

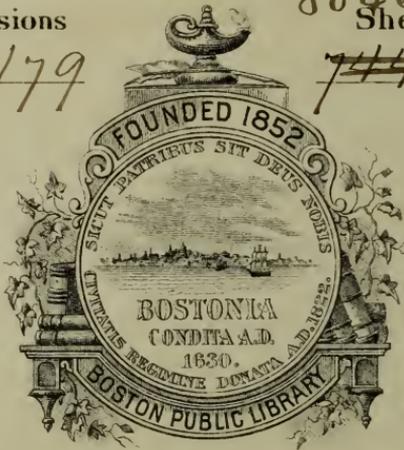


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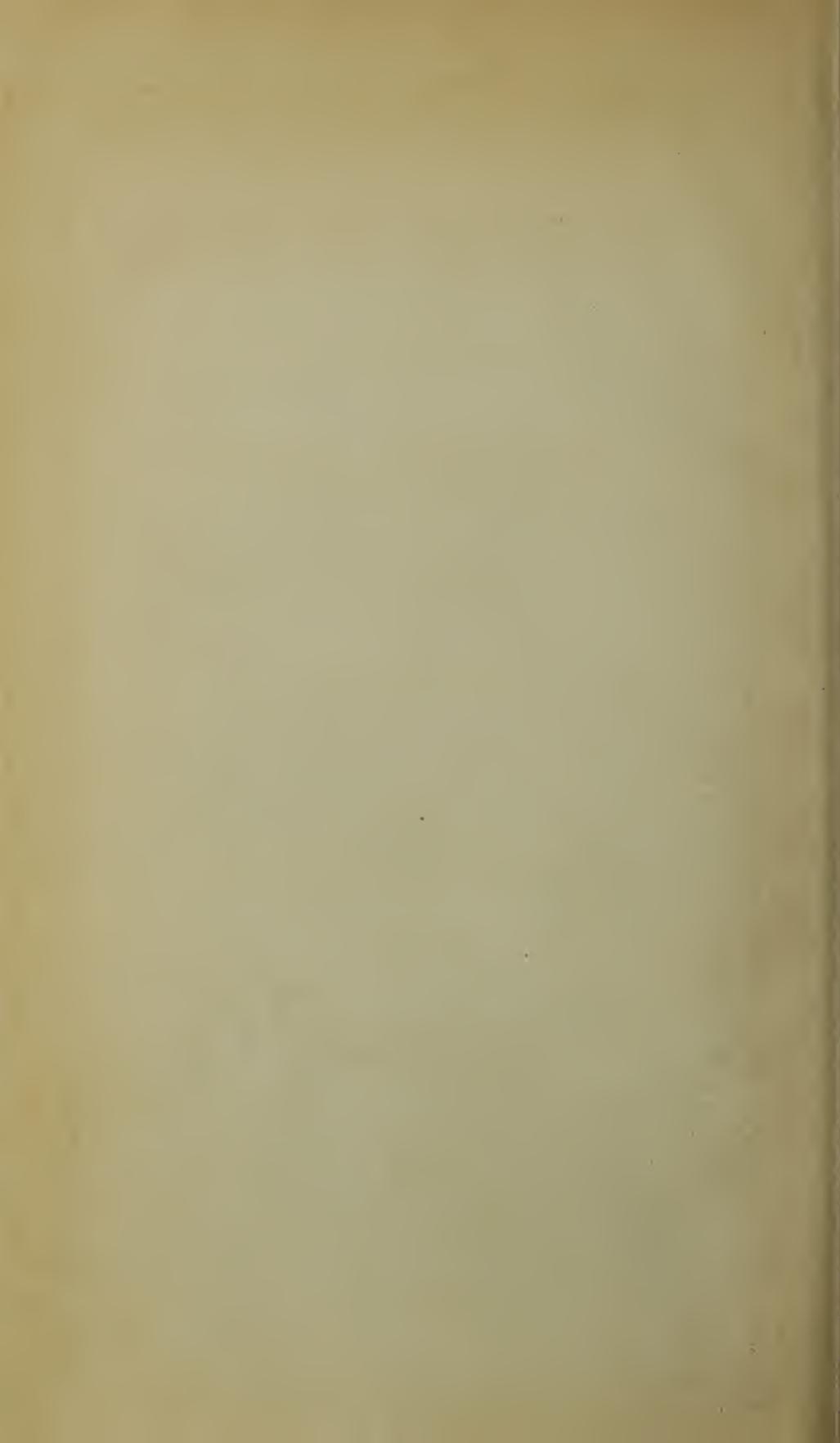
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Received Aug. 2, 1882.



SACRED MUSICK,

SELECTED FOR THE USE OF

The First Church

IN

BOSTON.

8046.170

WITH

RUDIMENTS OF MUSICK

PREFIXED.

BOSTON :

PRINTED BY JOSEPH T. BUCKINGHAM,
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1815.

B. H.
315.179

Aug. 2, 1882

Please catalogue
before binding

RUDIMENTS OF MUSICK.

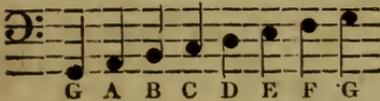


MUSICK is written on five lines, drawn over each other, and in the intermediate spaces, which together are called a Staff. If the notes ascend or descend beyond the staff, short lines are added, called Ledger-lines, thus,

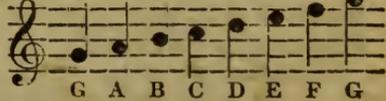


The lines and spaces of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the same series. The situation of these letters on the staff is governed by certain characters called Clefs. The first, called the F Clef, placed on the fourth line, which is therefore called F, is used for the Base only. The second is the G Clef, placed on the second line, and that line is called G. This clef properly belongs to the Treble part, or the principal air of the piece. The third, which is called the C Clef, is generally placed on the third line, and that line is called C. This clef is chiefly used for the Alto (or Contra Tenor.) The clef determines the situations of the other letters on the staff; thus;

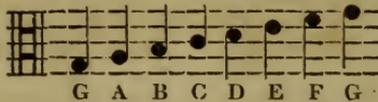
F CLEF...BASE.



