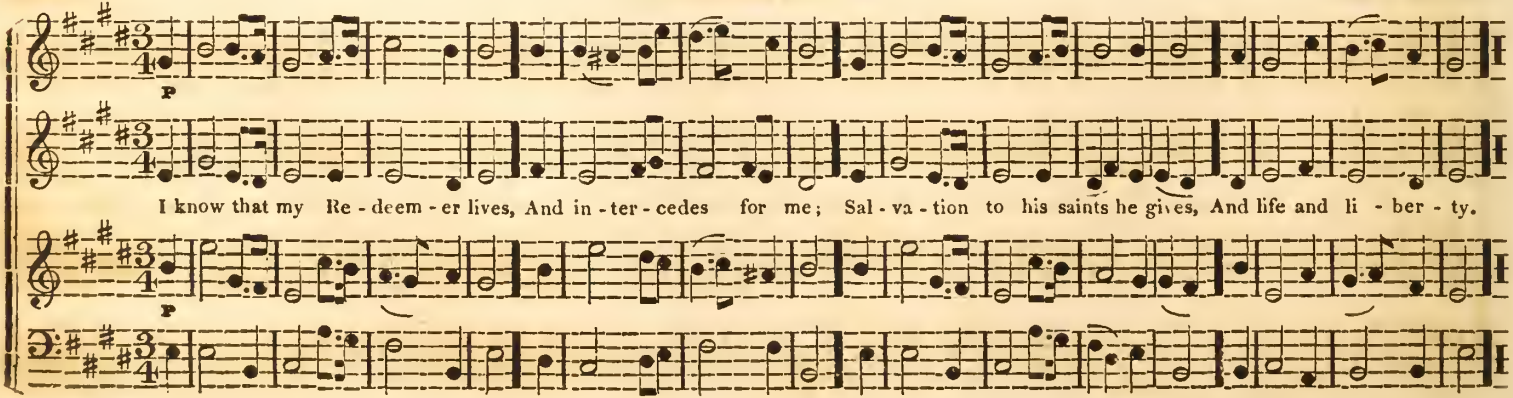
No. 46. OXFORD, C. M. *B. Coombs.*



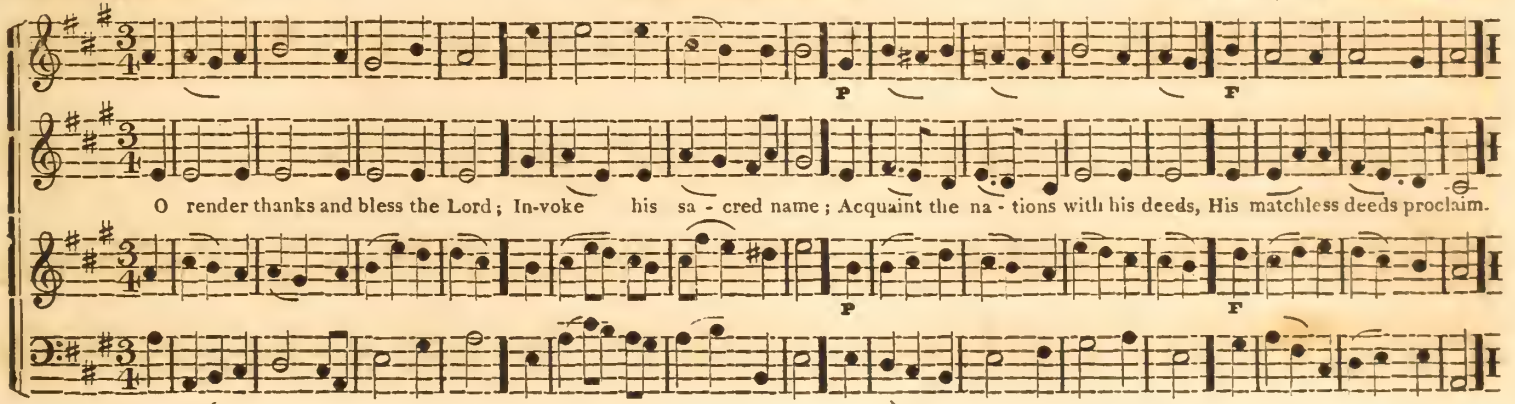
No. 47. ABINGTON, C. M. *Dr. Heighington.*



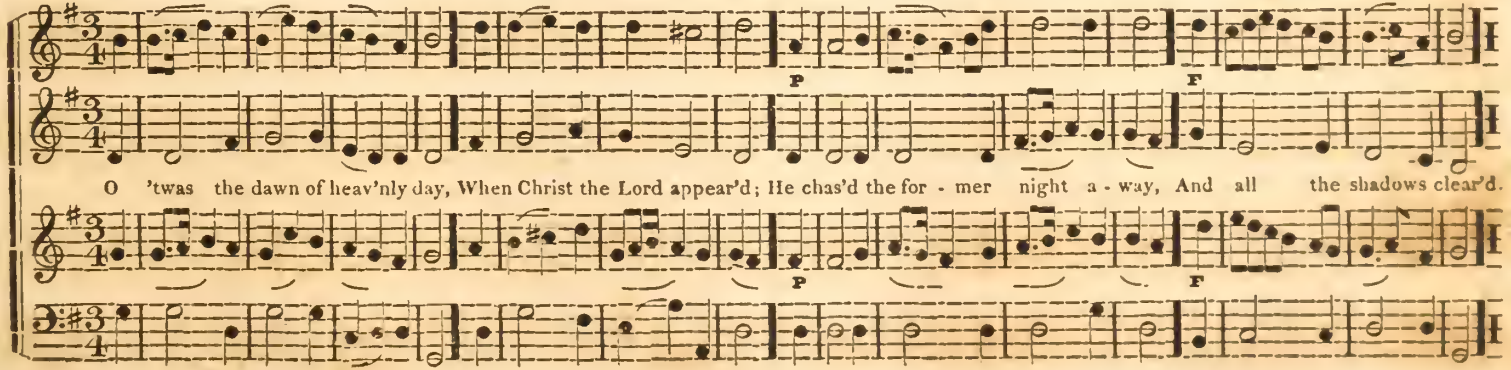
No. 48. BRADFORD, C. M. *An extract from Handel.*



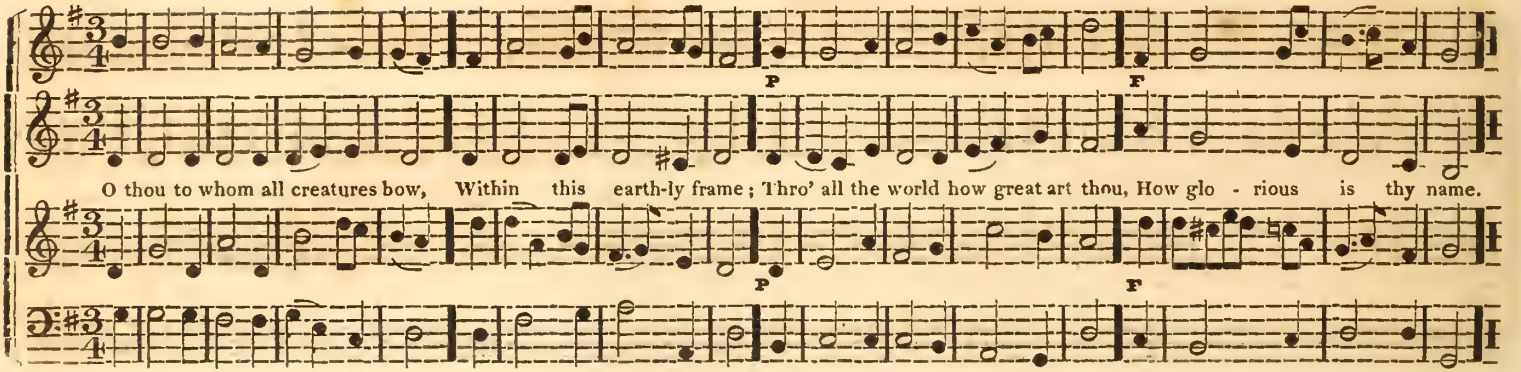
No. 49. SALEM, C. M. *Arranged for this work.*



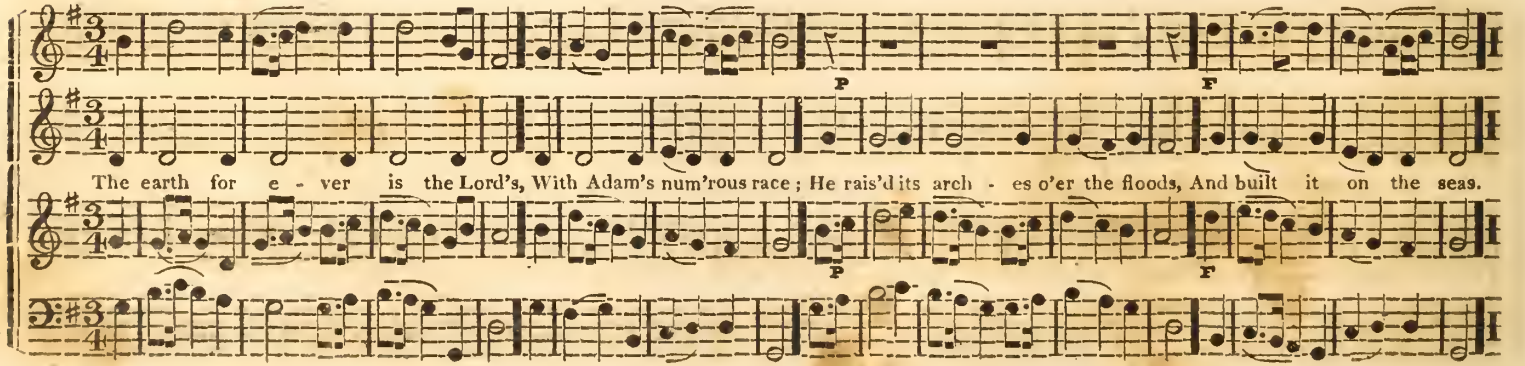
No. 50. BETHLEHEM, C. M. *Rev. Mr. Twining.*



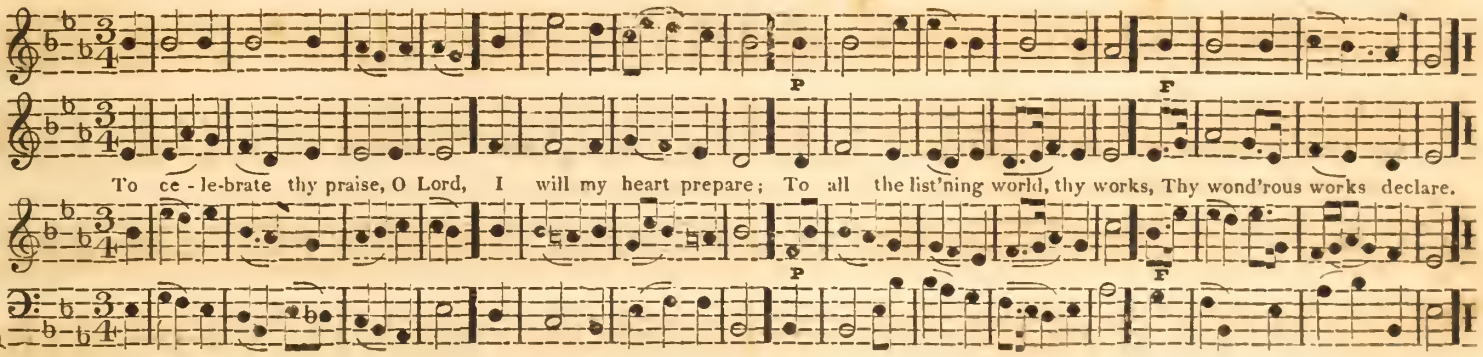
No. 51. EASTON, C. M. *An extract from Mozart*



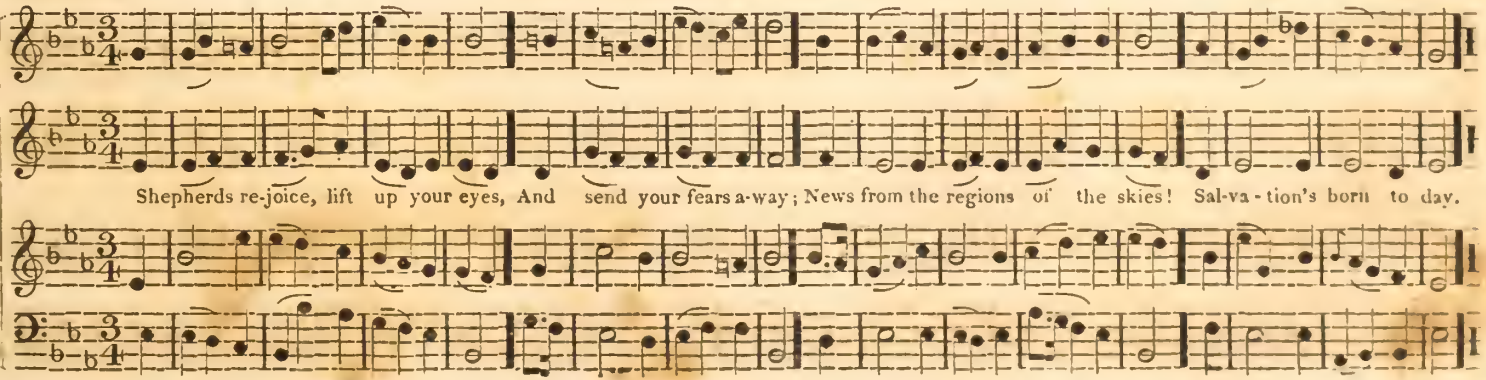
No. 52. GAINSBOROUGH; OR, ST. MARTIN'S, C. M. *Tansur.*



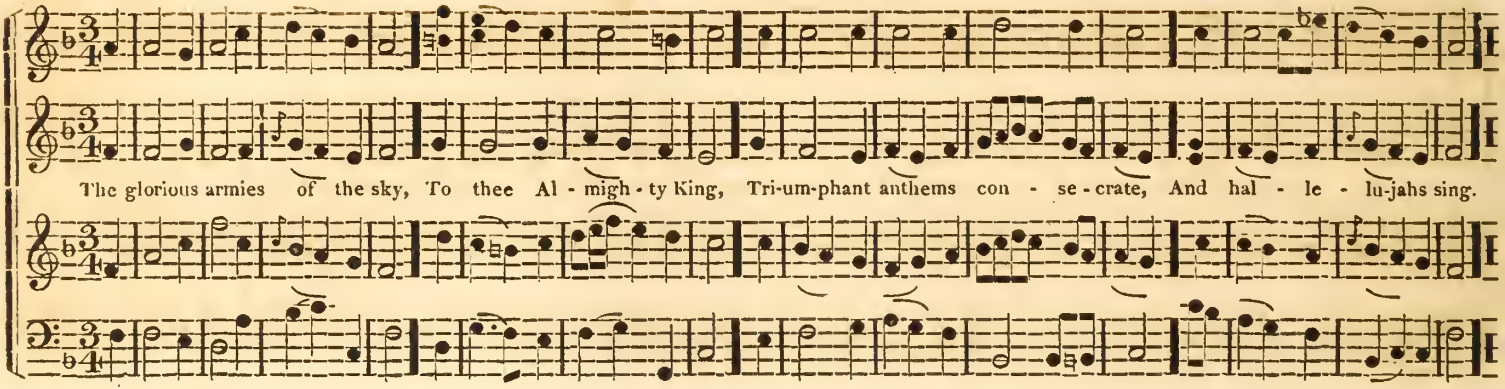
No. 53. HAVANNA, C. M. *Dr. Harrington.*



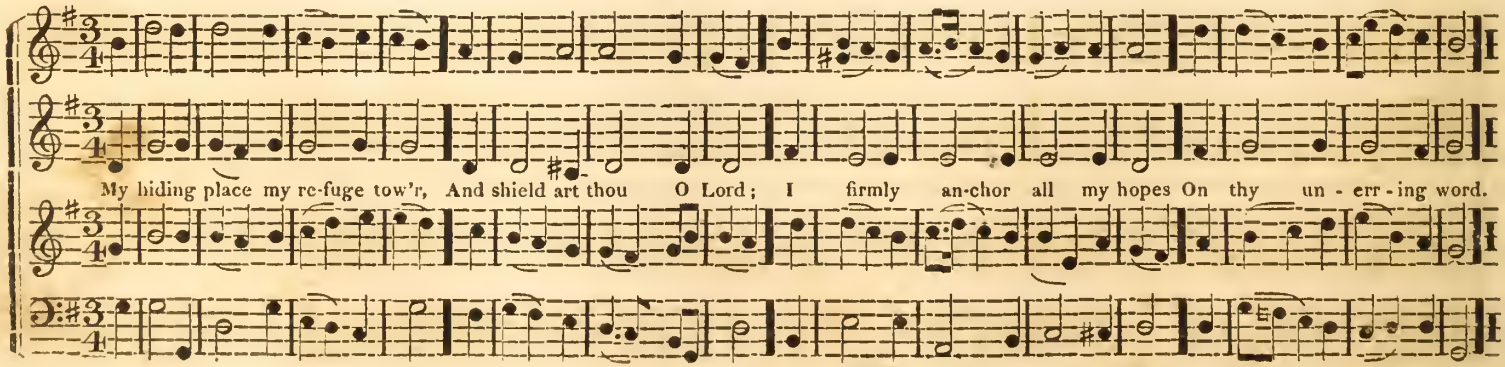
No. 54. ABRIDGE, C. M. *J. Smith.*



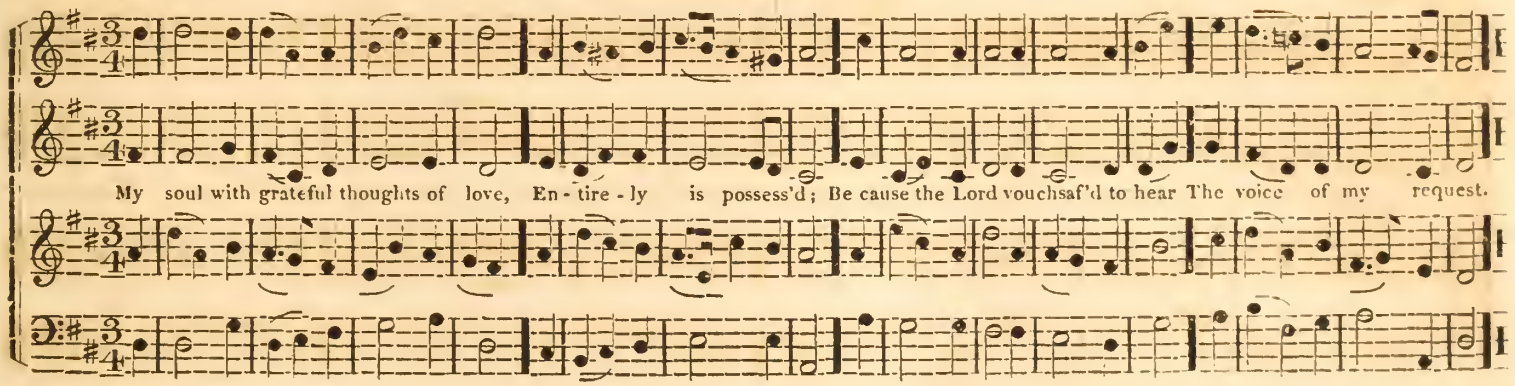
No. 55. LIVERPOOL, C. M. *Dr. Wainwright.*



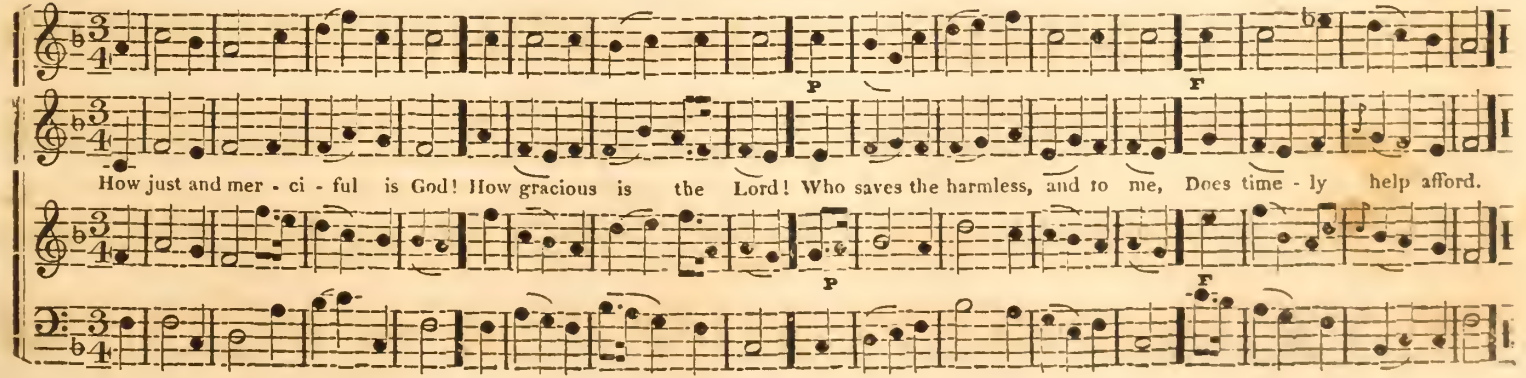
No. 56. WESTMINSTER, C. M. *Dr. Nares.*



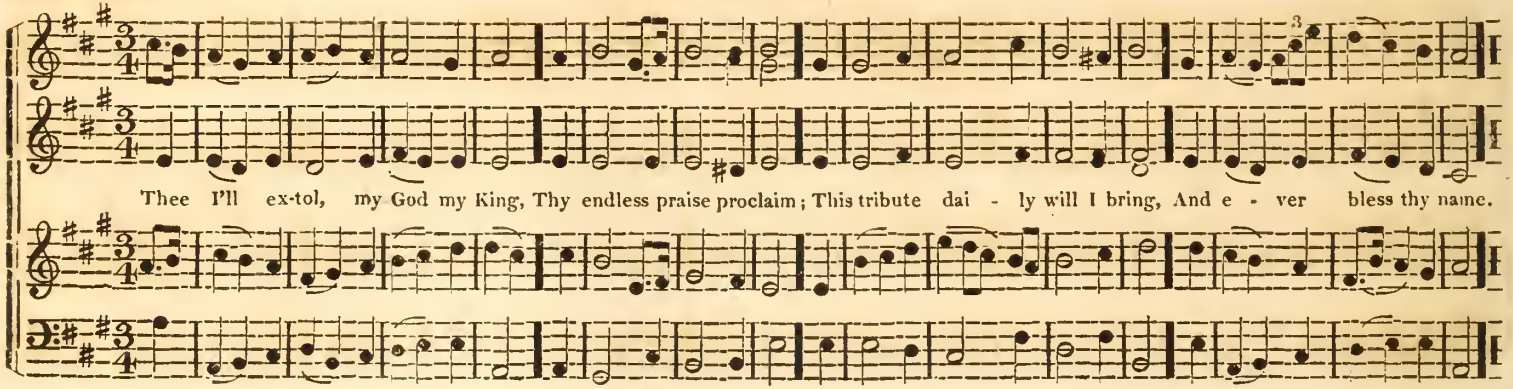
No. 57. BROADMEAD, C. M. *J. Whitaker.*



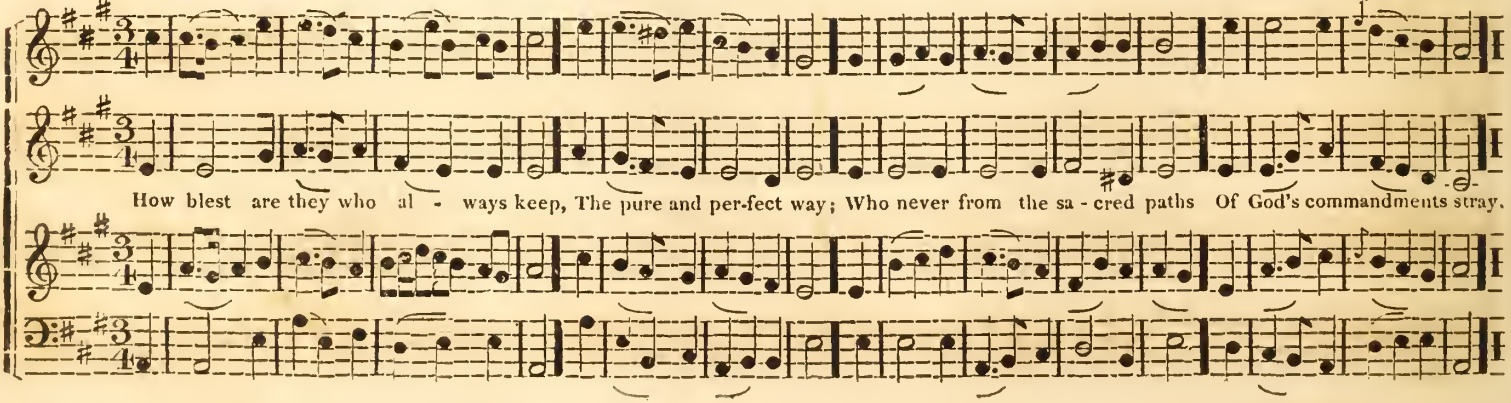
No. 58. MANCHESTER, C. M. *Dr. Wainwright.*



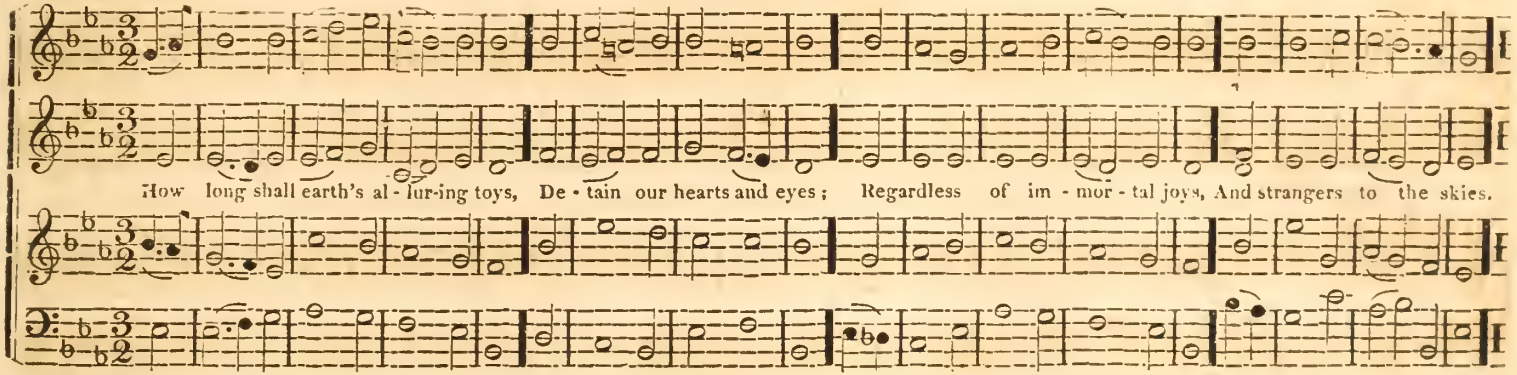
No. 59. ASYLUM, C. M. *W. Horsley.*



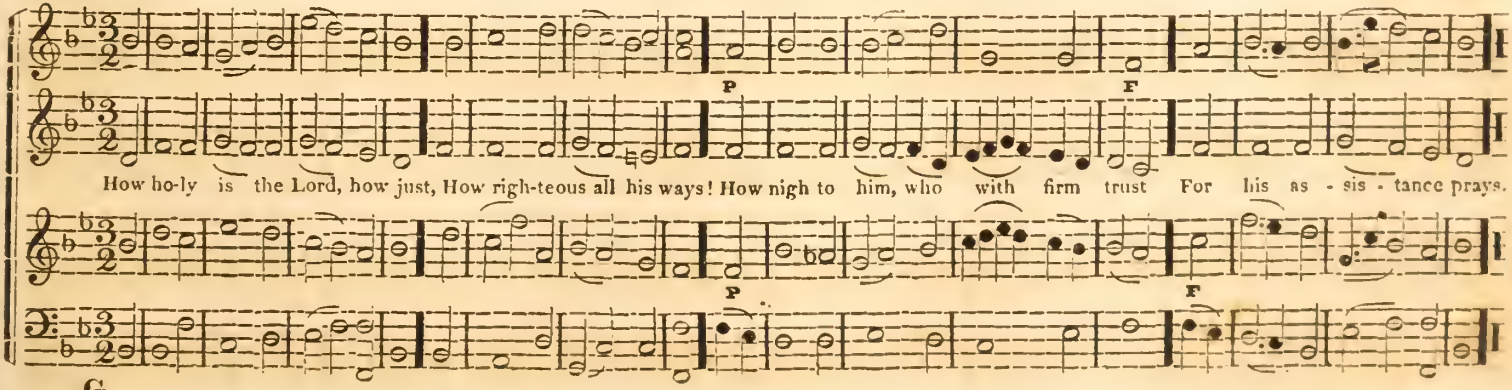
No. 60. TWEED, C. M. *Dr. Carter.*



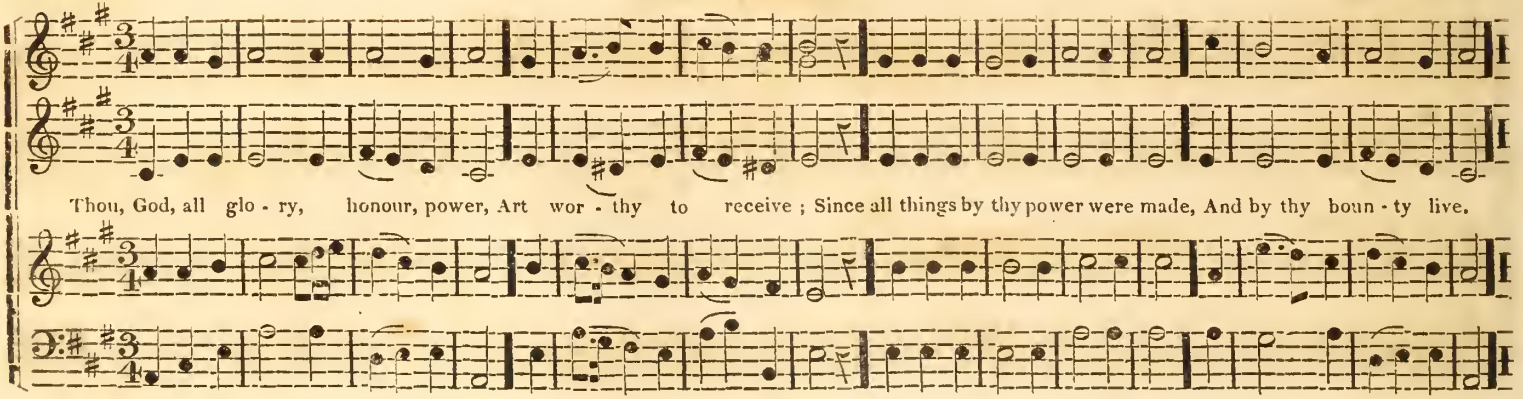
No. 61. BEDFORD, C. M. *William Wheall.*



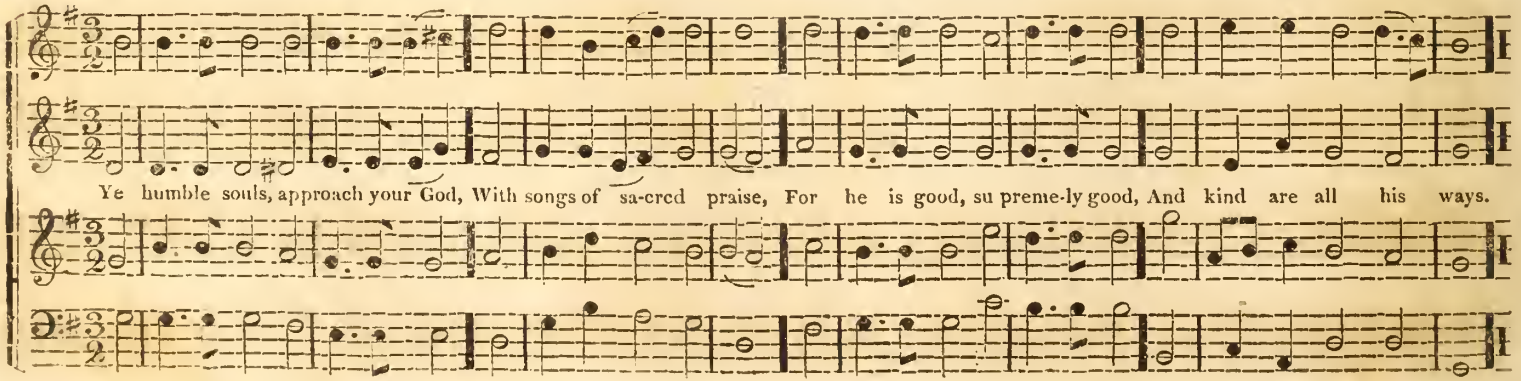
No. 62. ST. GREGORY'S, C. M. *Dr. Wainwright.*



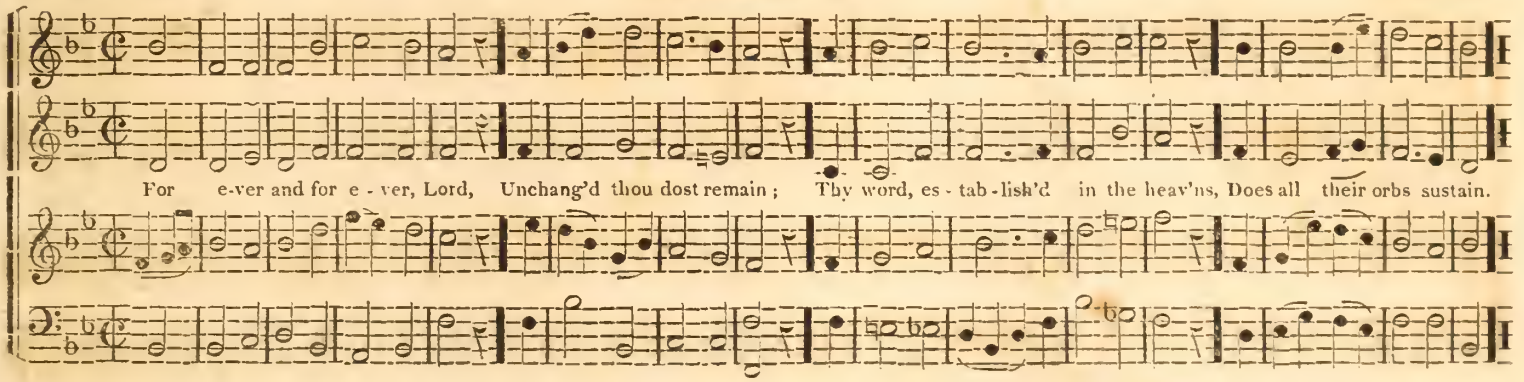
No. 63. ARUNDEL, C. M.



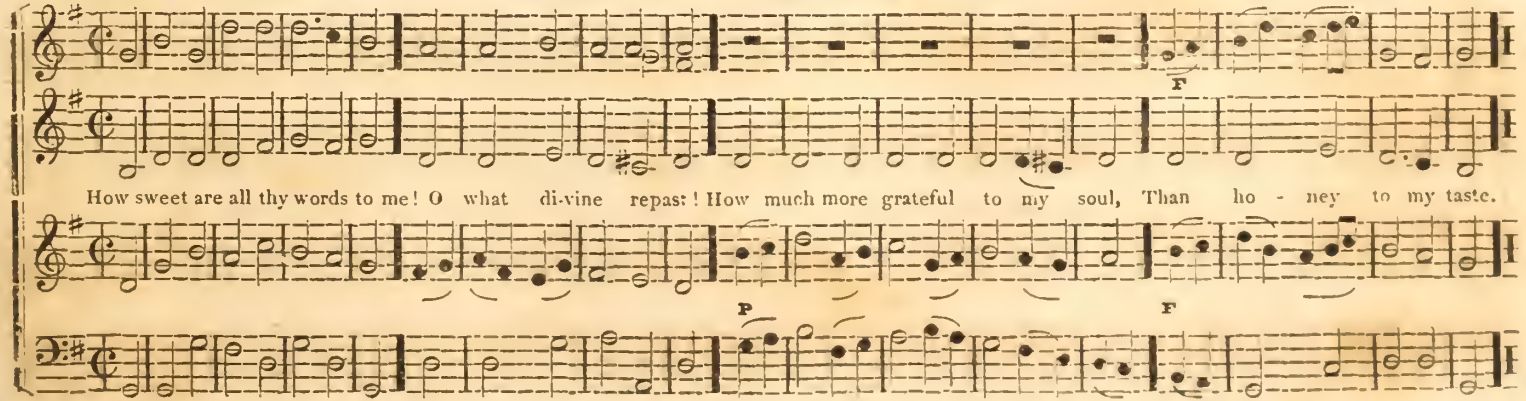
No. 64. ARLINGTON, C. M. *An extract from Dr. Arne's Overture to Artaxerxes.*



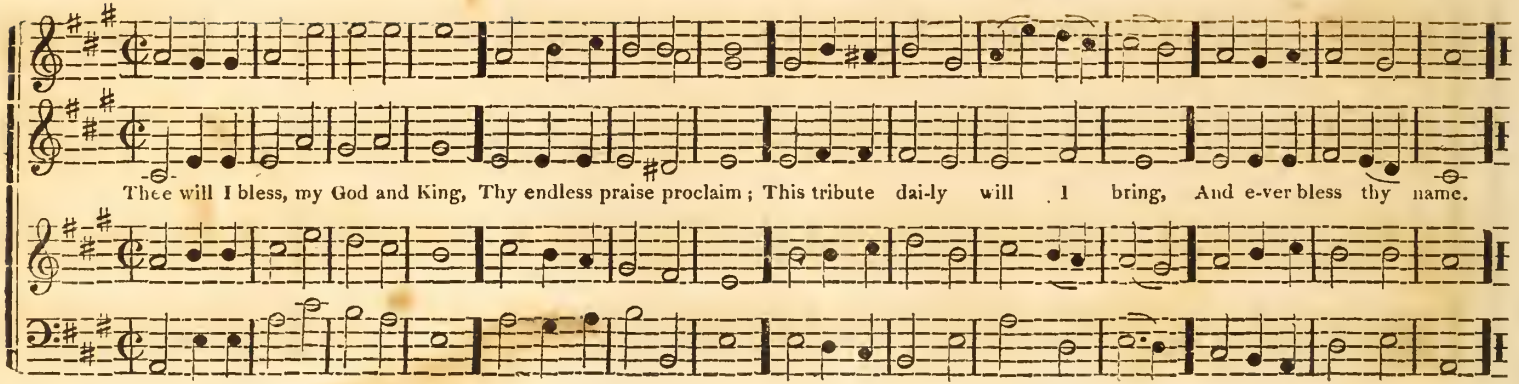
No. 65. KEMP, C. M. *J. Cole.*



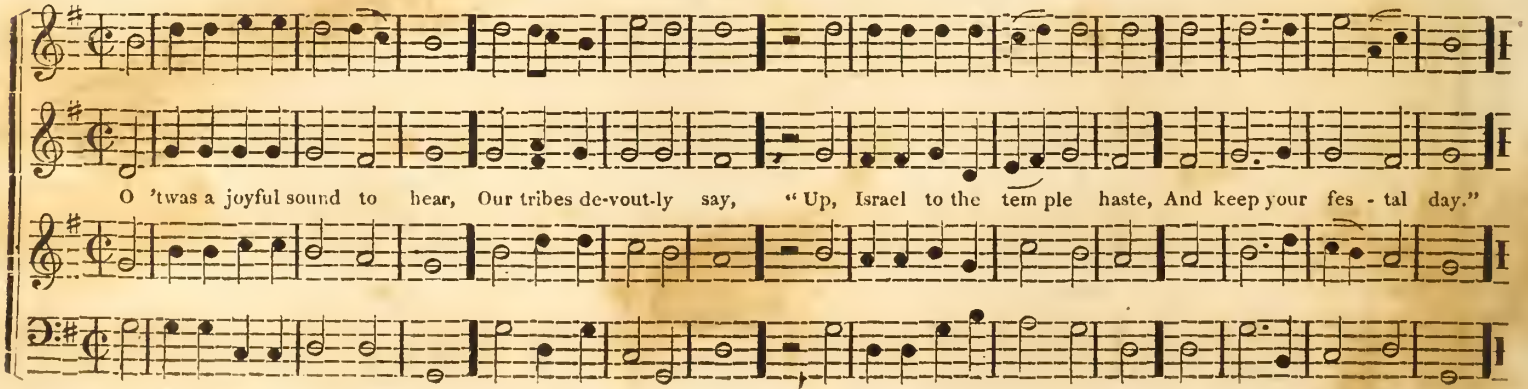
No. 66. MEDFIELD, C. M. *Mather.*



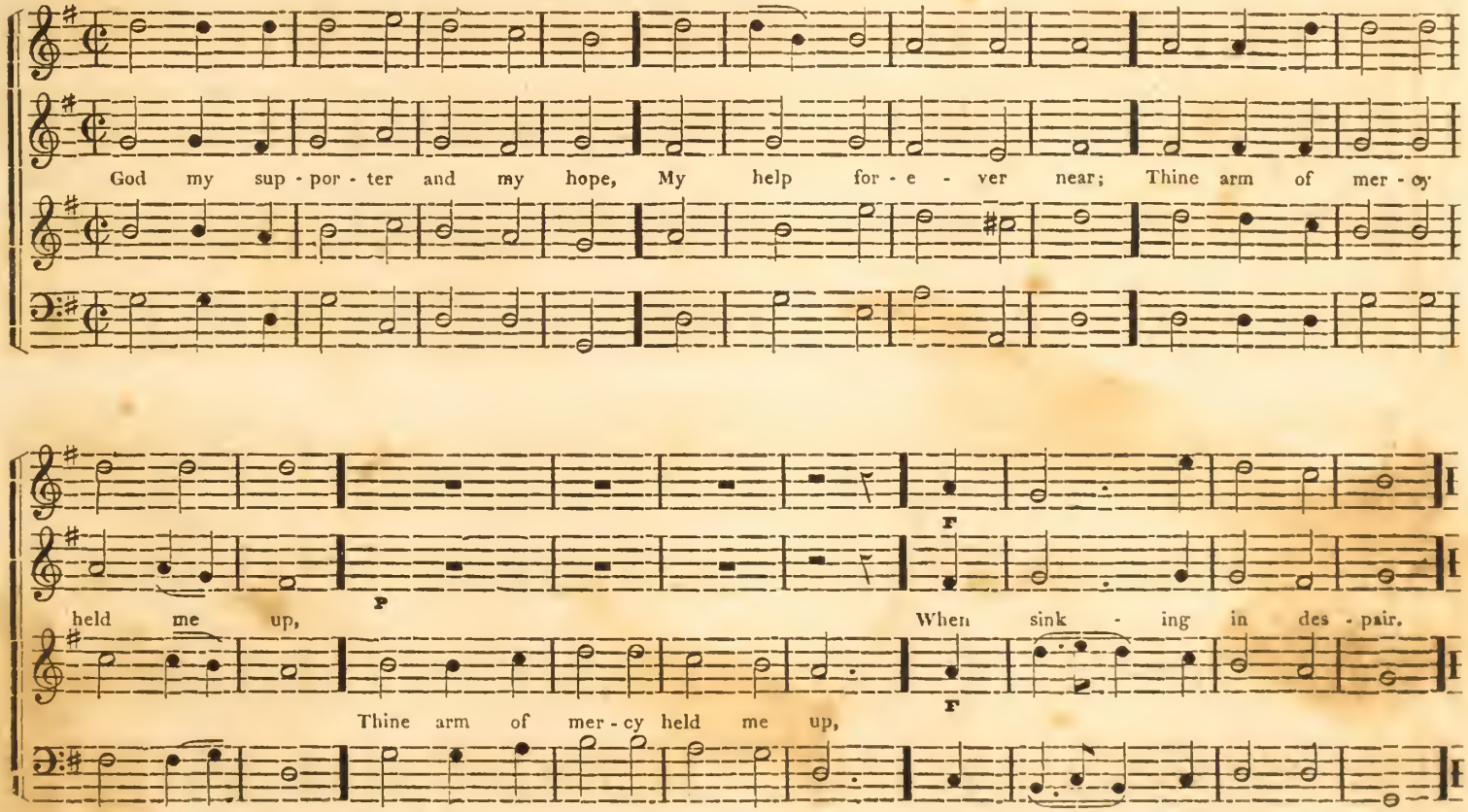
No. 67. HUNGERFORD, C. M.



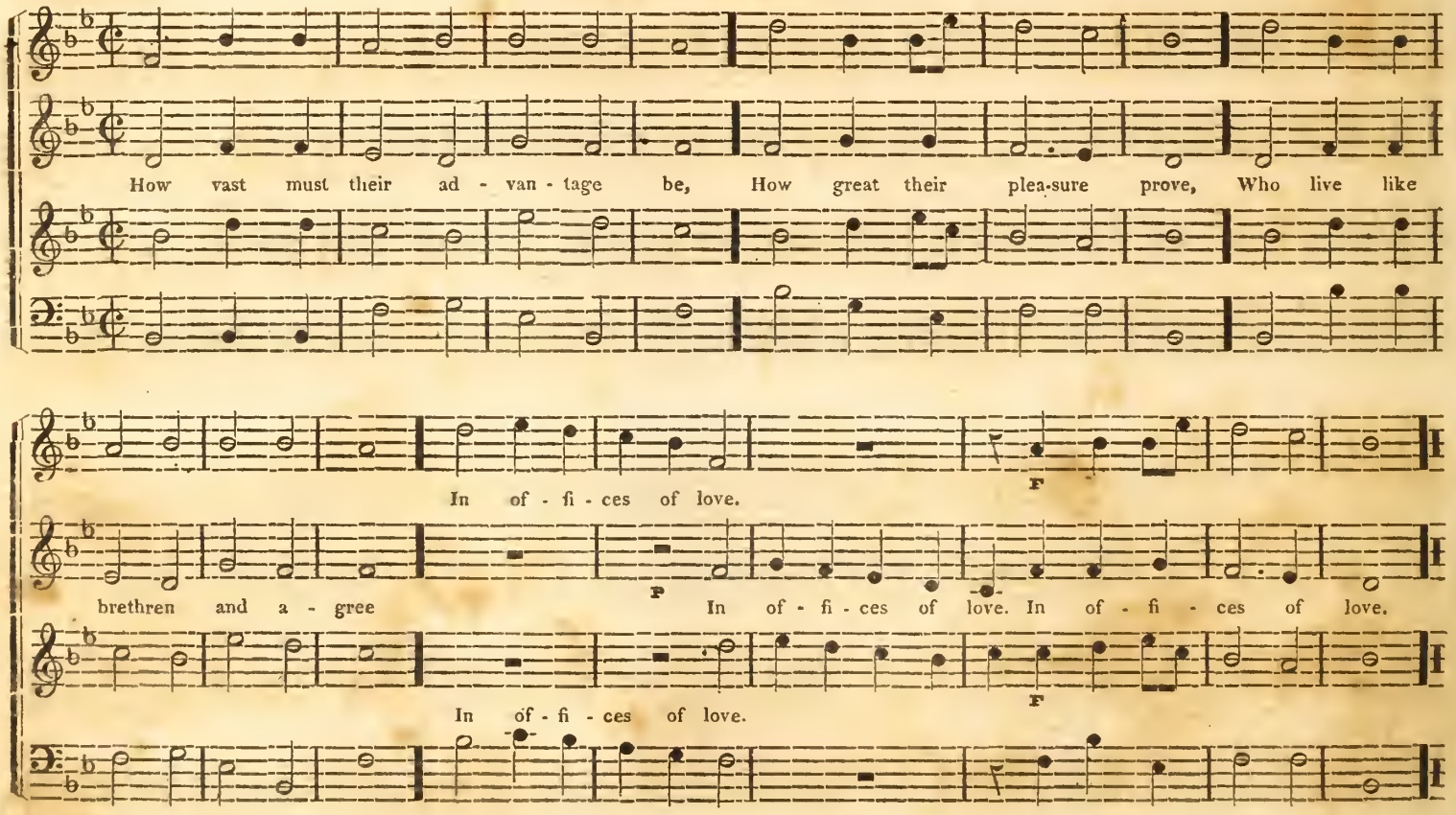
No. 68. PETERBOROUGH, C. M.



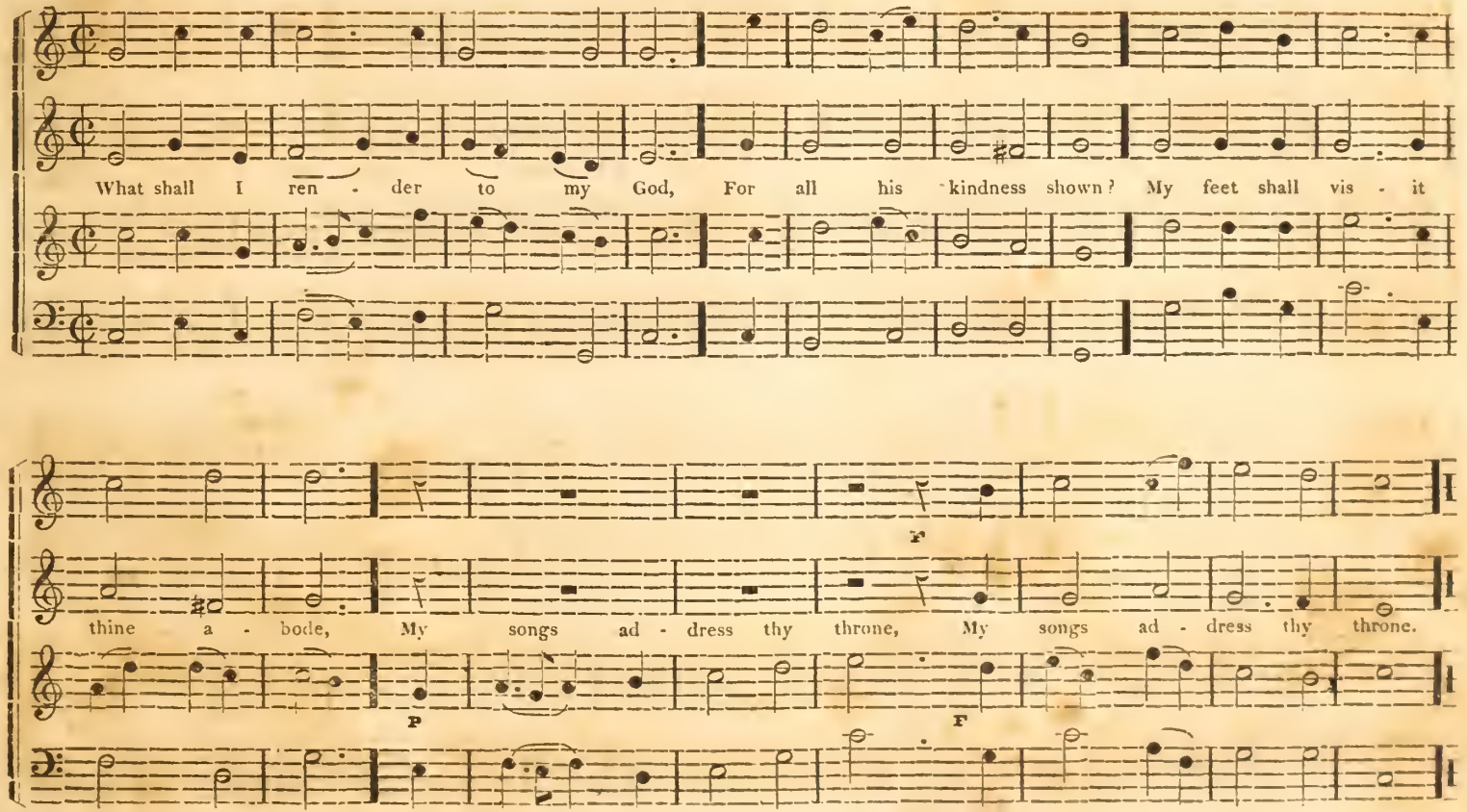
No. 69. BATH CHAPEL, C. M. *B. Milgrove.*



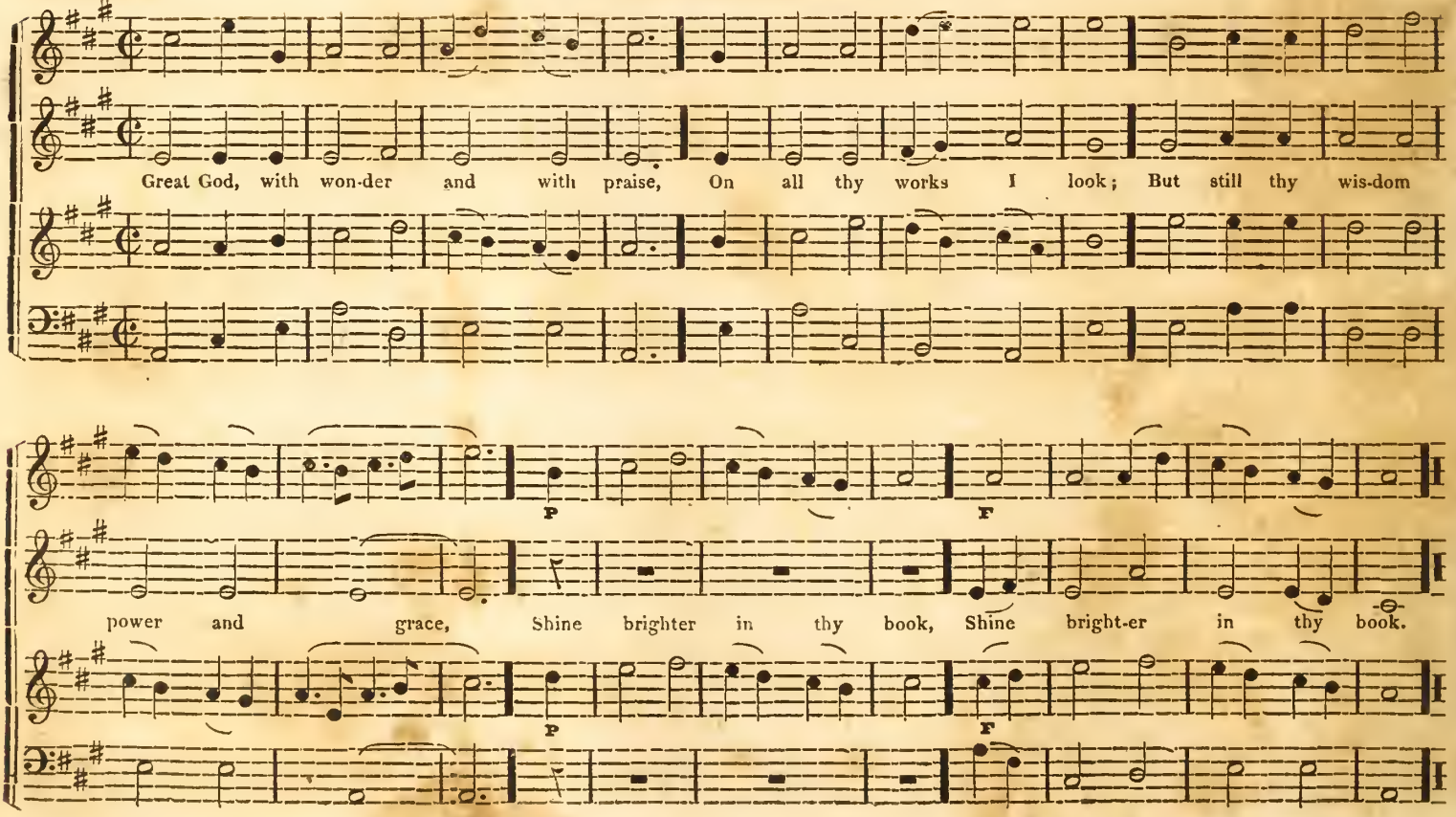
No. 70. CAMBRIDGE, C. M. *Dr. Randall.*



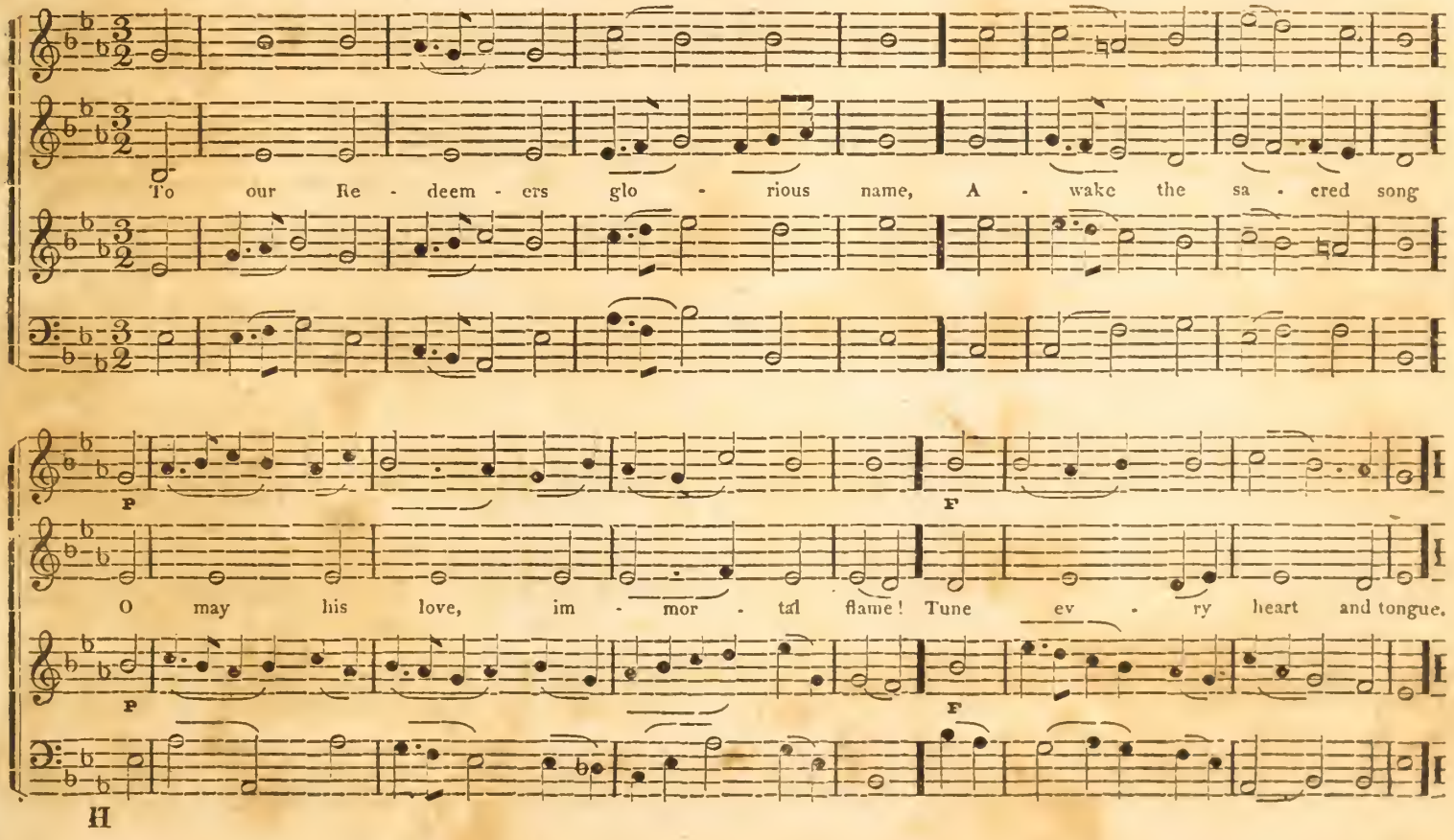
No. 71. BROOMSGROVE, C. M.



No. 72. DEVIZES, C. M. *Tucker.*



No. 73. WILTON, C. M. *Dr. Blow.*



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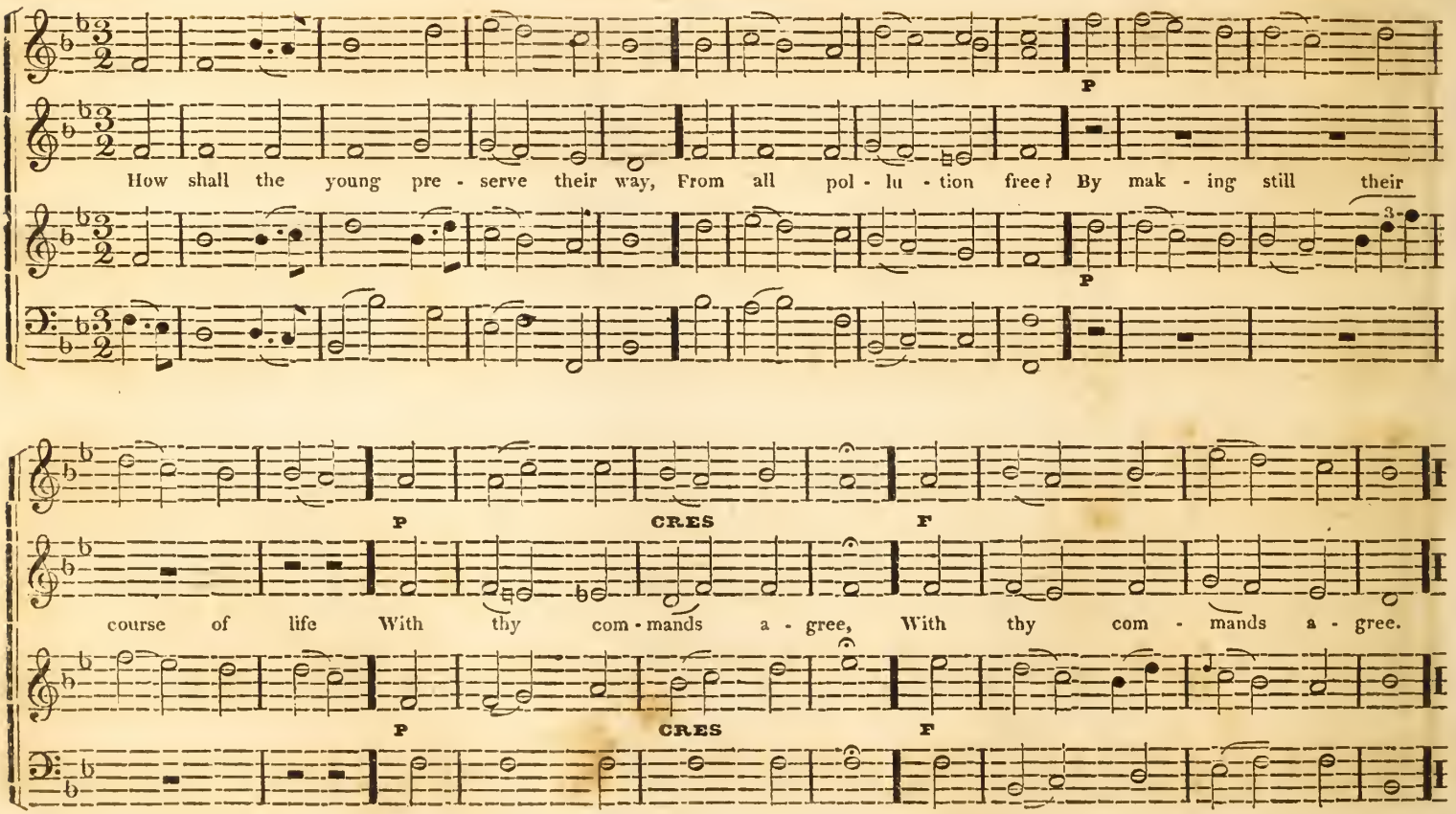
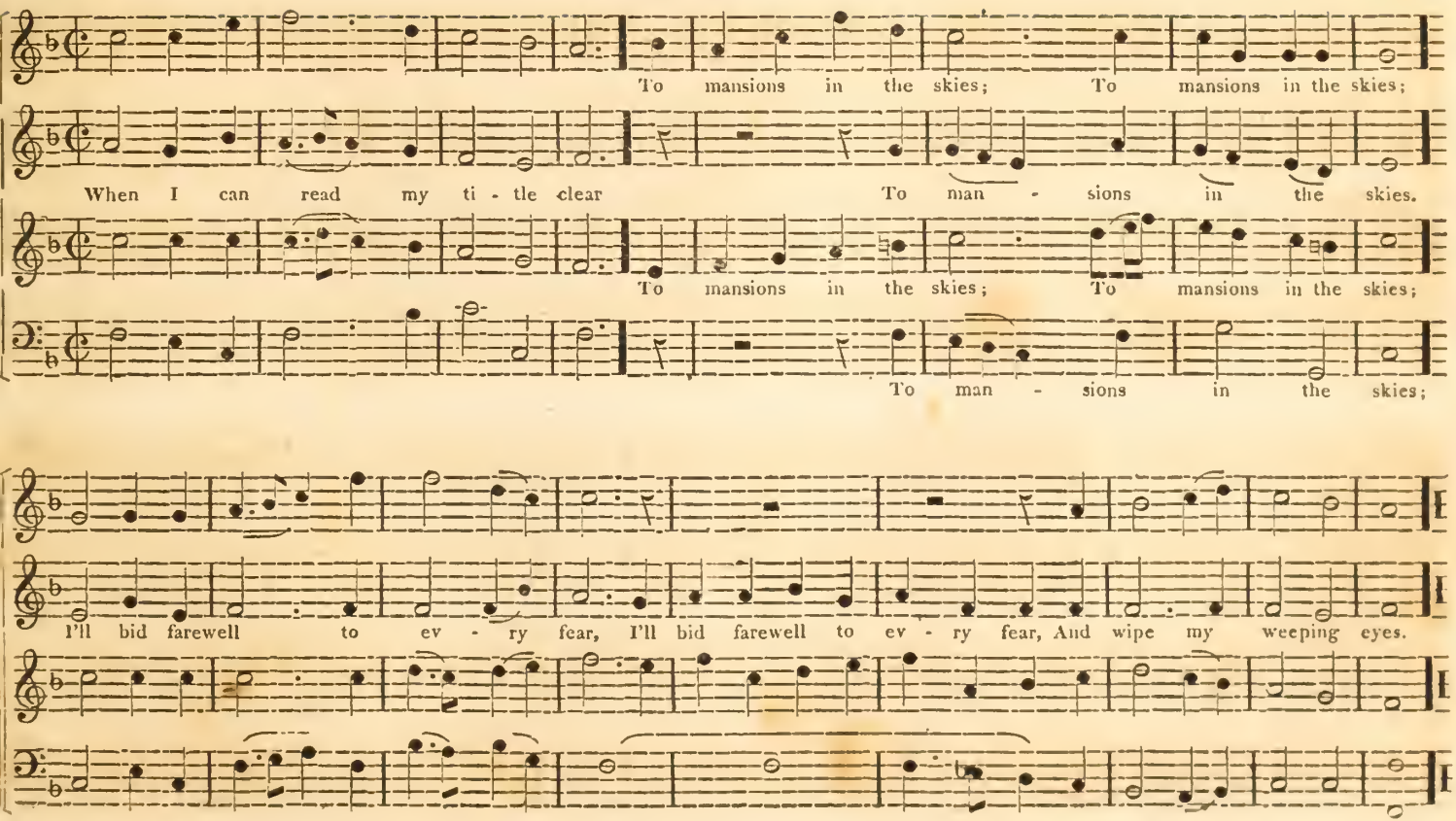
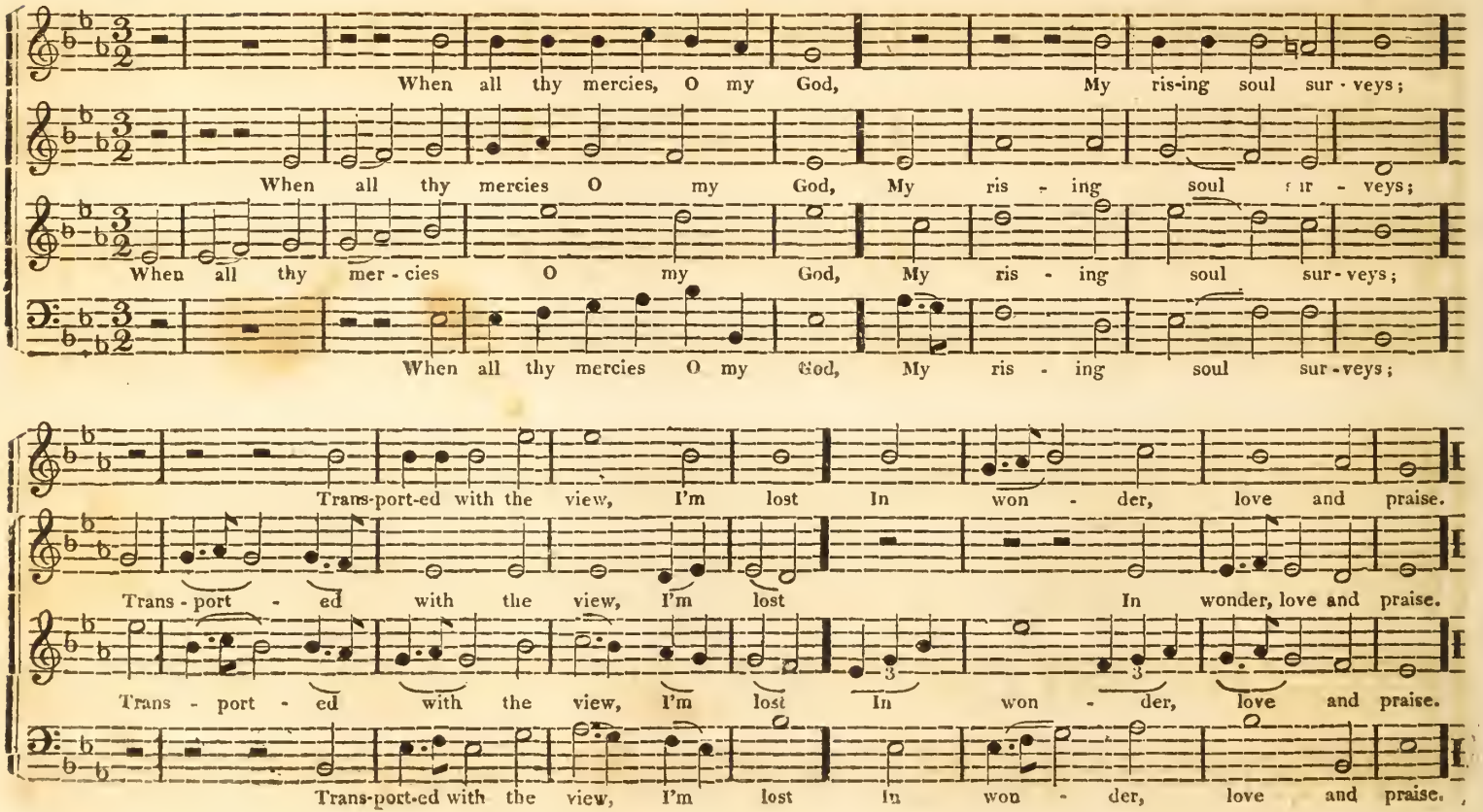
No. 74. SWANWICK, C. M. *Lucas.*



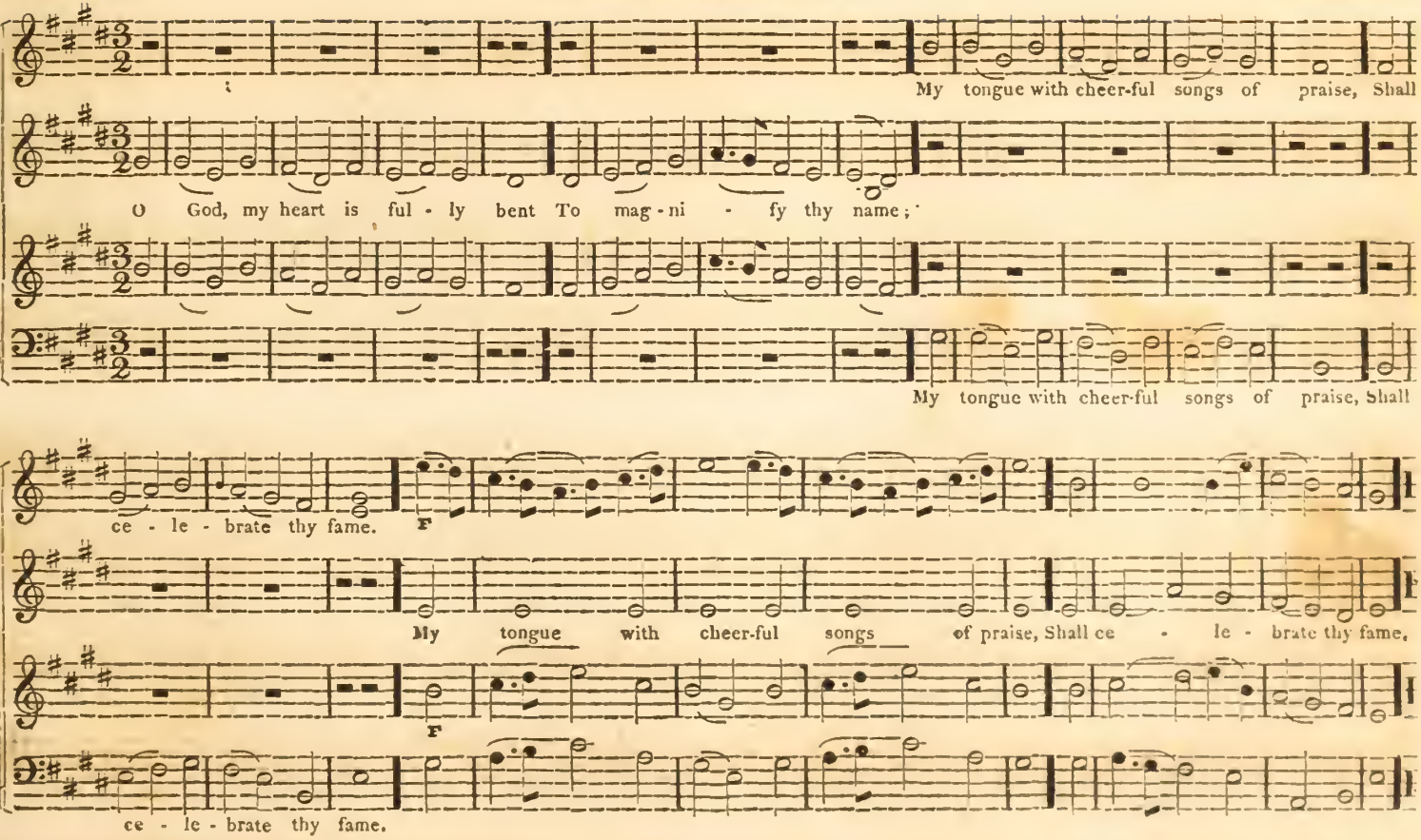
No. 75. ANNAPOLIS, C. M. *J. Cole.*



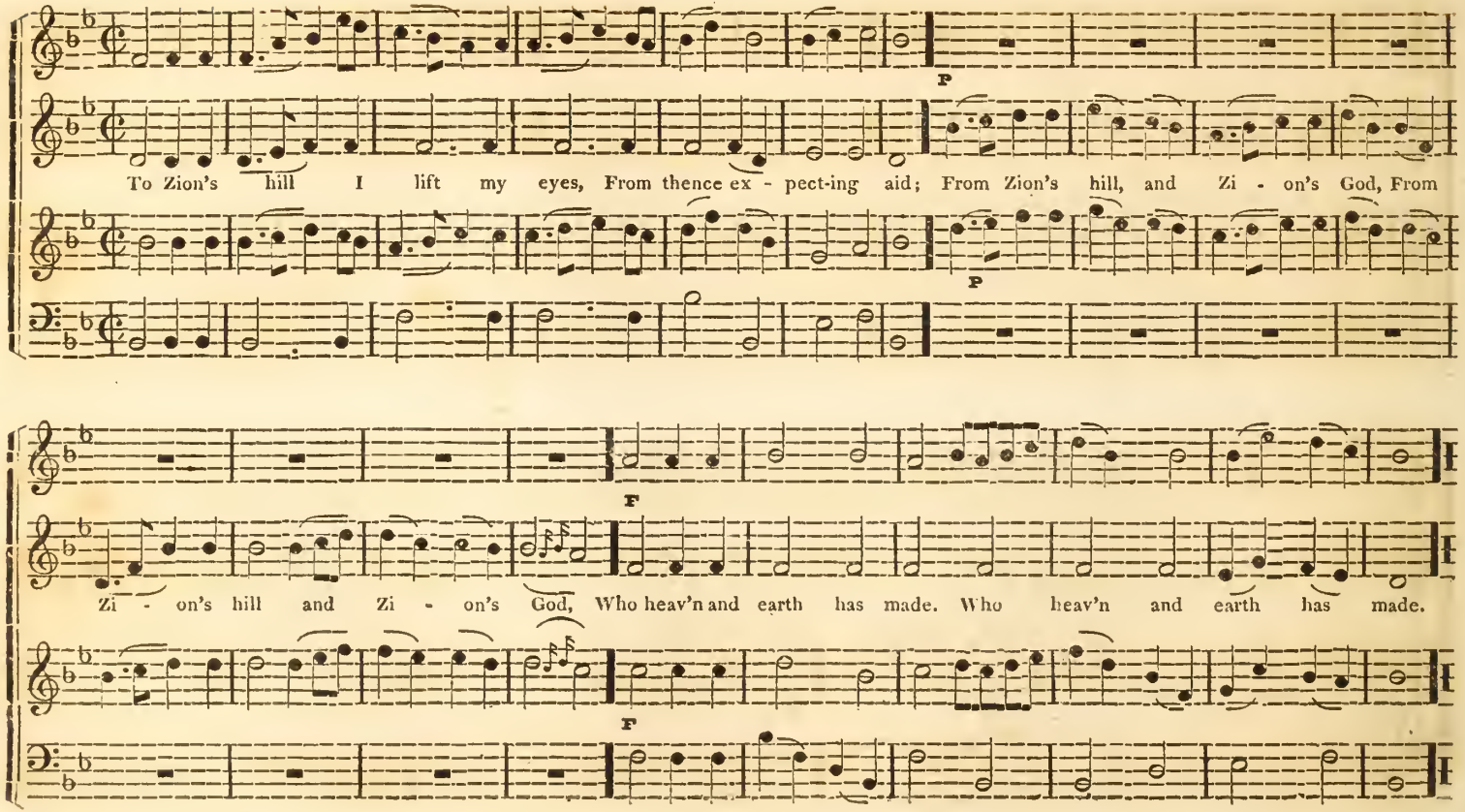
No. 76. GENEVA, C. M. *J. Cole.*



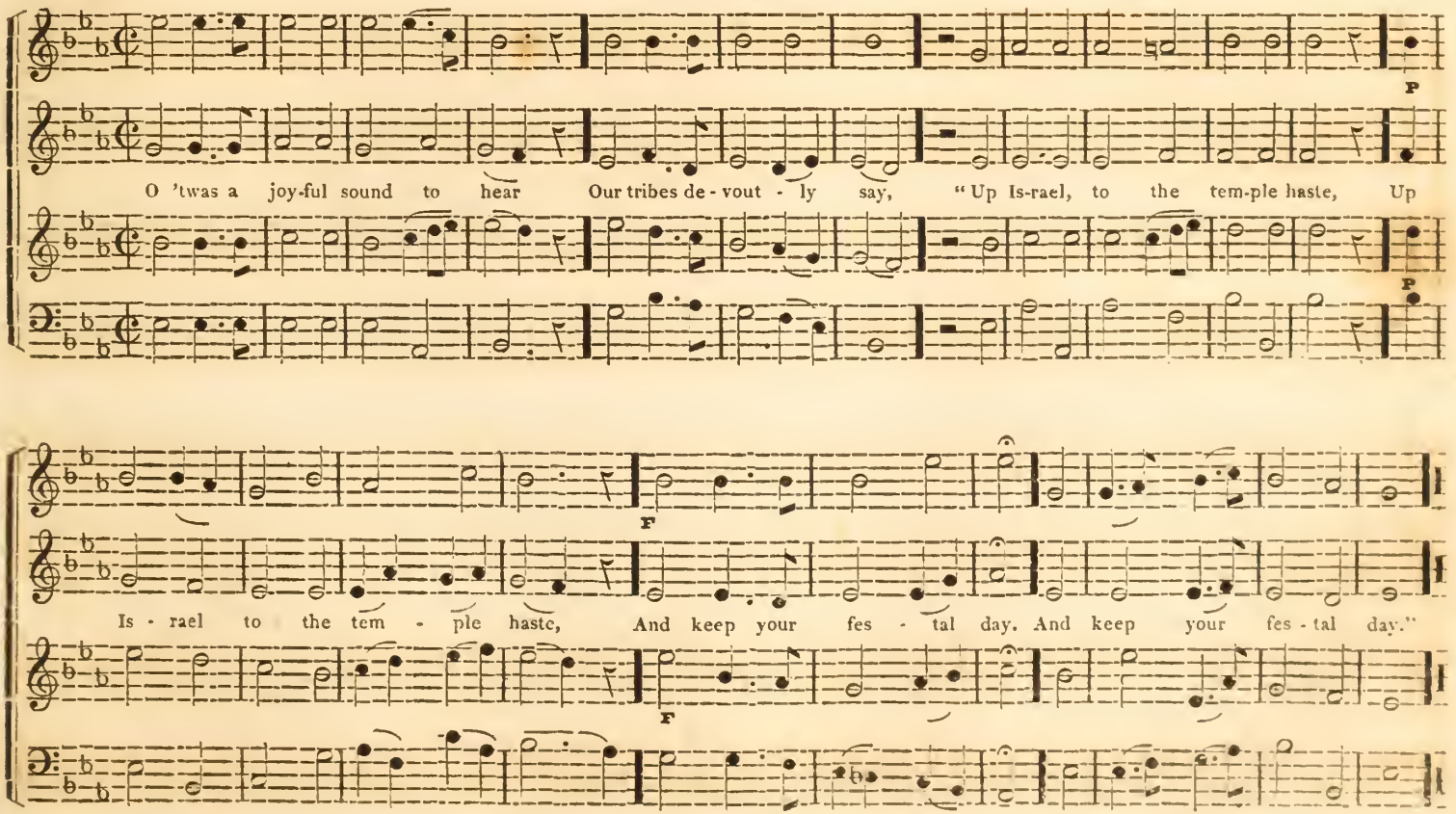
No. 77. WAREHAM, C. M. *Dr. Arnold.*



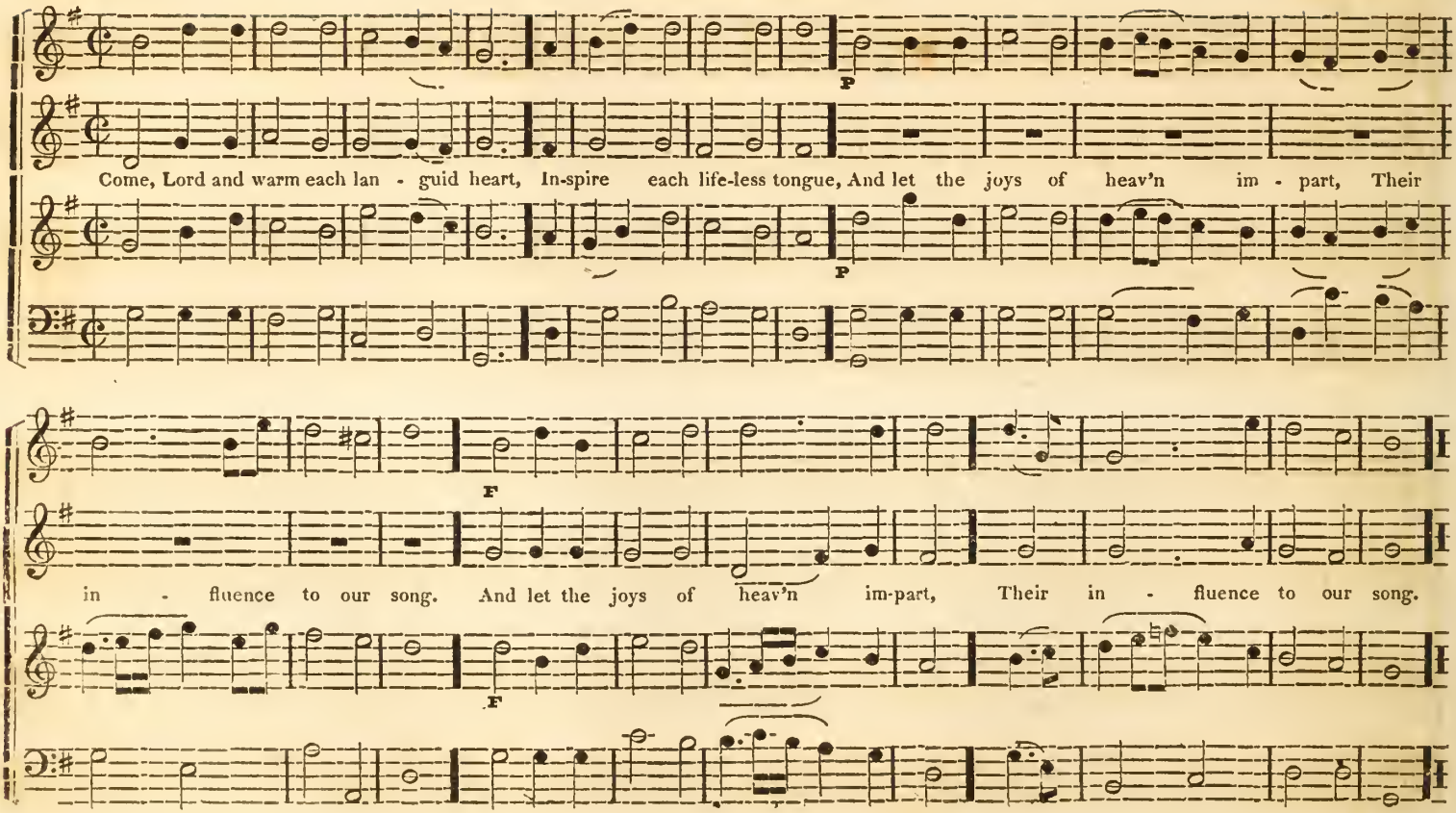
No. 78. CLIFFORD, C. M.



