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**MUSICAL MONITOR,**  
OR  
**NEW-YORK COLLECTION**  
OF  
**DEVOTIONAL CHURCH MUSIC:**

CONSISTING OF

**PSALM AND HYMN TUNES, ANTHEMS, &c. ARRANGED FOR TWO,  
THREE, OR FOUR VOICES:**

**COMPILED FOR THE PROMOTION AND IMPROVEMENT OF  
SACRED MUSIC :**

**DESIGNED PARTICULARLY FOR THE CONVENIENCE  
AND USE OF SOCIETIES AND SCHOOLS.**

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*“ House of our God, with sacred Anthems ring.”*

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**BY EPHRAIM REED.**

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**REVISED EDITION:**

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**ITHACA:**

**PRINTED BY MACK & SEARING.**

1820,

Northern District of New-York, ss.

BE IT REMEMBERED, That on the twenty-fourth day of August, in the forty-fifth year of the Independence of the United States of America, A. D. 1820, EPHRAIM REED, of the said district, hath deposited in this office the title of a book, the right whereof he claims as proprietor, in the words following, to wit :

*" Musical Monitor, or New-York Collection of Devotional Church Music: consisting of Psalm and Hymn tunes, Anthems, &c. arranged for two, three, or four voices: compiled for the Promotion and Improvement of Sacred Music: designed particularly for the convenience and use of Societies and Schools. ' House of our God, with sacred anthems ring.' By Ephraim Reed. Revised edition."*

In conformity to the act of Congress of the United States, entitled " An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies during the times therein mentioned ;" and also to the act, entitled " An act supplementary to an act, entitled ' An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

RICHARD R. LANSING,  
Clerk of the Northern District of New-York.



PREFACE.

**T**HE principal object and design of the rudiments of Music, as contained in the Musical Monitor, are merely to simplify and to render more easy for the learner, some of the necessary and important principles of Music. It will therefore be perceived, that this work is not so directly calculated to teach the abstruse and deep principles of Music, as to instruct in the art of singing sacred Music, in a plain, correct, and easy manner and style. For those who wish for information in the art of musical composition, Calcutt's Grammar, or Coleman's Essay, are designed and well calculated to give instruction.

The want of musical science and taste among a large proportion of those who have been engaged in teaching, and recommending to public notice, musical compositions in sacred harmony, is sufficiently evinced from the lightness and improper movements of a considerable proportion of the music that has circulated so generally throughout a large section of the United States. To remedy in some measure those defects, and to cultivate and improve the taste for devotional Church Music, much pains has been taken to select such music only as is particularly adapted to Christian Psalmody, carefully arranged and prepared for that exalted part of Divine worship. The alterations that will appear in the harmonizing of some of the tunes in this edition, were designed to correct and improve the harmony, render future alterations unnecessary, and to repair the errors and faults of the former work.

As there always has been, so there still is many different opinions among professors and teachers of vocal church music, with respect to the number of parts that may constitute a score, or be united in one brace. From general observation, it appears that many of the best and much celebrated compositions of vocal church music, consisting of but three parts only, are more simple and correct in harmony, and consequently more pleasing and edifying to the understanding of the hearer. Much, however, depends on the style and air of the music, as the air and base are most listened to, and the attention of an audience, or of individuals, is frequently captivated by the air of the tune itself. It will therefore readily be perceived that many pieces of music will always appear best in three parts only; while many others, of slow heavy music, will admit of four vocal parts in a score, and thereby become more full and complete in their harmony and effect.—The fifth vocal part may occasionally be added, but will seldom occur, except in a chorus.

The music selected for this work has been carefully adopted, and many of the tunes are derived from the works or originals of distinguished merit.

The select hymns of particular and other measures inserted on the same page with the music adopted, were designed to be sung when applicable to particular subjects, or suited to particular occasions, with a view to bring into more frequent use, many valuable and interesting tunes, as well as sacred hymns, which have been too generally neglected in worshipping assemblies. In this collection, it was not contemplated nor deemed expedient to insert many lengthy and difficult pieces of music, yet it will be found to contain as many as any one society or school will find necessary to practice in public worship. It will therefore remain discretionary with teachers and leaders in sacred music to select such tunes as may be adapted to the Psalms or Hymns used in their assemblies for worship—having regard to a proper diversity of keys and movements, making choice of a suitable number of tunes, well adapted and correctly performed, in preference to a larger number less perfectly known.

With a sincere desire for the improvement of devotional Church Music, for the edification of all the pious, and for the promotion and advancement of praise to Almighty God, this collection is hopefully and respectfully submitted.

THE COMPILER.

*Ithaca, July, 1820.*

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- Adagio*, with a slow movement; it is often considered synonymous with the terms *largo*, *grace*, *gracioso*, &c.
- Alto*, counter or high tenor.
- Anthem*, a composition set to sacred prose.
- Ad libitum*, at pleasure.
- Affettuoso*, } in a style of execution adapted to express affection, tenderness and supplication.
- Andante*, the leading melody in a composition.
- Allegro*, a brisk and sprightly movement.
- Allegretto*, less quick than *Allegro*.
- Andante*, with distinctness; as a mark of time it implies a medium between the *Adagio* and *Allegro* movements.
- Andantino*, quicker than *Andante*.
- Bis*, a passage to be performed twice.
- Brio*, spirited. [sound.]
- Crescendo*, *Cres.* or  $<$ , with an increasing *Canto*, song, or leading melody.
- Canon*, a composition where one voice follows another repeating the same melody.
- Concord*, a union of two or more sounds.
- Confuria*, with boldness. [choir.]
- Chorus*, a composition designed for a full *Chromatic*, a term for accidental semitones.
- Conspirito*, with spirit. [ately.]
- Con.* with *con molto affetto*, very affection-  
*Da Capo*, or *D. C.* close with the first strain.
- Del Segno*, from the sign. [of eight notes.]
- Diatonic*, a name given to the natural series
- Diminuendo*, *Dim.* or  $>$ , with a decreasing
- Dolce*, tenderly or sweetly. [sound.]
- Dominant*, a note standing a fifth above, or fourth below the tonic.
- Dirge*, a piece composed for funeral occasions.
- Duetto*, or *duet*, a strain or piece of music, consisting of two parts.
- Devoto*, in a solemn devout manner.
- Enharmonic*, a name for the quarter tone.
- Espresso*, with expression.
- Forte*, strong and full.
- Grazioso*, graceful; a smooth and gentle style of execution, approaching to piano.
- Grave*, slow and solemn.
- Harmony*, an agreeable combination of musical sounds, or different melodies, performed at the same time.
- Interlude*, an instrumental passage introduced between two vocal passages.
- Interval*, a musical sound; also the distance between any two sounds either in harmony or melody.
- Key Note*, the final note in a perfect base period, or the last note of a perfect base cadence.
- Larghetto*, quicker than *largo*.
- Leading Note*, the major seventh above, or the minor second or semitone below the tonic.
- Largo*, the slowest degree of movement.
- Lento*, slow.
- Maestoso*, with fulness of tone and grandeur of expression.
- Mediant*, 3d above or 6th below the tonic.
- Melody*, an agreeable succession of sounds.
- Mezza voce*, with a medium fulness of tone.
- Moderato*, between *andante* and *allegro*.
- Moderato e pomposo*, in moderate time, and with grandeur of expression. [formers.]
- Orchestra*, the place or band of musical performers.
- Oratorio*, a composition in dramatic style.
- Primo*, first or leading part.
- Piano* or *Pia*, soft.
- Pianissimo*, or *Pianiss.* very soft.
- Poco*, little, somewhat.
- Pomposo*, a style grand and dignified.
- Presto*, quick.
- Prestissimo*, very quick.
- Recitative*, a sort of musical speaking.
- Siciliano* or *Siciliana*, slow and gracefully.
- Solo*, a composition designed for a single voice or instrument. Vocal solos, duets, &c. in modern music are usually accompanied with instruments. [tonic.]
- Subdominant*, a 4th above or 5th below the *Sotto voce dolci*, with sweetness of tone.
- Spirituoso* or *Conspirito*, with spirit.
- Submediant*, a 6th above or 3d below the tonic.
- Supertonic*, the 2d above or 7th below the tonic.
- Symphony*, a passage to be executed by instruments, while the vocal performers are silent.
- Tasto*, a musical term, implies "one of the keys of an organ, piano forte, or harpsichord. Combined with a solo, it implies that the instrumental base continues on a particular note, while the other parts move in unison through the consonances and dissonances in that pitch.
- Tonic*, a term nearly synonymous with key note.
- Trio*, a composition of three parts.
- Tutti*, all, or all together.
- Tacit.* be silent.
- Tardo*, slowly.
- Vigorous*, with energy.
- Vivace*, in a brisk and sprightly manner.
- Volti*, turn over.
- Veloce*, quick.

# PLAIN INTRODUCTION TO PRACTICAL MUSIC.

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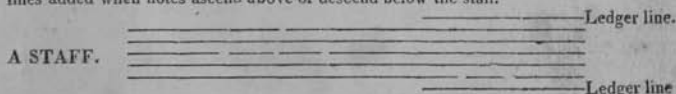
## RUDIMENTS.

### Lesson 1.

#### *Of the Staff, Clef, &c.*

*Ques.* How is Music written ?

*Ans.* Music is written on and between five parallel lines, called a **Staff**, with ledger lines added when notes ascend above or descend below the staff.



*Ques.* What are the lines and spaces of the Staff called ?

*Ans.* The lines and spaces of the Staff are called degrees.

*Ques.* How many degrees are included in the Staff ?

*Ans.* The Staff includes nine degrees, the five lines and four spaces, which may be increased by added lines.

*Ques.* How are the degrees of the Staff and their appropriate sounds named ?

*Ans.* The degrees of the Staff are named by the first seven letters of the Alphabet, viz. A, B, C, D, E, F, G.

*Ques.* How are the names of the degrees on the Staff determined ?

*Ans.* The names of the degrees are determined by the Clefs, of which there are three in general use, called F, C, and G Clefs.

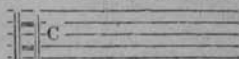
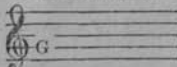
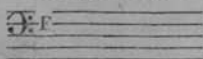
*Ques.* How are the Clefs applied to the parts ?

*Ans.* The F Clef is used for Base; the G Clef for Treble; and the C Clef for Counter, Tenor, &c.

F CLEF, BASE.

G CLEF, TREBLE.

C CLEF, COUNTER, TENOR, &c.



The Clef being prefixed to distinguish some particular part, governs the order of the letter, where it is placed, and carries the letter along with it, from which it takes its name. The G Clef is used for either of the parts, except Base, as the occasion requires. The C Clef is also some times used for Tenor, and occasionally occurs in the Base. The line on which it is found is always C.


*Ques.* How many parts are generally contained in Church Music ?

*Ans.* Church Music generally consists of three or four parts; but may contain more or less, as the composer or harmonist pleases, viz. Treble, Counter or Second Treble, Tenor and Base.

# RUDIMENTS.

*Ques.* In what order are the letters placed upon the lines and spaces of the Staff, with the G or Treble Clef?


## Treble, or Tenor Staff.

Ledger line,	— A		
5th space,			G
5th line,			F
4th space,			E
4th line,			D
3d space,			C
3d line,			B
2d space,			A
2d line,			CLEF. — G
1st space,			F
1st line is,			E
space below is,			D
Ledger line,	— C		

*Ans.* The

*Ques.* In what order are the letters placed upon the lines and spaces of the Staff with the C or Counter Clef?


## Counter, Tenor, &c.

Ledger line,	— B		
5th space,			A
5th line,			G
4th space,			F
4th line,			E
3d space,			D
3d line,			C
2d space,			B
2d line,			CLEF. — A
1st space,			G
1st line is,			F
space below is,			E

*Ans.* The

*Ques.* In what order are the letters placed upon the lines and spaces of the Staff with the F or Base Clef?

## Base Staff.

ledger line,	— C		
5th space,			B
5th line,			A
4th space,			G
4th line,			CLEF. — F
3d space,			E
3d line,			D
2d space,			C
2d line,			B
1st space,			A
1st line is,			G
space below is,			F
ledger line,	— E		

*Ans.* The

# RUDIMENTS.

## Lesson 2.

### Of Solemnization or Singing by Note, Signatures, &c.

*Ques.* What are the syllables generally used in solemnization or singing by note?

*Ans.* The syllables commonly used in solemnization or singing by note are, mi, fa, sol, law.

*Ques.* Which note or syllable is the governing or master note?

*Ans.* The mi is called the master note, and governs the order of all the rest.

*Ques.* How may the mi be removed from its natural place?

*Ans.* The mi can be removed from its natural place or letter, by the aid of flats and sharps.

*Ques.* How are the flats and sharps usually placed that govern the mi?

*Ans.* The flats and sharps that govern the place of the mi, are generally placed upon the staff, at the beginning of a tune, and are then called its signature.

*Ques.* Where is the natural place for the mi?

*Ans.* The natural place for the mi is on B.

*Ques.* If a flat be placed on B, or a sharp on F, &c. where then is the mi?

<i>Ans.</i> If B be flat, mi is in E	If F be sharp, mi is in F
If B and E, in A	If F and C, in C
If B, E, and A, in D	If F, C, and G, in G
If B, E, A, and D in G	If F, C, G, and D, in D

A FLAT.



A SHARP.



A NATURAL.

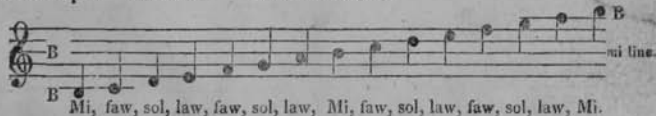


*Ques.* When the place of the mi is found, what are the syllables or names of the notes, ascending and descending from the mi line?

*Ans.* In ascending from the mi line, the notes above mi are, fa, sol, law, fa, sol, law, then mi again; and descending below the mi, are law, sol, fa, law, sol, fa, then mi again.

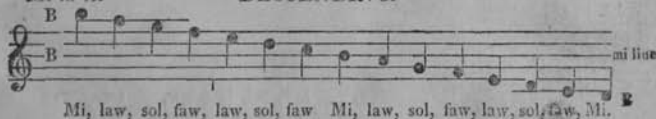
### TREBLE OR TENOR STAFF.

See example. Mi in B. ASCENDING.



Mi in B.

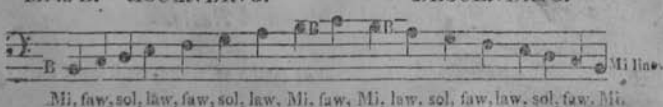
DESCENDING.



### BASE STAFF.

Mi in B. ASCENDING.

DESCENDING.





*Ques.* What effect has the flat and sharp signatures set at the beginning of a piece of music?

*Ans.* The signature of flats or sharps, set at the beginning of a tune, governs the *mi*, and has influence to the end of the piece, unless the effect is destroyed by a natural.

*Ques.* What are flats, sharps, and naturals called, when they appear on the staff in the course of a movement?

*Ans.* When flats, sharps, and naturals, occur on the staff, in the course of a movement, they are denominated accidentals.

*Ques.* What effect has a flat set before a note?

*Ans.* A flat set before a note depresses it half a tone.

*Ques.* What effect has a sharp set before a note?

*Ans.* A sharp set before a note raises it half a tone.

*Ques.* What effect has a natural set before a note that has been made flat or sharp?

*Ans.* A natural restores a note before made flat or sharp, to its natural or primitive sound.

Flat signatures require all the notes or letters affected by them, to be sounded half a tone lower than their natural tone; and sharp signatures all the notes or letters affected by them, half a tone higher.

Accidentals must be understood to affect all the notes they immediately precede, and also those of the same letter occurring in the same measure; and when the next measure begins with the same letter, the separating bar is not to destroy the effect of the accidental, until a note of some other letter occurs. All accidentals that appear regular on the staff are to be regarded by the performer, as when *faw* or *sol* are sharpened, or *mi* flattened; for should they be omitted, the expression and beauty of the music would be at once lost.

In order to assist the vocal performer, and to aid in producing correct intonation, it becomes necessary to alter or change the names of such notes as are directly affected by accidentals. This method has long been practiced in the most celebrated European schools.

*Ques.* When accidental sharps occur before *faw* and *sol*, or a flat before *mi*, how should their syllables be changed, or altered, to facilitate the tone?

*Ans.* When *faw* and *sol* are sharpened, they should be called *fi* and *si*, the letter *i* having the same sound as in *mi*, (pronounced *fee* and *see*), and *mi* when flattened should be called *faw*.

When the effect of naturals is to elevate the notes, their appropriate syllable may be altered, as in the case of sharps; but when they are to depress the syllable *faw* should be used.

## EXAMPLE.

*Sung,*    *law,*    *sol,*    *law,*    *law,*    *faw,*    *sol,*    *law,*    *mi,*    *law,*    *sol,*    *law.*  
*si,*    *fi,*    *si,*    *faw,*    *si,*    *pronounced*  
*fee and see.*

**B FLAT.**

*Sung,*    *sol,*    *faw,*    *sol,*    *law,*    *faw,*    *faw,*    *sol,*    *law,*    *law,*    *sol,*    *law.*  
*fi,*    *si,*

## Lesson 3.

### Of Musical Notes and Rests.

*Ques.* What are musical notes and rests?

*Ans.* Musical notes are representatives or marks of sound, and their rests are marks of silence.

*Ques.* What number of musical notes and rests are in common use?

*Ans.* There are six musical notes, or marks of sound, in common use; and six rests or marks of silence.

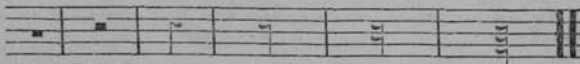
*Ques.* What are the names of the six musical notes and rests?

*Ans.* Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver.

NOTES.



RESTS.



*Ques.* Which is the longest of the six musical notes, and what proportion do they bear to each other?

*Ans.* The semibreve is the longest note, and in length of time is equal to two minims, four crotchets, eight quavers, sixteen semiquavers, or thirty-two demisemiquavers.

*Ques.* What representation have the rests in time and use to the notes?

*Ans.* Rests require a silence of the same length of time as is given to the notes whose names they bear.

*Ques.* Which rest is commonly called the bar rest?

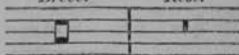
*Ans.* The semibreve rest is frequently called a bar rest, and used to fill a silent measure in the different varieties or modes of time.

*Ques.* What other note, or rest, may be added to the six notes described?

*Ans.* The breve and breve rest, may be added, but are seldom used. The breve has twice the length of the semibreve.

*Breve.*

*Rest.*

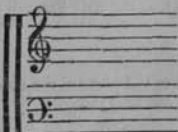


## Lesson 4.

### Of Musical Characters in Common Use.

*Ques.* What is the use of a brace.

*Ans.* The brace

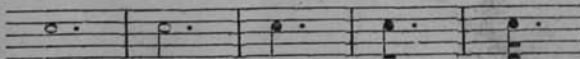


shews how many parts are sung together.

*Ques.* Of what use is a point at the right hand of a note?

*Ans.* A point at the right hand of a note, adds one half to its length of time.

POINTS.



*Their value.*



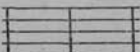
*Ques.* Of what use is the figure three placed over notes?

*Ans.* The figure three placed over notes, diminishes the time of any three, to that of two, of the same denomination.




The figures are frequently omitted, when the notes are so grouped as to render the time sufficiently obvious to the performer, as at a, b, in the example above.

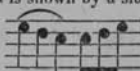
*Ques.* What is the use of a single bar?

*Ans.* The single bar  divides the time according to the measure note.


*Ques.* What is the use of a double bar?

*Ans.* The double bar  shews the end of a strain, or musical period.

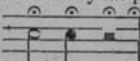
*Ques.* What is shown by a slur, or tie?

*Ans.* A slur, or tie,  shews what number of notes are to be sung in one syllable.

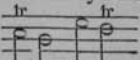
*Ques.* What is to be understood by choosing notes?

*Ans.* Of choosing notes  the performer may sing which he pleases.

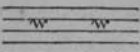
*Ques.* What is shown by the pause or hold?

*Ans.* The pause or hold  leaves the time of a note or rest to be prolonged, at the discretion of the performer.

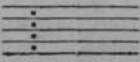
*Ques.* What is shown by a trill?

*Ans.* The Trill  shows that the note beneath should be shaken.

*Ques.* What is the use of a direct?

*Ans.* The direct  points to the place of the note immediately following in the next staff.

*Ques.* What is shown by a repeat?

*Ans.* A repeat  shows that a part of the tune is to be sung twice.

The repetition of a word or phrase may be represented by the same character. The figure 1, 2, (or 1st time, 2nd time) at the close of a repeated passage, or strain, shews that the notes under figure 1, are to be sung before repeating, and the notes under figure 2, at the end or close of the repetition.



*Ques.* What is shown by the swell and diminish?

*Ans.* The swell requires a gradual increase of loudness of voice, and the diminish, a gradual decrease, or diminution of voice.

*Ques.* What is shown by marks of distinction, and how should they be sung?

*Ans.* Marks of distinction are placed over such notes as are to be sung with unusual force and distinctness.

See example.

Written.

Sung.



*Ques.* What is a Cadence, or Cadenza in Music?

*Ans.* A Cadence or Cadenza, in harmony, is similar to stops in speaking, or writing, and is used to terminate the sections and periods of musical rhyme; or for a final close of the harmony, or tune.

Cadences in music are generally divided into perfect and imperfect ones, &c. The final, complete, or perfect cadence is that which gives most satisfaction to the ear, and is generally used for concluding a whole musical piece or period. The imperfect, medial, or incomplete cadence, answers nearly to the comma and semicolon in reading, and are calculated to favor the voice of the performers, and to direct the pauses of a musical composition. In order to have the subject, or words sung to music, better understood by the hearers, the stops should be regarded as when reading the words of the Psalm, or Hymn. Great improvement might be made in the performance of Christian Psalmody, by regulating the movement, quantity and tone of voice to the general subject, and by observing the pauses with that degree of exactness that cannot fail to excite interest, and give effect.

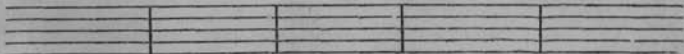
## Lesson 5.

### *Of Measure, Beating Time, Accent, &c.*

*Ques.* What are Measures in music?

*Ans.* Measures in music are equal proportions of the staff, or of the composition, divided by the single bar.

*Measure. Bar. Measure. Bar. Measure. Bar. Measure. Bar. Measure.*



*Ques.* How is the beating of time performed?

*Ans.* Beating of time is generally performed by letting the hand fall and rise, as the movement may require.

*Ques.* On which part of the measure should the hand fall, in beating time?

*Ans.* The hand in beating time, should always fall on the first part of the measure, and rise on the last, as represented by the letters d, and r.

It should be observed, that the hand must fall and rise in beating time, as often as there are beats contained in the measure. If the measure contains four beats, the hand or foot must fall and rise twice; if only two, it will fall and rise once.



# Of Common Time.

**Ques.** How are the varieties or modes of common time designated?

**Ans.** The first variety in common time is designated by its affixed sign, the semi-

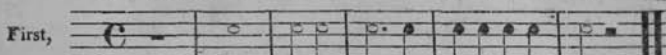
circle, or  $\overline{\text{C}}$ ; the second, by the barred semicircle, or  $\overline{\text{C}}$ ; the third, by the figures,  $\frac{2}{4}$

The barred semicircle, or  $\overline{\text{C}}$  may be reversed, and expressed thus,  $\overline{\text{C}}$ —which sign frequently appears for the third mode of common time; but the measure will remain the same in time and movement as if expressed by the barred semicircle.

**Ques.** What quantity of music is contained in each measure of the common time varieties, or modes, and how many beats are required?

**Ans.** The first variety, or mode, has in each measure the value of a semibreve, usually sung in the time of four beats, and indicates the slowest movement.

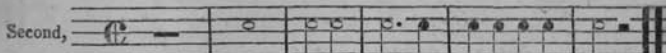
Sign. Accent. A A u A u A u a u A



4 beats. d r d r d r d r d r d r d r d r d r d r

**Ans.** The second variety, or mode, has the same value in a measure as the first, generally sung in the time of two beats.

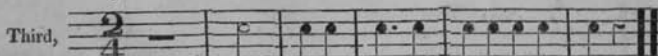
Sign. Accent. A A u A u A u a u A



2 beats. d r d r d r d r d r d r

**Ans.** The third variety or mode, contains in each measure the value of a minim, and requires two beats.

Sign. Accent. A A u A u A u a u A



2 beats. d r d r d r d r d r d r

The sign, or figures  $\frac{2}{4}$  here representing the third variety, or mode of common time, have generally been used to designate the fourth mode, in most, or in many publications of Church music; but as the movement depends more on the character and design of the piece, than upon the sign of the mode, the three above divisions of four, or two, equal times in a measure, are sufficient to represent its varieties in common use.

## Of Triple Time.

**Ques.** How many varieties or modes are used in triple time?

**Ans.** Triple time has three varieties, or modes, represented by figures.

**Ques.** What are the figures or signs, that designate the triple time varieties or modes.

**Ans.** The first is designated by the sign  $\frac{3}{2}$ ; the second,  $\frac{3}{4}$ ; the third,  $\frac{3}{8}$

**Ques.** How many beats are required in a measure of triple time?

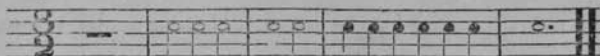
**Ans.** In each measure of triple time three beats are required, two down and one rising.

**Ques.** What quantity of music is required for a measure in each triple time variety or mode?

**Ans.** The first variety or mode, has the value of three minims for a measure.

Sign. Accent. A u a A u A u a u a u A

First,

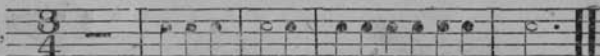


3 beats. d d r d d r d d r d d r d d r

**Ans.** The second has the value of three crotchets for a measure.

Sign. Accent. A u a A u A u a u a u A

Second,



3 beats. d d r d d r d d r d d r d d r

**Ans.** The third has the value of three quavers for a measure.

Sign. Accent. A u a A u A u a u a u A

Third,



3 beats. d d r d d r d d r d d r d d r

### Of Compound Time.

**Ques.** How many varieties or modes, are there of compound time.

**Ans.** There are three varieties or modes, of compound time represented by figures.

**Ques.** What are the figures, or signs, that designate the compound time varieties or modes?

**Ans.** The first is designated by the sign  $\frac{6}{4}$ ; the second,  $\frac{6}{8}$ ; the third,  $\frac{12}{8}$ .

**Ques.** What number of beats are required for a measure in each compound time variety, or mode?

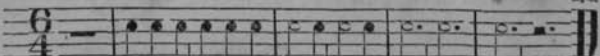
**Ans.** The first and second variety, if performed slow, requires three beats; if quick, only two. The third may be performed with three, or with four beats.