G CLEF...TREBLE & TENOR.



C CLEF...COUNTER.



There are but seven original sounds or tones, (every eighth being the same in nature as the first,) five of which are whole tones, and two are semitones. The semitones are found between B and C, and between E and F.

In singing, to the notes are applied the syllables, Mi, Faw, Sol, Law, in the following order, viz. Above the Mi are Faw, Sol, Law, Faw, Sol, Law; and below the Mi are Law, Sol, Faw, Law, Sol, Faw; after which the Mi returns, either ascending or descending.

When there are neither flats nor sharps placed at the beginning of a tune, the Mi is on B.

If B be flat, Mi is on E.

If F be sharp, Mi is on F.

If B and E be flat, Mi is on A.

If F and C be sharp, Mi is on C.

If B, E, and A be flat, Mi is on D.

If F, C, and G be sharp, Mi is on G.

If B, E, A, and D be flat, Mi is on G.

If F, C, G, and D be sharp, Mi is on D.

The notes are six in number, viz. the Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver; to each of these notes belongs a Rest, or note of silence of the same name and duration. The forms and proportions are as follows:

1 Semibreve—2 Minims—4 Crotchets—8 Quavers—16 Semiquavers—32 Demisemiquavers.



Other musical characters are the following:



RUDIMENTS OF MUSIC.

1. A Flat at the beginning of a tune, governs the mi; and set before a note, sinks its sound a semitone.

2. A Sharp at the beginning of a tune governs the mi; and set before a note raises its sound a semitone.

3. The Natural counteracts a flat or sharp, restoring the note before which it is set, to its original sound.

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

5. A Slur is a curve drawn over or under those notes which are to be sung to one syllable.

6. A Hold shows that the sound of the note may be continued indefinitely.

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

8. Chooing or double notes give the performer liberty to sing which he pleases, and both may be sung at the same time.

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

10. The Bar divides a tune into equal parts, according to its measure note.

11. The Double Bar, or one thick Bar, is used to distinguish the end of a strain, and to divide the lines of poetry.

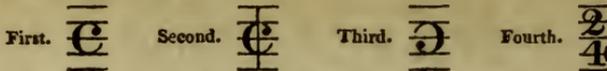
12. The Brace connects those parts of a tune which move together.

The Appoggiatura, or small notes, Shake, &c. are left to the explanation of teachers.

OF TIME.

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

Common time has four marks or modes, and is measured by even numbers, as, 2, 4, 8, &c. The three first modes have a semibreve, or its equivalent, in a bar; and the fourth mode has but half that quantity. They are all accented on the first and third parts of the bar.



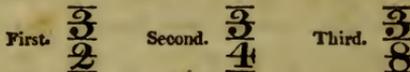
The first mode has four beats in a bar, two down and two up, and is performed in four seconds.

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

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

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

Triple time has three marks or modes, viz.

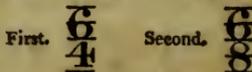


The first mode has three minims in a bar, each minim sounded in a second of time, and is performed with three beats to a bar, the two first with the hand down, and the last with it up.

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

The third mode has three quavers in a bar, the time measured as in the preceding modes, but performed one fourth faster than the second mode.

Compound time has two marks or modes, viz.



The first mode contains six crotchets in a bar, three sung with the hand down and three with it up, in the time of two seconds.

The second mode has six quavers in a bar, performed like the first mode, but one fourth faster.

The performing of music quicker or slower, in the different modes, is regulated by directive terms, or by the judgement of the singer.

OF THE KEYS.

There are two Keys, the Major and the Minor. If the last note in the base (which is called the key note) is next above the mi, it is the major key; if next below the mi, it is the minor key.

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

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

Till the storm of life is past ; Safe in - to thy ha - ven guide ;

Pia. Cres. For.

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

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

pare new honours for his name, Prepare new honours for his name, And

songs before unknown. Let elders worship at his feet, The church adore a-

round, With vials full of odours sweet, With vials full of odours

sweet, And harps of sweeter sound, And harps of sweeter sound.

O P O R T O. L. M.

3.

When I sur - vey the wondrous cross, On which the Prince of

Soft.

glo - ry died, My rich - est gain I count but loss, And pour con-tempt on

Loud.

all my pride, And pour contempt on all my pride.

4. ITALY. L. M. P. 17.

What sinners val - ue I resign ; Lord, 'tis enough that thou art

mine : I shall behold thy blissful face, And stand complete in righteous ness.

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

Soft.

go, H 'h joys sub - stan - tial and sin - cere ; When shall I wake, and

Loud.

find me there! When shall I wake, and find me there!

PLYMPTON. C. M. H. 185. 5.

Now let our droop - ing hearts re - vive, And

all our tears be dry: Why should these eyes be

drown'd in grief, That view a Saviour nigh?

6. St. ANN'S. C. M.

God, my supporter and my hope, My help for ev - er near,

Thine arm of mercy held me up, When sinking in despair.

7. CHRISTMAS. C. M. H. 175.

My soul, awake, stretch every nerve, And press with vigour on, A

heav'nly race demands thy zeal, And an immortal crown, And an immortal crown.

Darkness and clouds of awful shade His dazzling glory shroud in state,

Justice and truth his guards are made, And fix'd by his pa - vil - ion, wait.

MESSIAH.

C. M.

9.

I know that my Re-d-em - er lives, And ev - er prays for me :

Sal - va - tion to his saints he gives, And life and lib - er - ty.

10. PEMBROKE. C. M. P. 148.

Tutti.

Pia.

Praise ye the Lord, im - mor - tal choir, That fill the realms above! Praise him who form'd you

For.

Dim.

of his fire, Praise him who form'd you of his fire, And feeds you with his love.

11. OLD HUNDRED. L. M.

Be thou, O God, exalted high, And as thy glory fills the sky,

So let it be on earth display'd, Till thou art here as there obey'd.

12. MARTIN'S LANE. L. P. M.

At-tend, my soul, the voice di-vine, And mark what beam-ing

glo-ries shine A-round thy con-de-scending God; To us he in his

word proclaims His awful, his endearing names, Attend, & sound them all abroad.