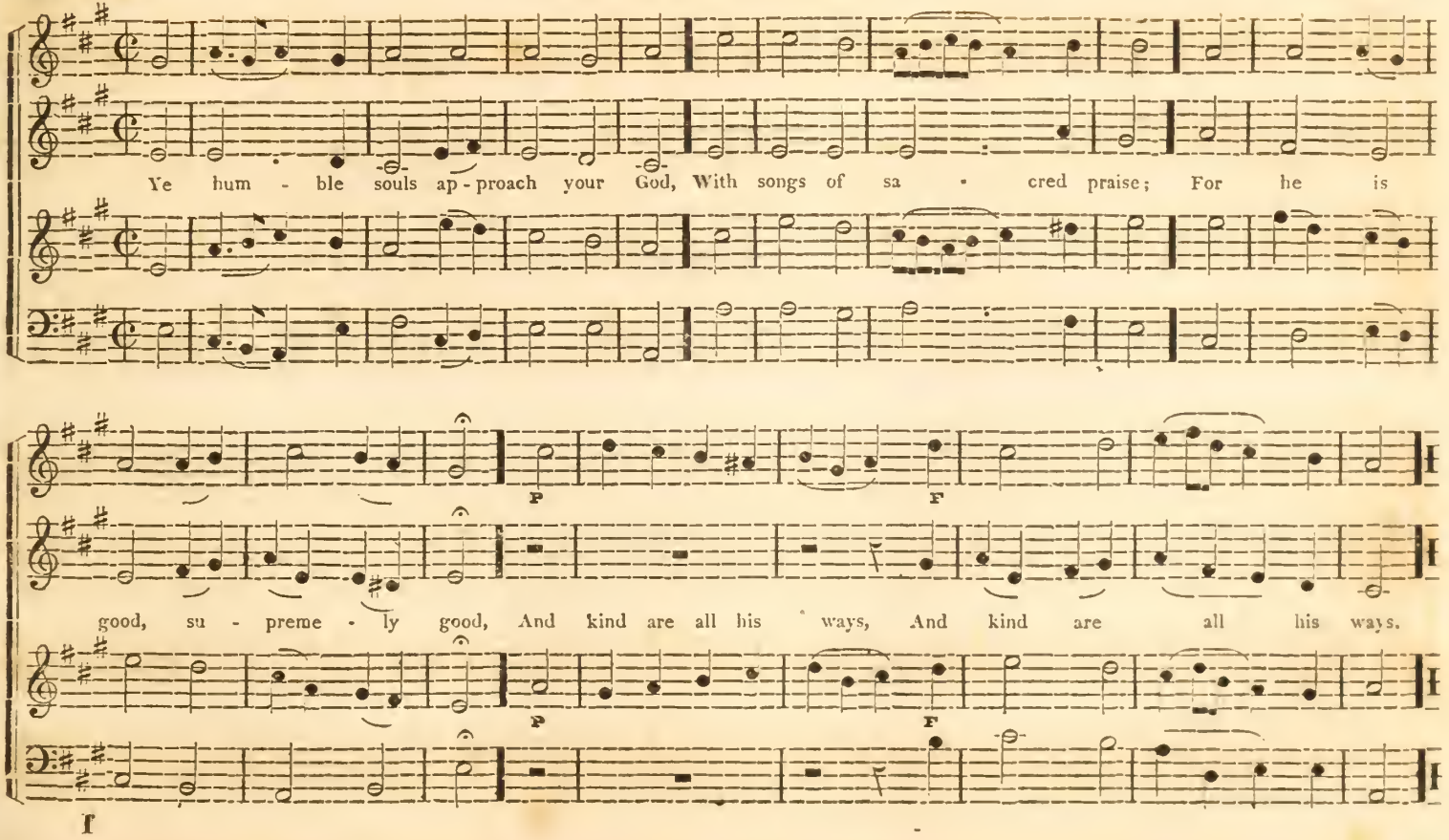
No. 79. TUNBRIDGE, C. M. *Arranged for this work.*



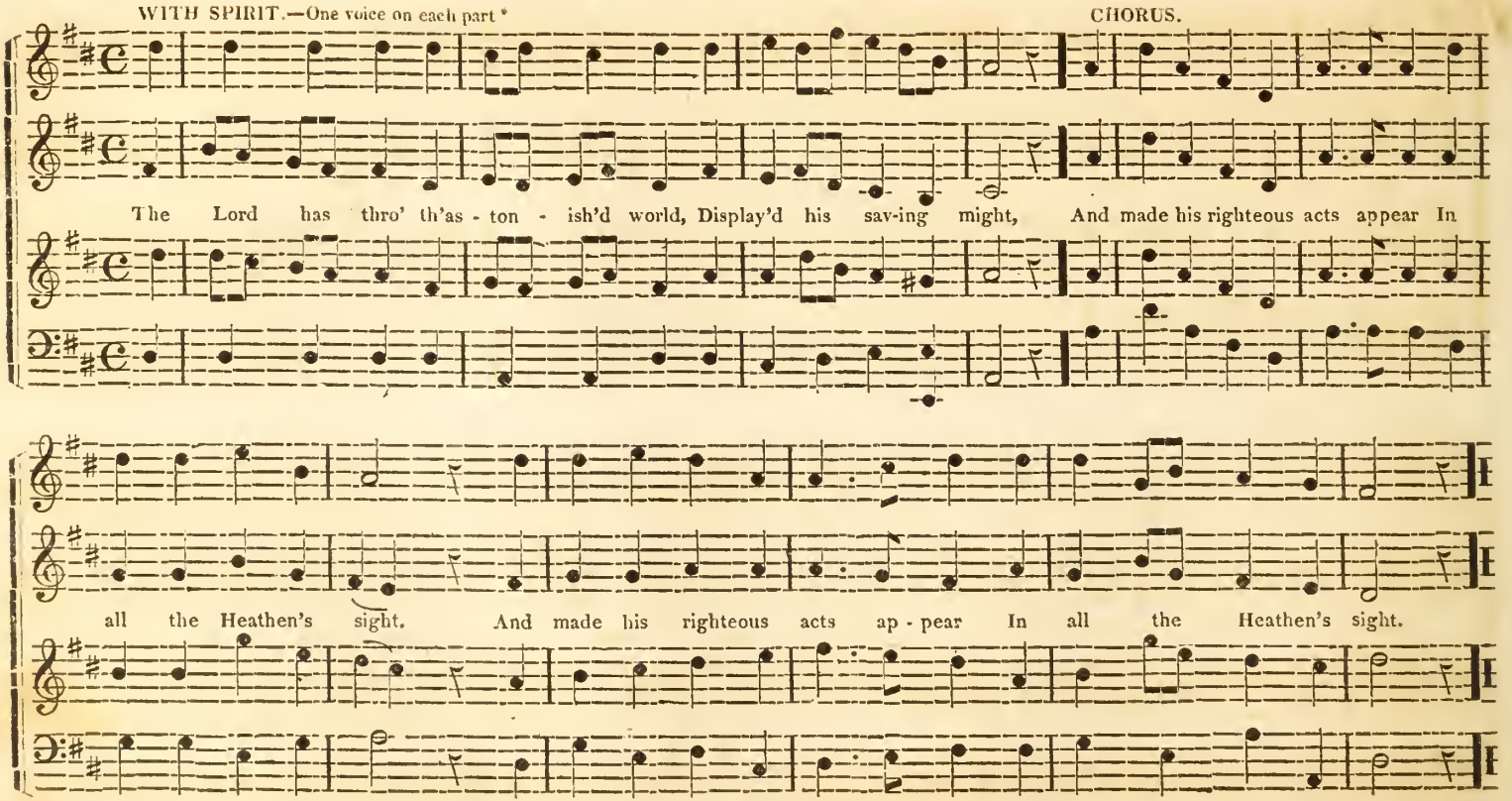
No. 80. HEAVENLY JOY, C. M. *J. Cole.*



No. 81. MOUNT PLEASANT, C. M. *J. Leach.*

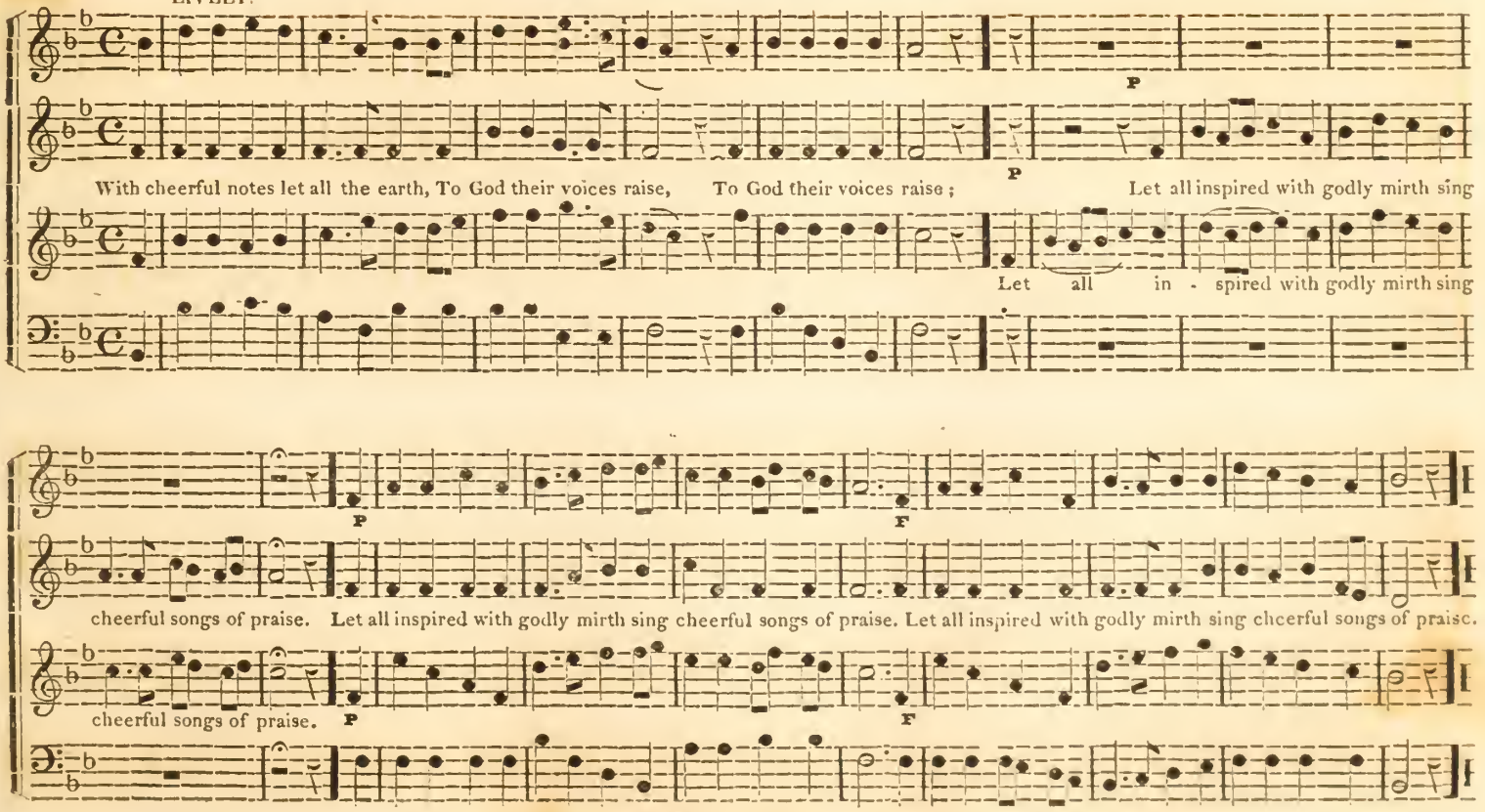


No. 82. **ADVENT, C. M. Psalm 98.** *Meineke.*

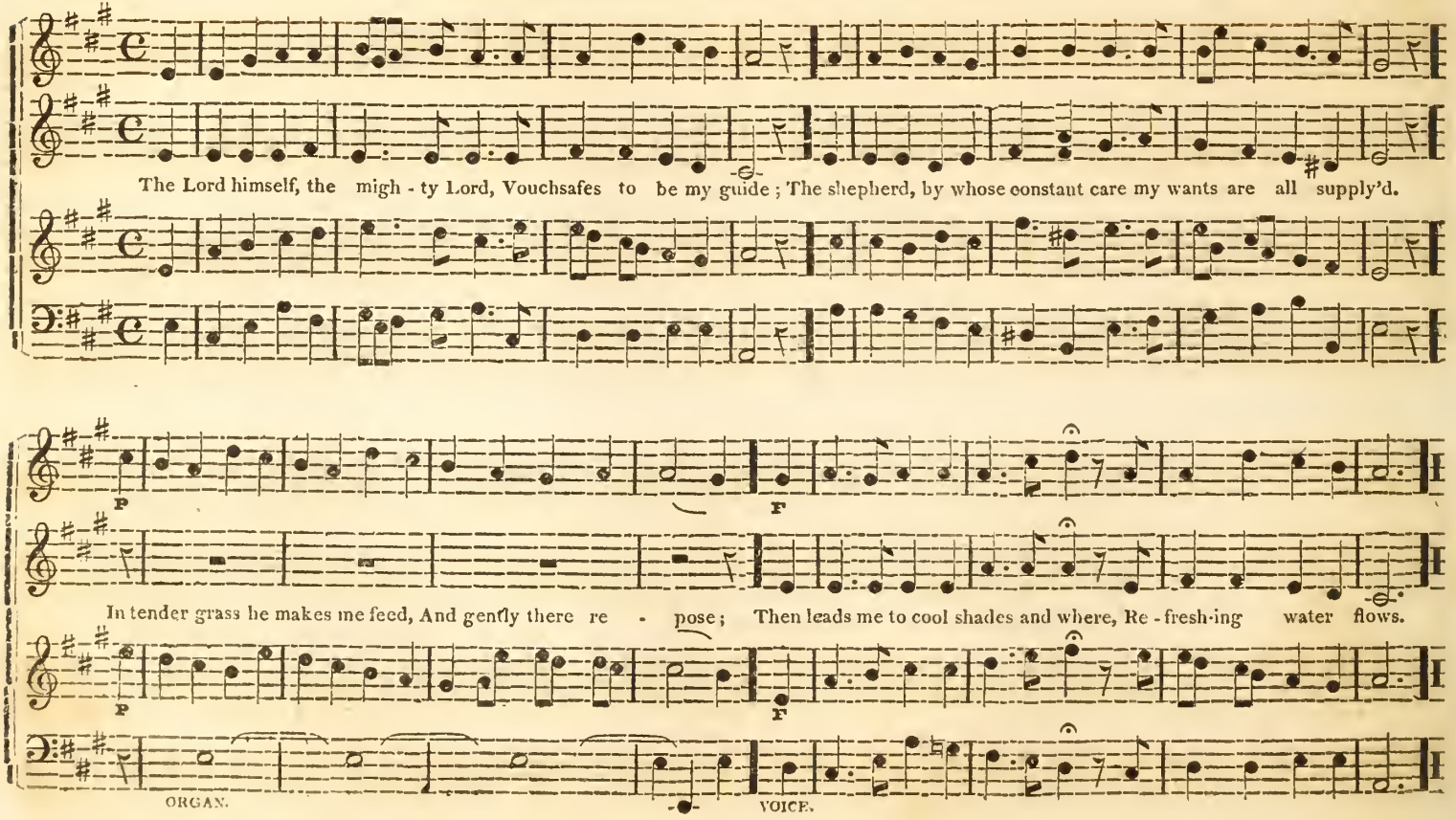


* When accompanied with an Organ, the Bass and Tenor Voices may be silent during the first movement.

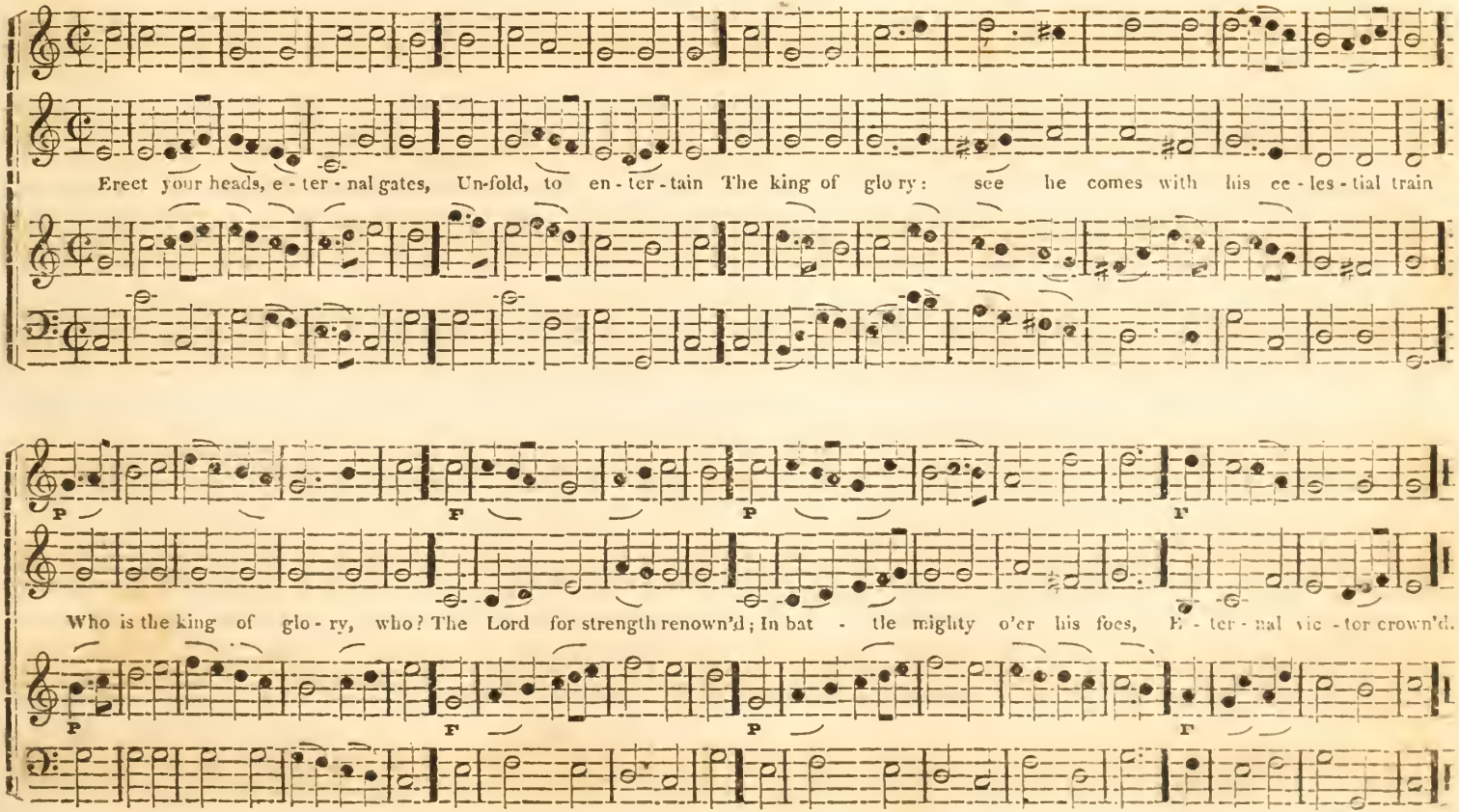
No. 83. CINCINATI, C. M. Psalm 117. *Meineke.*

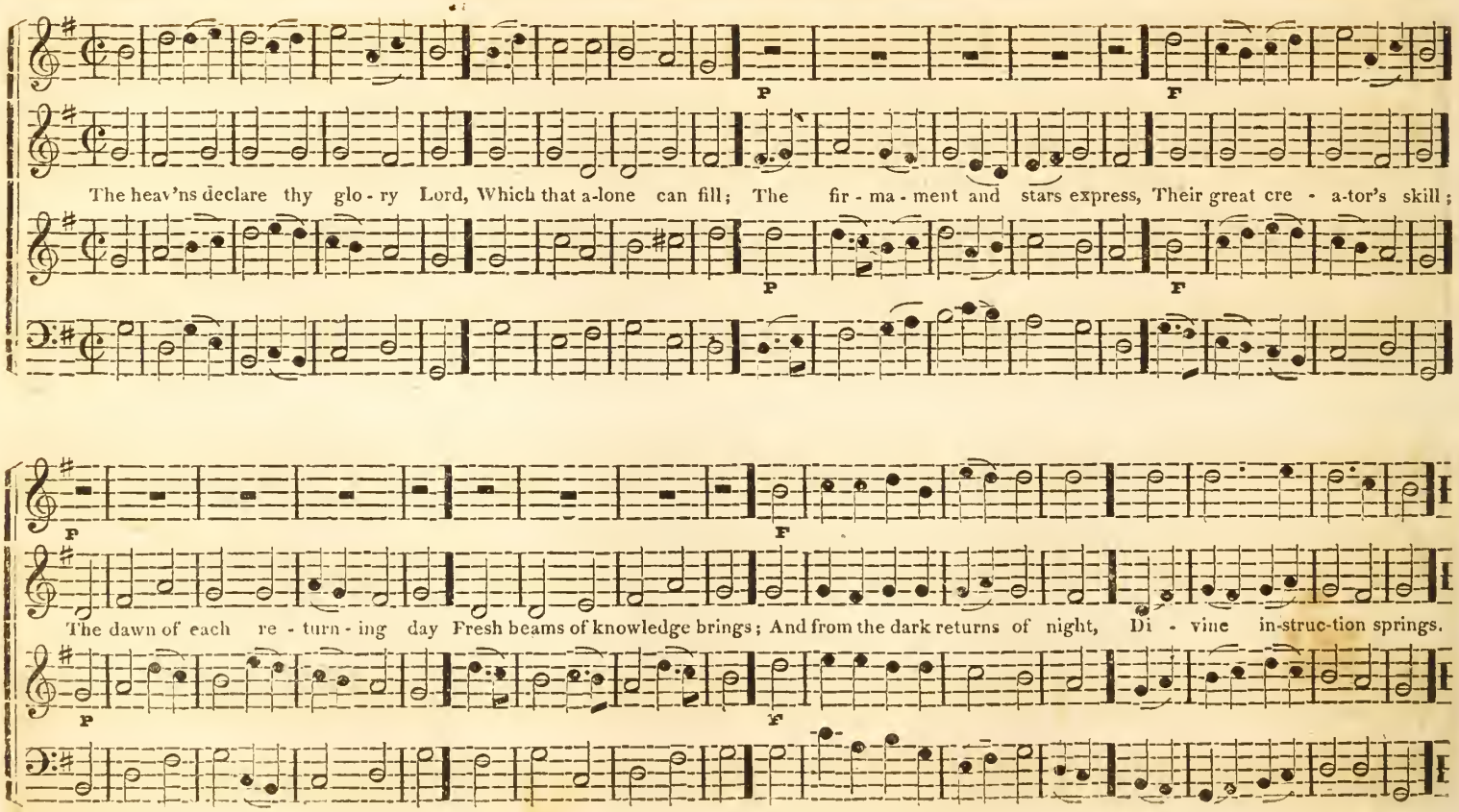


No. 84. MARIETTA, C. M. Two Verses. Psalm 23. *J. Cole.*

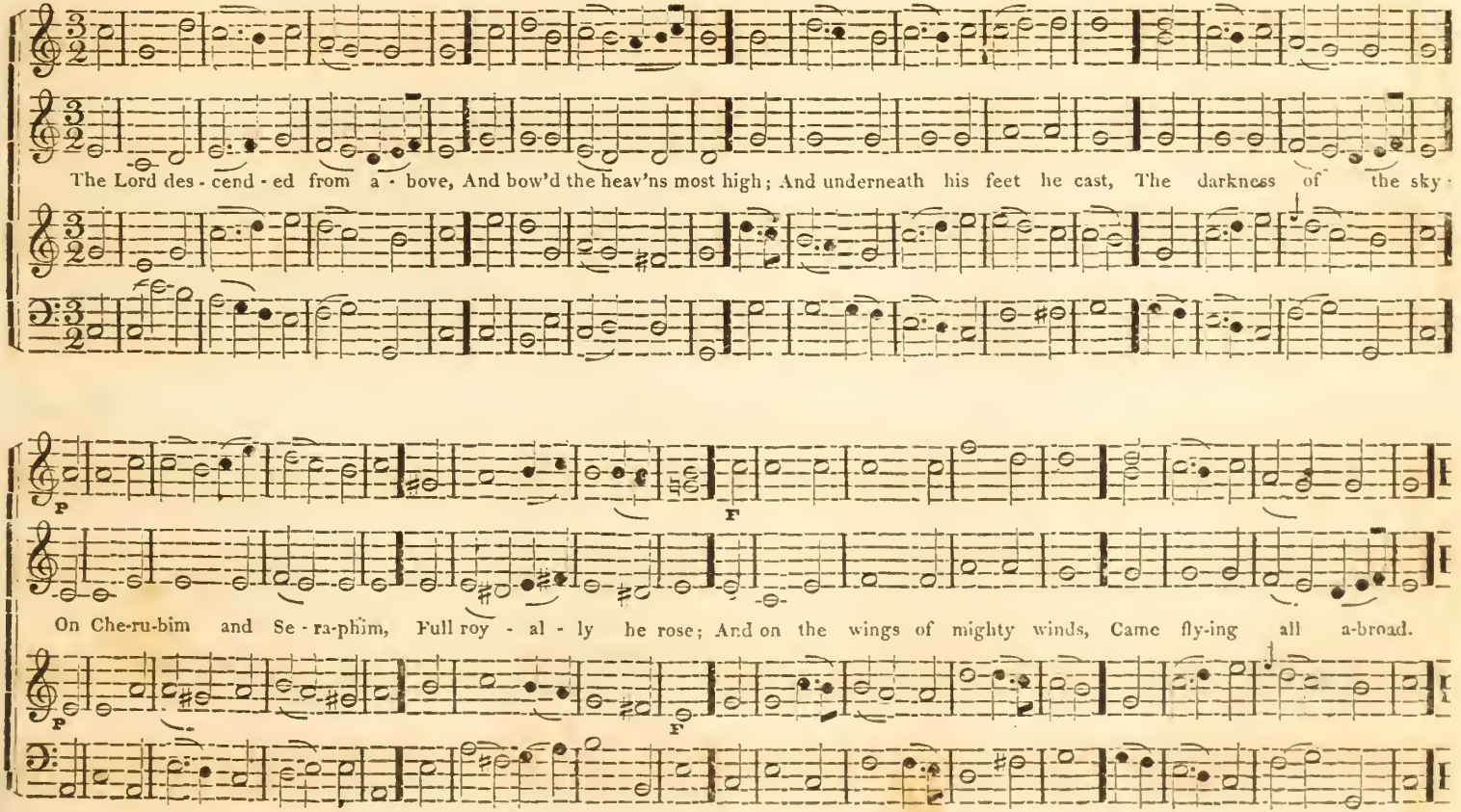


No. 85. OSSORY, C. M. Two Verses. Psalm 24. *Weyman.*

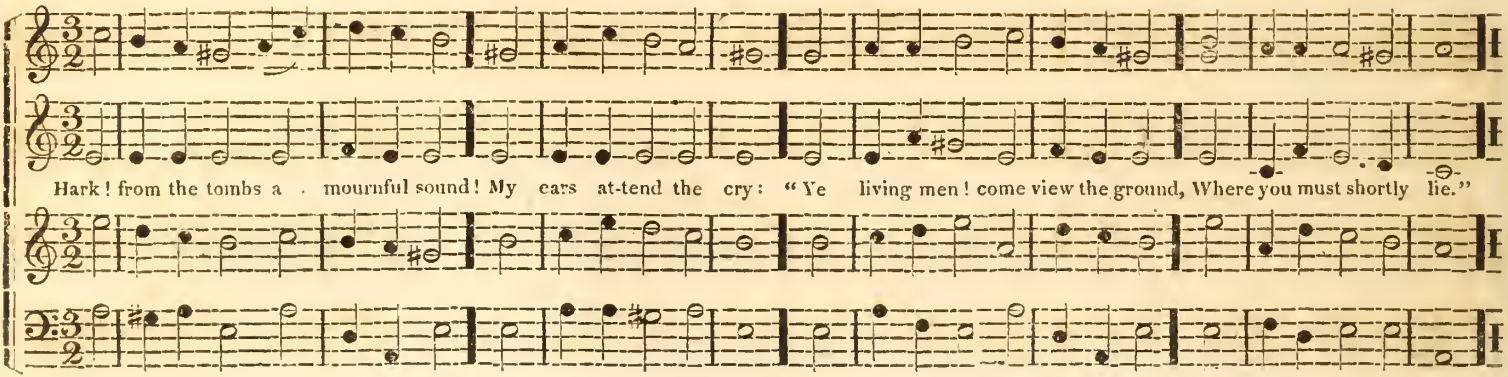



The heav'ns declare thy glo - ry Lord, Which that a-lone can fill; The fir - ma - ment and stars express, Their great cre - a-tor's skill;
The dawn of each re - turn - ing day Fresh beams of knowledge brings; And from the dark returns of night, Di - vine in-struc-tion springs.

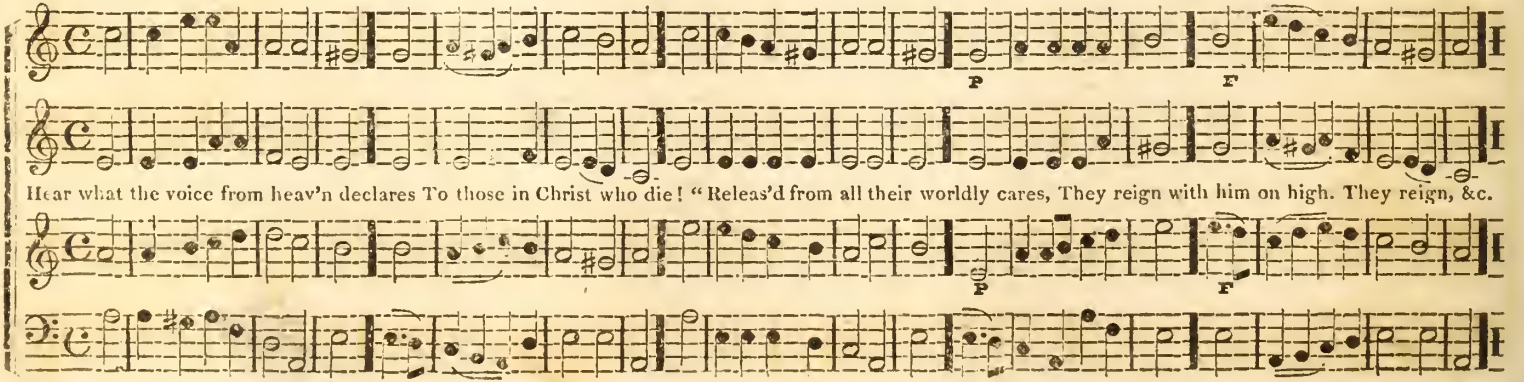
No. 87. ST. MATTHEWS, C. M. Two Verses. *The original words as set by Dr. Croft.*



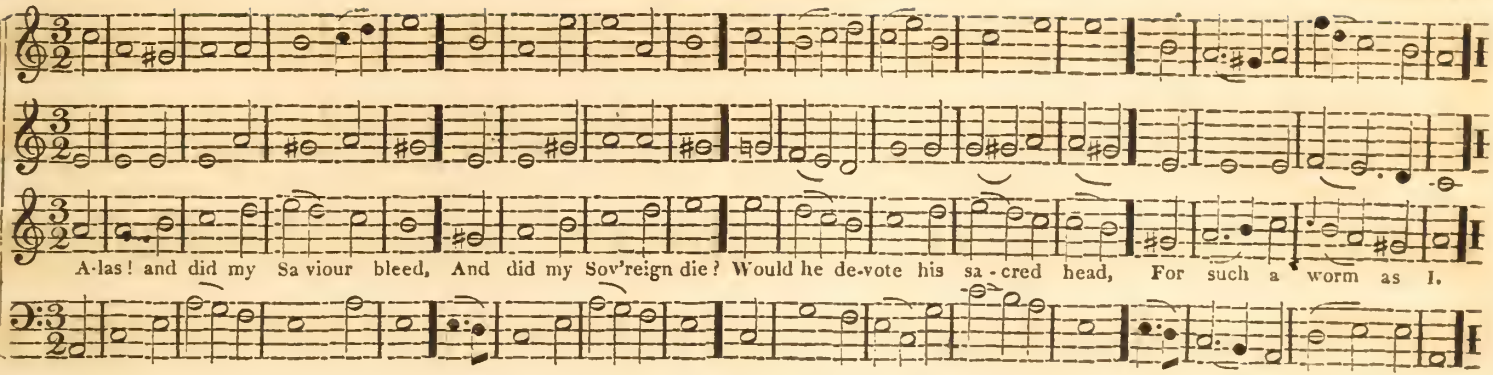
No. 88. FUNERAL THOUGHT, C. M. *J. Smith.*



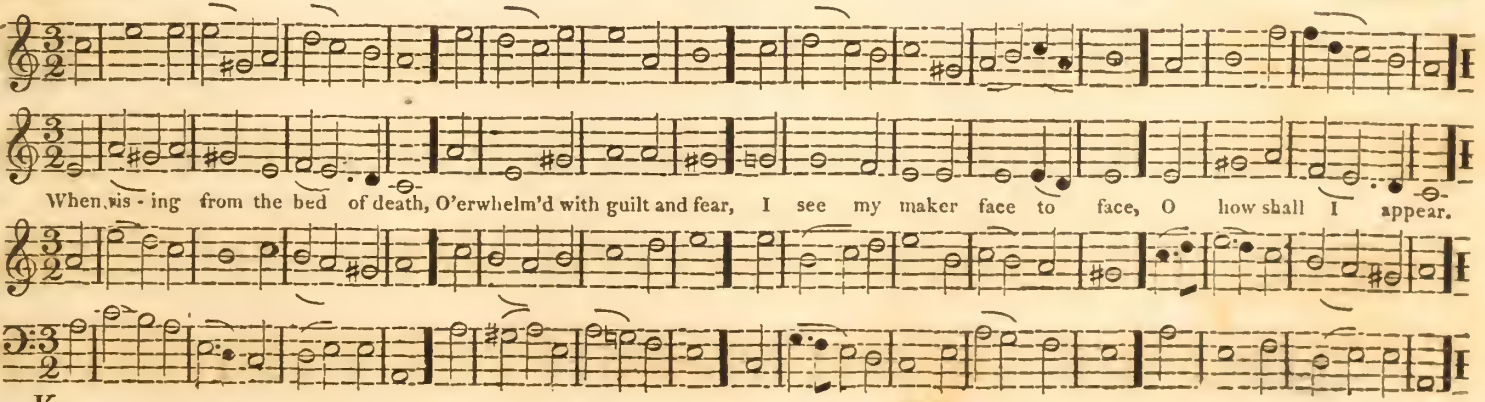
No. 89. ST. OLAVE'S, C. M. *Husband.*



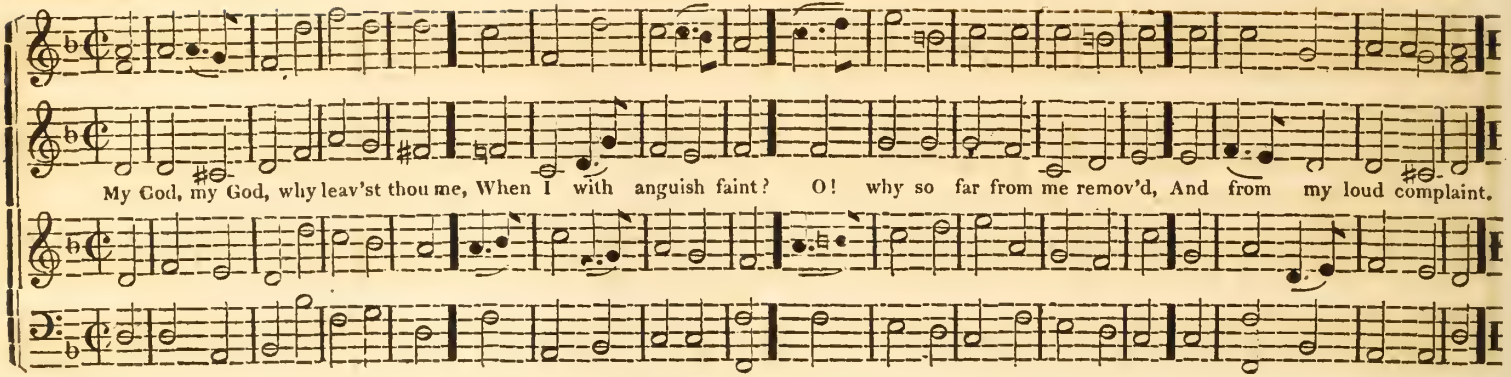
No. 90. BURFORD, C. M. *Purcel.*



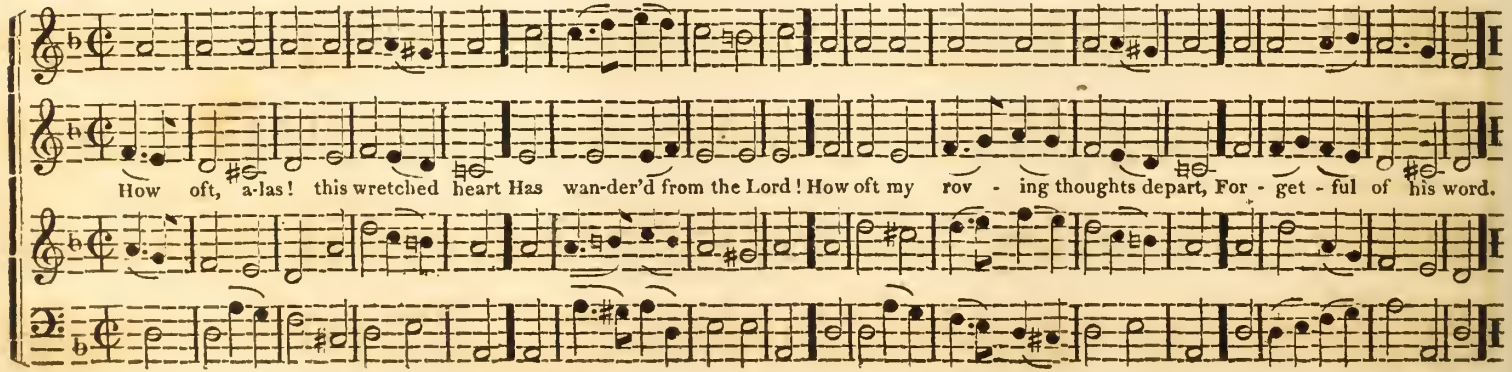
No. 91. CROWLE, C. M. *Dr. Green.*



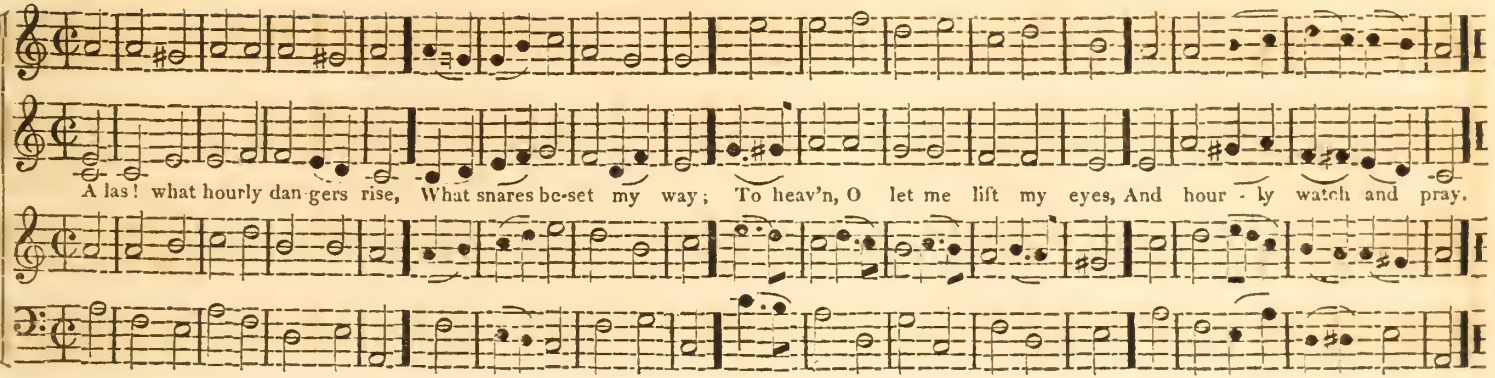
No. 92. ST. MARY'S, C. M. *Dr. Croft.*



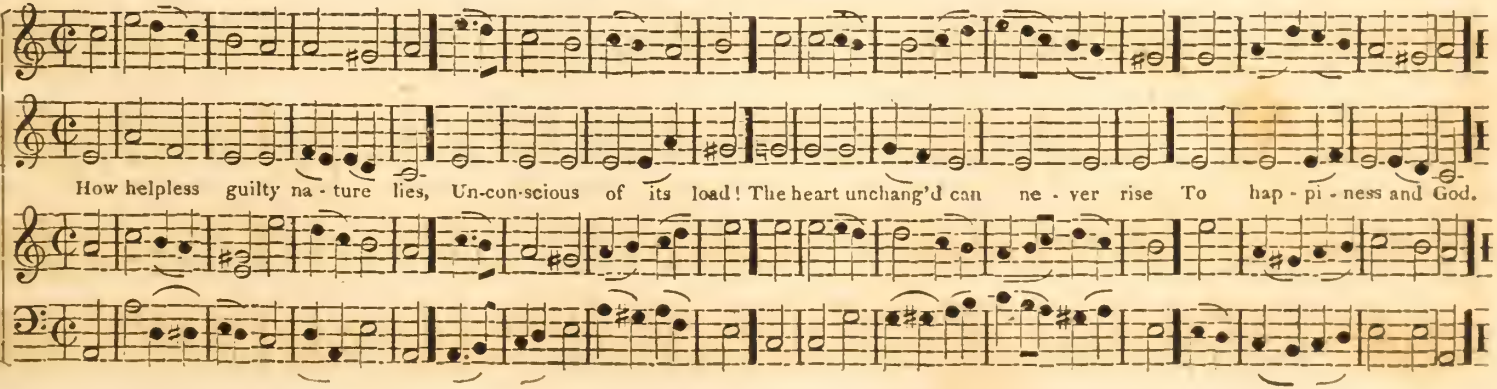
No. 93. BANGOR, C. M. *Arranged for this work.*



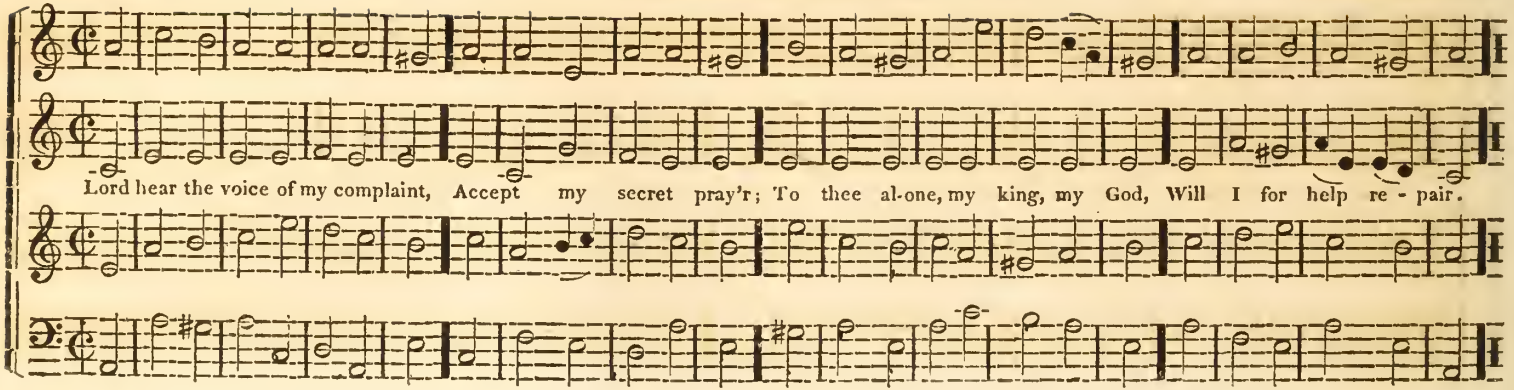
No. 94. BRUNSWICK, C. M. *Arranged for this work.*



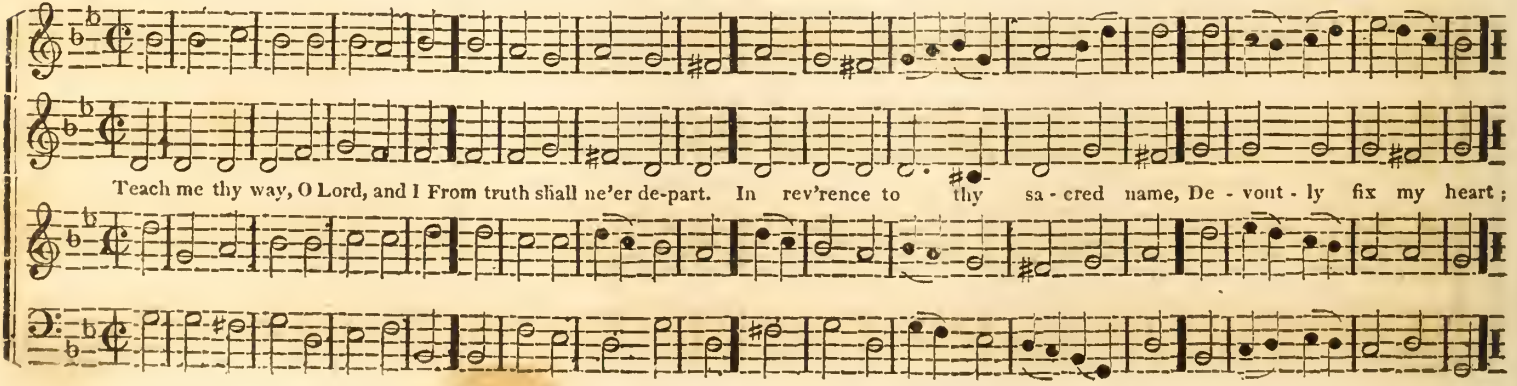
No. 95. WALSAL, C. M. *Arranged for this work.*



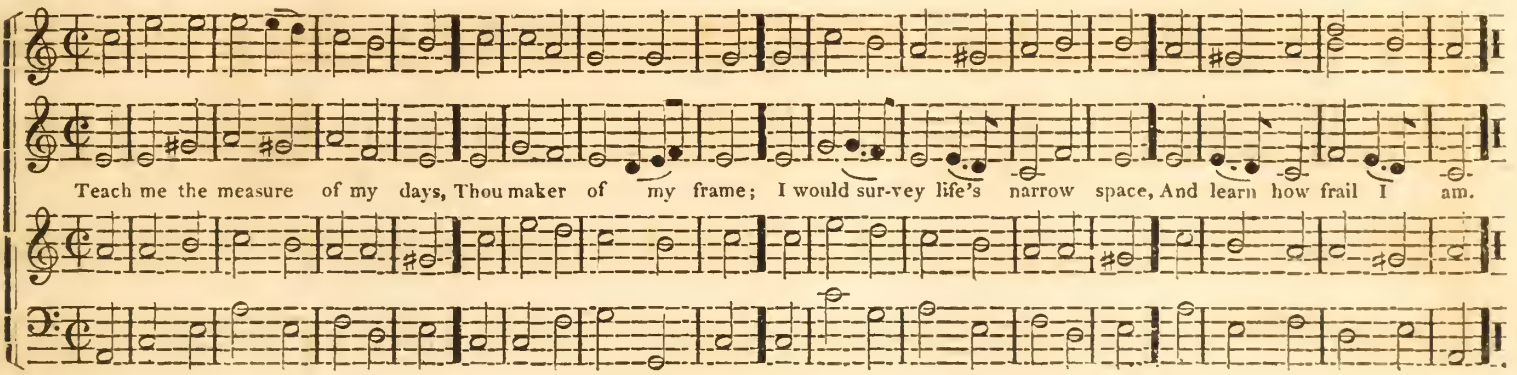
No. 96. ALDENBURG, C. M. *German.*



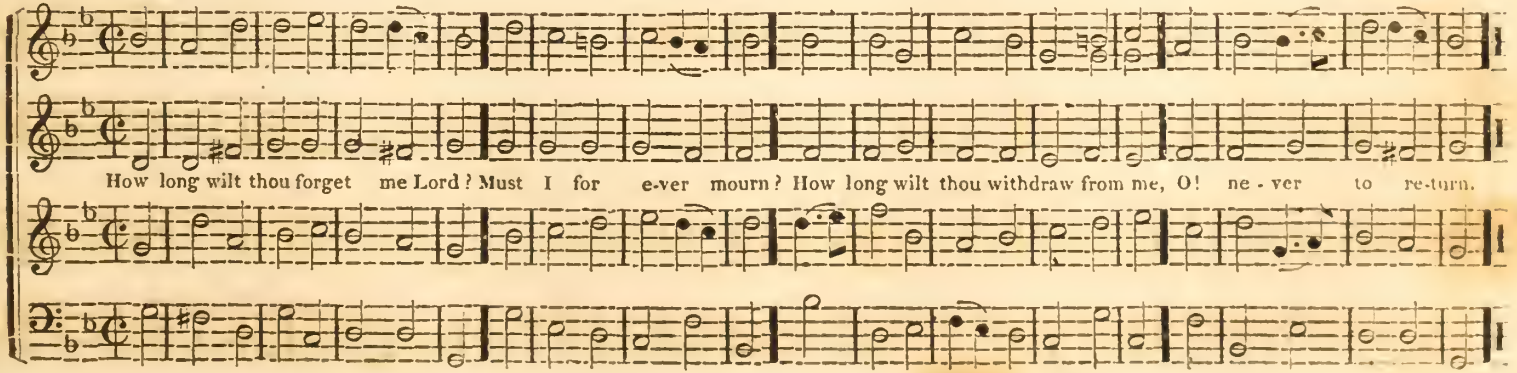
No. 97. WHITBY, C. M. *German.*



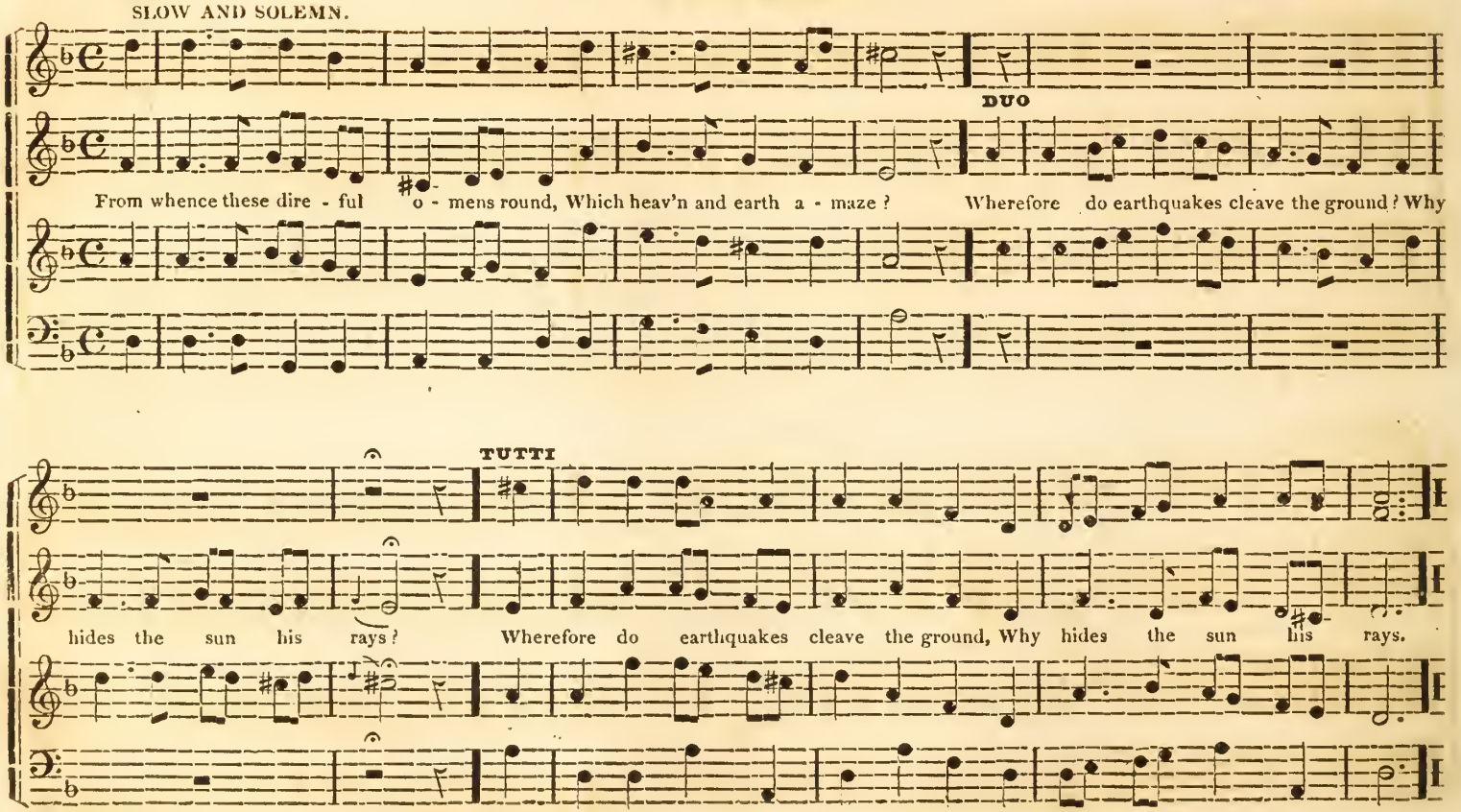
No. 98. WINDSOR, C. M. *Ravenscroft.*



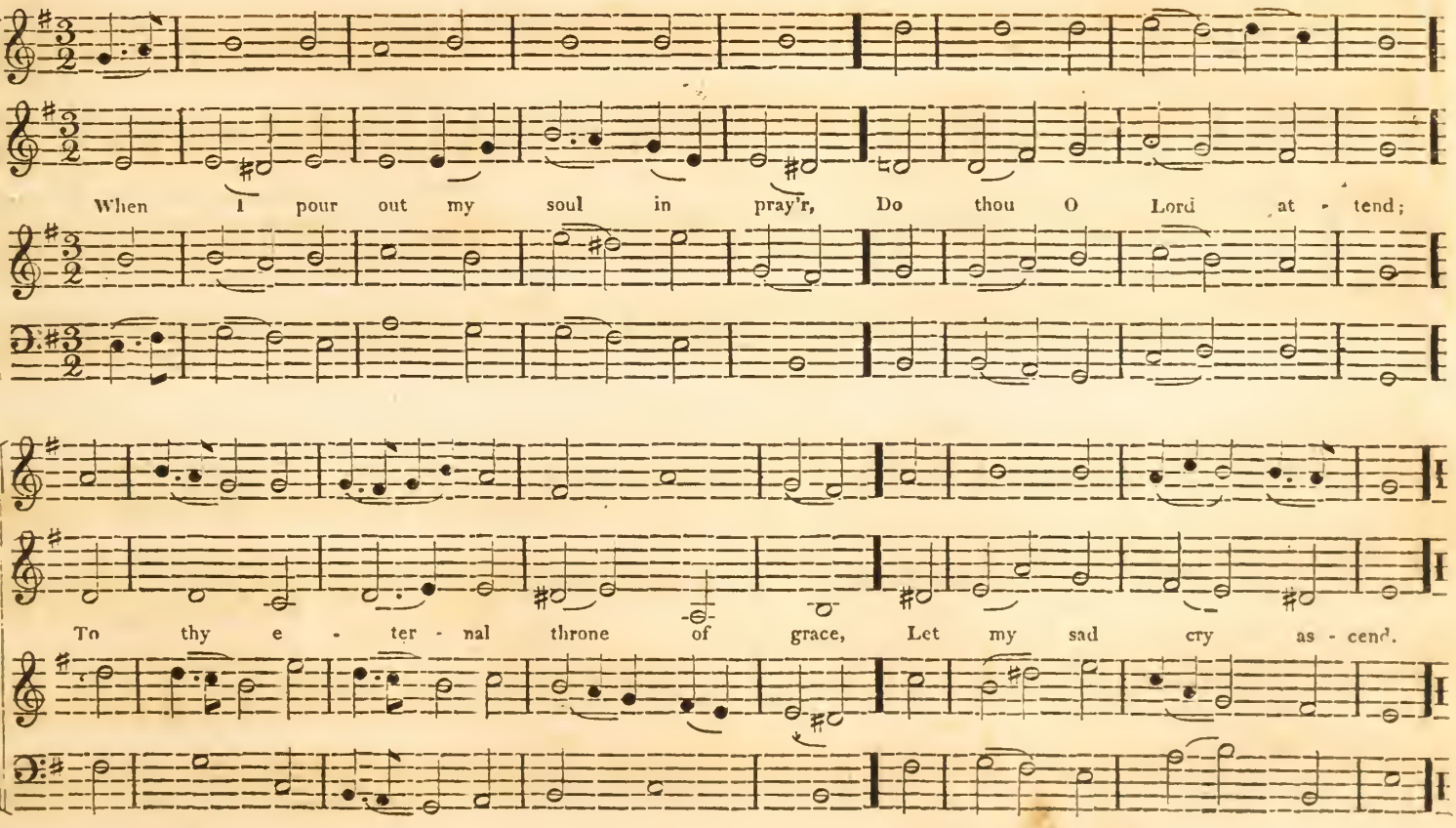
No. 99. BETHER, C. M. *Dr. Howard.*



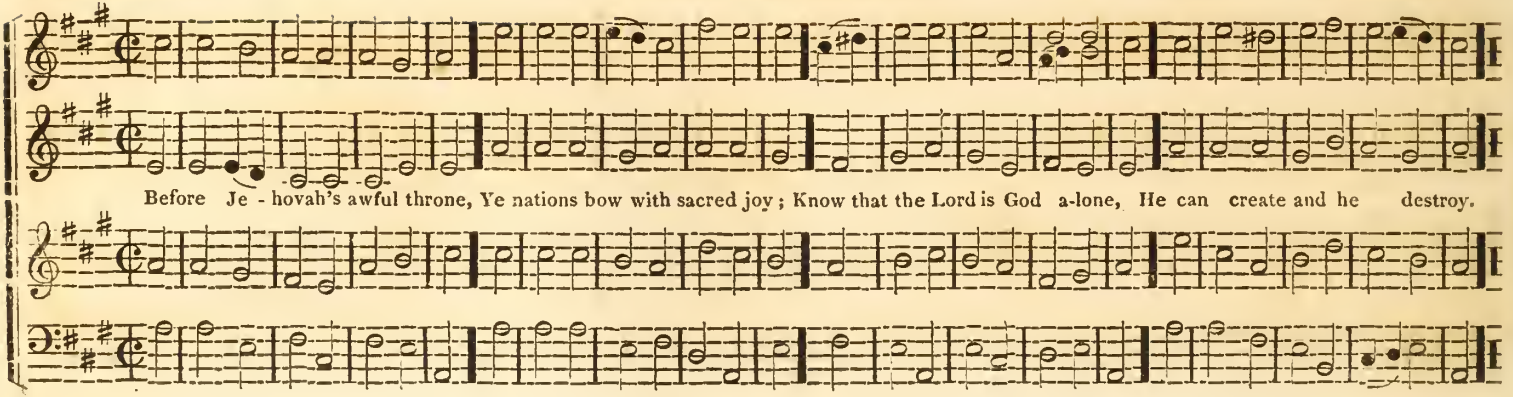
No. 100. CALVARY, C. M. Hymn 65. *Composed for this work by C. Meineke.*



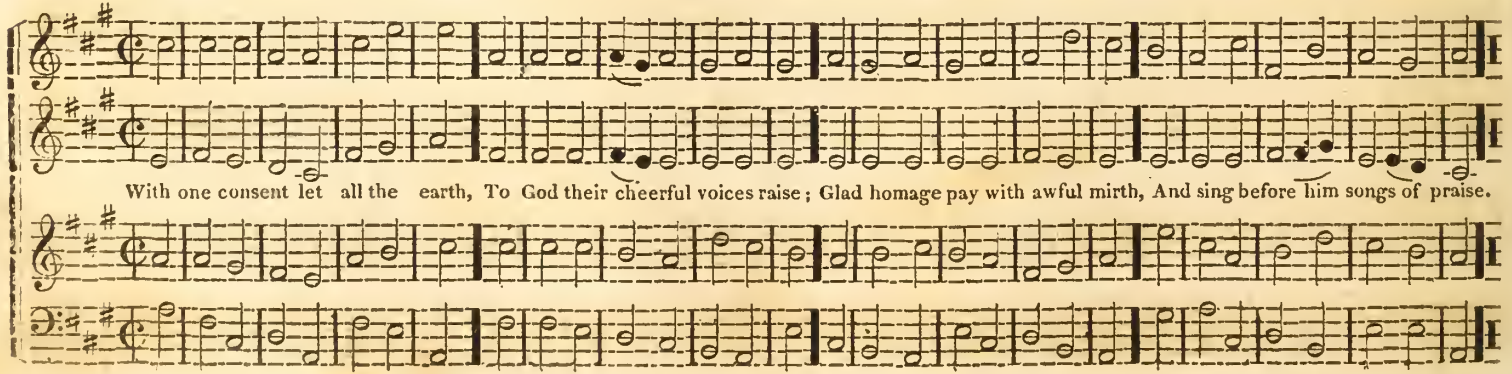
No. 101. CAROLINA, C. M. *Coombs.*



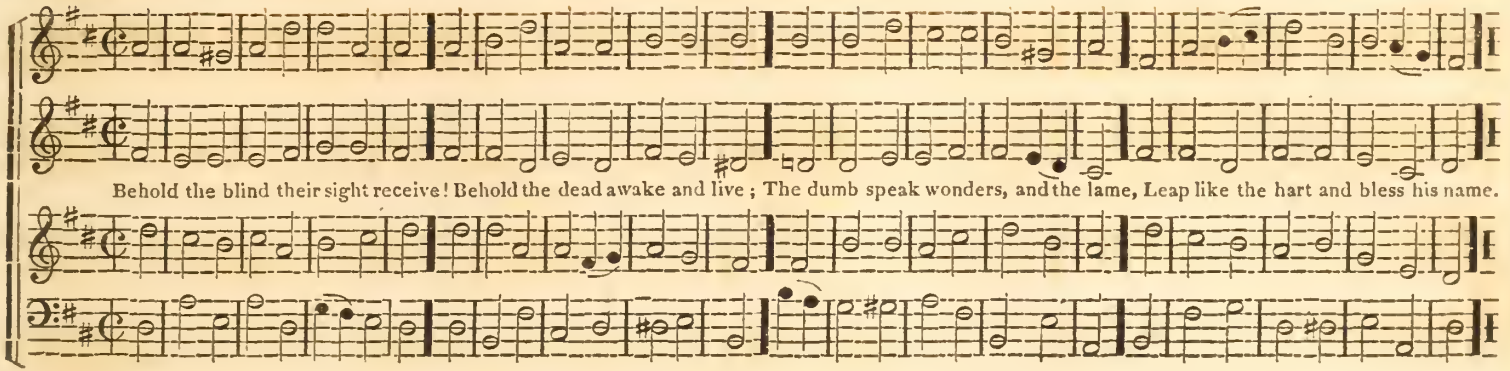
No. 102. OLD HUNDRED, L. M. No. 1. *As published by Dr. Hayes.*



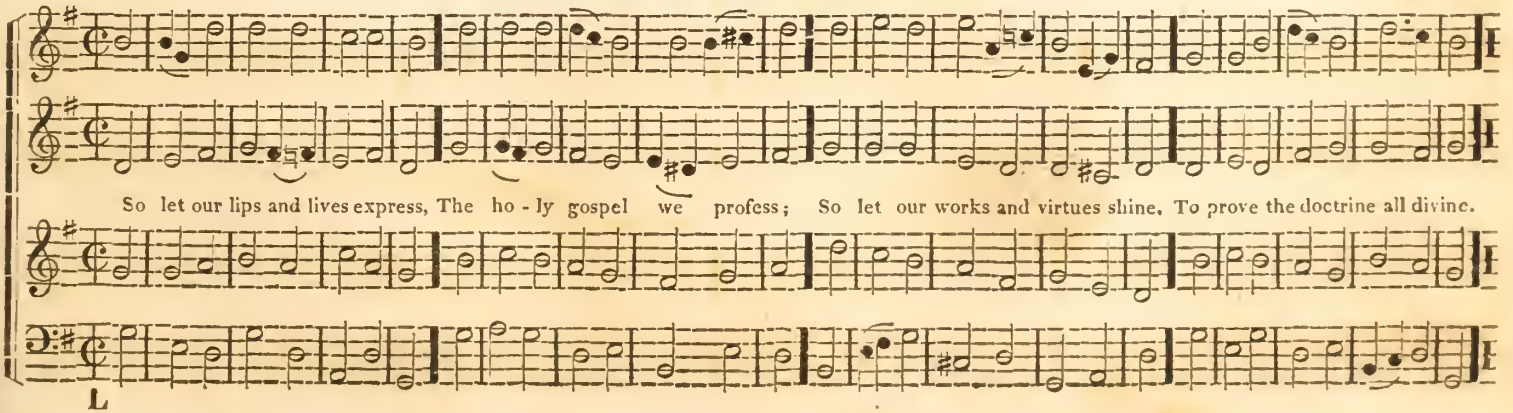
No. 103. OLD HUNDRED, L. M. No. 2. *A German copy.*