**Ques.** What quantity of music is required for a measure of each compound time variety, or mode?

**Ans.** The first variety or mode has the value of six crotchets for a measure.

Sign. Accent. A u a A u a A u A u A A A

First,



Slow, 3 beats. d d r d d r d d r d d r d d r d d r

Quick, 2 beats. d r d r d r d r d r d r

*Ans.* The second has the value of six quavers for a measure.

Sign. Accent. A u a A u a A u A u A A A

Second, 

Slow 3 beats. d d r d d r d d r d d r d d r d d r d d r

Quick 2 beats. d r d r d r d r d r d r d r

*Ans.* The third has the value of twelve quavers for a measure.

Sign. Accent. A u a A u a A u a A u a A u A u A A

Third, 

Slow, 3 beats. d d r d d r d d r d d r d d r d d r d d r

Quick, 5 beats. d r d r d r d r d r d r d r

*Remarks.*—The Compound Time, being composed of simple triple time measures, may easily be divided again into its simple original measure of triple time, from which it does not appear to differ, only in its motion or movement; as appears by the division of the measures, and manner of performance in the preceding examples. With respect to the general slowness, or rapidity of movement in the different varieties, or modes of time, reference is chiefly to be had to the nature and design of the composition, and the character of the words sung. For assisting the judgment of the performer, reference should be had to the characters affixed to the music; such as *Moderato*, *Adagio*, *Largo*, *Leuto*, *Allegro*, *Forte*, *Pia*, *Crescendo*, &c. In order to perform with a degree of correctness, it becomes highly necessary that the accent and expression of the note, and of the words to be sung, be observed as soon as they present to view, that preparation may be made for expressing them with a just proportion or quantity of sound, having regard to emphasis and the importance of the word in the relation which it bears to the subject. To suspend the voice, or to stop for breath, at the very instant when the accented or important note in a measure of time should be sounded, renders the performance of the music weak and languid, where the greatest force and energy designed in the composition, or demanded by the subject, should be applied. Let performers of sacred music therefore, be reminded to prepare for the most forcible passages in Psalmody, as well as for the adjustment and management of the voice, by easing or resting at the close of each pause or cadence, taking breath on the weaker parts of the measure, and by reserving sufficient power to enforce the required or necessary loudness and strength, where the music and subject demand it. Great care is also necessary in the beating of time, that the hand does not influence the voice, by creating misplaced accent, which is too common an error.

## Lesson 7.

### Of the Scales, Octaves, Major and Minor Keys, &c.

*Ques.* How many scales are used in modern music?

*Ans.* There are two general scales now used in modern music, the Diatonic and Chromatic.

*Ques.* What is represented by the Diatonic Scale?

*Ans.* The Diatonic Scale is a gradual succession of natural sounds, divided into octaves, tones, and semitones.

*Ques.* How many semitones and degrees, are contained in the octave?

*Ans.* An octave contains twelve semitones, viz: five whole, and two half tones; and consists of eight sounds or degrees, every eighth note being the same, as from c to c, from A to A, from G to G, &c.

*Ques.* Between which letters of the diatonic scale are the two semitones found?

*Ans.* On the natural scale the two diatonic semitones are always found between c, and e f; and will always remain between the syllables mi and fa, and la and fa.

*Ques.* Into how many scales is the diatonic divided?



*Ans.* The diatonic or natural scale, is divided into two, and the principal note of each scale is termed the major and minor key.

*Ques.* What is shown by the key note of a scale in music?

*Ans.* A key in music is the first degree of an octave, or the principal letter or tone in the scale, to which the whole piece is accommodated, on which the base ends, and from which the pitch should be taken.

It should be observed, that every major scale in which the two diatonic semitones are situated between the seventh and eighth degrees, ascending from the key or tonic, is termed the major mode, because it contains the greater third, which constitutes the major key. The greater third consists of four semitones, and the lesser or minor third consists of but three. The major key is cheerful, and is therefore called sharp; the minor key is solemn and pathetic, and best adapted to express the tender and sympathetic feelings, and is called the flat key. The major key is always to be found situated one degree above the mi; and the minor, one degree below the mi; so that if the last note in the base be *law*, it is a major key; if *la*, it is a minor or flat key.

The only series of the major mode, of the key found among the natural notes, is that which commences with C.

## DIATONIC SCALE.

Major Key of C.      ASCENDING OCTAVES.      DESCENDING OCTAVES.

Key C D E F G A B C      Key C B A G F E D C Key  
Degrees, 1st 2d 3d 4th 5th 6th 7th 8th      8th 7th 6th 5th 4th 3d 2d 1st Degrees.

The place of the two diatonic semitones of the octave, are represented by slurs, in the preceding and following examples. It will at once be perceived, from the above representation of the ascending and descending octaves of the scale, that the melody or tune of an octave, depends on the situation of the two semitones, and that the commencing note of an octave is uniformly its key note. The diatonic scale may be more fully explained, in relation to the parts or clefs, by shewing the combination of sounds, as in the following

## EXAMPLE :

TENOR, or, TREBLE      22 G  
21 F  
20 E  
19 D  
18 C  
17 B  
16 A  
15 G  
14 F  
13 E  
12 D  
11 C  
10 B  
9 A  
8 G  
7 F  
6 E  
5 D  
4 C  
3 B  
2 A  
1 G

COUNTER or TENOR

BASE

In the Minor Scale, the two **Diatonic Semitones** are found between the second and third, and between the fifth and sixth degrees, ascending from the tonic or key note, its third consisting of three semitones, which constitute the lesser third, and is termed the minor mode. The only series of the minor mode found among the natural notes, is that which commences with A; and this key may be taken for an example of the minor scales in general; with the exception of the necessary variation of the scale in the ascending series, from the descending. The minor mode requires, that whenever the seventh of the scale ascends to the eighth, it should be sharpened as the proper leading note, or sharp seventh to the key.

In ascending on the minor scale, therefore, it will be observed, that the seventh, and generally the sixth degrees of the scale are sharpened by accidentals. In descending, the scale remains unaltered.

## MINOR SCALE.

Minor Key of A.

Ascending Octave.

Descending Octave.

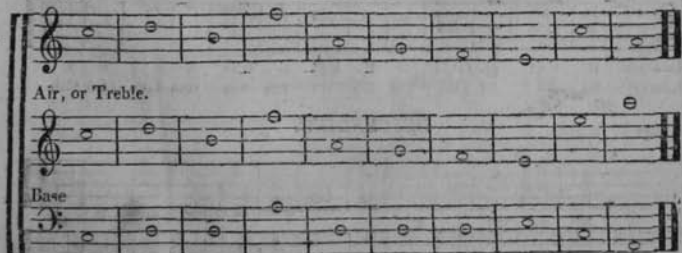


Deg.	A	B	C	D	E	F	G	A	Key	A	G	F	E	D	C	B	A
	1st	2d	3d	4th	5th	6th	7th	8th		8th	7th	6th	5th	4th	3d	2d	1st.

The octaves of the major or minor scale may be encreased or extended at pleasure from any key letter to the same again, seven letters always completing the octave, on the eighth degree of sound. But as three octaves are more than any common voice can well perform, the base is therefore assigned to men's, and the treble or air to female voices. Nature, as well as custom, appears to have assigned the air or melody of the tune, to female voices, which does not at all destroy the scale, as the interval between the female and man's voice is an octave, the former being an octave more acute than the latter. Let the tenor or air of any tune, be performed by female voices, and the scale becomes one octave more acute than if performed with common tenor voices. Therefore two sounds equally high or equally low, however unequal their force, are said to be in unison one with the other; consequently E on the first line of the treble staff and voice, is in unison with E on the fourth space of the staff, in the tenor voice; and E on the third space in the base, is in unison with B on the first line of the tenor, and an octave below E, or first line in the treble voice. Agreeably to the clef used in the scale, a note on any line or space in the base, is a sixth below a note on a corresponding line or space by number, in the tenor; and a thirteenth below a note, in treble voice, occupying the same line or space. Place a note on D, middle line of the base, another on B, middle line of the tenor and treble staff, and the interval will appear as above stated, in the following

Tenor.

## EXAMPLE.



Tenor } voice }	Octave, Octave.	6th,	6th,	5th,	4th,	3d,	Unison,	Octave.	Octave.
Treble }	15th,	15th,	13th,	12th,	11th,	16th,	Octave,	13 or 18th,	22d.

In counting intervals, both notes or letters are to be included: for instance, as in counting a sixth in the preceding examples, D is one, E is two, F is three, G is four, A is five, B is six, &c. The distance between any two notes, either remote or immediate, is called an interval; and intervals are called tones, semitones, thirds, fifths, &c. Thus an interval composed of one tone and a semitone, is called a minor third, as from A to C. An interval composed of three tones and a semitone, is called a fifth, as from G to D, &c.

### KEYS.

Major. Minor.

C Key-C A Key A

Semitones.	Key.	2 2	1 2	2 2	1	Key.	2 1	2 2	2 2	1
Degrees.	1st	2d 3d	4th 5th	6th 7th	8th	1st	2d 3d	4th 5th	6th 7th	8th

## Lesson 8.

### *Of the Chromatic Scale, Transposition, Modulation, &c.*

*Ques.* How is the Chromatic scale formed?

*Ans.* The Chromatic scale is formed by semitones only, and generally ascends by sharps, and descends by flats.

*Ques.* Of how many sounds and intervals does the Chromatic scale consist?

*Ans.* In ascending and descending on the Chromatic scale there are thirteen sounds, which contain twelve intervals.

### CHROMATIC SCALE, ASCENDING.

Unisons.	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
Intervals.	1st	2d	3d	4th	5th	6th	7th	8th	9th	10th	11th	12th	13th

### DESCENDING.

Unisons.	C	B	Bb	A	Ab	G	Gb	F	E	Eb	D	Db	C
Intervals.		12th	11th	10th	9th	8th	7th	6th	5th	4th	3d	2d	1st



In the above chromatic ascending and descending scale, it will be perceived that a chromatic semitone is the distance or interval between any note, and that some note elevated by a sharp, or depressed by a flat; the octave being divided into twelve semitones, each forming a key note at pleasure, and producing twelve different pitches, or keys; the thirteenth being a repetition of the first. Therefore, when any one of these semitones, is constituted a key, either by signature, or accidentals, the melody or progression of its scale is still diatonic. The enharmonic scale, in modern music, would be a progression of quarter tones, or semitones divided by the Chromatic scale, and of but little use in common music. In transferring the key, by adding flats or sharps, the sharps are added a fifth above, and a fourth below, beginning at the mi; and flats are added a fourth above, and a fifth below, beginning at the mi. The mi takes the place where the sharp is, when added; and the flat takes the place where the mi was, before added; therefore F is sharpened before C; and B flattened before E. The letters F C and G, are naturally flat; and B, E, and A, are naturally sharp. The seven letters, therefore, are made flat and sharp in producing the changes of the key; because, B, E, and A, are naturally sharp; and F, C, and G, naturally flat. D is naturally considered sharp, or rather a neutral letter, as it may be either flattened or sharpened.

From the above and preceding examples, it follows that the major or minor mode of a key may be changed by the aid of signatures, or by accidentals, to any one letter or tone, of the diatonic, or chromatic scale. The key in the minor mode, will always be found situated two degrees below that of the major, and that of the major, two degrees above the minor, through all the changes of signature.

Sharp Signatures. One Sharp.	Two Sharps.	Three Sharps.	Four Sharps.
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Key Major, G.	Major, D.	Major, A.	Major, E.
Key Minor, E.	Minor, B.	Minor, F#.	Minor, C#.

Flat Signatures. One Flat.	Two Flats.	Three Flats.	Four Flats.
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Key Major, F.	Major, Bb.	Major, Eb.	Major, Ab.
Key Minor, D.	Minor, G.	Minor, C.	Minor, F.

The following signatures may be added, but they are seldom used.

5 flats.	6 flats.	5 sharps.	6 sharps.
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Mi in C.	Mi in E.	Mi in A.	Mi in F#.
Key D.	Key G.	Key B.	Key C#.

**Ques.** What is transposition

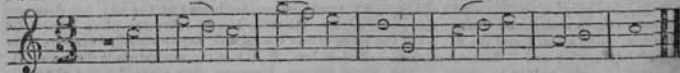
**Ans.** Transposition is the writing of the same melody on different degrees of the staff, either by signatures or accidentals, whereby the key is removed from a higher to lower pitch, or letter of the staff.

In either of the scales, major or minor, the melody of any tune may be transposed into another scale, by altering the signature according to the pitch of the new key. The same alteration or change may be effected by the aid of accidentals, but is then generally called chromatic modulation, as may be seen in examples hereafter given. The following melody, written on different degrees of the staff, will serve to illustrate the removal of the key by transposition.

Natural.

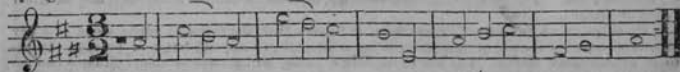
MELODY—GERMANY, OR, THACHER.

Air by Handel

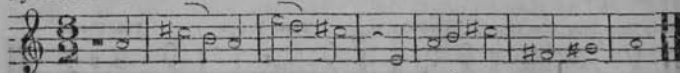


By signature.

### TRANSPOSITION.



### By Accidentals.



*Ques.* What is modulation in music ?

*Ans.* Modulation is forming a proper choice and variety of chords in harmony, or of sounds in melody, either for retaining, relinquishing, or effecting a complete change of the key and mode.

**Ques.** How is modulation produced?

*Ans.* Modulation is produced by the introduction of a new flat, sharp, or natural upon the original scale.

**Ques.** Into how many kinds is modulation divided?

*Ans.* Modulation is comprehended under two denominations, called natural and abrupt modulation.

When each succeeding chord, and also the key and mode, are nearly related to the preceding one, the modulation is then called natural; but when the chords, and also the key and mode, are remote or foreign to the preceding one, the modulation is then abrupt.

If the change be gradual, it is announced either by a flat, sharp, or natural. When abrupt, the usual signatures are either altered or removed. It will therefore readily be perceived, that the digression, or change of the key and mode from one scale or key to another, takes place either abruptly, or by gradual preparation.

To point out with precision all those changes of key, which may take place in chromatic modulation, would require much time, and would be attended with much labor and perplexity. The few subjoined examples, will show the method of modulation by flats, sharps, and naturals.

### MODULATION BY FLATS.



B, E, A. and D

Key. Key. Key.

Key. Key.

MODULATION BY SHARPS.

F# & C# and G#

Key. Key. Key.

Key. Key. Key.

F, C, G, and D# and A

Key. Key. Key.

Key. Key. Key.

MODULATION BY NATURALS.

B, E, & A b A b removed. E b removed. F, C, & G #, G # removed.

Keys. Keys. Keys. Keys. Keys.

If accidentals, when added to the signature, appear irregular on the staff, it may be inferred that the minor mode prevails; or when two letters adjoining are elevated by accidentals, the scale is generally Minor, and the key is formed one degree above the highest of the two notes raised by the accidentals.

EXAMPLE.

Key. Key. Key.

E Minor. C Minor. G Minor.

## Lesson 9.

### Of Syncopation, Apoggiatures, After-notes. &c.

*Ques.* What are the notes of Syncopation?

*Ans.* Notes of Syncopation are such as begin on the weak, and end on the strong parts of the measure.

Accent.    u A u    u A u    u A u    A u A    u a

Beats.    d r    d r    d r    d r    d r

*Ques.* What are Apoggiatures?

*Ans.* Apoggiatures are small notes inserted to improve the melody. They borrow their time from the notes that immediately follow them.

Written.

Sung.

*Ques.* What are after-notes?

*Ans.* After-notes are such, as on the contrary, borrow their time from those which immediately precede them.

Written.

Sung.

It will be seen from the above examples, that the Apoggiatures, and after-notes, diminish the time of the notes to which they are attached, in exact proportion to their own proper length of time, only that the apoggiature, when it precedes a pointed note, takes two-thirds of the time, or twice its natural value. The apoggiature may with propriety be termed a leaning note, from its frequently bearing the expression of a concluding cadence, or from its decaying the climax of a musical period. It may also be called preparative, from its causing the suspension of the respiration of a chord. When they descend to their principals, they may be called superior; and when they ascend, inferior. The apoggiature and after-notes, although in general but little known or understood, by vocal performers, are highly necessary and important in improving the sweetness and expression of the melody in music; and often may be said to add more to its richness and beauty, than the notes to which they are attached.

## GENERAL OBSERVATIONS.

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Without some knowledge of the theory or rules of music, but little progress will be made in the art of singing, and a good performance will rarely be produced. From this consideration, it is to be hoped, and earnestly recommended to those who engage in the study of music, and who wish to become soon acquainted with the most essential and leading principles, to direct their first attention to the general rules here laid down for *reading, timing, accenting, toning, and expressing sacred music*. By so doing, that information necessary to qualify them to become skilful and independent performers, may soon be acquired. Those who neglect to study the first rudiments of plain and practical music, must spend much time in learning to imitate, and by the neglect of a few hours study, debar themselves forever from becoming sufficiently acquainted with the science of music, to perform with accuracy and ease. It is to be presumed that the preceding rules, and the following examples, if correctly understood and judiciously applied, will qualify the learner for the practice of common psalmody in general.

Good pronunciation, open and full expression, are among the principle beauties of church music. The pronouncing of many words improperly, greatly injure and destroy the sense of the subject. In the termination *ly*, sound the *y* like short *i*, as in glory, holy, &c. The article *the*, in poetry, should not be spoken emphatically, but the *e* sounded rather short. The article *a* should be sounded broad. Such words or articles, as *a*, and, *of*, *to*, *the*, *an*, *in*, *by*, &c. should not be emphatical, but generally sung light. In becoming just and accurate performers of vocal church music, much depends upon correct intonation, and upon the manner, motive, and interest manifested and expressed by those who are engaged therein. It has before been remarked, with much propriety, "that however animated and expressive a piece of music may have come from the imagination of the composer, no effect can really be produced, if those who perform it have not caught a degree of the fire and energy, which exists therein. The singer who, at the most, has but a slight knowledge of the notes of the several parts, cannot do justice to the composition; and the performance cannot be truly genuine, unless he understands something of the true sense and extent of the subject. The performer therefore should endeavor, as far as possible, to acquire a complete knowledge of the tune, its connection with the sense of the words, the peculiar accent, and the energy and force, which the music derives from the subject. He will then be enabled to quicken or suspend the velocity of the movement, agreeably with the changes of the subject, and thereby diversify and give effect to the performance.

In selecting tunes appropriate to the psalmody proposed to be sung in public worship, judgment is required by the chorister or leader, and care should be taken to make choice of such music as will best represent the subject, having particular regard to the key and air of the tune, that an ill-adapted tune may not be sung to words reverse from the mode and key.

The greatest ornaments and graces applicable to vocal music are natural accomplishments; but the most important graces that can be recommended are, a decent and serious deportment, being sensibly impressed with a due reverence for that Supreme Being, who requires that all devotional exercises of praise be performed with decency and order.



# PRACTICAL LESSONS FOR TUNING THE VOICE, &c.

In the following lessons, the melody of the octave, consisting of Time, Tune, and Accent, is written upon each degree of the staff with its proper signature, showing the progression and melody of the major, and minor keys, from each letter in the scale. Instructors therefore will avail themselves of the privilege to select and recommend for the practice of their scholars, such of the examples or numbers, as in their judgment are best calculated to improve the voice, give instruction and produce correct intonation.

## Major Key C.—Mi in B.

No. 1.

Accent. u A u A u A u A u A u A u A

Degrees 1st 2d 3d 4th 5th 6th 7th 8th 8th 7th 6th 5th 4th 3d 2d 1st

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

faw sol law faw sol law mi faw faw mi law sol faw law sol faw.

Semitones. 2 2 1 2 2 2 1 1 2 2 2 1 2 2

Beats. dr dr dr dr dr dr dr dr dr dr dr dr dr dr dr

## Major Key D.—Mi in C.

No. 3.

Accent. u A u A u A u A u A u A

Beats. dr dr dr dr dr dr dr dr dr dr dr dr dr dr dr

## Major Key E.—Mi in D.

No. 5.

## Major Key F.—Mi in E.

No. 7.

The Minor Scale, it will be perceived, as before observed, differs from the Major in its ascending series; and in the descending, it also differs from its ascending one. The Minor Mode will always require, that the seventh of the scale, which ascends to the eighth, should become sharp, as the leading note, or sharp seventh to the key. The sixth also of the Minor Scale is generally made sharp to accommodate the seventh.

## Minor Key C.—Mi in D.

No. 2.

Accent. u A u A u A u A u A u A u A

Degrees. 1st 2d 3d 4th 5th 6th 7th 8th 8th 7th 6th 5th 4th 3d 2d 1st  
C D E F G A B C C B A G F E D C

law mi faw sol law fi si law law sol faw law sol faw mi law

Semitones. 2 1 2 2 2 2 1 2 2 1 2 2 1 2

Beats. d r d r d r d r d r d r d r d r d r d r

## Minor Key D.—Mi in E.

No. 4.

Accent. u A u A u A u A u A u A u A

Beats. d r d r d r d r d r d r d r d r d r

fi si

## Minor Key E.—Mi in F.

No. 6.

fi si

## Minor Key F.—Mi in G.

No. 8.

D

## Major Key G.—Mi in F.

No. 9.

Accent. u A u A u A u A u A u A u A

faw sol law faw sol law mi faw faw mi law sol faw law sol faw

Beats. d r d r d r d r d r d r d r d r d r d r

## Major Key A.—Mi in G.

No. 11.

Accent. u A u

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

Degrees. 1st 2d 3d 4th 5th 6th 7th 8th 8th 7th 6th 5th 4th 3d 2d 1st

Major Key B $\flat$ —Mi in A.

No. 13.

## Major Key B.—Mi in A.—5 Sharps. No. 15.

Accent. u A u A

Beats. d r d r d r

## Major Key G.—F# mi in F.

No. 17. Intervals.

Accent. A A A A A A A A

Semitones. G 4 3 5 octave 5 3 4  
faw law sol faw faw sol law faw

Intervals. Key Maj. 3d 5th octave or Key 5th Maj. 3d Key



## Minor Key G.—Mi in A.

No. 10.

Accent. u A u A u A u A u A u A u A u A

law mi faw sol law, fi si law law sol faw law sol faw mi law

Beats. d r d r d r d r d r d r d r d r d r d r

## Minor Key A.—Mi in B.

No. 12.

Accent. u A u A

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

Degrees 1st 2d 3d 4th 5th 6th 7th 8th 8th 7th 6th 5th 4th 3d 2d 1st

## Minor Key Bb.—Mi in C.—5 Flats. No. 14.

## Minor Key B.—Mi in C.

No. 16.

Accent. u A u A

Beats. d r d r fi si

## Minor Key G.—B and Eb—Mi in A. No. 18. Intervals.

Accent. A A A A A A A A

Semitones. G 3 4 5 octave 5 4 3

law faw law law law law law law

Intervals. Key Minor 3d 5th octave or Key 5th Minor 3d Key

## No. 19.

The following lesson of Intervals is designed for practice in learning to sing the eight notes, after having gained some knowledge of the tones and progressions of the octave, on one, or more of the preceding signatures. The example may be keyed to accommodate the voice, by taking the pitch to any one of the letters in the Major Scale; or performed as set on the key of G, one sharp, in the major mode, either in unisons or octaves. The figures show the Intervals from the key letter, ascending and descending from G.

One Sharp—Mi in F.

COMMON TIME.

Accent. A u A u A u A u

faw sol law faw law faw law faw law faw sol law faw faw faw faw

Intervals. Key 2d 3d 3d 3d 3d key 2d 3d 4th 4th

Beats. d r d r d r

A A u A u A A u

faw faw sol law law sol faw sol faw sol faw sol faw sol faw sol

4th key 2d 3d 4th 5th 5th 5th key 2d 3d 4th 5th

A u A u A u A u A

law faw law faw law faw sol law faw sol law mi faw faw faw

6th 6th 6th key 2d 3d 4th 5th 6th 7th 8th key 8th

A u A A A A u

faw mi law faw law faw mi law sol faw sol faw mi law sol

key 2d 3d 3d key 4th 4th key 2d 3d 4th

A A A A A u

faw faw faw faw mi law sol faw law faw law faw mi law sol

5th 5th key 6th 6th key 2d 3d 4th

A  $\mu$

faw law 5th sol faw 7th key sol faw mi law sol faw 4th law sol 6th faw mi faw key

Choosing Notes.

Major Key of C.

No. 20.

Common Time.

Changed to the Minor Key of A.

si fi si

Major Key of G.

No. 21.

Common Time.

Changed to G Minor.

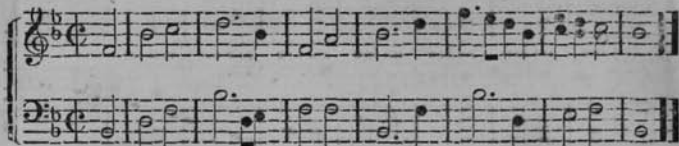
faw sol faw si

# PRACTICAL LESSONS.

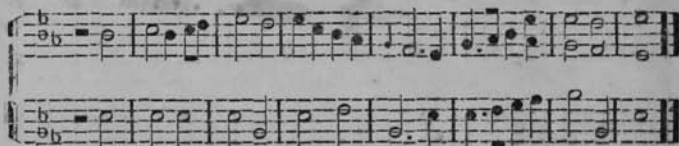
Two Flats.—Key Bb

Lesson No. 22.

Changed by signature of



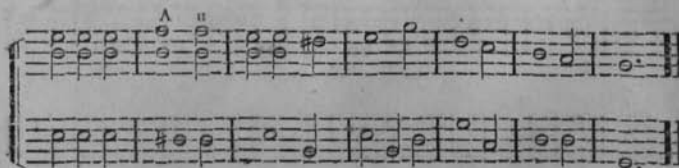
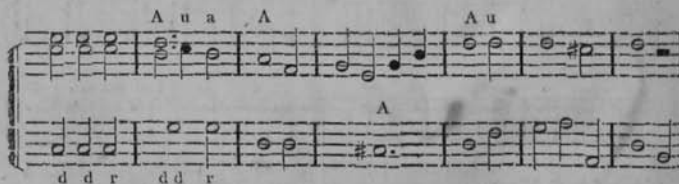
Three Flats, to Key Eb—Major.



No. 23.

One sharp—Mi in F.

LESSON IN TRIPLE TIME.



## No. 24.

*APPOGIATURES, AND AFTER NOTES.*

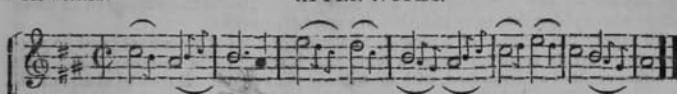
As written.



As sung.



As written.

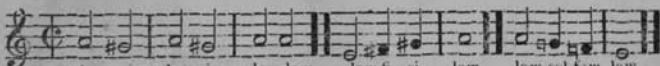
*AFTER NOTES.*

As sung.