13. NANTWICH. L. M. H. 25.

Andante.

A-wake, our souls, a-way, our fears, Let ev-ry trembling

Pia.

thought be gone! A-wake, and run the heav'n-ly race, And put a

For.

cheerful cour-age on, And put a cheer-ful courage on.

14. ISLINGTON. L. M. H. 23.

A-wake, my soul, lift up thine eyes, See how thy foes a-

gainst thee rise, In long ar - ray, a num'rous host, A-

wake, my soul, A - wake, my soul, or thou art lost.

15. BLENDON. L. M.

Je-sus, my all, to heav'n is gone, He whom I fix my hopes up-on :

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

16. LEEDS. L. M.

My God, when'er my longing heart, Its grateful tribute would impart,

The first system of music for 'LEEDS' consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The middle staff is in treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the middle staff.

In vain my tongue with fee - ble aim Attempts the glories of thy name.

The second system of music for 'LEEDS' consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The middle staff is in treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the middle staff.

17. DRESDEN. Ps. 23. *Peculiar.*

The Lord my pasture shall prepare, And feed me with a shepherd's care ;

The first system of music for 'DRESDEN' consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. The lyrics are written below the middle staff.

His presence shall my wants supply, And guard me with a watch - ful eye :

The second system of music for 'DRESDEN' consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. The middle staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. The lyrics are written below the middle staff.

My noonday walks he shall attend, And all my midnight hours defend.

18. CARTHAGE. L. M.

Father of all ! omniscient Mind ! Thy wisdom who can comprehend ?

DUET. *Pia.*

Its highest point what eye can find ! Or to its low - est depths descend !

Its highest point what eye can find, Or to its lowest depths descend !

In-dul-gent Fa-ther! how di-vine, How bright thy glo-ries are!

Through na-ture's am-ple round they shine, Thy good-ness to de-clare.

But in the no-ble work of grace, What win-ning glo-ry smiles,

In my di-vine Re-deem-er's face, And ev'-ry fear be-guiles.

A-gain the Lord of light and life A-wakes the kindling ray,

Un-seals the eye-lids of the morn, And pours in-creas-ing day.

This day be grate-ful hom-age paid, And loud ho-san-nas sung,

Let glad-ness dwell in ev'-ry heart, And praise on ev'-ry tonguc.

I'll praise my Maker 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 being last, Or im-mor-tal-i-ty en-dures.

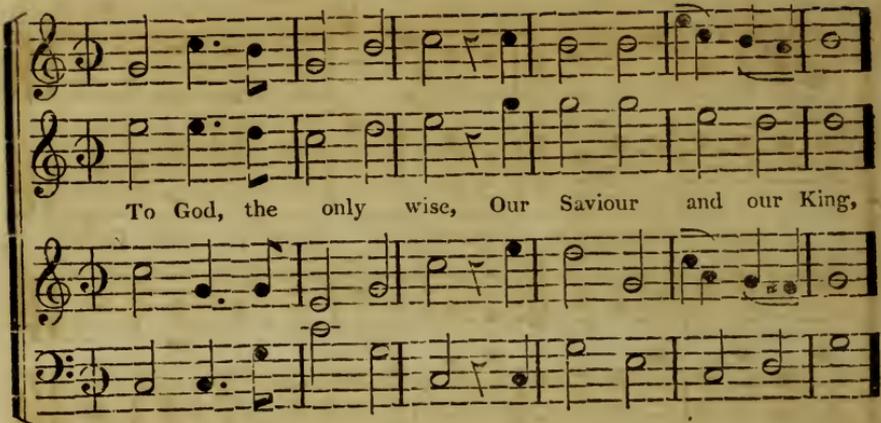
Behold, the lofty sky Declares its maker, God,

And all the starry works on high Proclaim his pow'r abroad.

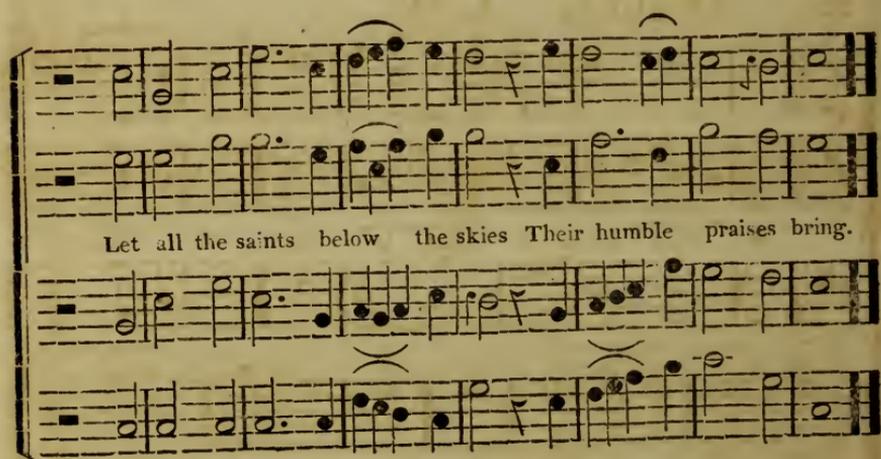
23. ORANGE. S. M.

Let sinners take their course, And choose the road to death;

But in the worship of my God, I'll spend my daily breath.



To God, the only wise, Our Saviour and our King,



Let all the saints below the skies Their humble praises bring.



Praise ye the Lord, hallelujah, praise ye the Lord, hallelujah,

Slow.

hallelujah, hallelujah, hallelujah, praise ye the Lord.

This musical score consists of two systems of two staves each. The first system includes the tempo marking 'Slow.' and the lyrics 'hallelujah, hallelujah, hallelujah, praise ye the Lord.' The second system continues the melody and accompaniment.

25. ARMLEY. L. M.

My God, permit me not to be A stranger
to myself and thee; Amidst ten thousand
thoughts I rove, For - get - ful of my highest love.