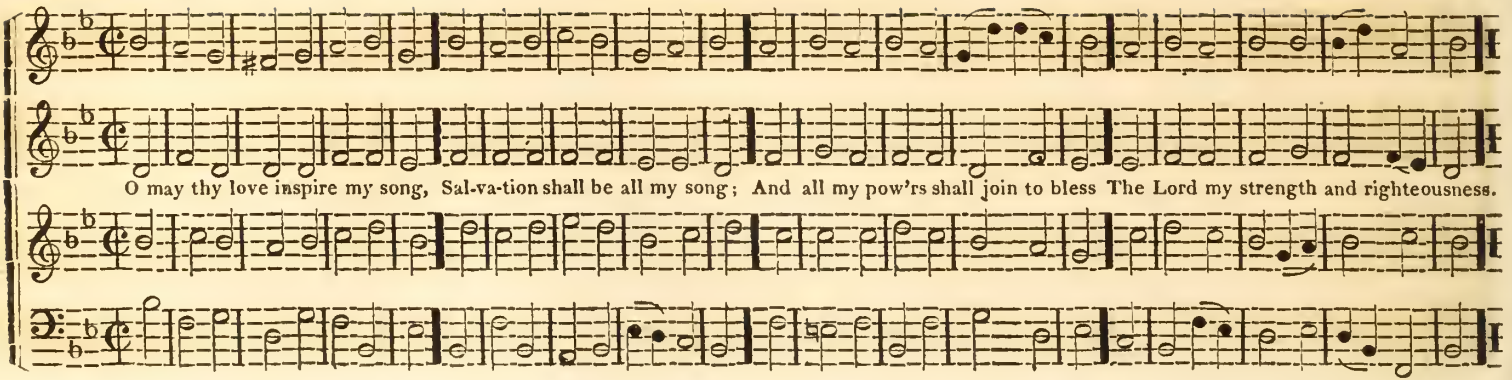
No. 104. EISLEBEN, L. M. *Dr. Martin Luther.*



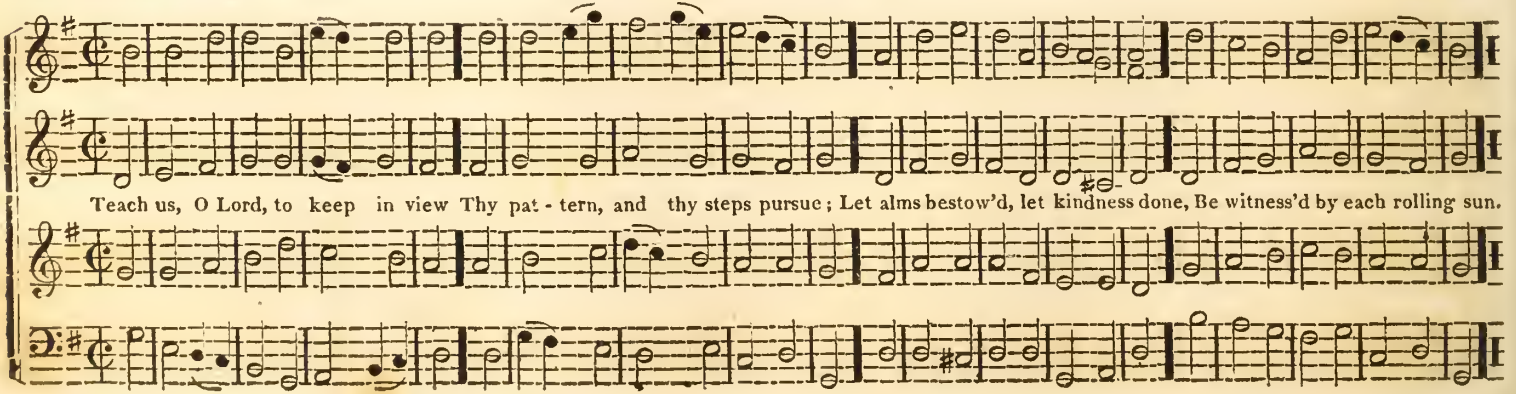
No. 105. BOHEMIA, L. M. *German*



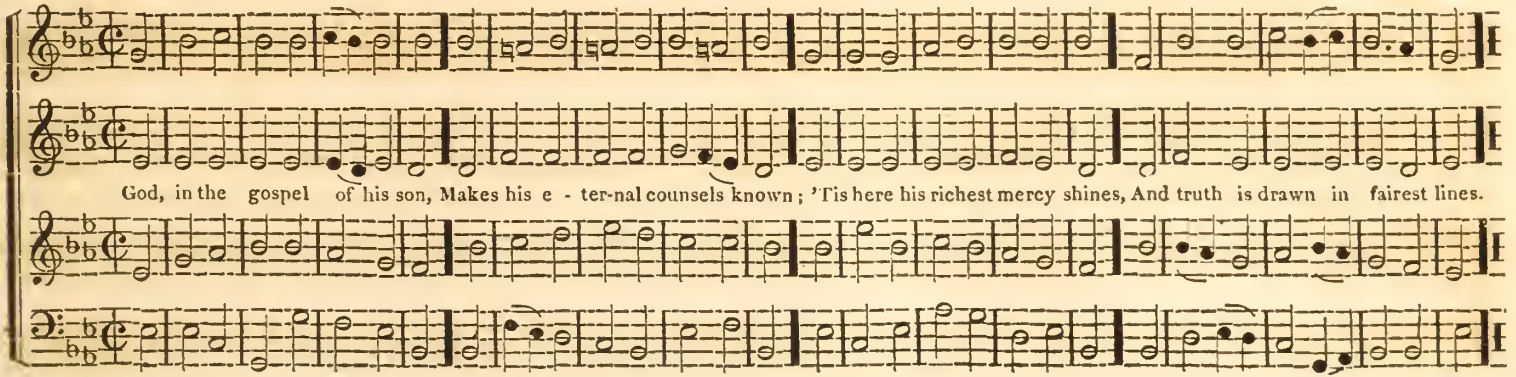
No. 106. MANHEIM, L. M. *German.*



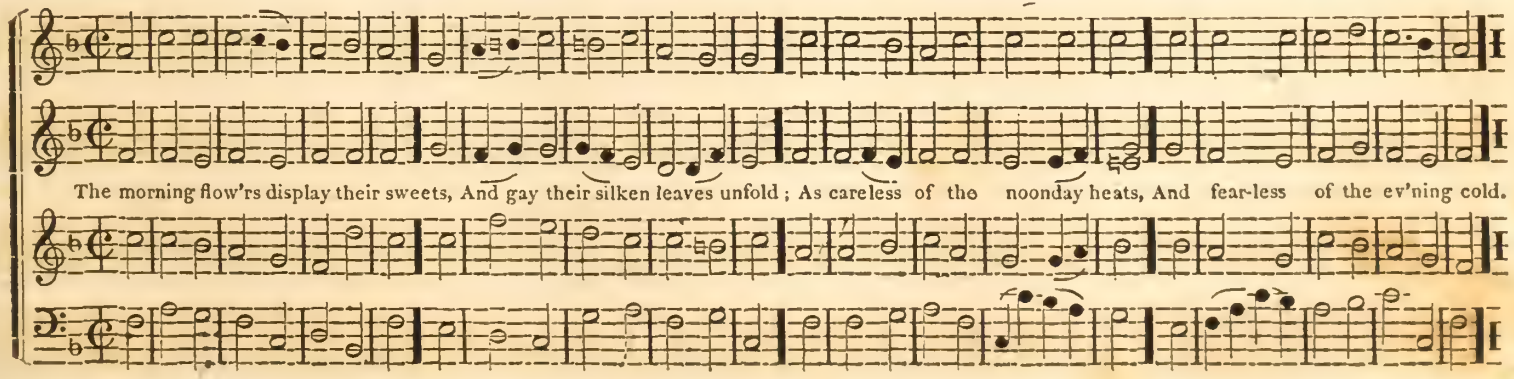
No. 107. AUGSBURG, L. M. *German.*



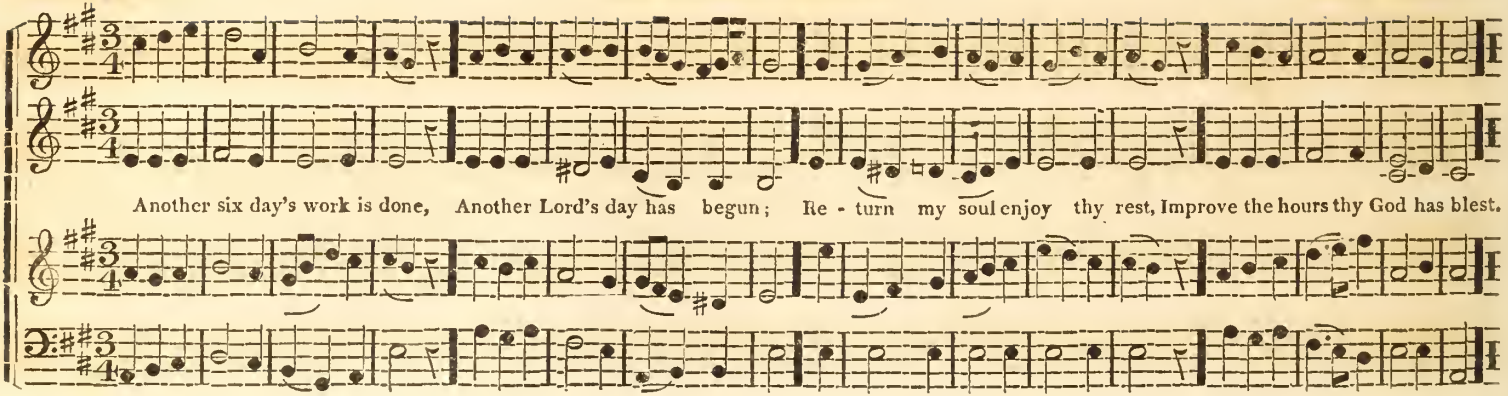
No. 108. WALDECK, L. M. *German.*



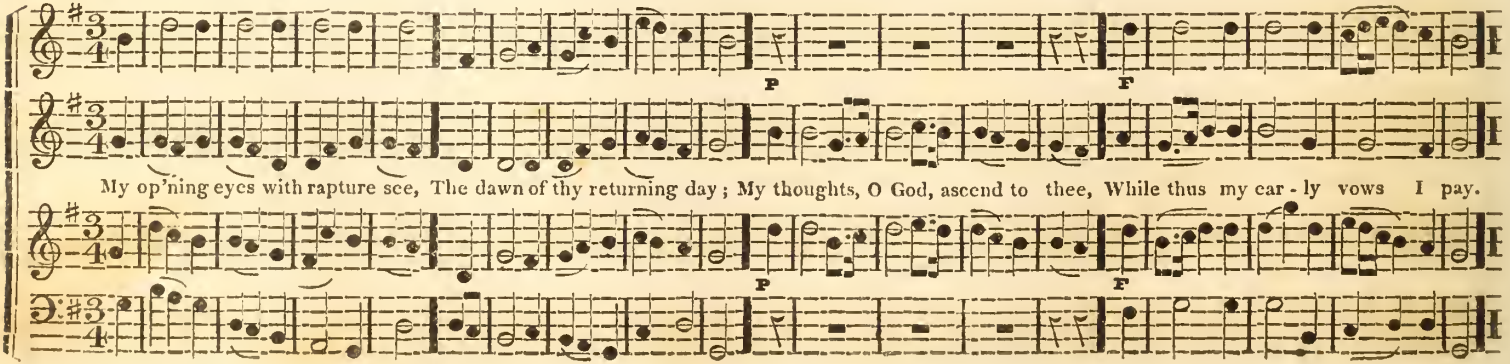
No. 109. NAZARETH, L. M. *S. Webbe, Senr.*



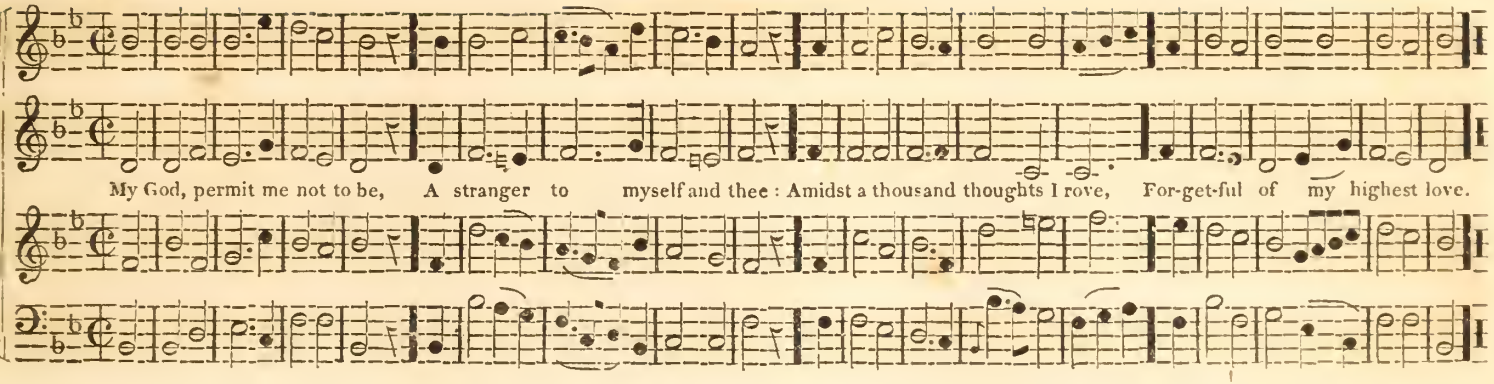
No. 110. BOWEN, L. M. *Haydn.*



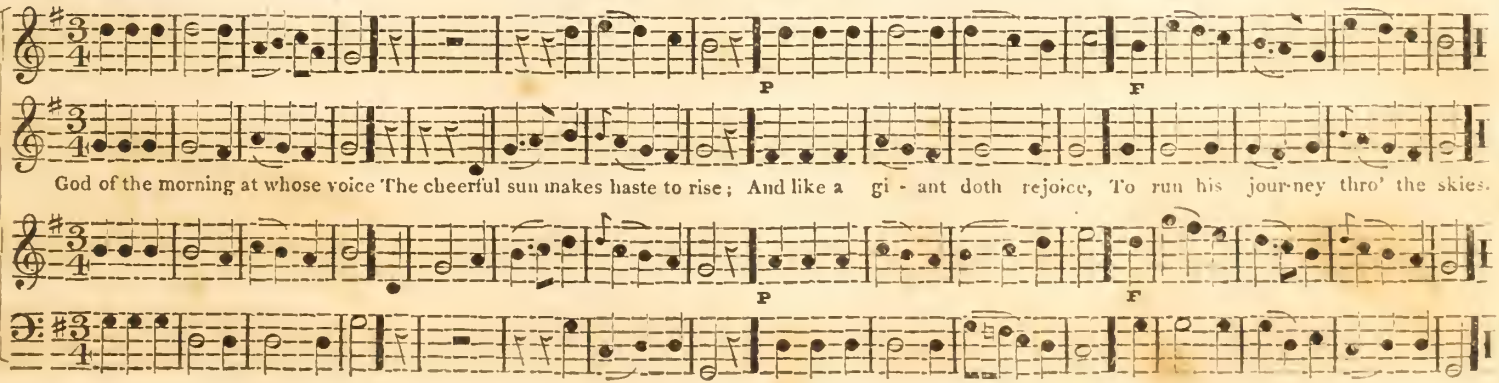
No. 111. EFFINGHAM, L. M.



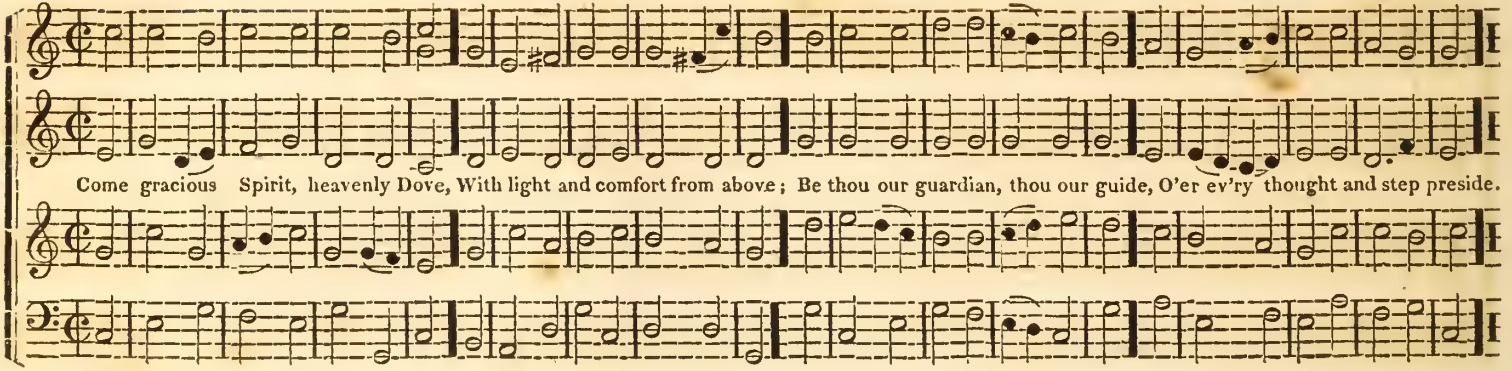
No. 112. ORRAMOOR, L. M. *Arranged by Meineke.*



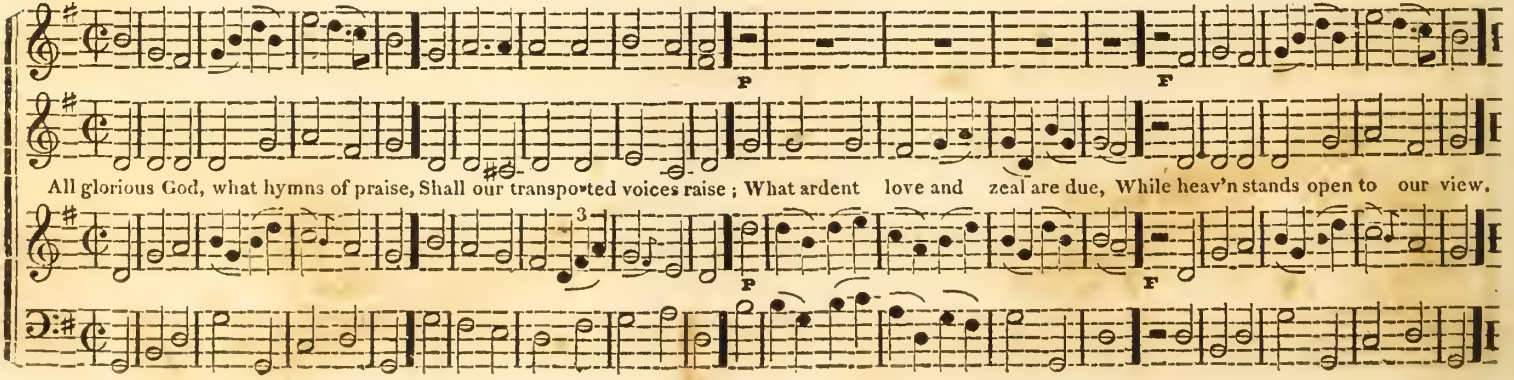
No. 113. MORNING, L. M. *J. Gildon.*



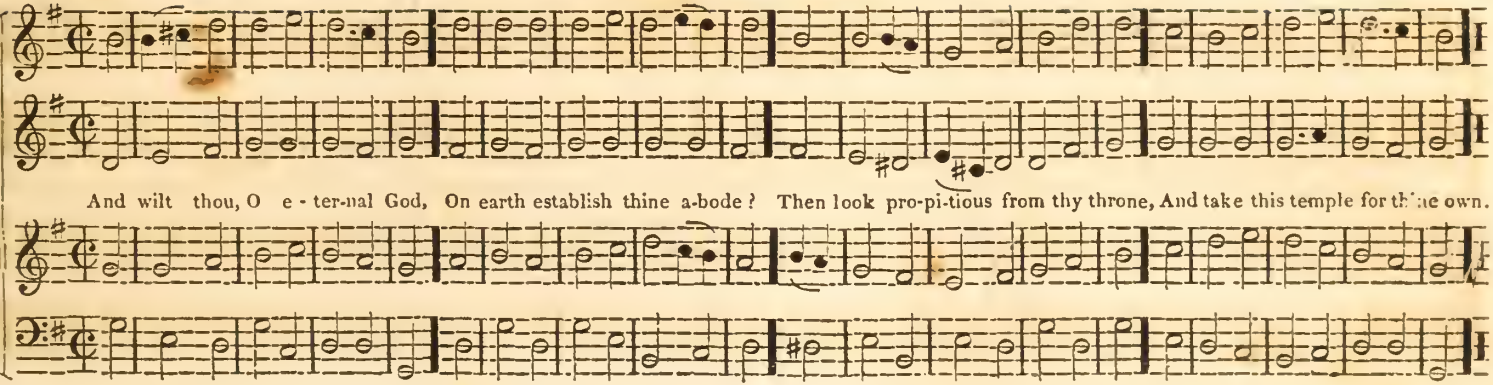
No. 114. CALVERT, L. M. *J. A. Hiller.*



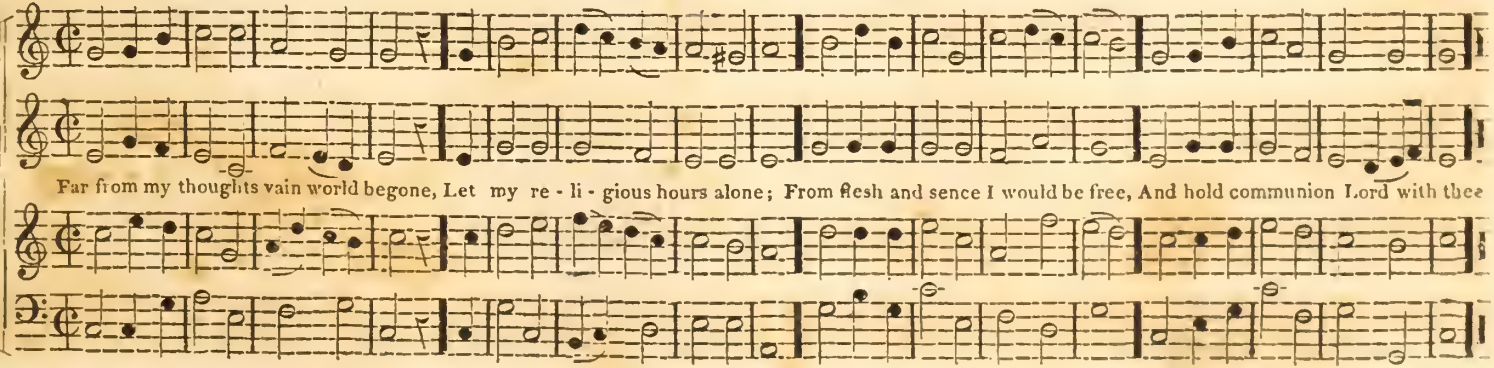
No. 115. PORTUGAL, L. M. *Thorley.*



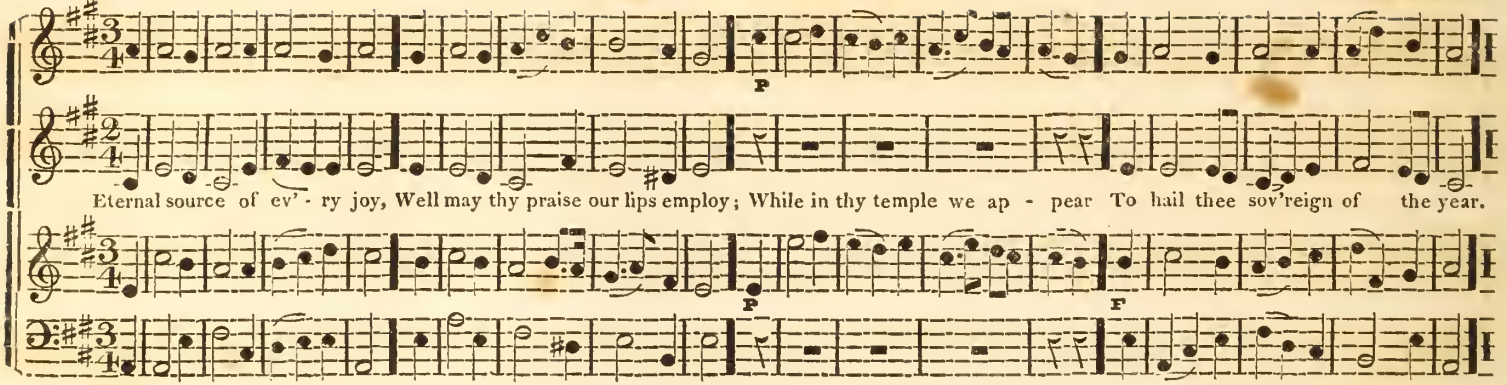
No. 116. KENYON COLLEDGE, L. M. *J. Cole.*



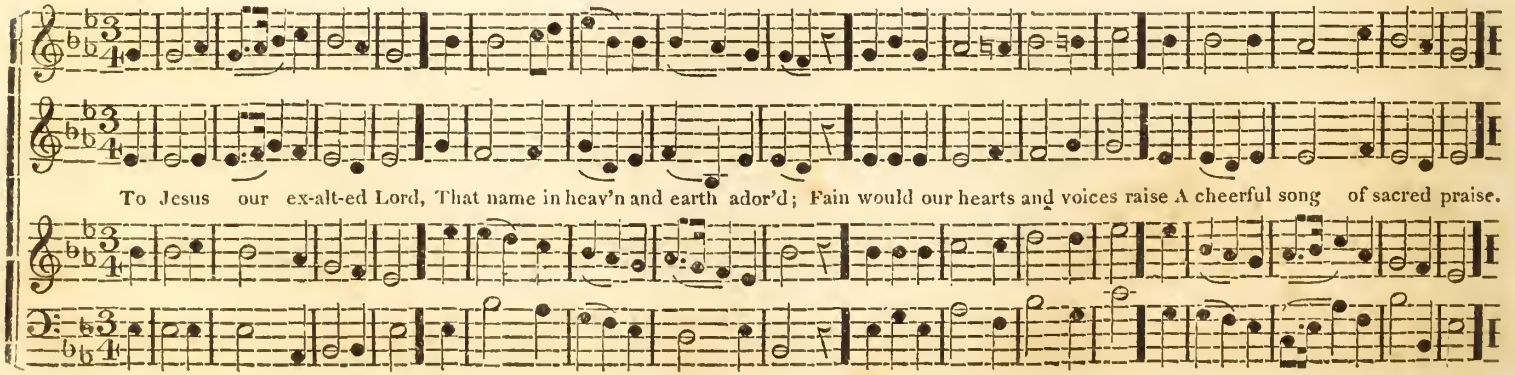
No. 117. EBENEZER, L. M. *J. Cole.*



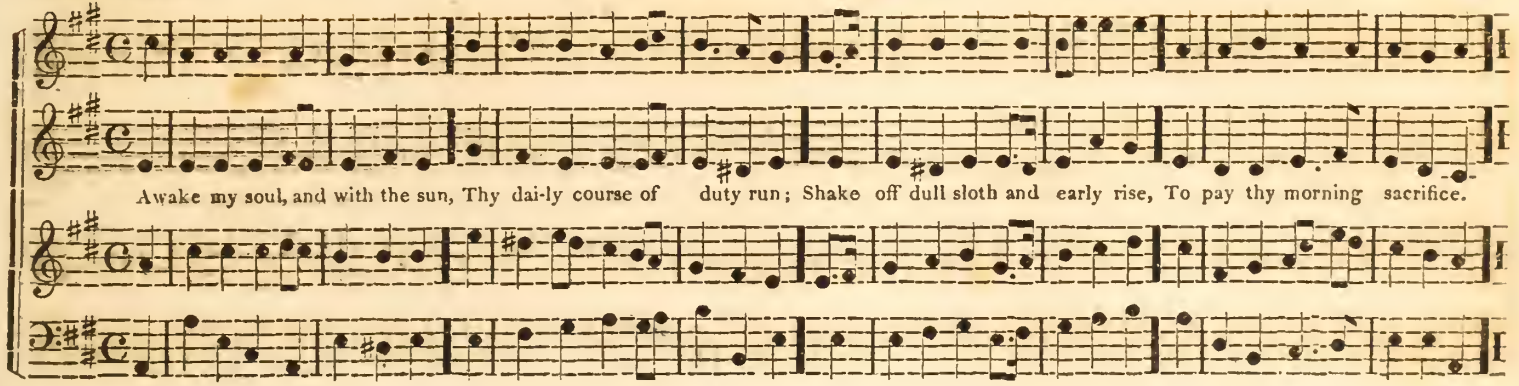
No. 118. SEASONS, L. M. *Pleyel.*



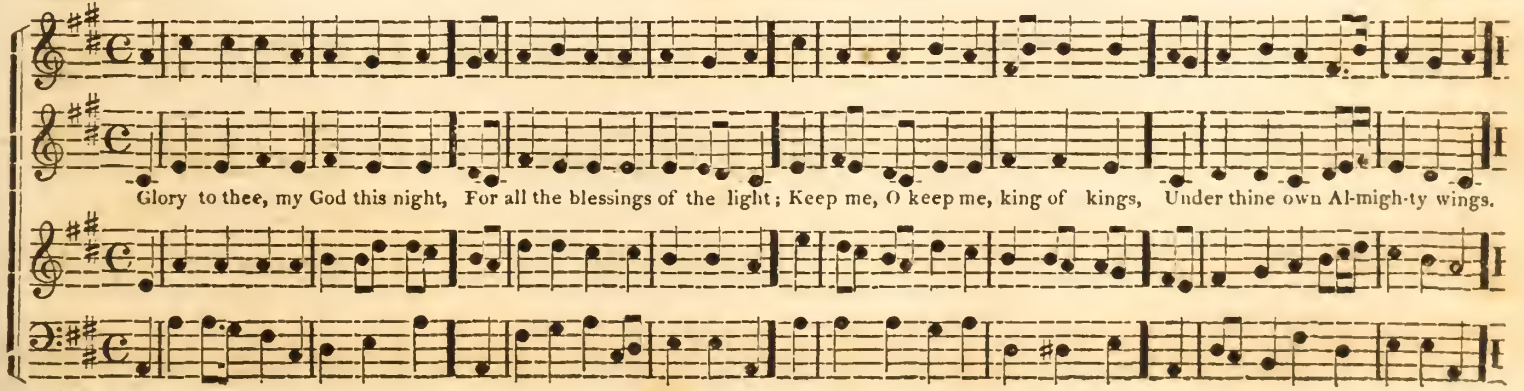
No. 119. LUTON, L. M. *Rev. G. Burder.*



No. 120. MORNING HYMN, L. M. *F. Barthelmon.*

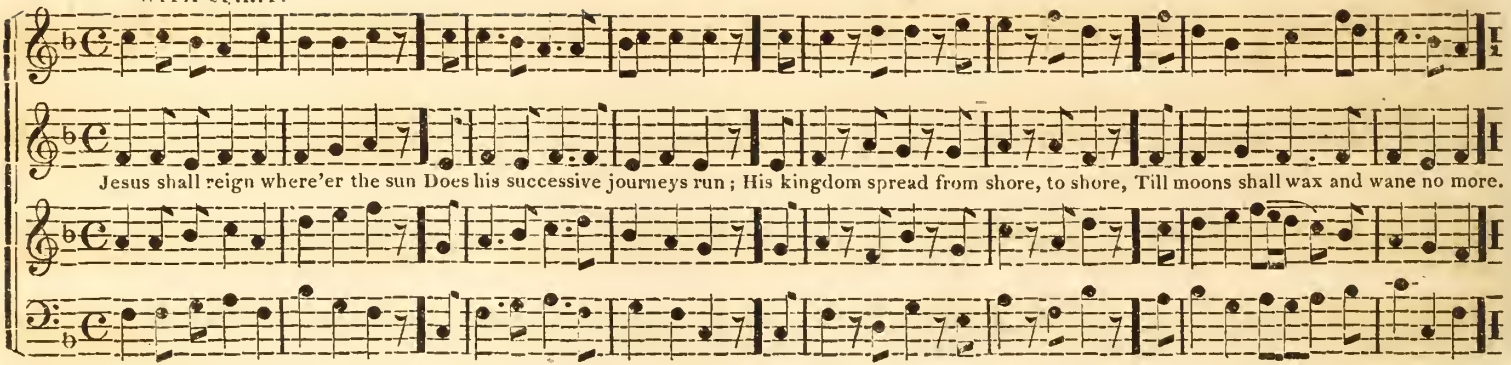


No. 121. EVENING HYMN, L. M. *Tallis.*

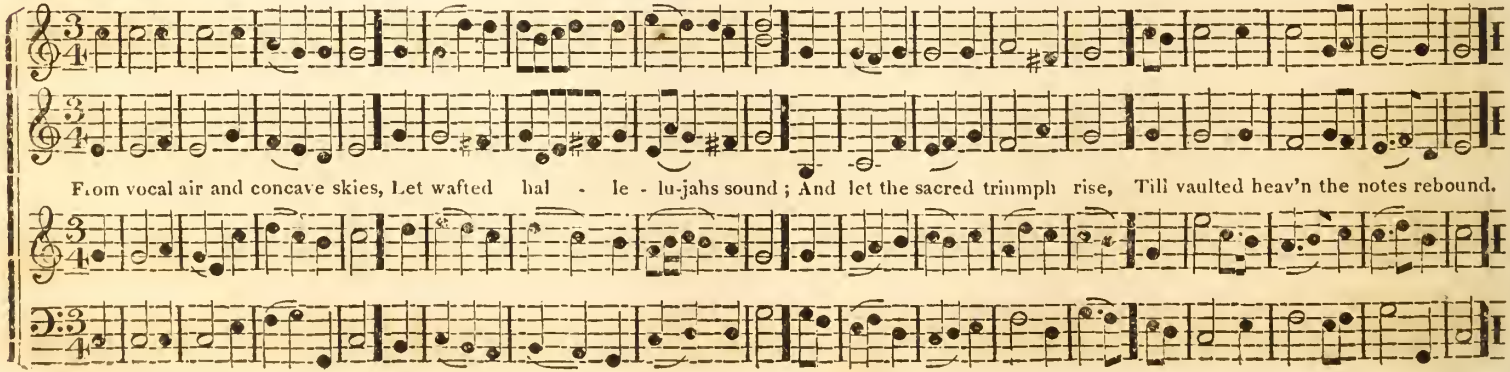


No. 122. MISSION, L. M. *Handel—from the Oratorio of Saul.*

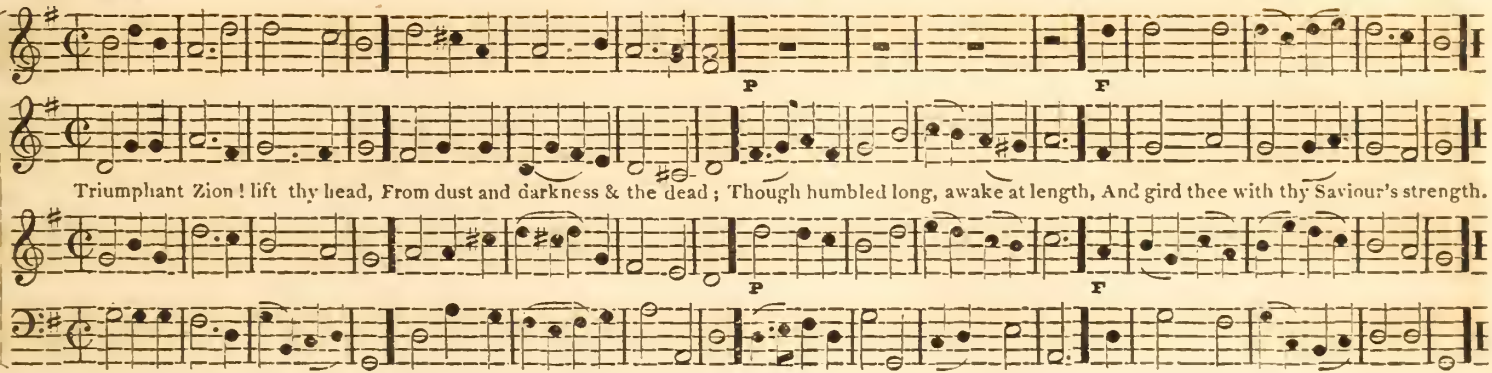
WITH SPIRIT.



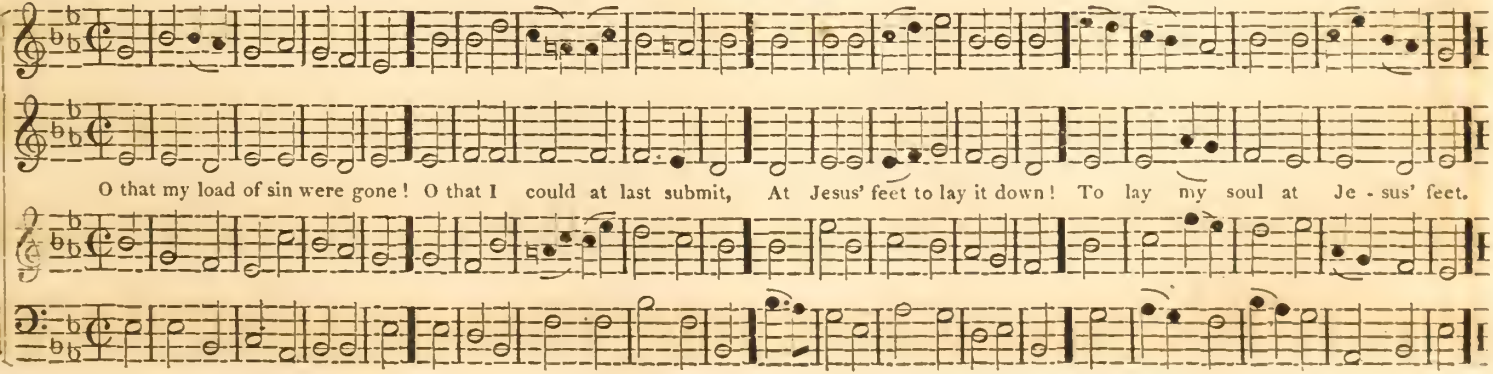
No. 123. CHARLESTON, L. M. *R. Cook.*



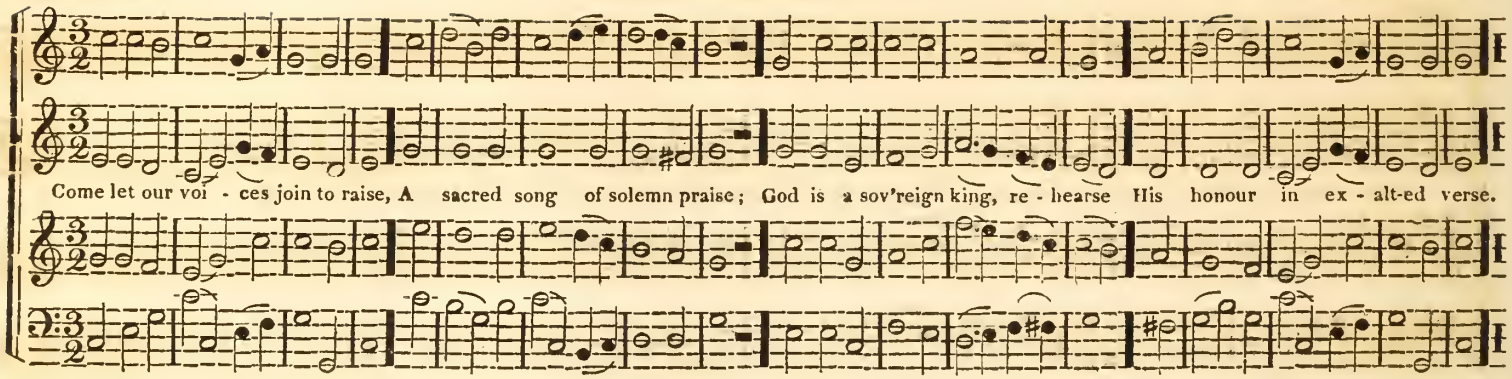
No. 124. PLYMOUTH, L. M. *J. Cole.*



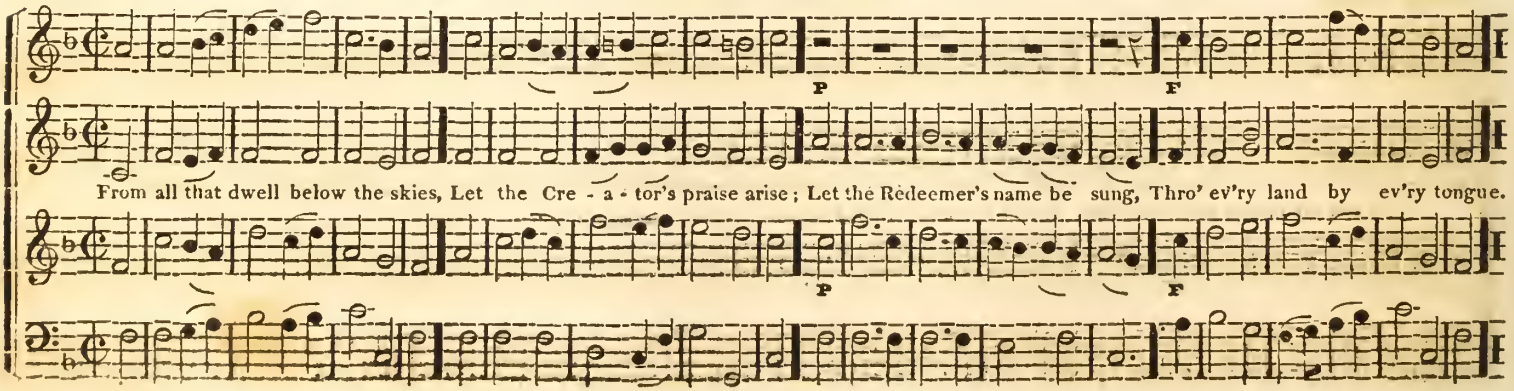
No. 125. KENT, L. M. *Geo. Green.*



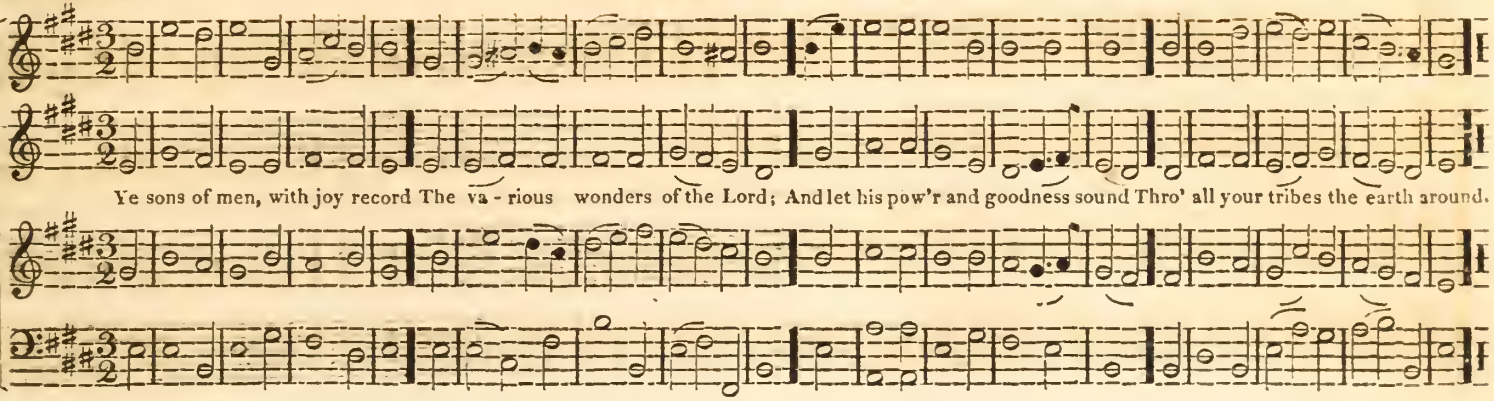
No. 126. WARRINGTON, L. M. *R. Harrison.*



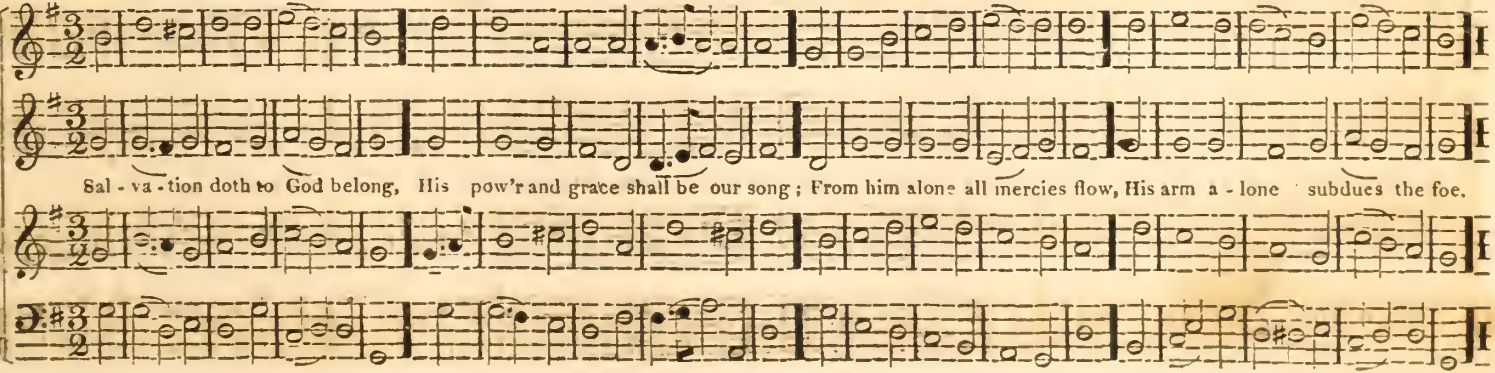
No. 127. ALFRETON, L. M. *W. Beastall.*



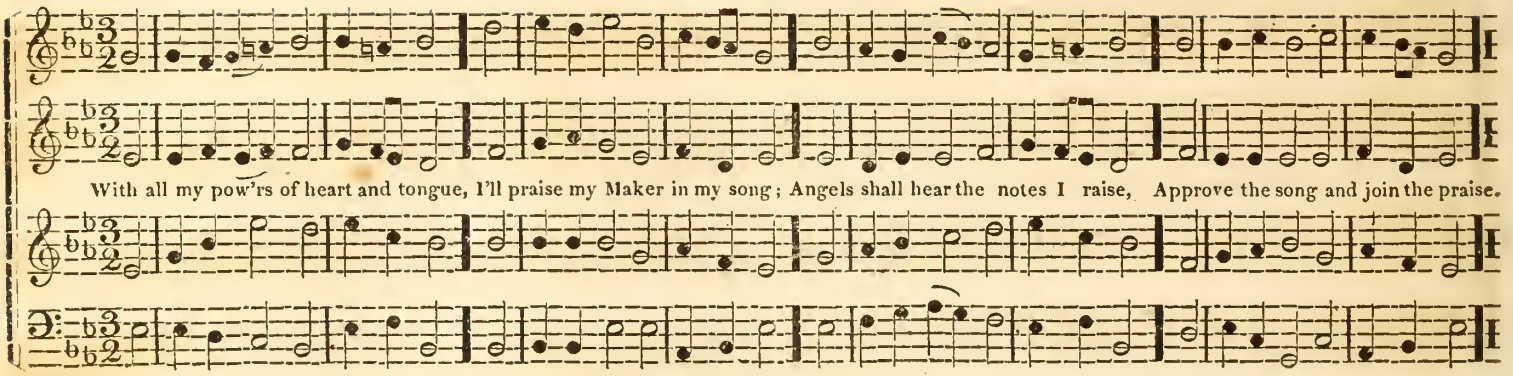
No. 128. NEWNHAM. *Dr. Hayes.*



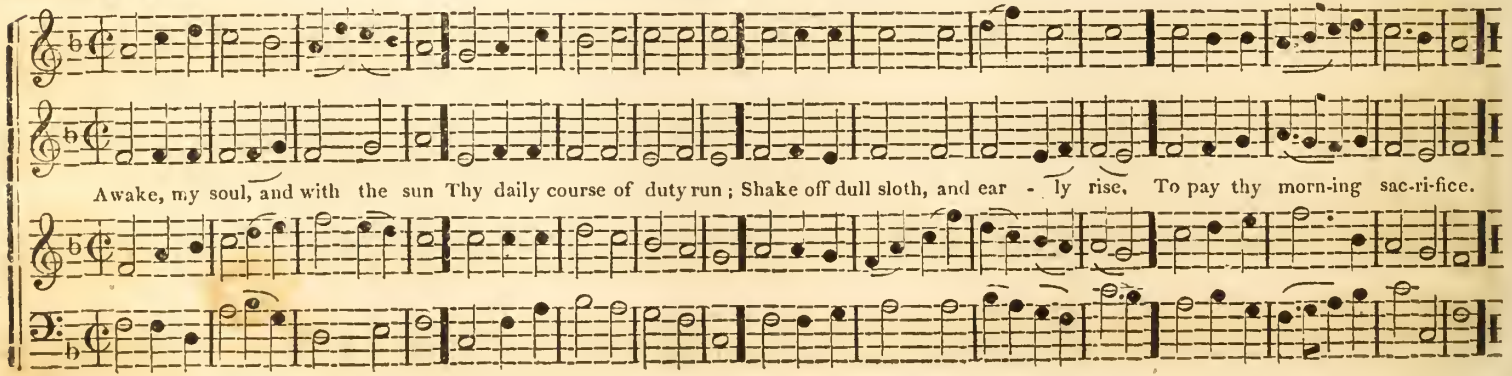
No. 129. ANGEL'S HYMN, L. M.



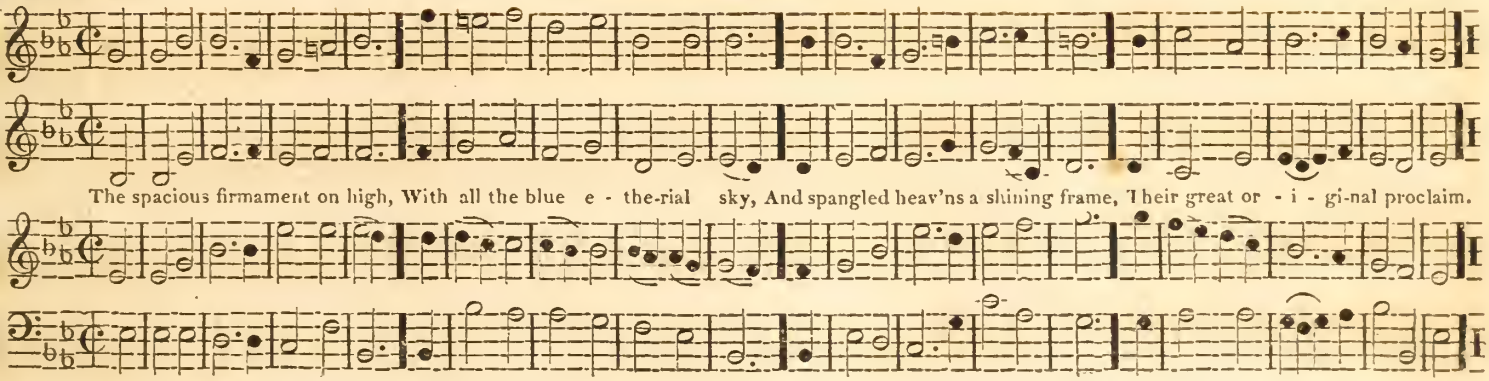
No. 130. WELLS, L. M.



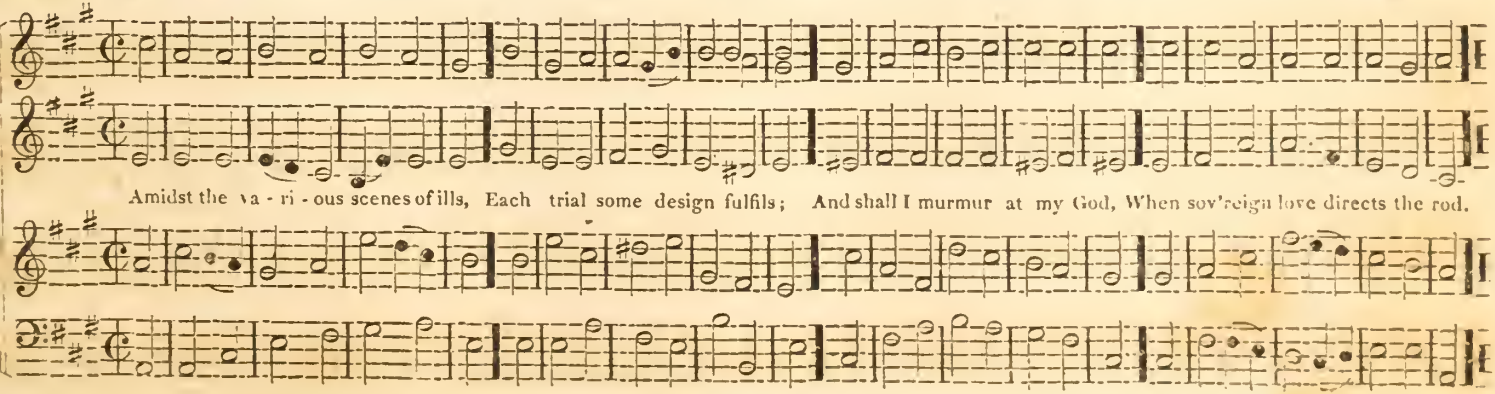
No. 131. NEWRY; or, DUKE-STREET, L. M. *J. Hatton.*



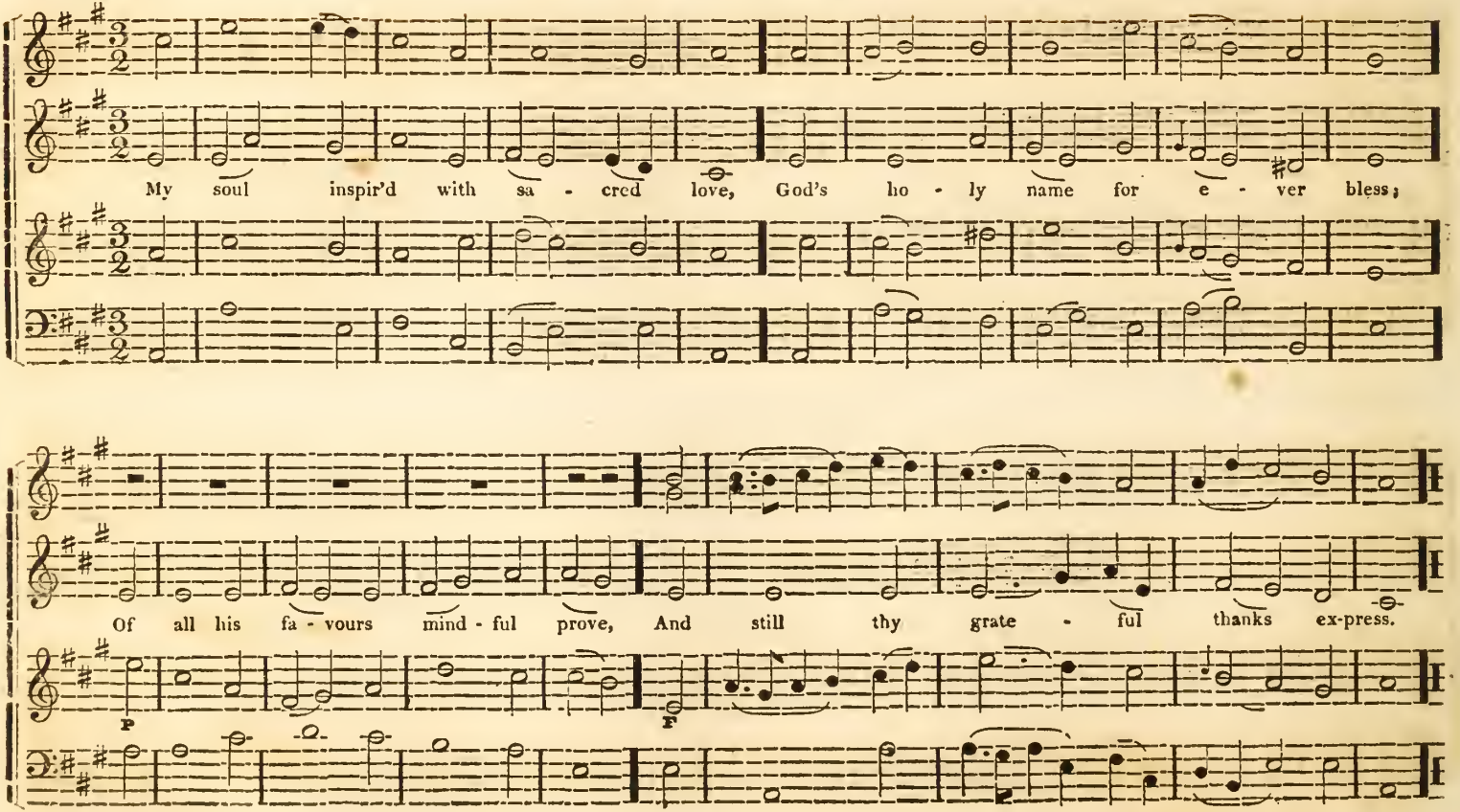
No. 132. ADDISON, L. M. *Whitaker.*



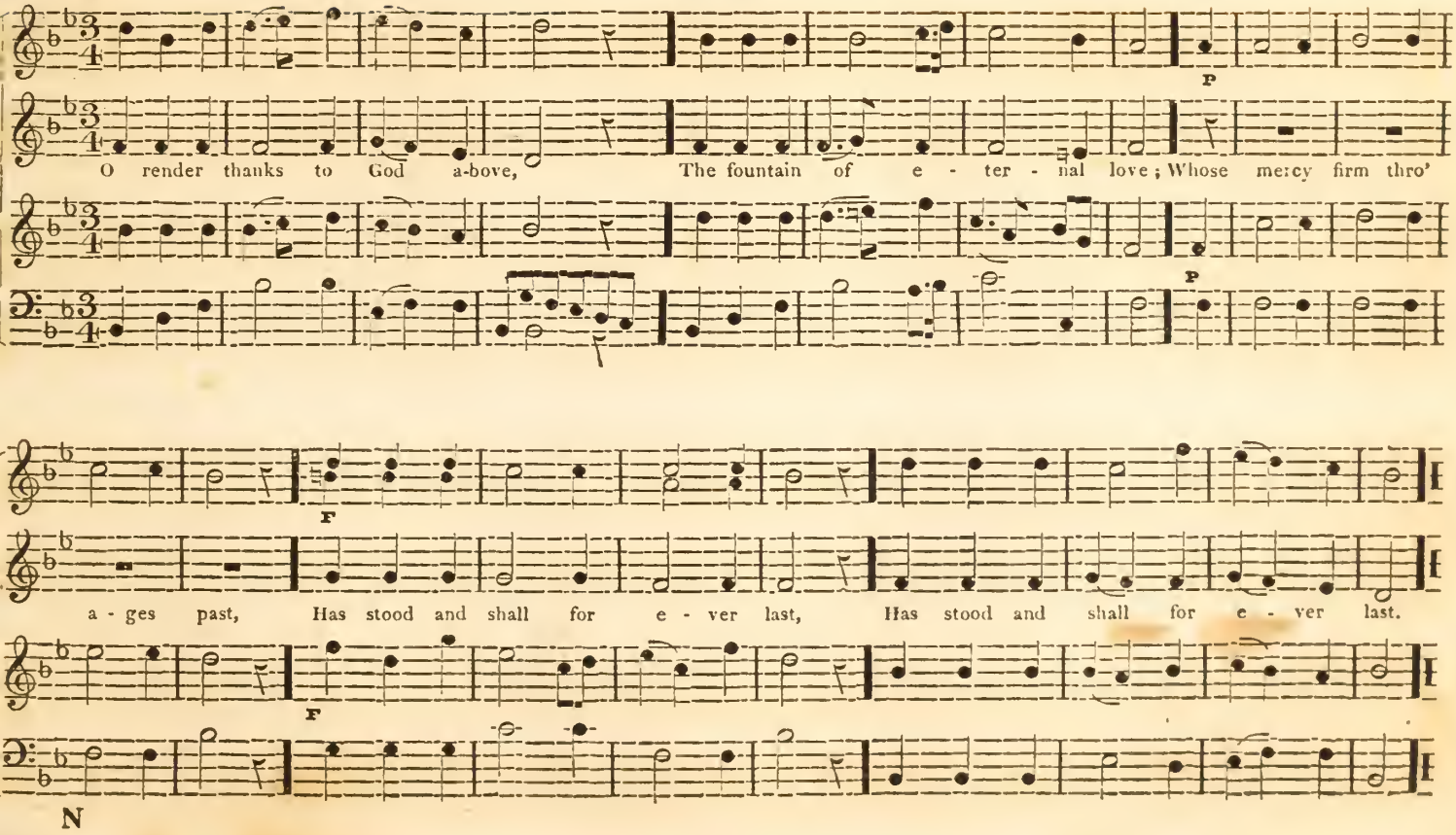
No. 133. NORFOLK, L. M. *J. Ashton.*



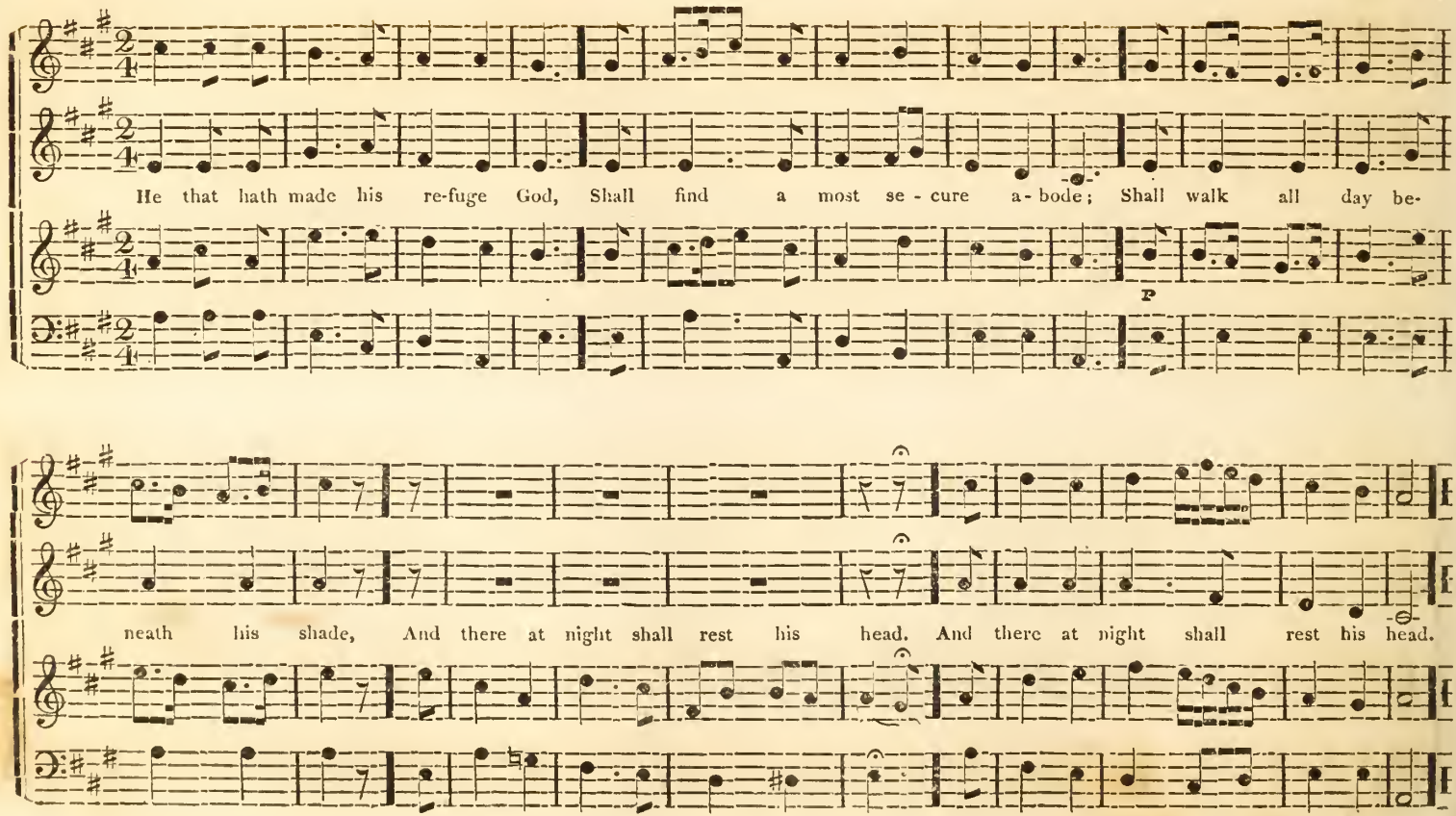
No. 134. ST. PETER'S, L. M. *Harwood.*



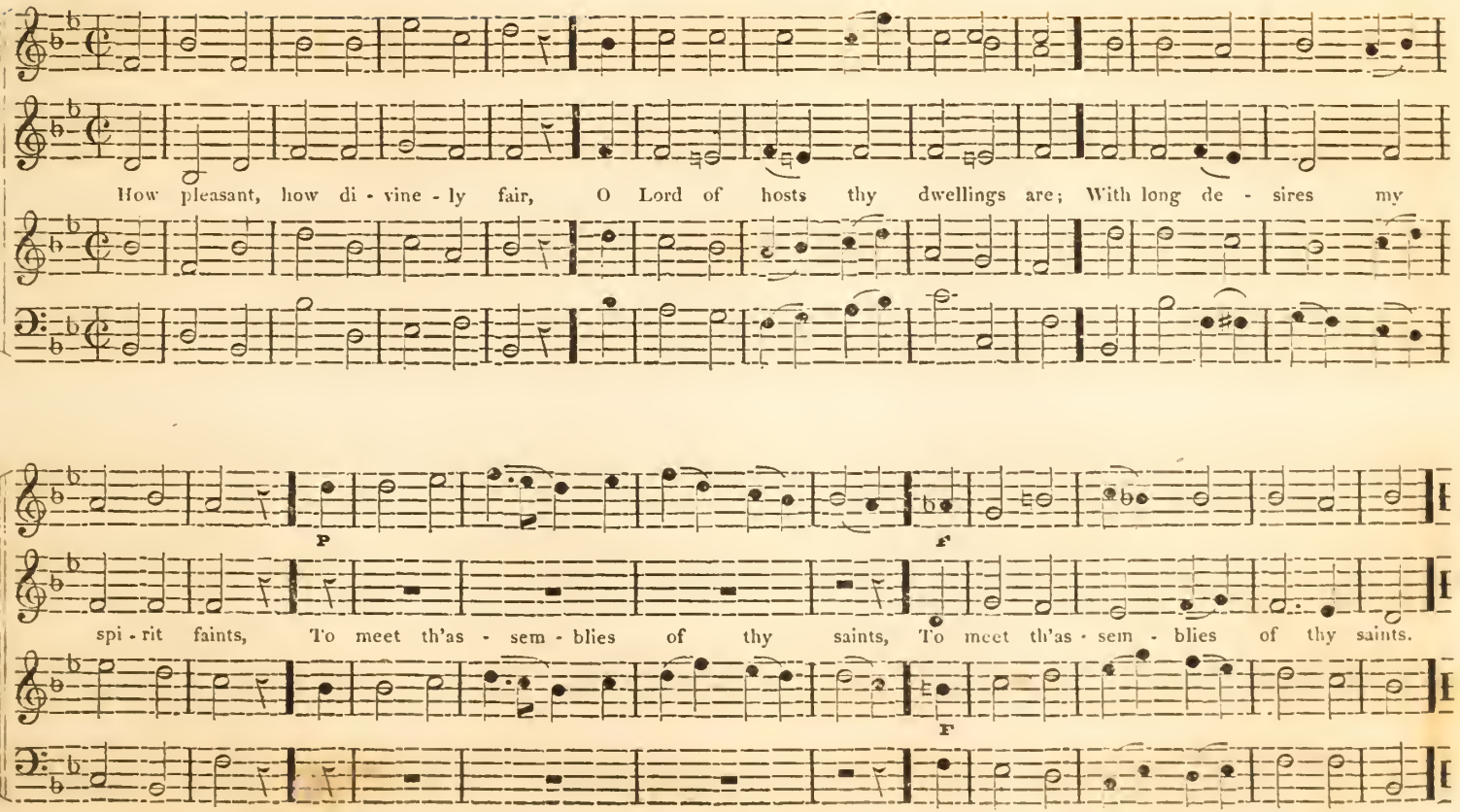
No. 135. PARK-STREET, L. M. *Venua.*



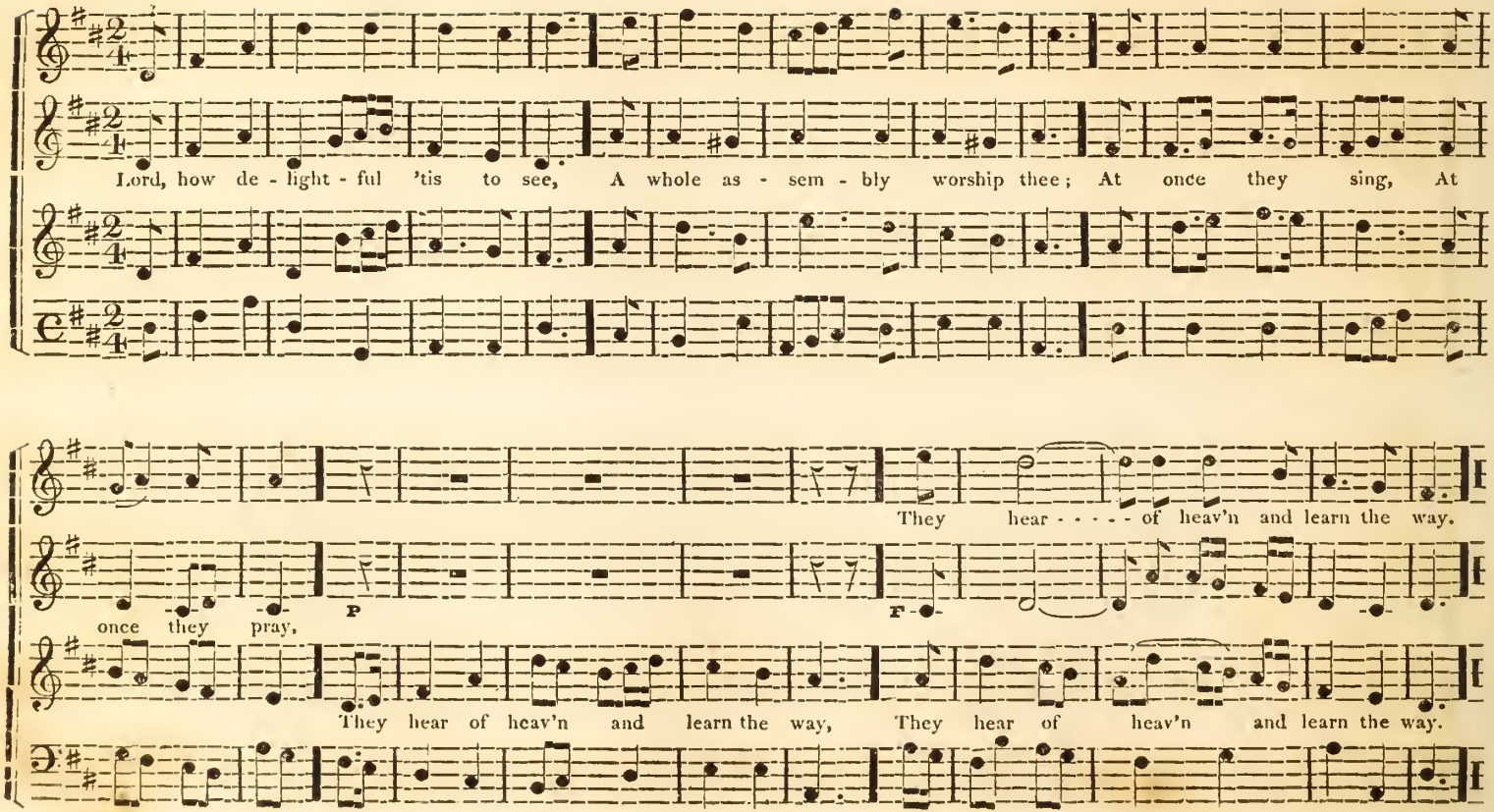
No. 136. LANGPORT, L. M. *T. Clarke.*



No. 137. WINCHESTER, L. M.