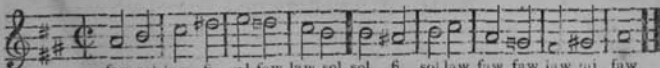


## No. 25.

## CHROMATIC SCALE.

*Different Syllables sung to the same Melody.*

law	si	law	si	law	law	law	fi	si	law	law	sol	faw	law
faw	mi	faw	mi	faw	faw	sol	law	mi	faw	law	sol	faw	law
sol	fi	sol	fi	sol	sol	sol	law	fi	sol	sol	faw	faw	law
faw	law	faw	law	faw	faw	faw	sol	law	faw	law	sol	faw	law



faw	sol	law	fi	sol	faw	law	sol	sol	fi	sol	law	faw	faw	law	mi	faw
faw	sol	law	mi	faw	faw	law	sol	law	si	law	mi	sol	faw	law	fi	sol



## ADVERTISEMENT.

THE air, or principal melody, is placed next above the base, for the convenience of those who perform on keyed instruments; but is still designed for treble voices, (where nature has fixed it,) when the voices in a choir are so distributed as to afford the assistance necessary to aid in the performance of the music. In tunes of four parts, the upper part may be sung by tenor voices, which will always be found expedient when the air is sung by the treble. The air, however, when commanding and impressive, and particularly in slow heavy music, ought to be assigned to those voices where judgment, taste and skill are most discernable.

To supply the vacancy of a second, where there are not voices assigned to perform that part, in some few tunes, a tenor part is added to the harmony, which may be either omitted or performed, with or without the second. It may be observed in some pieces of music, and in particular at, or near the close of the tune, where the harmony is expressed by a choice of notes; that either the highest, or the lowest of the choosing notes on each staff, are generally to be sung together, to avoid incorrectness in the harmony. If one of those parts should be omitted, (not sung) then either, or both of the choosing notes on the same staff may be taken, without doing injury to the music.

In studying and committing the rudiments, the large print only, or answer to the question proposed is to be committed; and the small print read, for a more general and continued explanation. It will therefore, be perceived, that in reading the rudiments the questions may be omitted, and yet, the several characters and rules explained in their proper order throughout each lesson.

# MUSICAL MONITOR,

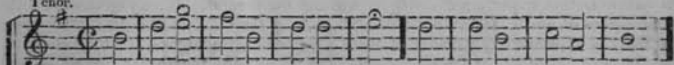
OR

NEW-YORK COLLECTION, &c.

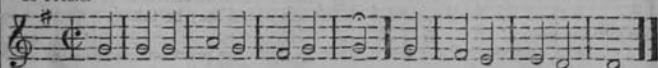
DUNDEE. C. M.

*Scottish Air.*

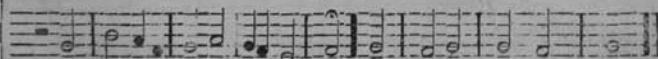
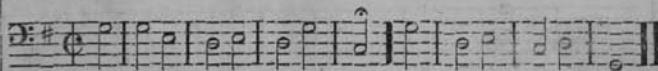
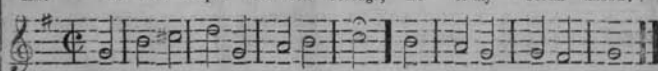
Tenor.



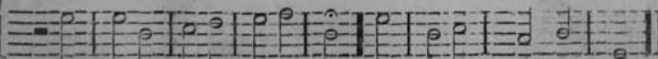
2d Treble.



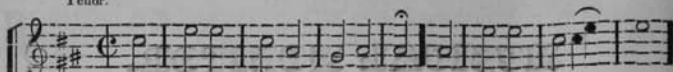
Air. Let not despair nor fell revenge, Be to my bosom known;



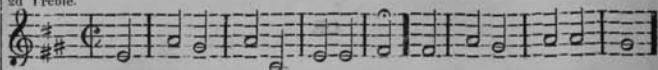
O give me tears for others' woe, And patience for my own.



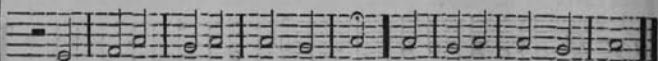
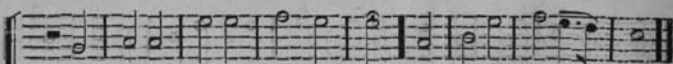
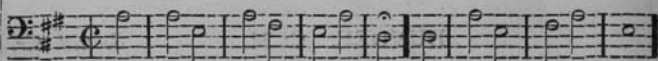
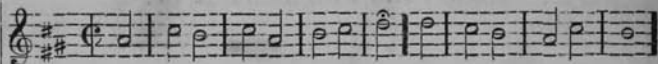
Tenor.



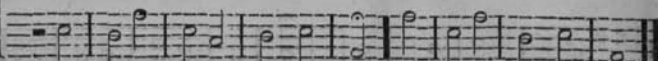
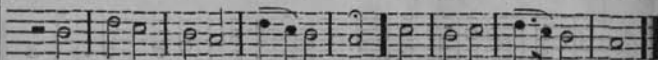
2d Treble.



Air. Great is the Lord, his works of might, Demand our noblest song;



Let his as - sembled saints u - nite. Their harmo - ny of tongues.



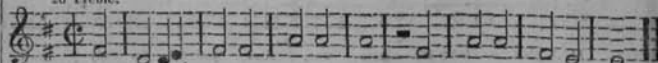
## ST. ANN'S. C. M.

Dr. Croft.

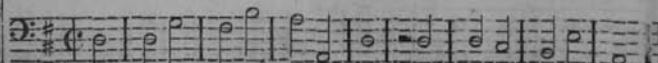
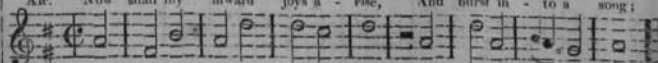
Tenor.



2d Treble.



Air. Now shall my inward joys a - rise, And burst in - to a song;





Al - mighty love in - spires my heart, And pleasures tune my tongue.

## WINDSOR. C. M.

*Kurby.*

2d Treble.

Air. Thee we a - dore, e - ternal Name; And humbly own to thee,

How fee - ble is our mor - tal frame, What dy - ing worms are we.

Air.

Buried in shadows of the night, We lie—till Christ restores the light; Wis-

dom de - scends to heal the blind, And chase the darkness of the mind.

## WINCHESTER. L. M.

Air.

With glory clad, with strength ar - ray'd, The Lord that o'er all nature reigns;

The world's foundation strongly laid, And the vast fabric still sustains.

2d Treble.

Air.

Welcome sweet day of rest, That saw the Lord a - - rise!

Welcome to this re - vi - ving breast, And these re - joicing eyes.

PORTUGAL. L. M.

*Thorley.*

Air.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To

show thy love by morning light, And talk of all thy truth at night.

2d Treble.

Air. Be - fore Je - hovah's awful throne, Ye nations, bow with sa - cred joy;

This block contains the first system of the musical score for 'GREEN'S HUNDREDTH'. It features a 2d Treble staff with a key signature of one sharp (F#) and a 3/2 time signature. The melody is written in a simple, hymn-like style. Below the staff, the lyrics are provided: 'Air. Be - fore Je - hovah's awful throne, Ye nations, bow with sa - cred joy;'. The system includes a single staff of music and a corresponding line of lyrics.

Know that the Lord is God a - lone, He can cre - ate, and he de - stroy.

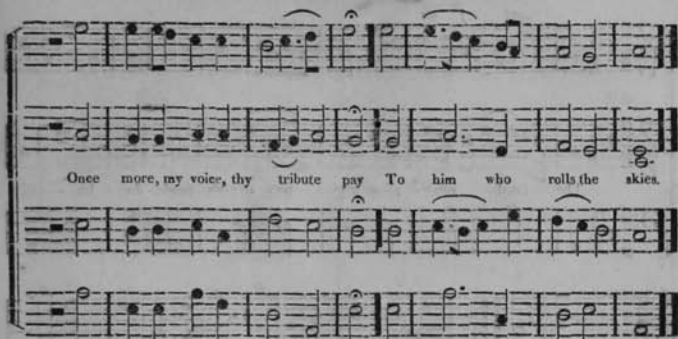
This block contains the second system of the musical score for 'GREEN'S HUNDREDTH'. It continues the melody from the first system. The lyrics are: 'Know that the Lord is God a - lone, He can cre - ate, and he de - stroy.' The system includes a single staff of music and a corresponding line of lyrics.

## PETERSBOROUGH. C. M.

2d Treble.

Air. Once more, my soul, the rising day, Salutes thy wa - king eyes;

This block contains the first system of the musical score for 'PETERSBOROUGH'. It features a 2d Treble staff with a key signature of one sharp (F#) and a common time (C) signature. The melody is written in a simple, hymn-like style. Below the staff, the lyrics are provided: 'Air. Once more, my soul, the rising day, Salutes thy wa - king eyes;'. The system includes a single staff of music and a corresponding line of lyrics.

*Hy. 1, Sel.*

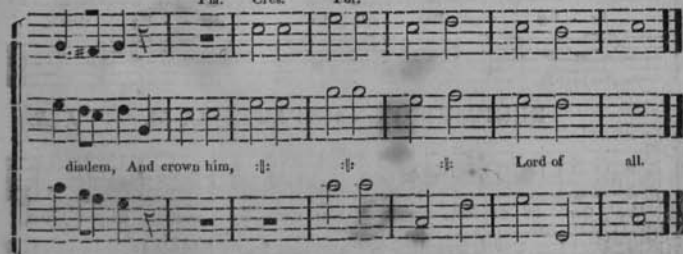
HARBOROUGH. C. M.

*Shrubsole.*

2d Treble.



Pia. Cres. For.



2 Let high born seraphs tune the lyre,  
And as they tune it fall  
Before his face, who tunes their choir,  
And crown him—Lord of all!

3 Crown him, ye morning stars of light,  
Who fix'd this floating ball,  
Now hail the strength of Israel's might,  
And crown him—Lord of all.

4 Sinners, whose love can ne'er forget,  
The wormwood and the gall;  
Go spread your trophies at his feet,  
And crown him—Lord of all.

5 Let ev'ry tribe and ev'ry tongue,  
That hear the Saviour's call,  
Now shout in universal song,  
And crown him—Lord of all.



Air.

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

REDEMPTION, OR STADE. C. M. *J. B.*

Air.

Our lit - tle bark, on boist' - rous seas, By cruel tempest tost,  
With pitying eyes, the Prince of grace, Be - held our helpless grief;

With - out one cheerful - beam of hope, Ex - pecting to be lost.  
He saw, and (O a - - mazing love,) He came to our relief

## CHORUS. For.

Halle - lujah :|| :|| A - - - men.  
Halle - lujah, :|| :|| A - - - men.

## WIRKSWORTH. S. M.

*Har. Sacra.*

## 2d Treble.

Air.  
How heavy is the night, That hangs up - on our eyes,

Till Christ, with his re - vi - ving light, Up - on our souls a - - - rise.

F

Tenor.

Air Allegro.

Great God at - tend while Zi - on sings The joy that

from thy presence springs: To spend one day with thee on

earth, Ex - - ceeds a thou - sand days of mirth.

Hy. 2, Select.

BERMONDSEY. 6—4's.

B. Milgrove.

Pia.

For.

Air. Andante.

1. Glory to God on high, Let earth and skies reply, Praise ye his name;

Pia.

For.

His love and grace adore, Who all our sorrows bore, Sing aloud ever - more.

Pia.

Sym.

Worthy the Lamb, Worthy the Lamb, Worthy the

Sym.

For

Lamb, Sing a - loud ev - ermore, Worthy the Lamb.

2 Jesus, our Lord and God,  
Bore sin's tremendous load,  
Praise ye his name;  
Tell what his arm hath done,  
What spoils his death hath won,  
Sing his great name alone,  
Worthy the Lamb.

4 Join all the ransom'd race,  
Our holy Lord to bless,  
Praise ye his name;  
In him we will rejoice,  
And make a joyful noise,  
Shouting with heart and voice,  
Worthy the Lamb.

3 While all around the throne  
Cheerfully join in one,  
Praising his name;  
Those who have felt his blood,  
Sealing their peace with God,  
Sound his dear fame abroad,  
Worthy the Lamb.

5 Then let the hosts above,  
In realms of endless love,  
Praise his great name;  
To him ascribed be,  
Honor and majesty,  
Through all eternity,  
Worthy the Lamb.

44 BRATTLE-STREET, OR RETIREMENT. C. M. D.

Tenor. Moderato.

2d Treble.

Air. While thee I seek, pro - teeting pow'r, Be my vain wishes still'd;

And may this conse - cra - ted hour With bet - ter hopes be fill'd.

Pia.

Thy love the pow'r of tho't be - stow'd, To thee my thoughts would soar;



Thy mercy o'er my life has flow'd, That mercy I a - dore.

## ARLINGTON. C. M.

*Dr. Arne.*

2d Treble.

Air. Je - sus with all thy saints above, My tongue would bear her part;

Would sound aloud thy saving love, And sing thy bleeding heart.

Air.

My God the spring of all my joys, The life of my de - lights,

The glory of my brightest days, And comfort of my nights.

## HARLEIGH. C. M.

G. F. Handel.

Tenor.

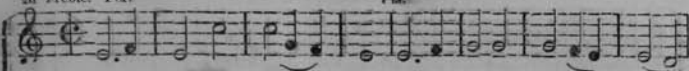
Air.

I ask them whence their vict'ry came? They with u - ni - ted breath,

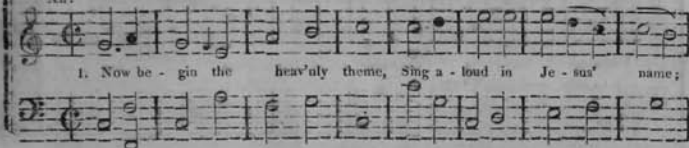
Ascribe their conquest to the Lamb, Their triumph to his death. Their triumph, &c.

2d Treble. For.

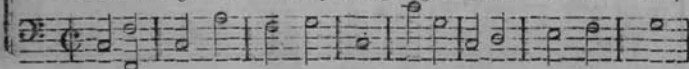
Pia.



Air.

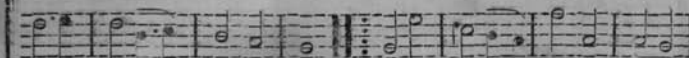
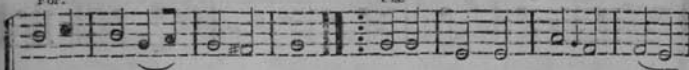


1. Now be - gin the heav'nly theme, Sing a - loud in Je - sus' name;



For.

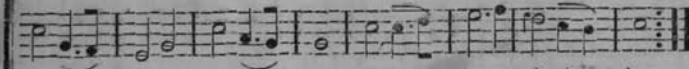
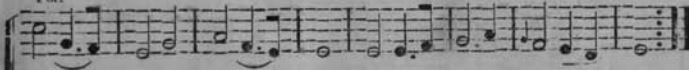
Pia.



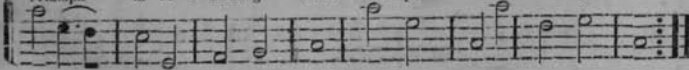
Sing a - loud in Je - sus' name; Ye who Je - sus' kindness prove,



For.



Triumph in re - deem'g love. Triumph in re - deem'g love.



2 Ye who see the Father's face,  
Beaming in the Saviour's face,  
As to Canaan on ye move,  
Praise and bless redeeming love.

4 Christ subdu'd th' infernal pow'rs;  
His tremendous foes and ours  
From their cursed empire drove,  
Mighty in redeeming love.

3 Mourning souls, dry up your tears,  
Banish all your guilty fears;  
See your guilt and curse remove,  
Cancell'd by redeeming love.

5 Hither, then, your music bring.  
Strike aloud each joyful string  
Mortals, join the hosts above,  
Join to praise redeeming love.

Air.

Grace, 'tis a charming sound, Harmonious to the ear; Heav'n

with the echo shall resound, And all the earth shall hear. Heav'n

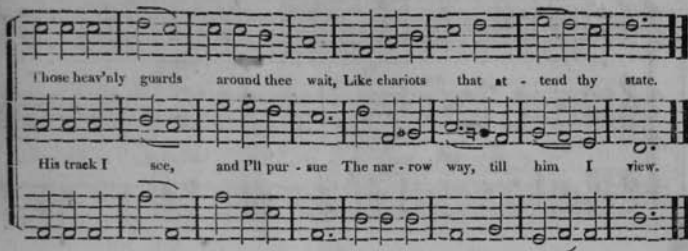
with the echo shall re - sound, And all the earth shall hear.

## BLENDON. L. M.

*Lock Hospital.*

Air. Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky;

Jesus, my all, to Heav'n is gone, He whom I fix'd my hopes up - on,

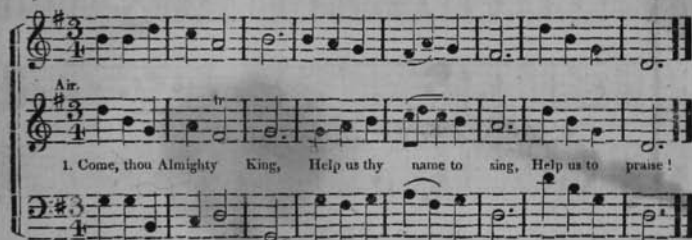


Those heav'nly guards around thee wait, Like chariots that at - tend thy state.  
His track I see, and I'll pur - sue The nar - row way, till him I view.

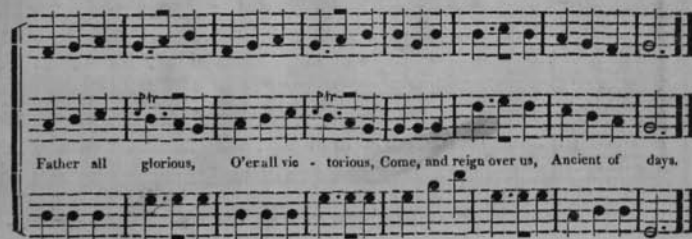
Hy. 4, Select.

TRINITY. 6—4's.

F. Giardini.



*Air.*  
1. Come, thou Almighty King, Help us thy name to sing, Help us to praise!



Father all glorious, O'er all vic - torious, Come, and reign over us, Ancient of days.

2 Jesus, our Lord, arise,  
Scatter our enemies,  
And make them fall!  
Let thine almighty aid  
Our sure defence be made,  
Our souls on thee be stay'd:  
Lord! hear our call!

3 Come, thou incarnate Word,  
Gird on thy mighty sword;  
Our prayer attend!  
Come, and thy people bless,  
And give the word success;  
Spirit of holiness,  
On us descend!

4 Come holy Comforter,  
Thy sacred witness bear,  
In this glad hour!  
Thou, who almighty art,  
Now rule in ev'ry heart,  
And ne'er from us depart,  
Spirit of pow'r.

5 To thee great ONE in THREE,  
The highest praises be,  
Hence evermore!  
His sovereign majesty,  
May we in glory see,  
And to eternity  
Love and adore!



Air

O Sun of Righteous - ness a - rise, With heal - ing in thy wing,

To my dis - tress'd, my fainting soul, Life and sal - va - tion bring.

## ST. MARY'S. C. M.

German.

2d Treble—or Tenor.

Air. Mod. Affettuoso.

Let this vain world en - gage no more; Be - hold the op'ning tomb!

It bids us seize the present hour; To - morrow death may come.

Air. Firm was my health, my day was bright, and I pre - sum'd 'twould ne'er be  
Lo, God is here ! let us adore, And own how dreadful is this

night; Fondly I said with - in my heart, "Pleasure and peace shall ne'er de - part."  
place; Let all with - in us feel his pow'r, And silent bow before his face.

## SURRY. L. M.

Har. Sacra.

Air. Yet save a trembling sinner, Lord, Whose hope still hov'ring round thy word,

Would light on some sweet promise there, Some sure support a - - gainst de - spair.

2d Treble.

Air. Life is the time to serve the Lord, The time t' in - sure the great reward;

And while the lamp holds out to burn, The vi - lest sin - ner may re - turn.

## BARBAY. C. M.

2d Treble. Hope looks be - yond the bounds of time, When, what we now de - plore;

Air. Long have I sat beneath the sound, Of thy sal - va - tion, Lord;

Continued.

Shall rise in full im - mor - tal prime, And bloom to fade no more.

But still how weak my faith is found, And knowledge of thy word.

COMMUNION. S. M.

*E. Reed.*

Tenor.

2d Treble.

Air. The Lord my shepherd is, I shall be well sup - ply'd:

Since he is mine, and I am his, What can I want be - side?



BANGOR. C. M.

Tenor. Mod.

2d Treble. Teach me the measure of my days, Thou maker of my frame;

Air. To God I made my sorrows known, From God I sought relief;

The musical score for 'Bangor' C. M. consists of four staves. The first staff is for Tenor (Mod.) and the second for 2d Treble. The third and fourth staves are for the Air. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in a simple, hymn-like style with many whole and half notes.

I would sur - vey life's narrow space, And learn how frail I am.

In long com - plaints be - fore his throne, I pour'd out all my grief.

This block contains the continuation of the musical score for 'Bangor' C. M. It consists of four staves of music. The lyrics are: 'I would sur - vey life's narrow space, And learn how frail I am.' and 'In long com - plaints be - fore his throne, I pour'd out all my grief.' The musical notation continues the melody from the previous block, maintaining the same key signature and time signature.

BEDFORD. C. M.

2d Treble.

Air. Lord, thou wilt hear me when I pray; I am for - ev - er thine;

The musical score for 'Bedford' C. M. consists of three staves. The first staff is for 2d Treble and the second and third staves are for the Air. The key signature is one flat (B-flat), and the time signature is 3/2. The melody is written in a simple, hymn-like style with many whole and half notes.



I fear be - fore thee all thee day, Nor would I dare to sin.

*Hy. 5, Select.*

MUNICH. L. M.

*German.*

2d Treble.

Air.

1. 'Tis finish'd, 'Tis finish'd, So the Saviour cried, And meekly bow'd his

head and died; 'Tis finish'd, yes, the race is run, The battle fought, The vict'ry won.

2. 'Tis finish'd, this his dying groan,  
 Shall earth's iniquities atone;  
 Millions shall ransom'd be, from death,  
 By Jesus' last expiring breath.

3. 'Tis finish'd:—let the joyful sound  
 Be heard through all the nations round:  
 'Tis finish'd—let the echo fly  
 Thro' heav'n and hell, thro' earth and sky.

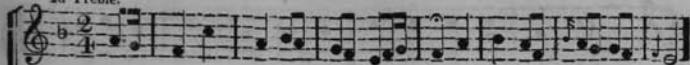
Air. The God of mercy be a - dor'd, Who calls our souls from  
When all thy mercies, O my God, My ri - sing soul sur -

death; Who saves by his re - deem - ing word, A new cre - a - ting breath.  
veys, Transport - ed with the view, I'm lost In wonder, love and praise.

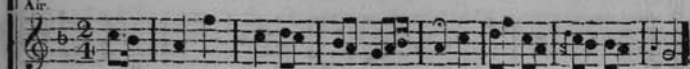
To praise the Father and the Son, and Spirit all di - - vine, The  
O how shall words with equal warmth, The gratitude de - - clare, That

One in Three, and Three in One, Let saints and an - - gels join.  
glows within my ravish'd breast, But thou canst read it there.

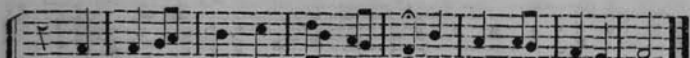
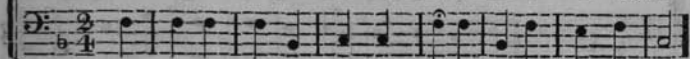
2d Treble.



Air.



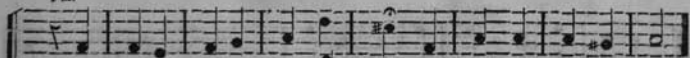
The Lord him - self, the migh - ty Lord, Vouchsafe to be my guide ;



The Shepherd, by whose constant care, My wants are all sup - plied.



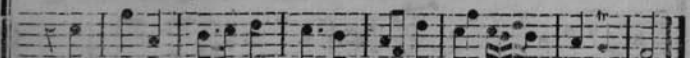
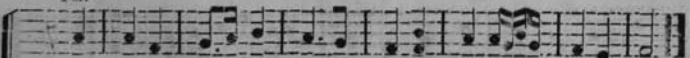
Pia.



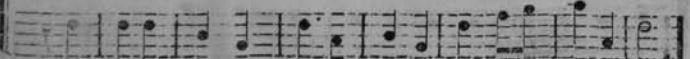
On tender grass He makes me feed, And gen - tly there re pose;



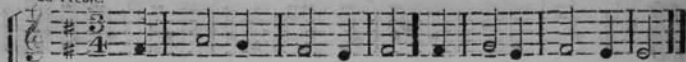
For.



Then leads me to cool shades, and where Refresh - ing waters flow.



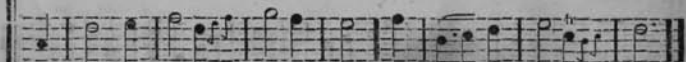
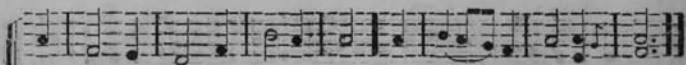
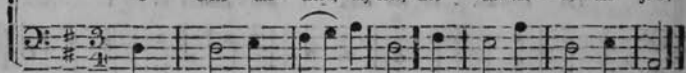
2d Treble.



Air.



O bless the Lord, my soul, Let all with - in me join;



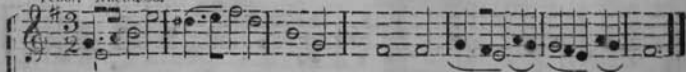
And aid my tongue to bless his name, Whose fa - vors are di - - vine.



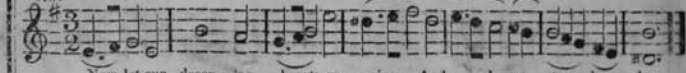
## PLYMPTON. C. M.

Dr. Arnold.

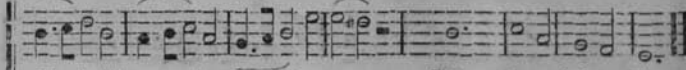
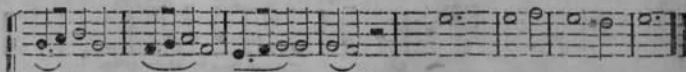
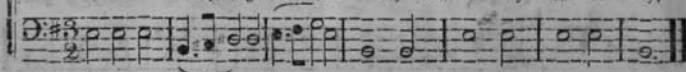
Tenor. Affettuoso.



Air.



Now let our droop - ing hearts re - vive, And ev' - ry tear be dry,



Why should these eyes be drown'd in tears, That view a Saviour nigh.