This musical score is for the hymn 'ARMLEY. L. M.' and is written in 3/2 time. It consists of three systems of two staves each. The first system includes the lyrics 'My God, permit me not to be A stranger'. The second system includes the lyrics 'to myself and thee; Amidst ten thousand'. The third system includes the lyrics 'thoughts I rove, For - get - ful of my highest love.' The score features various musical notations including triplets and accidentals.

26. TRURO. L. M.

Musical score for 'TRURO' in 2/4 time, key of B-flat major. The score consists of three staves: two treble clefs and one bass clef. The melody is written in the first treble staff, and the accompaniment is in the second treble and bass staves. The lyrics are: 'Now to the Lord a noble song! Awake, my soul, awake, my

Continuation of the musical score for 'TRURO'. The lyrics are: 'tongue; Hosanna to th' eternal name, And all his boundless love proclaim.'

27. ABRIDGE. C. M.

Musical score for 'ABRIDGE' in 3/2 time, key of B-flat major. The score consists of three staves: two treble clefs and one bass clef. The melody is written in the first treble staff, and the accompaniment is in the second treble and bass staves. The lyrics are: 'Now shall my inward joys arise And burst into a song:

Continuation of the musical score for 'ABRIDGE'. The lyrics are: 'Almighty love inspires my heart, And pleasures tune my tongue.'

Con - sid - er all my sorrows, Lord, And thy deliv'rance send; My

soul for thy salvation waits, When will my troubles end!

29. BARBY. C. M.

With songs and honours sounding loud. Address the Lord on high;

Over the heaven he spreads his cloud, And waters veil the sky.

Before the hills in order stood, Or earth receiv'd her frame ;

The first system of musical notation for 'Wantage' consists of three staves. The top staff is a treble clef with a 3/2 time signature. The middle staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The lyrics are written below the middle staff.

From ev - er - last - ing, thou art God, To endless years the same.

The second system of musical notation for 'Wantage' consists of three staves. The top staff is a treble clef with a 3/2 time signature. The middle staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The lyrics are written below the middle staff.

My soul, the awful hour will come, Apace it hastens on,

The first system of musical notation for 'Plymouth' consists of three staves. The top staff is a treble clef with a 3/2 time signature. The middle staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The lyrics are written below the middle staff.

To bear this body to the tomb, And thee to scenes unknown.

The second system of musical notation for 'Plymouth' consists of three staves. The top staff is a treble clef with a 3/2 time signature. The middle staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The lyrics are written below the middle staff.

While thee I seek, protecting Pow'r, Be my vain wishes still'd ;

And may this consecrated hour, With better hopes be fill'd.

Thy love the pow'r of thought bestow'd ; To thee my thoughts would soar :

Thy mercy o'er my life has flow'd ; That mer - cy I adore.

33. LAMBETH. Eights. H. 29.

Behold! the bright morning appears, And Jesus re - vives from the

grave! His rising removes all our fears, And proves him almighty to save.

How strong were his tears and his cries! The worth of his blood how di-

Pia. For.

vine! How perfect his great sacrifice, Who rose tho' he suffer'd for sin!

O God, my grateful soul aspires To celebrate thy name, My

tongue with cheerful songs of praise Shall cel - e - brate thy fame.

Awake, my heart, and thou, my voice, Thy willing trib - ute pay, And

let a hymn of sa - cred joy Sa - lute the op'ning day.

35. CARDIFF. H. M.

The first system of music for 'Cardiff' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'To God I lift my eyes, From whom is all my aid,' are written below the middle staff, with the words 'all' and 'my' underlined.

To God I lift my eyes, From whom is all my aid,

The second system of music for 'Cardiff' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'The God, who built the skies, And earth's foundations laid. God is the' are written below the middle staff.

The God, who built the skies, And earth's foundations laid. God is the

The third system of music for 'Cardiff' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'tow'r, To which I fly, His grace is nigh, In ev'ry hour.' are written below the middle staff.

tow'r, To which I fly, His grace is nigh, In ev'ry hour.

36. PORTSMOUTH. H. M.

The first system of music for 'Portsmouth' consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'Ye boundless-realms of joy, Exalt your Maker's fame; His' are written below the middle staff.

Ye boundless-realms of joy, Exalt your Maker's fame; His

praise your songs em - ploy, His praise your songs em-ploy, A-

bove the star-ry frame, Above the starry frame. Ye ho-ly throng Of

angels bright, In worlds of light Be-gin the song. Ye ho-ly throng Of

pia.

an - gels bright, In worlds of light Be - gin the song.

For.

37. BETHESDA. H. M.

Lord of the worlds a-bove, How pleasant and how fair The

The first system of musical notation for 'Bethesda' consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'Lord of the worlds a-bove, How pleasant and how fair The' are positioned between the first and second staves.

dwellings of thy love, Thine earthly temples, are! To

The second system of musical notation continues the piece. It consists of three staves in the same key signature and time signature as the first system. The lyrics 'dwellings of thy love, Thine earthly temples, are! To' are positioned between the first and second staves.

thine abode My heart aspires, With warm de - sires To see my God.

The third system of musical notation concludes the piece. It consists of three staves in the same key signature and time signature. The lyrics 'thine abode My heart aspires, With warm de - sires To see my God.' are positioned between the first and second staves. The piece ends with a double bar line and repeat dots.

38. CHATHAM. P. M. H. 11.

Almighty King of heav'n a-bove, E-ter-nal source of truth and love, And

The first system of musical notation for 'Chatham' consists of three staves. The top two staves are in treble clef with a key signature of C major and a time signature of common time (C). The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'Almighty King of heav'n a-bove, E-ter-nal source of truth and love, And' are positioned between the first and second staves.

Lord of all be-low, With rev'rence and re - lig - ious fear, Permit thy sup-pliers

Pia.

For.

to draw near, And at thy feet to bow. And at thy feet to bow.

39. GREEN'S 100th. L. M.

Awake, my soul, to hymns of praise, To God the song of triumph raise.

Adorn'd with maj - es - ty di-vine, What pomp, what glo-ry, Lord, are thine!