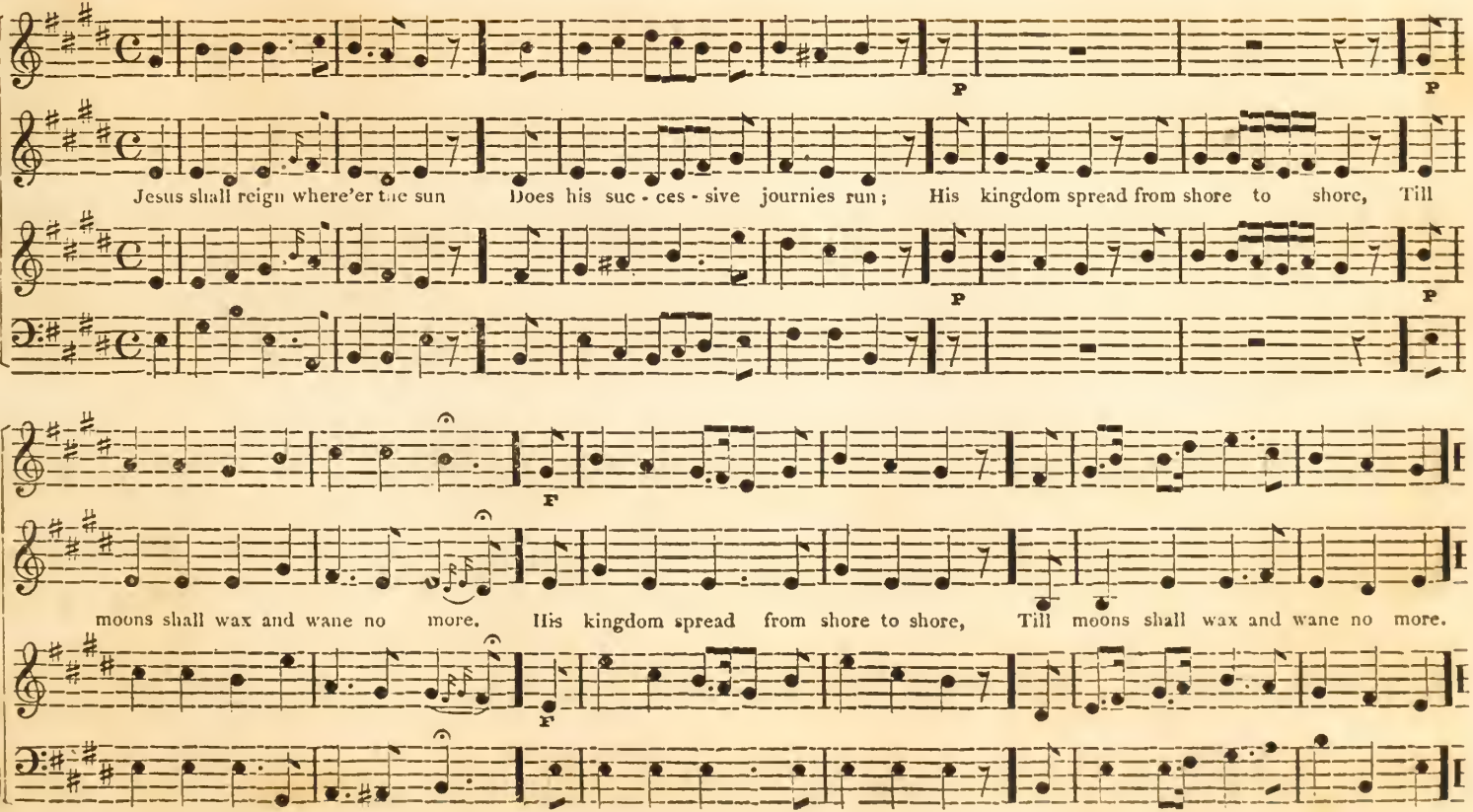


No. 138. HINTON, L. M. *Rev. P. Taylor.*



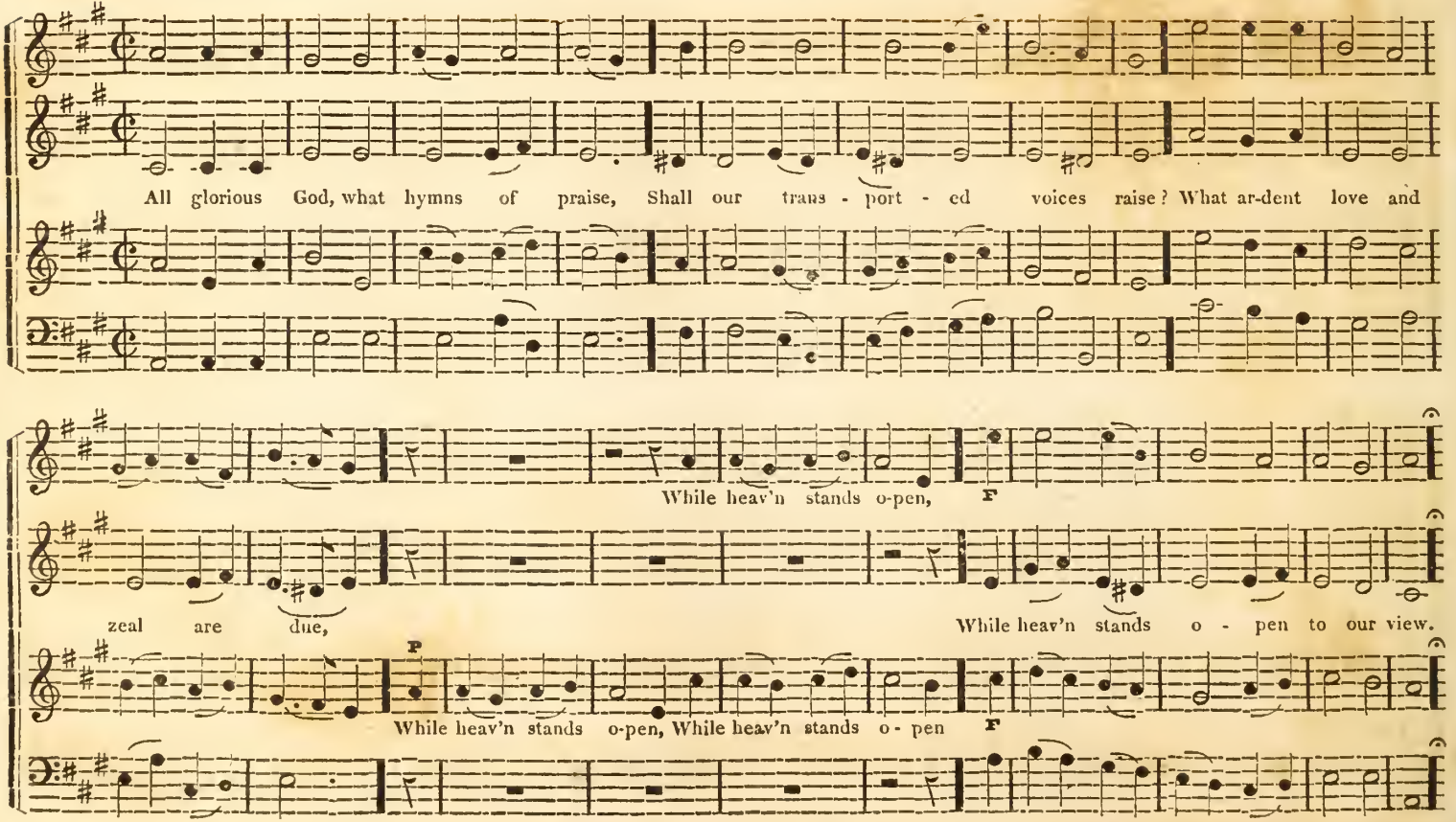
No. 139. EATON, L. M. Hymn 102. *Wyville.*

WITH SPIRIT.

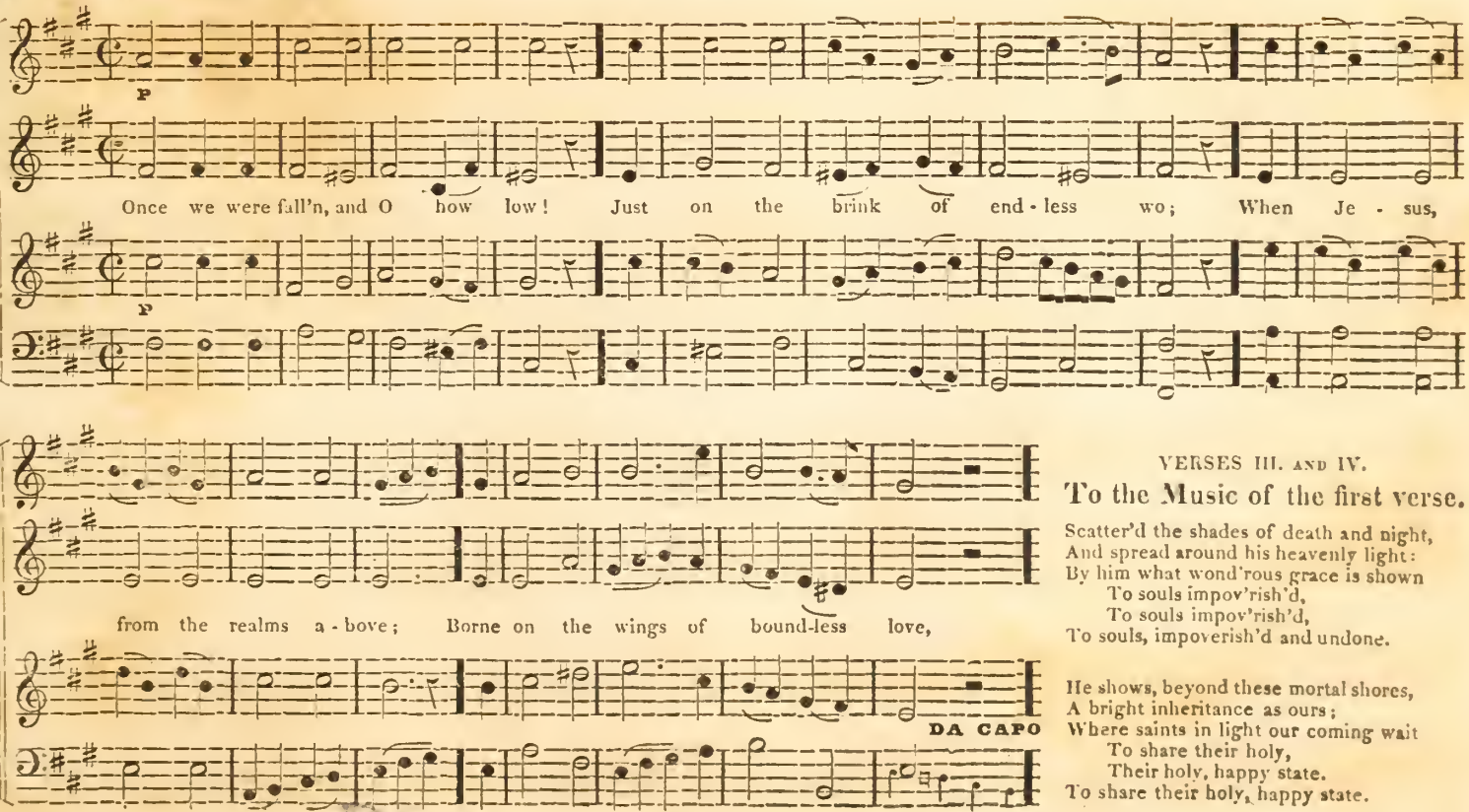


No. 140. REDEMPTION, L. M. *S. Webbe, Senr.*

LIVELY.



VERSE II.—SLOWER.



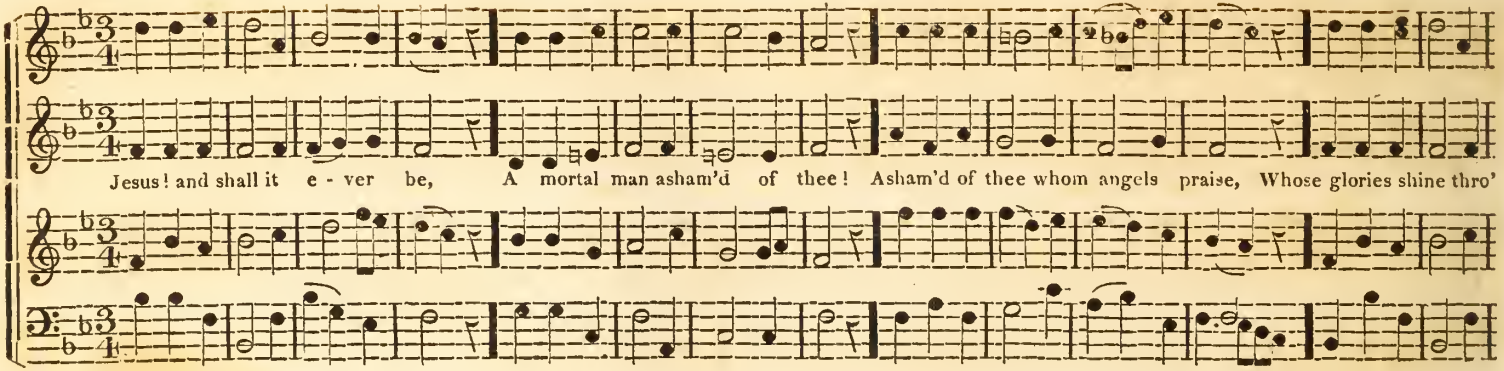
VERSES III. AND IV.

To the Music of the first verse.

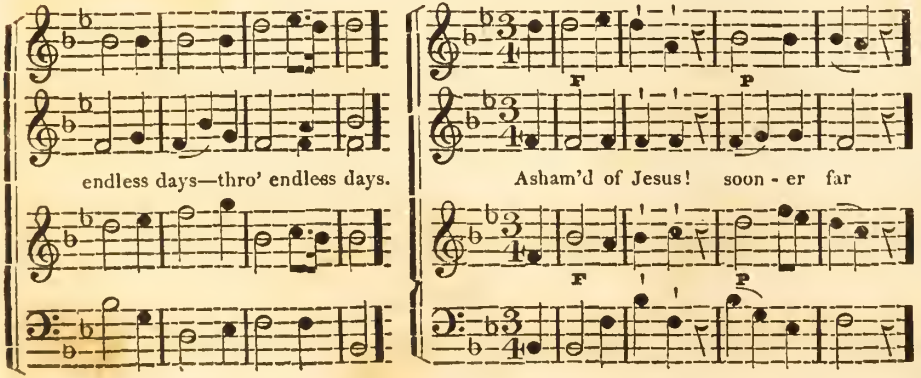
Scatter'd the shades of death and night,
And spread around his heavenly light:
By him what wond'rous grace is shown
To souls impov'rish'd,
To souls impov'rish'd,
To souls, impoverish'd and undone.

He shows, beyond these mortal shores,
A bright inheritance as ours;
Where saints in light our coming wait
To share their holy,
Their holy, happy state.
To share their holy, happy state.

No. 141. MORNING STAR, L. M. *Haydn.*



Sing the following verses thus :



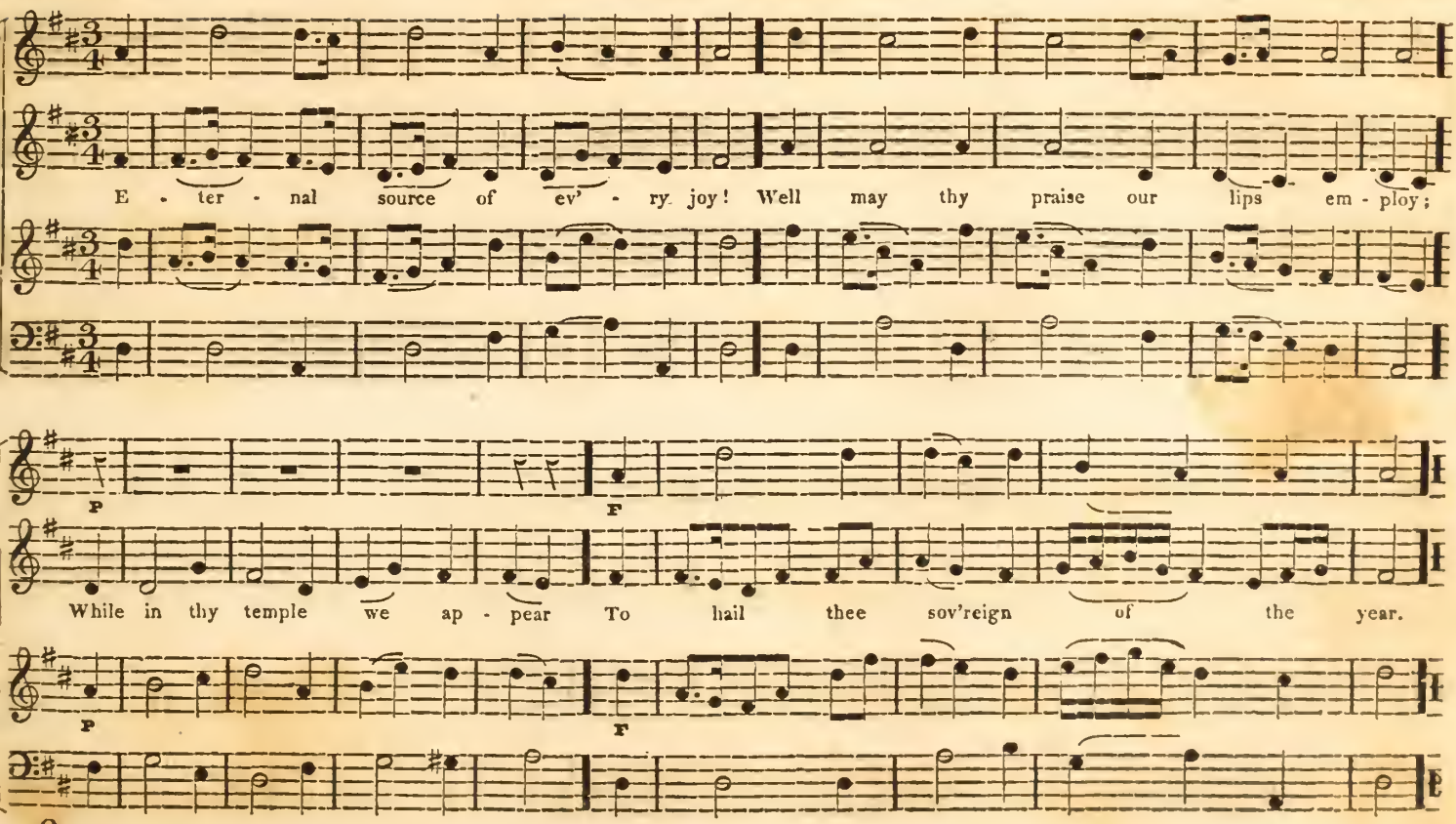
Asham'd of Jesus! sooner far
Let night disown each radiant star;
'Tis midnight with my soul, till he,
Bright morning Star, bid darkness flee—bid darkness flee.

Asham'd of Jesus! O, as soon
Let morning blush to own the sun;
He sheds the beams of light divine
O'er this benighted soul of mine—this soul of mine.

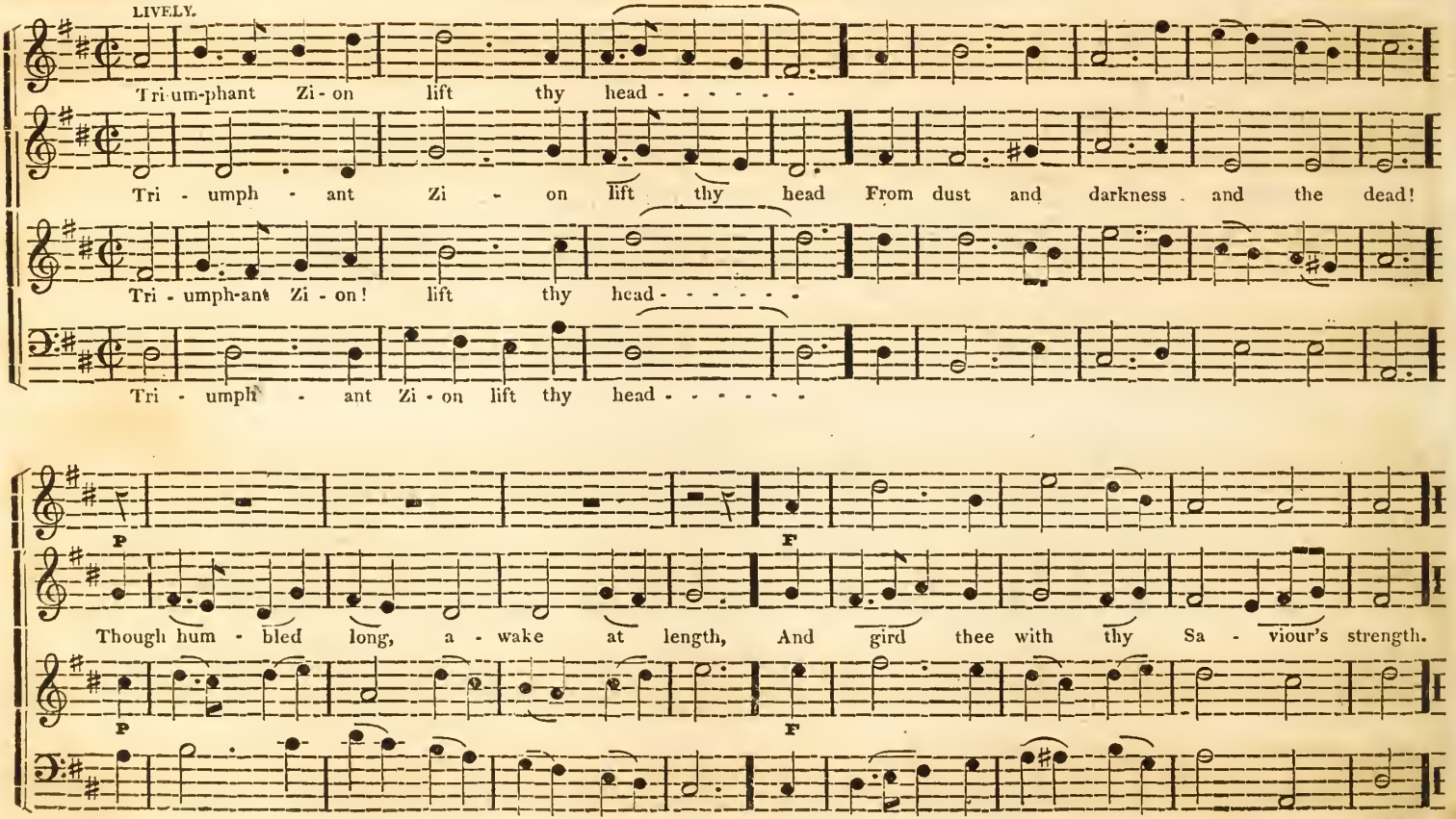
Asham'd of Jesus! that dear friend
On whom my hopes of heav'n depend!
No; when I blush, be this my shame,
That I no more revere his name—revere his name.

Asham'd of Jesus! empty pride!
I'll boast a Saviour crucified;
And, O, may this my portion be,
My Saviour not asham'd of me!—unworthy me.

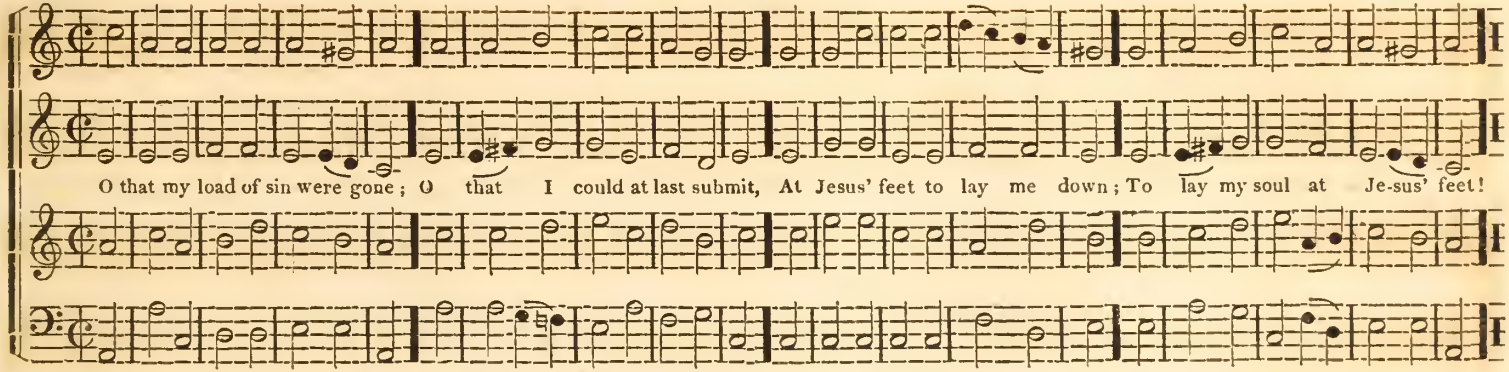
No. 142. NEW SABBATH, L. M. *J. Smith.*



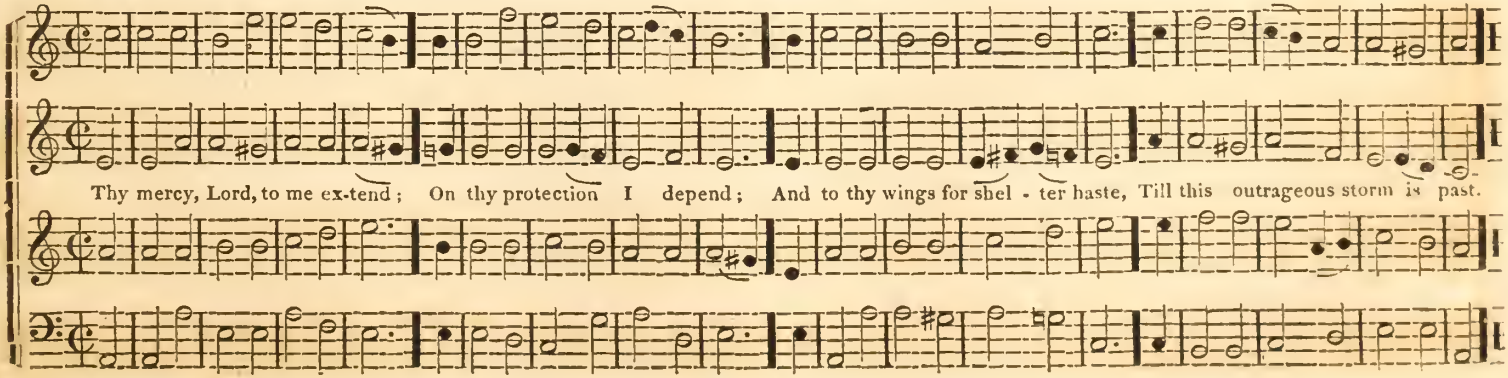
No. 143. TRIUMPHANT ZION, L. M. Hymn 29. *J. Blewitt.*



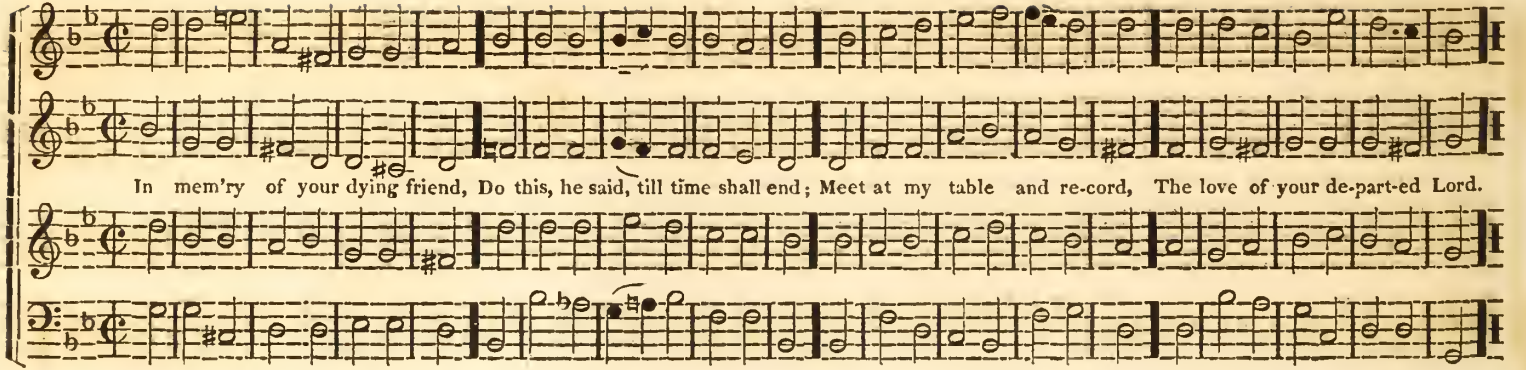
No. 144. DERBY, L. M. *Harwood.*



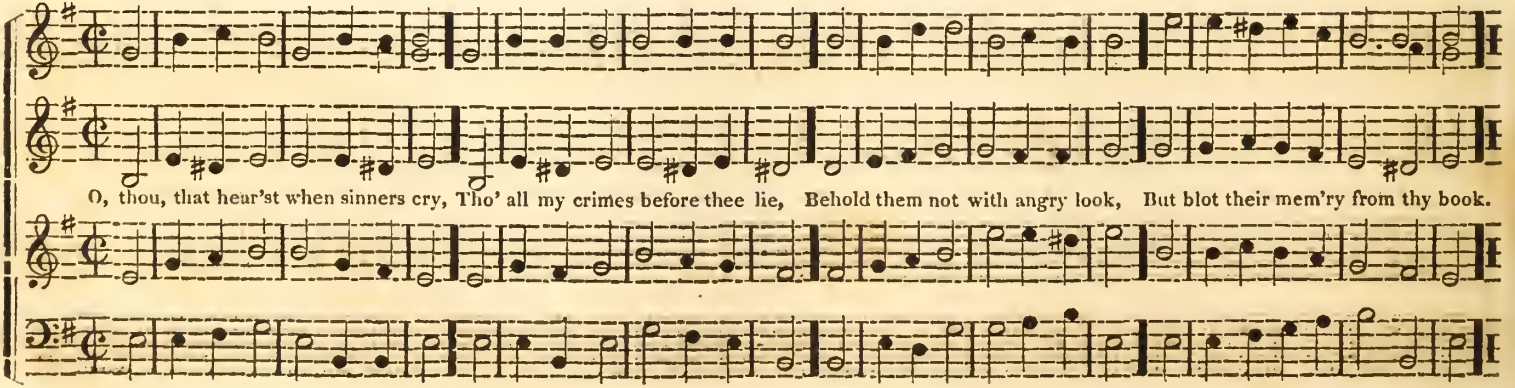
No. 145. GRESHAM, L. M. *J. R. Stevens.*



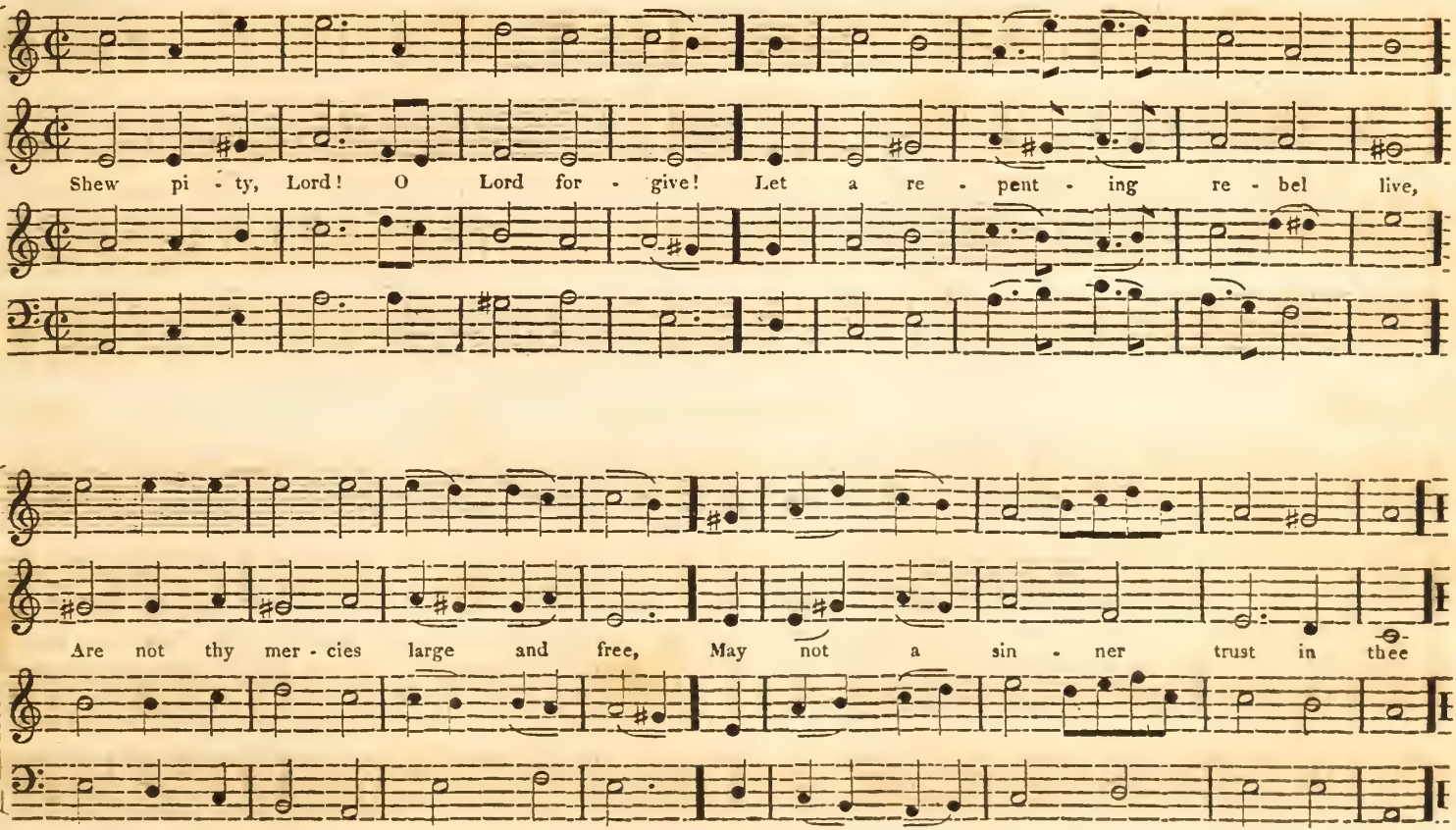
No. 146. BREMEN, L. M. *German.*



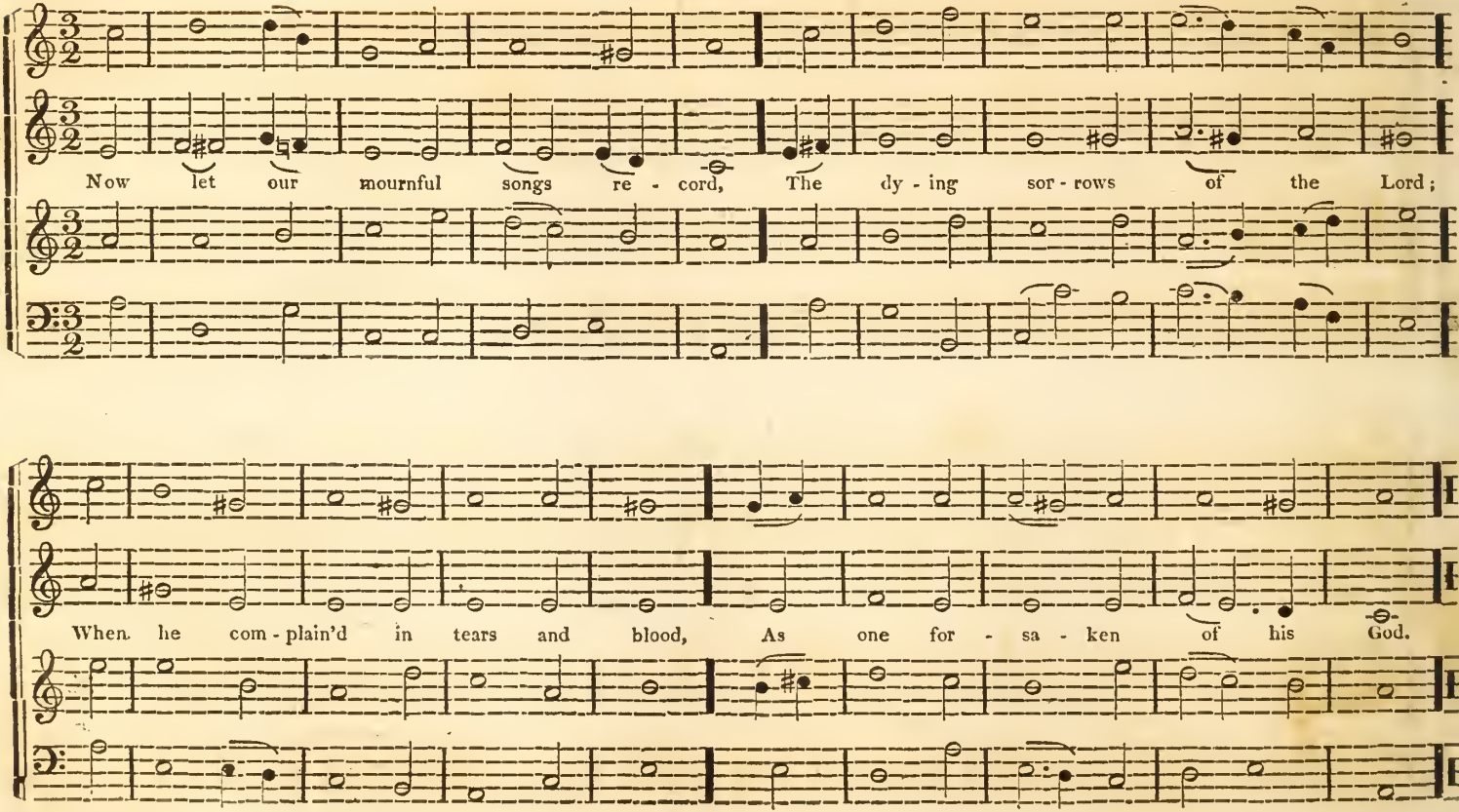
No. 147. WINDHAM, L. M. *Read.*



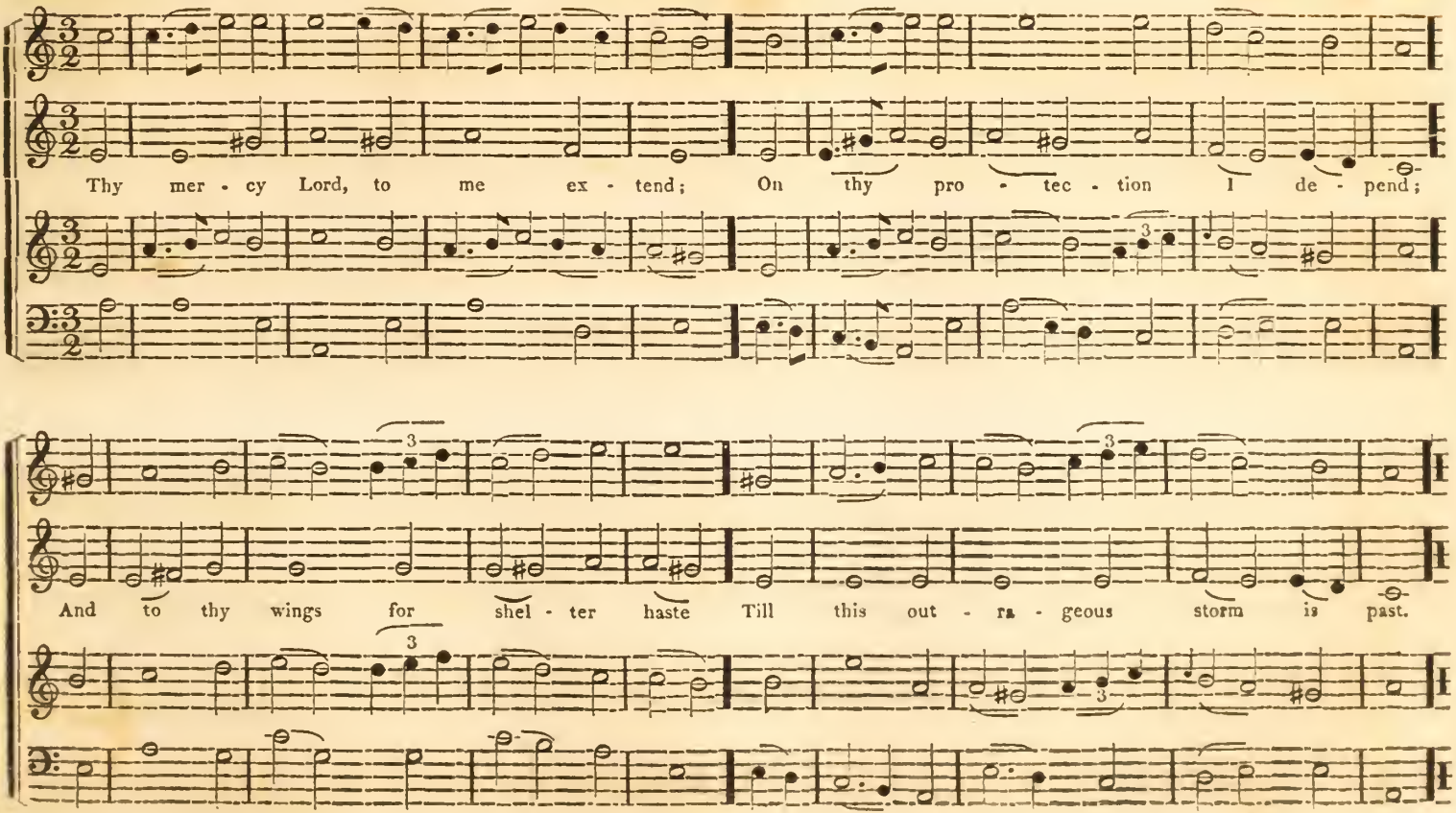
No. 148. SEABURY, L. M. *J. Cole.*



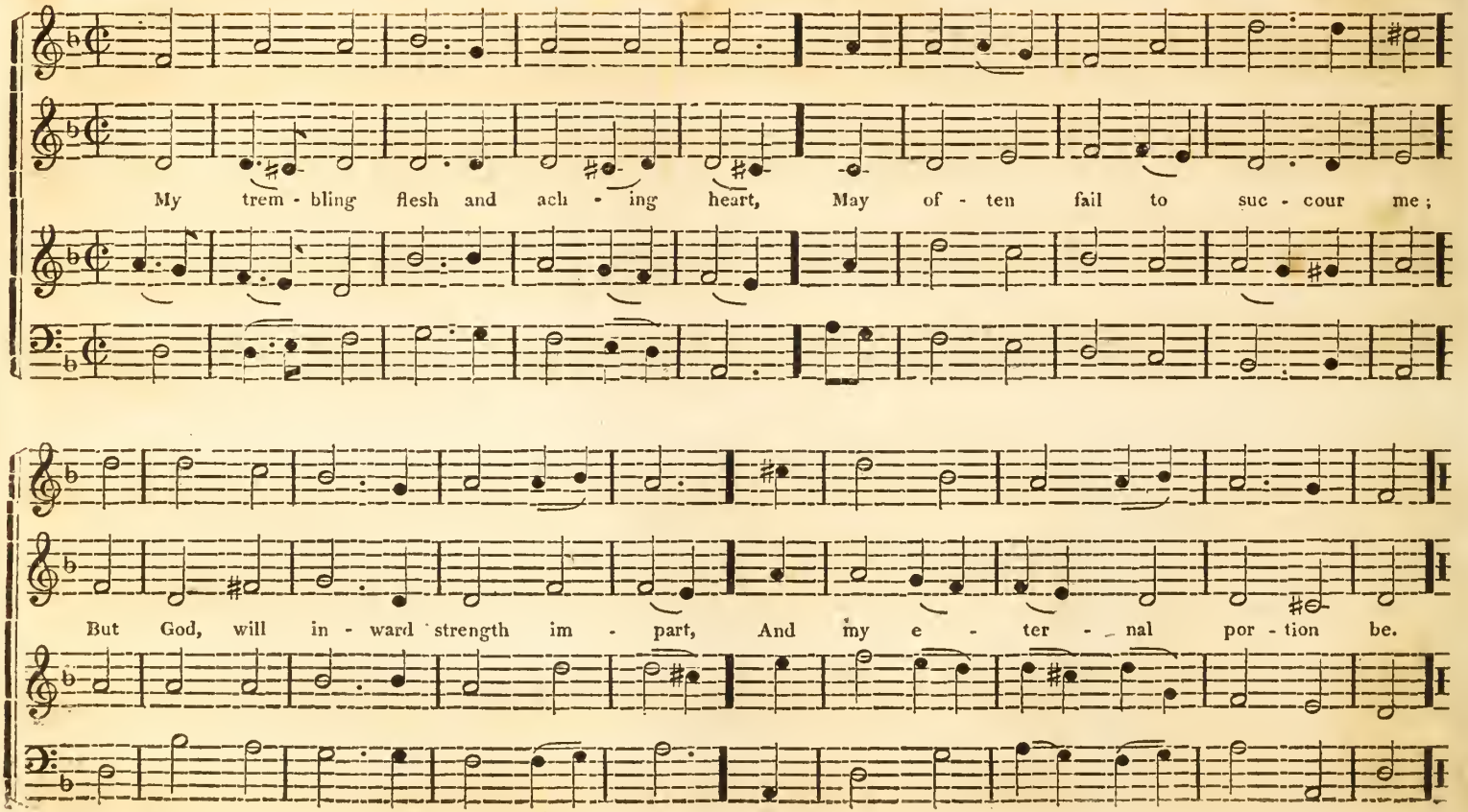
No. 149. NEVINS, L. M. *An ancient Air, arranged for this work.*



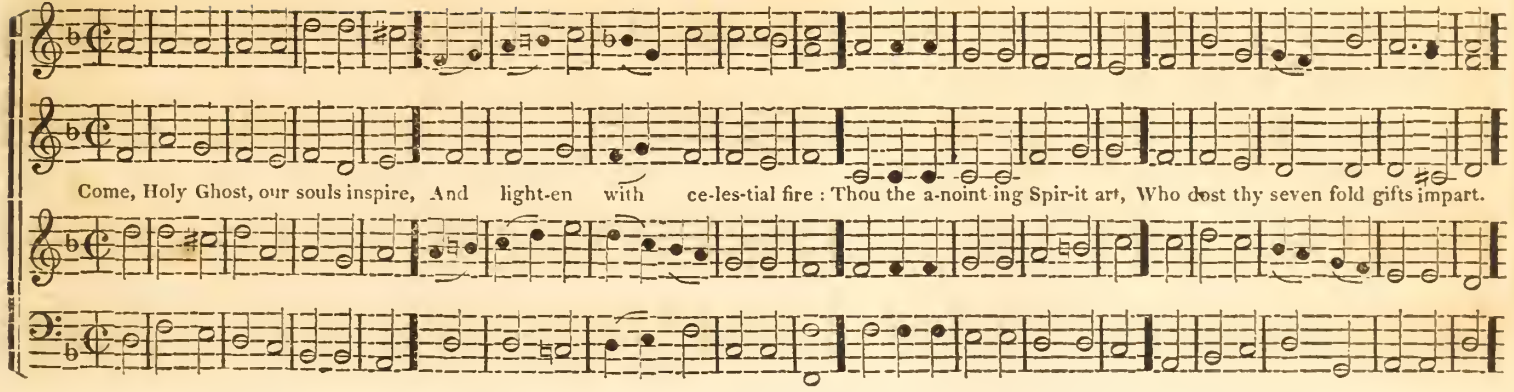
No. 150. ARMLEY, L. M.



No. 151. WESTBURY, L. M. *Prelleur.*



No. 152. VENI CREATOR, L. M. *Set by Tallis, and sung at Ordinations.*

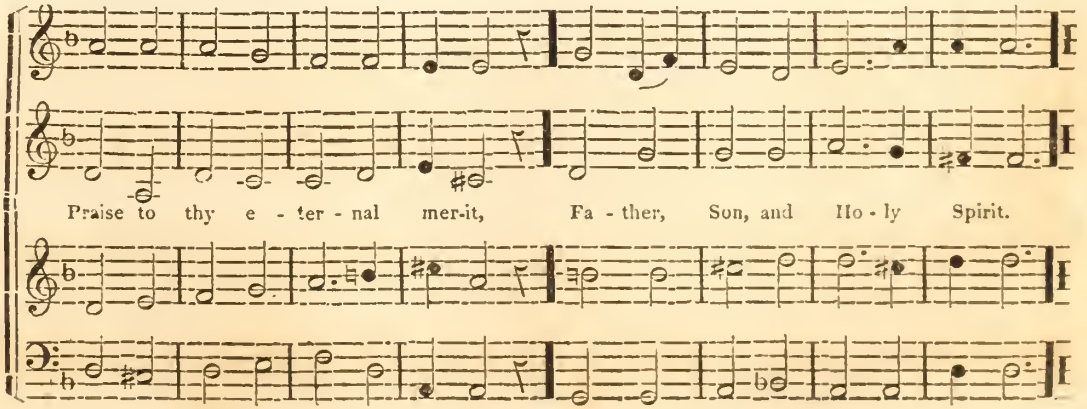


Thy blessed Unction from above,
Is comfort, life, and fire of love :
Enable with perpetual light,
The dulness of our blinded sight.

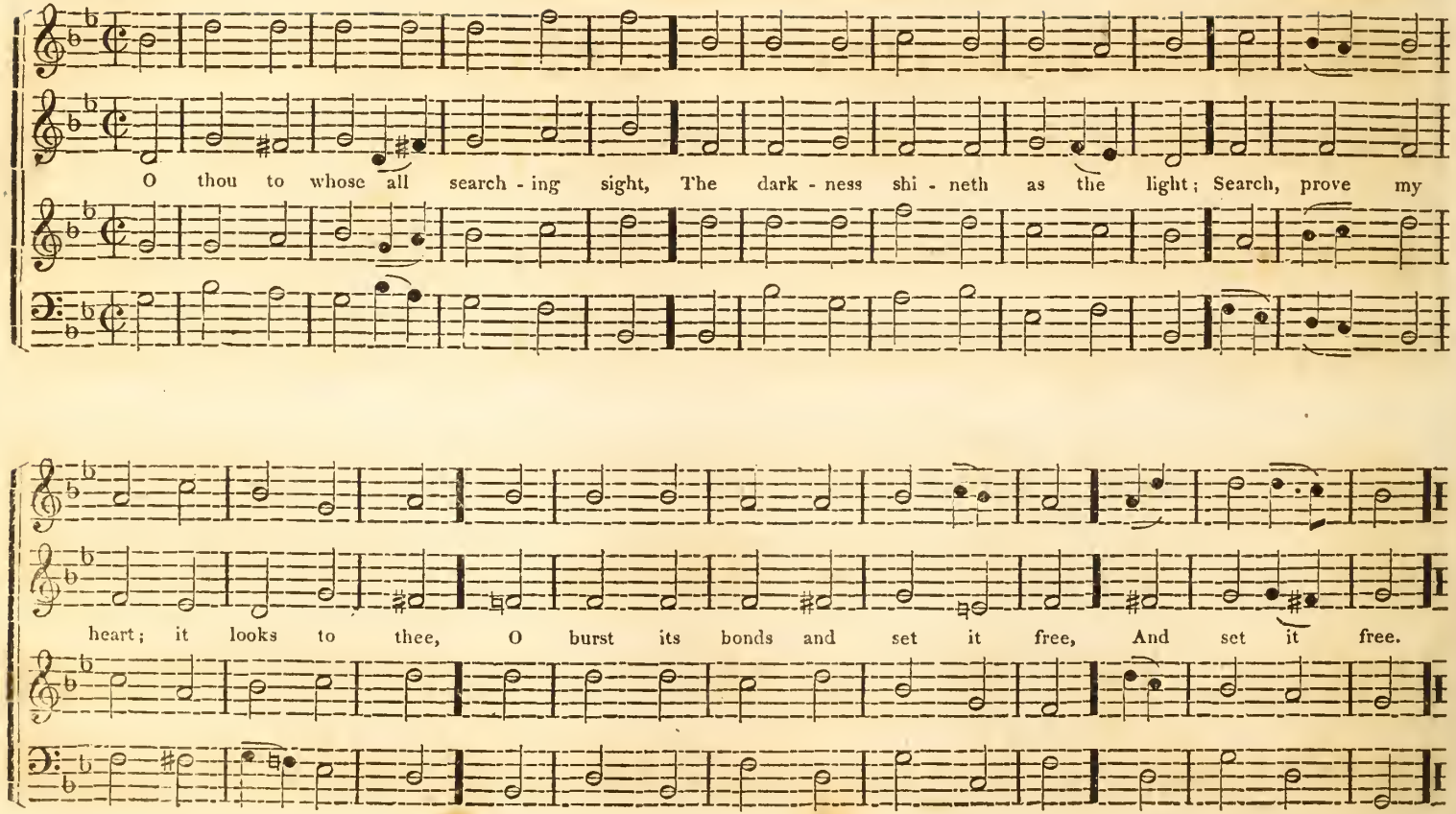
Anoint and cheer our soiled face,
With the abundance of thy grace
Keep far our foes, give peace at home ;
Where thou art guide, no ill can come.

Teach us to know the Father, Son,
And thee, of both to be but one ;
That through the ages all along,
This may be our endless song :

After the last verse :

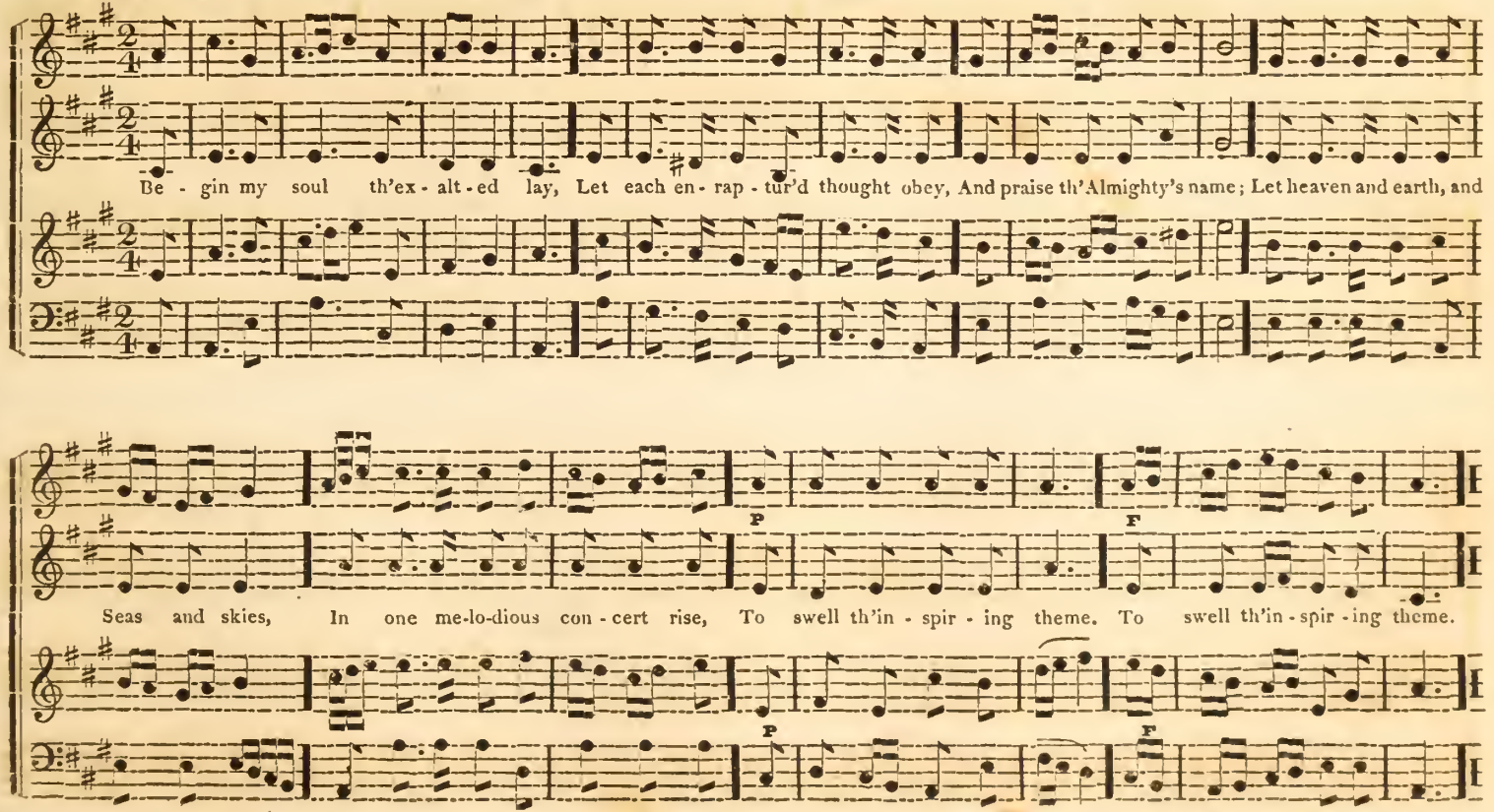


No. 153. MERCY, L. M. Hymn 60. *German.*

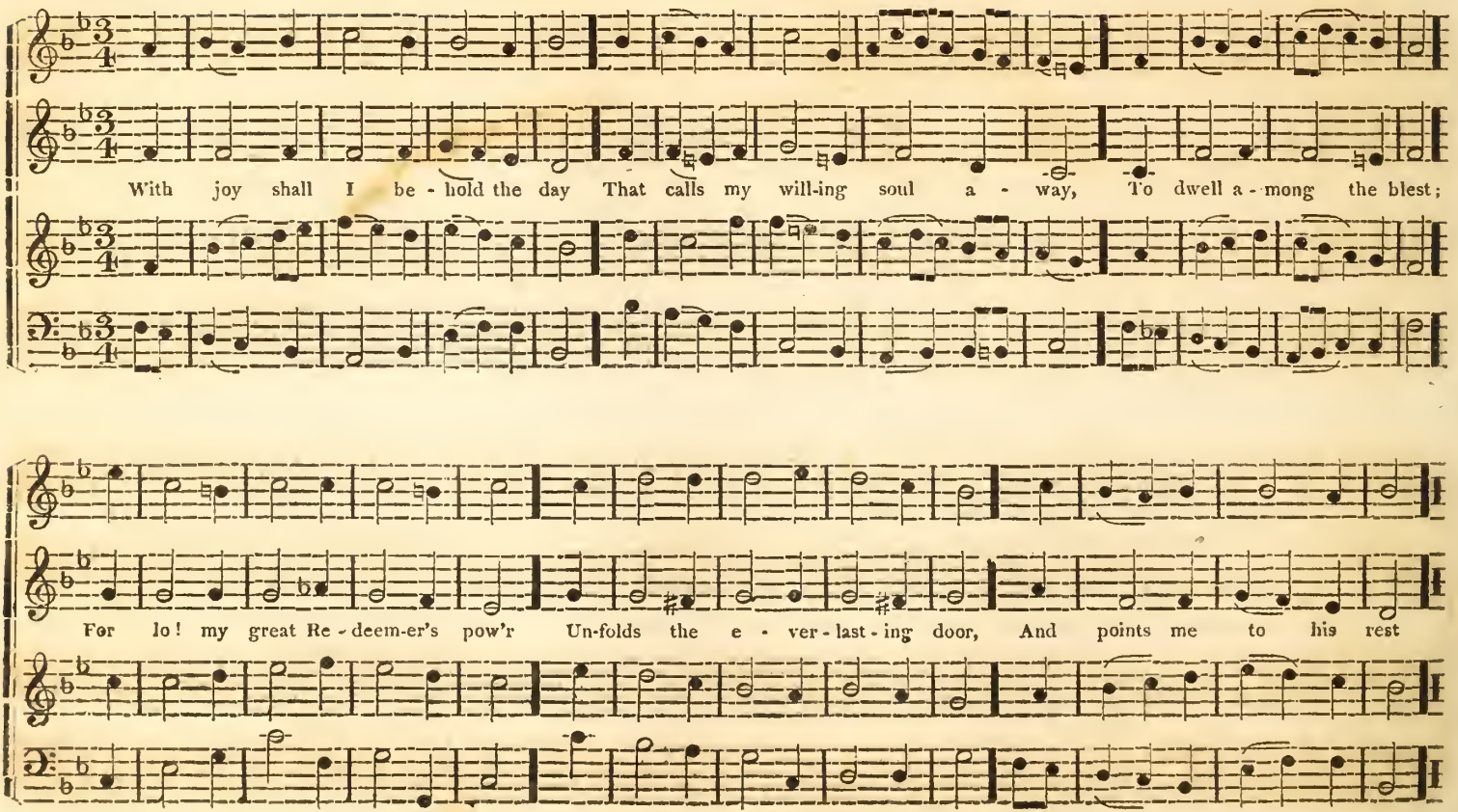


No. 154. UNIVERSAL PRAISE—Class II. No. 1; or, 8.8.6. *John Stafford Smith.*

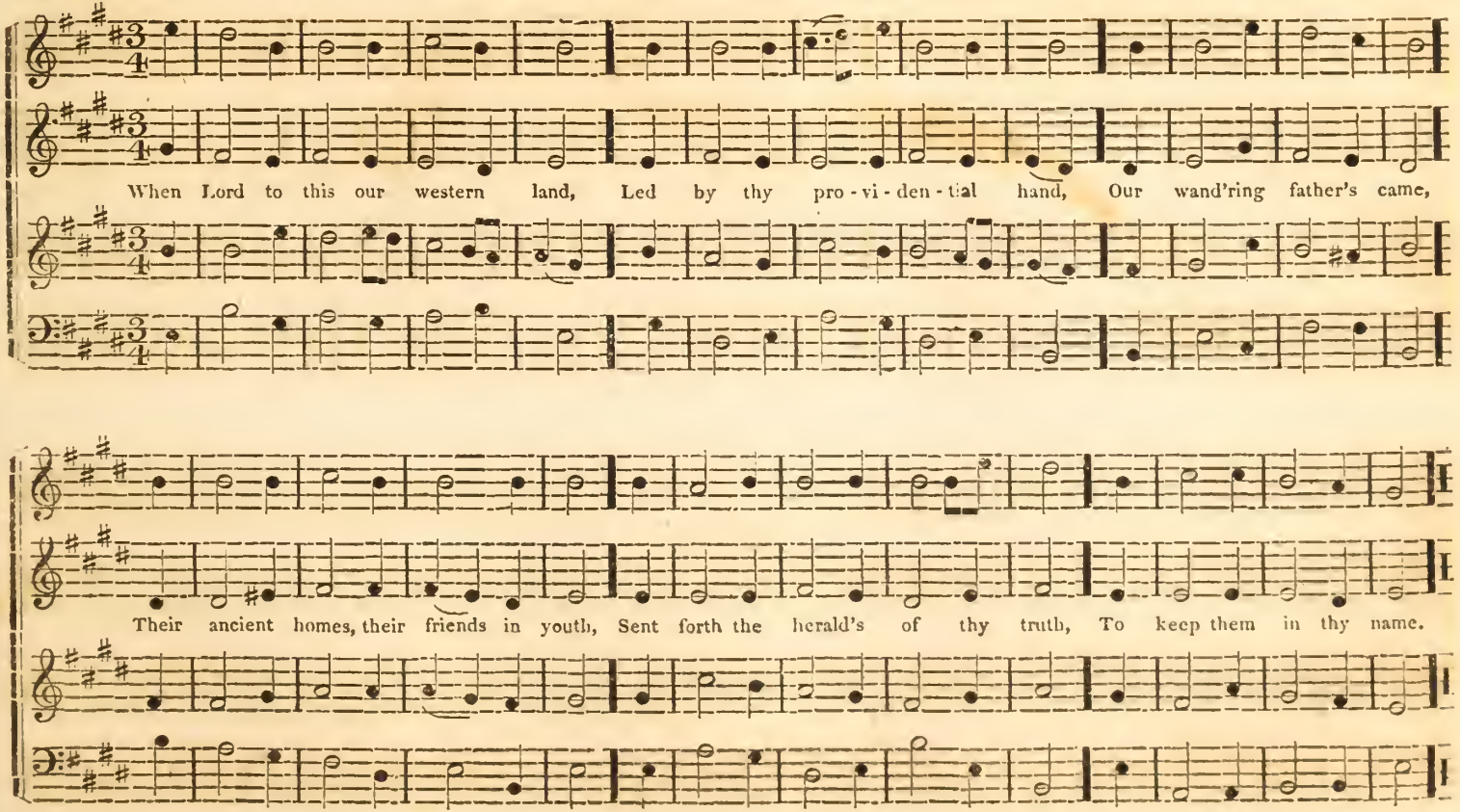
MODERATE TIME.



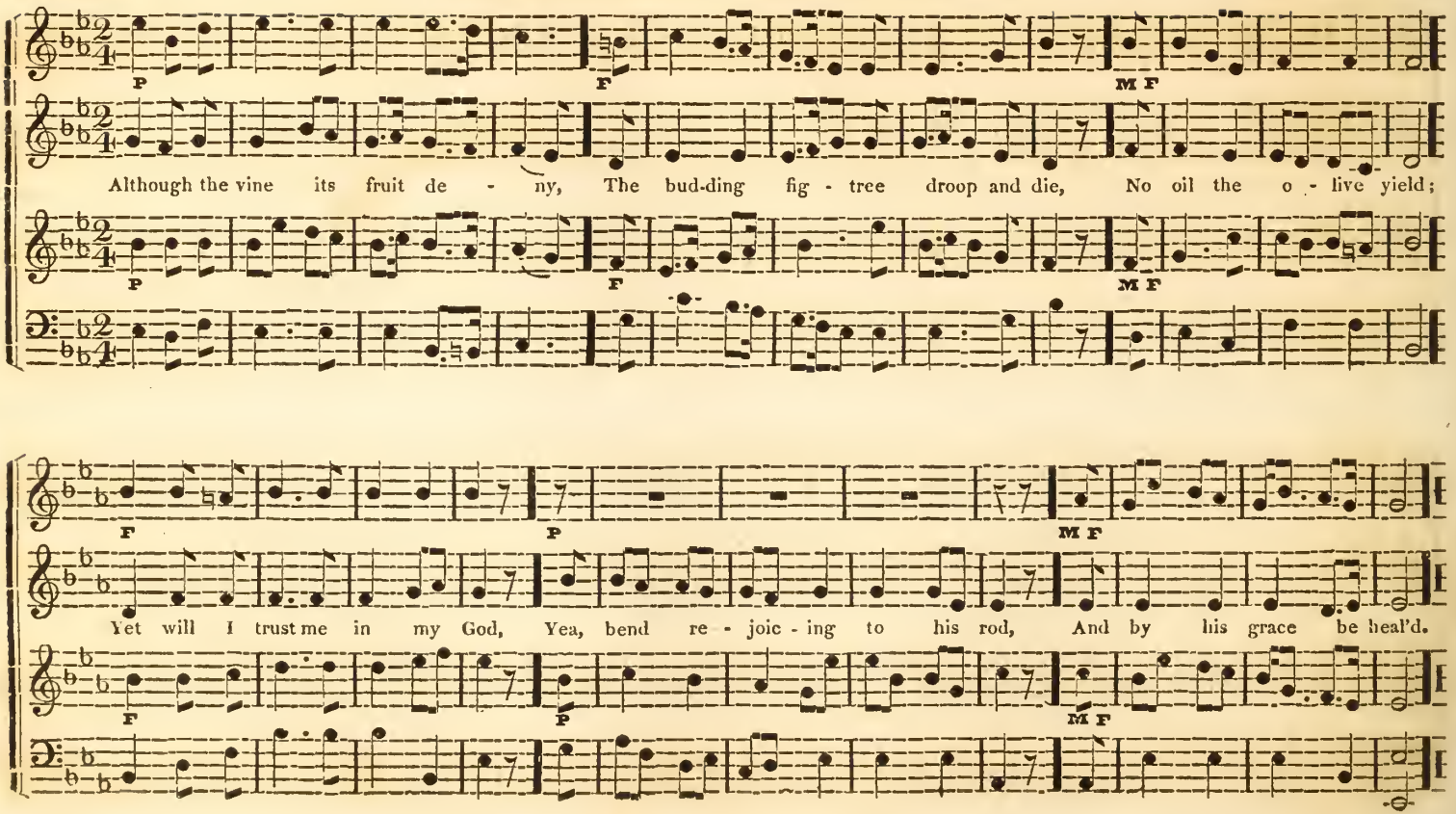
No. 155. MORDEN—Class II. No. 1; or, 8. 8. 6. *Rev. J. Bean.*



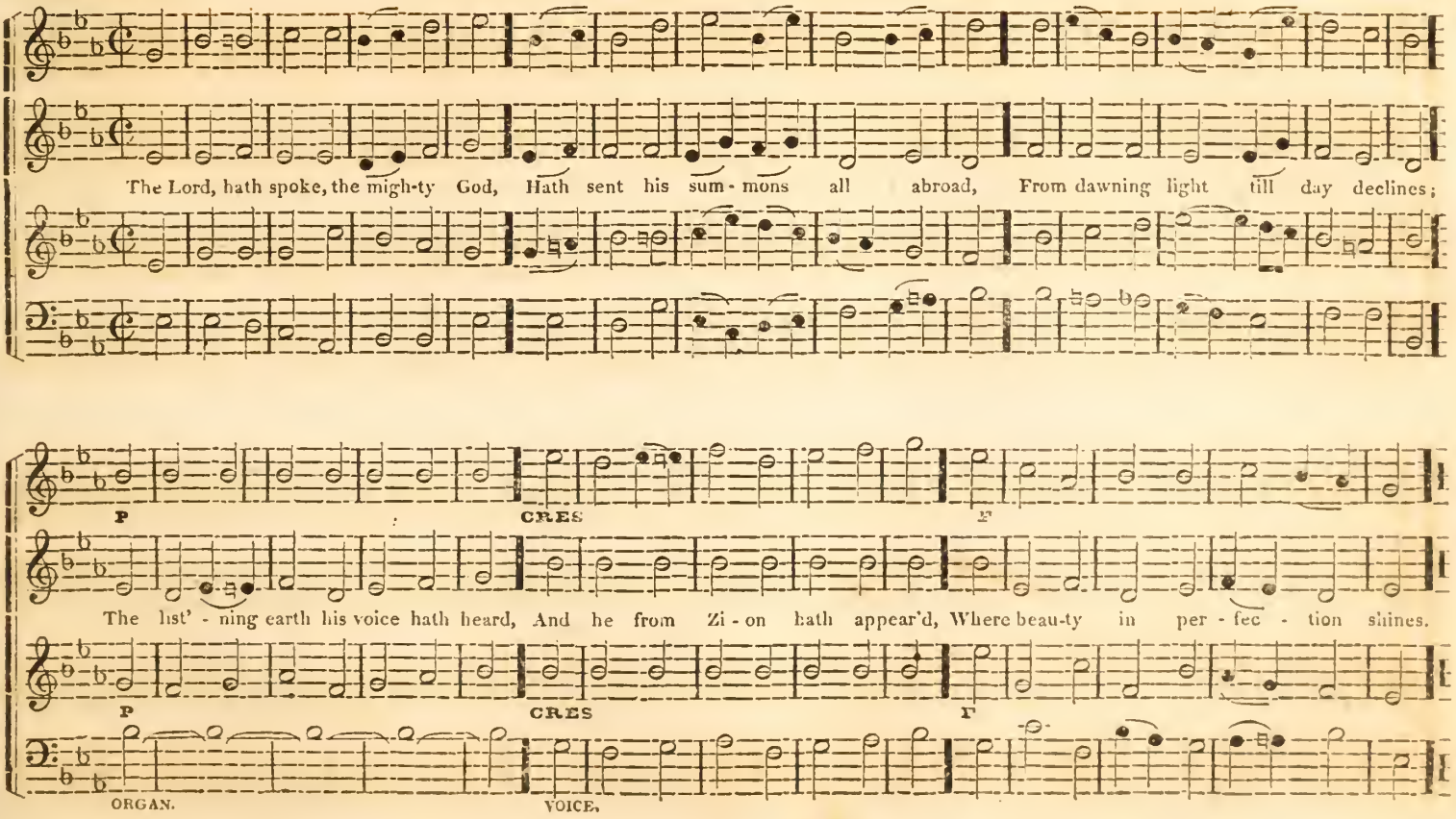
No. 156. ICKLEFORD—Class II. No. 1 ; or, 8. 8. 6. *Rev. J. Bean.*



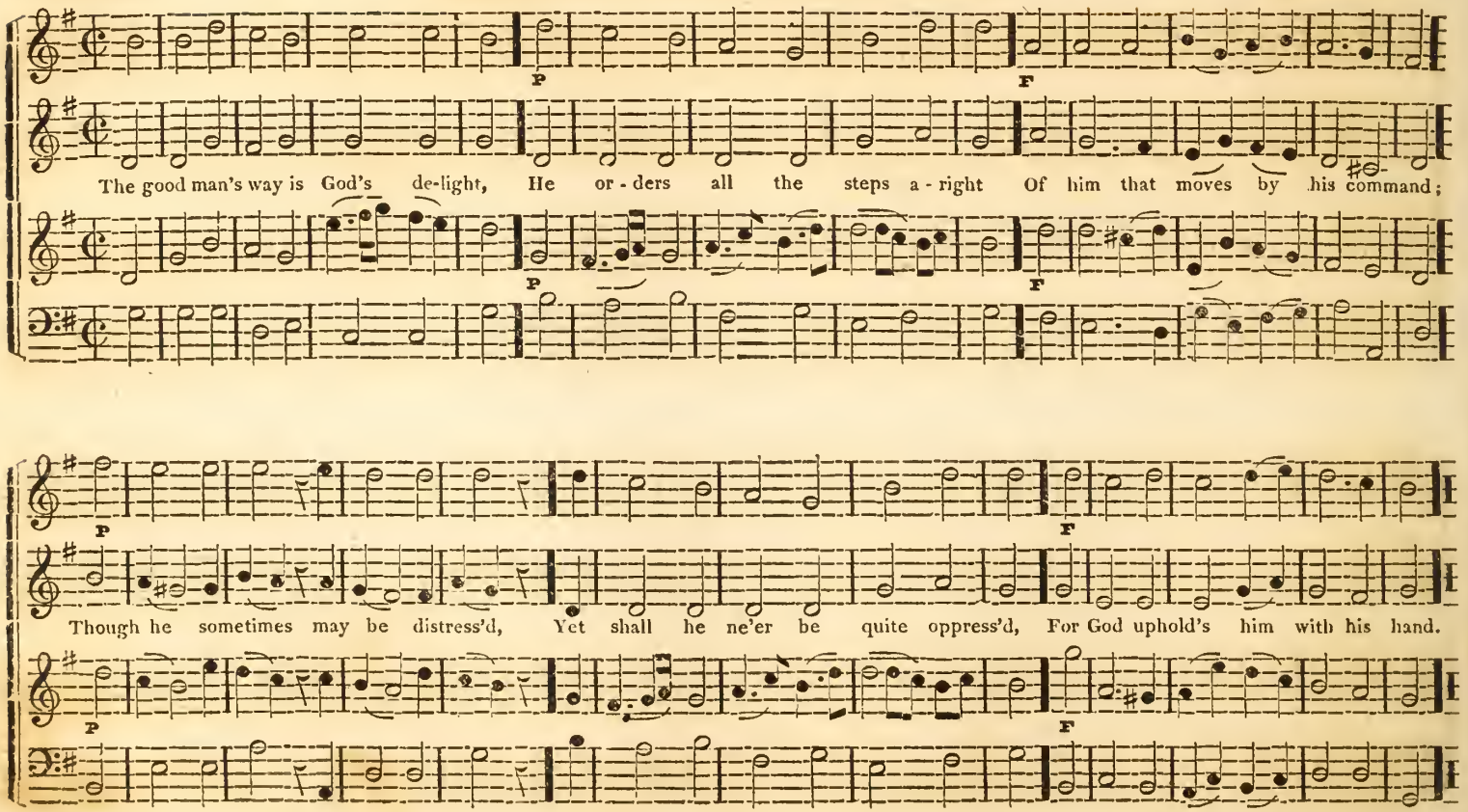
No. 157. HABAKKUK—Class II. No. 1; or, 8. 8. 6. *Dr. Clarke.*

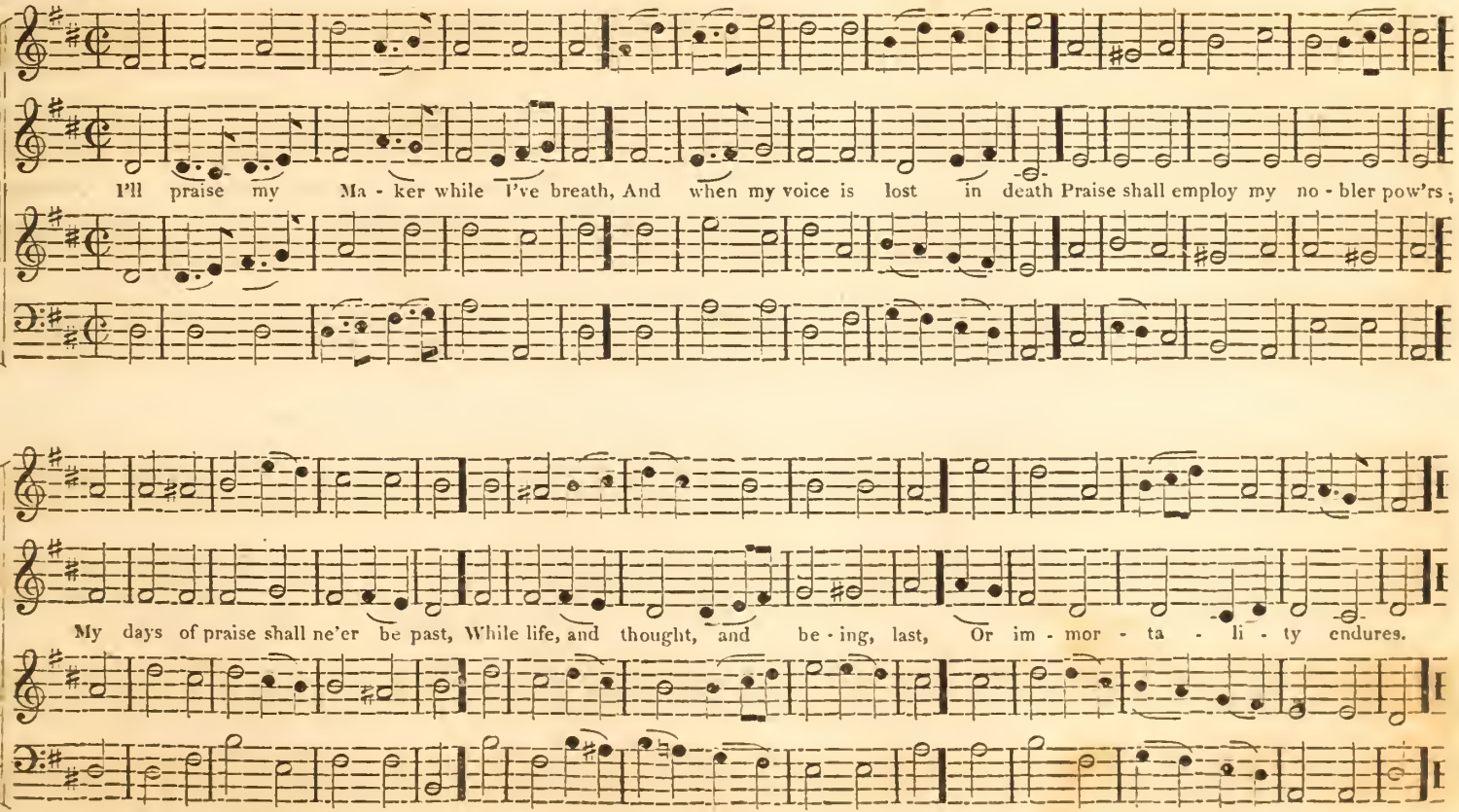


No. 158. CHRIST CHURCH—Class II. No. 2; or, 113th. *F. Damish.*

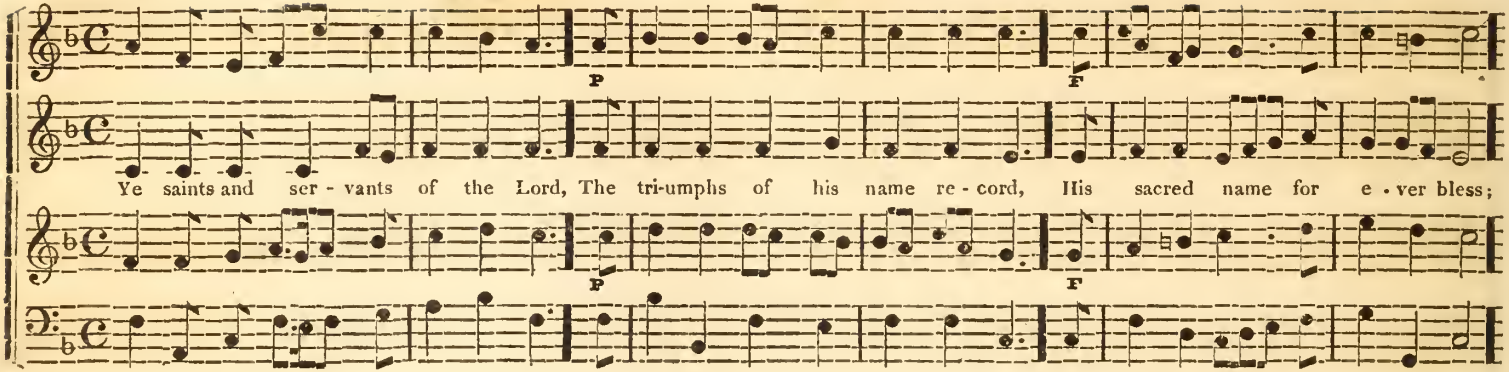


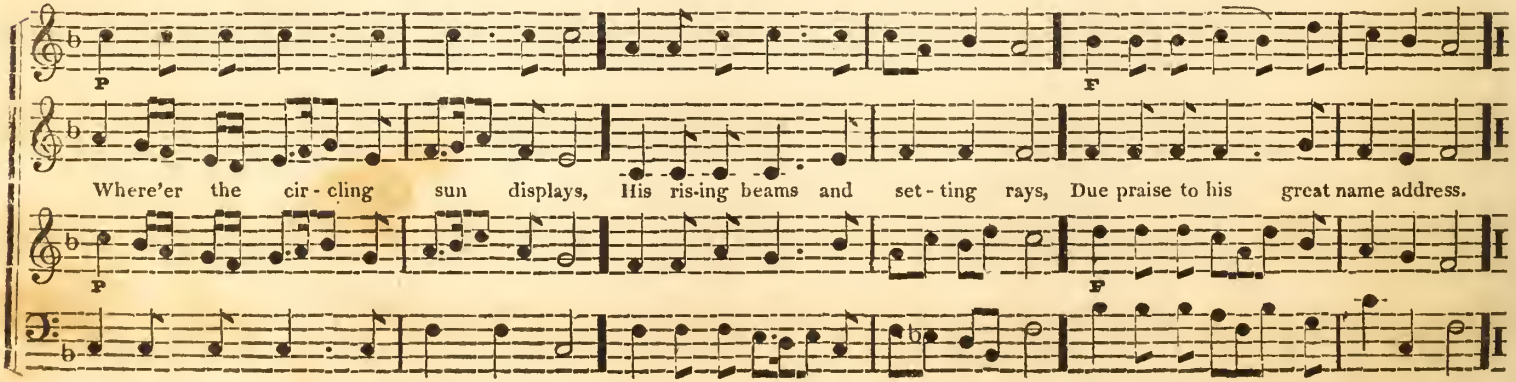
No. 159. MECKLENBURG—Class II. No. 2; or, 113th. *Emmanuel Bach.*




I'll praise my Ma - ker while I've breath, And when my voice is lost in death Praise shall employ my no - bler pow'rs;
My days of praise shall ne'er be past, While life, and thought, and be - ing, last, Or im - mor - ta - li - ty endures.