2<sup>d</sup> Treble, or Tenor.

Pia.

A. r.

1. Lift up your heads in jo-ful hope, Sa-lute the happy

For.

morn; Sa-lute the hap-py morn; Each heavenly pow'r, proclaim the glad

Pia.

For.

hour, Lo, Jesus the Saviour is born! Lo, Jesus, the Saviour is born!

2 All glory be to God on high,  
To him all praise is due;  
The promise is seal'd—  
The Saviour's reveal'd—  
And proves that the record is true,

4 Now the good will of God is shown,  
Toward Adam's helpless race;  
Messiah is come—  
To ransom his own—  
To save them by infinite grace.

3 Let joy around like rivers flow;  
Flow on, and still increase;  
Spread o'er the glad earth,  
At Emmanuel's birth—  
For heaven and earth are at peace.

5 Then let us join the heav'ns above,  
Where hymning seraphs sing;  
Join all the glad pow'rs—  
For their Lord is ours—  
Our Prophet, our Priest, and our King.



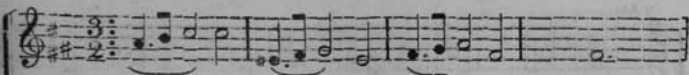
Affectuoso.

2d Treble.

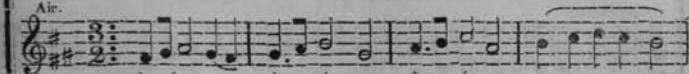
Air. O! if my soul were form'd for woe, How would I

vent my sighs! Re - - pentance should like rivers flow, From

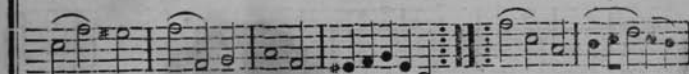
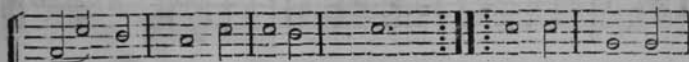
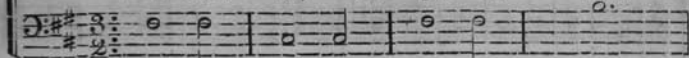
both my streaming eyes. From both my streaming eyes.



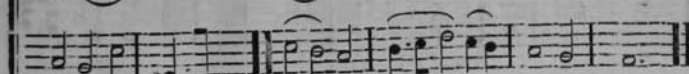
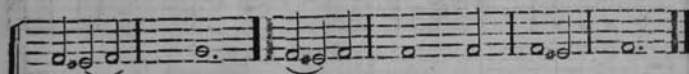
Air.



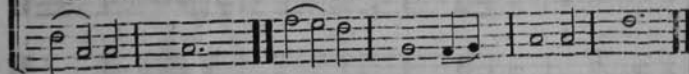
1. Sons of men, be - hold from far,  
— Ja - coh's Star, that gilds the night,



Hail the long ex - pected Star, 2. Fear not hence that  
Guides be - wilder'd nature right. — Wars it bids, and



ill should flow, Wars and pes - ti - lence be - low.  
tu - muls cease, Ush'ring in the Prince of Peace.



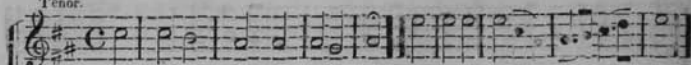
3 Mild he shines on all beneath,  
Piercing through the shades of death,  
Scatt'ring error's wide-spread night,  
Kindling darkness into light.

4 Nations all, far off and near,  
Haste, to see your God appear;  
Haste, for Him your hearts prepare,  
Meet Him, manifested there.

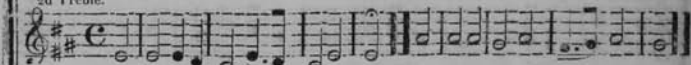
5 There behold the Day-spring rise,  
Pouring eye sight on your eyes;  
God in His own light survey,  
Shining to the perfect day.

6 Sing, ye morning stars, again,  
God descends, on earth to reign;  
Deigns for man His life t' employ;  
Shout, ye Sons of God, for joy.

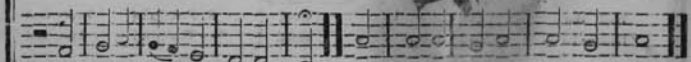
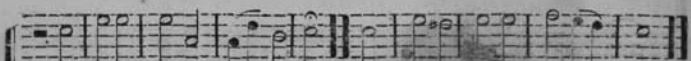
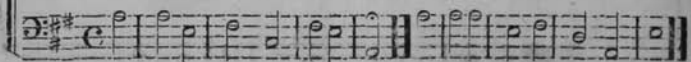
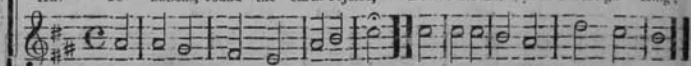
Tenor.



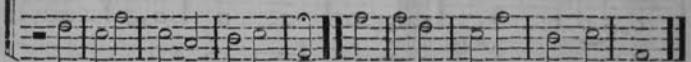
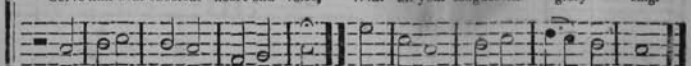
2d Treble.



Air. Ye nations, round the earth rejoice, Before the Lord, your Sovereign King;

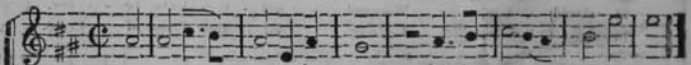


Serve him with cheerful heart and voice, With all your tongues his glory sing.

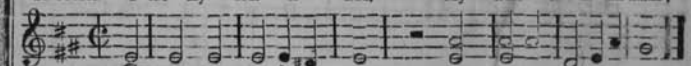


ST. THOMAS. S. M.

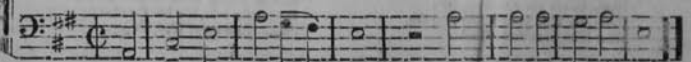
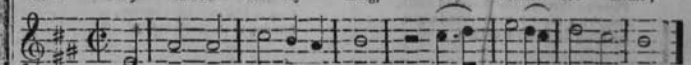
Handel.

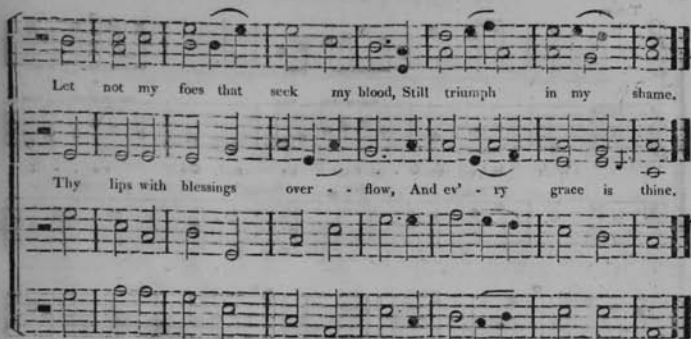


2d Treble. I lift my soul to God, My trust is in his name;



Air. My Saviour and my King, Thy beauties are divine;






Let not my foes that seek my blood, Still triumph in my shame.

Thy lips with blessings over - - flow, And ev' - ry grace is thine.

## LITTLE MARLBOROUGH. S. M.



2d Treble.

Air. O thou, whose mercy hears Con - tri - tion's humble sigh;

Whose hand in - dulgent, wipes the tears, From ev'ry weeping eye.

Tenor.

With looks se - - rene he said, Go via - - it

Air.

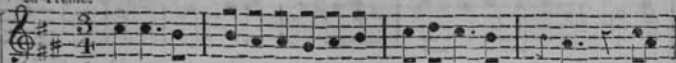
Christ your King; And strait a fla - - ming

troop ap - - pear'd, The Shep - - herds heard them

si - - - - ng. The Shepherds heard them sing.



2d Treble.



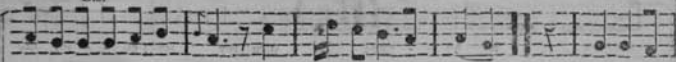
Air.



Behold the glories of the Lamb, Amidst his Father's throne; Pre-



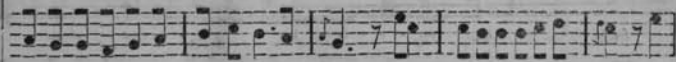
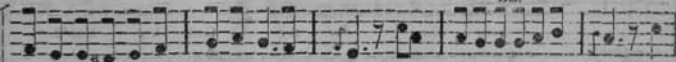
Bis.



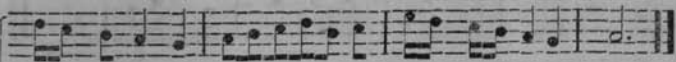
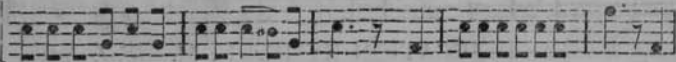
pare new honors for his name, And songs, before un - known. Let elders



Bis.



worship at his feet, The church adore a - round, With vials full of odors sweet, And



harps of sweeter sound. And harps, &amp;c.



Tenor.

Air. An - oth - - er six days work is done, An - other  
Ce - - les - tial worlds, your Ma - ker's name Re - sound through

Sabbath is be - - gun; Re - turn my soul; en - - joy the  
ev' - ry shi - ning coast; Our God a greater praise will

rest; Im - - - prove the day thy God has bless'd.  
claim, Where he un - - - folds his glo - - ries most.

## Hy. 8, Select. DEDICATION HYMN. H. M. W. J. Edson.

2d Treble—or Tenor.

1. In sweet exalted strains—In sweet exalt - ed strains, The King of  
2. To earth he bends his throne—To earth he bends his throne, His throne of



glo - ry praise; O'er heav'n and earth he reigns, Thro'  
 grace di - vine; Wide is his boun - ty known, And



ev - er - last - ing days; He, with a nod, the world con-  
 wide his glories shine: Fair Salem, still his cho - - sen



trials, sus - - tains, or sinks, the dis - tant poles.  
 rest, Is with his smiles and pres - ence blest.

5 Great King of glory, come,  
 And with thy favour, crown  
 This temple as thy dome—  
 This people as thy own:  
 Beneath this roof, O deign to shew,  
 How God can dwell with men below.

4 Here may thine ears attend  
 Thy people's humble cries;  
 And grateful praise ascend,  
 All fragrant, to the skies:  
 Here may thy word melodious sound,  
 And spread celestial joys around.

5 Here may th' attentive throng,  
 Imbibe thy truth and love;  
 And converts join the song  
 Of seraphim above;  
 And willing crowds surround thy board,  
 With sacred joy, and sweet accord.

6 Here may our unborn sons  
 And daughters sound thy praise;  
 And shine like polish'd stones,  
 Through long succeeding days:  
 Here, Lord, display thy saving power,  
 While temples stand, and men adore.

2d Treble.



Air.



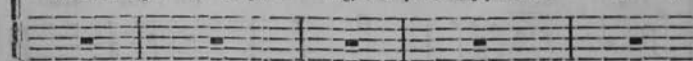
To bless the Lord our God, in strains di - vine, With  
To us what wonders his right hand hath shown! Won-



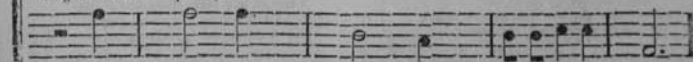
thankful hearts and rapt'rous voi - - ces join;  
ders his chosen tribes have scarce - - ly known. Like Da - - vid



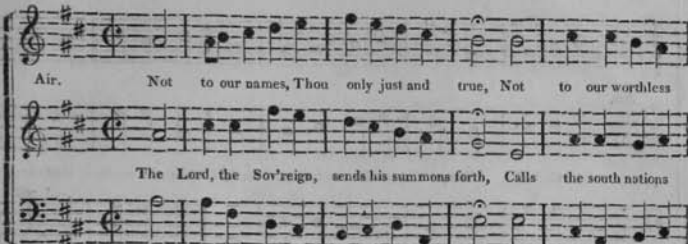
blest'd be - gin th' enraptur'd song, And praise and joy awaken ev' - ry



tongue. And praise, &c.



Air.



Not to our names, Thou only just and true, Not to our worthless

The Lord, the Sov'reign, sends his summons forth, Calls the south nations

names is glory due. Thy pow'r and grace, thy truth and justice claim Im-

and awakes the north; From east to west the sov'reign orders spread, Thro'

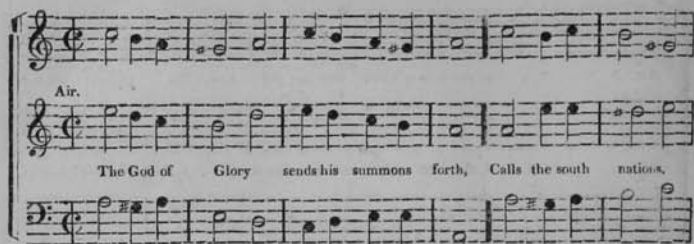
mortal honors to thy sov'reign name, Shine thro' the earth, from

distant worlds and regions of the dead; No more shall ath'ists

heav'n, thy blest a - bode, Nor let the heathen say, "And where's your God?"

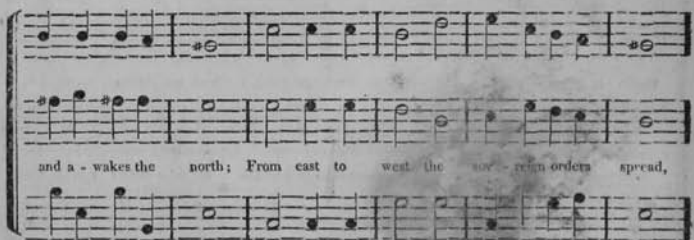
mock his long de - - lay; His vengeance sleeps no more; be - hold the day!



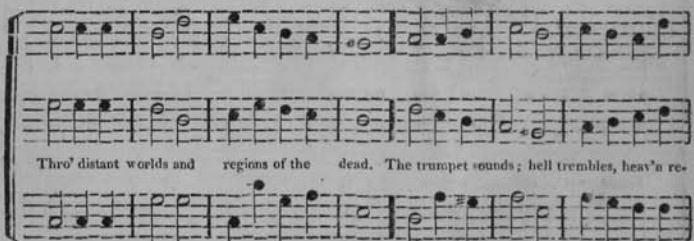


Air.

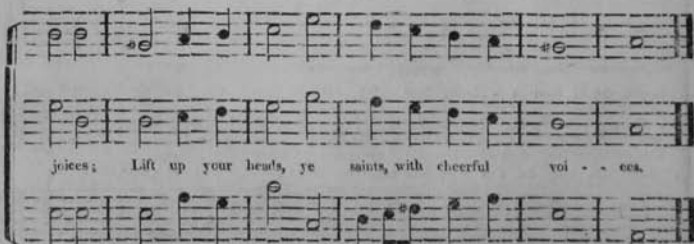
The God of Glory sends his summons forth, Calls the south nations,



and a - wakes the north; From east to west the sov - reign orders spread,



Thro' distant worlds and regions of the dead. The trumpet sounds; hell trembles, heav'n re-



joices; Lift up your heads, ye saints, with cheerful voi - - ces.

Moderato.

2d Treble.

Air. He comes, he comes, the Judge se - - vere, The seventh

Cres.

trumpet speaks him near; His lightnings flash, his thunders roll, He's

Pia.

For.

welcome to the faithful soul. He's welcome, &c.

2d Treble.

Air.

Arm of the Lord, a - - wake, a - wake! Put on thy strength, the

This system contains the first three staves of the musical score. The top staff is labeled '2d Treble.' and the middle staff is labeled 'Air.' The lyrics are written below the middle staff.

na - tions shake! And let the world a - do - ring see,

This system contains the next three staves of the musical score. The lyrics are written below the middle staff.

Pia.

For.

Triumphs of mercy wrought by thee.

Triumphs of mercy wrought by thee, Triumphs of mercy wrought by thee.

This system contains the final three staves of the musical score. The lyrics are written below the middle staff.

*Hy. 9, Select.*

HOTHAM. 7s. D.

*M. Madan.*

Air.

1. Jesus, lover of my soul, Let me to thy bosom fly; While the nearer

This system contains the final three staves of the musical score. The lyrics are written below the middle staff.

waters roll, While the tempest still is high. Hide me, O my Saviour, hide,

Till the storm of life be past; Safe in - - to the ha - ven guide,

O re - - ceive, O re - - ceive, O receive my soul at last.

2 Other refuge have I none,  
Hangs my helpless soul on thee;  
Leave, ah! leave me not alone,  
Still support and comfort me:  
All my trust on thee is stay'd,  
All my help from thee I bring;  
Cover my defenceless head  
With the shadow of thy wing.

3 Thou, O Christ, art all I want;  
More than all in thee I find!  
Raise the fallen, cheer the faint,  
Heal the sick, and lead the blind.  
Just and holy is thy name,  
I am all unrighteousness;  
Vile and full of sin I am,  
Thou art full of truth and grace.

4 Plenteous grace with thee is found,  
Grace to pardon all our sin;  
Let the healing streams abound,  
Make and keep me pure within.  
Thou of life the fountain art,  
Freely let me take of thee,  
Spring thou up within my heart,  
Rise to all eternity!

2d Treble.

Air. Now I for - bid my carnal hope, My fond de - sires re - cal;

This block contains the first system of the musical score for 'Wantage'. It features a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The melody is written on a single staff. The lyrics are: 'Air. Now I for - bid my carnal hope, My fond de - sires re - cal;'. The music consists of several measures of half and quarter notes.

I give my mortal int'rest up, And make my God my all.

This block contains the second system of the musical score for 'Wantage'. It continues the melody from the first system. The lyrics are: 'I give my mortal int'rest up, And make my God my all.'. The musical notation includes various note values and rests, with some notes beamed together.

## MEAR. C. M.

2d Treble.

Air. While shepherds watch their flocks by night, All seated on the ground;

This block contains the first system of the musical score for 'Mear'. It features a treble clef, a key signature of one sharp (F-sharp), and a 3/2 time signature. The melody is written on a single staff. The lyrics are: 'Air. While shepherds watch their flocks by night, All seated on the ground;'. The music consists of several measures of half and quarter notes.



The Angel of the Lord came down, And glory shone a - round.

This block contains the musical notation for the hymn 'The Angel of the Lord'. It consists of four staves of music. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat and a common time signature. The third and fourth staves are also treble clefs with a key signature of one flat and a common time signature. The lyrics are written below the second staff.

## BROOMSGROVE. C. M.

*Dr. Green.*

2d Treble.

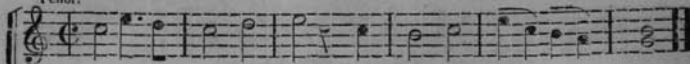
Air. Re - turn, O God of love, re - turn; Earth is a tiresome place;

This block contains the musical notation for the hymn 'Broomsgrove'. It consists of three staves of music. The first staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second staff is a treble clef with a key signature of one flat and a 3/4 time signature. The third staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the second staff.

How long shall we, thy chil - dren mourn, Our ab - sence from thy face?

This block contains the musical notation for the hymn 'How long shall we, thy children mourn'. It consists of three staves of music. The first staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second staff is a treble clef with a key signature of one flat and a 3/4 time signature. The third staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the second staff.

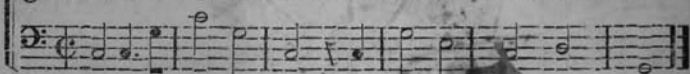
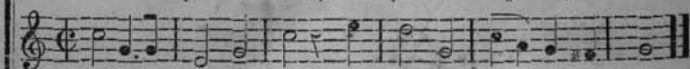
Tenor.



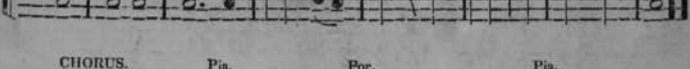
2d Treble.



Air. Come sound his praise a - broad, And hymns of glo - ry sing;



Je - hovah is the sov'reign God, The u - niver - sal King.



CHORUS.

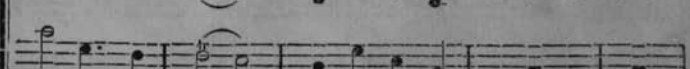
Pia.

For.

Pia.



Praise ye the Lord, Hal - le - lu - jah, Praise ye the Lord.



unison.

For.

Allegro.

Adagio.

Hallelujah, Hal. Hal. Hal. Hal. Praise ye the Lord.

unisons.

## ROCHESTER. C. M.

2d Treble.

Air. God, my sup - port - er, and my hope, My help for - ev - er near,

Thine arm of mer - cy held me up, When sinking in de - spair.

2d Treble.

Air. How pleas'd, and blest was I, To hear the people cry, "Come, let us seek our God to-day!"

The first system of the musical score for 'DALSTON. S. P. M.' consists of two staves. The top staff is labeled '2d Treble.' and the bottom staff is labeled 'Air.' The music is in G major (one sharp) and common time. The lyrics are: 'How pleas'd, and blest was I, To hear the people cry, "Come, let us seek our God to-day!"'

Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.

The second system of the musical score continues the melody. It consists of two staves. The lyrics are: 'Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.'

## NEW CAMBRIDGE. C. M.

*Dr. Randall.*

Tenor.

Salvation! O the joyful sound, 'Tis pleasure to our ears, A sov'reign

2d Treble.

Air. What shall I render to my God, For all his kindness shone? My feet shall

The third system of the musical score is for the song 'NEW CAMBRIDGE. C. M.' by Dr. Randall. It consists of two staves. The top staff is labeled 'Tenor.' and the bottom staff is labeled '2d Treble.' The music is in C major (no sharps or flats) and common time. The lyrics are: 'Salvation! O the joyful sound, 'Tis pleasure to our ears, A sov'reign' and 'What shall I render to my God, For all his kindness shone? My feet shall'.

balm for ev'ry wound, A cordial for our fears. A cordial for our fears.

visit thine a-bode, My songs address thy throne. My songs address thy throne.

Hy. 10, *Select.*

EVENING HYMN. L. M.

*T. Tallis.*

Tenor.

Air.

1. Glory to thee, my God this night, For all the blessings of the light;

Keep me, O keep me, King of kings, Un - der the shadow of thy wings.

2 Forgive me, Lord, for thy dear Son,  
The ills that I this day have done:  
That with the world, myself and thee,  
I ere I sleep, at peace may be.

3 Let my blest Guardian, while I sleep,  
His watchful station near me keep:  
My heart with love celestial fill,  
And guard me from th' approach of ill.

4 Lord, let my soul forever share  
The bliss of thy paternal care:  
'Tis heav'n on earth, 'tis heav'n above,  
To see thy face, and sing thy love.

5 Praise God, from whom all blessings flow,  
Praise him, all creatures here below,  
Praise him above, ye heav'nly host,  
Praise Father, Son, and Holy Ghost.



2d Treble.

Air. His hoary frost, his fleecy snow, de - scend and clothe the ground;

The musical score for 'WINTER. C. M.' consists of three systems. The first system has a treble staff with a key signature of one flat (B-flat) and a common time signature (C). It contains a single melodic line. The second system also has a treble staff with the same key signature and time signature, containing a single melodic line. The third system has a bass staff with the same key signature and time signature, containing a single melodic line. The lyrics are: 'Air. His hoary frost, his fleecy snow, de - scend and clothe the ground;'.

The liquid streams for - bear to flow, In i - cy fetters, bound.

The musical score for 'WINTER. C. M.' continues with two more systems. The fourth system has a treble staff with a key signature of one flat (B-flat) and a common time signature (C). It contains a single melodic line. The fifth system also has a treble staff with the same key signature and time signature, containing a single melodic line. The lyrics are: 'The liquid streams for - bear to flow, In i - cy fetters, bound.'.

## BRAINTREE. C. M.

2d Treble.

Air. Once more, my soul, the ri - sing day Sa - lutes thy wa - king eyes;

The musical score for 'BRAINTREE. C. M.' consists of three systems. The first system has a treble staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a single melodic line. The second system also has a treble staff with the same key signature and time signature, containing a single melodic line. The third system has a bass staff with the same key signature and time signature, containing a single melodic line. The lyrics are: 'Air. Once more, my soul, the ri - sing day Sa - lutes thy wa - king eyes;'.

Once more, my voice, thy tribute pay, To Him who rolls the skies,

## CALLCOTT. C. M.

*E. R.*

2d Treble.

Air. Dear est of all the names a - bove, My Je - sus and my God;

Who can re - sist thy heav'nly love, Or tri - fle with thy blood,

Tenor,

2d Treble. Blow ye the trumpet, blow, The gladly sol - emn sound; Let

Air. Thou sun with dazzling rays, And moon that rul'st the night, Shine

all the na - tions know, To earth's re - mo - test bound: The

to your Maker's praise, With stars of twinkling light. His

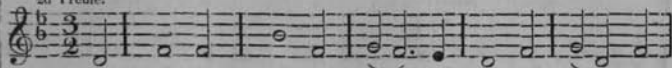
year of ju bi - lee is come, Re - turn ye ran - son'd sinners home!

pow'r de - clare, Ye floods on high, And clouds that fly In empty air.

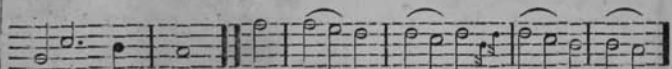
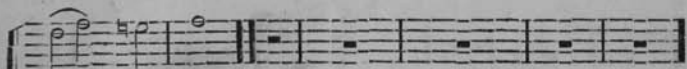
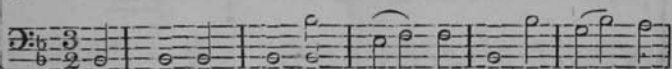
Tenor.



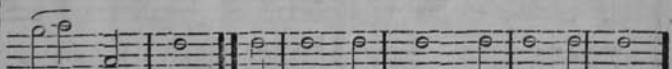
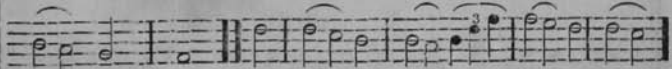
2d Treble.



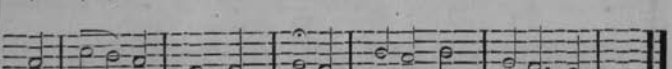
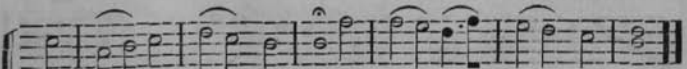
Air. Soon shall the glorious morning come, When all thy



saints shall rise, And cloth'd in their im - mor - tal bloom,



Instrument.



At - tend thee to the skies. At - tend thee to the skies.



*Air.*

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

*Pia.*

praise a - rise; Let the Re - deemer's name be sung, Through ev' - ry

*Tutti*

land, by ev' - ry tongue. E - ternal are thy mercies Lord, E -

*Pia.*

ternal truth at - tends thy word; Thy praise shall sound from shore to



Pianis.