Be - gin, my soul, th'ex - alt - ed lay, Let each en - rapt - ur'd

The first system of the musical score for 'Aithlone' consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the middle staff.

thought obey, And praise th'Al-migh - ty name ! Lo heav'n, and earth, and

The second system of the musical score continues with three staves in the same key and time signature as the first system. The lyrics are written below the middle staff.

seas, and skies, In one me - lo - dious concert rise, To swell th'inspiring theme.

The third system of the musical score concludes with three staves in the same key and time signature. The lyrics are written below the middle staff.

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

The first system of the musical score for 'Bath' consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the middle staff.

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

42. STADE. C. M.

In - dul - gent God, whose bounteous care O'er all thy works is

shown, O let our grate-ful praise and pray'r A-rise be - fore thy throne.

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

43. St. BRIDGE'S. C. M.

My sor-rows, like a flood, Im - pa - tient of re - strain,

Detailed description: This system contains three staves of music. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

In - to thy bo-som, O my God, Pour out a long com-plaint.

Detailed description: This system contains three staves of music. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

44. LITTLE MARLBORO'. S. M.

To God I lift my eyes, My trust is in his name, And

Detailed description: This system contains three staves of music. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

they, whose hope on him re - lies, Shall nev - er suf - fer shame.

Detailed description: This system contains three staves of music. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

Let ev'ry crea-ture join To praise th'e - ter - nal God,

Ye heav'nly hosts, the song be - gin, And sound his name a - broad.

46. DOVER. S. M.

Be-hold, the morn-ing sun Be-gins his glor-ious way,

His beams through all the nations run, And life and light con - vey.

47. PELHAM. S. M.

My soul, re-peat his praise. Whose mer-cies are so great, Whose an-ger is so slow to

Soft.

rise, So read-y to a - bate. High as the heav'ns are rais'd A - bove the ground we

Loud.

Soft.

Loud.

tread, So far the rich-es of his grace Our high-est thoughts exceed, Our high-est thoughts exceed.

48. SUTTON. S. M.

Wel - come, thou day of rest, That saw the Lord a - rise !

Welcome, to this re - viv - ing breast, And these re - joic-ing eyes.

49. BRISTOL. C. M.

A-wake, a-wake the sa-cred song, To our in - car - nate Lord ! To

Soft.

our in - car - nate Lord ! Let ev'-ry heart and ev'-ry tongue A-

For.

dore th'E - ter - nal Word. A - dore th'E - ter - nal Word.

O God of my sal - va - tion, hear My night-ly groans, my

dai - ly pray'r, That still em - ploy my wast - ing breath!

My soul, de - clin - ing to the grave, Im-plores thy sov'reign

pow'r, to save From dark de - spair and gloo - my death.

Brisk.

Joy to the world! the Lord is come, Let earth re - ceive her King!

Let ev'ry heart pre-pare him room, And heav'n and na - ture sing.

52. CANTERBURY. C. M.

Why do we mourn de-part-ing friends? Or shake at death's a-larms?

'Tis but the voice that Je - sus sends, To call them to his arms.

53. PORTUGAL. L. M.

Musical score for 'PORTUGAL' in G major, 2/4 time. The score consists of three staves: two treble clefs and one bass clef. The melody is written in the first two staves, and the bass line is in the third. There are triplets in the second measure of the first staff and the second measure of the second staff. The lyrics are: "How love-ly, how di - vine-ly sweet, O Lord, thy sa - cred courts appear !"

Continuation of the musical score for 'PORTUGAL'. It consists of three staves. The lyrics are: "Fain would my long-ing pas-sions meet The glo-ries of thy pres-ence there."

54. ARLINGTON. C. M.

Musical score for 'ARLINGTON' in G major, 3/2 time. The score consists of three staves: two treble clefs and one bass clef. The melody is written in the first two staves, and the bass line is in the third. The lyrics are: "Je-sus, I love thy glor-ious name, 'Tis mu-sic to my ear :

Continuation of the musical score for 'ARLINGTON'. It consists of three staves. The lyrics are: "Fain would I sound it out so loud, That heav'n and earth might hear."

So fades the love-ly, blooming flow'r, Frail, smiling solace of an hour,

So soon our transient comforts fly, And pleasure only blooms to die.

56. WELLS.

Cheerful.

Ye sons of men, with joy record The various won-ders of the Lord,

And let his pow'r and goodness sound Thro' all your tribes the earth around.

57. COLCHESTER. C. M.

Lord, in the morning thou shalt hear My voice as-cend-ing high,

The first system of musical notation for 'Colchester' consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The time signature is 3/2. The music features a melody in the upper staves and a bass line in the lower staff, with lyrics placed between the staves.

To thee will I ad - dress my pray'r, To thee lift up mine eye.

The second system of musical notation continues the piece. It also consists of three staves (treble, treble, and bass clefs) in 3/2 time. The lyrics 'To thee will I ad - dress my pray'r, To thee lift up mine eye.' are positioned between the staves.

58. MEAR. C. M.

Come, let us join our cheer-ful songs With an-gels round the throne,

The first system of musical notation for 'Mear' consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'Come, let us join our cheer-ful songs With an-gels round the throne,' are placed between the staves.

Ten thou-sand, thou-sand are their tongues, But all their joys are one.

The second system of musical notation continues the piece. It consists of three staves (treble, treble, and bass clefs) in 3/2 time with a key signature of one sharp. The lyrics 'Ten thou-sand, thou-sand are their tongues, But all their joys are one.' are positioned between the staves.

Blest is the man, who shuns the place, Where sinners love to meet,

Who fears to tread their wick-ed ways, And hates the scoffer's seat.

60. St. MARTIN'S. C. M.

O thou, to whom all creatures bow, Within this earthly frame,

Thro' all the world, how great art thou! How glor - ious is thy name!

61. CROWLE. C. M.

The first system of musical notation for 'CROWLE' consists of three staves. The top two staves are in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music features a melody with various note values and rests, including a sharp sign on the second staff.

The Lord will hap - pi - ness di - vine On con - trite hearts be - stow ;

The second system of musical notation for 'CROWLE' consists of three staves. The top two staves are in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music continues the melody from the first system, ending with a double bar line.

Then tell me, gracious God, is mine A con - trite heart or no ?