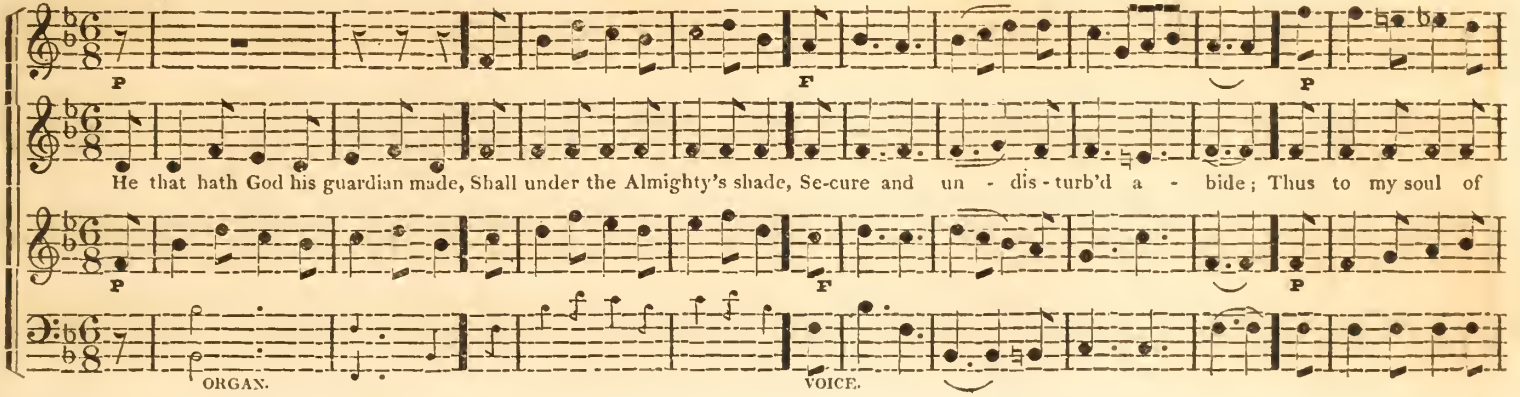
No. 161. NEWCOURT—Class II. No. 2; or, 113th. *H. Bond.*

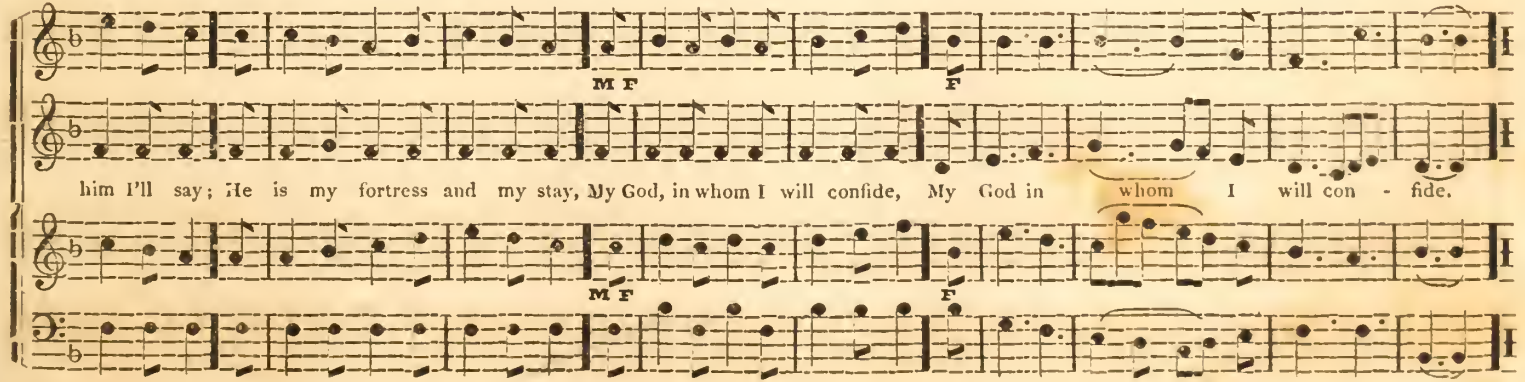




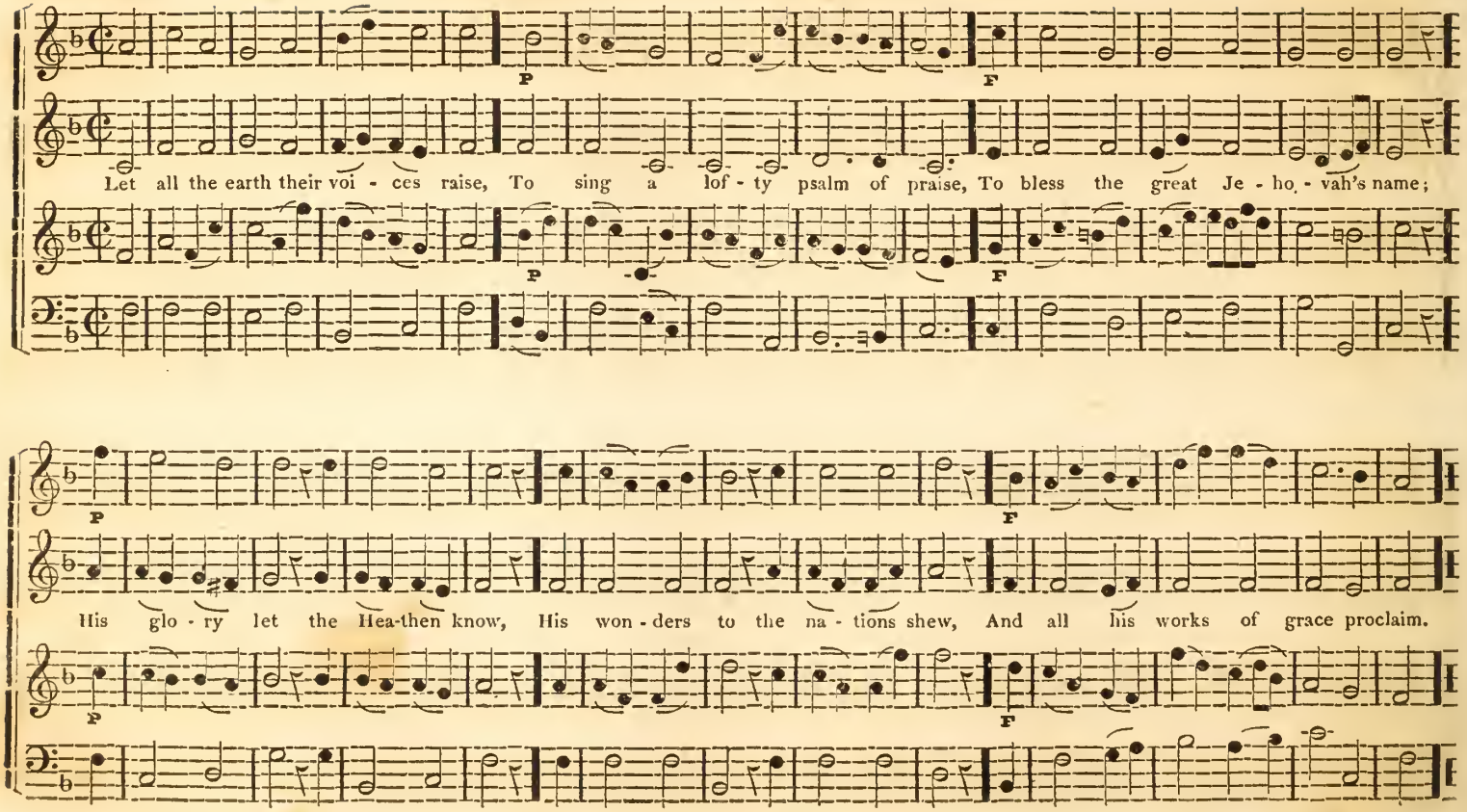
No. 162. FURLEY—Class II. No. 2; or, 113th. *C. Meineke.*

SICILIANO ANDANTE.

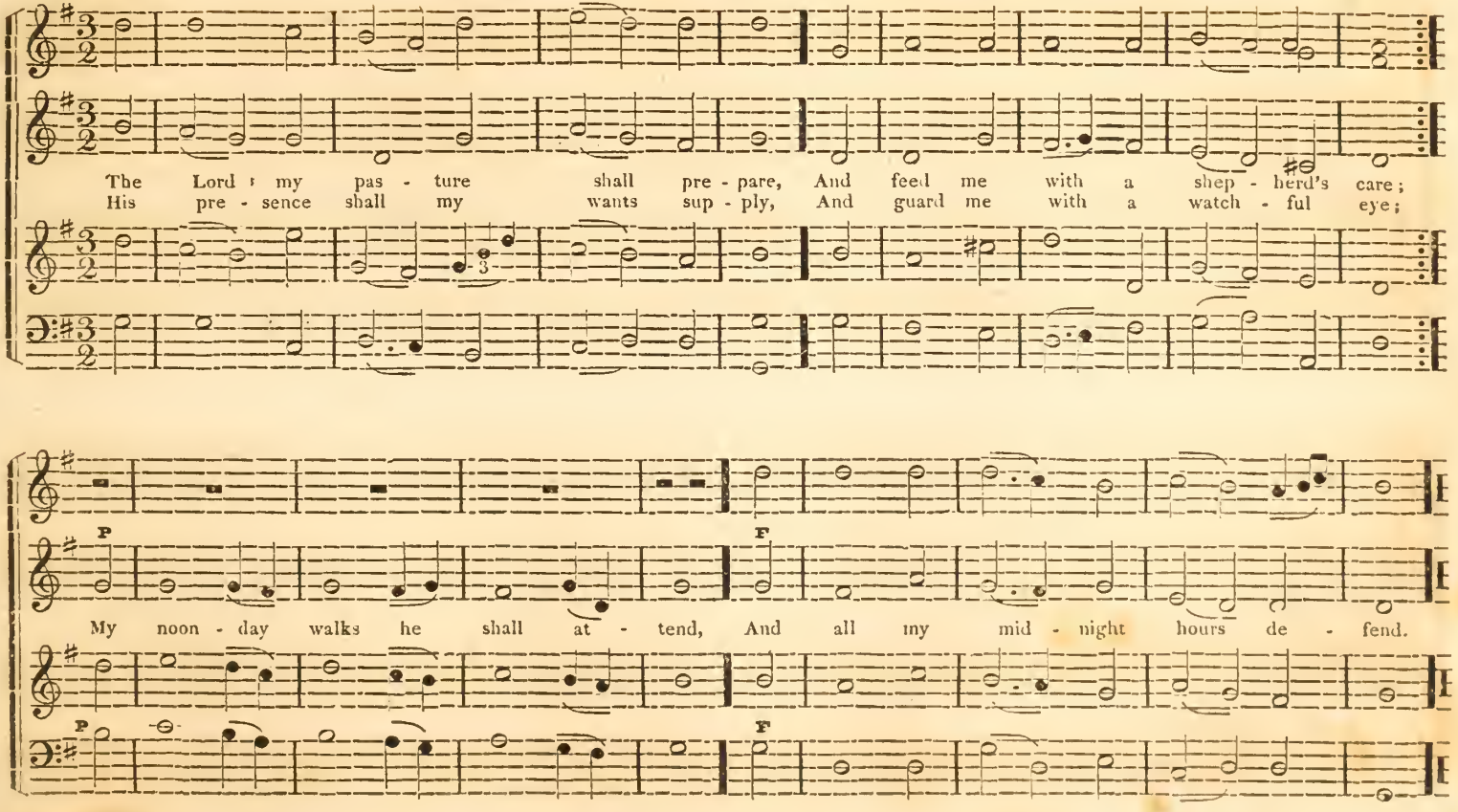




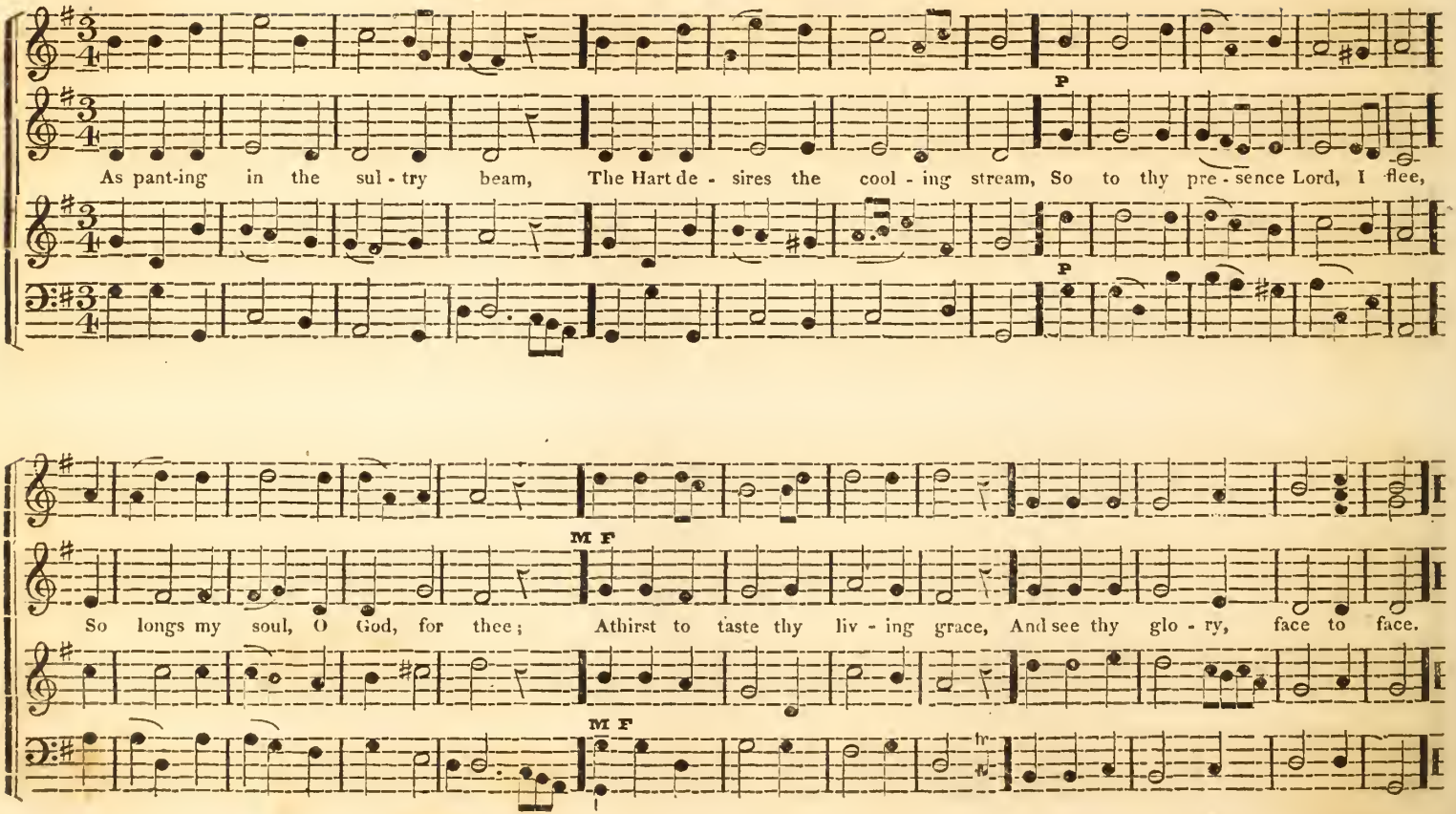
No. 163. ANTWERP—Class II. No. 2; or, 113th. *Dr. Arne.*



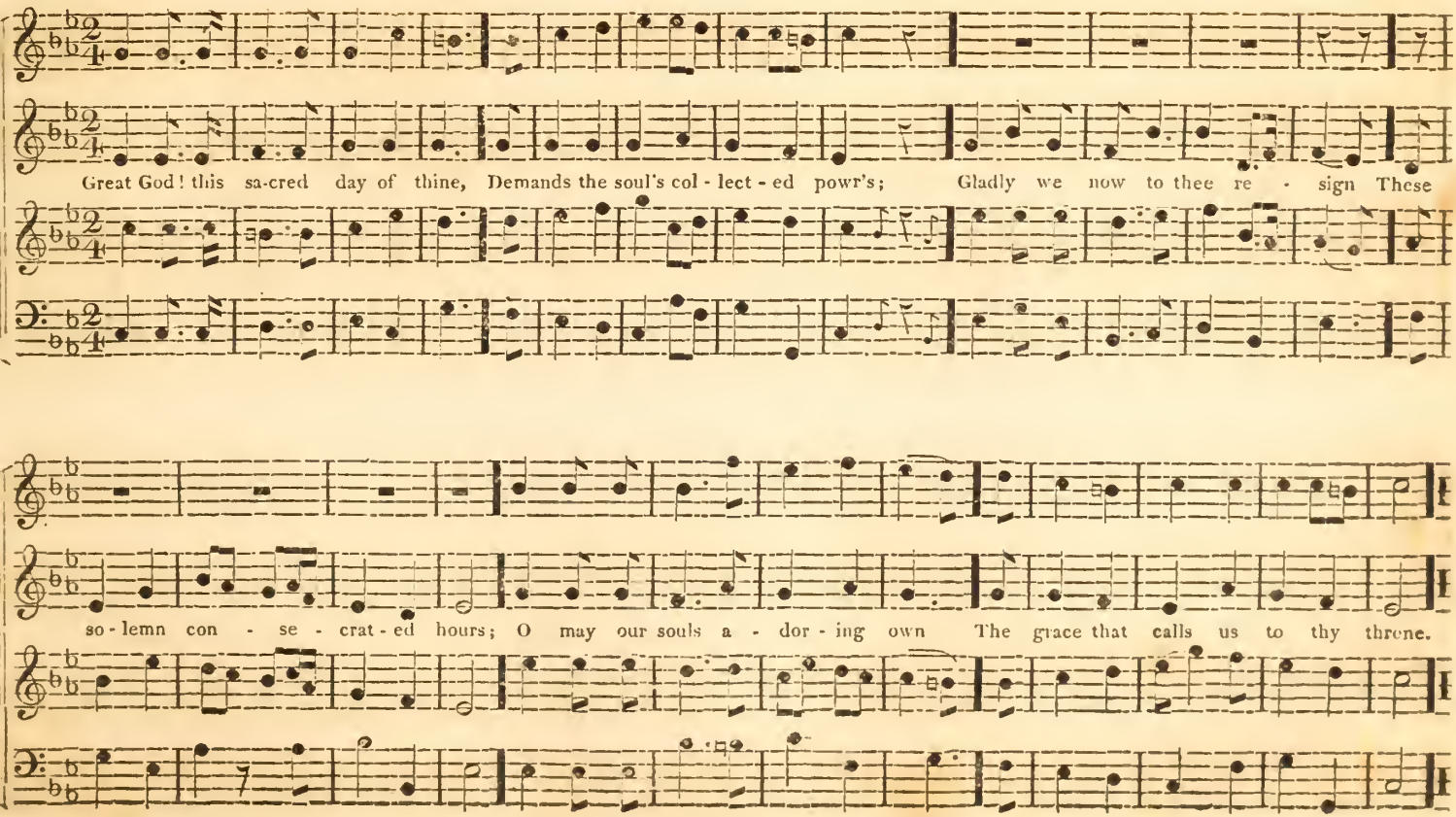
No. 164. CUMBERLAND, Class II. No. 3; or 112th. *H. Carey.*



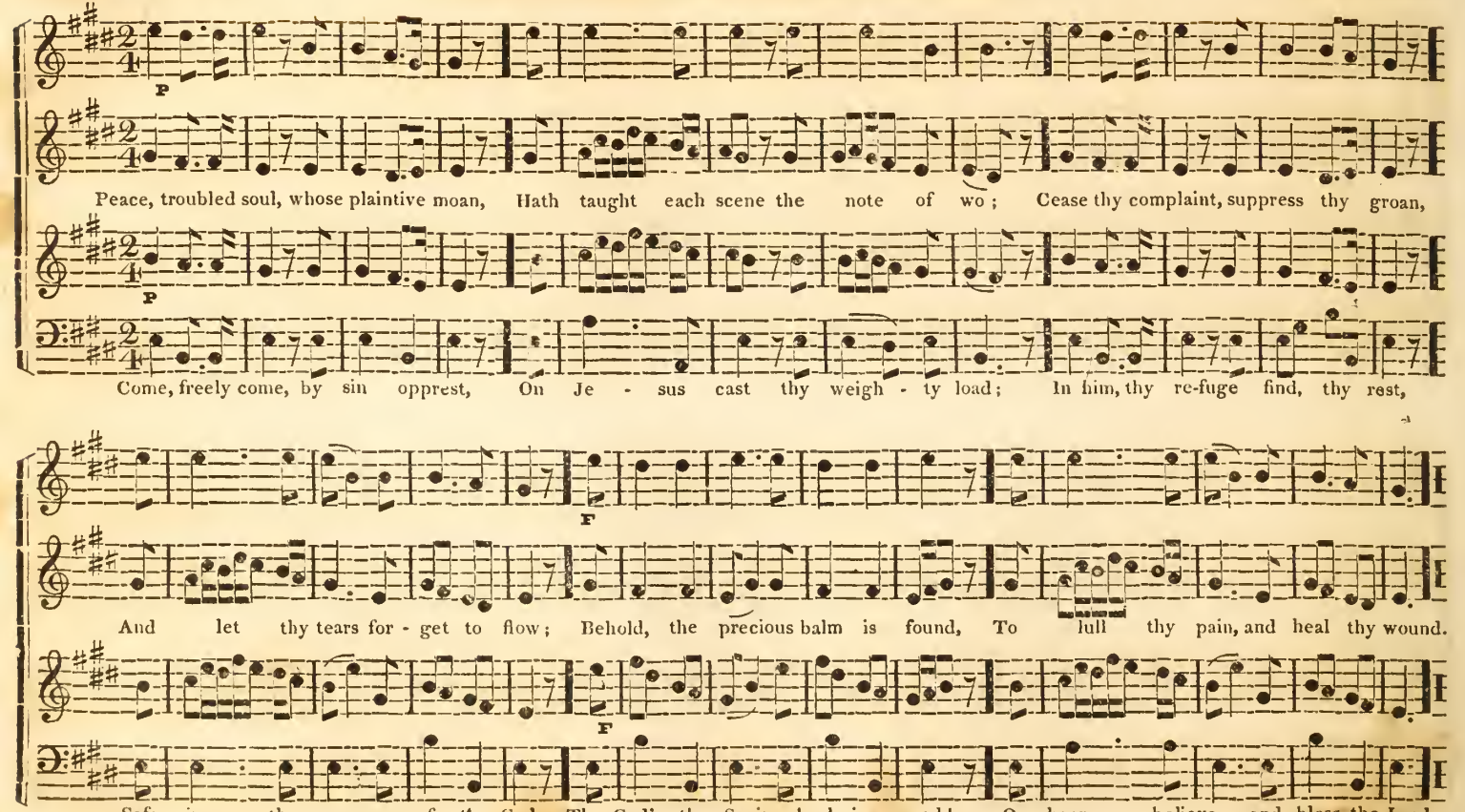
No. 165. SALISBURY, Class II. No. 3; or 112th. *Haydn.*

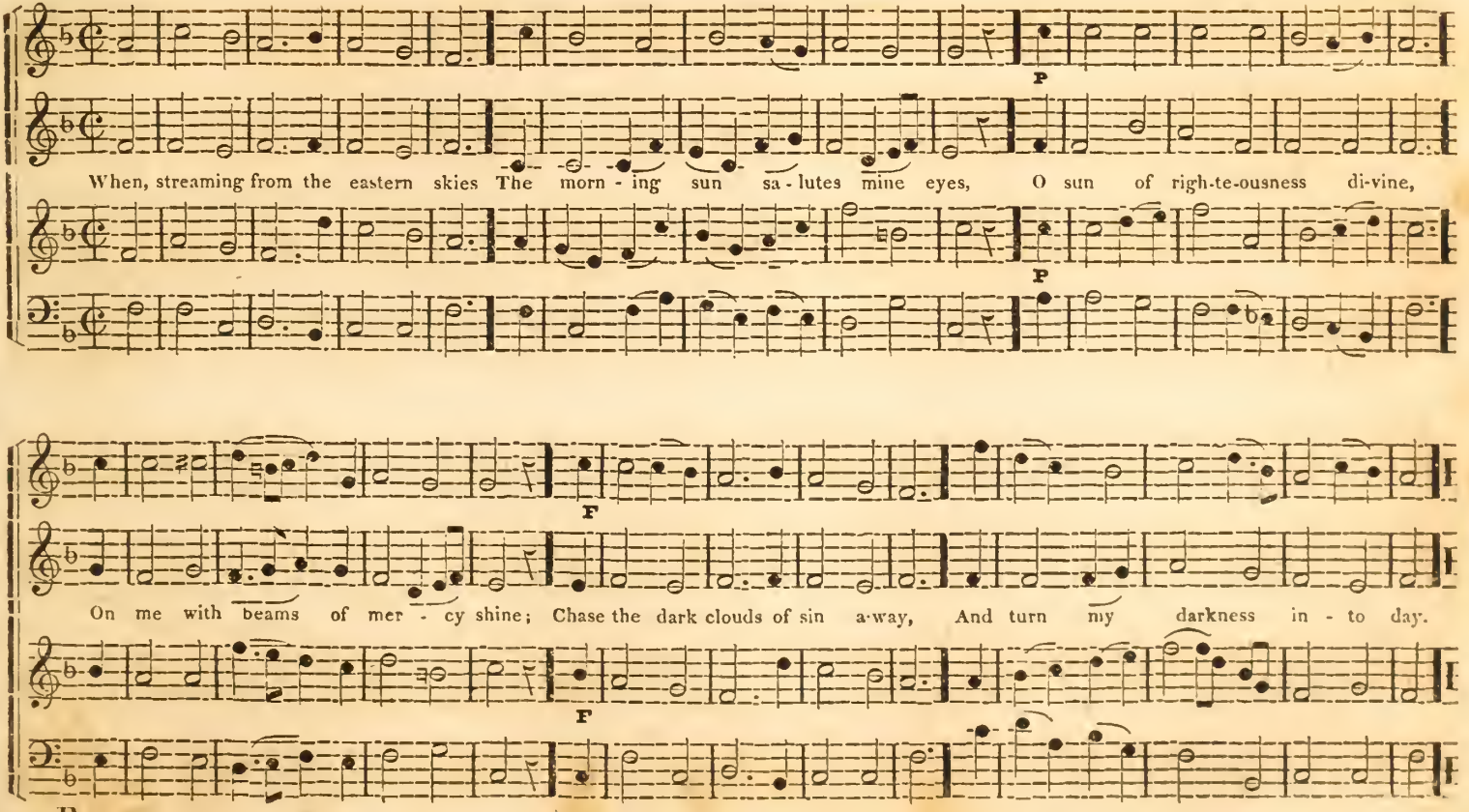


No. 166. CARTHAGE—Class II. No. 3; or, 112th. *Dalmer.*

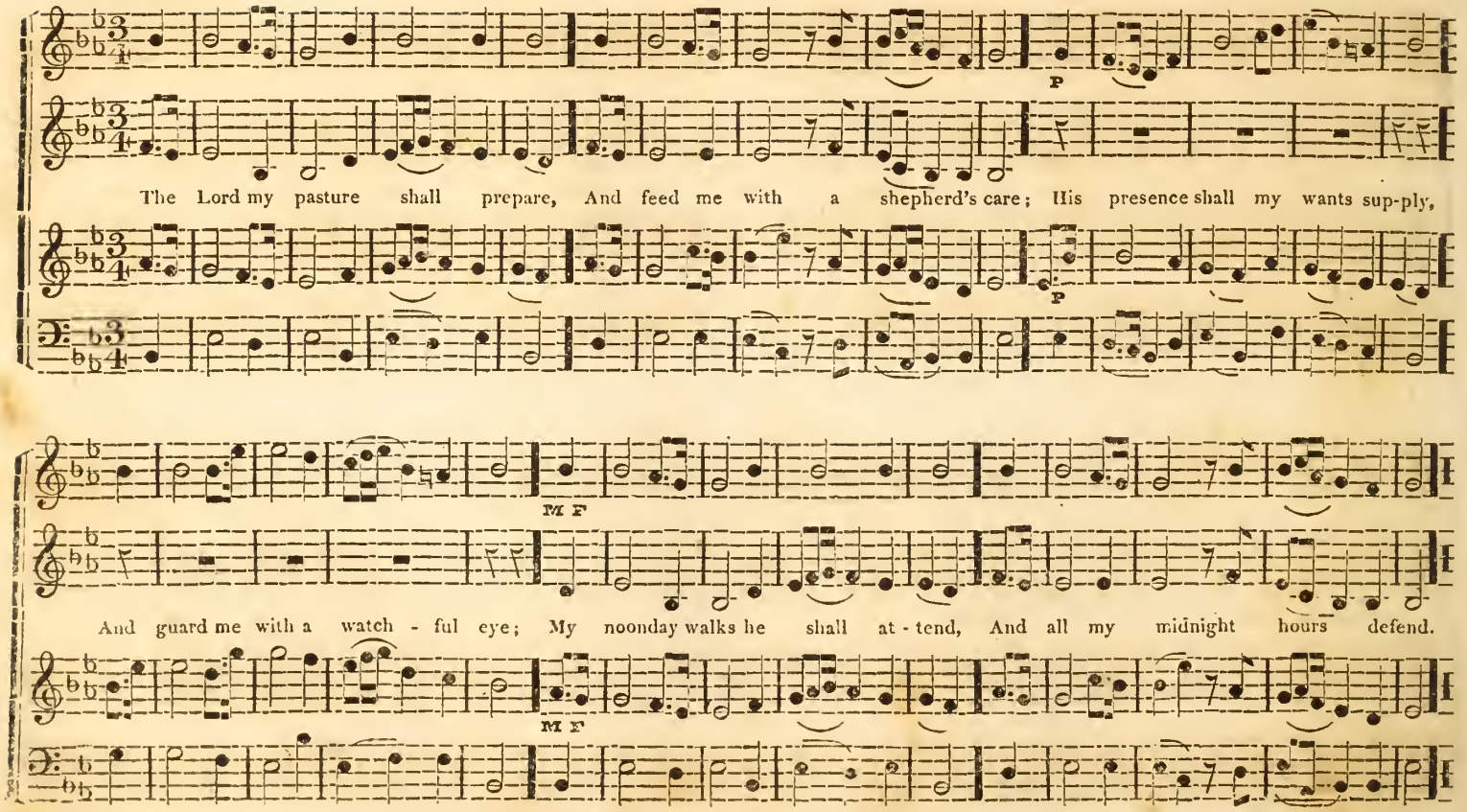


No. 167. INVITATION—Class II. No. 3; or, 112th. Hymn 130. *Mazzinghi.*

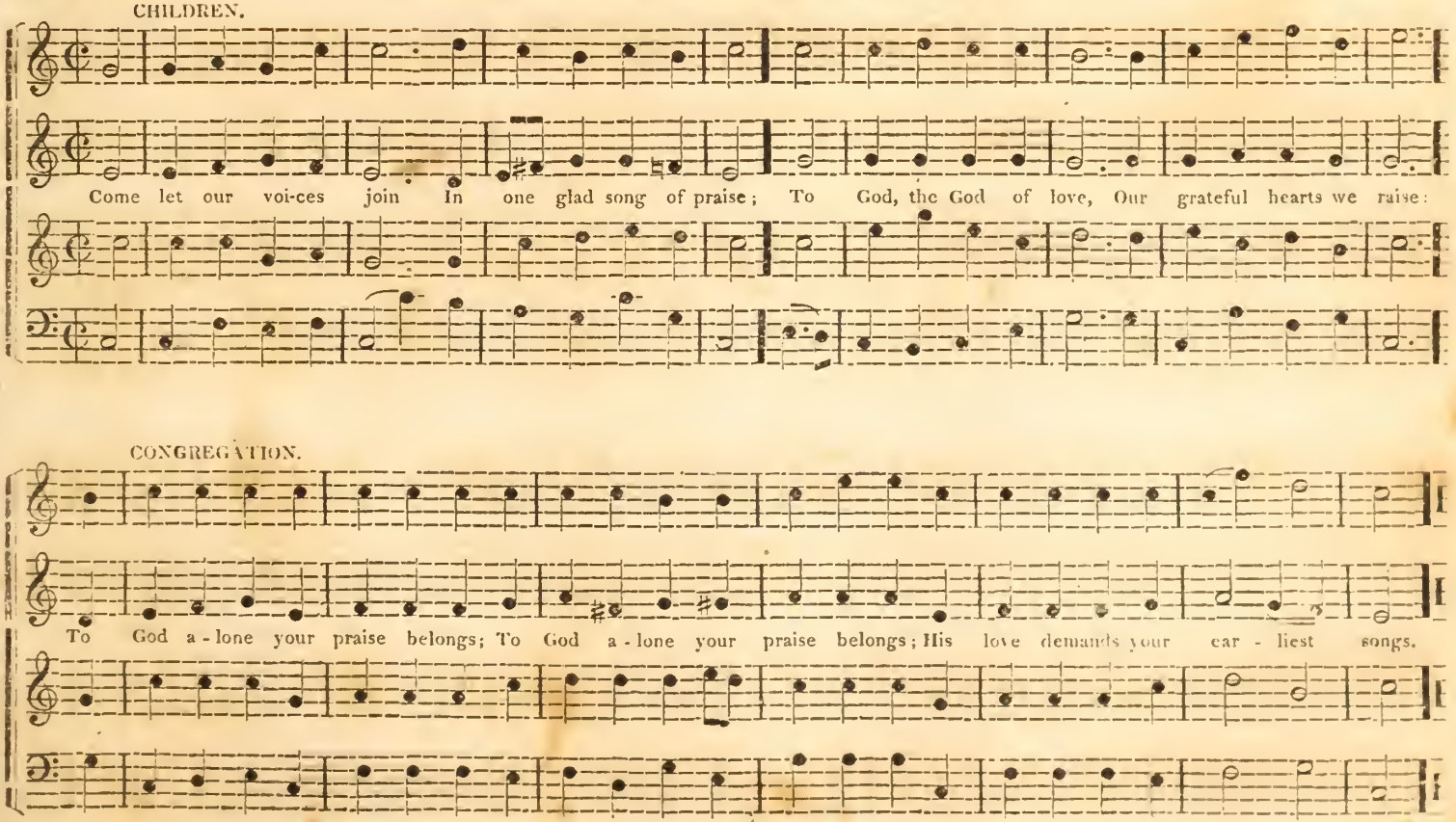



P
When, streaming from the eastern skies The morn - ing sun sa - lutes mine eyes, O sun of righ-te-ousness di-vine,
P
F
On me with beams of mer - cy shine; Chase the dark clouds of sin a-way, And turn my darkness in - to day.
F
R

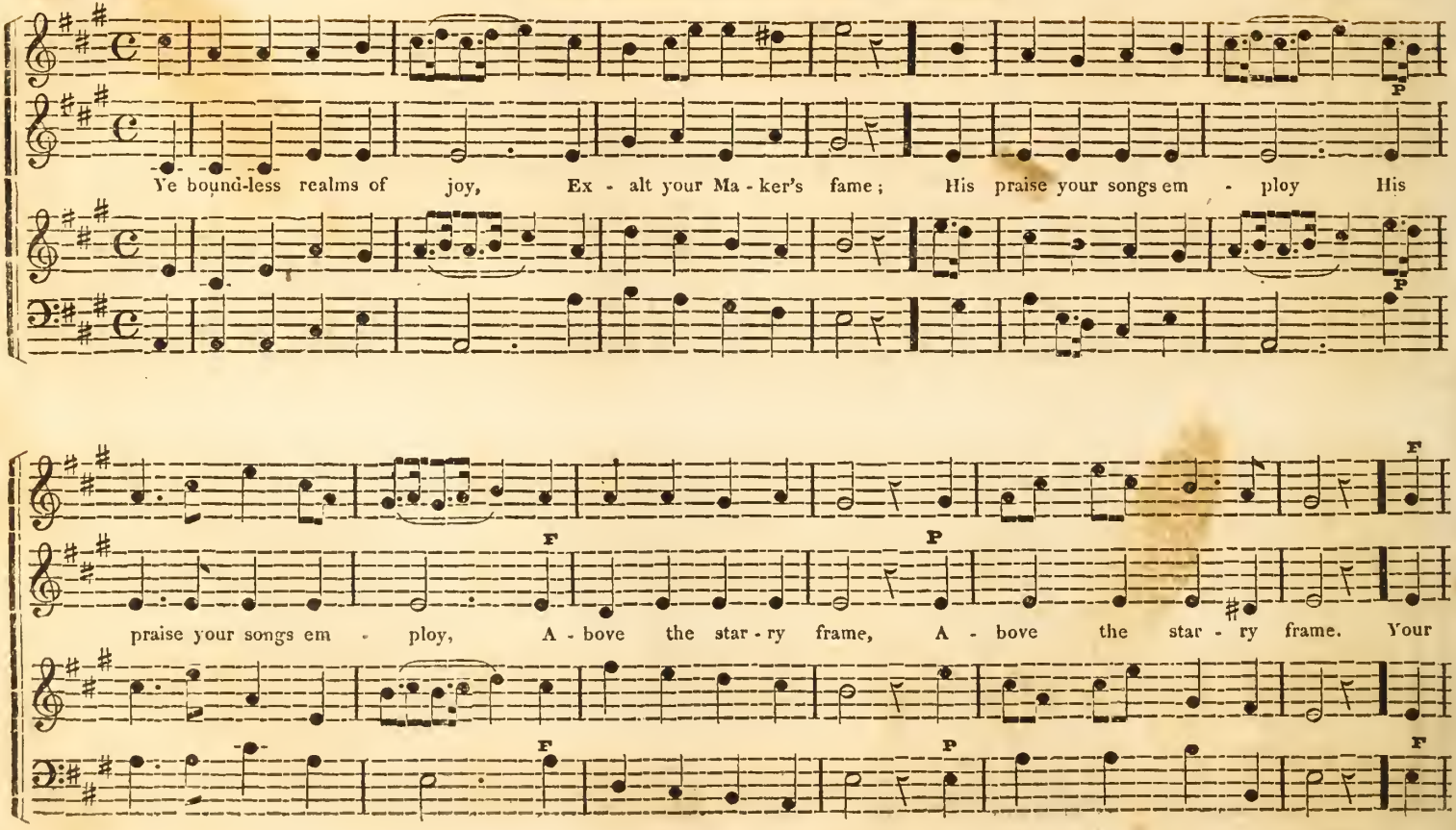
No. 169. ARTAXERXES—Class II. No. 3; or, 112th. *Dr. Arne.*



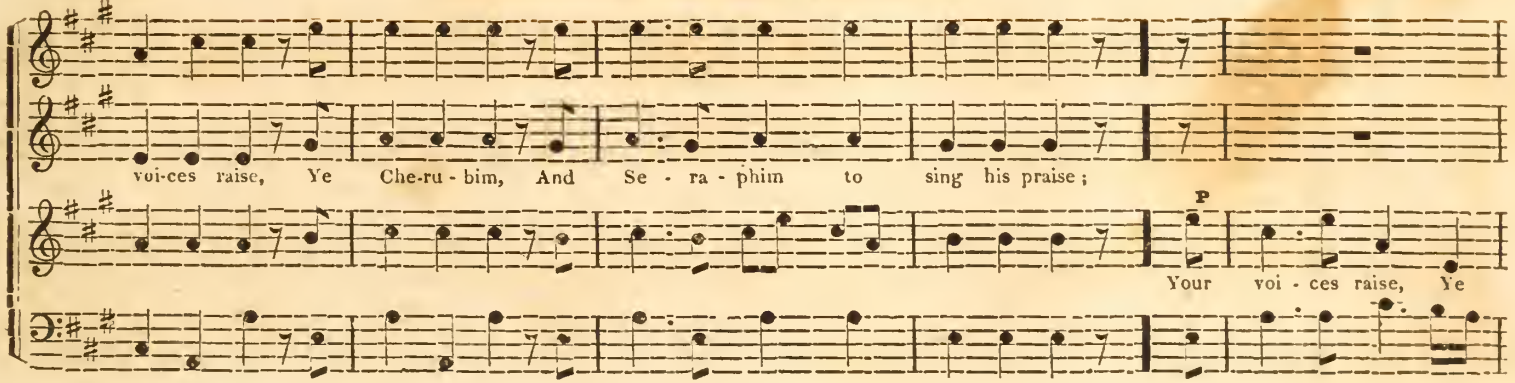
No. 170. LENOX—Class II. No. 4; or, 148th. Hymn 110. *Edson.*

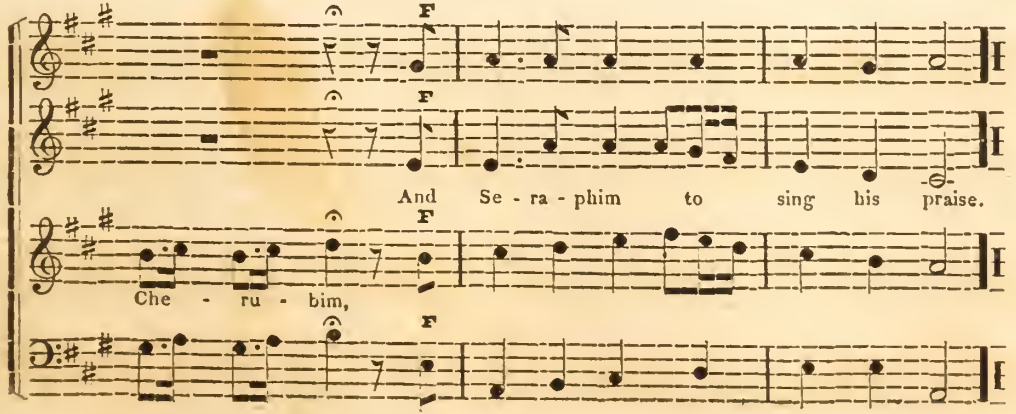


No. 171. **TRUMPET, Class II. No. 4; or 148th.**



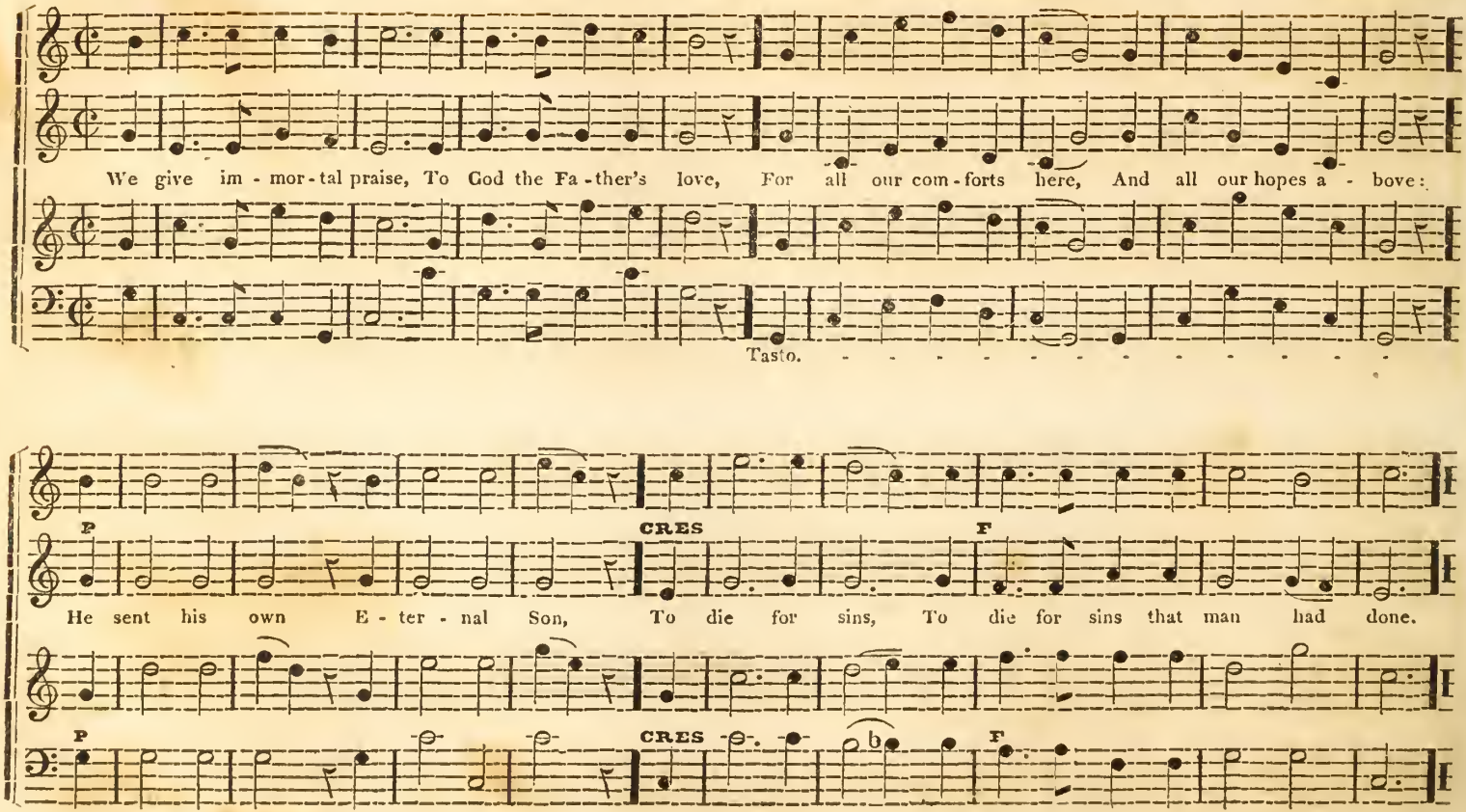
TRUMPET—Continued.



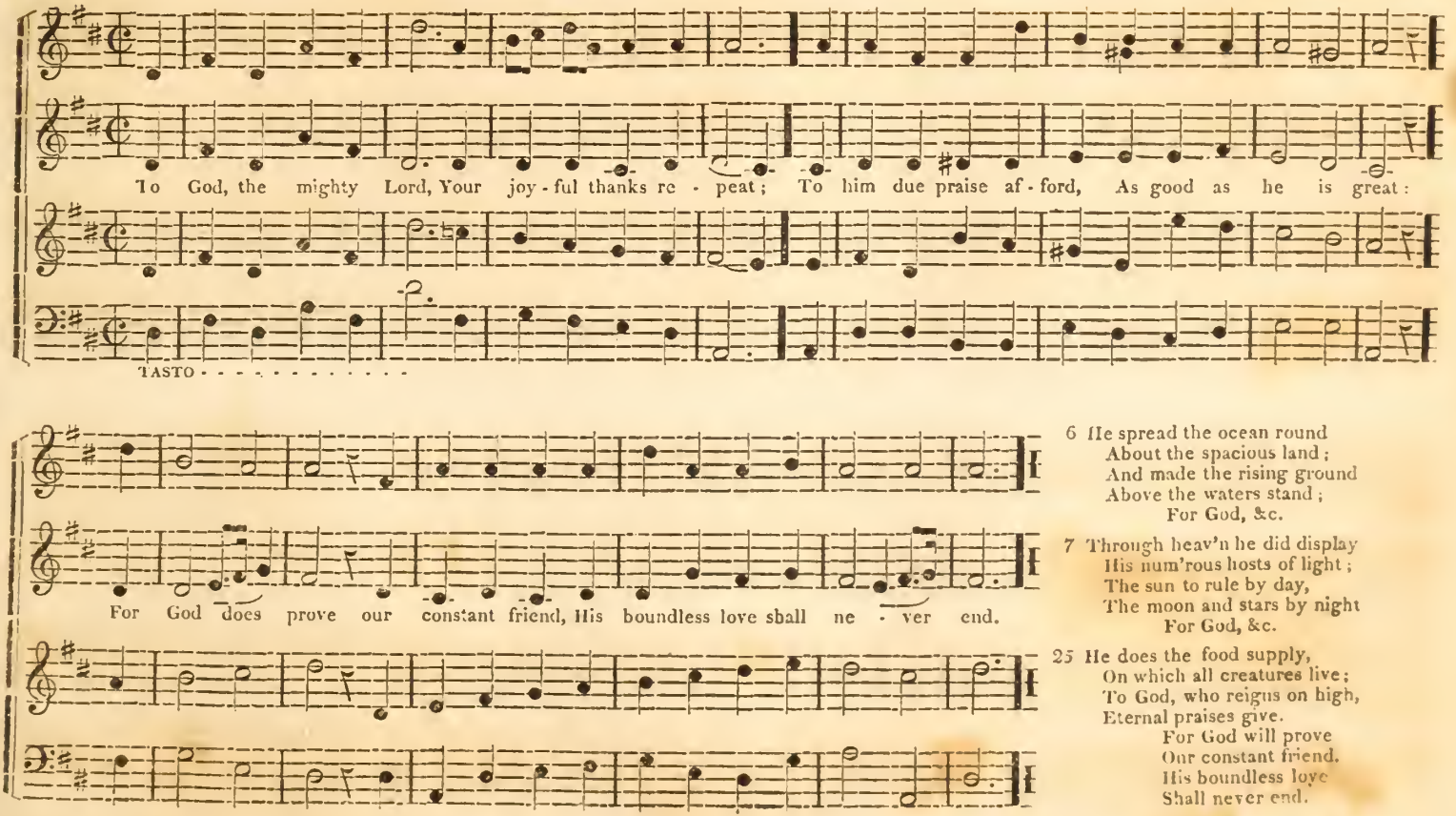


2 Thou moon, that rul'st the night,
And sun that guid'st the day,
Ye glitt'ring stars of light,
To him your homage pay:
His praise declare,
Ye heavens above,
And clouds that move
In liquid air.

3 Let them adore the Lord,
And praise his holy name,
By whose almighty word
They all from nothing came:
And all shall last,
From changes free;
His firm decree
Stands ever fast.


We give im - mor - tal praise, To God the Fa - ther's love, For all our com - forts here, And all our hopes a - bove:
Tasto.
P
CRES
F
He sent his own E - ter - nal Son, To die for sins, To die for sins that man had done.
P
CRES
F

No. 173. DARWELLS—Class II. No. 4; or, 148th. *Rev. J. Darwell.*

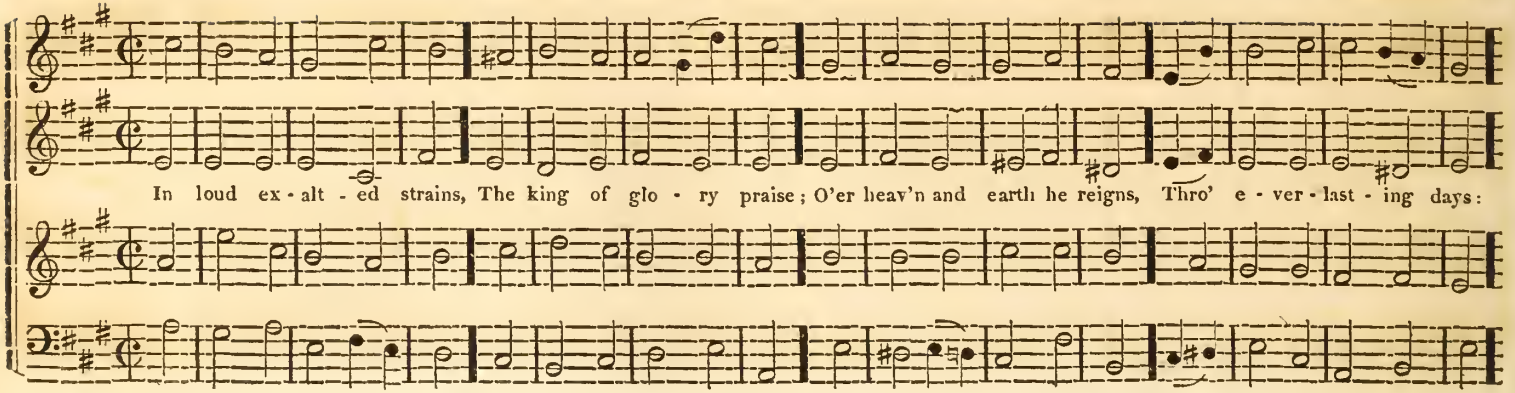


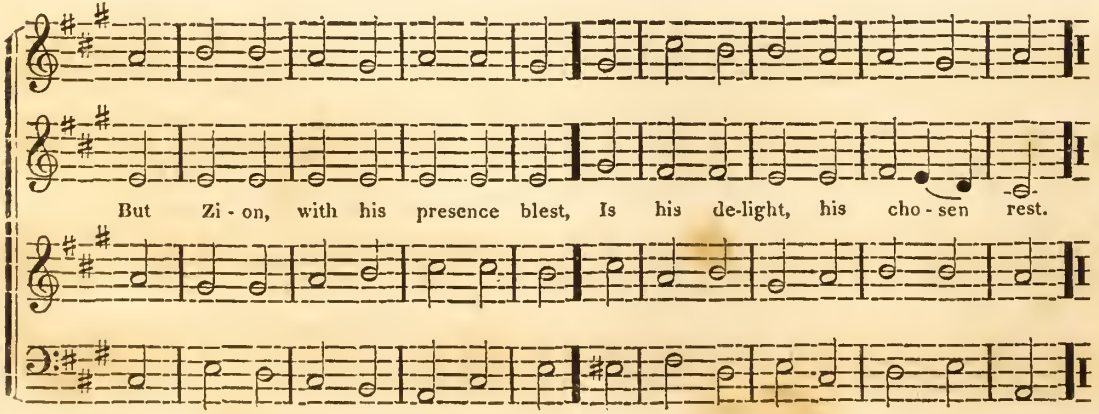
6 He spread the ocean round
About the spacious land;
And made the rising ground
Above the waters stand;
For God, &c.

7 Through heav'n he did display
His num'rous hosts of light;
The sun to rule by day,
The moon and stars by night
For God, &c.

25 He does the food supply,
On which all creatures live;
To God, who reigns on high,
Eternal praises give.
For God will prove
Our constant friend.
His boundless love
Shall never end.

No. 174. MOUNT ZION—Class II. No. 4; or, 148th. *J. A. Hiller.*



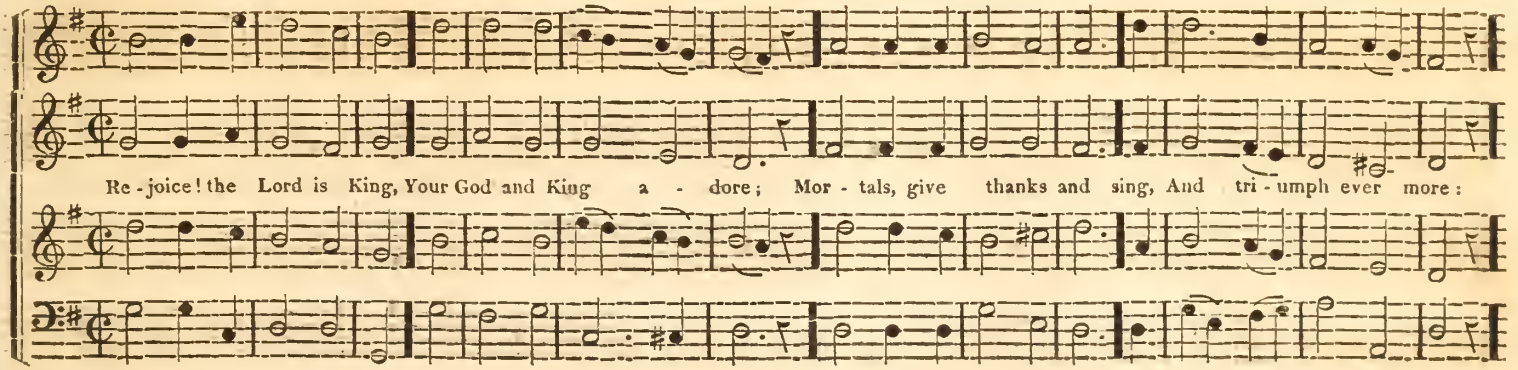


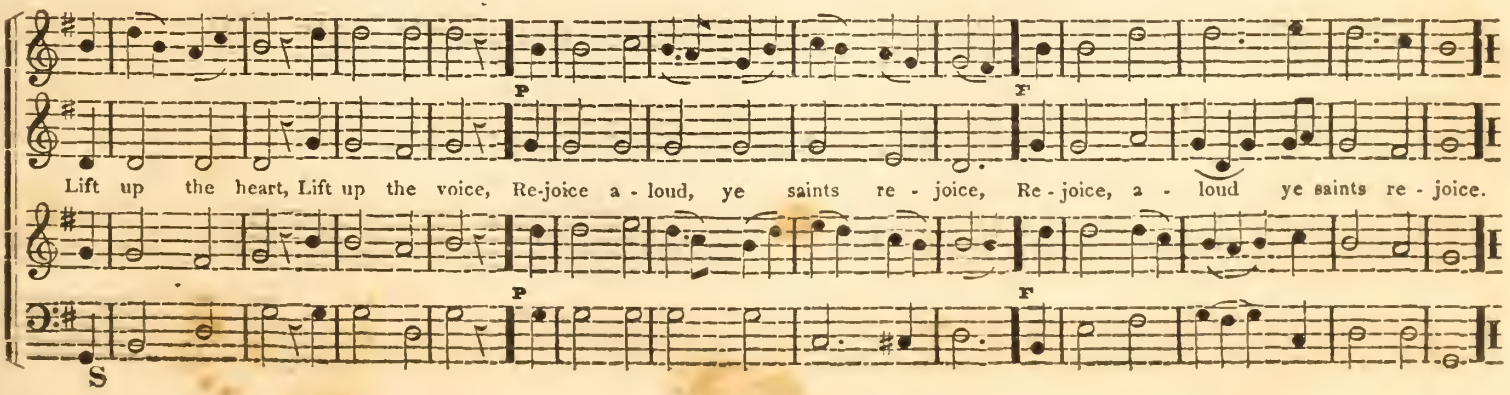
2 O King of glory! come,
And with thy favour crown
This temple as thy home,
This people as thy own.
Beneath this roof vouchsafe to show
How God can dwell with men below.

3 Now let thine ear attend
Our supplicating cries;
Now let our praise ascend,
Accepted to the skies;
Now let thy gospel's joyful sound
Spread its celestial influence round.

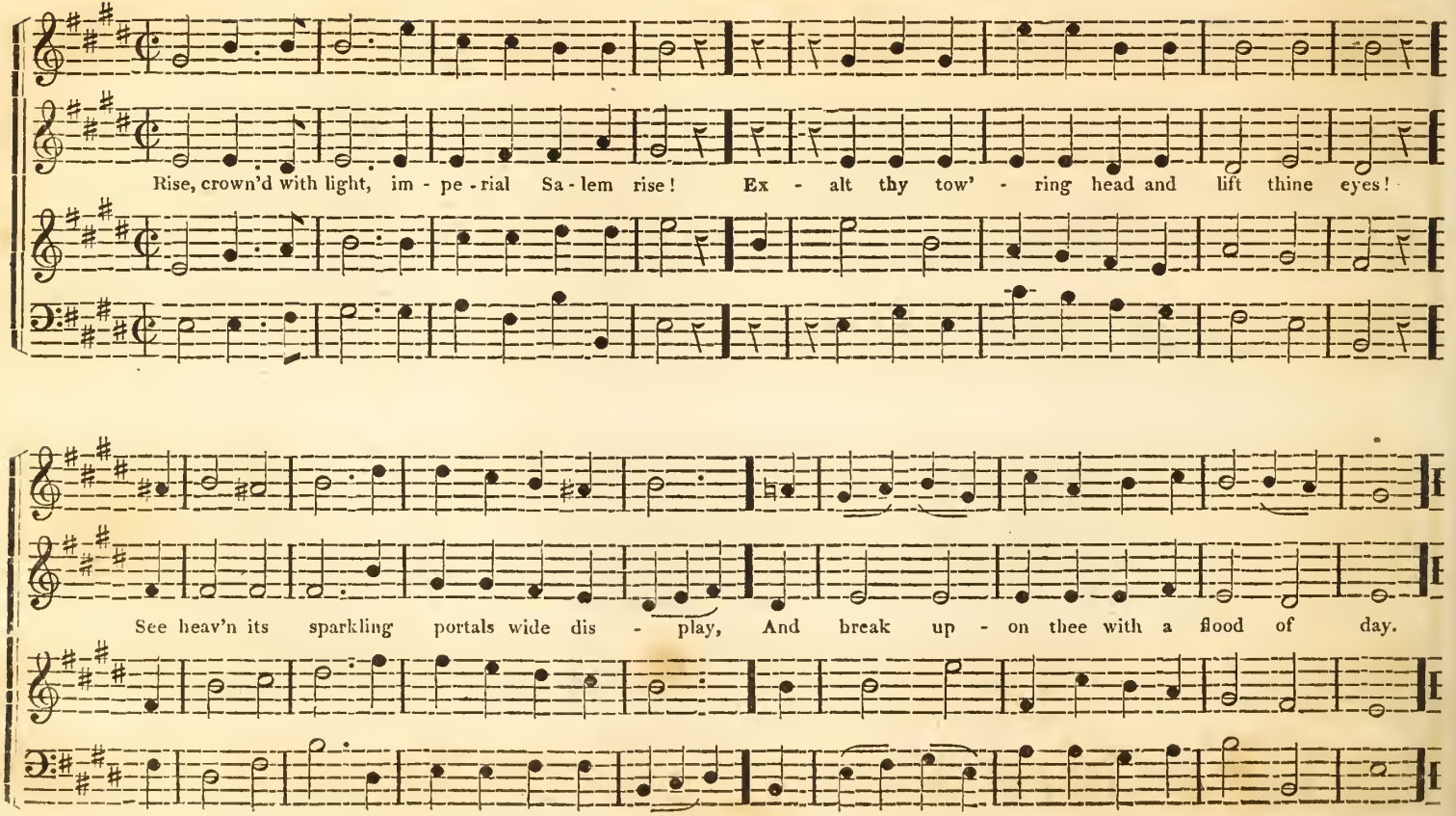
4 Here, may the list'ning throng,
Imbibe thy truth and love;
Here Christians join the song
Of Seraphim above:
Till all who humbly seek thy face,
Rejoice in thy abounding grace.

No. 175. SOUTHBURY, Class II. No. 4; or 148th.

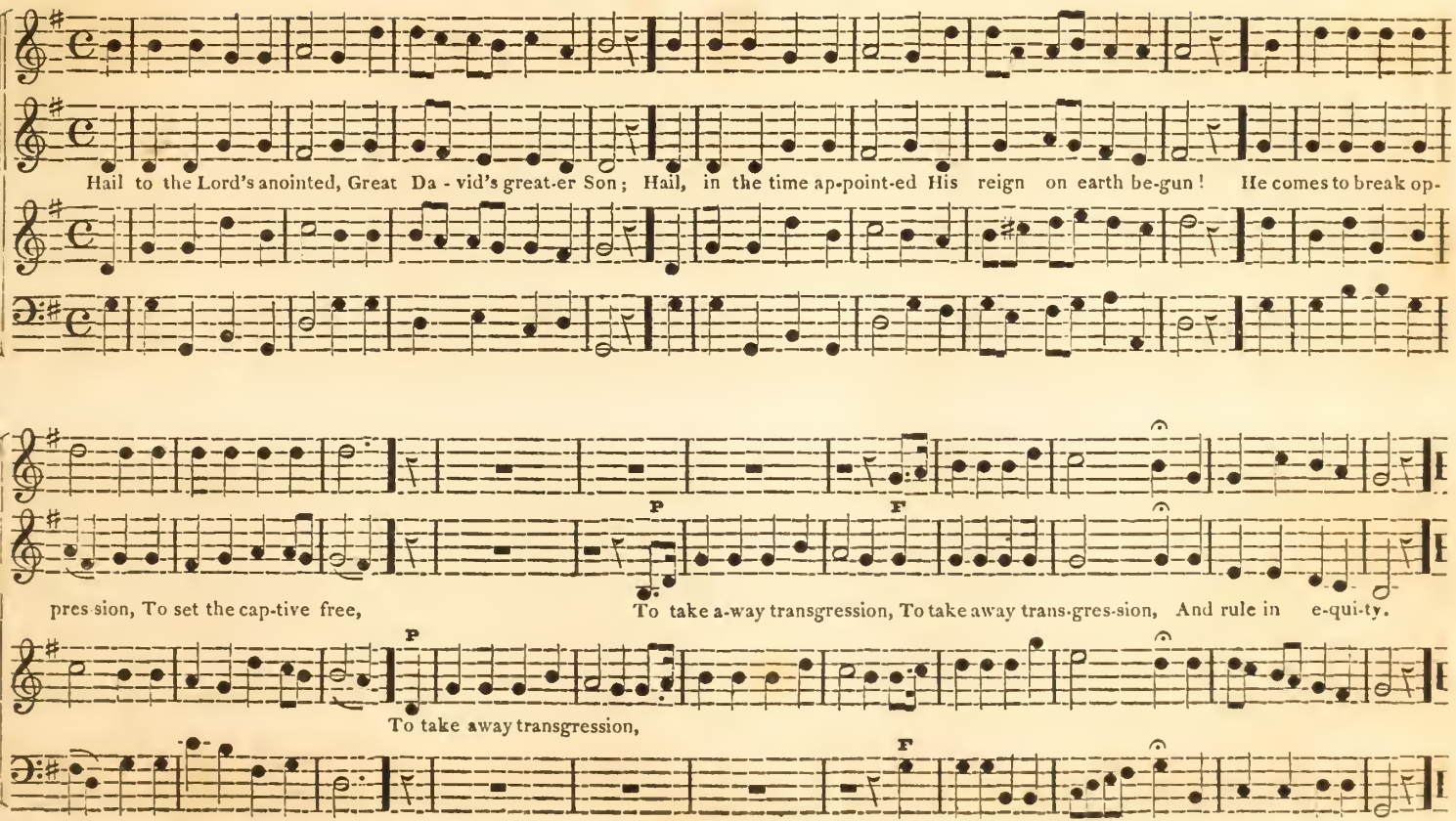


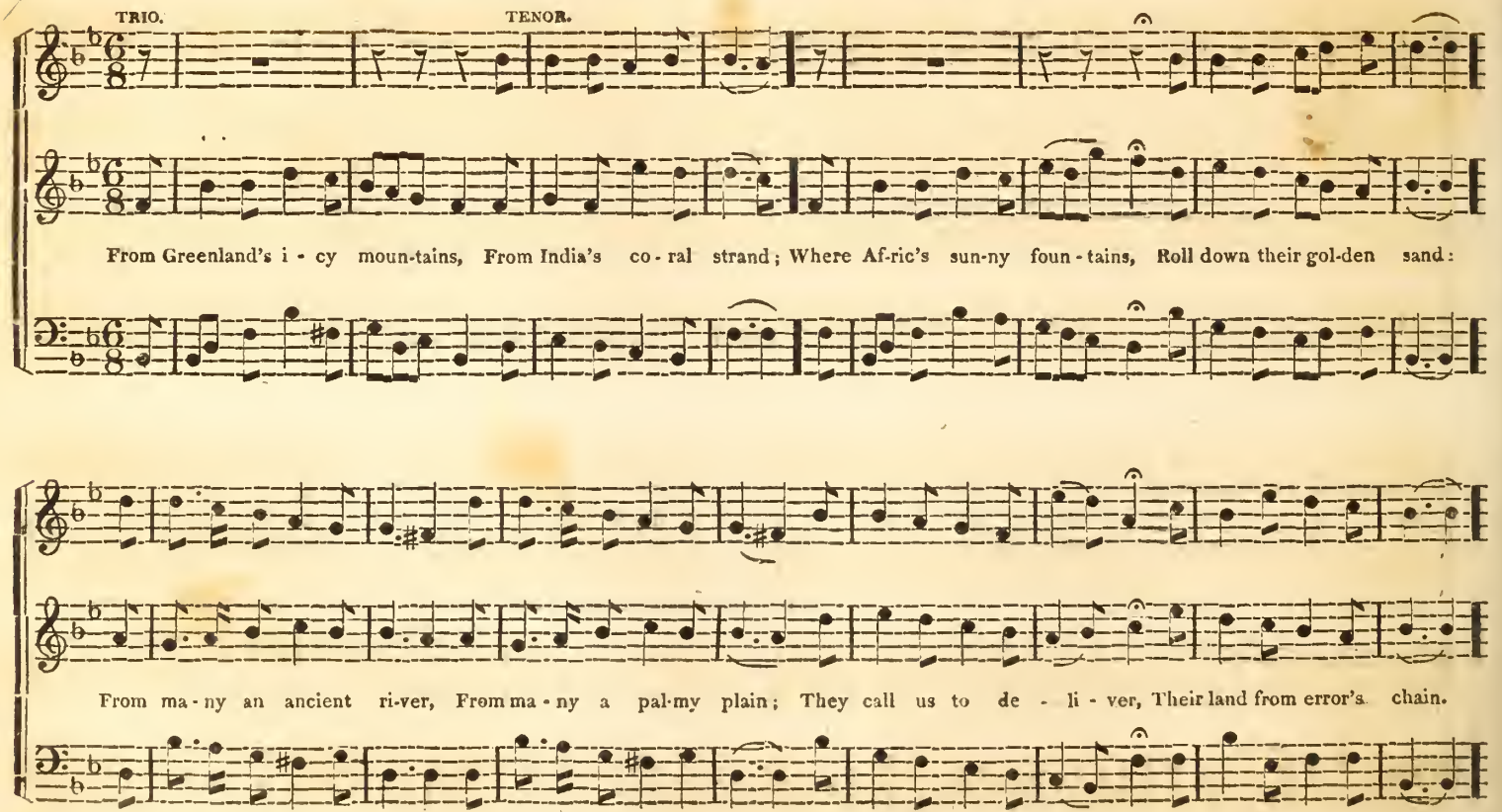


No. 176. TRURO—Class II. No. 5; or, 4 lines 10. Hymn 53. *Dr. Burney.*



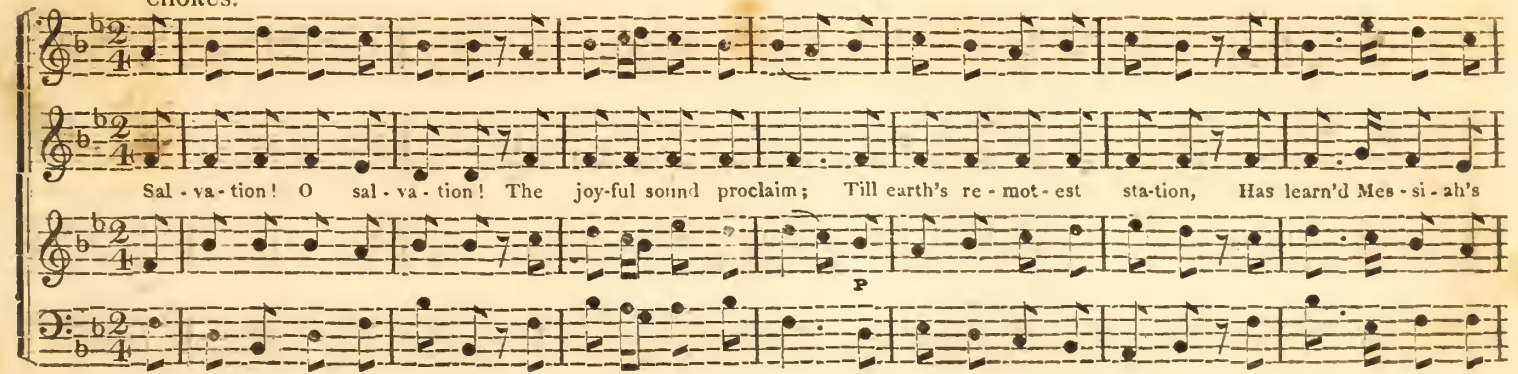
No. 177. ROMAINE, Class II. No. 6; or 7. 6. Hymn 54. *Banister.*

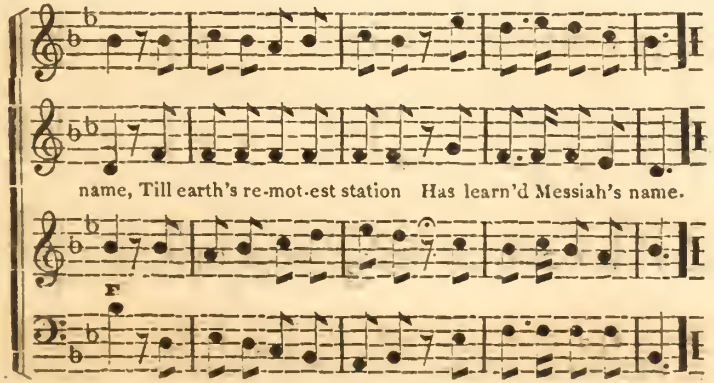



TRIO.
TENOR.
From Greenland's i - cy moun-tains, From India's co - ral strand; Where Af-ric's sun-ny foun - tains, Roll down their gol-den sand:
From ma - ny an ancient ri-ver, From ma - ny a pal-my plain; They call us to de - li - ver, Their land from error's chain.