For.

shore, Till suns shall rise and set no more. Till suns shall

Pia. Dign.

For.

rise and set no more. Till suns shall rise and set no more.

## FUNERAL THOUGHT. C. M.

Smith.

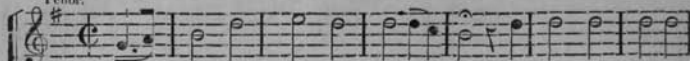
2d Treble.

Hark! from the tombs a doleful sound, Mine ears attend the cry;

Air. Mod.

Ye living men come view the ground, Where you must shortly lie.

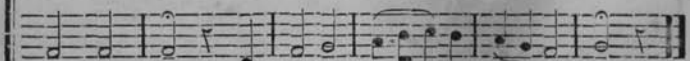
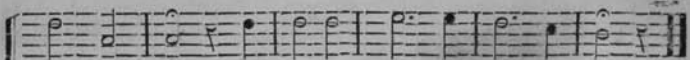
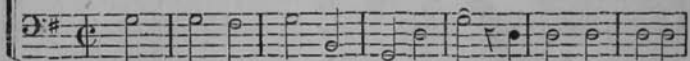
Tenor.



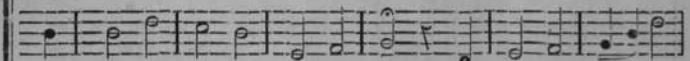
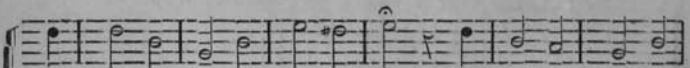
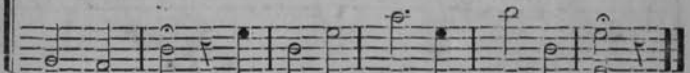
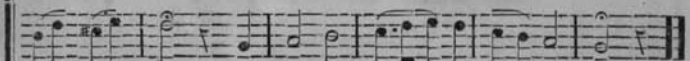
2d Treble.



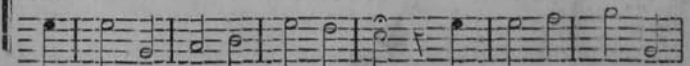
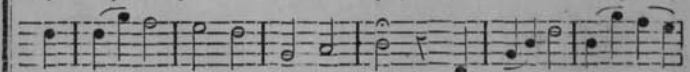
Air. I'll praise my Ma - ker with my breath, And when my voice is



lost in death, Praise shall em - - ploy my no - bler pow'rs;



My days of praise shall ne'er be past, While life and thought and



be - ing last, Or immor - tal - i - ty en - dures.

## STERLING. L. M.\*

Tenor.

2d Treble.

Air.

O come, loud anthems let us sing, Loud thanks to our Almighty King;

For we our voices high should raise, When our salvation's Rock we praise.

\* This tune may be sung as a Chant, by adding or diminishing the crotchets in each strain.

2d Treble, or Tenor.

Air.

From lowest depths of woe, To God I send my cry,

This system contains the first three staves of the musical score. The top staff is for the 2d Treble or Tenor voice, the middle staff is for the Air, and the bottom staff is the bass line. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics 'From lowest depths of woe, To God I send my cry,' are written below the middle staff.

Lord hear my sup - pli - - ca - - ting voice, And gracious-

This system contains the next three staves. The lyrics 'Lord hear my sup - pli - - ca - - ting voice, And gracious-' are written below the middle staff.

ly re - ply. And gra - cious - ly re - ply.

This system contains the final three staves of the first section. The lyrics 'ly re - ply. And gra - cious - ly re - ply.' are written below the middle staff.

Hy. 11, Select. LOVE DIVINE. 8—7s. D. L. Hospital.

Air.

1. Love di - vine, all love ex - celling! Joy of heav'n to earth come down!

This system contains the first three staves of the second section. The key signature changes to two sharps (F# and C#), and the time signature remains 3/4. The lyrics '1. Love di - vine, all love ex - celling! Joy of heav'n to earth come down!' are written below the middle staff.



Fix in us thy humble dwelling; All thy faith - ful mercies crown.



Je - sus, thou art all compassion, Pure un - bounded love thou art;



Visit us with thy sal - va - tion, En - ter ev'ry trembling heart.

2. Breathe, O breathe thy loving Spirit  
 Into ev'ry troubled breast!  
 Let us all in thee inherit,  
 Let us find thy promis'd rest.  
 Take away the pow'r of sinning  
 Alpha and Omega be,  
 End of both as its beginning,  
 Set our hearts at liberty.

3. Come, Almighty to deliver,  
 Let us all thy life receive!  
 Suddenly return, and never,  
 Never more the temples leave!  
 Thee we would be always blessing,  
 Serve thee as thine hosts above,  
 Pray, and praise thee with out ceasing,  
 Glory in thy precious love.



Tenor. Andante. Maestoso.

And when like wand'ring sheep we stray'd, He brought us to his

fold a - gain. He brought us to his fold a - gain.

*Treble Voices.*

DUETT.

*Andante. Grazioso.*

Verse 3. We are his people, we his care, Our souls and all our

Instrument—or Voice.

mor - tal frame, What last-ing, What lasting honors

Shall we rear, Al - mighty Maker, to thy name?

Cres.

What last- What last - ing hon - ors shall we fear,

For.

Pia.

Al - - migh - ty Maker, to thy name.

Tutti. For

Pia.

4. We'll crowd thy gates with thank - ful songs, High as the heav'n's our

For.

voi - ces raise, And earth, and earth with her ten - thousand, thousand tongues,

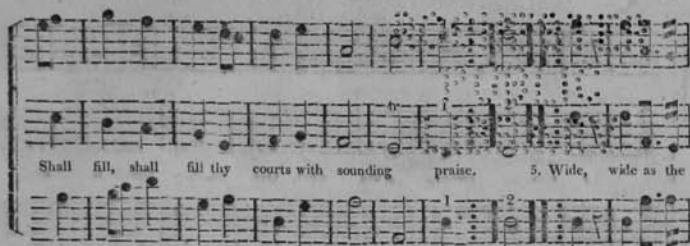
Pia.

For

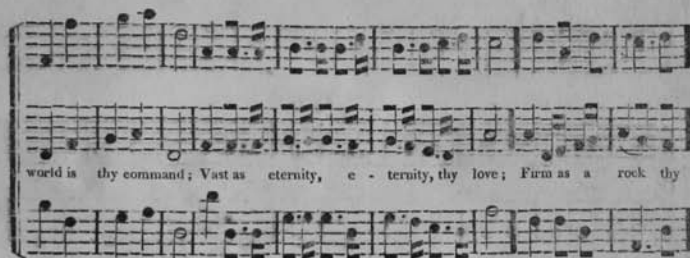
Pia.

For


Shal fill thy courts with sounding praise. Shall fill thy courts with sounding praise.



Shall fill, shall fill thy courts with sounding praise. 5. Wide, wide as the



world is thy command; Vast as eternity, e - ternity, thy love; Firm as a rock thy



truth must stand, When rolling years shall cease to move, shall cease to move. When

Pia. For.



rolling years shall cease to move; When roll - - ing years shall cease to move.

2d Treble.

Air.

To calm the sorrows of the mind, Our heav'nly friend is nigh,

This musical score is for a piece titled 'To calm the sorrows of the mind'. It is written for a 2d Treble voice part. The key signature has one flat (B-flat), and the time signature is 3/2. The melody is written on a single staff. The lyrics are: 'To calm the sorrows of the mind, Our heav'nly friend is nigh,'. The music consists of several measures, including a final measure with a double bar line.

To wipe the anxious tear that starts, And trembles in the eye.

This block contains the continuation of the musical score for 'To calm the sorrows of the mind'. It includes the lyrics: 'To wipe the anxious tear that starts, And trembles in the eye.' The music continues on the same staff with the same key signature and time signature.

## LEEDS. L. M.

Madan.

2d Treble.

Air.

Jesus, thy blood and righteousness, My beauty are, my glorious dress;

This musical score is for a piece titled 'Jesus, thy blood and righteousness'. It is written for a 2d Treble voice part. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is written on a single staff. The lyrics are: 'Jesus, thy blood and righteousness, My beauty are, my glorious dress;'. The music consists of several measures, including a final measure with a double bar line.



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

## ELGIN. C. M.

*Scottish Air.*

2d Treble.

That awful day will surely come, Th' appointed hour makes haste,  
Air.

When I must stand be - fore my judge, And pass the so - lerun test.

2d Treble.

Air.

In robes of judgment, lo, he comes! Shakes the wide earth, and

cleaves the tombs; Be - fore him burns de - vouring fire; The

Cres.

mountains melt, the seas re - tire! The mountains melt, the seas re - tire!

Air.

1. O sight of anguish! view it near, What weeping in - nocence is here, A

manger for his bed! The brutes yield refuge to his woe; Men, worse than brutes, no

pity show, Nor give him friendly aid. Nor give &c.

2 Why do no rapid thunders roll?  
Why do no tempests rock the pole?  
O miracle of grace!  
Or why no angels on the wing,  
Warm for the honours of their king,  
To punish all the race!

3 Tho' now an INFANT bath'd in tears,  
He call'd to form the rolling spheres;  
And seraphs own'd his nod!  
Helpless he calls, but men delay:—  
Ungrateful sinners disobey  
The first-born Son of God!

4 Say, radiant seraphs, thro'n'd in light,  
Did love e'er tow'r so high a flight—  
Or glory sink so low?  
This wonder angels scarce declare;  
Angels the rapture scarce can hear,  
Or equal praise bestow.

5 Redemption! 'tis a boundless theme;  
Thou boundless Mind, our hearts inflame  
With ardour from above:  
Words are but faint, let joy express—  
Vain is mere joy—let actions bless—  
The prodigy of love.

Tenor.

2d Treble.

Air.

Je - ho - vah! 'tis a glorious word, O may it dwell on ev' - ry

tongue; But saints who best have known the Lord, Are bound to raise the noblest

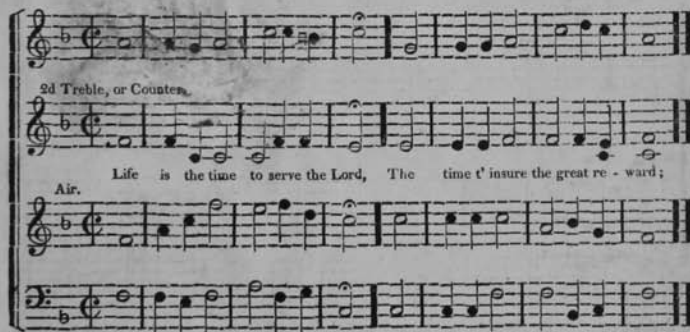
song. Speak of the wonders of that love, Which Gabriel plays on ev - ry

Instrument.



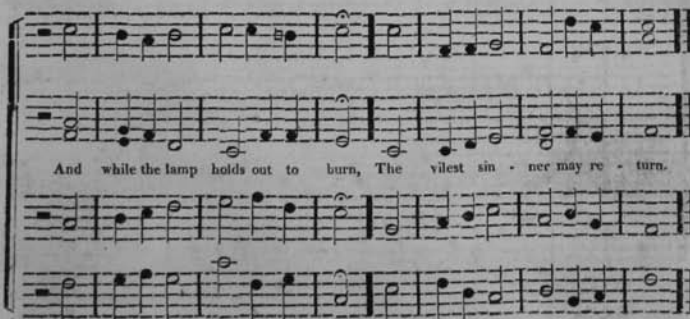
chord: From all be - low and all a - bove, Loud Hal - le - lu jahs to the Lord.

WELLS. L. M.

*Holdrayd.*


2d Treble, or Counter.

Air. Life is the time to serve the Lord, The time t'insure the great re - ward;



And while the lamp holds out to burn, The vilest sin - ner may re - turn.



*Air.*

O for a shout of sa - cred joy, To God the sov'reign King;

Let ev'ry land their tongues em - ploy, And hymns of triumph sing.

## EUROPE. L. M.

*E. Reed.*

*Tenor.*

*Air.*

Je - sus can make a dy - ing bed, Feel soft as downy pillows are;

While on his breast I lean my head, And breathe my life out sweetly there.

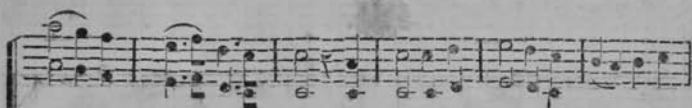
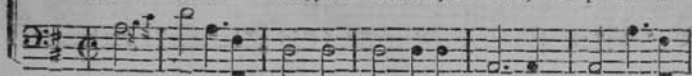
Tenor—or 2d Treble.



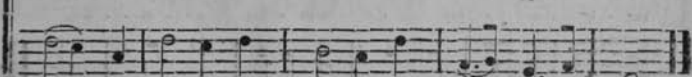
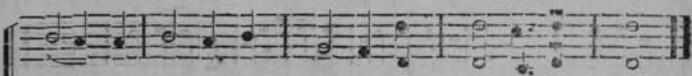
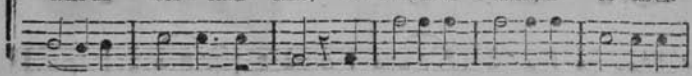
Air.



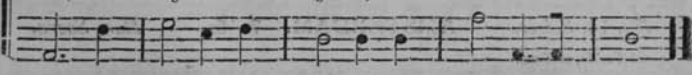
1. Ye servants of God, your Master pro - claim, And publish a-



broad his won - derful name; The name all vis - torious, of Je - sus ex-



tol; His kingdom is glorious, And rules over all.



2 God ruleth on high,  
Almighty to save;  
And still he is nigh;  
His presence we have;  
The great congregation  
His triumph shall sing,  
Ascribing salvation  
To Jesus our King.

3 Salvation to God,  
Who sits on the throne,  
Let all cry aloud,  
And honor the Son;  
Our Jesus's praises  
The angels proclaim,  
Fall down on their faces,  
And worship the Lamb.

4 Then let us adore,  
And give him his right;  
All glory and pow'r,  
And wisdom and might;  
All honor and blessing,  
With angels above,  
And thanks never-ceasing,  
And infinite love.

Air.

A - wake, my soul, and with the sun, Thy dai - ly

stage of du - ty run; Shake off dull sloth, and

ear - ly rise To pay thy morn - ing sac - ri - - fice.

*Hy. 14, Select.*


AMSTERDAM. 7—6s.

*Har. Sacra.*

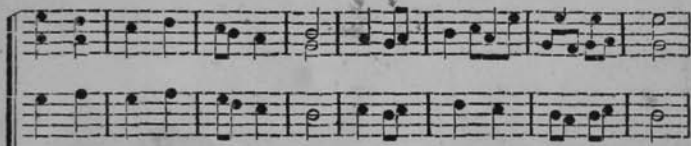
2d Treble, or Tenor.

Air.


1. Rise my soul, and stretch thy wings, Thy better por - tion trace;



Rise from tran - si - to - ry things, Tow'rd's heav'n thy na - tive place.



Sun and moon and stars de - cay, Time shall soon this earth re - move;



Rise my soul and haste a - way, To seats pre - par'd a bove.

2 Rivers to the ocean run,  
Nor stay in all their course;  
Fire, ascending, seeks the sun:  
Both speed them to their source.  
So a soul that's born of God,  
Pants to view his glorious face;  
Upward tends to his abode,  
To rest in his embrace.

3 Cease, ye pilgrims, cease to mourn;  
Press onward to the prize;  
Soon our Saviour will return,  
Triumphant in the skies.  
Yet a season, and you know  
Happy entrance will be giv'n,  
All our sorrows left below,  
And earth exchang'd for heav'n.

Tenor. Con. Spirito

Je - sus, our great high priest, Of - fer'd his blood and dy'd; My

All hail triumphant Lord, Who sav'st us by thy blood; Wide

Fin.

Cres.

guil - ty conscience seeks No sac - ri - fice be - side,

be thy name a - - - dor'd, Thou ri - - sing reigning God.

CHORUS.

His pow'ful blood Did once a - tone, And now it pleads Be - fore the throne.

With thee we rise, With thee we reign, And empires gain Beyond the skies.



His powerful blood, &c.

With thee we rise,

AUBURN. S. M.

E. R.

Tenor.

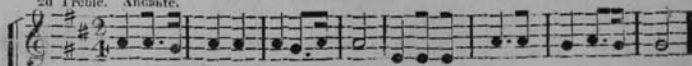
2d Treble.

Air.

A - wake and sing the song Of Moses and the Lamb;

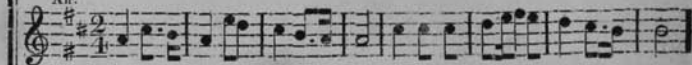
Wake, ev'ry heart and ev - ry tongue, To praise the Saviour's name.

2d Treble. Andante.

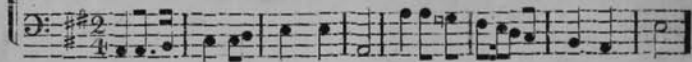


1. Jesus my all, to heav'n is gone, He whom I fix'd my hopes up - on,

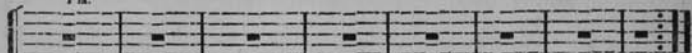
Air.



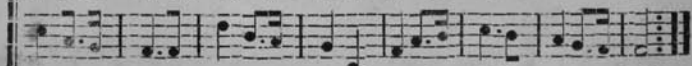
2 Then will I tell to sinners round, What a dear Saviour I have found;



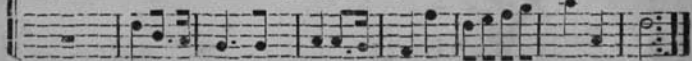
Pia.



His track I see, and I'll pur - sue The nar - row way till him I view.



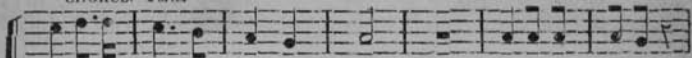
I'll point to his re - deem - ing blood, And say "Be - hold the way to God!"



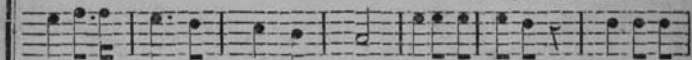
His track I see,

3. This way the holy prophets went,  
The road that leads from banishment:The King's highway of holiness,  
I'll go, for all his paths are peace.

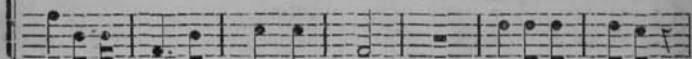
CHORUS. Forte.



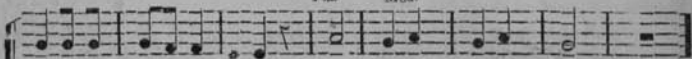
Praise, praise him, Praise him,



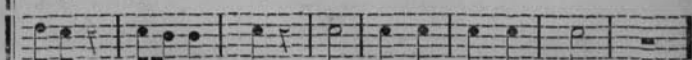
Praise God from whom all blessings flow, Praise, praise him, praise him, Praise, praise him,



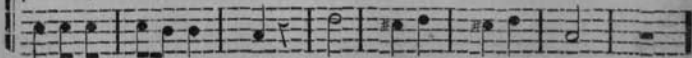
Pia. Mod.



Praise, praise him, praise him all,



praise him, Praise him all, All creatures here be - low.



Cres.



\* The chorus annexed to Bicester, may be performed at the close of any appropriate Psalm, or Hymn, whenever a tune upon the same key has been applied.

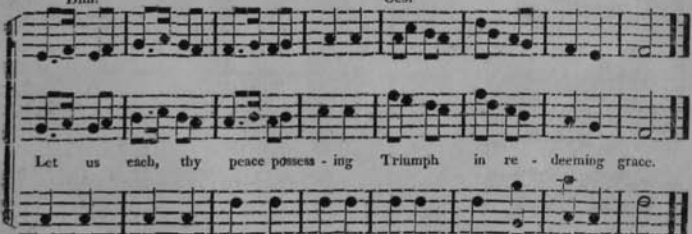
*Hy. 16, Select.* DISMISSION, OR SICILIAN HYMN. 8—7s.

Mod. Affettuoso.



Dim.

Ces.



2. Thanks we give, and adoration,  
For thy gospel's joyful sound;  
May the fruit of thy salvation,  
In our hearts and lives be found.

3. Jesus, thou art all compassion,  
Pure, unbounded love thou art;  
Visit us with thy salvation,  
Enter ev'ry trembling heart.

4. Breathe, O breathe, thy loving Spirit  
Into ev'ry troubled breast!  
Let us all in thee inherit,  
Let us find thy promis'd rest.

5. Take away the power of sinning,  
Alpha and Omega be;  
End of faith, as its beginning,  
Set our hearts at liberty.

2d Treble.

The King of saints, how fair his face! A - dorn'd with

ma - jes - - ty and grace! He comes with bles - sings

from a - - - bove, And wins the na - tions to his love.

INDIANA. S. M.

*I. Chafée.*

Glo - - ry to God on high! And heav'n - ly peace on earth;

Good will to men, to an - gels joy, At the Re - deem - er's birth.

## Hy. 17, Select.

## AITHLONE. C. P. M.

## Mus ca Sacra.

2d Treble.

Air.

1. Je - sus who died a world to save, Revives and ri - ses from the

grave, By his Al - migh - ty pow'r: From sin and death and hell set free, He captive

leads cap - tiv - i - ty, And lives, and lives to die no more.

2 Plenteous he is in truth and grace,  
He offers pardon to our race,  
He bids us turn and live:  
His saving grace for all is free,  
Transgression, sin, iniquity,  
He freely doth forgive,

3 Hail, Great Emmanuel, balmy name,  
Thy praise the ransom'd will proclaim;  
Thou, we physician call:  
We own no other cure but thine,  
Thou the Deliverer divine,  
Our health, our life, our all.



Air.

Un - veil thy bo - som faith - ful tomb, Take this new

Shall life re - - vis - it dy - ing worms, And spread the

Cres.

treas - ure to thy trust; And give these sa - cred

joy - ful in - sects' wings; And O! man a -

rel - ies room, To seek a slum - ber in the dust.

wake no more, To see thy face, thy name to sing.

## GOREE. C. M.

I. C.

2d Treble.

Air.

Songs of im - mortal praise belong, To my Al - mighty God;

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

*Hy. 18, Select.* TAMWORTH. 8—7 & 4s. *C. Lockhart.*

*Pomposo.*

*Air.*

1. Guide me, O thou great Je - hovah, Pilgrim through this barren land!

*Pia-*

*For.*

I am weak, but thou art mighty, Hold me with thy pow'rful hand.

Bread of heaven, bread of heaven, Feed me, till I want no more.

2 Open, now, the crystal fountain,  
Whence the healing streams do flow,  
Let the fiery, cloudy pillar,  
Lead me all my journey through;  
Strong Deliv'rer!  
Be thou still my strength and shield.

3 When I tread the verge of Jordan,  
Bid my anxious fears subside;  
Death of death, and hell's destruction,  
Land me safe on Canaan's side:  
Songs of praise—  
I will ever give to thee.

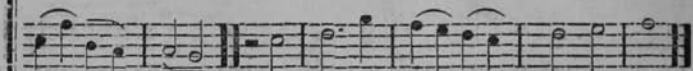
2d Treble.



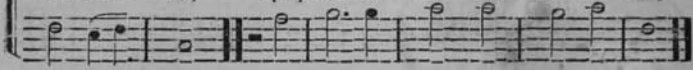
Air.



Who is this stranger in dis - - tress? That travels thro' this

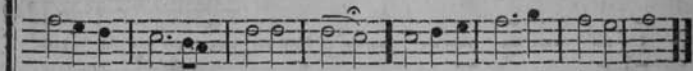
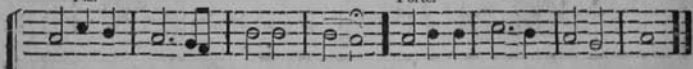


wil - der - - ness, Op - press'd with sor - rows and with sins,



Pia.

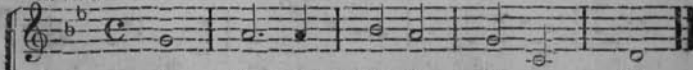
Forte.



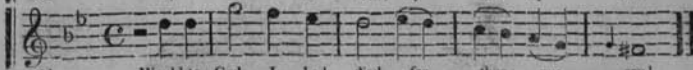
On her be - lov - ed Lord she leans. On her be - lov - ed Lord she leans.

CANON. *Three Voices. Har. Sacra.*

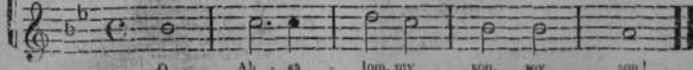
1st Voice.



2d O, Ab - sa - lom, my son, my son!



3d Would to God I had died for thee, my son!



O, Ab - sa - lom, my son, my son!

O, Ab - sa - lom, my son, my son!

Would to God I had died for thee, my son!

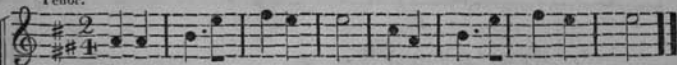
O, Ab - sa - lom, my son, my son!

## Hy. 19, Select.

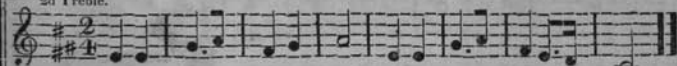
## GERMAN HYMN. 7s.

Pleyel.

Tenor.

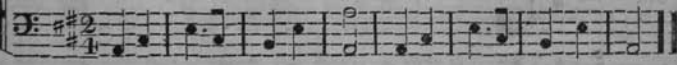
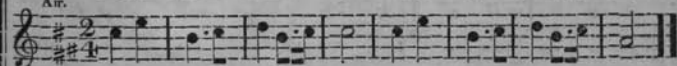


2d Treble.

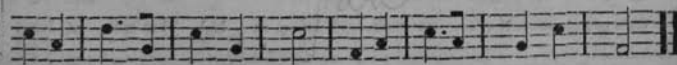


Air.

Angels, roll the rock a - way! Death, give up thy mighty prey



See the Sav - iour quits the tomb, Shining in im - mor - tal bloom.

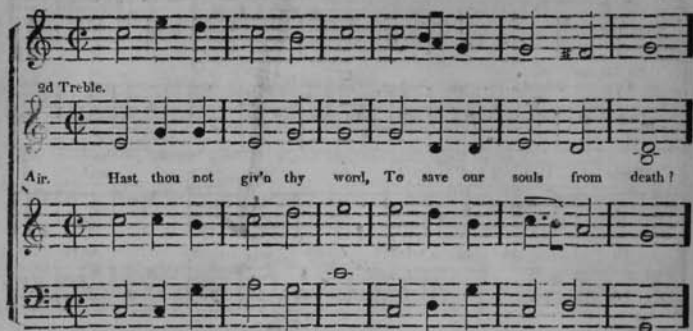


2 Shout, ye seraphs; Gabriel, raise  
Fame's eternal trump of praise;  
Let the earth's remotest bound,  
Echo to the blissful sound.