62. WINDSOR. C. M.

The first system of musical notation for 'WINDSOR' consists of three staves. The top two staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music features a melody with various note values and rests, including a sharp sign on the second staff.

Teach me the meas - ure of my days, Thou Ma - ker of my frame !

The second system of musical notation for 'WINDSOR' consists of three staves. The top two staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music continues the melody from the first system, ending with a double bar line.

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

How short and hast-y is our life ! How vast our souls' af-fairs !

The first system of the musical score for 'ELGIN. C. M.' consists of three staves. The top staff is the vocal line in treble clef, the middle staff is the vocal line in treble clef, and the bottom staff is the bass line in bass clef. The music is in common time (C) and features a melody with various note values and rests, including some notes with slurs and accents.

Yet fool-ish mor-tals vain - ly strive To lav - ish out their years.

The second system of the musical score continues the piece. It also consists of three staves (vocal, vocal, and bass). The music concludes with a double bar line and repeat signs.

64. POLAND. C. M.

God of my life, look gent - ly down, Be-hold the pains I

The first system of the musical score for '64. POLAND. C. M.' consists of three staves. The top staff is the vocal line in treble clef, the middle staff is the vocal line in treble clef, and the bottom staff is the bass line in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 3/2. The music features a melody with various note values and rests, including some notes with slurs and accents.

feel ! But I am dumb be - fore thy throne, Nor dare dis-pute thy will.

The second system of the musical score continues the piece. It also consists of three staves (vocal, vocal, and bass). The music concludes with a double bar line and repeat signs.

65. BRAY. C. M.

Ce-les-tial King, our spir-its lie Trem-bling beneath thy feet; And wish, and cast a

Pia. *For.*

long-ing eye, To reach thine aw-ful seat, To reach thine aw-ful seat.

66. SUNDAY. C. M.

This is the day the Lord hath made, He calls the hours his

own, Let heav'n re-joice, let earth be glad, And praise surround the throne.

Low at thy gra-cious feet I bend, My God, my ev - er-last-ing Friend,

Per-mit the claim; O let thine ear My hum-ble suit in - dul-gent hear.

68. PUTNEY. L. M.

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 vil - est sin - ner may re-turn.

69. LEYDEN. L. M.

Je-sus shall reign where'er the sun Does his suc - ces - sive

jour - neys run : His king-dom stretch from shore to shore, Till

for.
moons shall wax and wane no more. Till moons shall wax and wane no more.

70. DEVIZES. C. M.

Ear-ly, my God, with-out de - lay, I haste to seek thy

pia.

face : My thirst - y spir - it faints a - way, With-

for.

out thy cheer - ing grace, With - out thy cheer - ing grace.

71. DALSTON. P. M.

How does my heart re-joice, To hear the public voice, Come, let us seek our God to-day!

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

Bless God, O my soul, Re-joice in his name, And let my glad voice Thy great-ness pro-claim.

Sur-pass-ing in hon-our, Do-min-ion and might, Thy throne is the heav-en, Thy robe is the light.

Thou vain, in-trud-ing world, de-part, No more al-lure or vex my heart.

Let noise and van - i - ty be gone, I would be peace-ful and a - lone.

O praise ye the Lord, Pre-pare your glad voice His praise in the great As-sembly to sing.

In their great Cre-a-tor Let all men re-joice, And heirs of sal-va-tion Be glad in their King.

75. EVENING HYMN. L. M. H. 79.

God of my life, thro' all its days My grateful tongue shall sound thy praise.

The song shall wake with dawn-ing light, And war-ble to the si-lent night.

Bless, O my soul, the liv-ing God, Call home thy tho'ts that rove a-broad :

Let all the pow'rs with - in me join In work and wor - ship

Pia. *For.*

so di - vine. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Pia. *For.*

Hal - le - lu - jah, Hal - - - - le - lu - jah.

Pomposo.

Praise to God, the great Cre - a - tor, Boun-teous source of all our joy ;

He whose hand up-holds all na-ture, He whose nod can all de-stroy.

Pia. For.

He whose hand up-holds all na - ture, He, whose nod can all de-destroy.

2 Saints, with pious zeal attending,
Now the grateful tribute raise ;
Solemn songs to heav'n ascending,
Join the universal praise.

3 Every secret fault confessing,
Deeds unrighteous, thought of sin,
Seize, O seize the proffer'd blessing,
Grace from God, and peace within.

4 Heart and voice with rapture swelling,
Still the song of glory raise ;
On the theme immortal dwelling,
Join the universal praise.

Lord, dis-miss us with thy bless-ing, Hope and com-fort from a-bove ;

Pia.

Repeat Forte.

Let us each, thy peace pos-sess-ing, Tri-umph in re-deem - ing love.

Thanks we give and adoration,
 For thy gospel's joyful sound ;
 May the fruits of thy salvation
 In our hearts and lives abound.

Lift your voice, and thankful sing Praises to our heav'nly King,

For his blessings far extend, And his mercy knows no end.

There is a glor-ious world on high, Re-splend-ent with e-ter-nal day ;

The first system of the musical score for 'BLOOMSBURY' consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the first two staves.

Faith views the bliss-ful pros-pect nigh, And God's own word reveals the way.

The second system of the musical score continues the melody and accompaniment. It consists of three staves with the same key signature and time signature as the first system. The lyrics are written below the first two staves.

81. ALL SAINTS. L. M.

Praise ye the Lord, my heart shall join In work so pleas-ant, so di-vine,

The first system of the musical score for 'ALL SAINTS' consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the first two staves.

Now while the flesh is mine a-bode, And when my soul as-cends to God.

The second system of the musical score continues the melody and accompaniment. It consists of three staves with the same key signature and time signature as the first system. The lyrics are written below the first two staves.

82. EASTER HYMN. Sevens.

Christ the Lord is ris'n to-day, Hal - le - lu-jah ! Sons of men and

an-gels say, Hal - le - lu - jah ! Raise your joys and tri-umphs high,

Hal - le - lu-jah ! Sing, ye heav'ns, & earth reply, Hal - le - lu - jah !