MISSIONARY HYMN—Continued.

CHORUS.

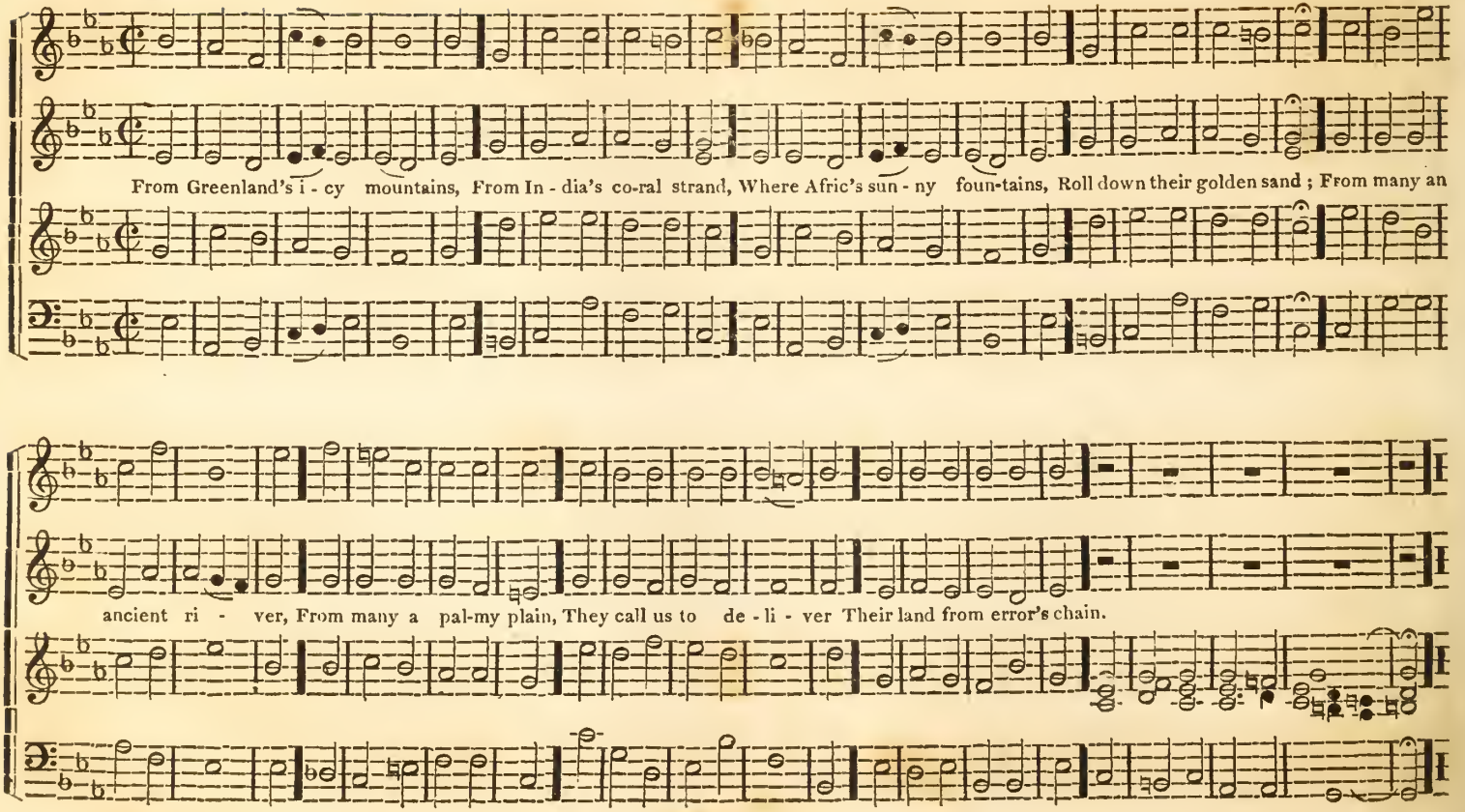




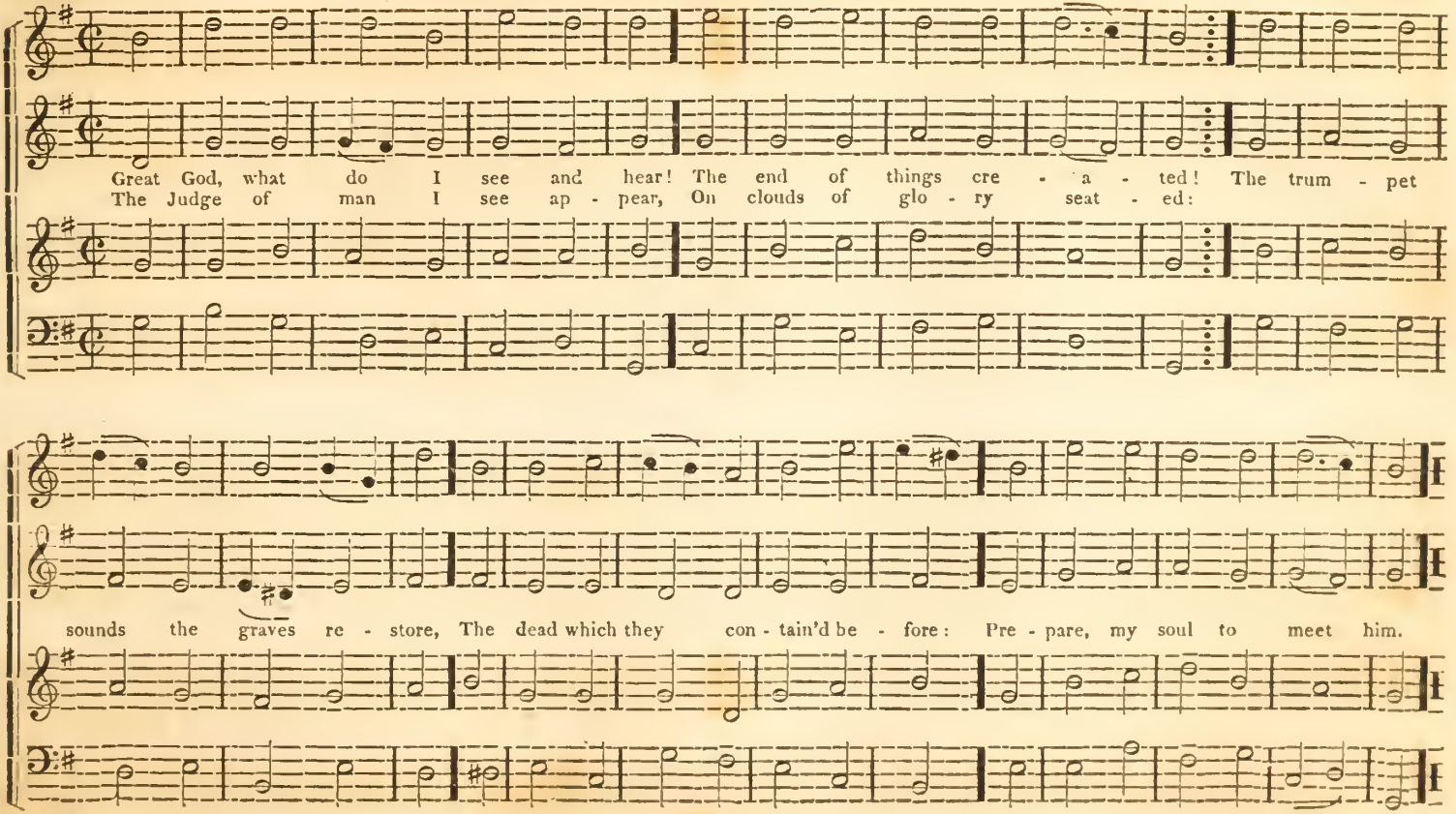
2 What though the spicy breezes
Blow soft o'er Ceylon's Isle;
Where ev'ry prospect pleases,
And only man is vile:
In vain with lavish kindness
The gifts of God are strewn;
The Heathen in his blindness
Bows down to wood and stone.

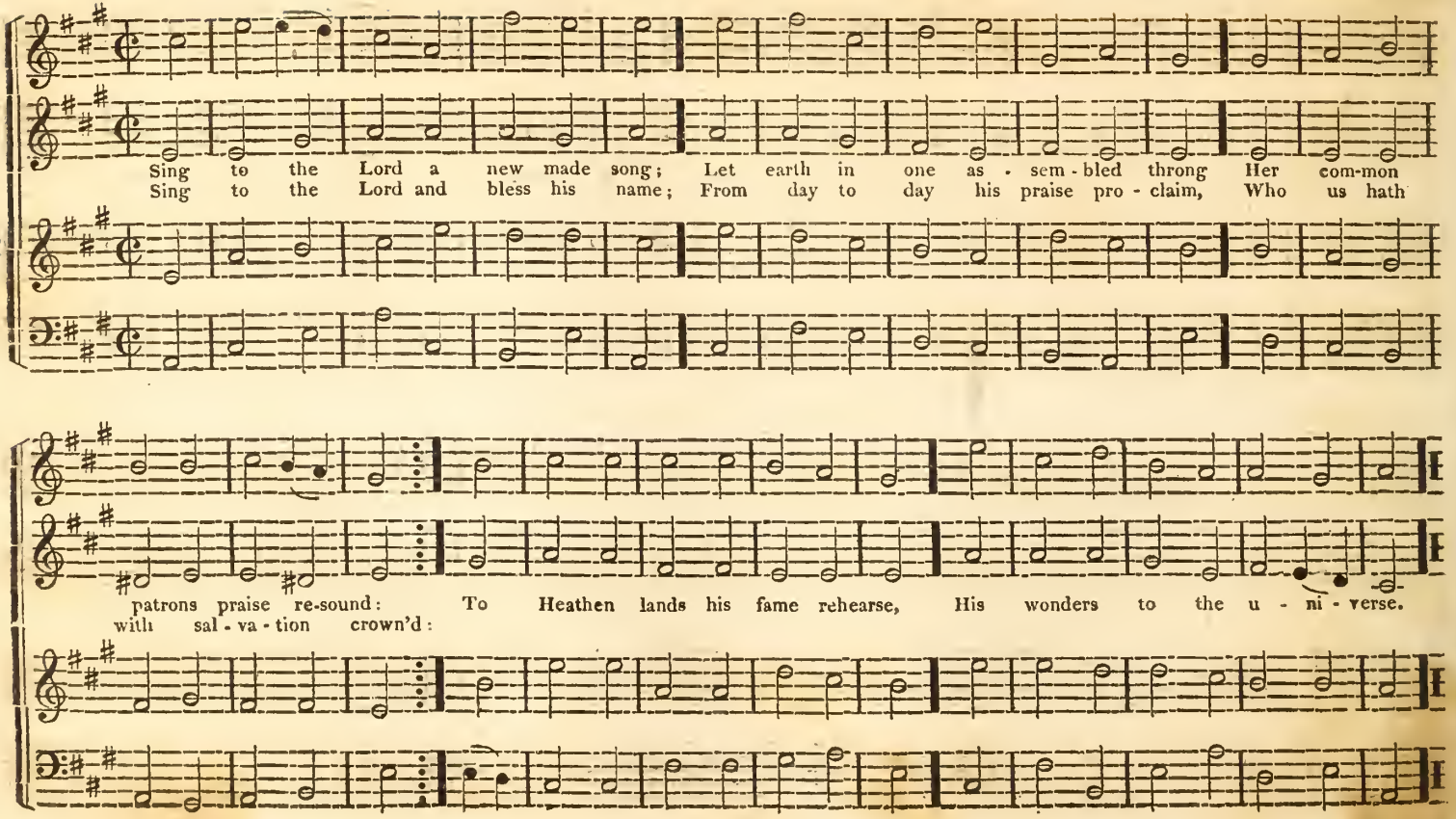
3 Shall we, whose souls are lighted
With wisdom from on high,
Shall we, to men benighted
The lamp of life deny?
Salvation! Oh Salvation!
The joyful sound proclaim
Till earth's remotest station
Has learn'd Messiah's name!

4 Waft, waft, ye winds, his story,
And you, ye waters, roll,
Till like a sea of glory
It spreads from pole to pole;
Till o'er our ransom'd nature
The Lamb for sinners slain,
Redeemer, King, Creator
In bliss returns to reign.

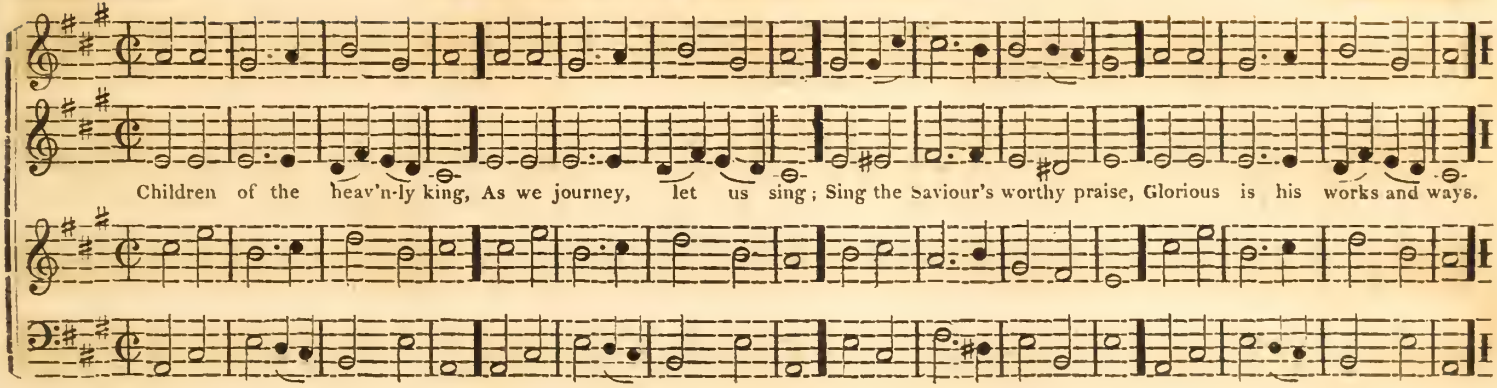

From Greenland's i - cy mountains, From In - dia's co-ral strand, Where Afric's sun - ny foun-tains, Roll down their golden sand ; From many an
ancient ri - ver, From many a pal-my plain, They call us to de - li - ver Their land from error's chain.

No. 180. JUDGEMENT, Class II. No. 7. Hymn 194. *German.*

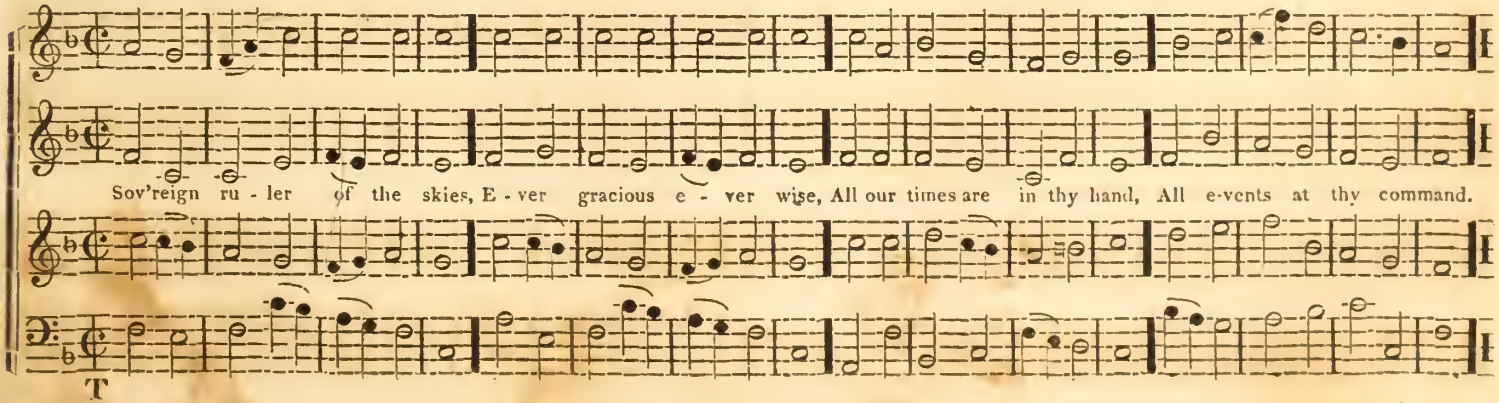



Sing to the Lord a new made song; Let earth in one as - sem - bled throng Her com-mon
Sing to the Lord and bless his name; From day to day his praise pro - claim, Who us hath
patrons praise re-sound: To Heathen lands his fame rehearse, His wonders to the u - ni - verse.
with sal - va - tion crown'd:

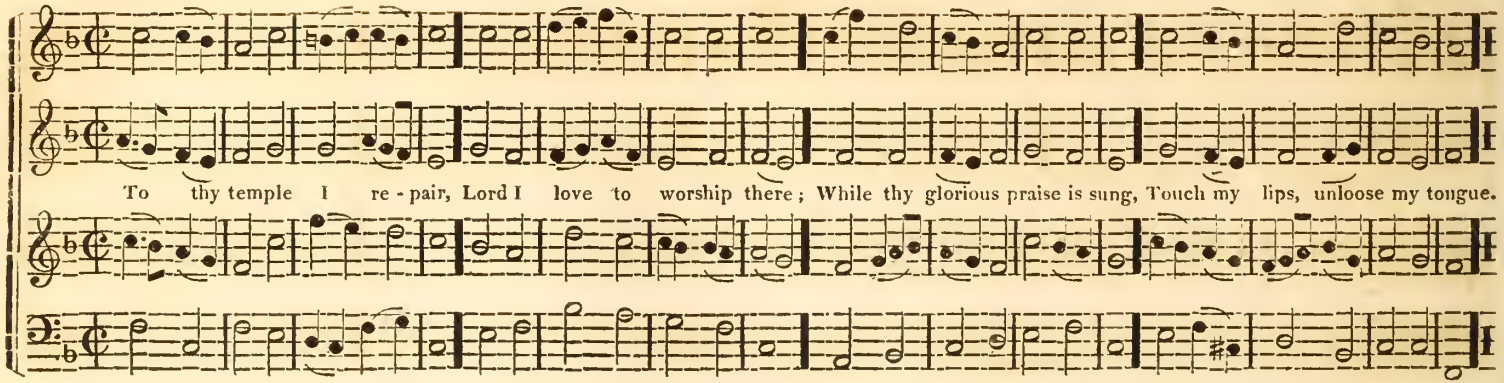
No. 182. GERMAN HYMN—Class III. No. 1; or 4 lines 7. *Pleyel.*



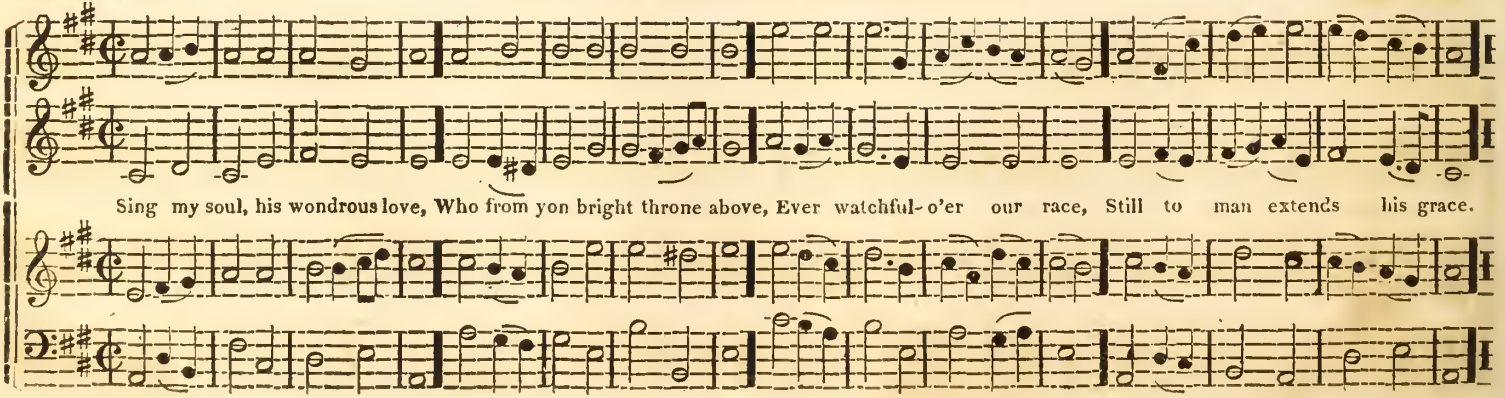
No. 183. LEIPSIC—Class III. No. 1. *German.*



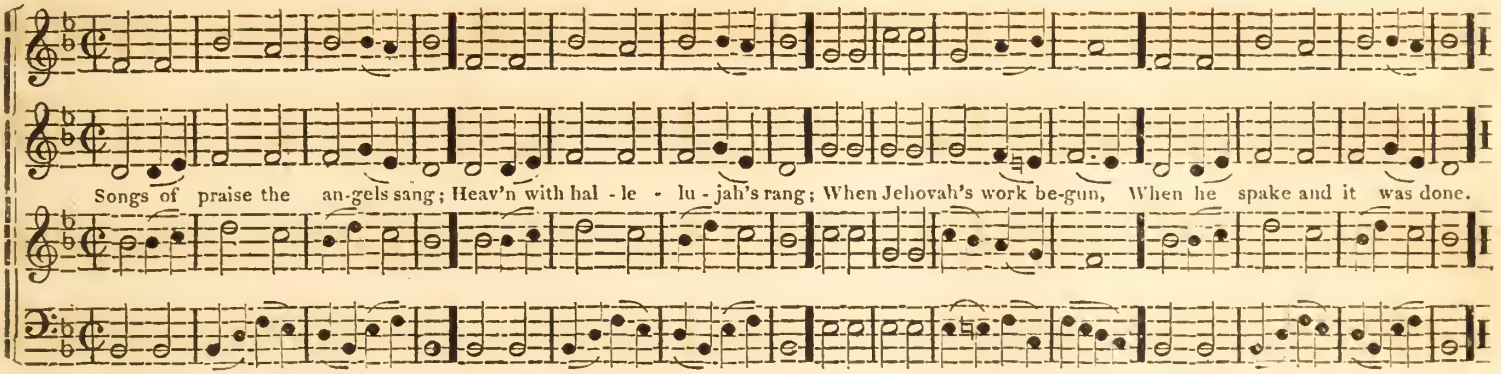
No. 184. ALCESTER—Class III. No. 1.



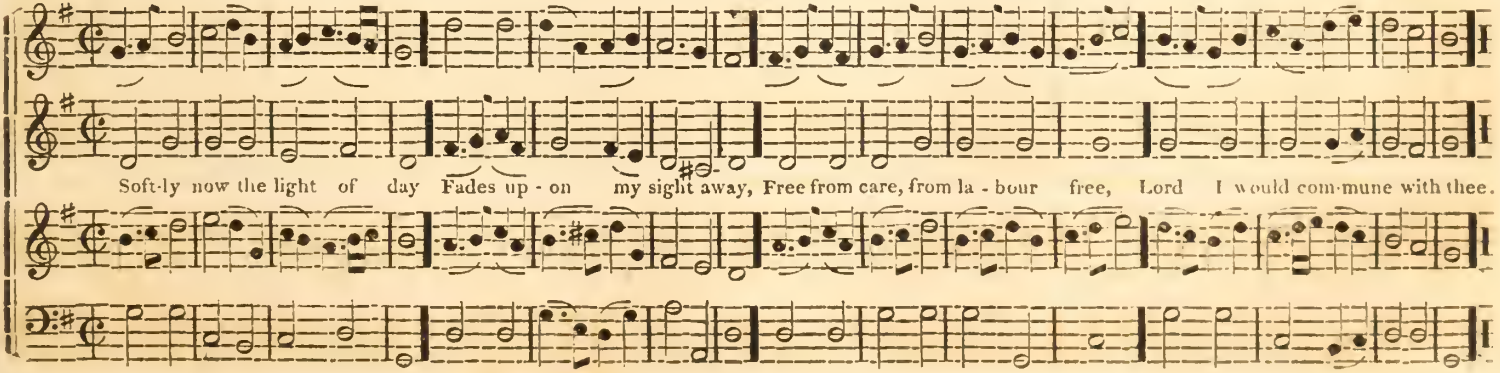
No. 185. ELLENTHORPE—Class III. No. 1. *F. Linley.*



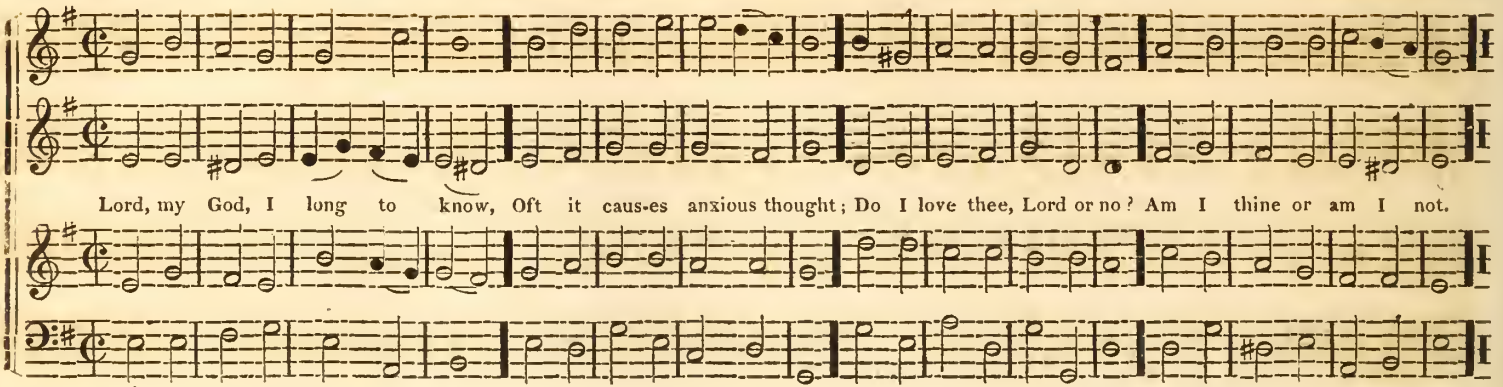
No. 186. SAURIN—Class III. No. 1. *French Air.*



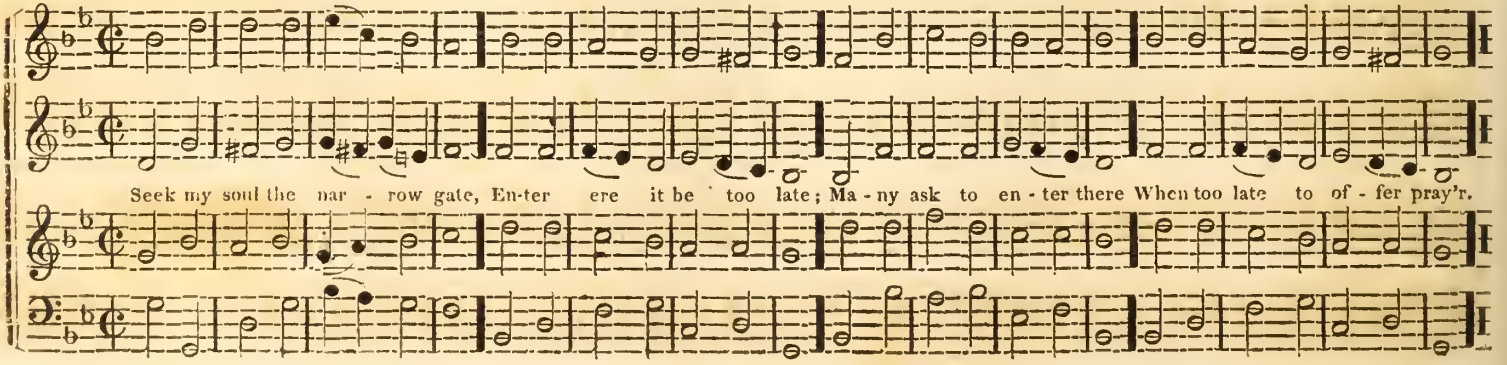
No. 187. ATTERCLIFF—Class III. No. 1. Hymn 172. *Goodlad.*



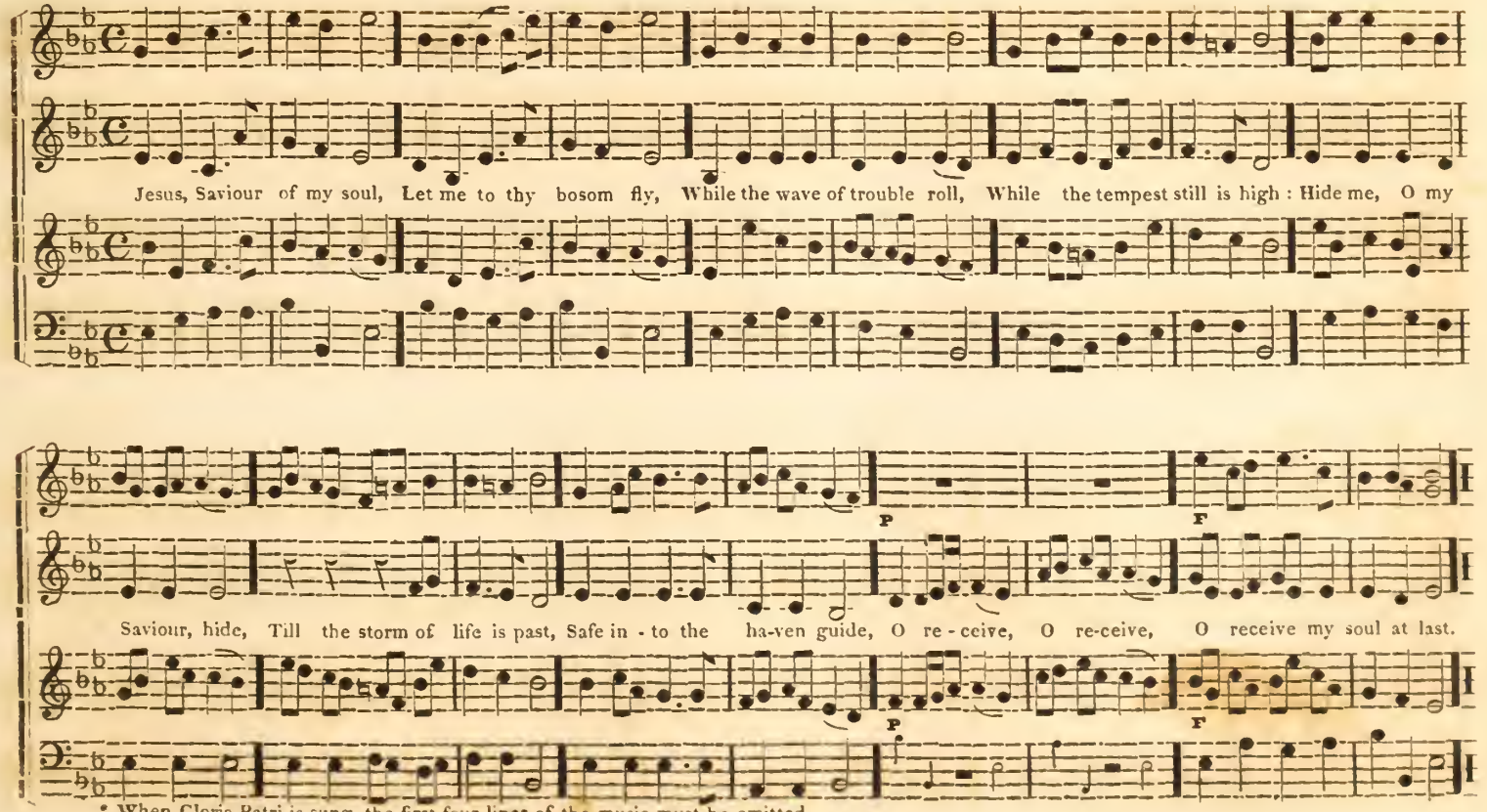
No. 188. DELAWARE—Class III. No. 1. *J. Antes.*



No. 189. VERMONT—Class III. No. 1. *German.*

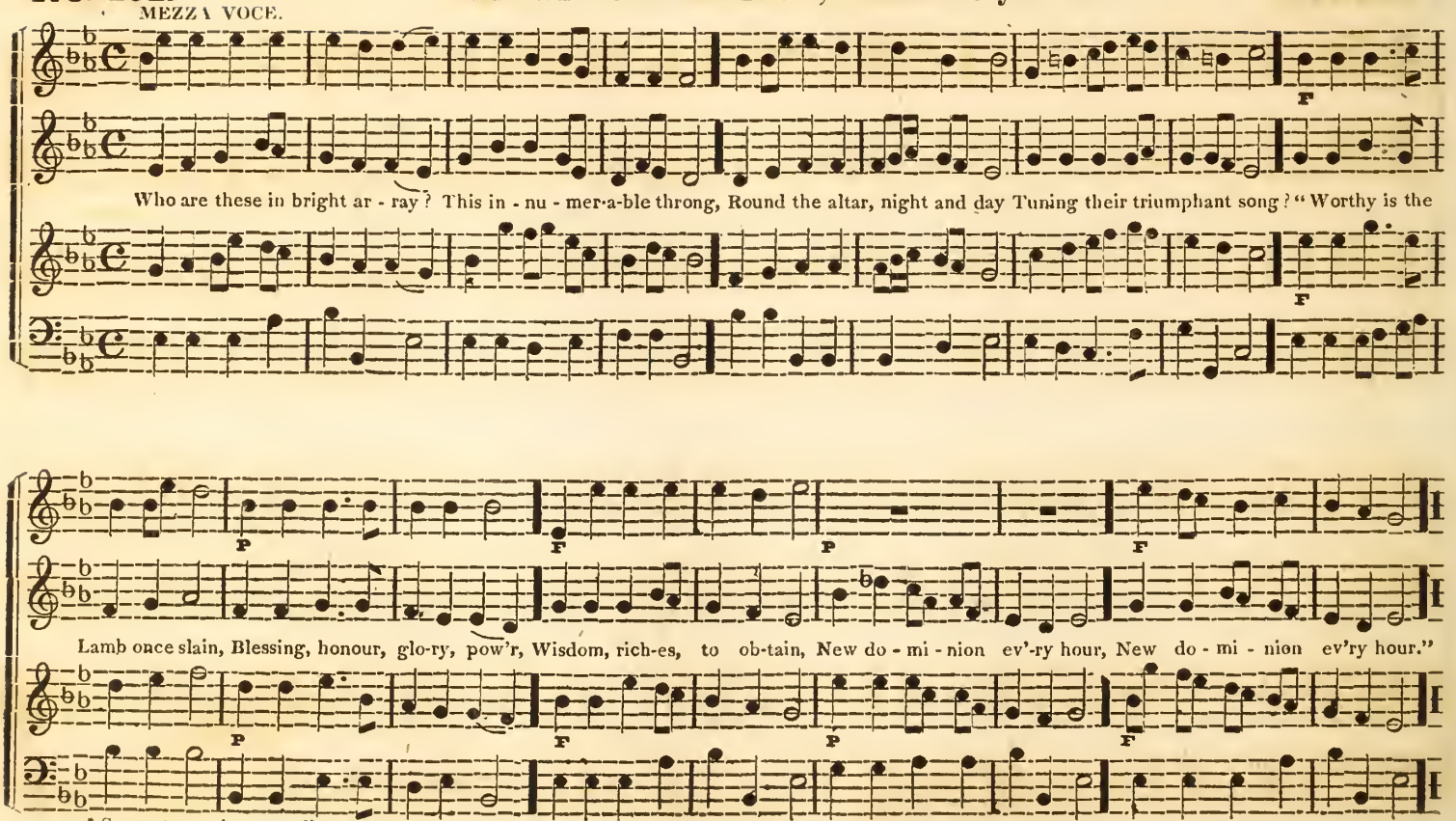


No. 190. HOTHAM—Class III. No. 1 ; 8 lines.*



* When Gloria Patri is sung, the first four lines of the music must be omitted.

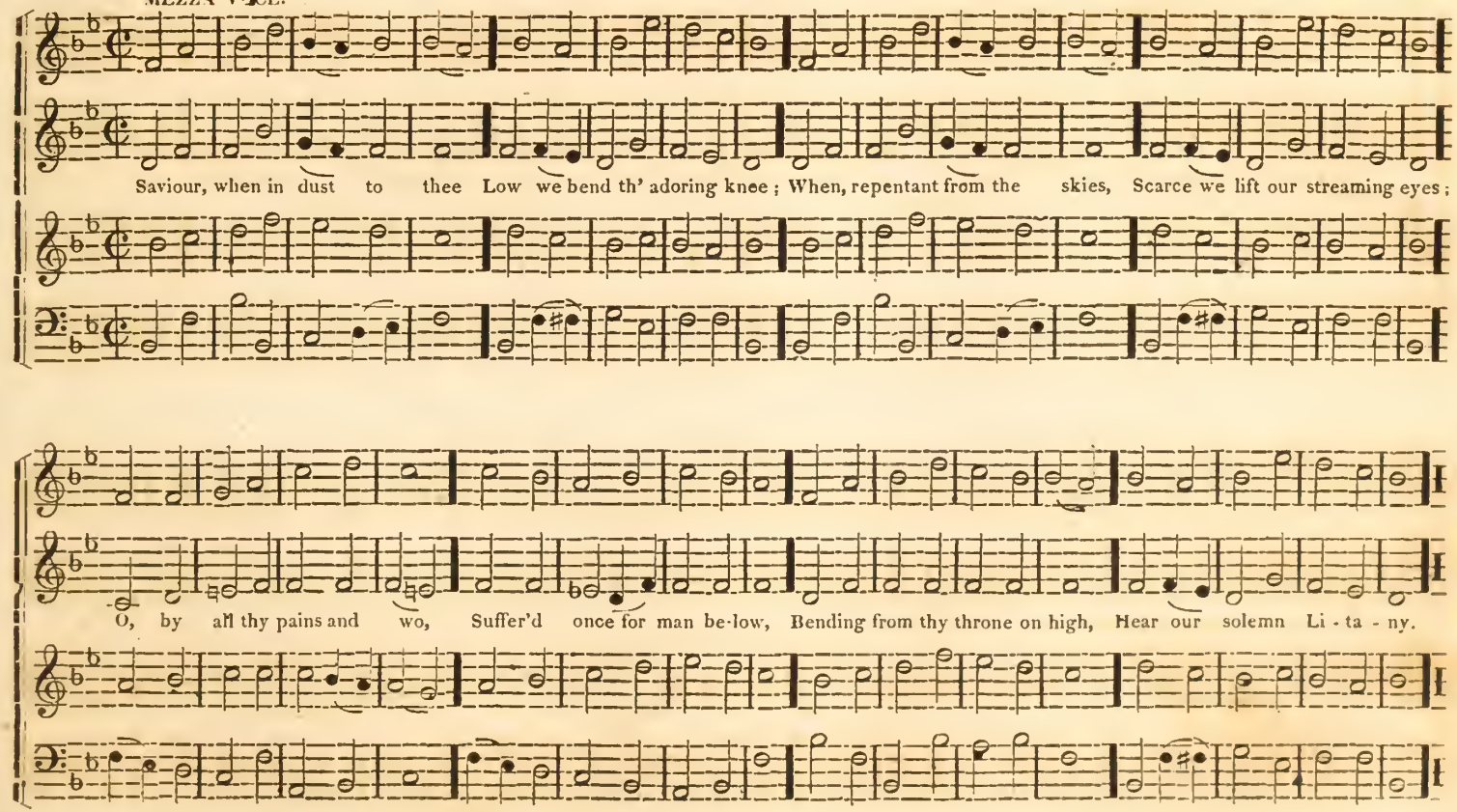
No. 191. VICTORY—Class III. No. 1; 8 lines.* Hymn 201. *Meineke.*



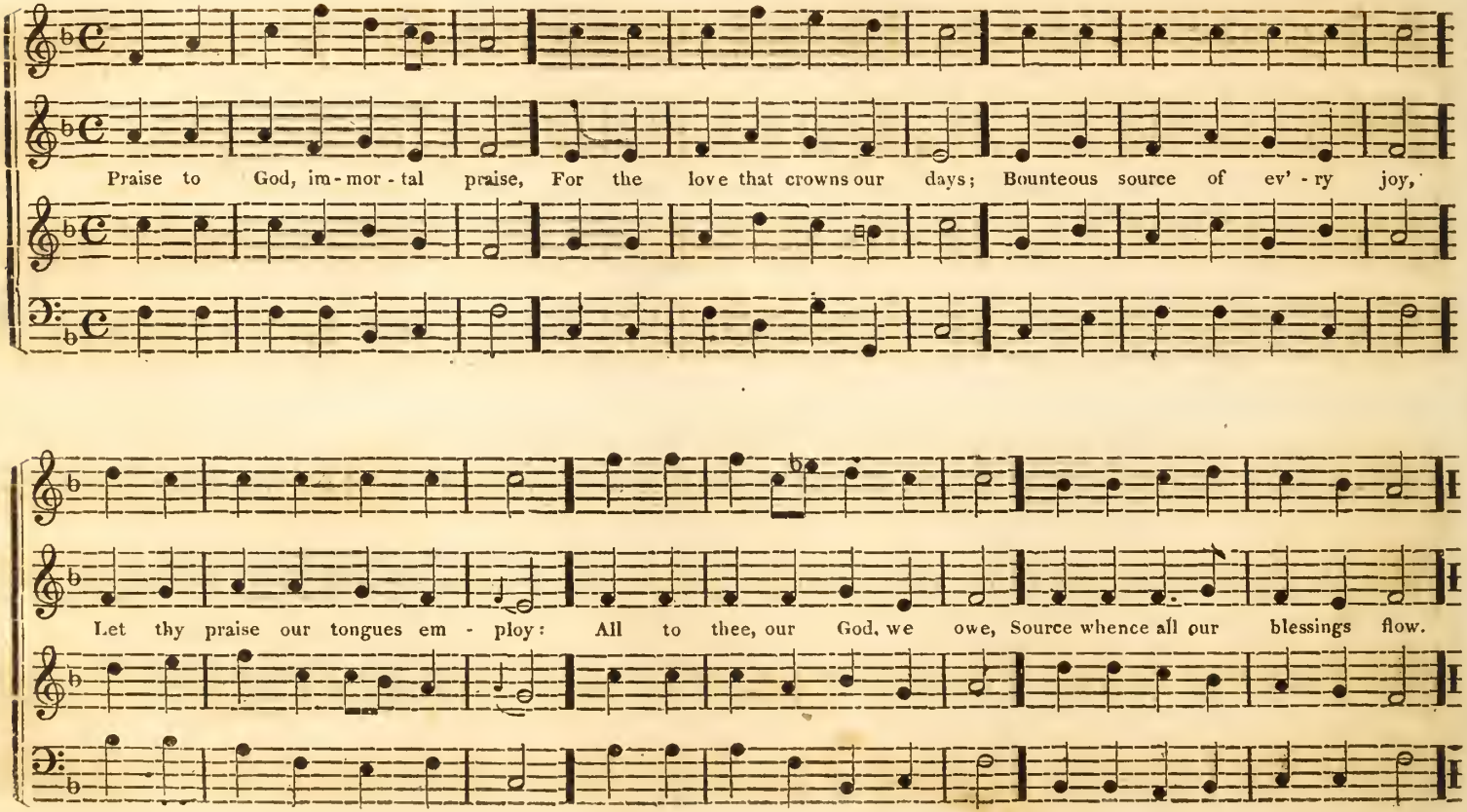
* See note on the preceding page.

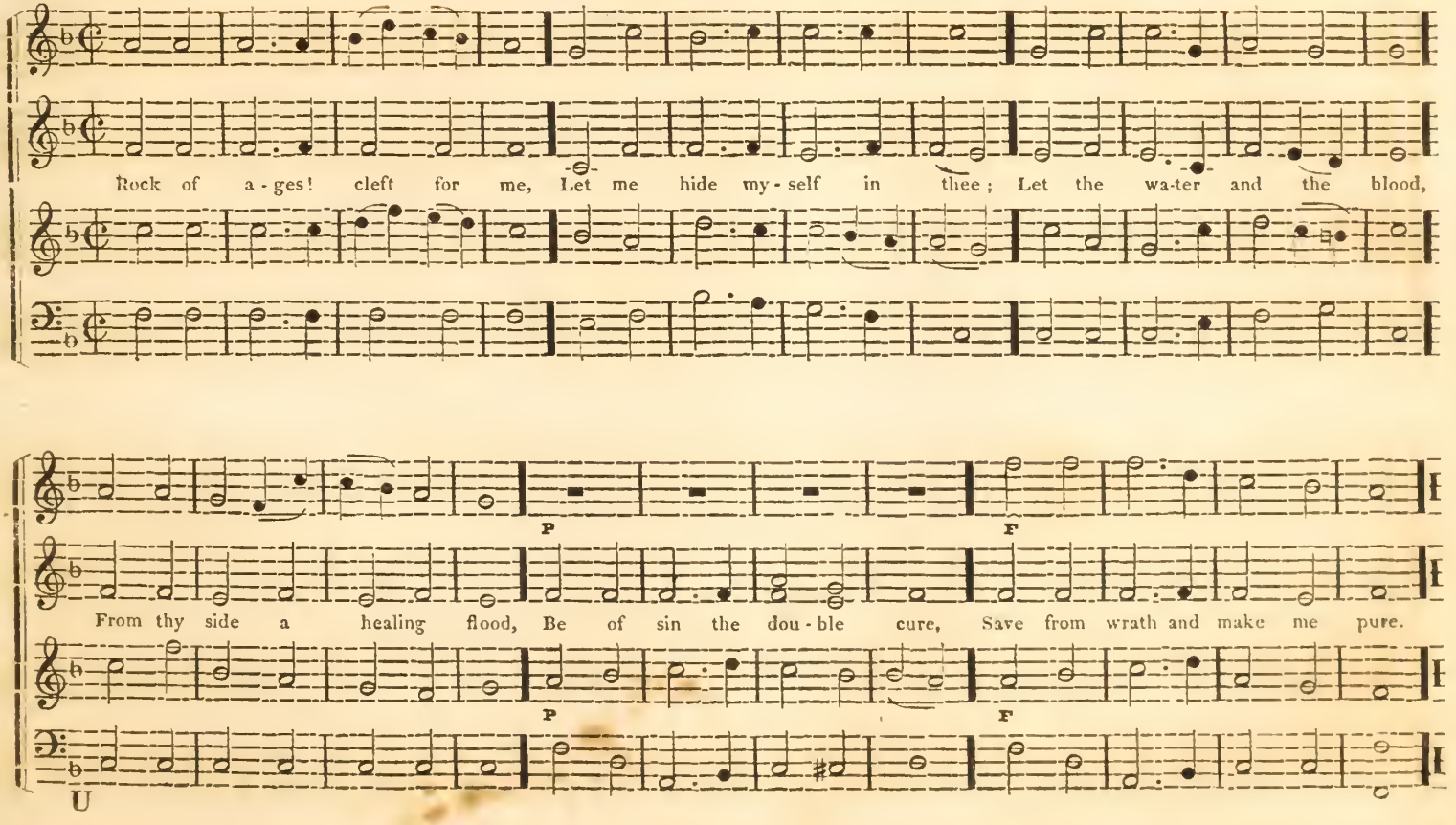
No. 192. LITANY—Class III. No. 1. Hymn 56. *German.*

MEZZA VOCE.

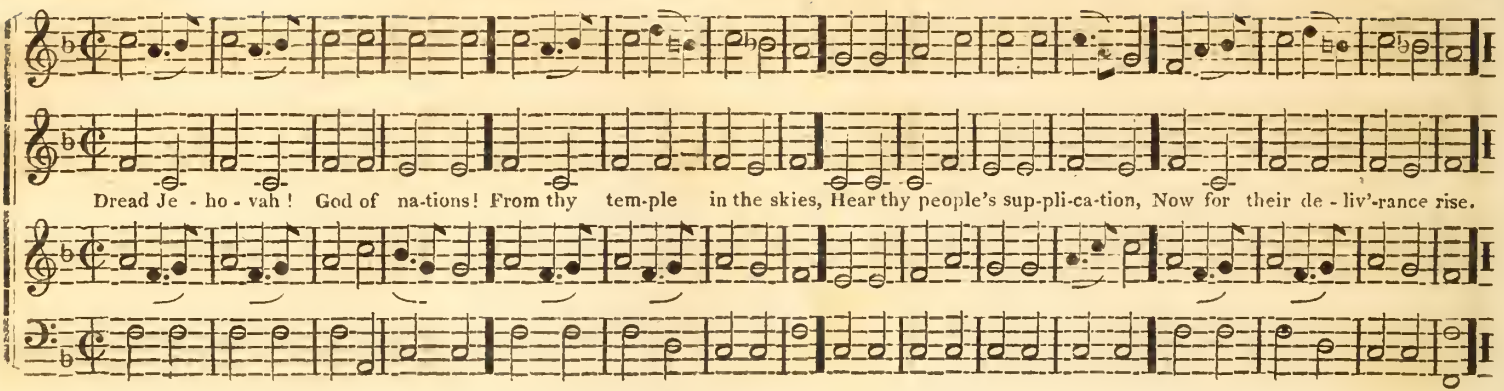


No. 193. ZION—Class III. No. 2; or, 6 lines 7. Hymn 83. *Pleyel.*

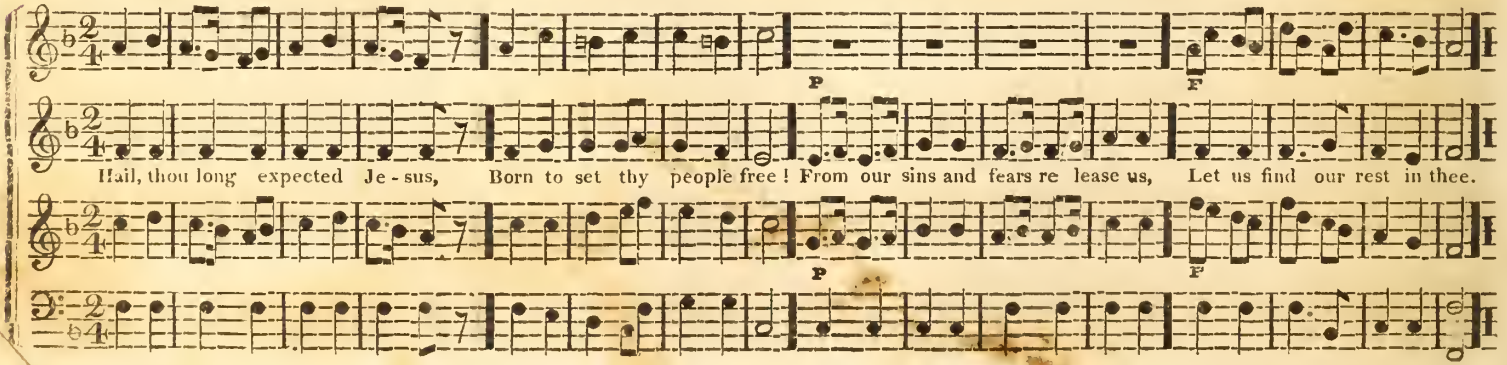



Rock of a-ges! cleft for me, Let me hide my-self in thee; Let the wa-ter and the blood,
p
f
From thy side a healing flood, Be of sin the dou-ble cure, Save from wrath and make me pure.
p
f
U

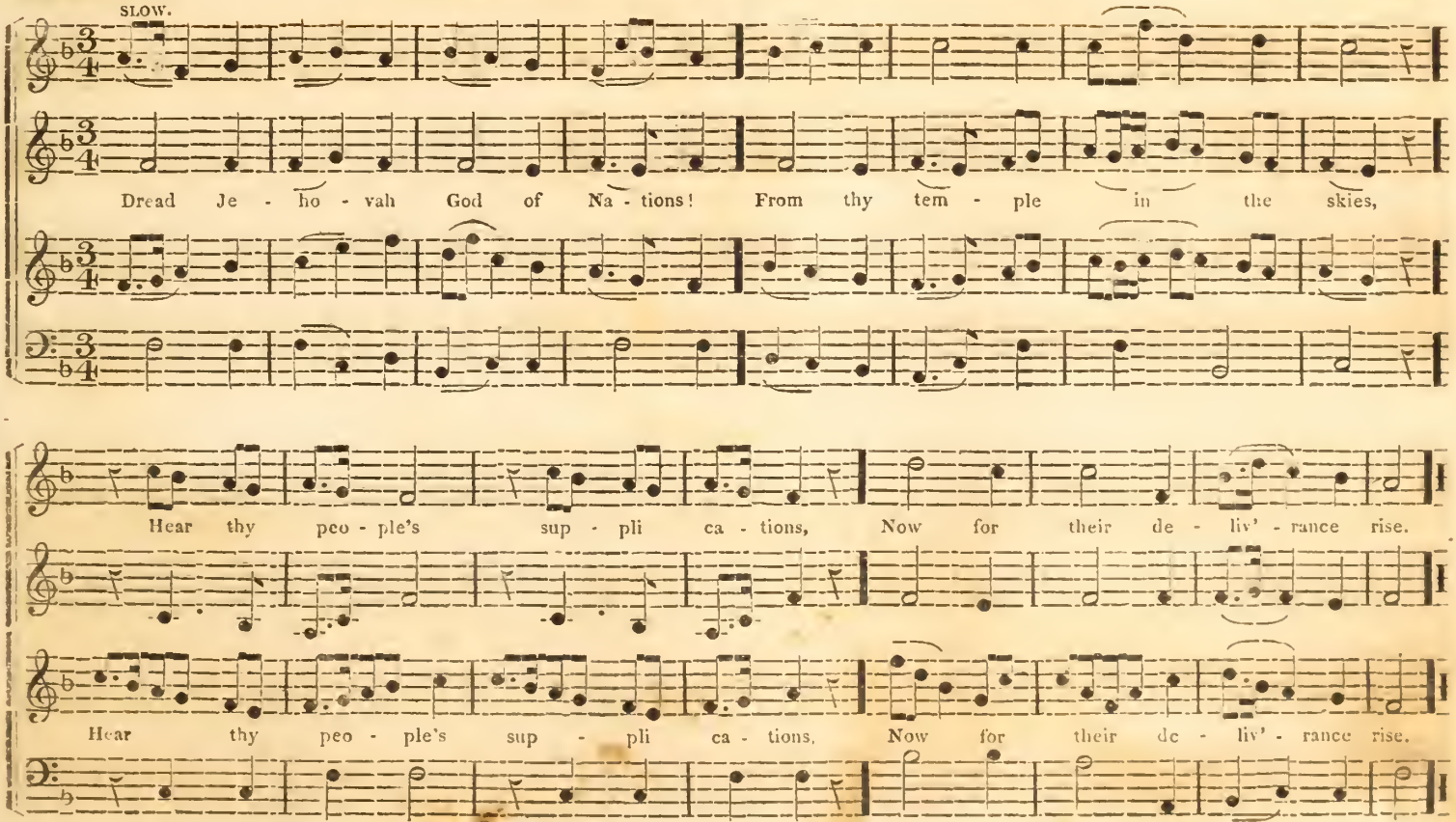
No. 195. MAGNUS—Class III. No. 3; or, 8 & 7. Hymn 81. *Bishop.*



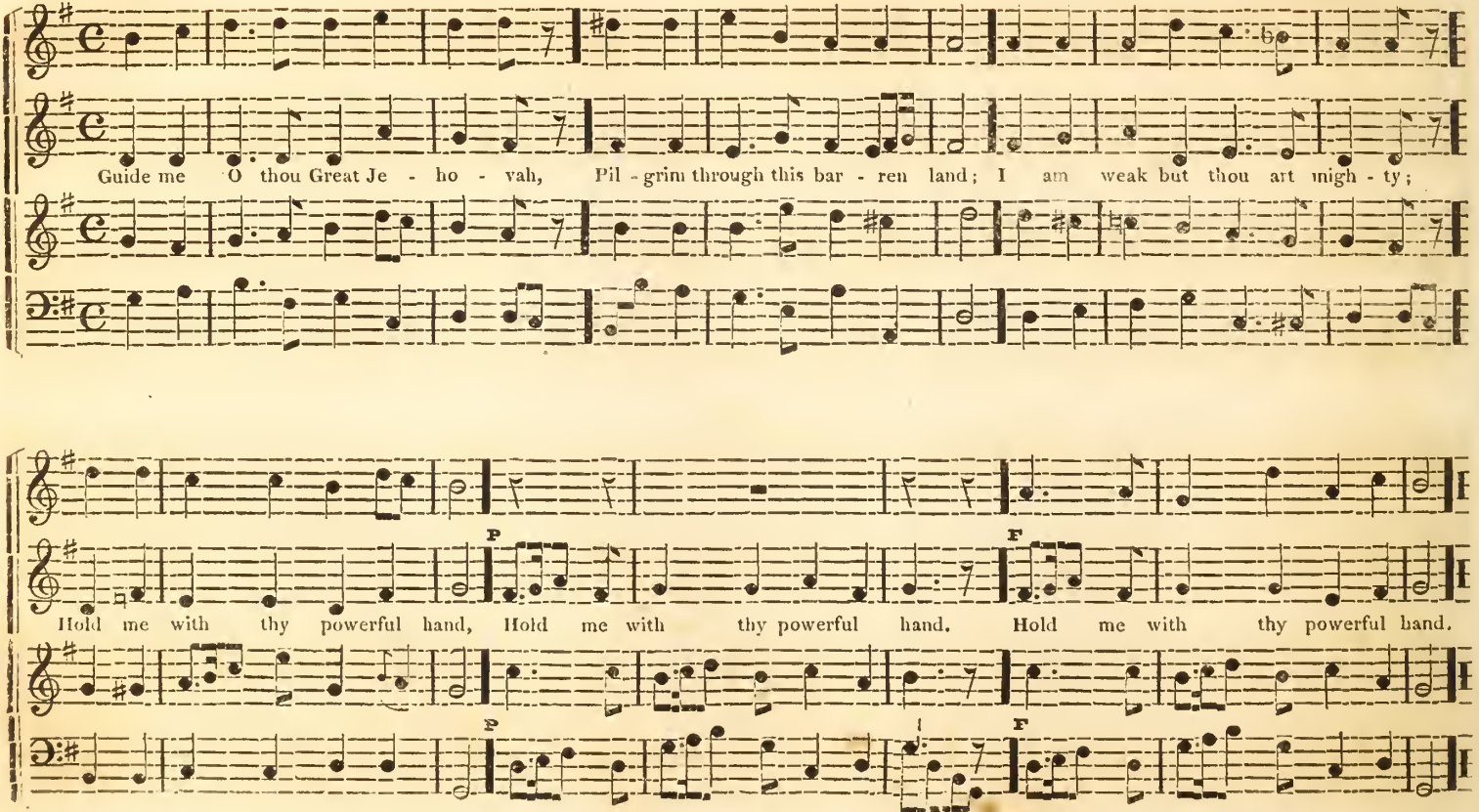
No. 196. SICILIAN MARINERS—Class III. No. 3. Hymn 42.



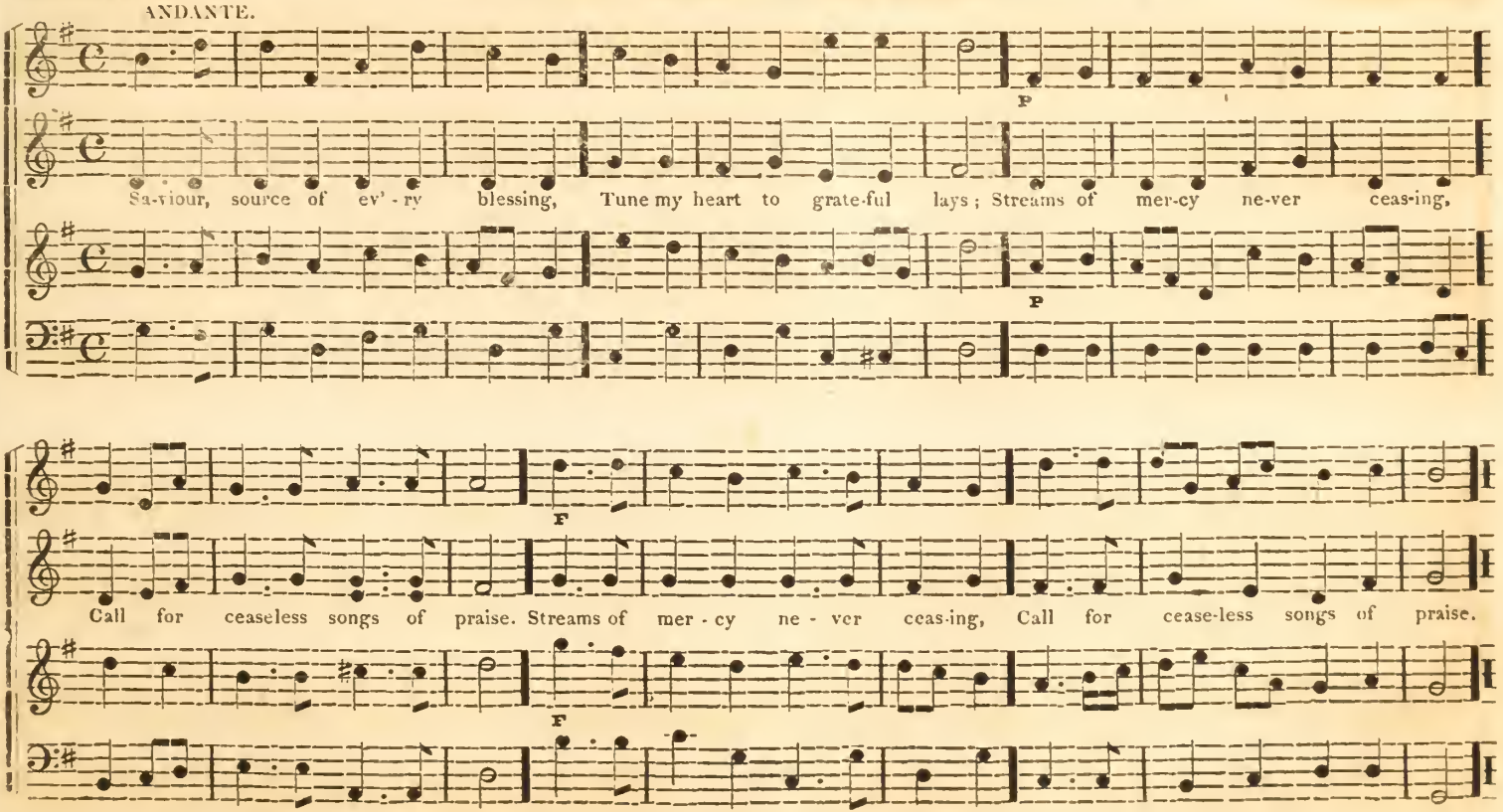
No. 197. SARDINIA—Class III. No. 3. Hymn 81. *Novello.*



No. 198. ROSE HILL—Class III. No. 3. *Beethoven.*

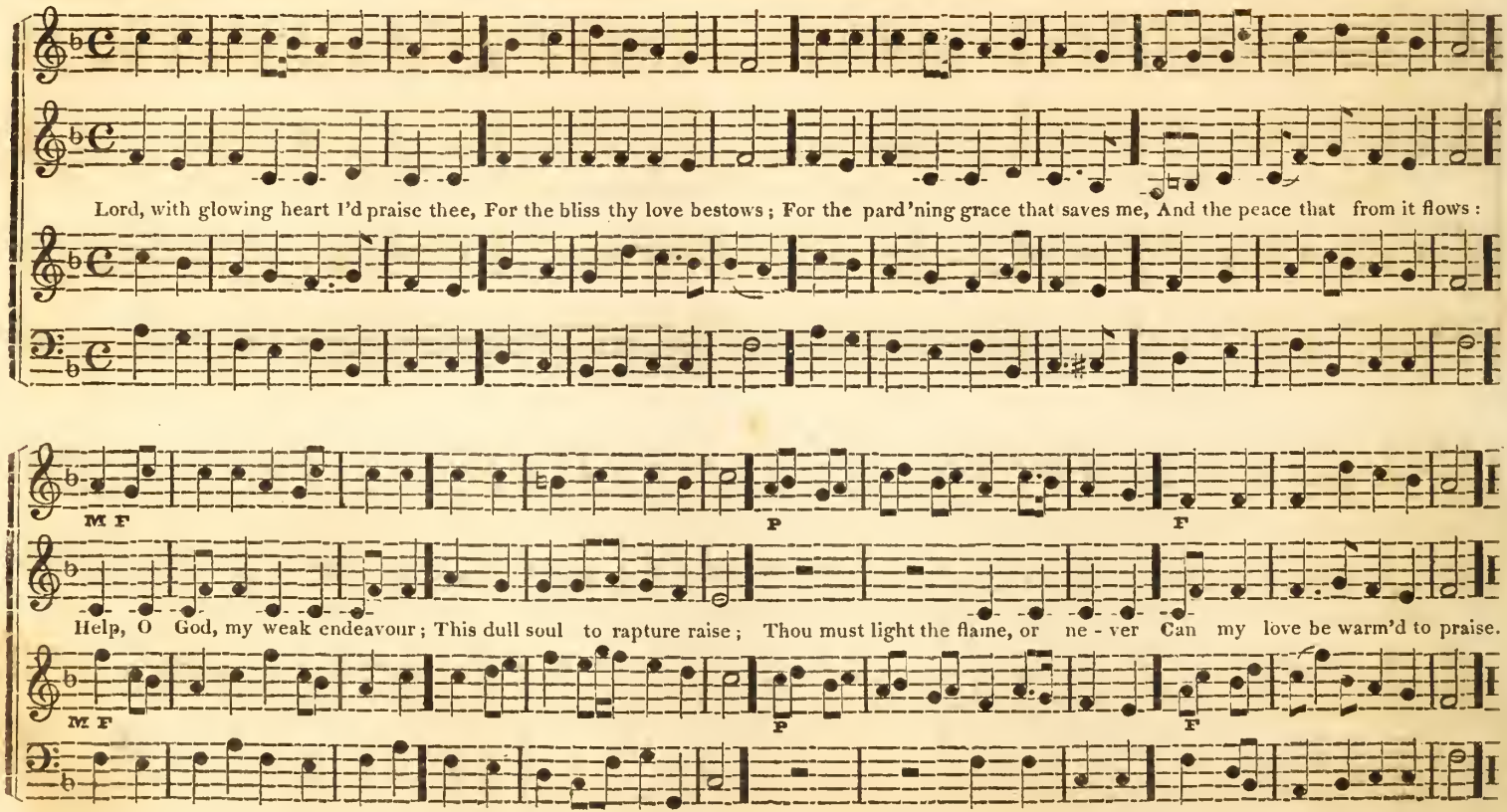


No. 199. WESTBOROUGH—Class III. No. 3. Hymn 18, or 40.* *Haydn.*



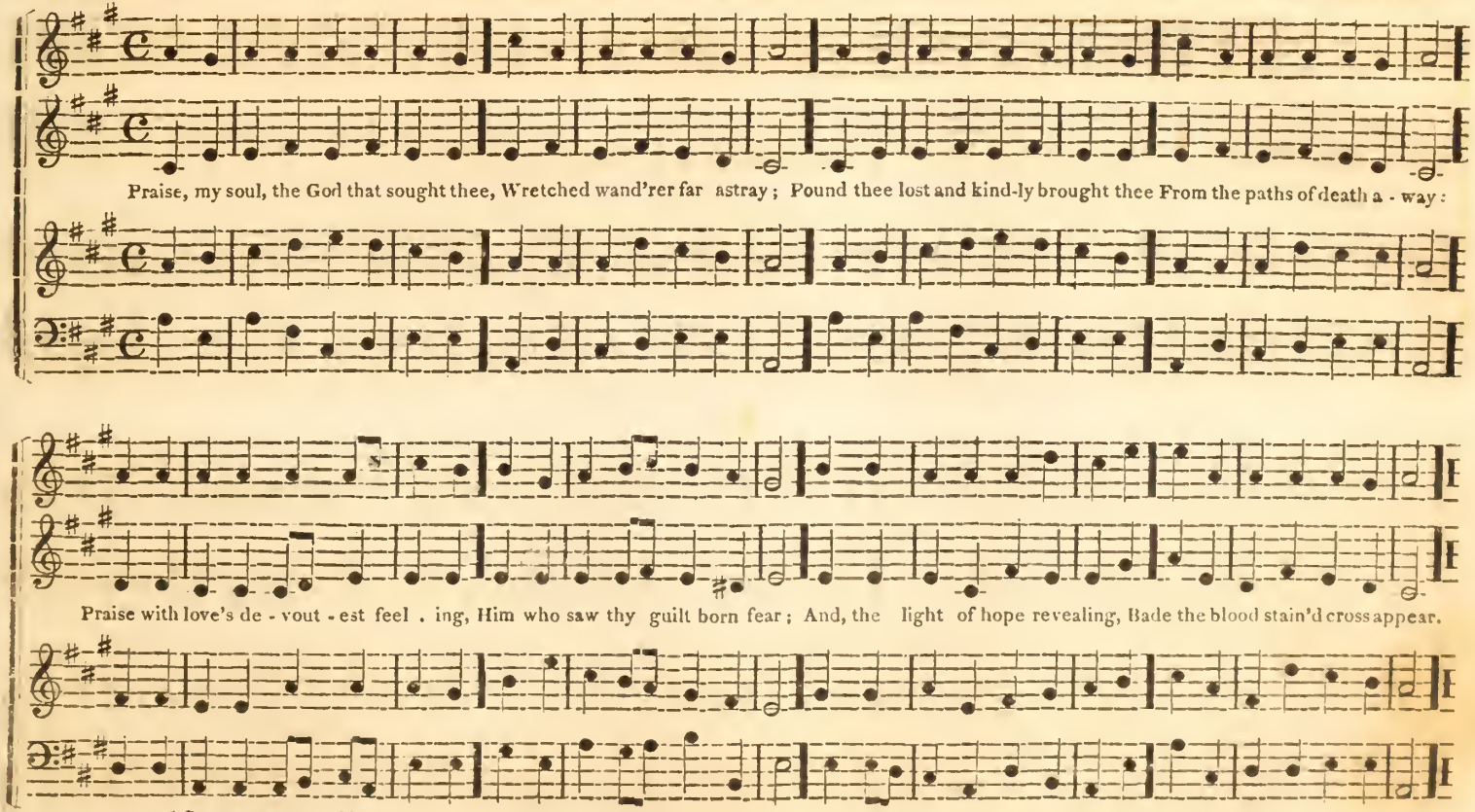
* Hymn 40, does not belong to this class, but it may be sung to this tune, and requires no repetition of the words, except the fifth line.

No. 200. SMYRNA—Class III. No. 3; 8 lines.* Hymn 150. *Mozart*

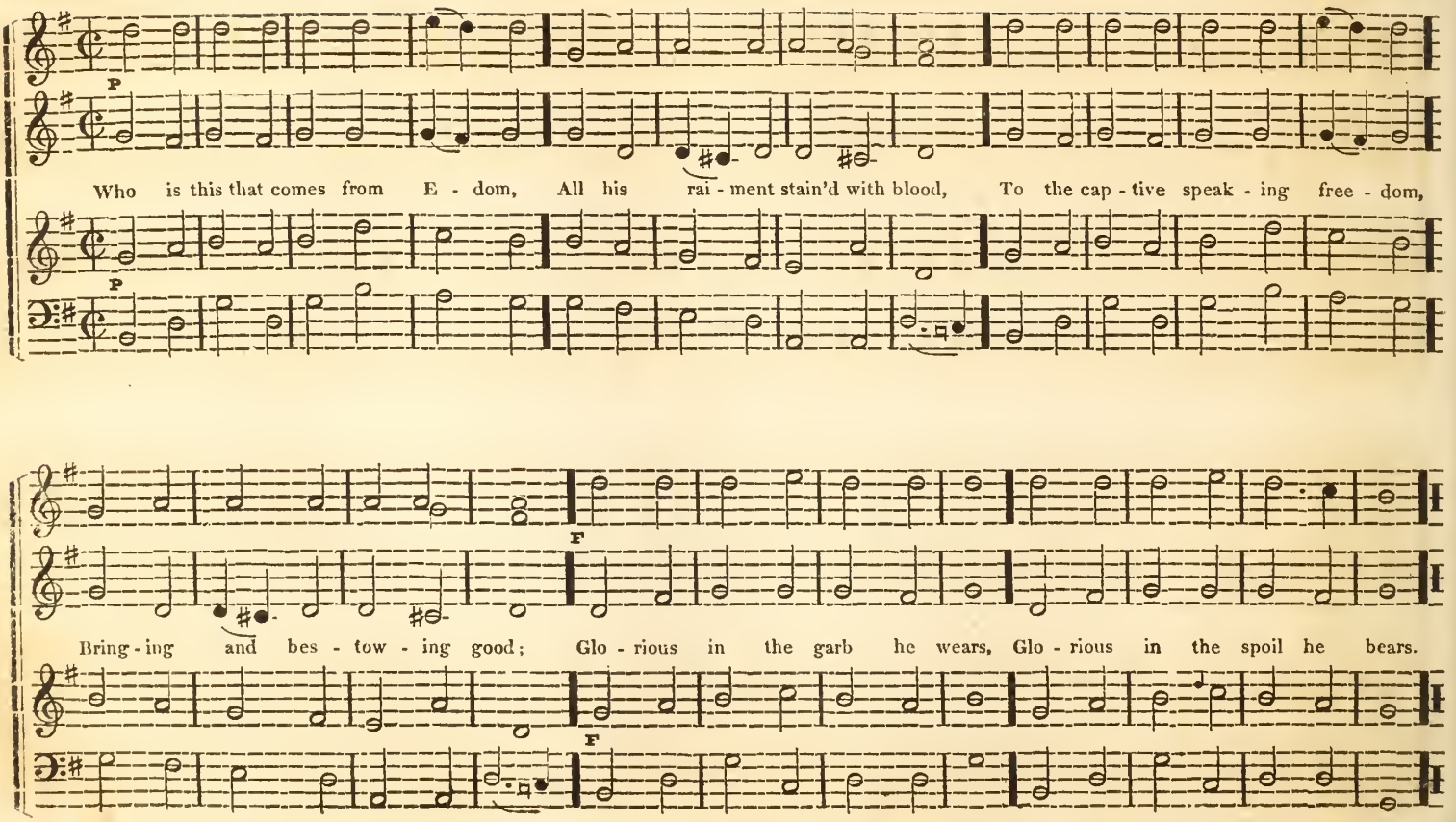


* See note at No. 190.