3 Saints of God, lift up your eyes,  
See the conq' rer scale the skies;  
Troops of angels on the road,  
Hail, and sing th' incarnate God.

4 Heav'n unfolds her portals wide,  
Matchless Hero, through them ride;  
King of glory, mount thy throne,  
Boundless empire is thy own.

5 Praise him, ye celestial choirs,  
Praise, and sweep your golden lyres;  
Praise him in the noblest songs,  
From ten thousand thousand tongues.

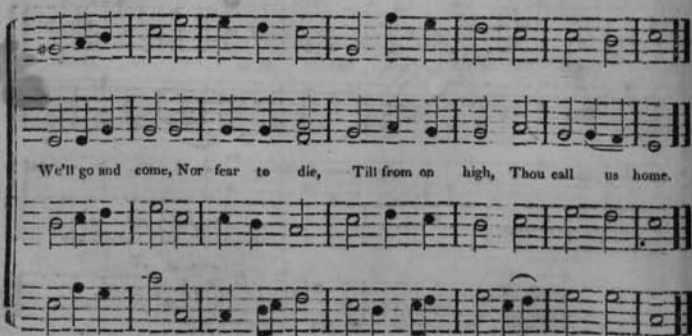


2d Treble.

Air. Hast thou not giv'n thy word, To save our souls from death?



And we can trust the Lord, To keep our mor - - tal breath.



We'll go and come, Nor fear to die, Till from on high, Thou call us home.



2d Treble-

Air.

Rejoice, the Lord is King! Your Lord and King a - dore; Mortals, give thanks and sing,

And triumph ever - more. Lift up your heart, Lift up your voice,

Pia. For.

Rejoice, again I say, re - joice. Rejoice, a - gain I say re - joice.

1. Hail to thy brightness, glorious sun, That gilds the op' - - ning day, How

Instrumental Acct.

far beyond the cold, pale moon, Thy warm su - pe - rior ray, Thy

warm su - pe - rior ray! 2. At thy approach all na - ture smiles, Its

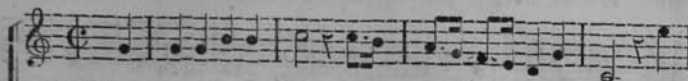
orient tears dry up; The birds with songs the time beguile, With glad'ning joy they

hop. With glad' - ning joy they

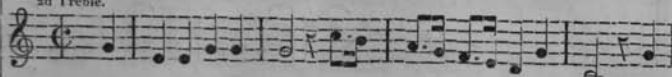
Sym. hop.

3 But, ah, how short the transient gleam!  
Thy hast'ning steps forebode  
That the refulgence of thy beam  
Is but a fading good.

4 Yet still a Sun prepares to rise,  
That brings eternal day;  
And shows us an immortal prize,  
That never will decay.

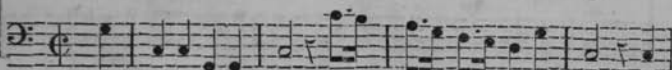
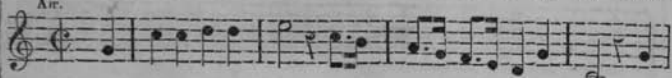


2d Treble.



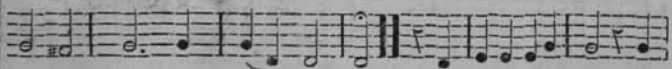
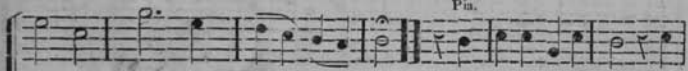
How pleas'd and blest was I To hear the peo - ple cry, "Come,

Air.

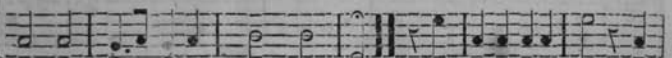


unisons.

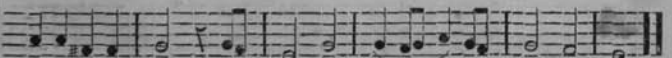
Pia.



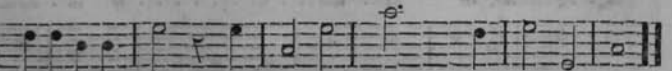
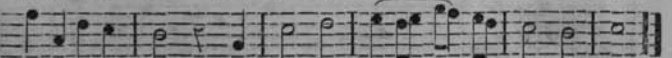
let us seek our God to - day! Yes, with a cheerful zeal, We



For.



haste to Zion's hill, And there our vows and honors pay.



Air.

I'll praise my Maker with my breath; And when my

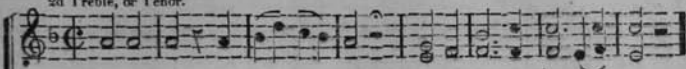
voice is lost in death, Praise shall employ my nobler powers;

Pia. Cres.

My days of praise shall ne'er be past, While life and thought and

be - ing last, Or im - mor - tal - i - ty en - dures.

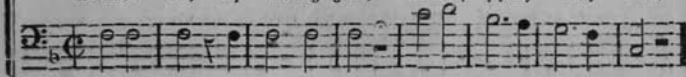
2d Treble, or Tenor.



Air.

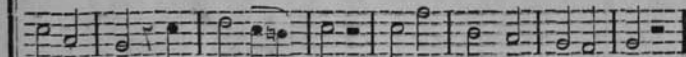
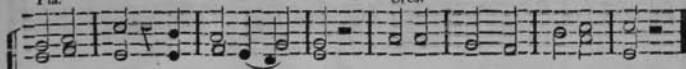


1. Son of God, thy blessing grant, Still sup - ply my ev'ry want;

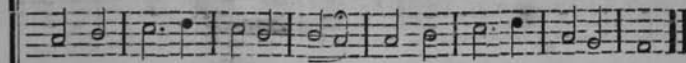
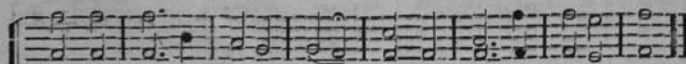
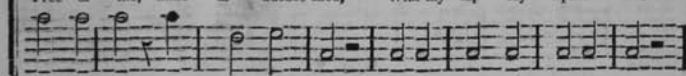


Pia.

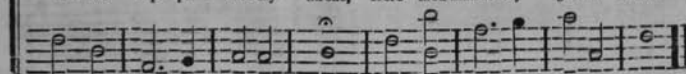
Cres.



Tree of life, thine in - fluence shed, With thy sap my spirit feed.



Here we sup - pli - cate thy throne, Here thou mak'st thy glories known.



2 Tend'rest branch, alas! am I,  
Wither without thee, and die,  
Weak as helpless infancy;  
O confirm my soul in thee!  
Here we supplicate thy throne,  
Here thou mak'st thy glories known.

3 Unsustain'd by thee, I fall;  
Send the strength for which I call:  
Weaker than a bruised reed,  
Help I ev'ry moment need.  
Here we supplicate thy throne,  
Here thou mak'st thy glories known.

4 All my hopes on thee depend;  
Love me, save me to the end!  
Give me the continuing grace,  
Take the everlasting praise.  
Here we supplicate thy throne,  
Here thou mak'st thy glories known.



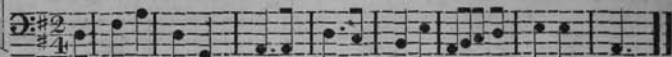
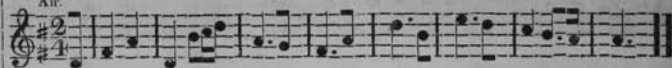
Tenor. Andante.



2d Treble.



With all my pow'rs of heart and tongue, I'll praise my Maker in my song,  
Air.

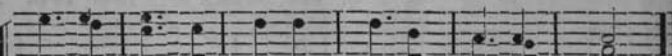
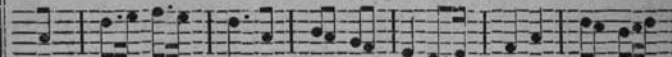


Pia.

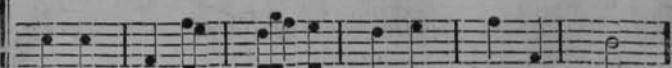
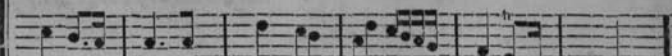
For.



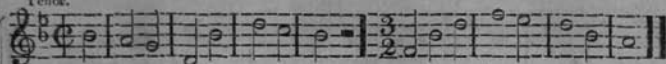
An - - gels shall hear the notes I raise, Ap - prove the song and



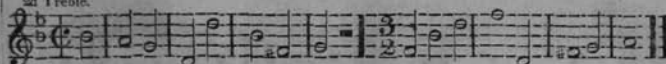
join the praise. Approve the song and join the praise.



Tenor.

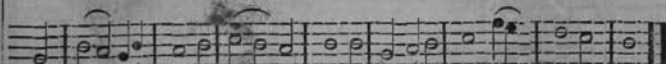
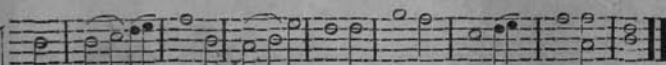
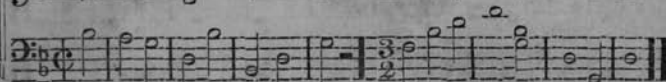


2d Treble.

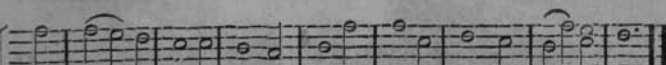
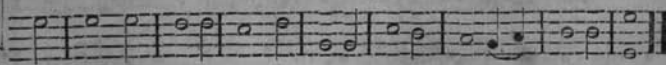
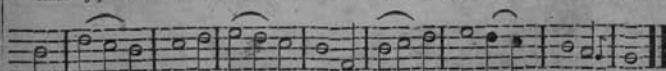


This life's a dream, an empty show; But the bright world to which I go,

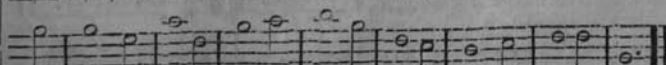
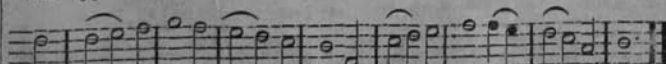
Air.



Hath joys sub - stan - tial and sin - cere, When shall I wake and find me there?



Hath joys substantial and sin - cere, When shall I wake and find me there.



*Air.*

The saint shall flourish in his days, Drest in the

robes of joy and praise: Peace like a river from his

with a shepherd's care; } My noonday walks he shall at.  
with a watchful eye; }

throne, Shall flow to na - tions yet un - - known.

tend, And all my mid - night hours de - - fend.

*Hy. 21, Select.* CARLISLE. 8—7s. D. *Lock Hospital.*

2d Treble. Andante.

Light of those whose dreary dwelling, Borders on the shades of death,

*Air.*


Instrumental Bas.



Come, and by thy love's re - - vealing, Dis - si - - pate the clouds be - neath.



2. The new heav'n and earth's Cre - a - tor, In our deepest darkness rise,



Seatt'ring all the night of nature, Pouring eye sight on our eyes.

3 Still we wait for thine appearing ;  
Life and joy thy beams impart,  
Chasing all our fears, and cheering  
Ev'ry poor benighted heart.

4 Come and manifest the favor,  
God hath for the ransom'd race :  
Come thou glorious God and Saviour !  
Come, and bring the gospel grace.

5 Save us in thy great compassion,  
O thou mild pacific Prince !  
Give the knowledge of salvation ;  
Give the pardon of our sins.

6 By thine all-restoring merit,  
Ev'ry burden'd soul release ;  
Ev'ry weary, wand'ring spirit,  
Guide into thy perfect peace.

2d Treble.

Air. The glo - ri - ous day is drawing nigh, When Zion's light shall come,

She shall a - rise and shine on high, Bright as the morn - ing sun.

## PLYMOUTH. C. M.

*Handel.*

2d Treble.

Air. Now let our lips with ho - ly fear, And mournful pleasure sing,



The sufferings of our great High Priest, The sorrows of our King.

## YARMOUTH. S. M.

*Wainwright.*

2d Treble.

Air.

The pi-ty of the Lord, To those that fear his name,

Is such as tender pa-rents feel, He knows our fee-ble frame:

2d Treble.

Air. Come sound his praise a - - broad, And hymns of  
Shall wis - dom cry a - - loud, And not her

Pia.

glo - - ry sing; Je - - ho - vah is the sov' - reign God, The  
speech be heard? The voice of God's e - - ternal word, De-

Cres.

u - ni - - ver - sal King. The u - ni - - ver - sal King.  
serves it no re - gard? De - - serves it no re - gard?

Hy. 23, Select.  
Sym.

DRUMMOND. 8-7s. D. Dr. Miller.

glo - - ry sing; Je - - ho - vah is the sov' - reign God, The  
speech be heard? The voice of God's e - - ternal word, De-

2d Treble.

Air.

1- See how beauteous, on the mountains, Are their feet whose blest design, Is to guide us

to the fountains, That o'erflow with bliss divine. 2. While these heralds of sal - vation,

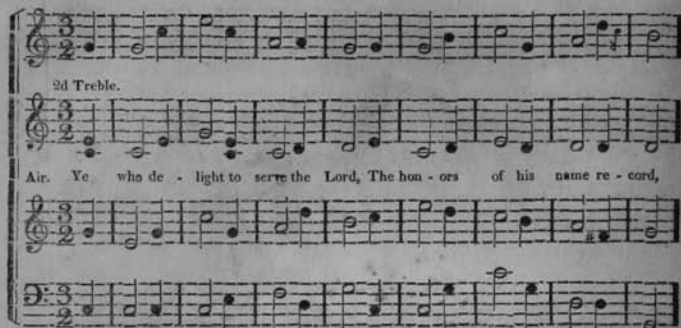
His abounding grace proclaim, Let his friends, in ev' - ry station, Gladly join to spread his fame.

3 Glorious things of thee are spoken,  
Zion, city of our God!  
He whose word cannot be broken,  
Form'd thee for his own abode.

4 On the rock of ages founded—  
What can shake thy sure repose?  
With salvation's walls surrounded,  
Thou canst smile at all thy foes.

5 See, the streams of living waters,  
Springing from eternal love,  
Well supply thy sons and daughters,  
And all fears of want remove.

6 Who can faint while such a river  
Ever flows their thirst t' assuage?  
—Grace, which like the Lord, the giver,  
Never fails from age to age.

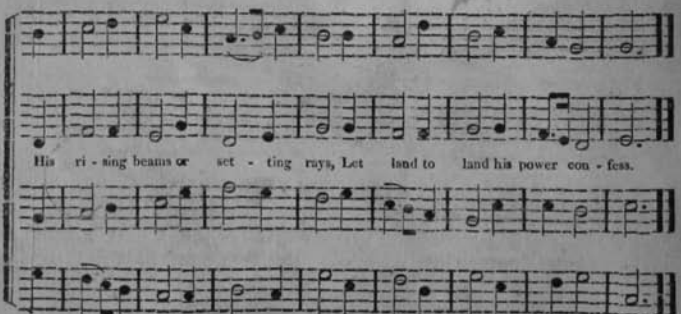


2d Treble.

Air. Ye who de - light to serve the Lord, The hon - ors of his name re - cord,



His sa - cred name for - - cy - er bless, Where'er the circling sun dis - plays,



His ri - sing beams or set - ting rays, Let land to land his power con - fess.



Air.



1. Come, let us as - cend, My compan - ion and friend, To a taste of the



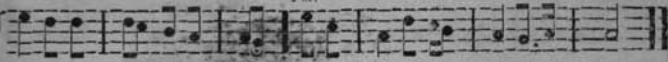
Pia.



banquet a - - bove. If thine heart be as - mine, If for Je - sus it pine, Come up



For.



in - to the char - riot of love. Come up in - to the charriot of love.



2 Who in Jesus confide,  
They are bold to outride  
The storms of affliction beneath !  
With the prophet they soar,  
To the heavenly shore,  
And outfly all the arrows of death.

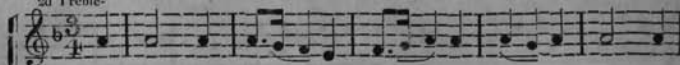
3 By faith we are come  
To our permanent home,  
By hope we the rapture improve ;  
By love we still rise,  
And look down the skies,  
For the heaven of heavens is love.

4 What a rapturous song,  
When the gl - rified throug  
In the spirit of harmony join ;  
Join all the glad choirs,  
Hearts, voices and lyres,  
And the burden is mercy divine.

5 Hallelujah, they cry,  
To the King of the sky,  
To the great everlasting I AM ;  
To the Lamb that was slain,  
And liveth again,  
Hallelujah to God and the Lamb.



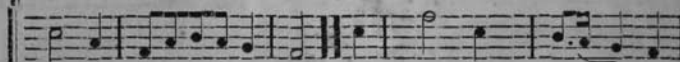
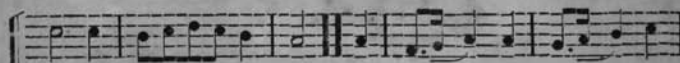
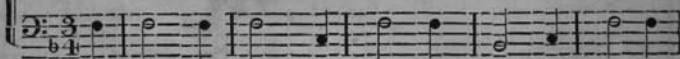
2d Treble-



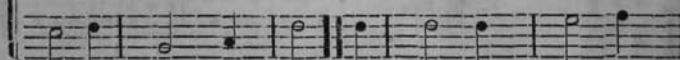
Air.



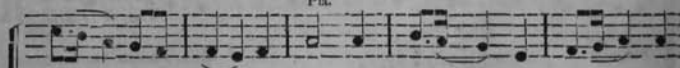
Je - - sus, and shall it ev - er be, A mor - tal



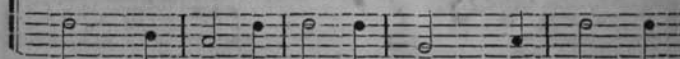
man a - - sham'd of thee! Scorn'd be the thought by



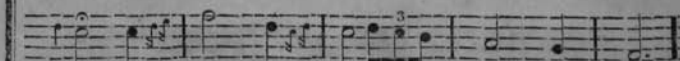
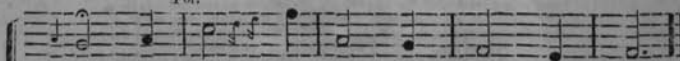
Pia.



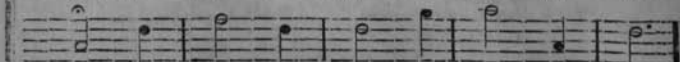
rich and poor, O may I scorn it more and



For,



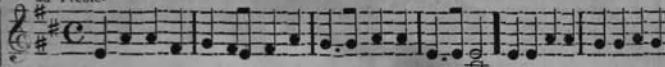
more. O! may I scorn it more and more.



Tenor.

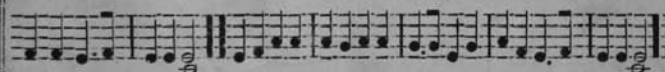
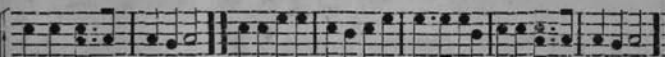
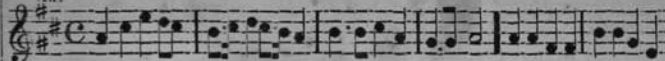


2d Treble.

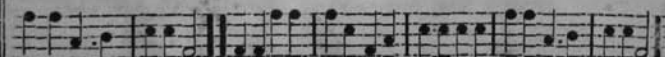
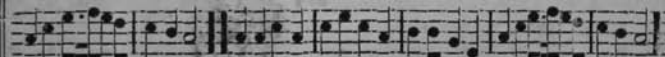


Lo, he cometh! countless trumpets Blow before the bloody sign, 'Midst ten thousand saints and angels

Air.



See the cruci - fi - ed shine. Hallelujah! Hal. Hal. Welcome, welcome, bleeding Lamb!



2 Ev'ry island, sea, and mountain,  
Heaven and earth shall flee away;  
All who hate him must ashamed  
Hear the trump proclaim the day,  
Come to judgment,  
Stand before the Son of Man.

3 Saints, who love him, view his glory,  
Shining in his bruised face:  
See him seated on the rain-bow;  
Now his people's head shall raise.  
Happy mourners:  
Lo! in clouds, he comes, he comes.

4 Now redemption, long expected,  
See in solemn pomp appear;  
All his people, once despised,  
Now shall meet him in the air,  
Hallelujah:  
Now the promis'd kingdom's come.

5 View him smiling, now determin'd  
Ev'ry evil to destroy;  
All the nations now shall sing him  
Songs of everlasting joy.  
Hallelujah;  
Hallelujah, come Lord come.

2d Treble, or Tenor. Mod.

Air.

A - las, the brit - tle clay, That built our bodies first!

And ev'ry month, and ev'ry day, 'Tis mouldring back to dust.

## TUNBRIDGE. C. M.

Affettuoso.

Affettuoso.

Air.

There is a fountain fill'd with blood, Drawn from Imman - uel's veins;

Pia,

Pia,

And sin - ners plung'd be - neath that flood, And sinners plung'd be -

\* For.

neath that flood, Lose all their guilty stains, Lose all their guilty stains.

unisons.

## NANTWICH. L. M.

*M. Madan.*

Andante.

My God, how endless is thy love! Thy gifts are ev'ry

unisons.

evening new, And morning mercies from a - bove, Gently dis-

Pia.

til like ear - ly dew. Gen - tly dis - - til like early dew.

For.

Air.

Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky;

This system contains the first two staves of the musical score. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef with the same key signature and time signature. The lyrics are written below the second staff.

Heav'n, earth and hell draw near, let all things come, To hear his justice, and the sinner's doom.

This system contains the next two staves of the musical score, continuing the melody and accompaniment from the first system. The lyrics are written below the second staff.

But gather first my saints, the Judge commands; Bring them, ye angels, from their distant lands.

This system contains the final two staves of the musical score for this section. The lyrics are written below the second staff.

## VANHALL'S HYMN. L. M.

*Musica Sacra.*

2d Treble.

Air. Mod.

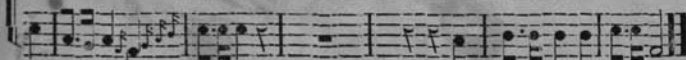
O render thanks to God above, The object of e - - ternal love;

This system contains the musical score for 'Van Hall's Hymn'. It starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo/mood is marked 'Air. Mod.'. The lyrics are written below the staff. The system includes a second staff in bass clef with the same key signature and time signature.





His mercies firm, thro' ages past, Have stood, and shall forever last. Have stood, &c.

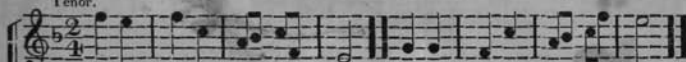


*Hy. 26, Select.*

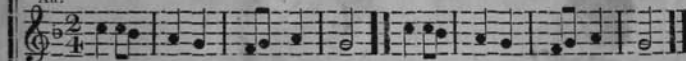
SAVANNAH. 7s.

*Har. Sacra.*

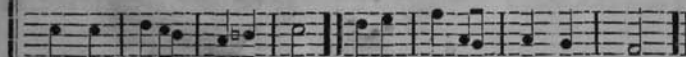
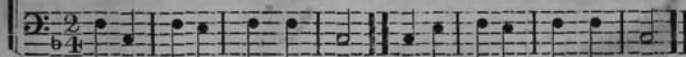
Tenor.



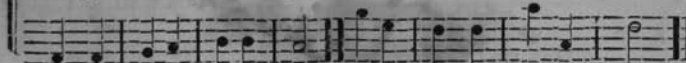
Air.



1. Jesus comes, with all his grace, Comes, to save a fallen race ;



Ob - ject of our glori - ous hope, Je - sus comes to lift us up.



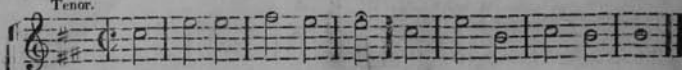
2 Let the living stones cry out ;  
Let the sons of Abrah'm shout ;  
Praise we all our lowly King ;  
Give him thanks ; rejoice and sing.

4 We are now his lawful right ;  
Walk as children of the light ;  
We shall soon obtain the grace,  
Pure in heart to see his face.

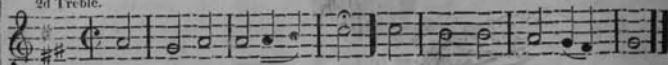
3 He hath our salvation wrought ;  
He our captive souls hath bought ;  
He hath reconcil'd to God :  
He hath wash'd us in his blood.

5 Let us then rejoice in hope,  
Steadily to Christ look up ;  
Trust to be redeem'd from sin ;  
Wait till he appears within.

Tenor.

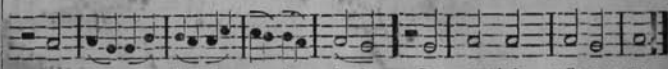
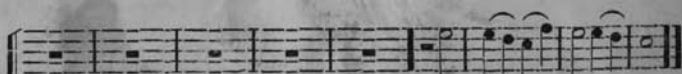
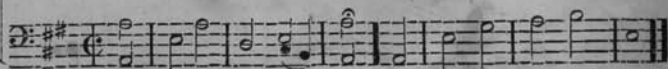
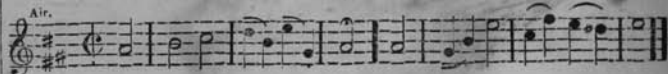


2d Treble.

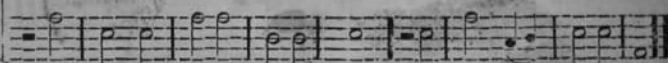
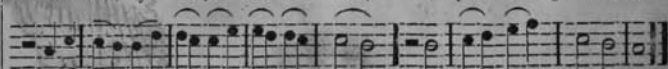


O blessed souls are they, Whose sins are cov - er'd o'er;

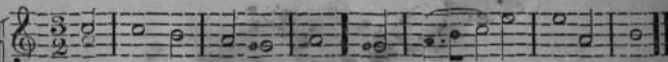
Air.



Di - vine - ly blest, to whom the Lord, Im - putes their guilt no more.