83. ZION. P. M.

Zi - on, thrice hap-py place, A-dorn'd with won-d'rous grace, And walls of

strength em-brace thee round; In thee our tribes ap-pear, To pray and

praise, and hear The sa - cred gos - pel's joy-ful sound.

84. MUNICH. L. M.

Our Fa-ther, thron'd a-bove the sky, To thee our emp-ty hand we spread.

Thy chil-dren at thy foot-stool lie, And ask thy bless-ings on their head.

85. DENMARK.

Moderato.

Before Jehovah's awful throne
Ye nations bow with sacred joy,

Know that the Lord is God alone,
He can create and he destroy,

Soft.

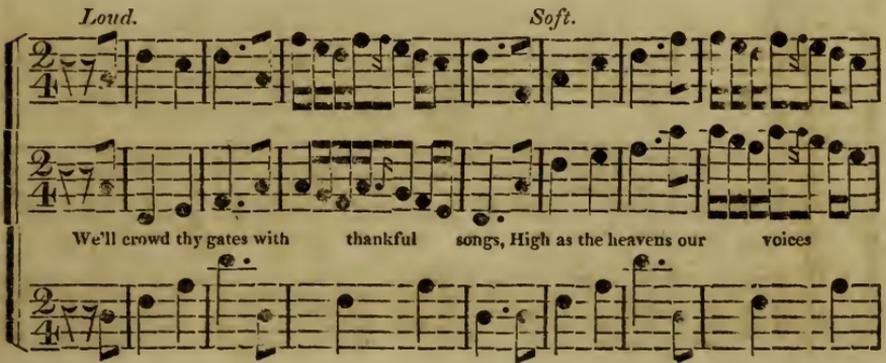
He can create and he destroy.
His sovereign pow'r without our aid,

Made us of clay and form'd us men,
And when like wand'ring sheep we stray'd He



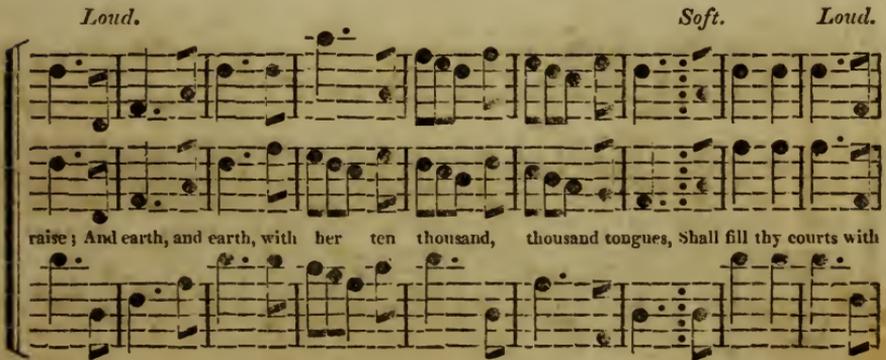
brought us to his fold again, He brought us to his fold again.

Loud. *Soft.*



We'll crowd thy gates with thankful songs, High as the heavens our voices

Loud. *Soft.* *Loud.*



raise; And earth, and earth, with her ten thousand, thousand tongues, Shall fill thy courts with

Soft. *Loud.*



sounding praise, Shall fill thy courts with sounding praise, Shall fill, shall fill thy courts with sounding praise.

Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e -

ter - ni - ty thy love, Firm as a rock thy truth must stand, When rolling

years shall cease to move, shall cease to move, When rolling. years shall

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

God moves in a mysterious way, His counsels to perform!

This musical score for 'BANGOR' consists of four staves. The first two staves contain the vocal melody and lyrics. The third and fourth staves provide a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

He marks his foot steps on the sea, And rides upon the storm!

This section continues the musical score for 'BANGOR' with four staves. The first two staves contain the vocal melody and lyrics. The third and fourth staves provide the piano accompaniment. The key signature remains one flat, and the time signature is common time.

87. YORK. C. M.

Come, ye that love the Saviour's name, And joy to make it known;

This musical score for 'YORK' consists of three staves. The first two staves contain the vocal melody and lyrics. The third staff provides the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C).

The Sovereign of your heart proclaim, And bow before his throne.

This section continues the musical score for 'YORK' with three staves. The first two staves contain the vocal melody and lyrics. The third staff provides the piano accompaniment. The key signature remains two sharps, and the time signature is common time.

Give to our God im - mor - tal praise; Mercy and

The first system of the musical score for 'Southampton' consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melody in the upper voices and a supporting bass line. The lyrics 'Give to our God im - mor - tal praise; Mercy and' are positioned between the second and third staves.

Pia.

truth are all his ways; Wonders of grace to God belong; Re-

The second system of the musical score continues the piece. It begins with the tempo marking 'Pia.' (Piano). The lyrics 'truth are all his ways; Wonders of grace to God belong; Re-' are placed between the second and third staves. The musical notation continues across four staves, maintaining the 3/4 time signature and one-sharp key signature.

For.

peat his mercies, Repeat his mercies, Repeat his mercies in your song.

The third system of the musical score concludes the piece. It starts with the tempo marking 'For.' (Forte). The lyrics 'peat his mercies, Repeat his mercies, Repeat his mercies in your song.' are placed between the second and third staves. The musical notation continues across four staves, ending with a final cadence.

Give to the Lord of lords renown, The King of kings with

Pia. *For.* *Pia.*

glory crown; His mercies never, never shall decay, Tho' lords and

For.

kings, Tho' lords and kings, Tho' lords and kings shall pass away.

From all that dwell below the skies Let the Cre - a - tor's

Pia.

praise arise; Let the Redeemer's name be sung Through ev'ry

Tutti.

land, by ev' - ry tongue. E - ter - nal are thy mercies, Lord; E-

Pia.

ternal truth attends thy word; Thy praise shall sound from shore to

*Pianis-**For.*

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

Pia. Dim. For.

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

90. EDGECOMBE. C. M.

My drowsy pow'rs, why sleep ye so? Awake, my sluggish soul: Nothing has

half thy work to do; Yet nothing's half so dull! Yet nothing's half so dull!