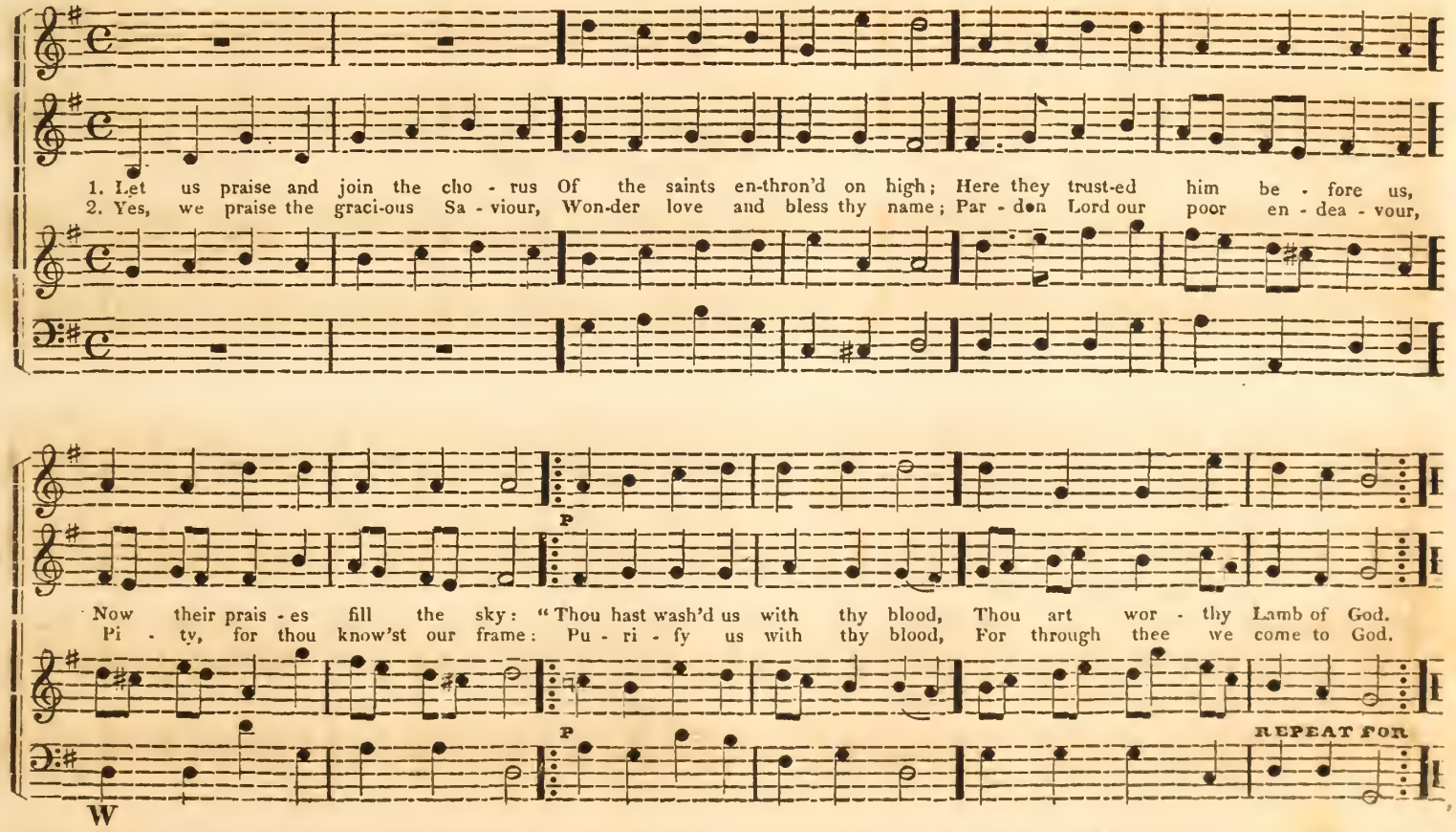
No. 201. **BENTINCK—Class III. No. 3, 8 lines *** *From Webbe's Motets.*



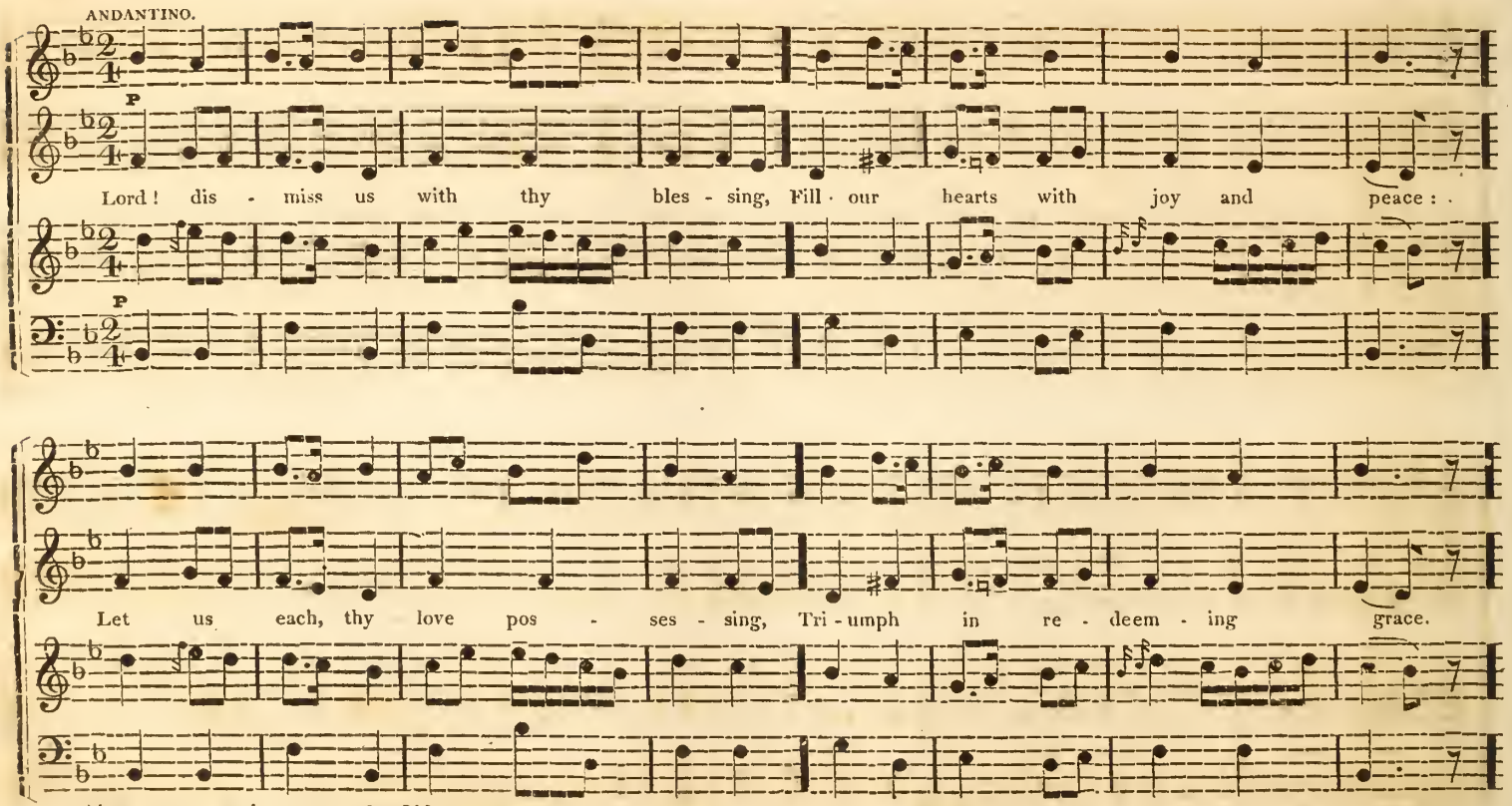
* See note at No. 190.


P
Who is this that comes from E - dom, All his rai - ment stain'd with blood, To the cap - tive speak - ing free - dom,
P
F
Bring - ing and bes - tow - ing good; Glo - rious in the garb he wears, Glo - rious in the spoil he bears.
F

No. 203. NASHVILLE—Class III. No. 4. *Meineke.*

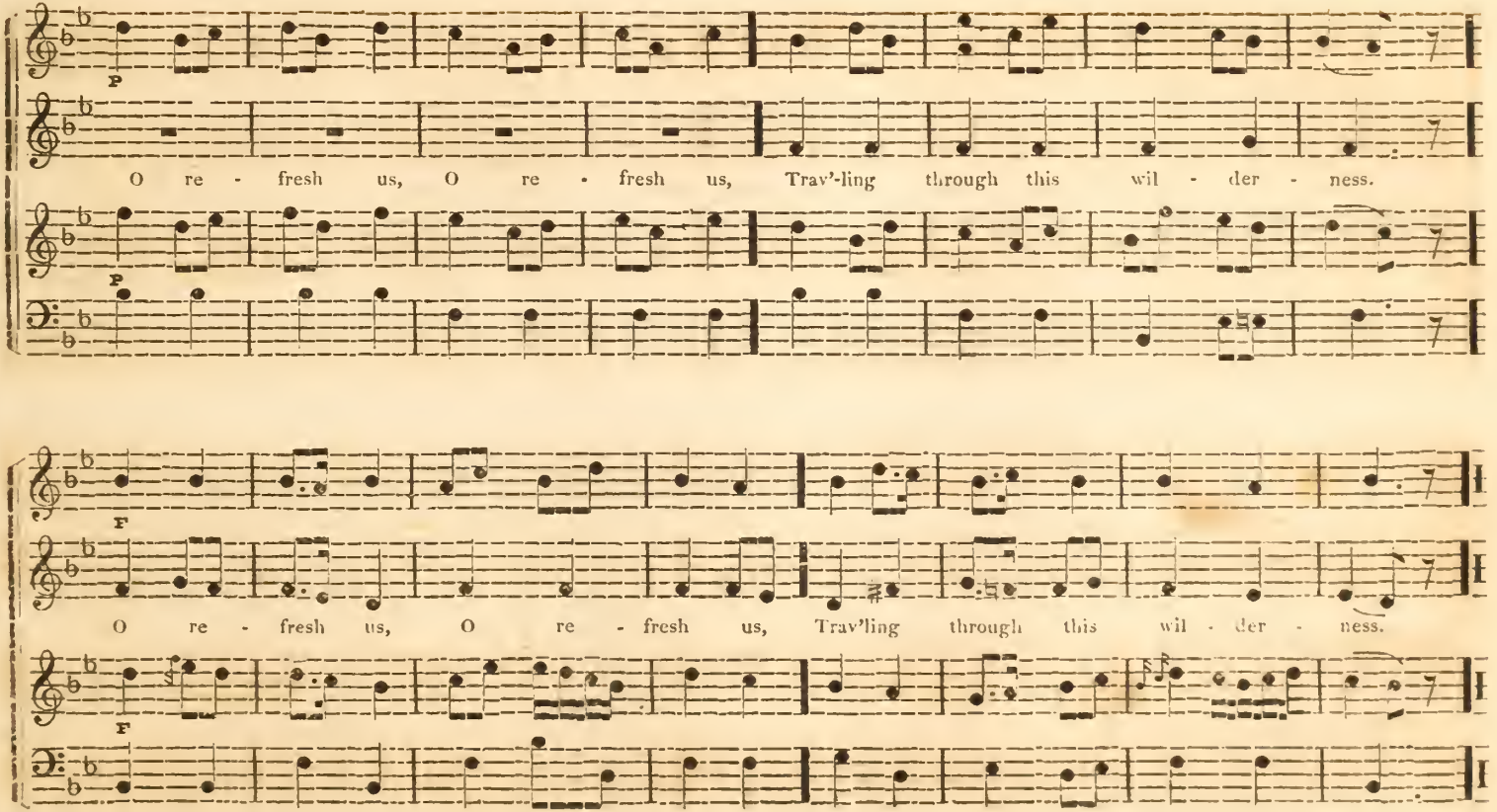


No. 204. TIVOLI—Class III. No. 5,* Hymn 40. *Pleyel.*

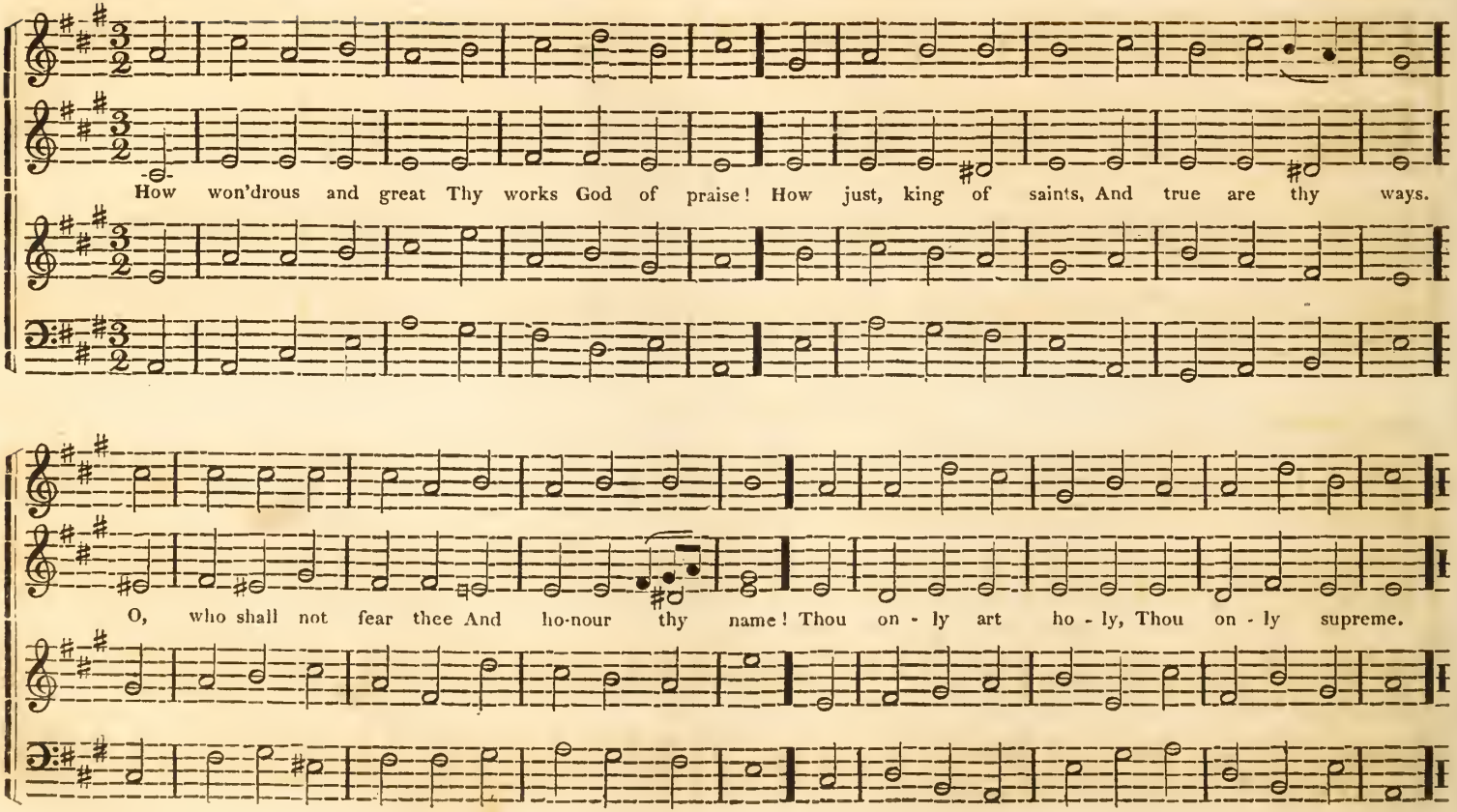


* This measure may be sung to No. 200.

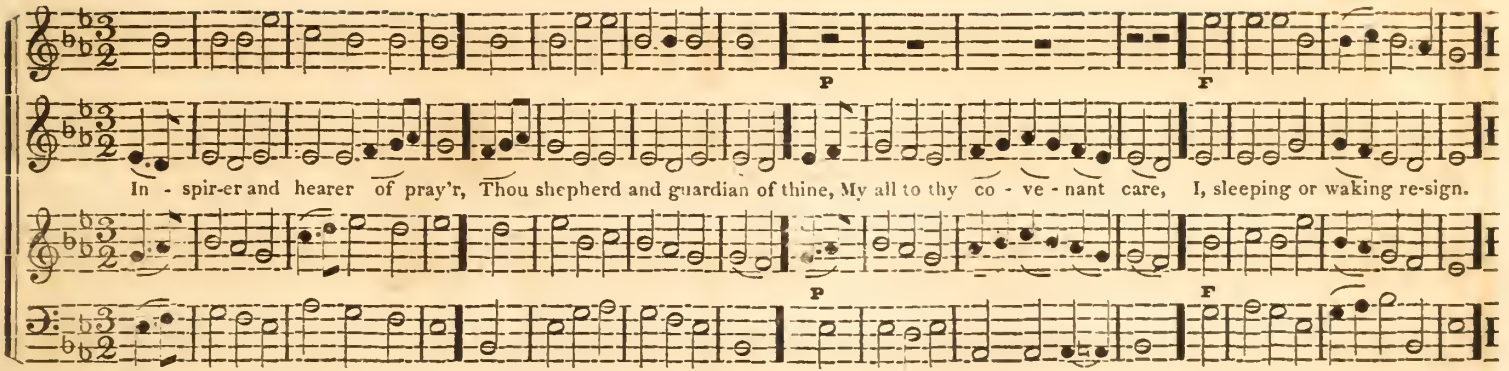
TIVOLI—Continued.



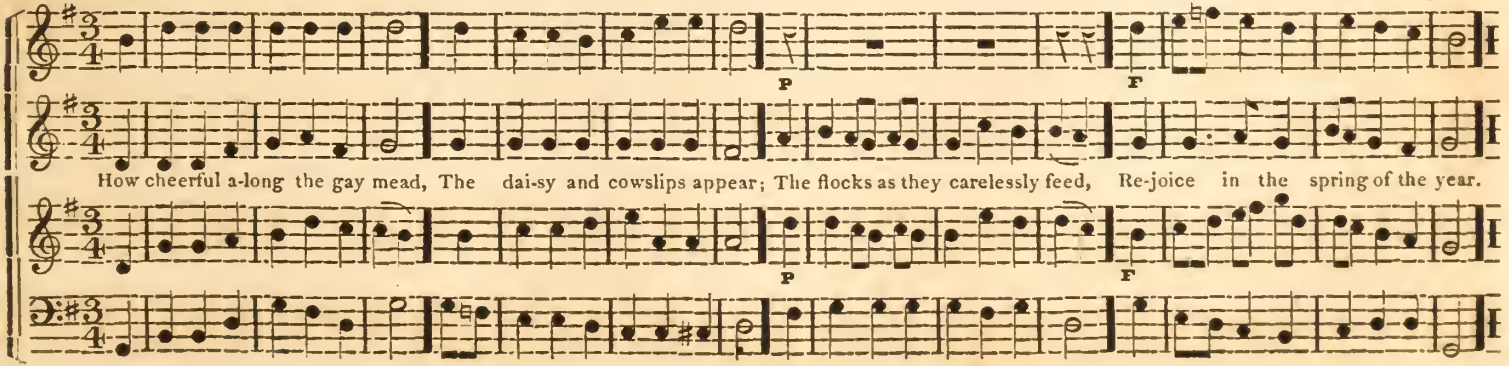
No. 205. HANOVER—Class IV. No. 1. Hymn 109. *Handel.*



No. 206. GOSHEN—Class IV. No. 2. Hymn 173.

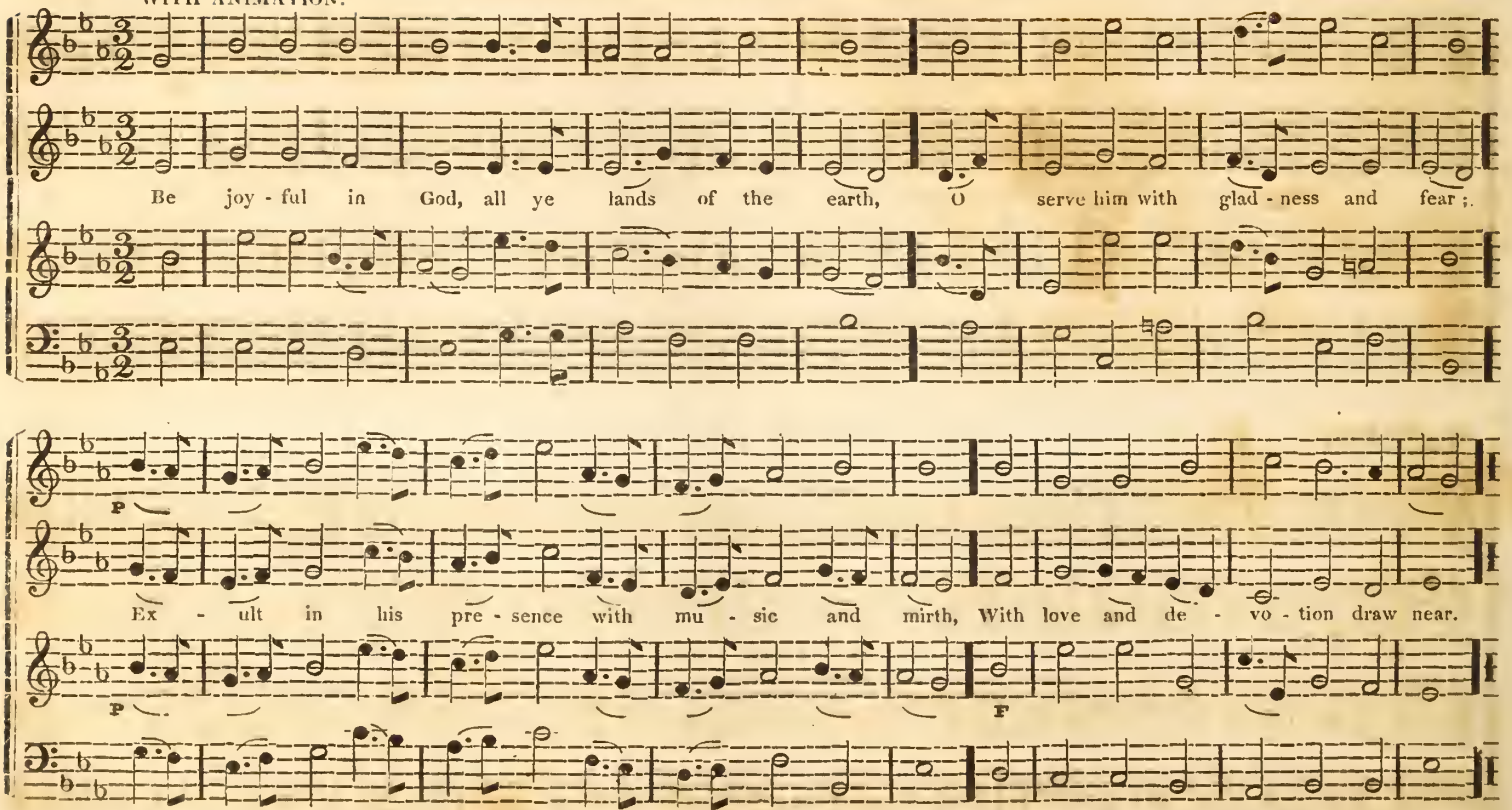


No. 207. BELVIDERE—Class IV. No. 2. *J. Cole.*



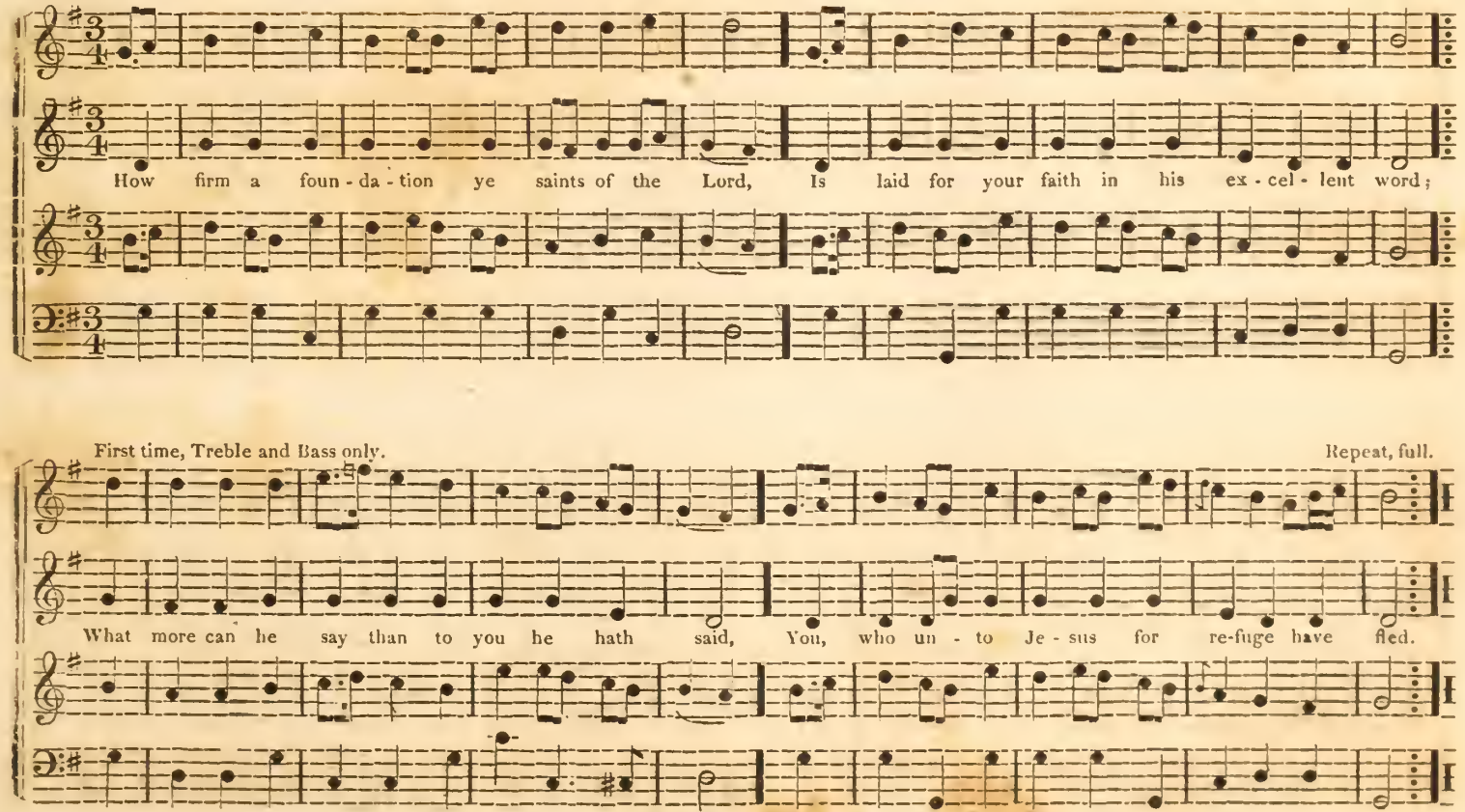
No. 208. WALTON—Class IV. No. 3.* Hymn 153. *Dr. T. Busby.*

WITH ANIMATION.



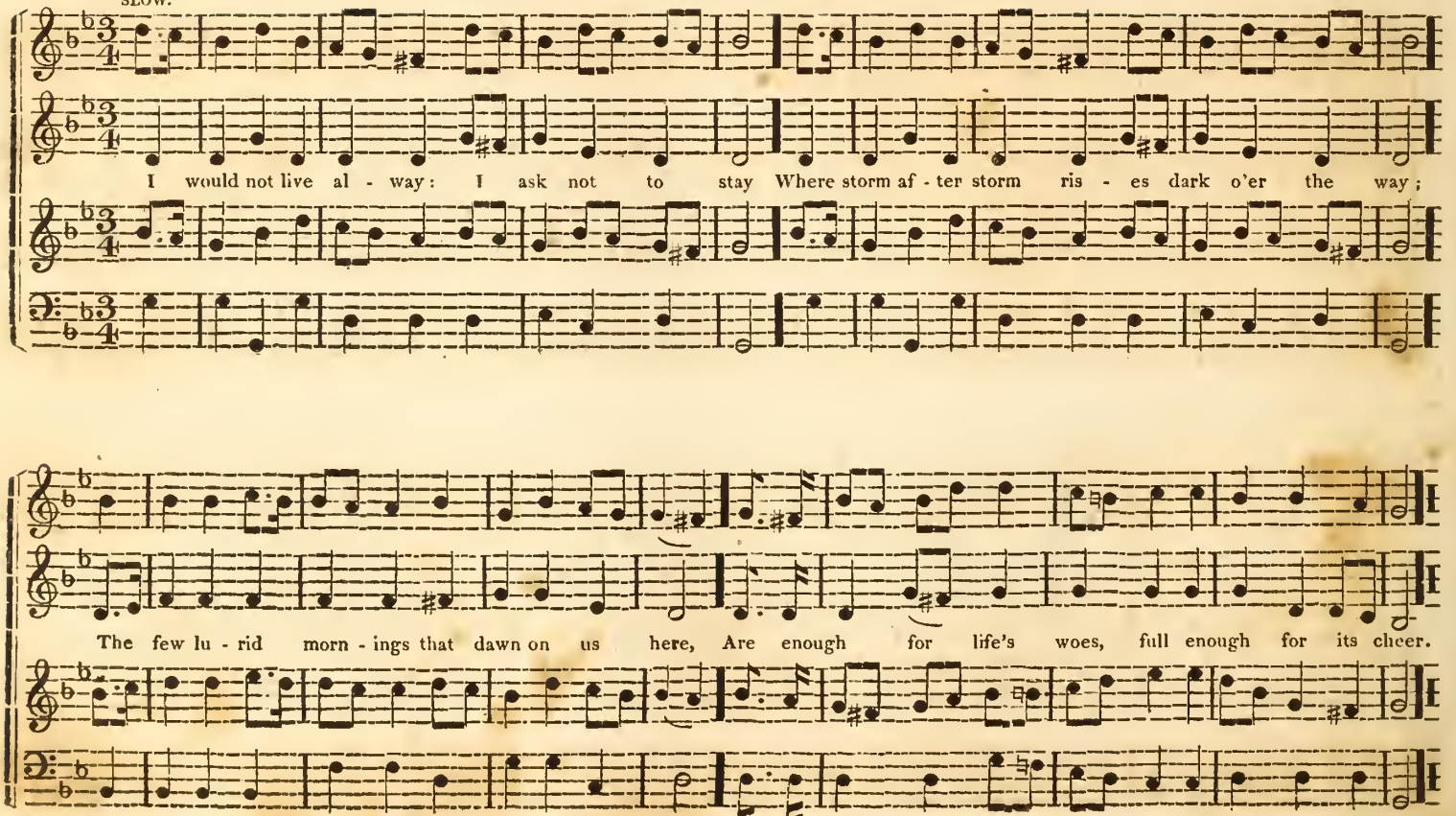
* This measure may be sung to Wilton and many other C. M. tunes in Triple time; by a proper attention to the division of the syllables.

No. 209. ADORATION—Class IV. No. 4. Hymn 144. *Dixon.*

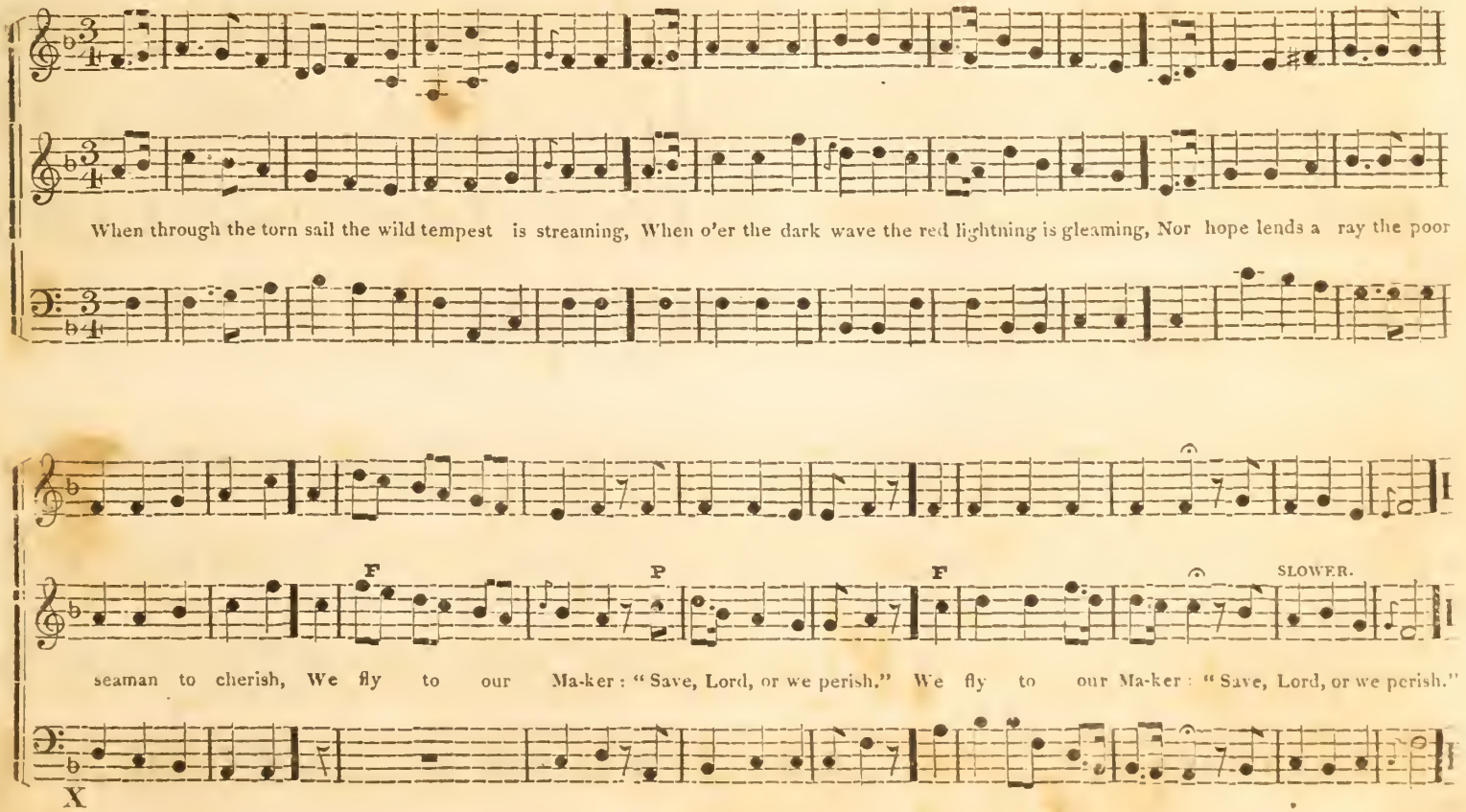


No. 210. HAMILTON—Class IV. No. 4, Hymn 187. *Old English Air.*

SLOW.



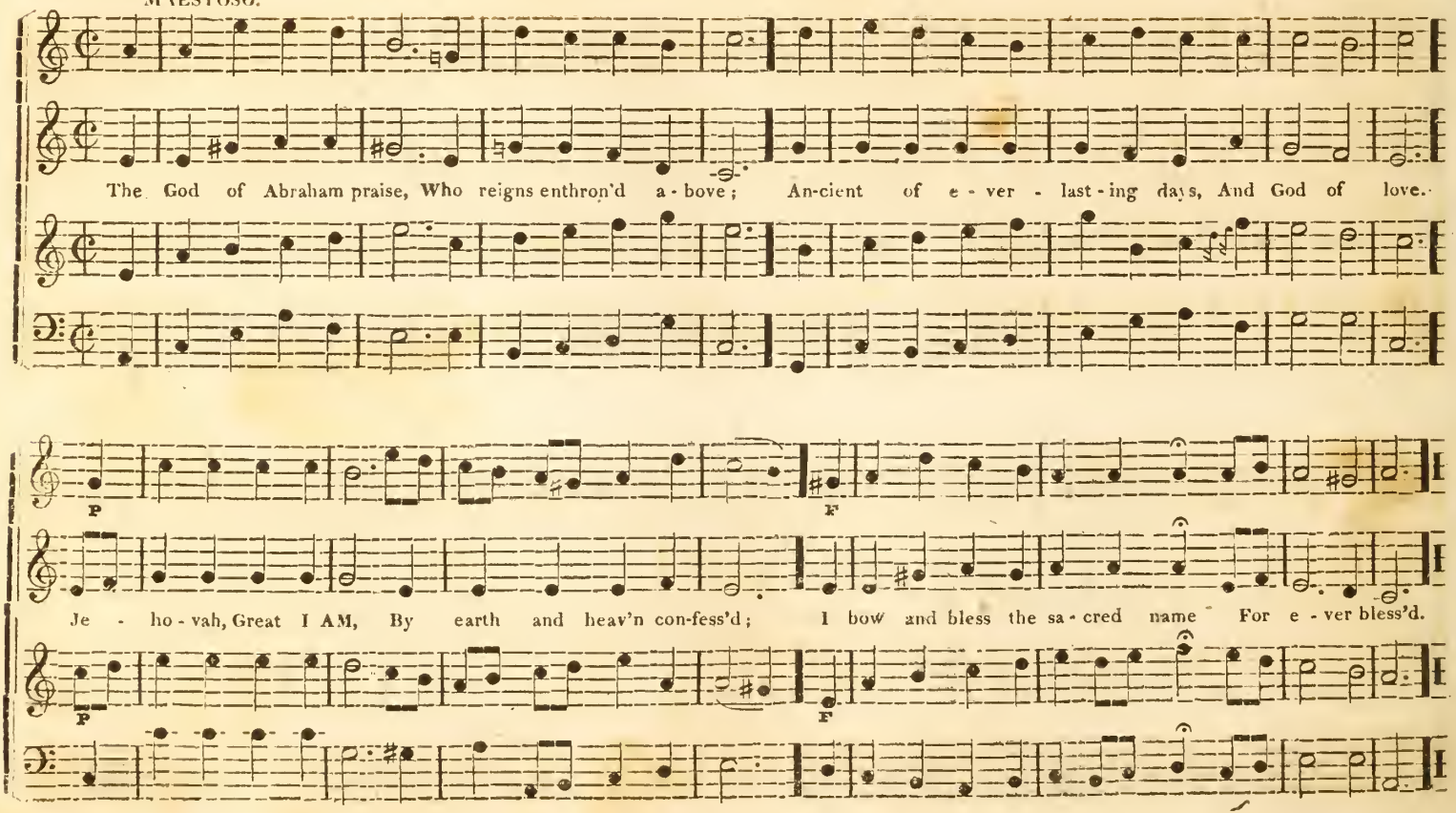
No. 211. BETHEL—Class IV. No. 5. Hymn 119. *Dr. Arnold.*



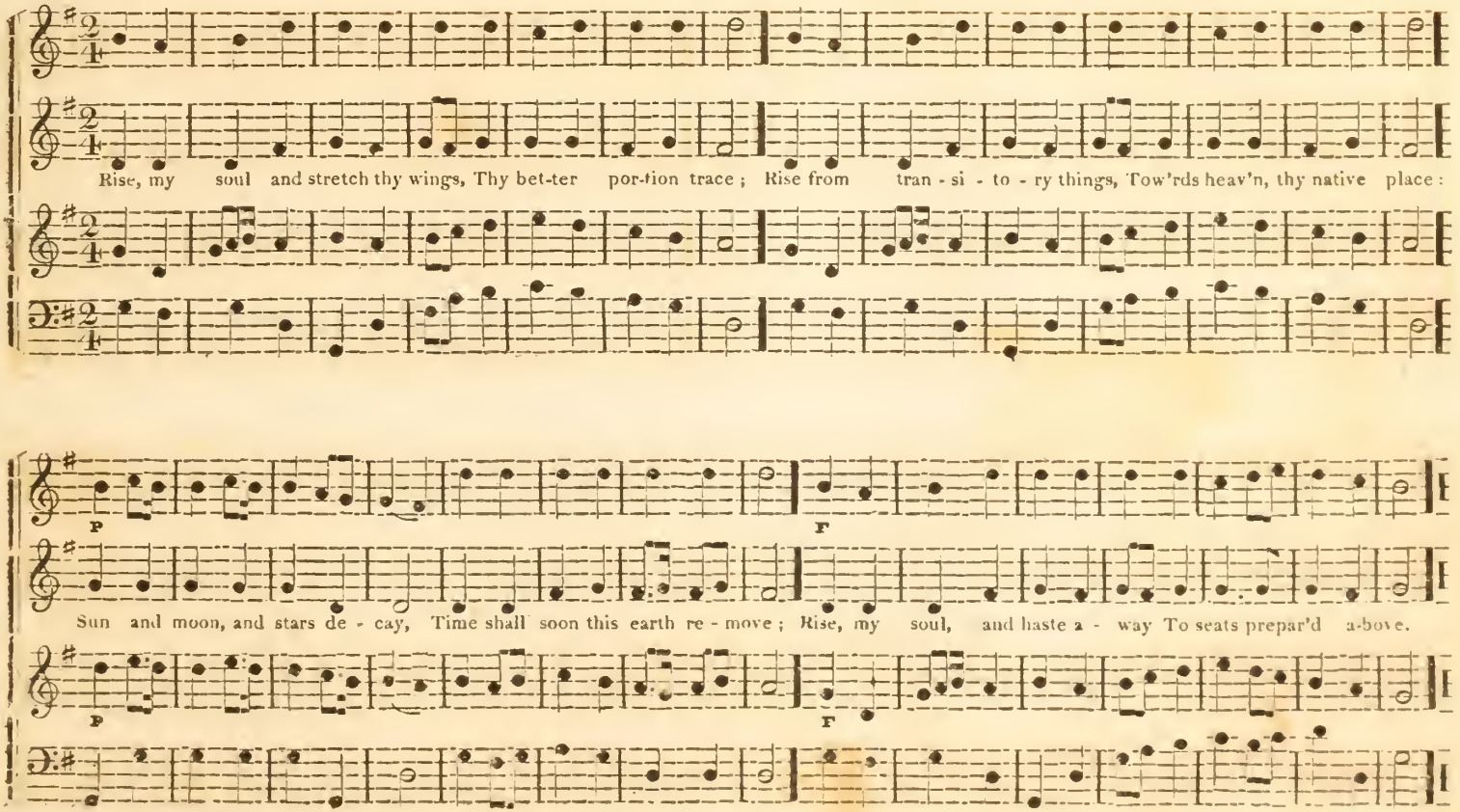
X

No. 212. LEONI Hymn 152. *Sig. Leoni.*

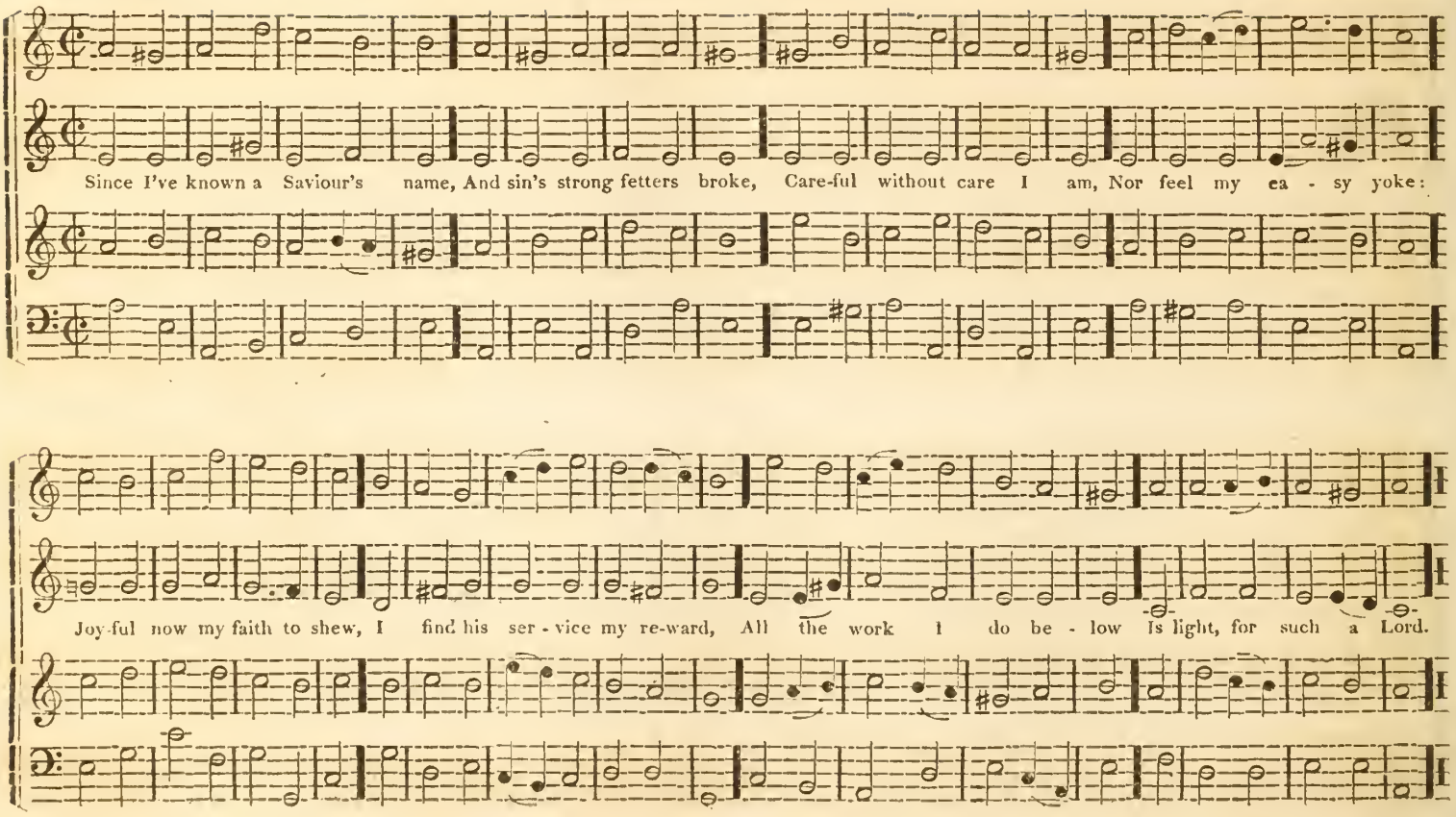
MAESTOSO.



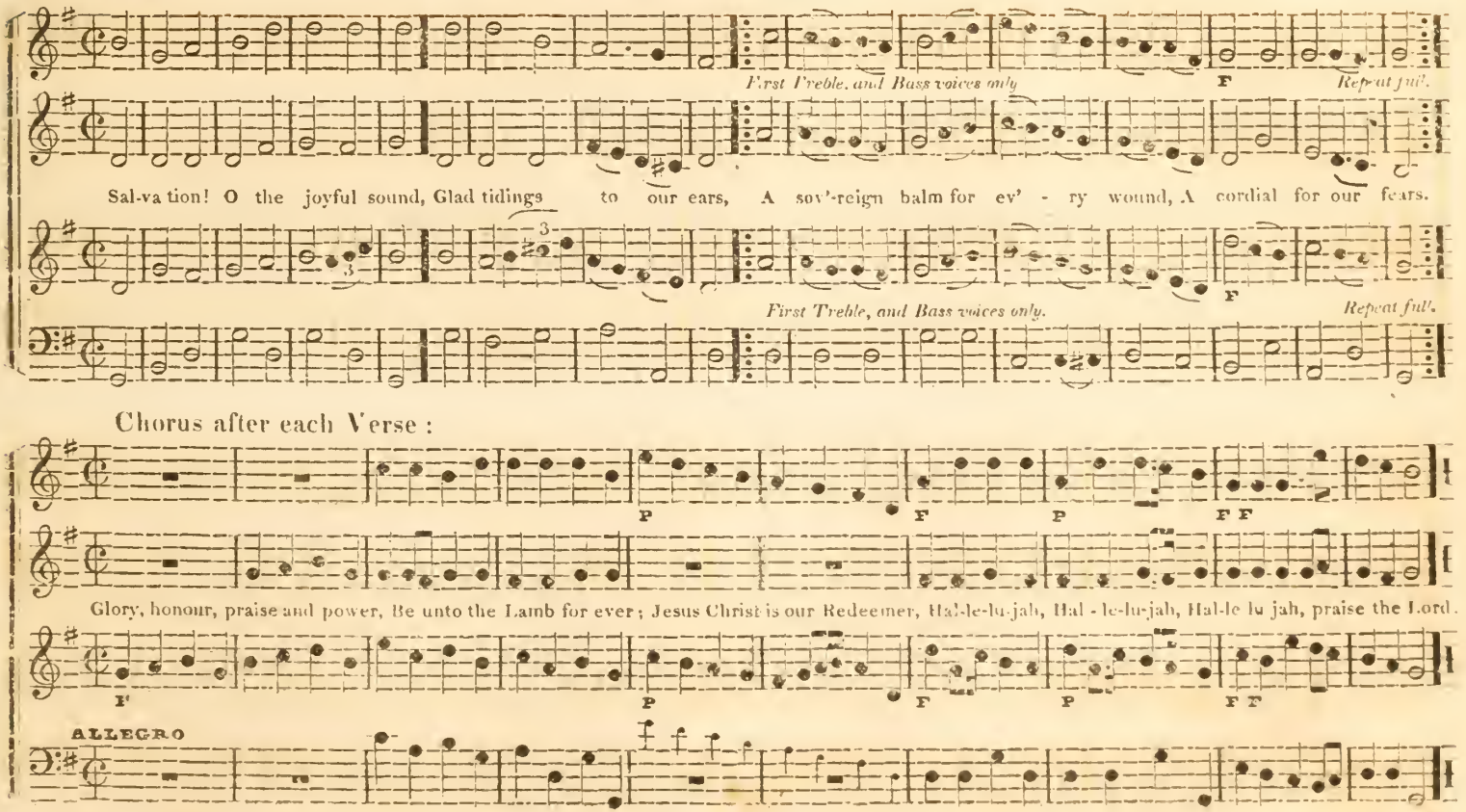
No. 213. AMSTERDAM. Hymn 145.

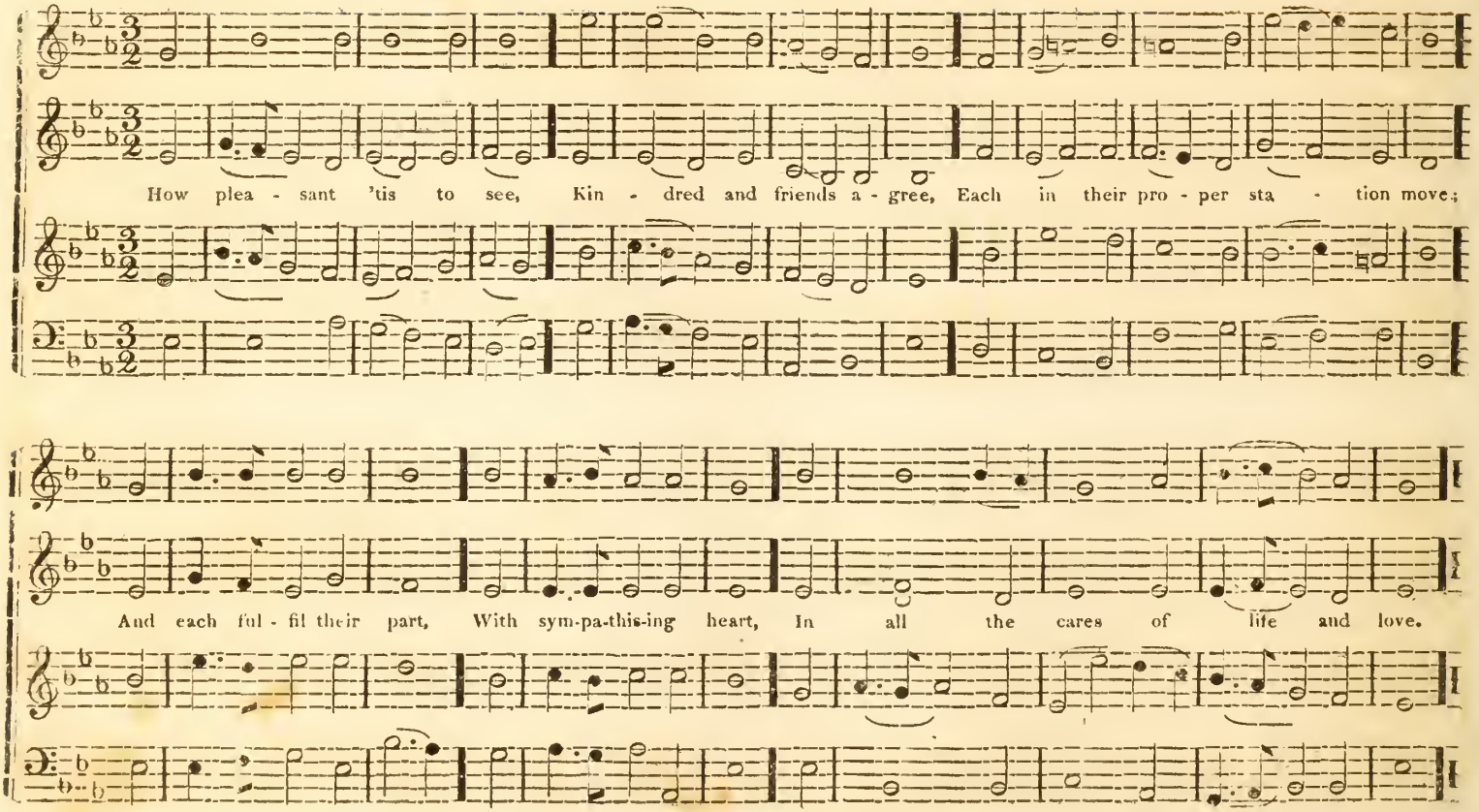


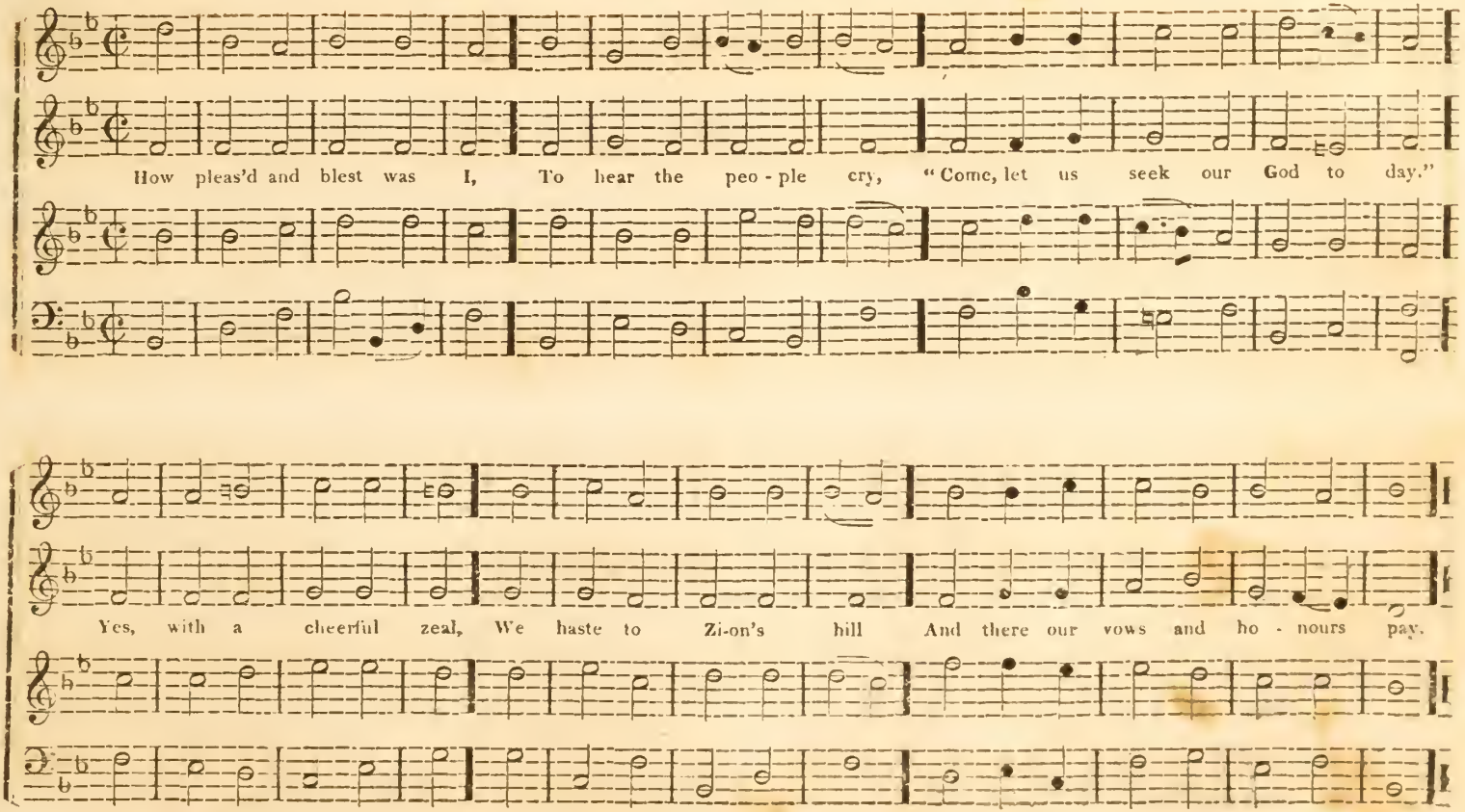
No. 214. AVELEY. Hymn 185. *Rev. J. Bean.*



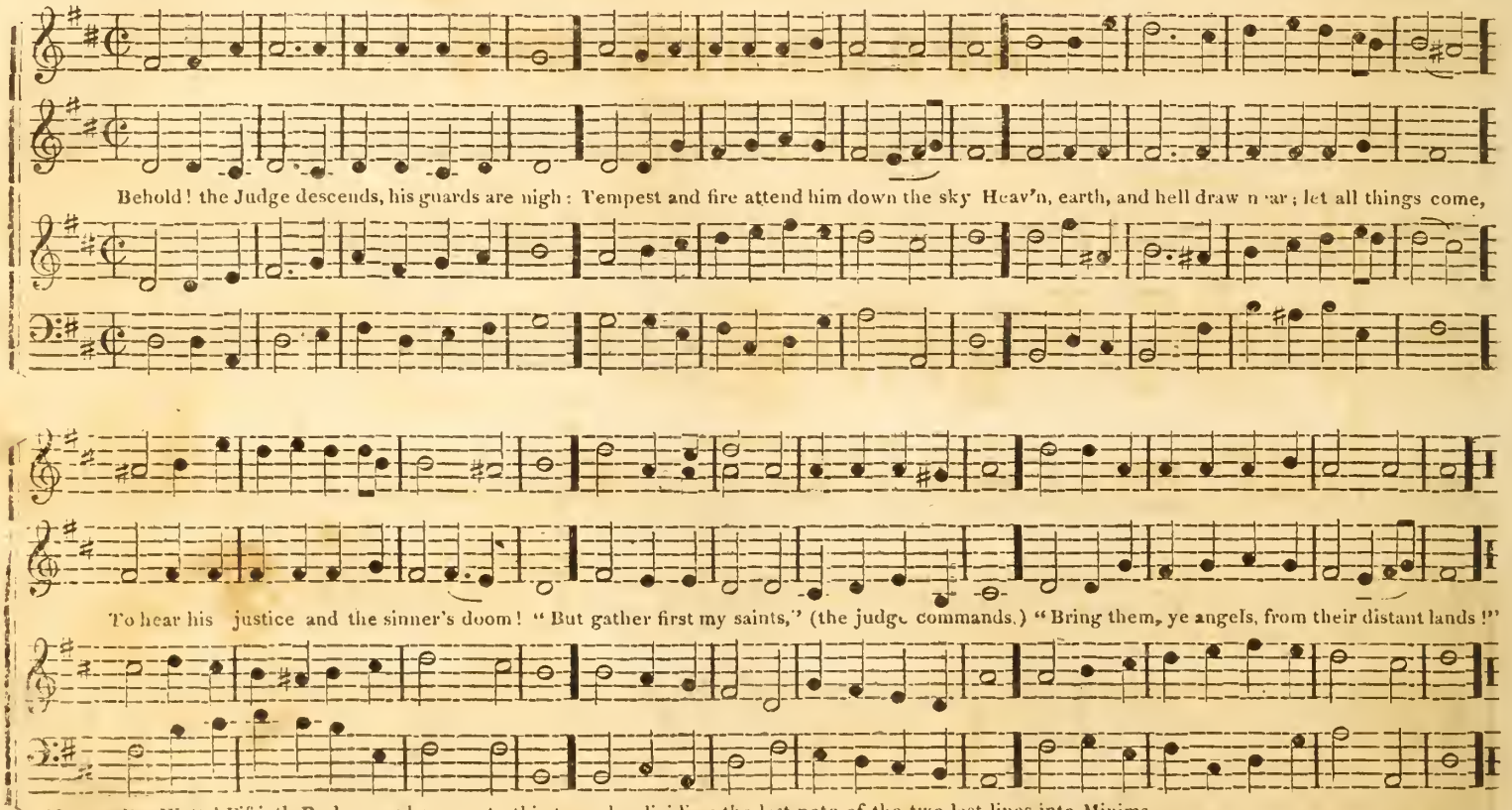
No. 215. ASHLEY. Hymn 16.




How plea - sant 'tis to see, Kin - dred and friends a - gree, Each in their pro - per sta - tion move;
And each ful - fil their part, With sym-pa-this-ing heart, In all the cares of life and love.


How pleas'd and blest was I, To hear the peo - ple cry, "Come, let us seek our God to day."
Yes, with a cheerful zeal, We haste to Zi-on's hill And there our vows and ho - nours pay.

No. 218. WALWORTH, 115th and 50th. *Dr. Wainwright.*



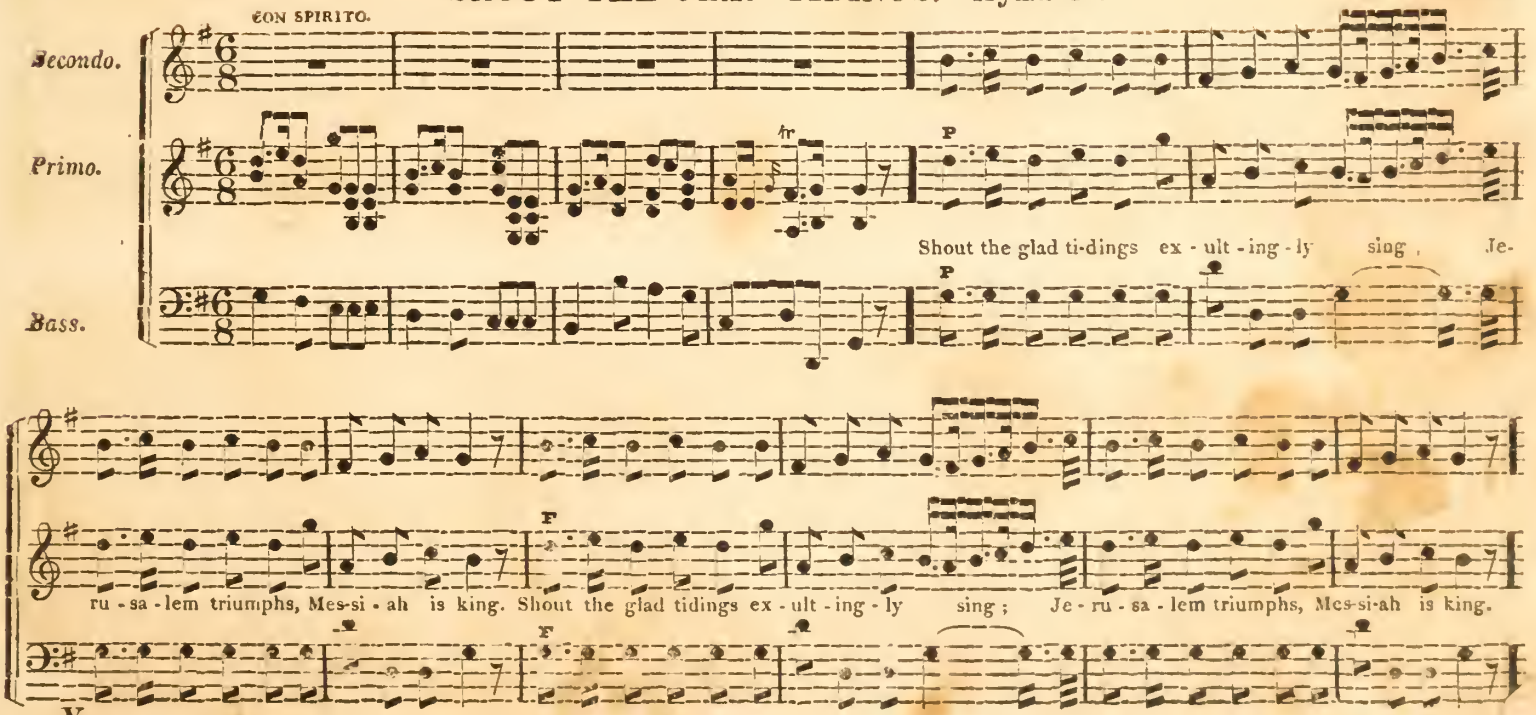
NOTE.—Dr. Watts' Fiftieth Psalm may be sung to this tune, by dividing the last note of the two last lines into Minims.

FINIS.

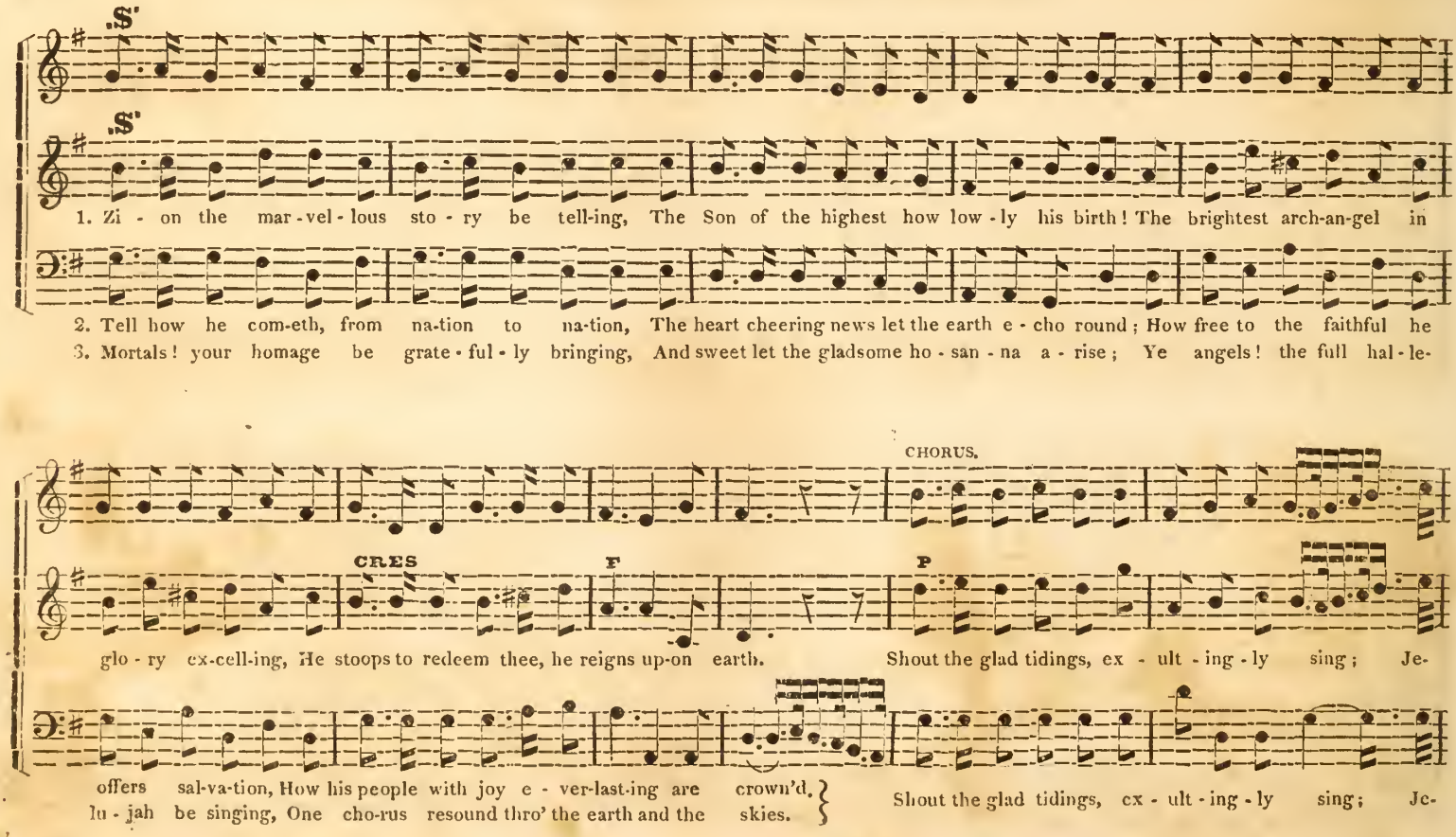
APPENDIX. No. 1.

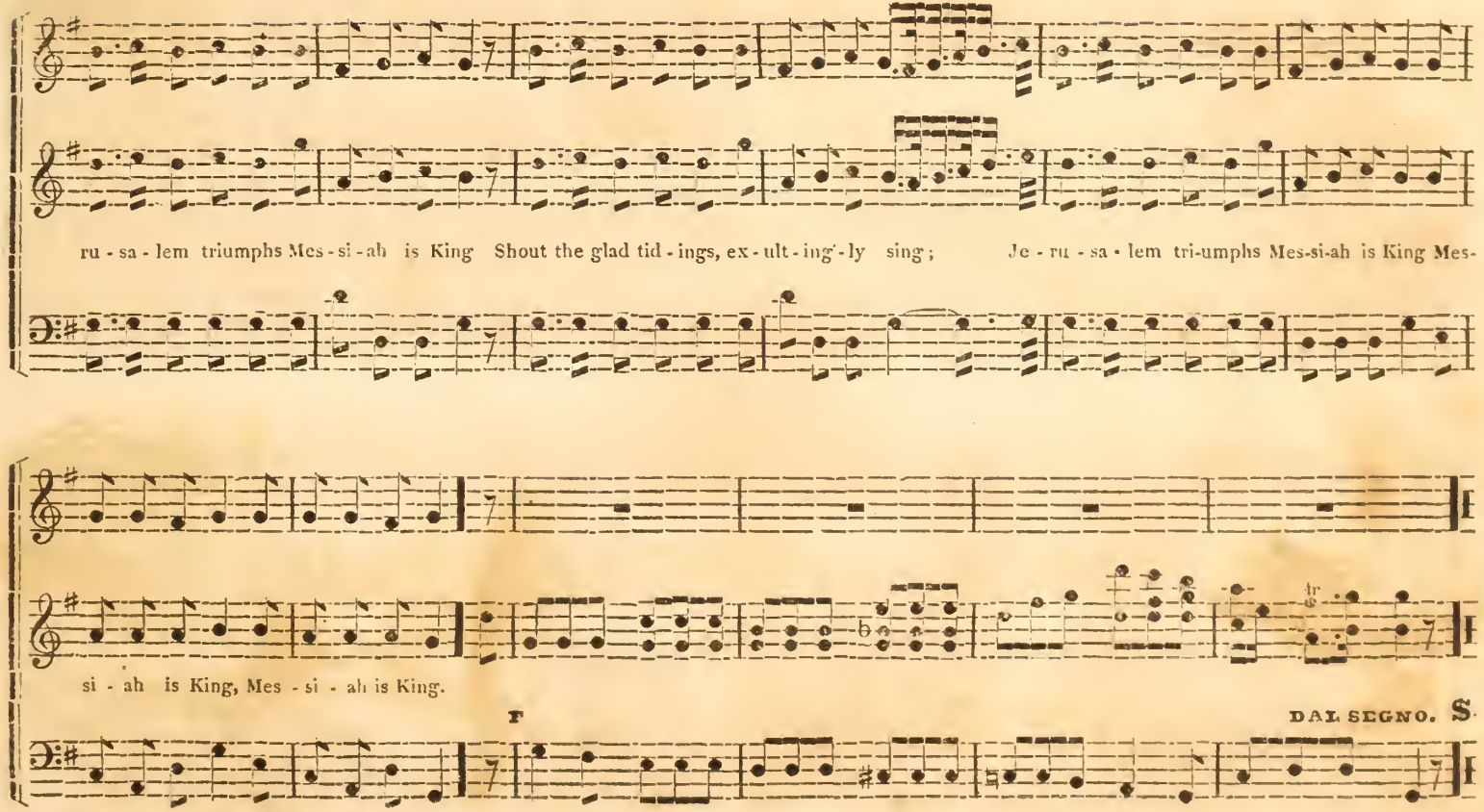
SHOUT THE GLAD TIDINGS. Hymn 46.

Avison.