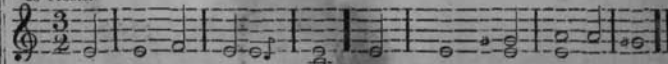


## GUILFORD. S. M.



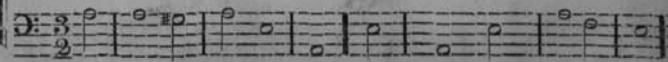
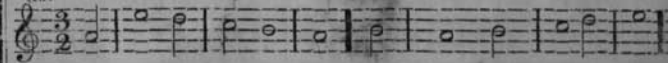
I hear the voice of woe, I hear a brother's sigh;

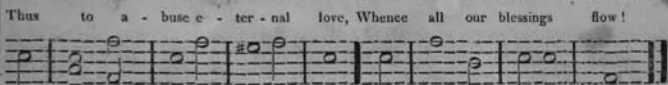
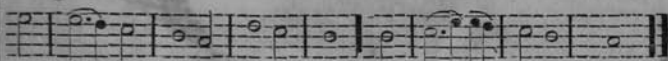
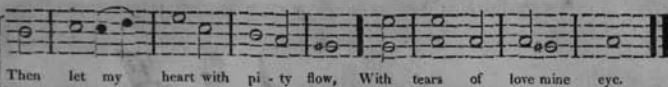
2d Treble.



Is this the kind re - - turn! Are these the thanks we owe!

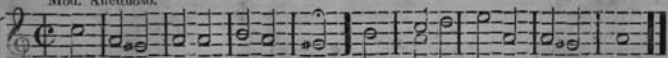
Air.



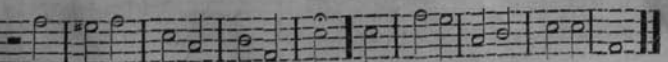
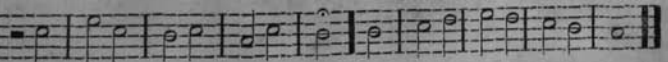
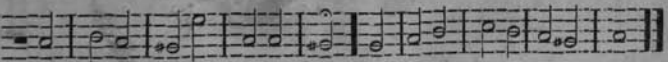
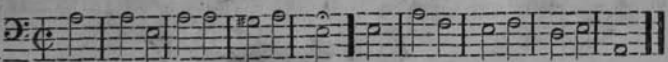
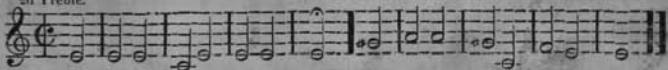


## KIRKSTREET. L. M.

Mod. Affettuoso.



2d Treble.



2d Treble. Adagio Maestoso.

Air.

Vocal Base. Father,

Father, how wide thy glory shines! How high thy wonders

Instrumental.

rise! Known thro' the earth by thousand signs, By thousand thro' the skies.

Those might - ty orbs pro - claim thy pow'r, Those mo - tions speak thy skill;

Pia.

Repeat For.



Andante Grazioso.



Tasto Solo.





Pia.

Here the whole De - i - ty is known ; Nor dares the creature guess,

For.

Which of the glo - ries brightest shone, The justice or the grace

Siciliano Andante.

Now the full glories of the Lamb, A - dorn the heav'nly

Vocal Base.

Instrumental.

plains; Bright seraphs learn Im - man - uel's name, And try their choicest

Tasto Solo.

strains O may I bear some humble part, In that im - mortal song;

Pia. For.

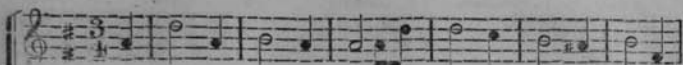
Wonder and joy shall tune my heart, And love command my tongue.

2d Treble.

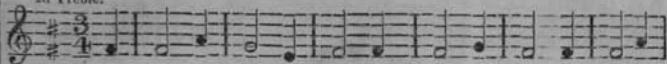
Air. Shall the vile race of flesh and blood, Con - tend with

their ere . . . tor, God? Shall mor - tal worms pre-

sume to be More ho - ly, wise, or just than he?

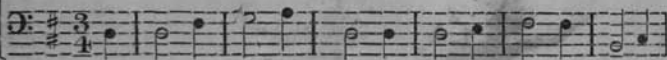
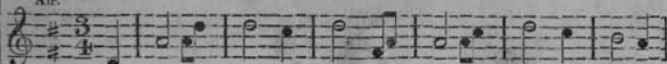


2d Treble.

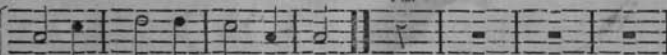


Air.

How pleasant 'tis to see Kin - dred and friends a - gree! Each



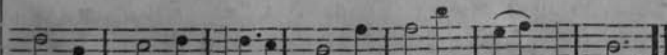
Pia.



in his proper sta - tion move; And each ful - fil his part, With



sympa - thi - sing heart, in all the cares of life and love.



2d Treble.

Air.

Ye nations round the earth re-joice, Be-fore the Lord your

This system contains three staves of music. The top staff is labeled '2d Treble.' and the middle staff is labeled 'Air.' The lyrics 'Ye nations round the earth re-joice, Be-fore the Lord your' are written below the middle staff. The bottom staff is a bass line.

Pia.

For.

Sove-reign King; Serve him with cheer-ful heart and voice, With all your

This system contains three staves of music. The top staff is labeled 'Pia.' and the middle staff is labeled 'For.' The lyrics 'Sove-reign King; Serve him with cheer-ful heart and voice, With all your' are written below the middle staff. The bottom staff is a bass line.

Pia.

For.

tongues his glo-ry sing. With all &c.

This system contains three staves of music. The top staff is labeled 'Pia.' and the middle staff is labeled 'For.' The lyrics 'tongues his glo-ry sing. With all &c.' are written below the middle staff. The bottom staff is a bass line.

## WATERLOO. S. M.

*I. Chafee.*

Air.

This is the glorious day That our Re-deem-er made;

This system contains three staves of music. The top staff is labeled 'Air.' The lyrics 'This is the glorious day That our Re-deem-er made;' are written below the middle staff. The bottom staff is a bass line.



Let us re-joice, and sing and pray, Let all the church be glad,

Hy. 27, Select.

## FUNERAL DIRGE.

G. F. Handel.

Tenor. Adagio. Affettuoso.

Pia.

1. Few are our days, those few we dream a-way; Sure is our fate to

moulder in the clay; Rise, immortal soul, a-bove thine earth-ly fate,

Time yet is thine, but soon it is too late.

2 Lo, midnight's gloom invites the pensive mind,  
Pale is the scene, but shadows there you'll find;  
Rise, immortal soul, shun glooms, pursue thy flight,  
Lest hence thy fate be like the gloomy night.

3 Hark, from the grave, oblivion's doleful tones,  
There shall our names be mould'ed like our bones,  
Rise immortal soul, that hence thy fame may shine,  
Time flies and ends, eternity is thine.

146 Hy. 28, *Select.* MIDNIGHT MEDITATION. *A Solo. Har. Sacra.*

*Andante Grazioso. Sym.*

Accompaniment.

1. Thy dai - ly mercies, O my God, My waking tho'ts em-

Sym.

ploy, My wa - - king tho'ts em - ploy;

And while I med - i - - tate on Thee, My heart is fill'd with

joy. My heart is fill'd with joy

Sym.



2 Thou giv'st me rest upon my bed,  
Soft slumbers to my eyes;  
Thy goodness is again renew'd,  
When in the morn I rise.

3 Throughout the bus'ness of the day,  
Thy arms do me uphold;  
Amid the terrors of the night,  
Thy presence makes me bold.

4 Whether in sickness or in health,  
Thy grace does me sustain;  
Let me, O Lord, thy favor have,  
And I shall ne'er complain.

5 Aided by Thee, I need not fear  
The frowns of rich or great;  
Their pomp and wealth I covet not,  
Nor envy all their state.

6 Although the fig tree blossom not,  
Nor vineyard yield increase;  
In Thee, my Saviour and my God,  
To joy I will not cease.

7 Yea, though the world by storms be tost,  
And crumble into dust;  
Yet still in Thee, my only hope,  
I will securely trust.

## SUPPLICATION. C. M.

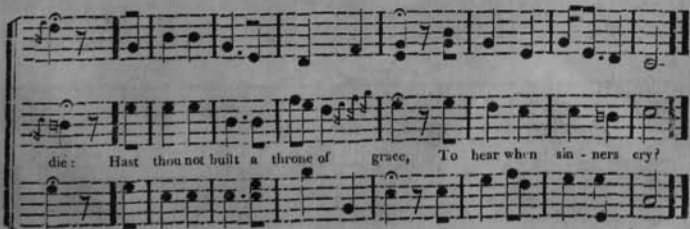
*Seign'r Fortiriti.*

2d Treble. Affettuoso.



Air.

Hear me, O God, nor hide thy face, But answer, lest I

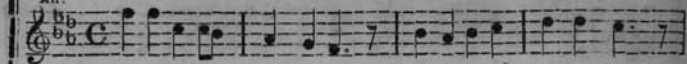


die: Hast thou not built a throne of grace, To hear when sin - ners cry?

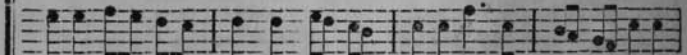
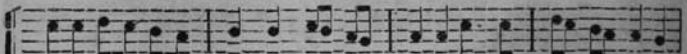
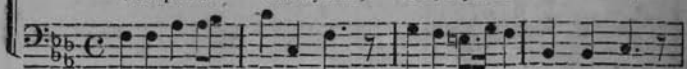
Largo Mez. Pia.



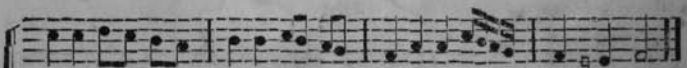
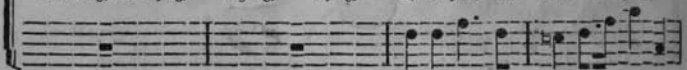
Air.



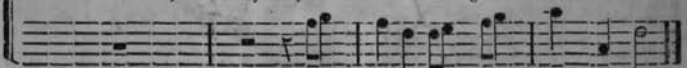
Vital spark of heav'nly flame, Quit, O quit this mortal frame;



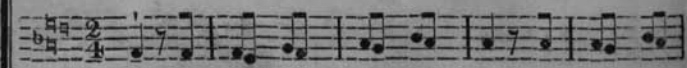
Trembling, ho - ping, ling'ring, fly'ing, O, the pain, the bliss of dy'ing.



Cease, fond na - ture, cease thy strife, And let me lan - guish in - to life.



For. Affettuoso P.<sup>a</sup>



Hark! they whisper, An - gels say, they whis - per,



*For.* *Pia.*

they whisper, Angels say, Hark! they

Angels say, Hark! they whisper, Angels say Hark! Hark! they

*Cres.*

whisper, Angels say, Sister spirit, come a - way. Sister, &c.

whisper, Angels say, Sister, &c.

*Pia.*

What is this ab - sorbs me quite, Steals my senses, shuts my

*Cres.* *Pia.* *Cres.*

sight, Drowns my spirit, draws my breath, Tell me my soul, can this be



For. Adagio. Pia. Andante. Pia.

death? Tell me, &c. The world recedes, it dis - ap -

Cres. For. Dim. Cres.

pears, Heav'n opens on my eyes, my ears With sounds se - - raph - ic ring;

Vivace. Forte.

Lend, lend your wings, I mount, I fly! O grave, where is thy victory! O grave, &c. O

Pia.

death, where is thy sting? O grave, &c. O death, where is thy sting? Lend, lend your wings, I

mount, I fly! O grave where is thy victory, thy victory! O grave where is thy

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

For.

Lend, lend your wings, I mount, I fly! O grave, where is thy

Mod.

Affettuoso.

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

2d Treble.

Up to the hills I lift mine eyes, Th'e - ter - nal hills be -

yond the skies; Thence all her help my soul de -

rives, There my Al - migh - - ty Re - fuge lives.

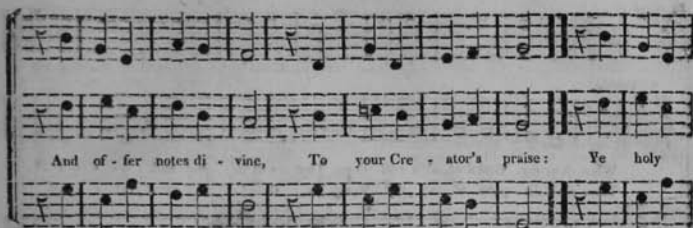
OLD 148. H. M.\*

*German.*

2d Treble.

Ye tribes of Adam join, With Heav'n and earth, and seas;

\*In the performing of this tune, the transition of the key, from that of two sharps to one, becomes necessary, and is here worthy of notice; beginning at the fifth bar, and continuing until the last crotchet rest, then closing in the key of D, two sharps.



Hy. 29, Select.

SACRAMENT, 5—11s.

Har. Sacra.

2d Treble.



2. Did Je - sus or - dan His supper in vain, And

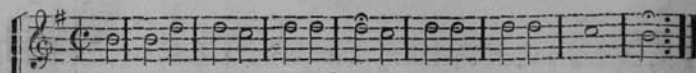


3 In rapturous bliss  
He bids us do this;  
The joy it imparts,

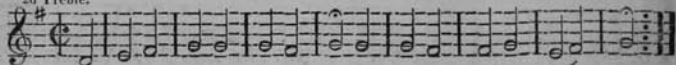
Hath witness'd his gracious design in our hearts.

4 'Tis God, we believe,  
Who cannot deceive;  
The witness of God

Is present, and speaks in his mystical blood.

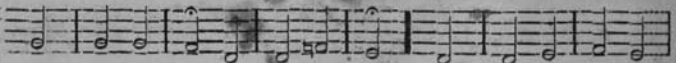
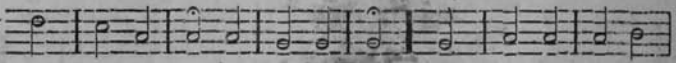
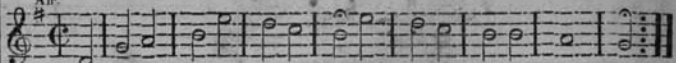


2d Treble.

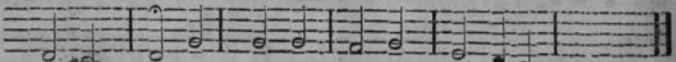
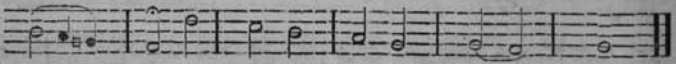
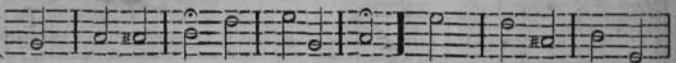
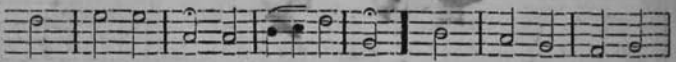


What thou my God dost, all's well done, Thy will is just and ho - - ly.  
 Thou shalt dis - pose of all my own, In thee I rest most ful - - ly.

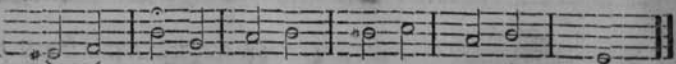
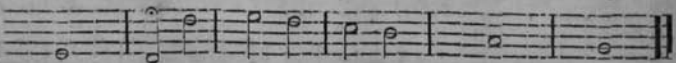
Air.



Thou art my God, whose lov - ing rod, Turns all my sore dis -

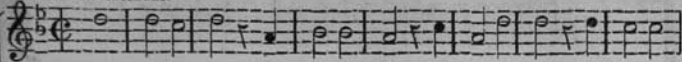


treas - - ings in - to the great - est bles - - - - singa.

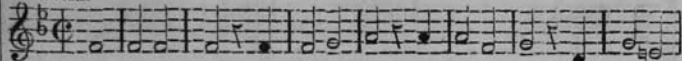




**Mestoso Andantino.**

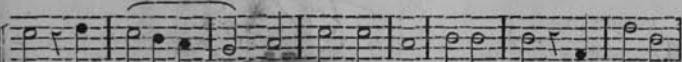
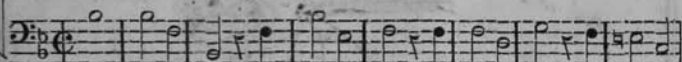
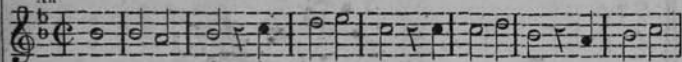


2d Treble.

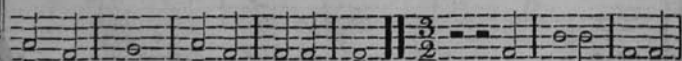
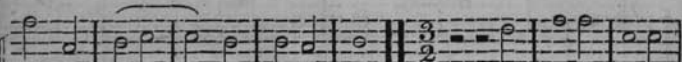
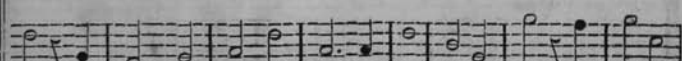


O praise the Lord with one consent,      O praise the Lord with one con-

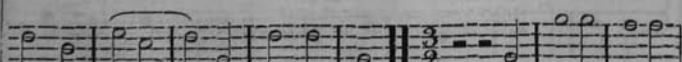
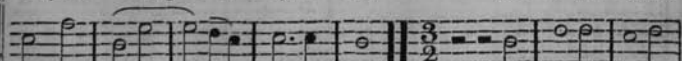
Air



sent, And mag - ni - fy his name; Praise the Lord, with one con-



sent, And mag - ni - fy his name. Let all the servants



His worthy praise, His worthy praise proclaim.

of the Lord, His worthy praise, His worthy, worthy praise pro - claim,

His worthy praise, His worthy praise proclaim.

His worthy praise, His worthy, worthy praise pro - claim.

CHORUS. *Vivace.*

O be joyful in God, all ye lands, O be joyful in God, all ye lands,

all ye lands, O be joyful in God, all ye lands, O be joyful in

God, all ye lands, Make his praise glorious; O be joyful in God, all ye

In  
lands, in God, all ye lands, in God, all ye la -  
lands, O be joyful in God, all ye lands, in  
O be joyful in God, all ye la -

God, all ye lands,  
... nds, O be joyful in God, all ye lands, Make his praise glorious,  
God, all ye lands,

Phrygian Mode.

2d Treble.

Air.

Com - mit thy ways and go - ings, And all that grieves thy soul,

To him whose wisest do - ings, Rule all with - out con - - trol,

He makes the times and sea - - sons, Re - - volve from year to - - year,

\* This tune, written in the Phrygian Mode, gives some idea of ancient compositions, and its performance might produce variety and effect deserving notice. The conclusion of this piece must be noticed in forming the last cadence.

And knows ways, means and rea - - sons, When help shall best ap - - - pear.

## BRIDGEPORT. S. M.

*Dr. Howard.*

3d Treble.

Air. From low - est depths of woe, To God I send my cry ;

Lord, hear my suppli - ca - tion now, And gracious - ly re - - ply.



## Æolian Mode

2d Treble.

Air. O Lord! in mer - cy cast an eye, On thy dis - tress - ed

Zi - on, How few of Chris - tians canst thou spy, That 'scape th'ia - fer -

fer - nal Li - - on. Thy truth was ne - ver more des - - pis'd, Faith,

\* This piece, written in the Æolian mode, is a fine specimen of ancient composition, and is not unworthy of particular notice. Like the preceding piece in the Phrygian mode, the conclusion should be taken notice of, in forming the last cadence, or final close.

Cha - ri - ty, is but dis - guis'd, A - mong its mere pro - fes - sors.

## MOURNER'S HYMN. C. M.

E. R.

Mod. Affettuoso.

Why do we mourn de - part - ing friends? Or shake at death's a - larms?

'Tis but the voice that Je - sus sends, To call us to his arms.

Andantè.

1st Treble.

2d Treble.

Air.

Now shall the trembling mourner come, And bind his

The first system of the musical score for 'SHOEL. L. M.' features a 2/4 time signature and a key signature of one flat (B-flat). It includes three staves: a 1st Treble staff, a 2d Treble staff, and an Air staff. The lyrics 'Now shall the trembling mourner come, And bind his' are written below the Air staff. The music is marked 'Andantè.' and includes a fermata over the final note of the first phrase.

sheaves, and bear them home; The voice, long broke with

The second system of the musical score continues the melody. It features the same three-staff format. The lyrics 'sheaves, and bear them home; The voice, long broke with' are written below the Air staff. The music includes a fermata over the final note of the first phrase.

sighs, shall sing, Till heav'n with hal - le - lojahs ring.

The third system of the musical score concludes the piece. It features the same three-staff format. The lyrics 'sighs, shall sing, Till heav'n with hal - le - lojahs ring.' are written below the Air staff. The music includes a fermata over the final note of the first phrase.

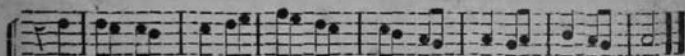
3d Treble.



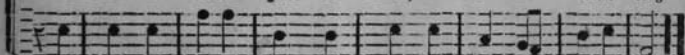
Air.



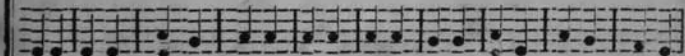
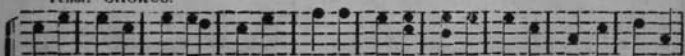
Sing to the Lord ye distant lands, Ye tribes of ev' - ry tongue:



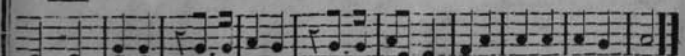
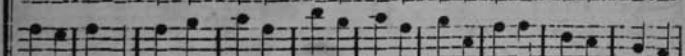
His new dis - cover'd grace de - mands, A new and nobler song.



Tenor. CHORUS.\*



Glory, honor, praise and power, Be un - to the Lamb forev - er; Jesus Christ is



our Re - deem - er, Hallelu - jah, Halle - lujah, Halle - lujah, praise the Lord.



\* The above chorus may be sung at the end of any Psalm or Hymn, when appropriate, after a tune on the Key of A, or G major, has been applied..

Moderato.

An

How ex - cel - lent O Lord, How ex - cel - lent

O Lord, How ex - cel - - lent is thy lov - ing kindness!

How ex - cel - lent is thy lov - - ing kind - - ness! For with thee

is the foun - tain of life. For with thee is the fountain of life.

Treble Solo. Andante.

Therefore with angels and archangels, And with all the company of Heaven, We

Instrumental.



laud and magnify thy glo - rious name; Evermore praising thee and saying,

2d Treble

Air.

Holy, holy, holy Lord God of Hosts, Heav'n and earth are full of thy glo-

Inst.

ry, Glory be to thee, O Lord most high, A - men, A - - - men.

Full Chorus.

2d Treble.

Holy, holy, holy, Lord God of Hosts, Heav'n and earth are full of thy glory.

Air.

Vocal Base.

Glory be to thee, O Lord most high, A - - men, A - - - men.

NEW-YORK. C. M.

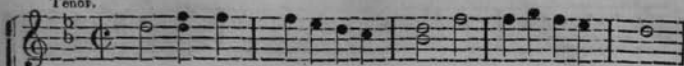
E. R.

2d Treble.

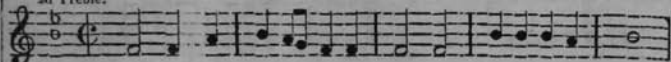
Air. Sin - ners, the voice of God re - gard, His mercy speaks to - day;

He calls you by his sov'reign word, From sin's de - - structive way.

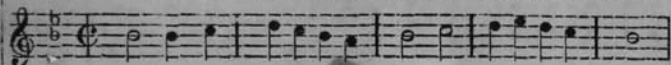
Tenor.



2d Treble.

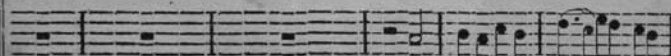
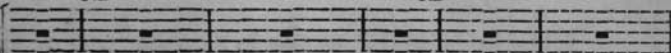


Air. To our Al - mighty Maker, God, New honors be ad - dress'd;

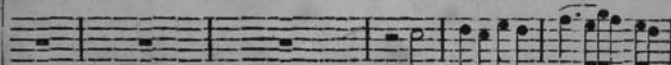


Pia.

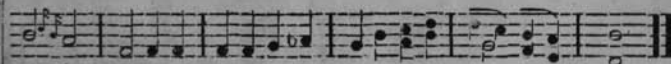
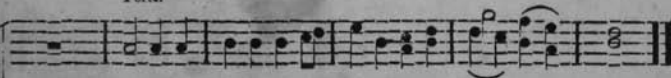
Pia.



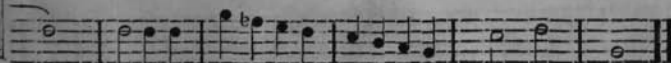
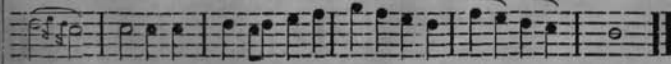
His great salvation shines a - - broad, His great salvation shines a -



Forte.



broad, His great sal - vation shines a - broad, And makes the na - tions bless'd.



2d Treble.



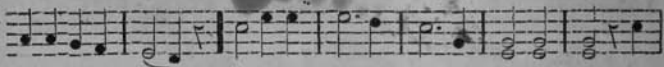
1. Sacred to Heav'n, be - hold the dome ap - pears, Lo! what august so-

Air.

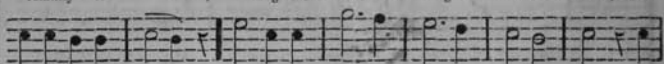


3d verse. Open ye gates, re - ceive a queen who shares, With equal sense, your

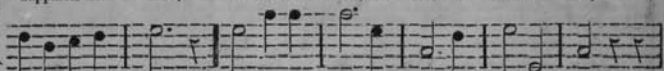
Vocal.



lemnity it wears; Angels themselves have deign'd to deck the frame, And



happiness and cares; Of riches much, but more of wisdom see, Pro-



beaut'ous Sheba, And beaut'ous Sheba shall re - port its fame.

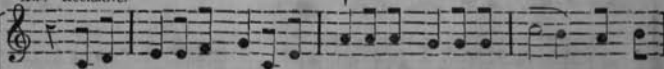


portion'd workman, Proportion'd workmanship, and ma - son - ry.

Instrumental.

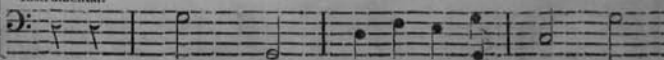


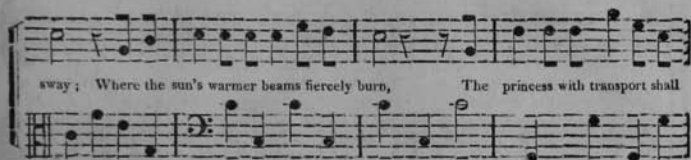
Air. Recitative.



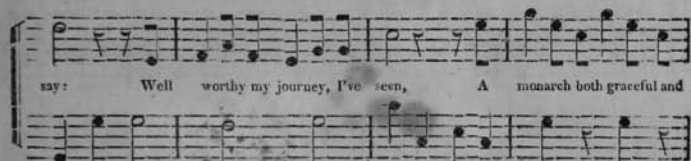
When the queen of the south shall re - turn, To the climes which acknowl - edge her

Instrumental.

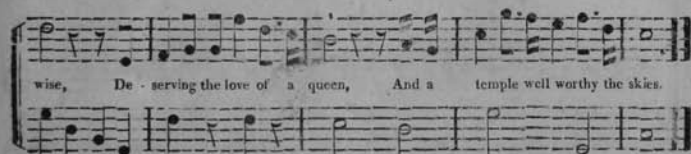




sway; Where the sun's warmer beams fiercely burn, The princess with transport shall



say: Well worthy my journey, I've seen, A monarch both graceful and

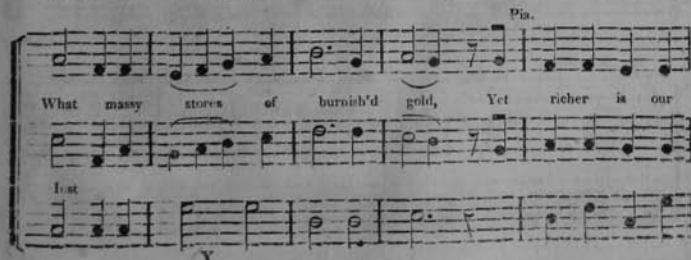


wise, De - serving the love of a queen, And a temple well worthy the skies.

*Here sing the third verse in the first strain, (Open ye gates, &c.) then conclude as follows:*



*Expressivo.* *Cres.*  
O! charming Sheba— O! charming Sheba, here be - - - hold,  
*Air.*  
*Vocal.*  
*unisons,* charming Sheba— here be - - - hold



*Pia.*  
What massy stores of burnish'd gold, Yet richer is our  
*Just*



art; Wisdom and beauty both combine, Our art to raise, our

For.

hearts to join. Give to mason - - ry the prize,

unions,

Vocal.

Give to mason - - - ry the prize,

hearts to join.

Pia. Bis.

Where the fairest choose the wise; Beauty still shall wisdom love,

Where the fairest choose the wise; Beauty still shall wisdom love,

Cres. For. Adagio.

Beauty and order— Beauty and order— reign a - - - bove.

Beauty and order— Beauty and order— reign a - - - bove.

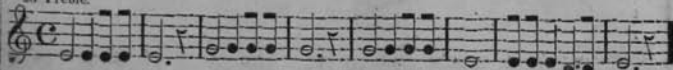
# BENEDICTION.

171

Mod. Maestoso.

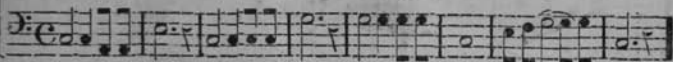
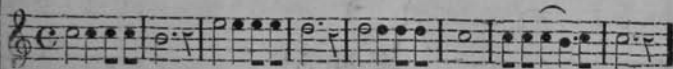


2d Treble.

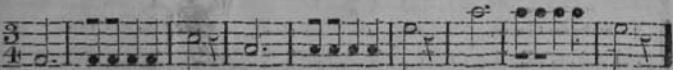


O! pray for the peace; O! pray for the peace; O! pray for the peace of Jeru - sa - lem.

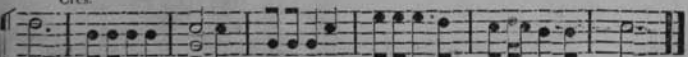
Air.



Peace be within thy walls, Peace be within thy walls, Peace be within thy walls;



Cres.



Peace be within thy walls, and plenteousness, and plenteousness, within thy pala - ces.



Sym.

Treble, or Tenor. *Expressivo.*

Air.

Strike the Cymbal, roll the timbrel, Let the trump of

*Cres.*

*For.*

triumph sound: Pow'ful slinging, headlong bringing, Proud Go-

Pia.

li - ah to the ground. From the riv - er, re - - ject - ing

quiv - er, Ju - - dah's he - - ro takes the stone.

CHORUS Cres.

For.

Spread your banners, Shout ho - sanahs, Battle is the Lord's a - lone.

Sym.

Spread your banners, Shout ho - sanahs, Battle is the Lord's a - lone.

Air. Solo. Pis.

Tenor Voice.

See! ad - vances, with songs and dances, All the band of  
Instrumental Base.

Treble Voice.

Is - rael's daughters; Catch the sound, ye hills and wa - ters:

Treble, or Tenor. CHORUS. For.

Air.  
Spread your banners, shout ho - san - nas; Battle is the Lord's a - lone.  
Vocal.

Sym.

Inst.

Trio.

Air.  
God of thunder, rend a - sunder, All the pow'r Phi - listine's boast.  
Vocal.



What are nations, what are stations, Israel's God is Lord of hosts.

Air. Solo. Andante.

What are haughty monarchs now, Lo! before Jehovah bow; Pride of princes, strength of kings,  
Inst.

Cres.

Bis.

Air.  
Praise him, Praise—  
To the dust Jehovah brings. Praise him, Praise him, ex - ulting nations praise.

Full Chorus.

Adagio Forte.

Ho - san - nah, Ho - san - nah, Ho - - - san - - - nah.

*Andante.*

*Air*

1. Praise the Lord who reigns above, And keeps his courts below; Praise the holy  
 God of love, And all his greatness show; Praise him for his noble deeds  
 Praise him for his matchless pow'r, Him, from whom all good proceeds, Let heav'n and earth adore.

2 Publish, spread to all around,  
 The great Emmanuel's name;  
 Let the trumpet's martial sound,  
 Him Lord of hosts proclaim.  
 Praise him, ev'ry tuneful string,  
 All the reach of heav'nly art,  
 All the pow'rs of music bring,  
 The music of the heart.

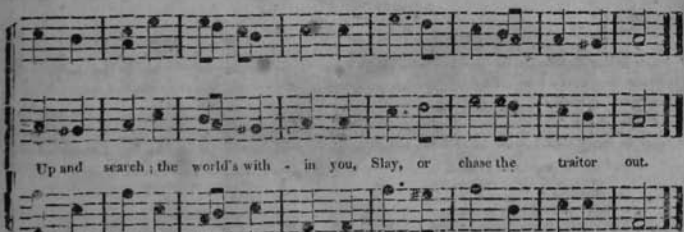
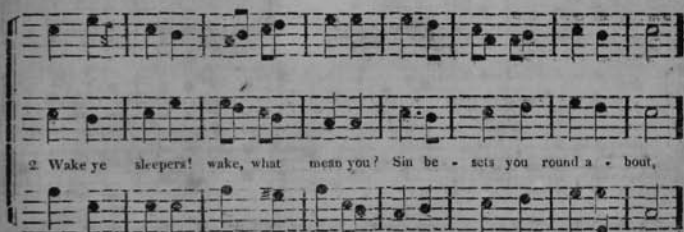
3 Him, in whom we live and move,  
 Let ev'ry creature sing;  
 Glory to their Maker give,  
 And homage to their King.  
 Hallow'd be his name beneath,  
 As in heav'n on earth ador'd;  
 Praise the Lord in ev'ry breath,  
 Let all things praise the Lord.

*Hy. 31, Select.* LAODICEA. 8—7s. D.

Tenor—or 2d Treble.

*Air Andante.*

1 Lukewarm friends, the foe grows stronger, See what hosts your camp surround;



3 What enchant's you, sloth or pleasure?  
What offend's you, bid depart;  
Ask your conscience, where's your treasure?  
For be certain there's your heart.

4 Give the fawning foe no credit;  
See the bloody flag unfurl'd;  
That base heart, the truth hath said it,  
Loves not God that loves the world.

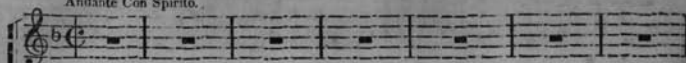
5 God and mammon! O be wiser;  
Serve them both! it cannot be;  
Ease in warfare, saint and miser,  
These can never well agree.

6 Shun the shame of basely falling,  
Cumber'd captives clogg'd with clay,  
Prove your faith; make sure your calling,  
Wield the sword, and win the day.

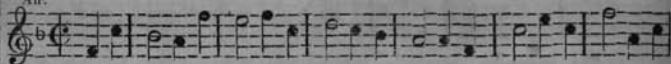
7 Onward press towards perfection,  
Watch and pray, and all things prove;  
Seek to know your own election,  
Set your heart on things above.

8 Shun backsliding, scorn dissembling,  
Lo! salvation near in view;  
Work it out with fear and trembling;  
'Tis your God that works in you.

Andante Con Spirito.



Air.



I was glad, I was glad when they said unto me, We will go, We will go, We will

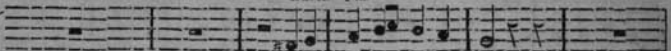
Vocal Base.



Instrumental.



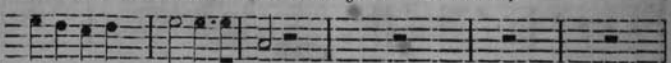
Duett. Pia.



Sym.



go in - to the house of the Lord : We will go in - to the house,

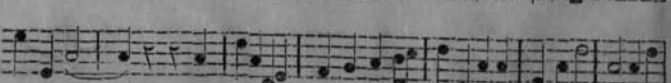


Sym.



We will go in - to the house,

into the house of the Lord : We will



go, We will go in - to the house, We will go We will go in - to the house, into the house of the

Duett. *Pia. Grazioso.*

Lord, in - to the house of the Lord. Peace be with - in thy walls, Pence For.

Peace be within thy walls, And plenteousness within thy Peace, Peace,



pal-a-ves, Peace be within thy walls, Peace be within thy walls, and plenteousness, and  
Peace Peace

plenteousness within thy palaces. A-men. A-men. A-men.

### DAVID's LAMENTATION.

Andante.

2d Treble.

Air.

David the king was grieved and mov-ed, He went to his chamber, his

Mod. Affettuoso.

chamber and wept. And as he went, He wept and said, O! my son,

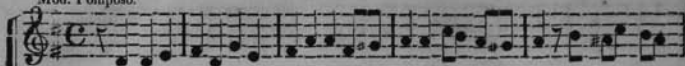
Andante.

O! my son, Would to God I had died, Would to God I had died, Would to

Mod. Adagio.

God I had died for thee, O! Ab - sa - lom, my son, my son.

Mod. Pomposo.



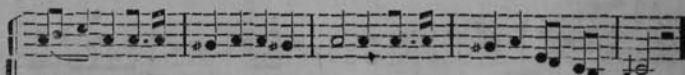
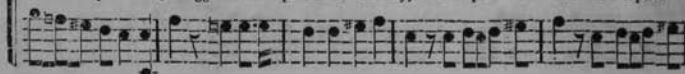
Air.



Our Lord is risen from the dead, Our Jesus is gone up on high; The pow'rs of



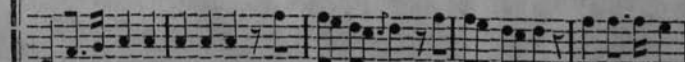
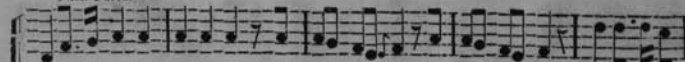
hell are captive led, Dragg'd to the portals of the sky, The pow'rs of hell are captive



led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky.



Tutti Forte.



There his triumphal chariot waits, And Angels chant the solemn lay, Lift up your heads,



ye heav'nly gates, Ye ev - er - lasting doors, give way!

Lift up your heads, ye heav'nly gates! Ye ev - er - last - ing doors, give way!

Air. Solo.

Loose your bars of massy light, And wide un - - - fold th'

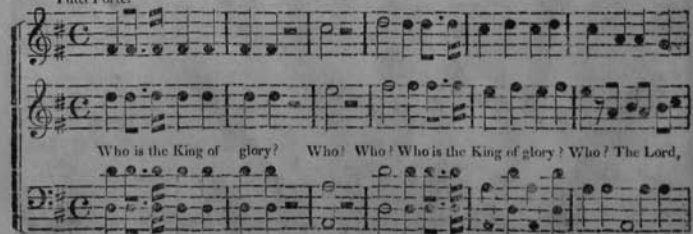
Instrument.

ethu - real scene; He claims these mansions as his right; Re - ceive the

King of glo - ry in! He claims these mansions as his right; Re -



Tutti Forte.





that all his foes o'ercame, The world, sin, death, and hell o'erthrew, And Jesus is the Conq'ror's

name, And Jesus is the Conq'ror's name, And Je - sus is the Conq'ror's name.

Lo! his triumphal chariot waits, And angels chant the solemn lay, Lift up your heads, ye

heav'nly gates! Ye everlasting doors, give way! Lift up your heads, ye heav'nly gates! Ye

ev - er - last - ing doors, give way! Who is the King of glory? Who? Who? Who? Who is the

King of glory? Who? The Lord of glorious pow'r possess'd, The King of saints and angels

too, God over all, forever blest, God over all, forever blest, God over

Forte.

all, for - ev - er blest, God over all, forever blest, forever blest.

Tenor.

Air. 1. Rise, my soul, and stretch thy wings, Thy bet - ter portion trace;

2. Hap - py who in Je - sus live, But hap - pier still are they,

Rise from tran - si - to - ry things, Tow'rd's heav'n thy na - tive place.

Solo. Pia. Mod.

Sun, and moon, and stars de - cay; Time shall soon this earth re - move;

Lord, thou read'st the panting heart, Lord, thou hear'st the pray - ing sigh;

Cres.

Rise, my soul, and haste a - way, To seats pre - par'd a - bove.

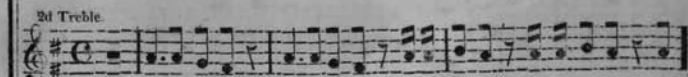
3 Yet, if so thy will ordain,  
For our companions' good,  
Let us in the flesh remain,  
And meekly bear the load;

Till we have our grief fill'd up,  
Till we all our work have done,  
Late partakers of our hope,  
And sharers of thy throne.

Tenor.



2d Treble.



Hallelujah

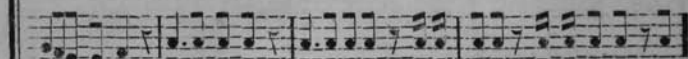
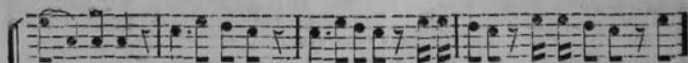
Hallelujah

Hallelujah

Hallelujah

Hal-

Air.



le - lujah

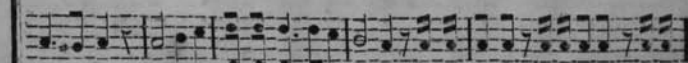
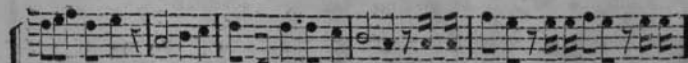
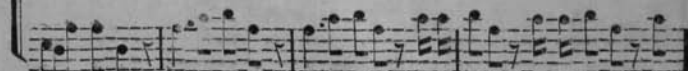
Hallelujah

Hal.

Hal.

Hal.

Hal.



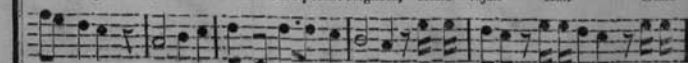
le - lu - jah.

For the Lord God Omnipotent reigneth,

Halle - lujah

Hal.

Halle-



lujah Halle - lujah For the Lord God Omnip - o - tent reigneth. Halle-

Hallelujah Halle-  
lujah Halle - lujah Hal. Hal.  
For the Lord

lu'ah Hal. Hal. Hal. For the Lord  
Hal - le - lu - jah Hallelu—Hallelujah Hal. Hal - le - lu -  
God Om - nip - o - tent reigneth Hal - le lujah Hal. Hallelu-  
For the Lord



God Omnipotent reigneth, Hallelujah. Hal Hal.

jah Hallelujah Hal - lelujah Hal. Hal.

jah Hallelujah Hal Hal. Hal. Hal. Hal.

God— Halle - lu - jah Hal.

Hal-

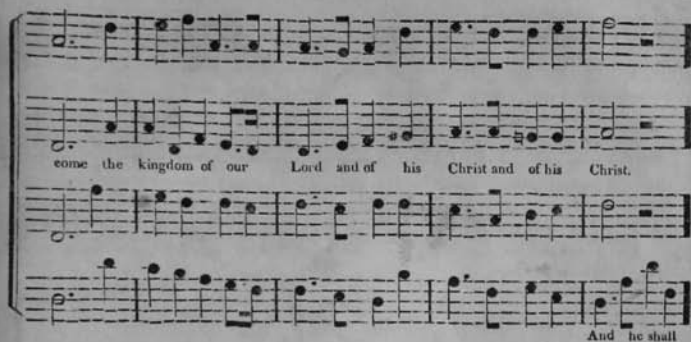
For the Lord God Om - nip - o - tent reigneth Hallelujah

Hal. hal. hal. hal. hal. hal.

Hal. hal. hal. hal. hal.

le - lu - jah

Hallelujah The kingdom of the world is be-



come the kingdom of our Lord and of his Christ and of his Christ.

And he shall



And he shall reign for - ev - er and ev -

reign forev - er and ev - er forever, and ev - er, And he shall



And he &c.

And he shall reign for - ev - er and ev - er forever

And

reign And he shall reign for - ev - er for - ever and ever,

And he shall reign for - ever for - ev - er forever and

and ever for - - ev - er and ever King of ki - - -

he shall reign for - ev - er and ev - - - er King of ki - - -

ever and ever for - ev - er, forever forever, forever and

ver Hallelujah hal. forever and ever hallelujah hallo.

ngs and Lord of lor - - - - ds.

Hal.

lujah

forever and ever Halle - lujah hal.

King of ki - - - - - ngs and Lord of

forever and ever Halle - lojah Hal.

forev - er for - ev - er Hallelu - jah hal.

lor - - - - - da King of

forever and ever Halle - lojah hal. King of

kin - - - - - gs and Lord of lor King of

and

kings and Lord of lords, and he shall reign, and he shall

ds and Lord of lords. And he shall reign, forever and ever and

klogr A a

and he shall reign for - ev - er and ev - - er King of kin-

he shall reign for ev - er and ev - - er, King of kings, for ever and

he

and he shall King of kings. for ever and

gs and Lord of Lo - - - rds. And he shall reign for ev - er. And

ver, and Lord of lords. Hallelujah, Hal. And he shall reign for

And he

ever Hallelujah

ever and ev - er. King of kings, and Lord of Lords, King of kings and Lord of

ever au! ev - er.

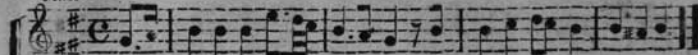


Lords. And he shall reign for ev - er and ev - - - er, for ev - er and  
King of  
And he shall reign for ever, for ever and ev - - er for - ever and

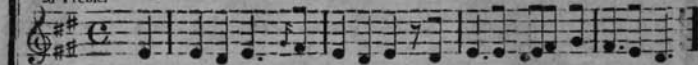
ev - er, for ev - er and ev - er. Ha - le - lu - jah, Hal - le  
kings and Lord of lords  
ever, forev - er and ever

lu - jah hal. hal. hal - le - lu - - - jah.

Tenor

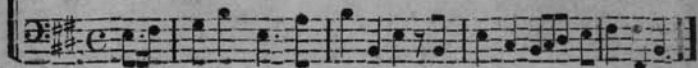
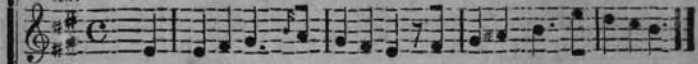


2d Treble.

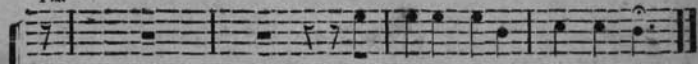


1. A - wake our souls, a - way our fears, Let ev'ry trembling tho't be gone;

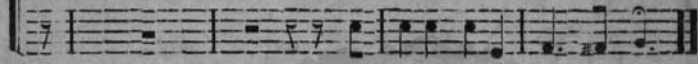
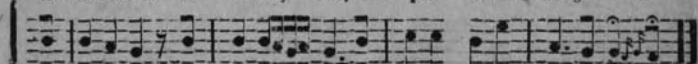
Air.



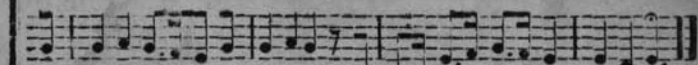
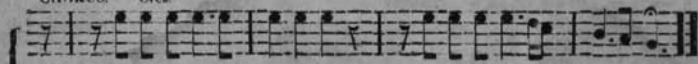
Pia.



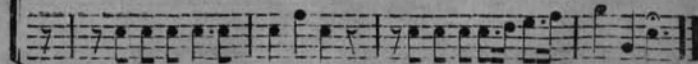
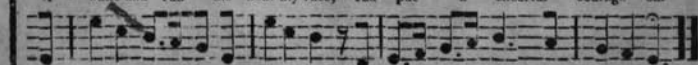
A - wake and run the heav'nly race, And put a cheerful courage on.



CHORUS.\* Cres.



A - wake and run the heav'nly race, And put a cheerful courage on.

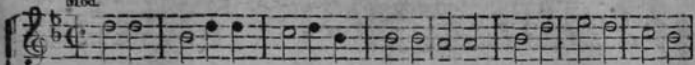


\* To be sung at the close of each verse in the Hymn set, or any other appropriate Hymn, or Psalm given.

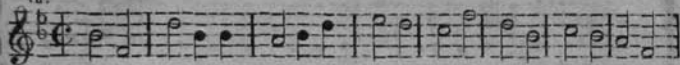
# GLORIA PATRI

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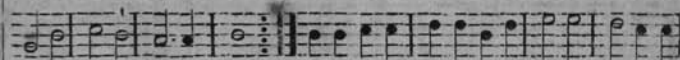
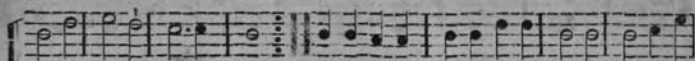
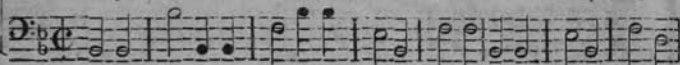
Mod.



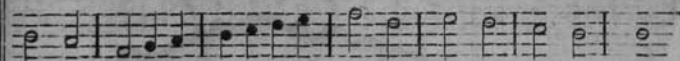
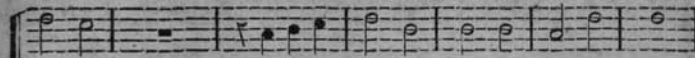
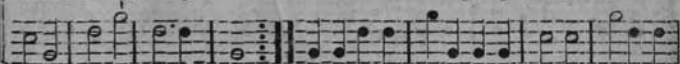
Air.



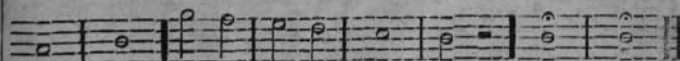
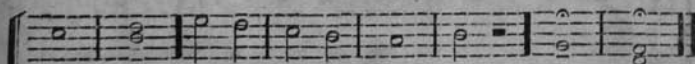
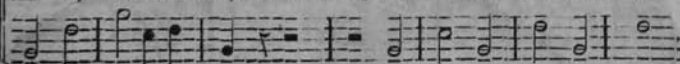
Glory be to the Fa - ther and to the Son and to the Ho - ly Ghost, and



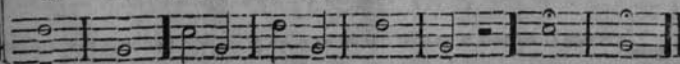
to the Ho - ly, Ho - ly Ghost. As it was in the beginning, is now and ev - er



shall be, World without end, World without end, World with - out end, World with -



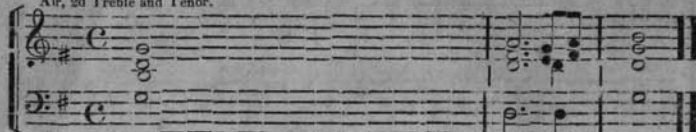
out end. Hal - le - lu - jah, A - men. A - - men.



## SELECT CHANTS.

## CANTATE DOMINO.

Air, 2d Treble and Tenor.



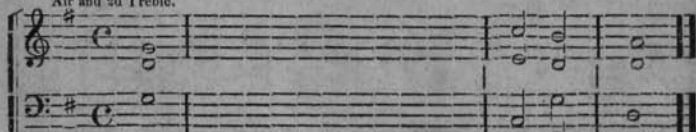
1 O sing unto the Lord	- - - - -	a new	song,
3 The Lord declared	- - - - -	his sal	vation,
5 Show yourselves joyful unto the Lord	- - - - -	all ye	lands ;
7 With trumpets	- - - - -	also and	shawms.
9 Let the floods clap their hands, and let the hills be	- - - - -	fore the	Lord ;
Glory be to the Father, and [joyful together be-	- - - - -	to the	Son,



2 With his own right hand, and with his	- - - - -	holy	arm,
4 He hath remembered his mercy and truth towards the	- - - - -	house of	Israel,
6 Praise the Lord up-	- - - - -	on the	harp,
8 Let the sea make a noise, and all that	- - - - -	therein	is,
10 With righteousness shall he	- - - - -	judge the	world,
as it was in the beginning, is now, and	- - - - -	ever	shall be,

## LAUS DEO.

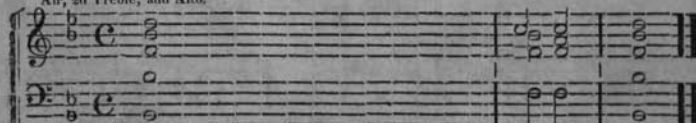
Air and 2d Treble.



Bless the Lord,	- - - - -	O my	soul :
Bless the Lord,	- - - - -	O my	soul,
Who forgiveth all thine in-	- - - - -	i qui	ties ;
Who redeemeth thy life from	- - - - -	de struc	tion,
The Lord executeth righteousness and judgment for all that	- - - - -	are op	press'd,
Far as the heavens are high a-	- - - - -	bove the	earth ;
The Lord hath prepared his	- - - - -	throne in the	heav'n's,
Bless the Lord, all	- - - - -	ye his	hosts ;
We will bless thee, O	- - - - -	thou Most	high ;
Glory be to	- - - - -	thee, O	Lord ;

## BENEDICTUS.

Air, 2d Treble, and Alto.



Blessed be the	- - - - -	Lord God of	Israel,
And hath raised up a mighty sal-	- - - - -	vation for	us,
As he spake by the mouth of his	- - - - -	ho - ly	prophets,
That we should be saved from our	- - - - -	en - e-	mies,
Glory be to the Father, and	- - - - -	to the	Son,
As it was in the beginning, is now, and	- - - - -	ev - er	shall be,





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