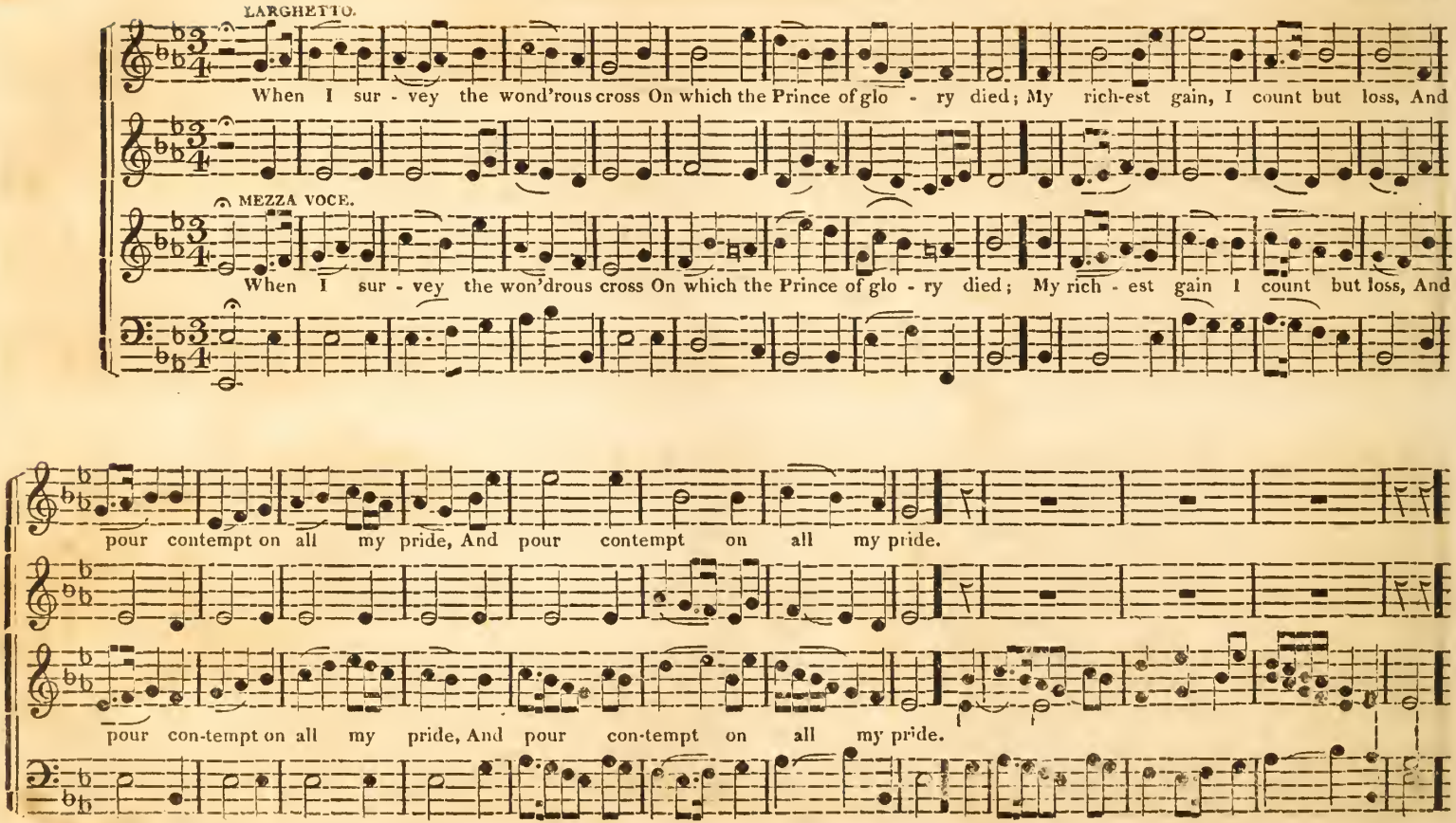


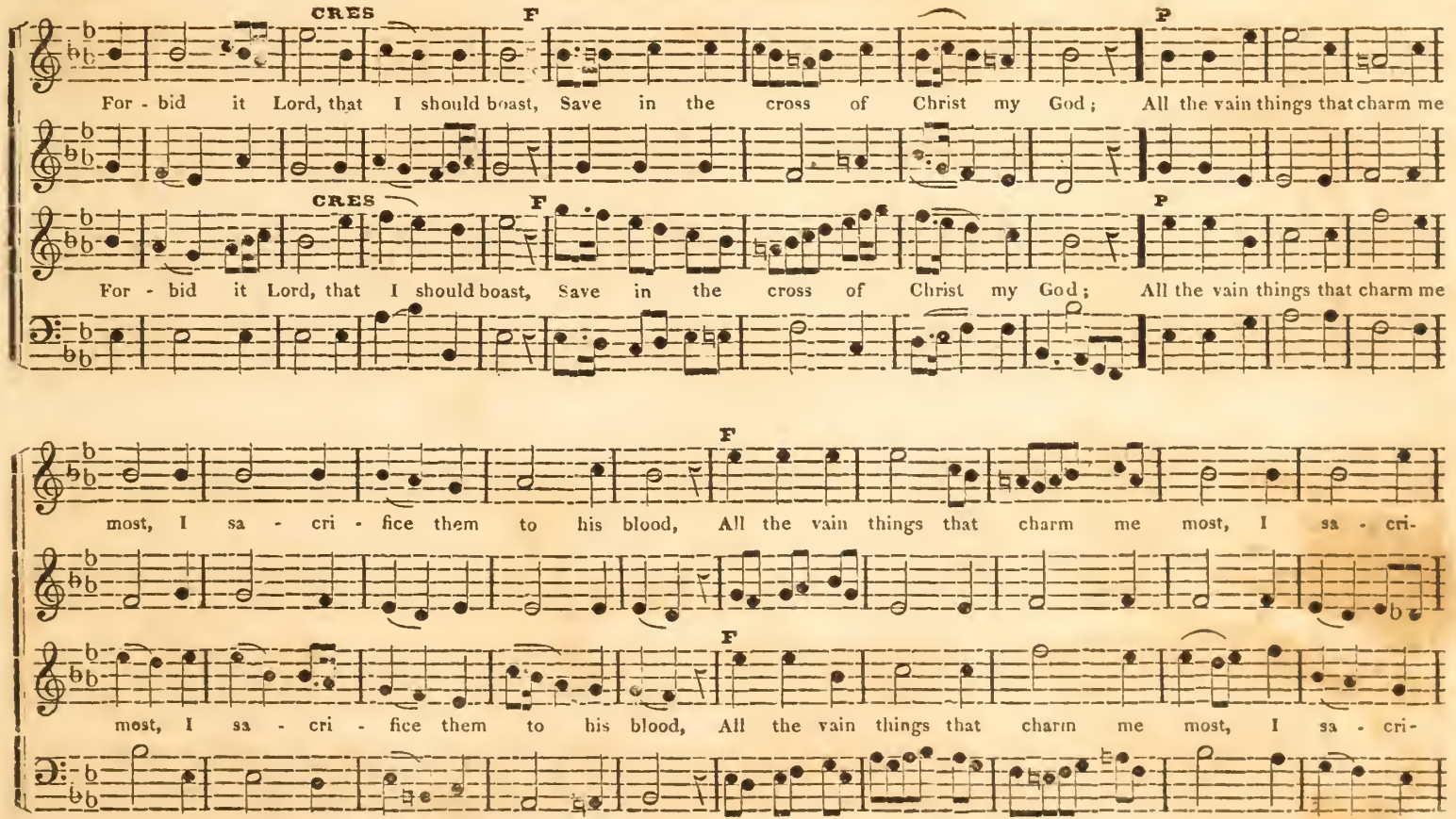
SHOUT THE GLAD TIDINGS—Continued.



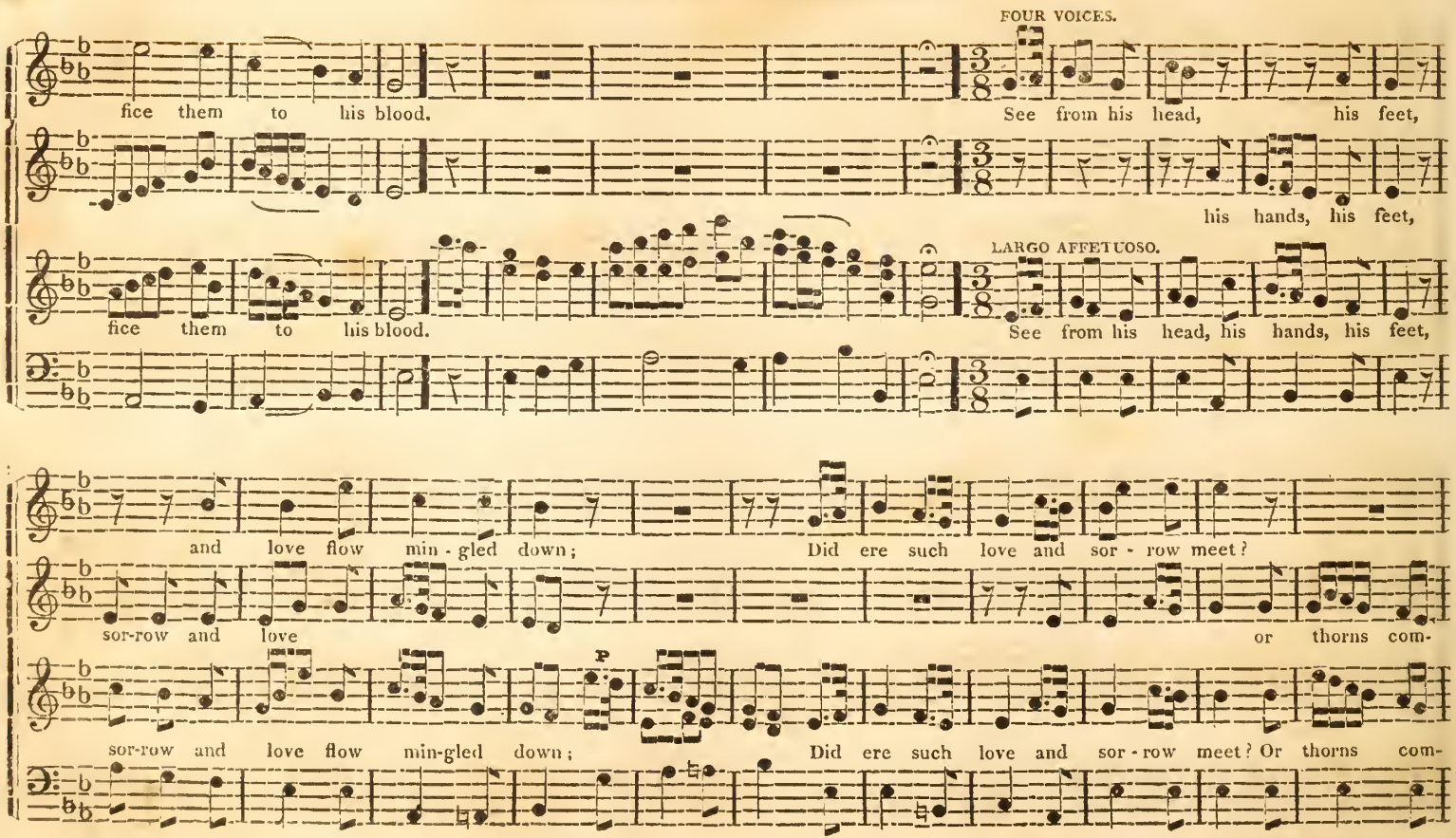

ru - sa - lem triumphs Mes - si - ah is King Shout the glad tid - ings, ex - ult - ing - ly sing; Je - ru - sa - lem tri-umphs Mes-si-ah is King Mes-
si - ah is King, Mes - si - ah is King.
F
DAL SEGNO. S.

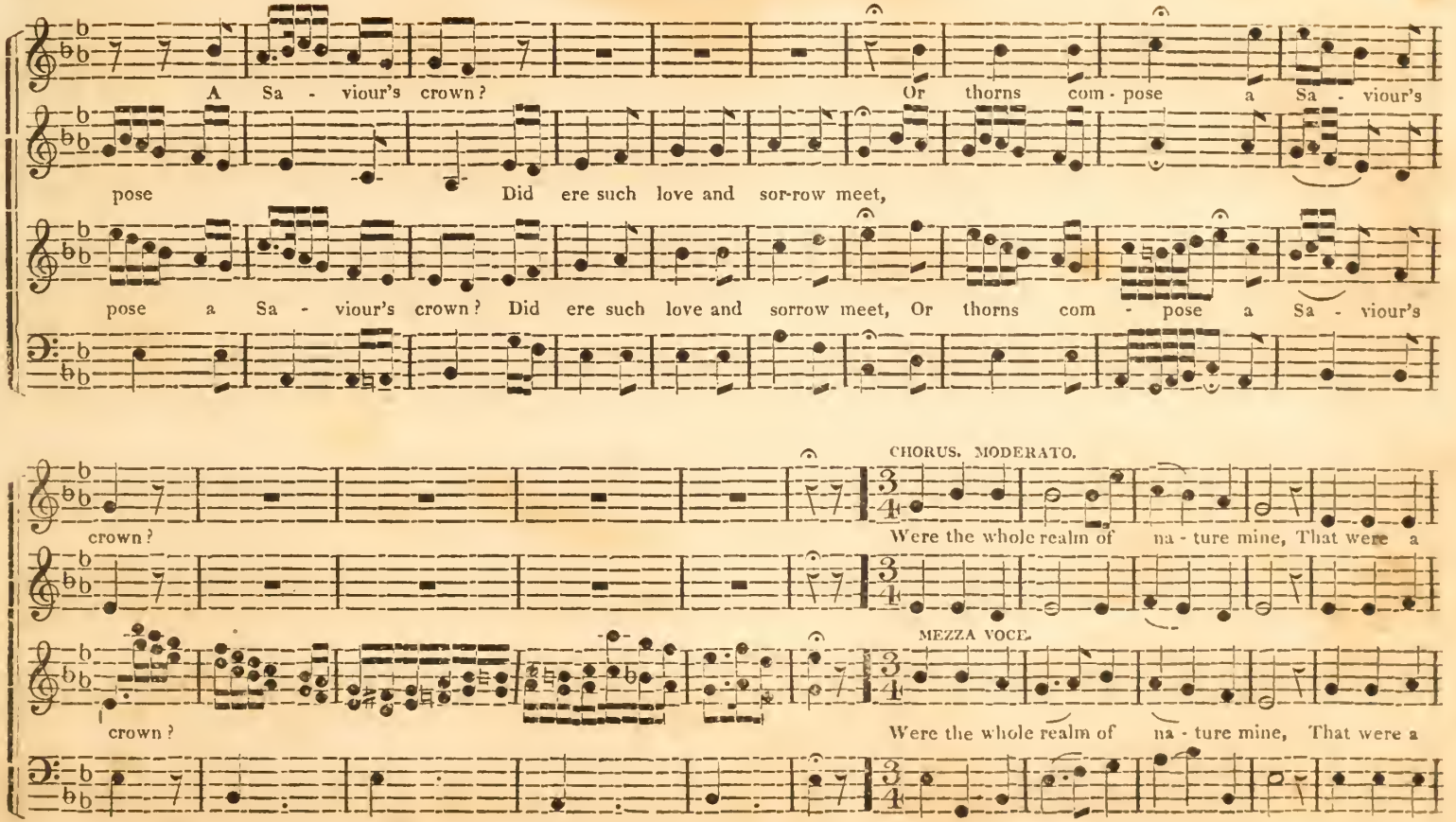
CRUCIFIXION. Hymn 62.



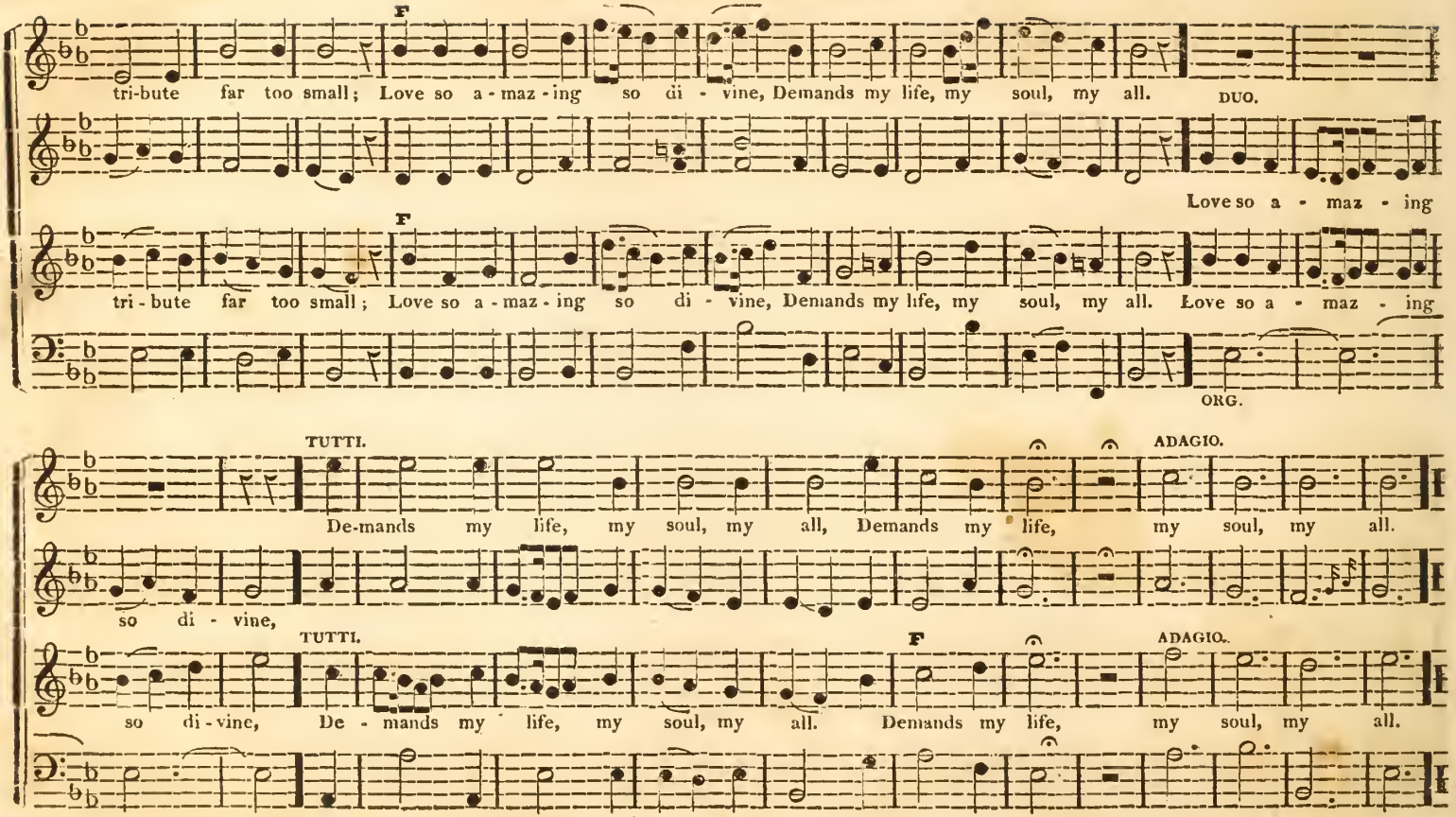

CRES
F
P
For - bid it Lord, that I should boast, Save in the cross of Christ my God; All the vain things that charm me
CRES
F
P
For - bid it Lord, that I should boast, Save in the cross of Christ my God; All the vain things that charm me
F
most, I sa - cri - fice them to his blood, All the vain things that charm me most, I sa - cri-
F
most, I sa - cri - fice them to his blood, All the vain things that charm me most, I sa - cri-

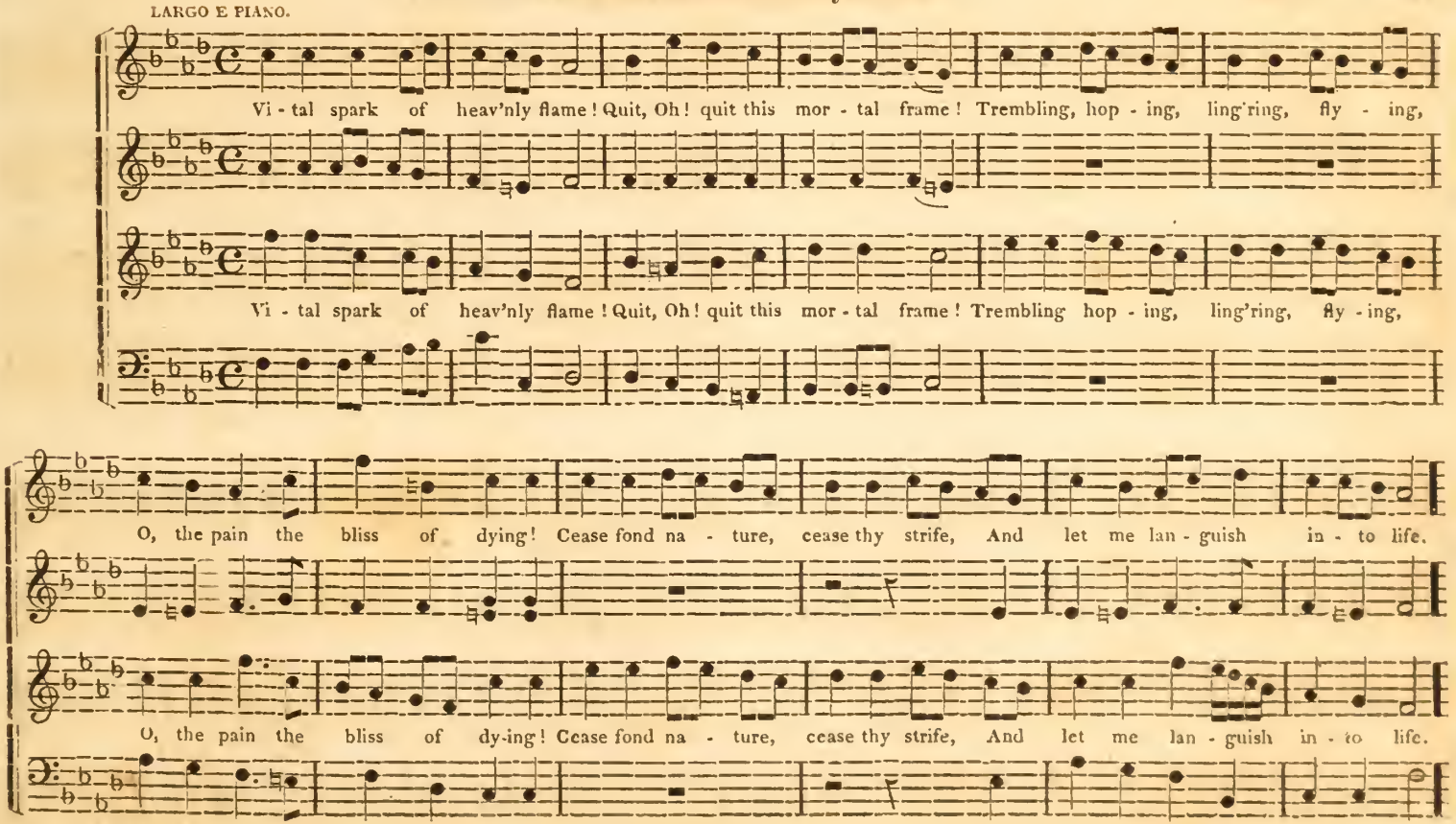
CRUCIFIXION—Continued.



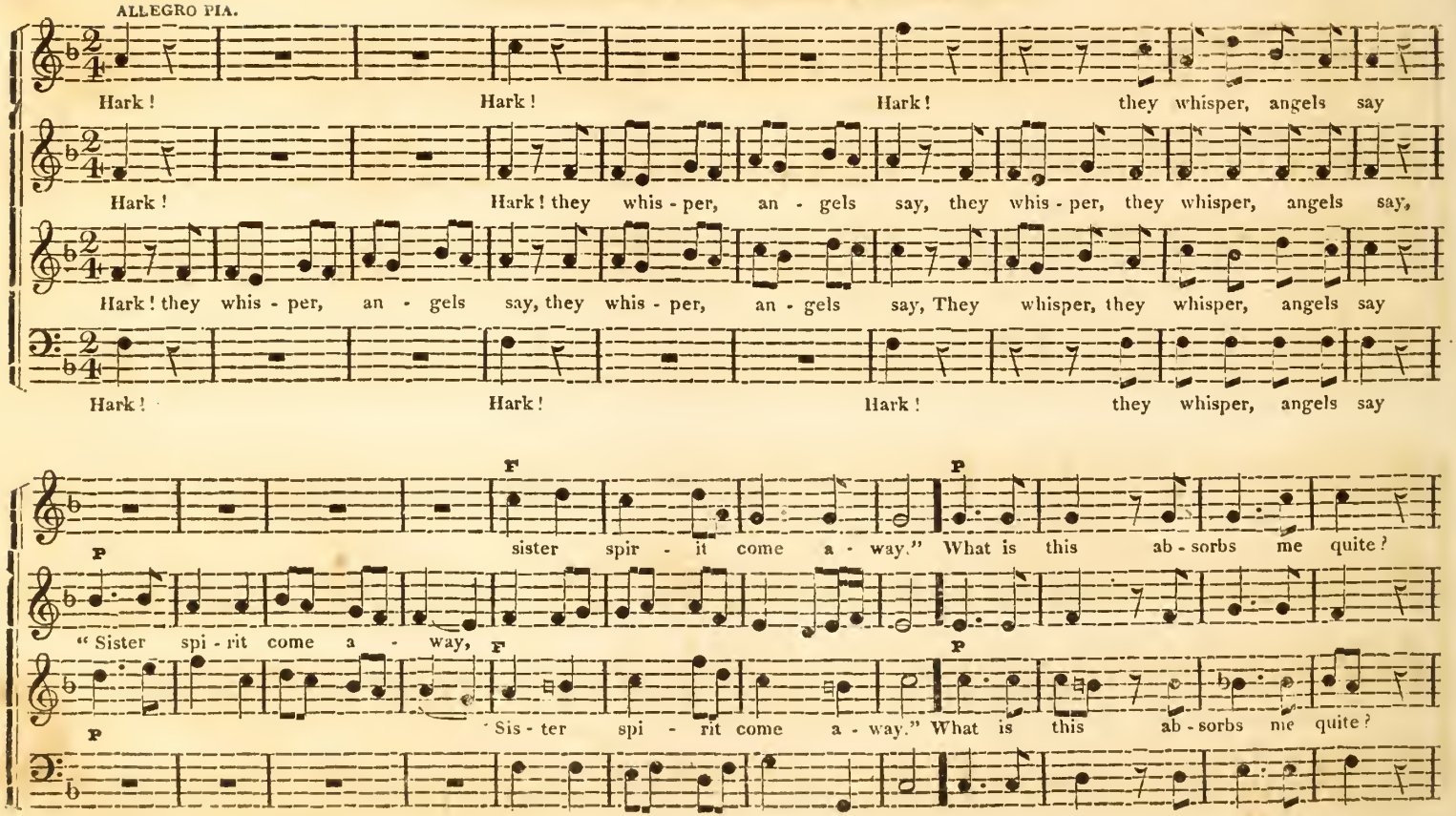

A Sa - viour's crown? Or thorns com - pose a Sa - viour's
pose Did ere such love and sor-row meet,
pose a Sa - viour's crown? Did ere such love and sorrow meet, Or thorns com - pose a Sa - viour's
CHORUS. MODERATO.
crown? Were the whole realm of na - ture mine, That were a
MEZZA VOCE.
crown? Were the whole realm of na - ture mine, That were a

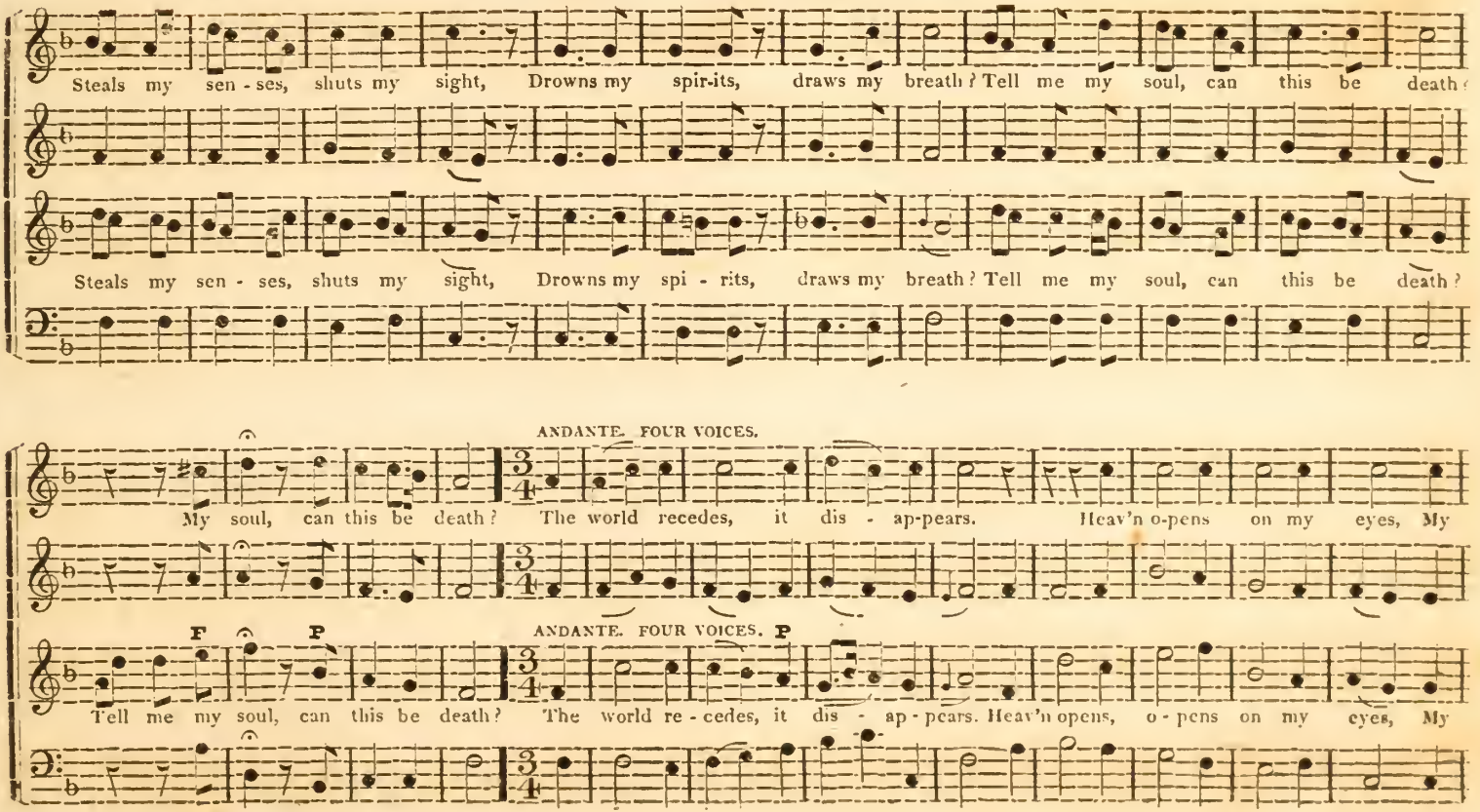
CRUCIFIXION—Continued.



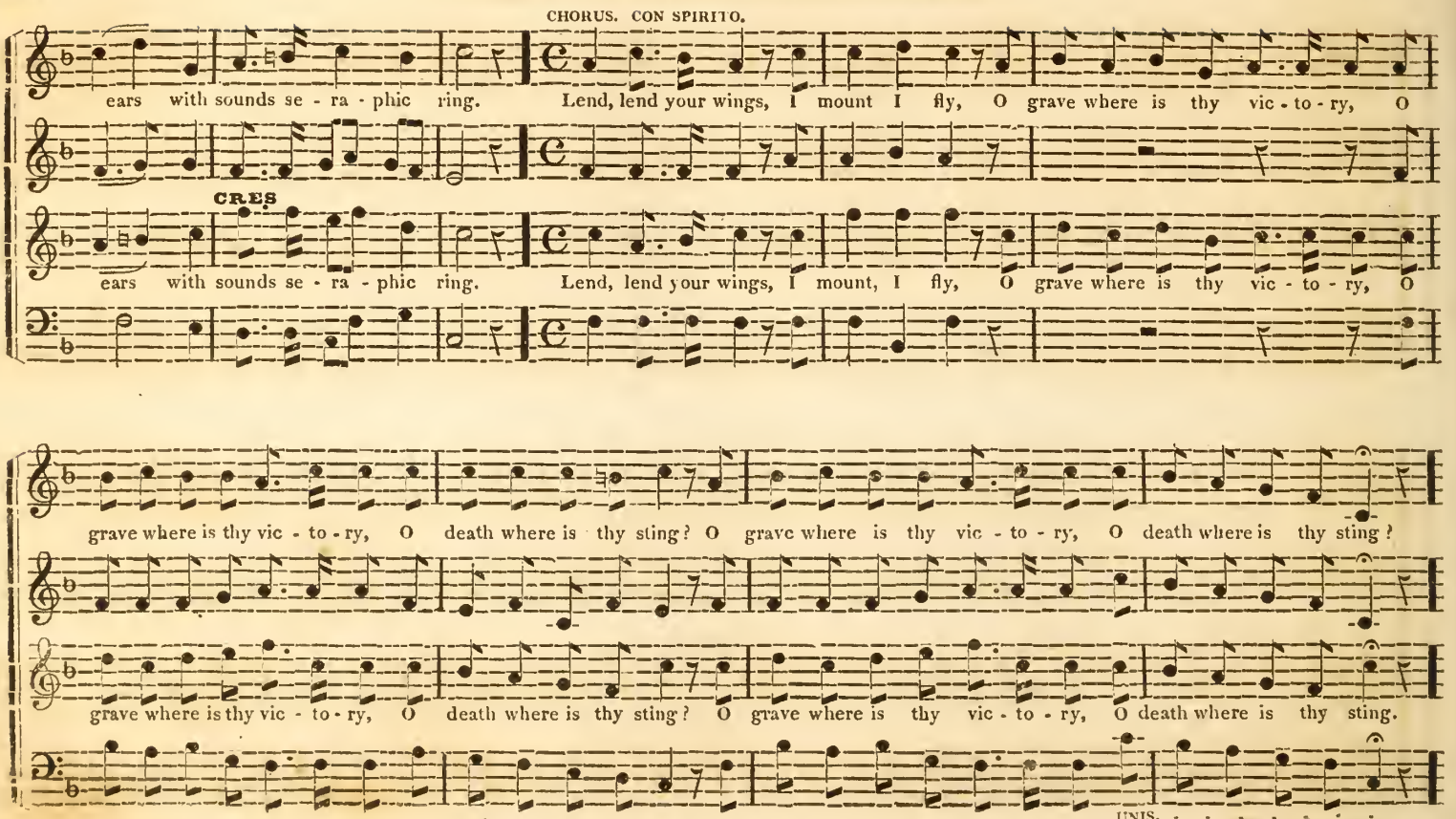

LARGO E PIANO.
Vi - tal spark of heav'nly flame! Quit, Oh! quit this mor - tal frame! Trembling, hop - ing, ling'ring, fly - ing,
Vi - tal spark of heav'nly flame! Quit, Oh! quit this mor - tal frame! Trembling hop - ing, ling'ring, fly - ing,
O, the pain the bliss of dying! Cease fond na - ture, cease thy strife, And let me lan - guish in - to life.
O, the pain the bliss of dy-ing! Cease fond na - ture, cease thy strife, And let me lan - guish in - to life.

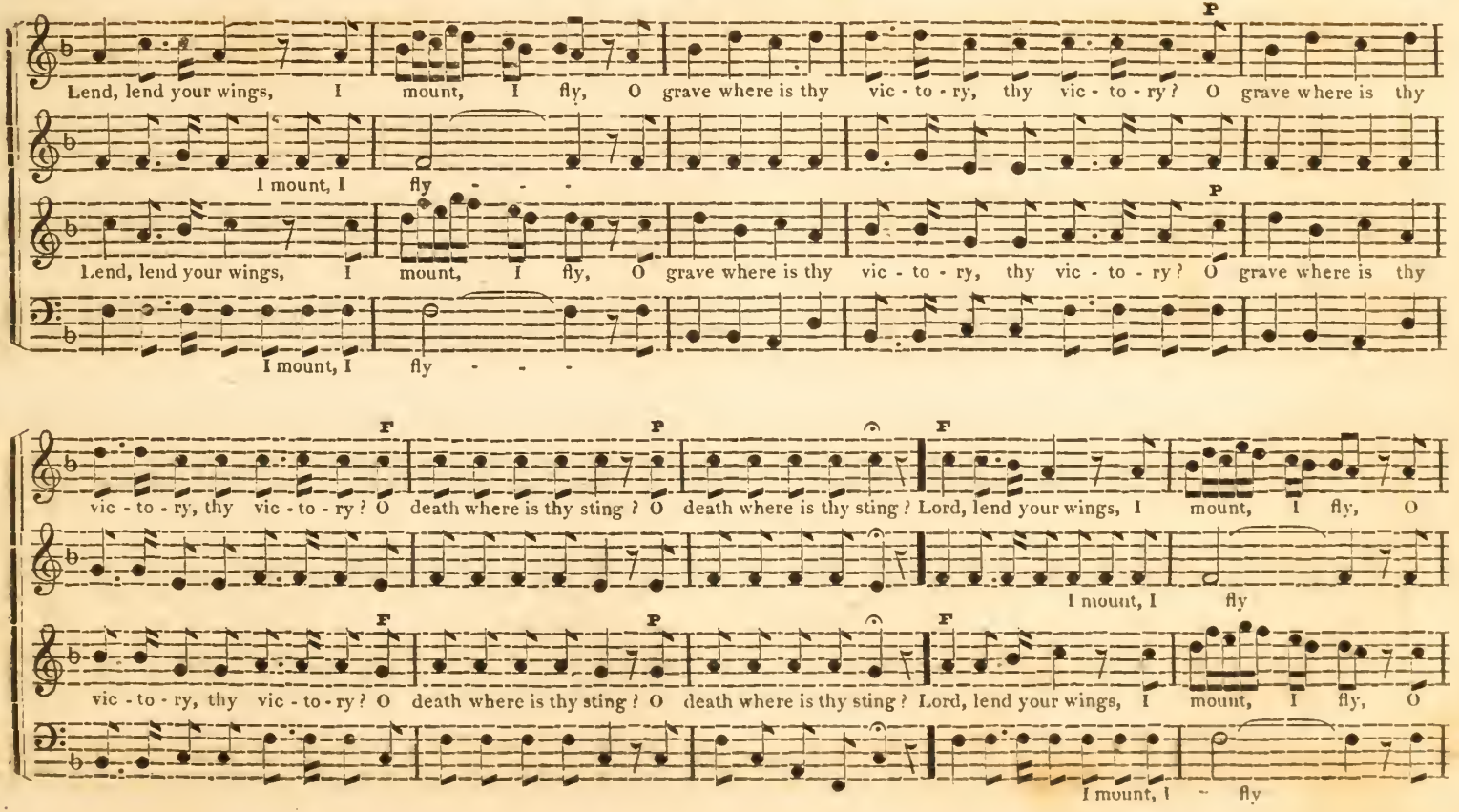
THE DYING CHRISTIAN—Continued.



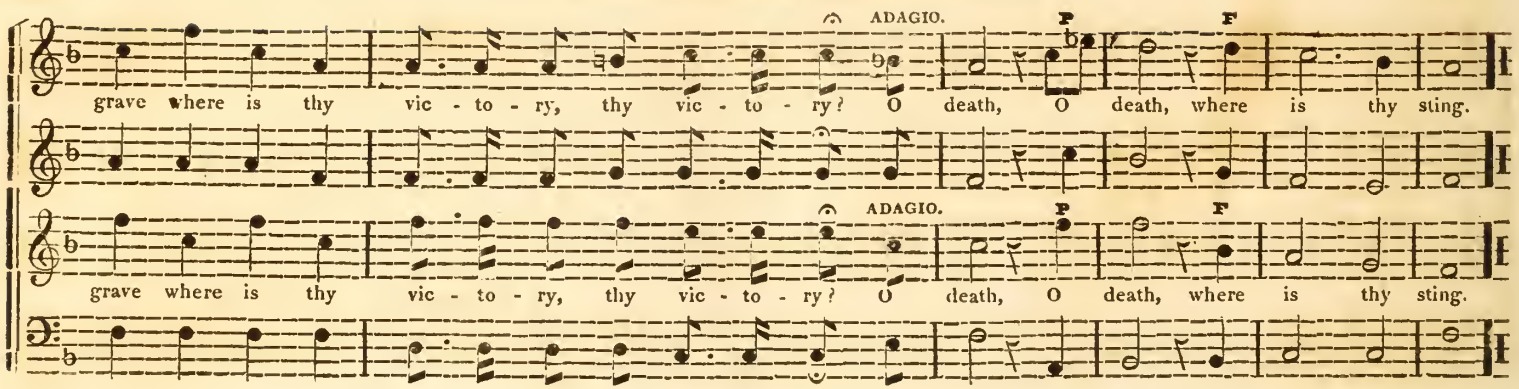

Steals my sen - ses, shuts my sight, Drowns my spir-its, draws my breath? Tell me my soul, can this be death
Steals my sen - ses, shuts my sight, Drowns my spi - rits, draws my breath? Tell me my soul, can this be death?
ANDANTE. FOUR VOICES.
My soul, can this be death? The world recedes, it dis - ap-pears. Heav'n o-pens on my eyes, My
F P
ANDANTE. FOUR VOICES. P
Tell me my soul, can this be death? The world re - cedes, it dis - ap - pears. Heav'n opens, o - pens on my eyes, My

THE DYING CHRISTIAN—Continued.

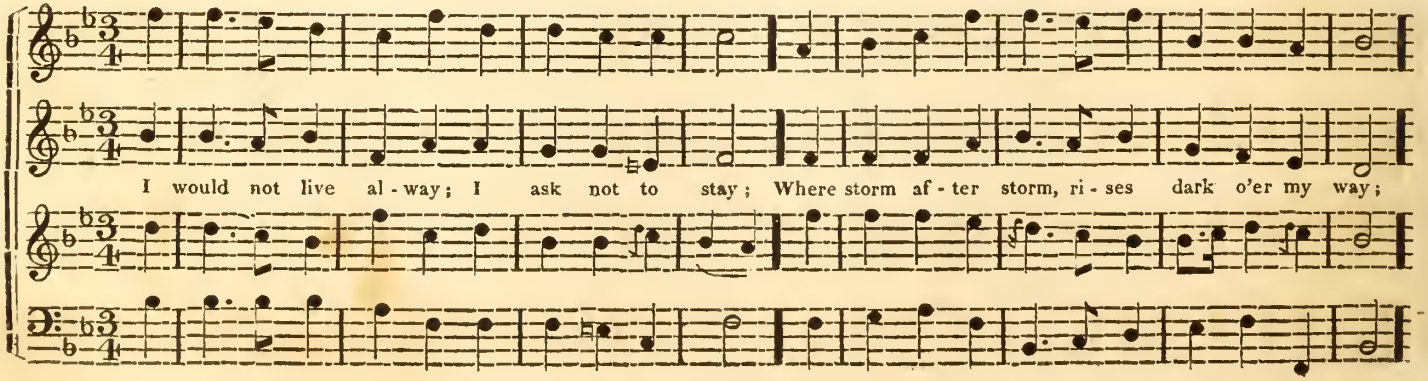


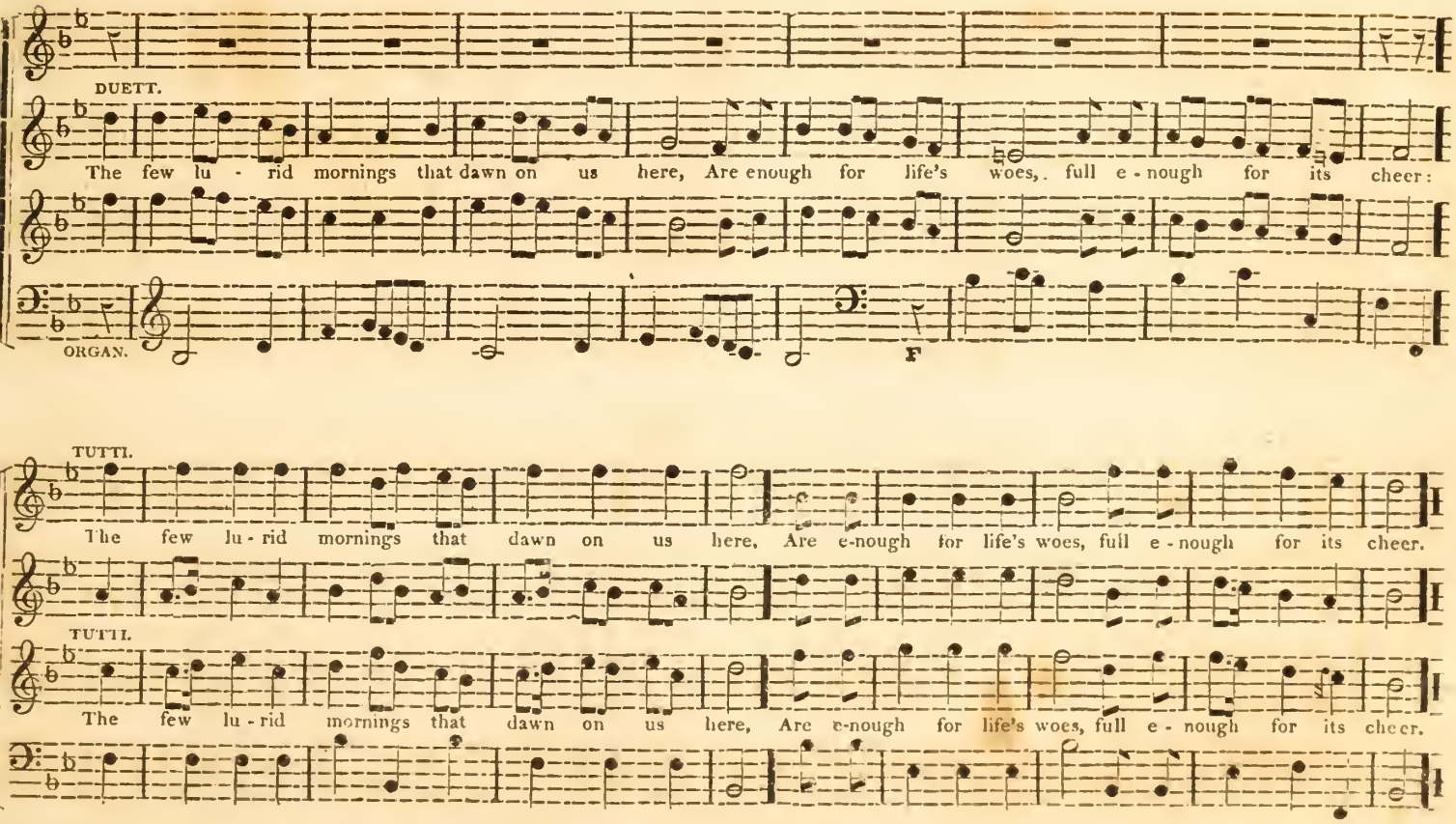

Lend, lend your wings, I mount, I fly, O grave where is thy vic - to - ry, thy vic - to - ry? O grave where is thy
I mount, I fly - - -
Lend, lend your wings, I mount, I fly, O grave where is thy vic - to - ry, thy vic - to - ry? O grave where is thy
I mount, I fly - - -
vic - to - ry, thy vic - to - ry? O death where is thy sting? O death where is thy sting? Lord, lend your wings, I mount, I fly, O
I mount, I fly
vic - to - ry, thy vic - to - ry? O death where is thy sting? O death where is thy sting? Lord, lend your wings, I mount, I fly, O
I mount, I fly

THE DYING CHRISTIAN—Continued.



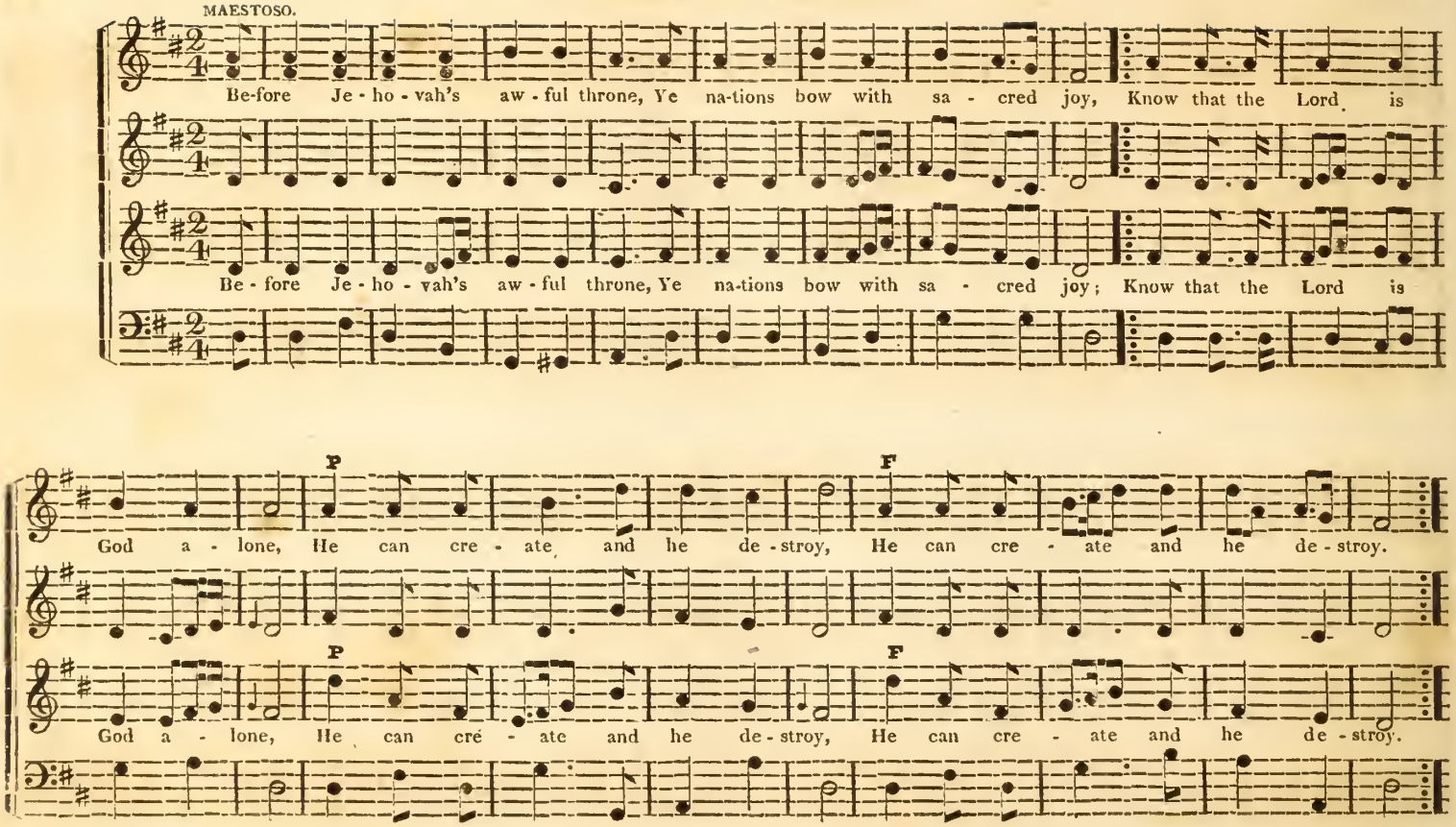
CAROLLTON. Hymn 187. *Composed for this work by A. Clifton.*




DUETT.
The few lu - rid mornings that dawn on us here, Are enough for life's woes, full e - nough for its cheer:
ORGAN.
F
TUTTI.
The few lu - rid mornings that dawn on us here, Are e-nough for life's woes, full e - nough for its cheer.
TUTTI.
The few lu - rid mornings that dawn on us here, Are e-nough for life's woes, full e - nough for its cheer.

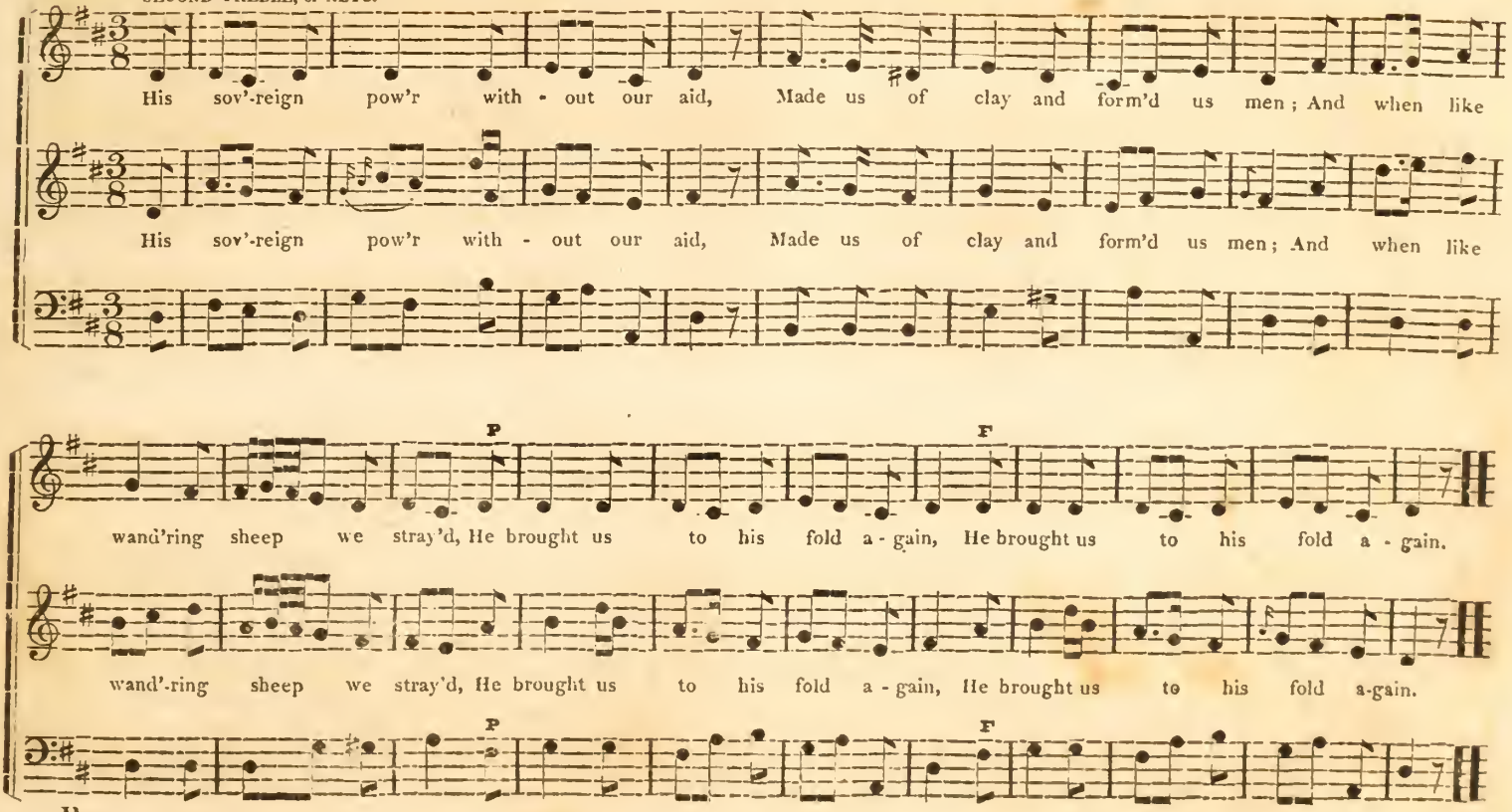
DENMARK. Hymn 154.

Dr. Madan.



TRIO—ANDANTE.

SECOND TREBLE, or ALTO.



DENMARK—Continued.

*W. Dixon.**

DUETTO. TREBLE AND BASS:

We are his peo - ple, we his care, Our souls and all our mor - tal frame; What last - ing

What

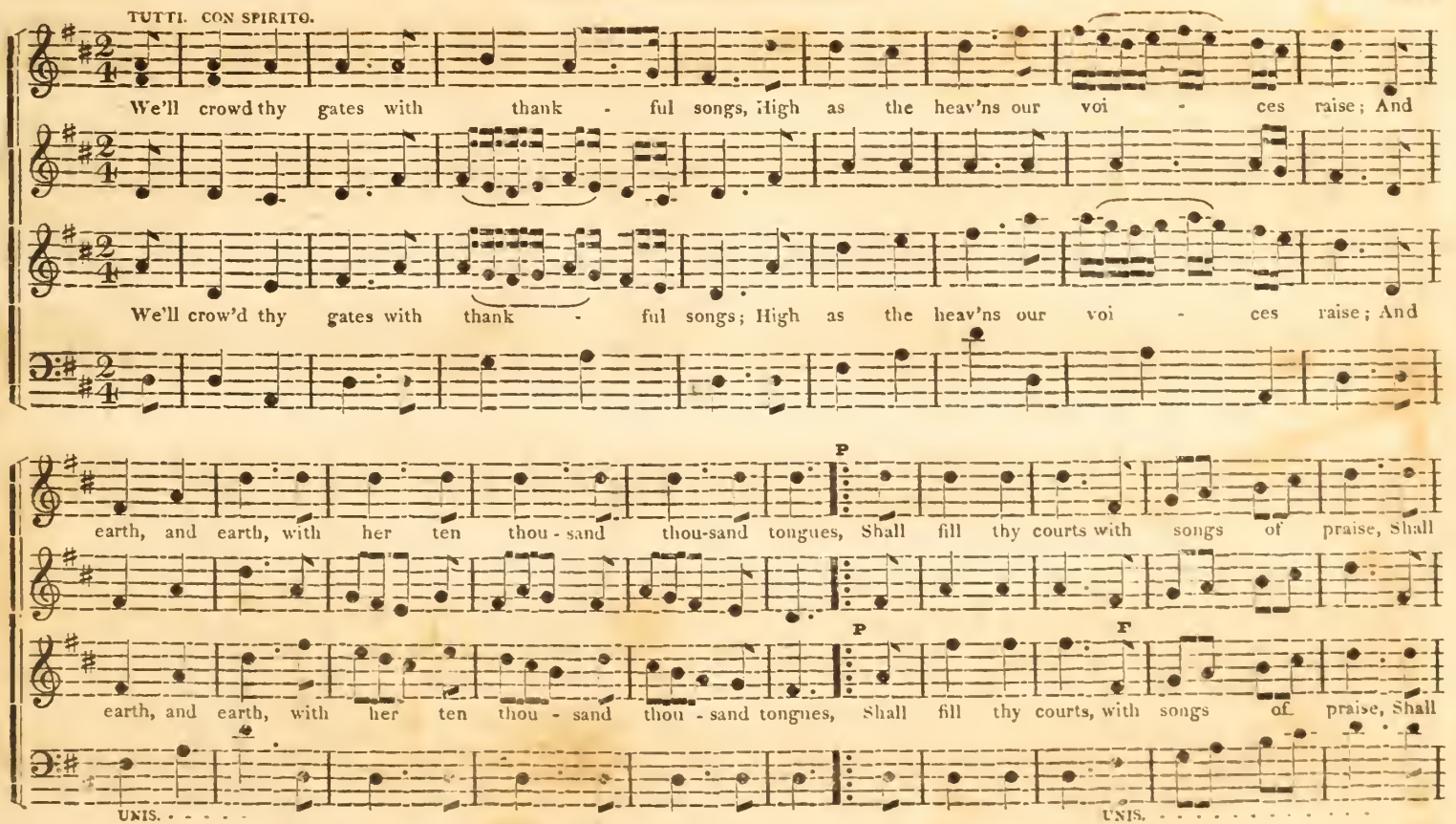
last - ing ho - nours shall we rear, Al - migh - ty Ma - ker to thy name.

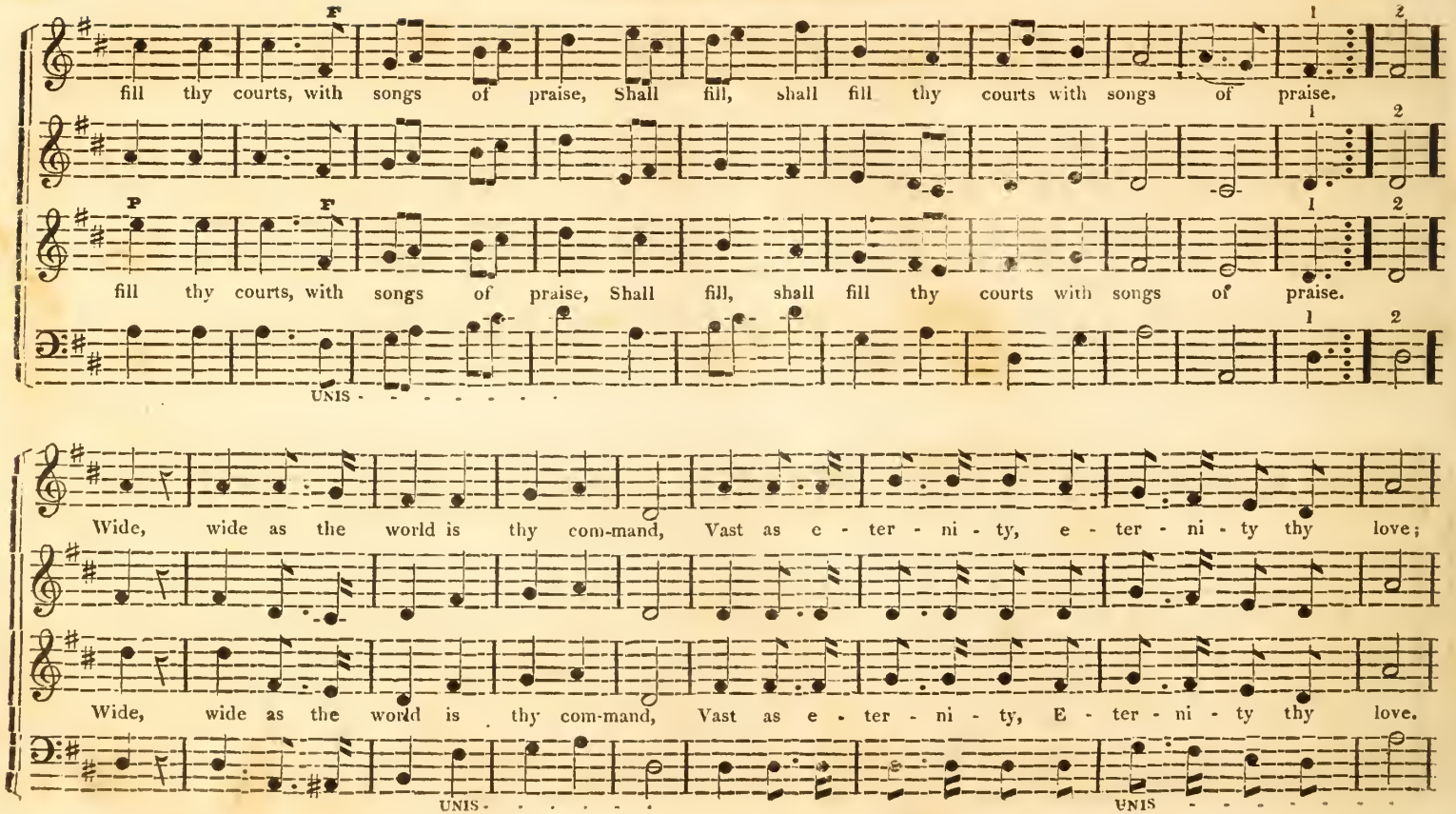
What

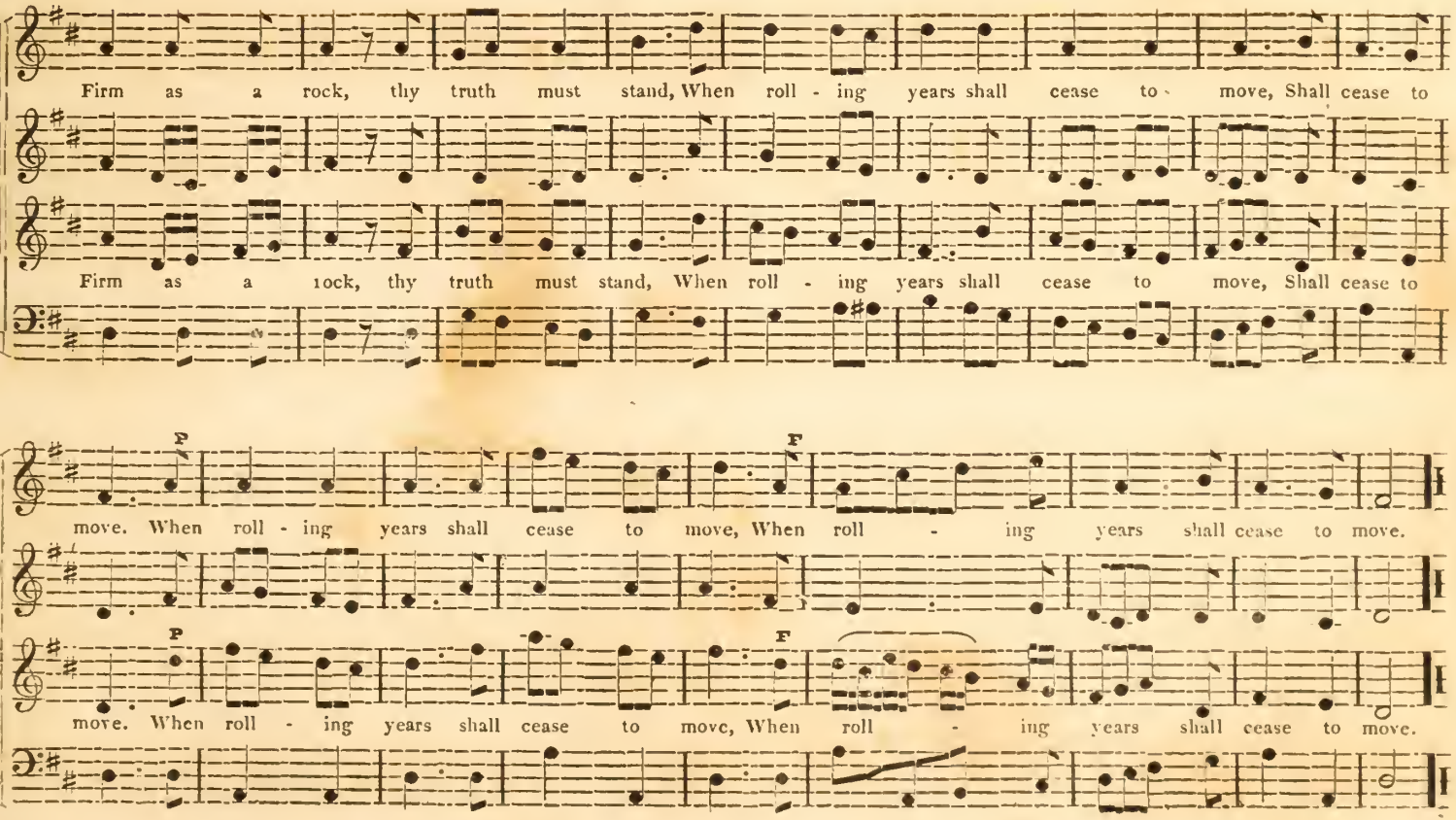
P CRES F

What last - ing ho - nours shall we rear, Al - migh - ty Ma-ker to thy name.

last - ing last - ing ho - nours

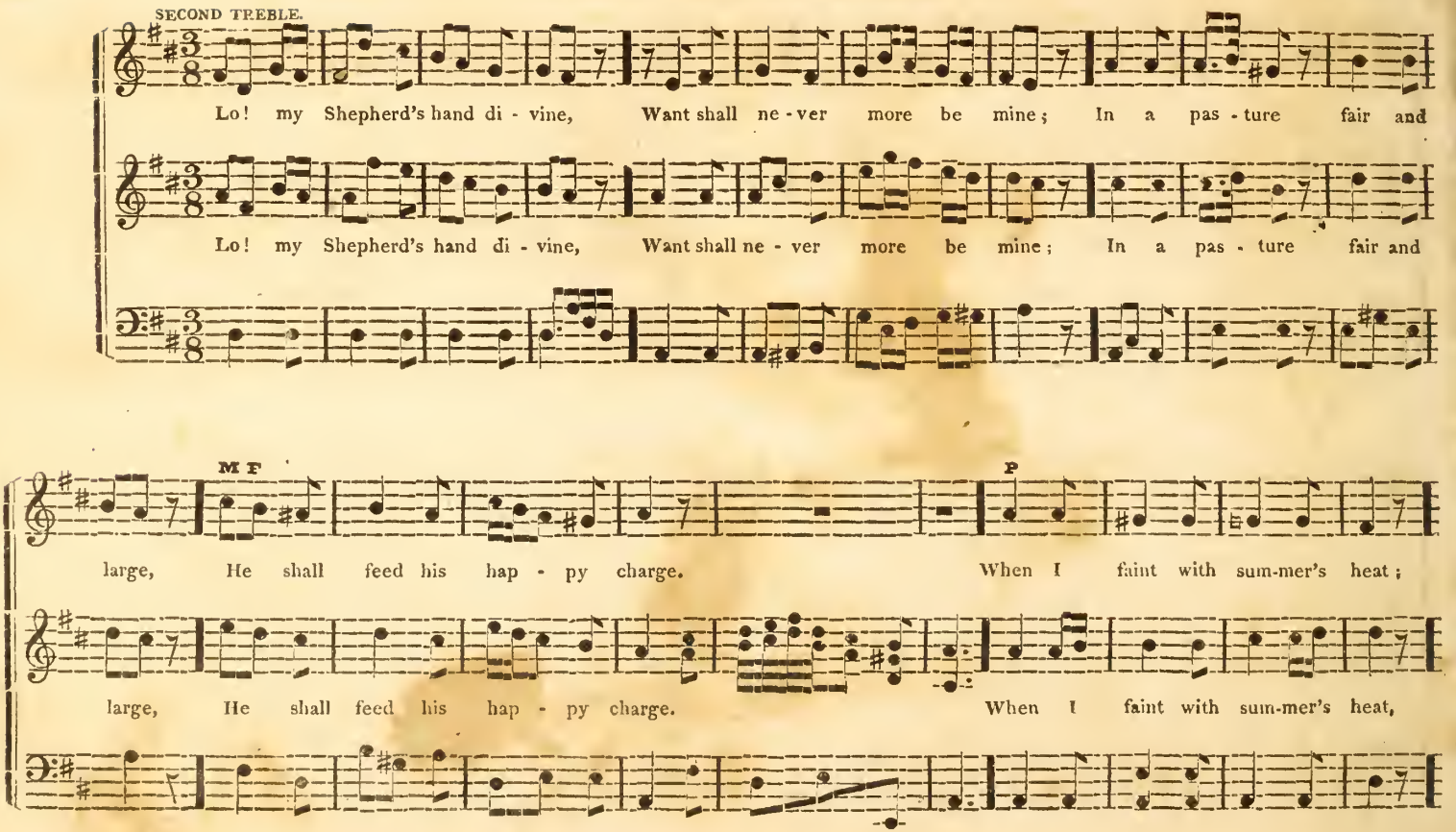

TUTTI. CON SPIRITO.
We'll crowd thy gates with thank - ful songs, High as the heav'ns our voi - ces raise; And
We'll crow'd thy gates with thank - ful songs; High as the heav'ns our voi - ces raise; And
P
earth, and earth, with her ten thou - sand thou-sand tongues, Shall fill thy courts with songs of praise, Shall
P
F
earth, and earth, with her ten thou - sand thou - sand tongues, Shall fill thy courts, with songs of praise, Shall
UNIS.
UNIS.

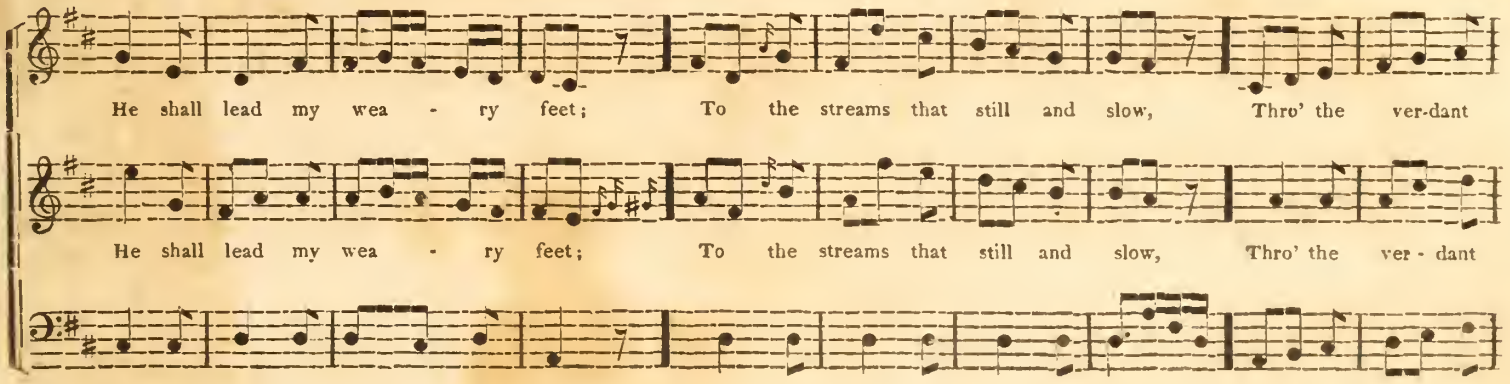

F
1
2
fill thy courts, with songs of praise, Shall fill, shall fill thy courts with songs of praise.
P
F
UNIS
Wide, wide as the world is thy com-mand, Vast as e - ter - ni - ty, e - ter - ni - ty thy love;
Wide, wide as the world is thy com-mand, Vast as e - ter - ni - ty, E - ter - ni - ty thy love.
UNIS
UNIS

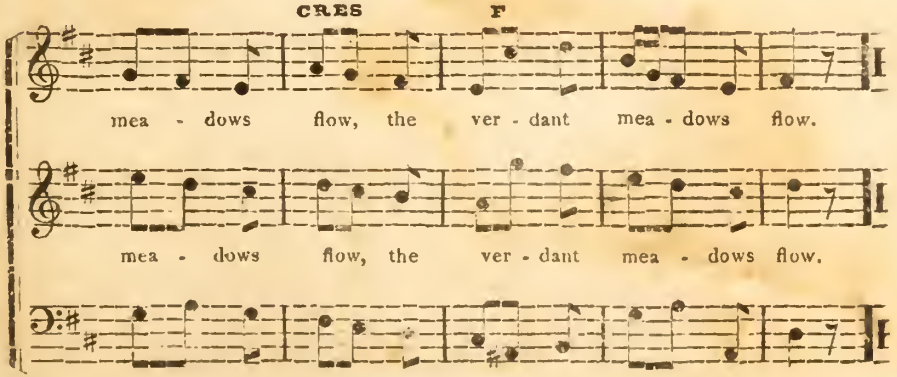

Firm as a rock, thy truth must stand, When roll - ing years shall cease to move, Shall cease to
Firm as a rock, thy truth must stand, When roll - ing years shall cease to move, Shall cease to
P
F
move. When roll - ing years shall cease to move, When roll - ing years shall cease to move.
P
F
move. When roll - ing years shall cease to move, When roll - ing years shall cease to move.

LO! MY SHEPHERD'S HAND DIVINE.

Mozart.





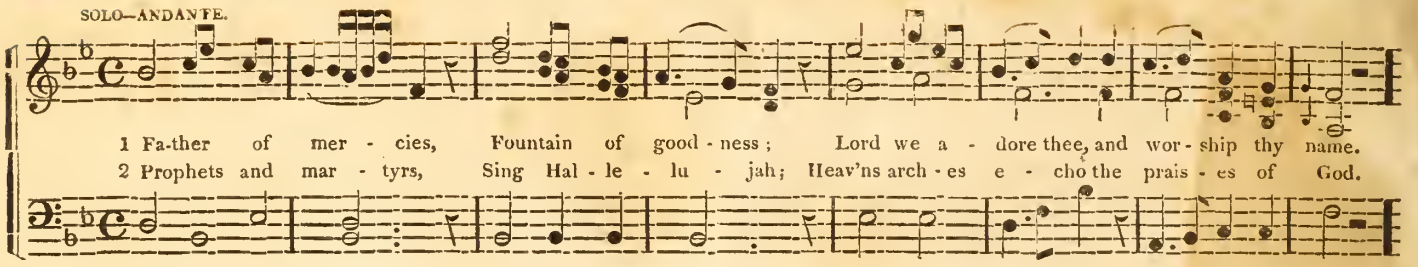


When through devious paths I stray,
He shall teach the better way,
Kindle virtue's dying flame,
And my erring soul reclaim.
Through the dreary vale I tread,
By the shades of death o'erspread
There I walk from terror free,
While protected, Lord by thee

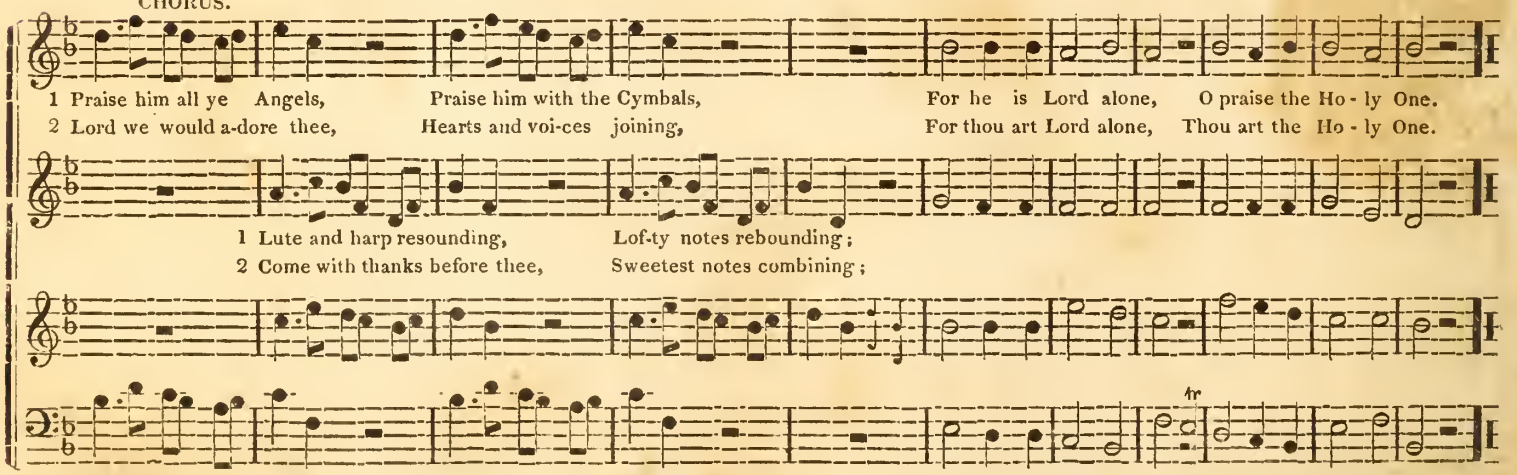
FATHER OF MERCIES.

Wranizky.

SOLO—ANDANTE.



CHORUS.



END OF APPENDIX NO I.