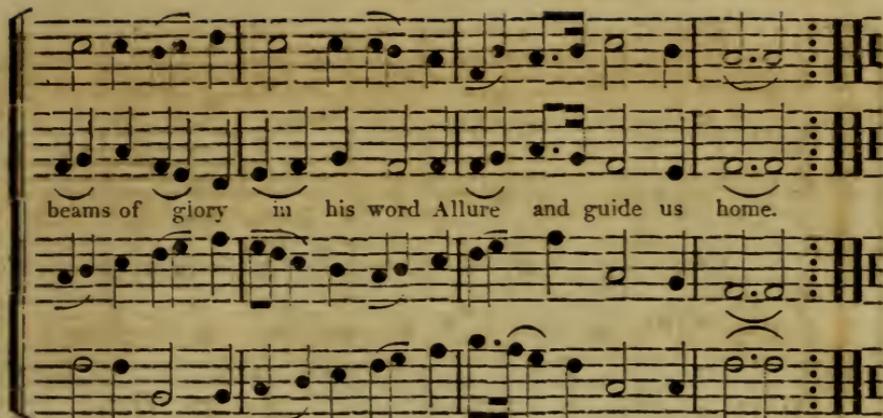
91. KEENE. C. M.

Moderato.

Nor eye hath seen, nor ear hath heard, Nor sense, nor reason known, What

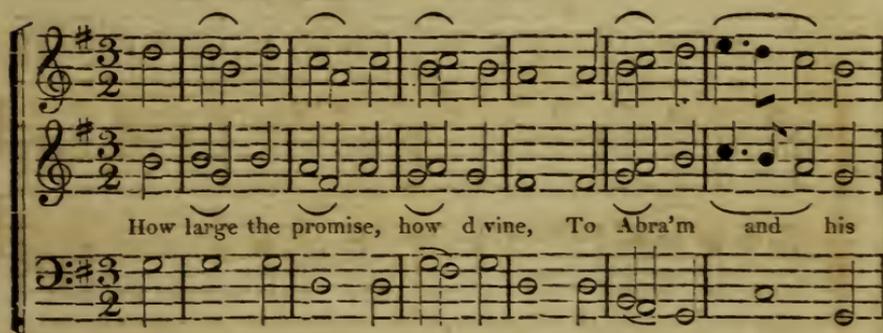
joys the Father hath prepar'd For those that love his Son.

But the good Spirit of the Lord Reveals a heav'n to come; The

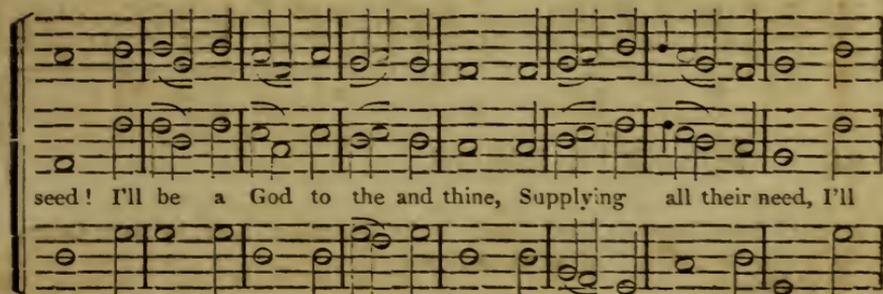


beams of glory in his word Allure and guide us home.

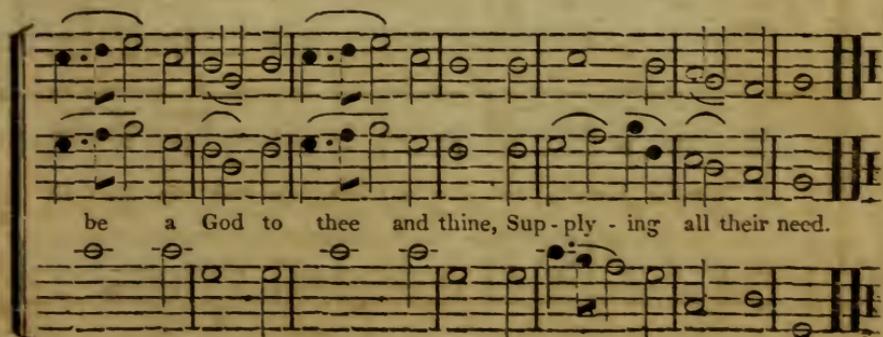
92. WAREHAM. C. M.



How large the promise, how divine, To Abram and his



seed! I'll be a God to thee and thine, Supplying all their need, I'll



be a God to thee and thine, Supplying all their need.

Al - migh - ty Ma - ker, God, How won-drous is thy name!

The first system of the musical score for 'AYNHOE' consists of four staves. The top three staves are in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The lyrics 'Al - migh - ty Ma - ker, God, How won-drous is thy name!' are written below the staves.

Thy glo-ries how dif - fus'd a-broad, Through-out cre - a - tion's frame!

The second system of the musical score for 'AYNHOE' consists of four staves. The top three staves are in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The lyrics 'Thy glo-ries how dif - fus'd a-broad, Through-out cre - a - tion's frame!' are written below the staves.

94. FUNERAL DIRGE.

Adapted from HANDEL's Dead March in the Oratorio of SAUL, by HANS GRAM.
Original Hymn.

Adagio.

This life is vain, and soon its course must end In the dark

The musical score for 'FUNERAL DIRGE' consists of three staves. The top two staves are in treble clef with a common time signature (C) and a key signature of one sharp (F#). The bottom staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). The lyrics 'This life is vain, and soon its course must end In the dark' are written below the staves.

Pia. *For.* *Pia.*

grave, where all our foot-steps tend ; Soon will these hopes and anx-ious fears be

For. *Pia.*

laid Si - lent and still, be neath its mourn-ful shade.

II.

Life's thorny path is thickly spread with death ;
 Weak is our strength, and fleeting is our breath ;
 Children of guilt—for guilt our hearts must mourn ;
 Form'd of the dust—to dust we must return.

III.

But see ! from Heav'n what radiant form appears !
 Our Saviour comes ! away, these gloomy fears !
 At his approach the graves give up their dead ;
 Death's fearful shades are all for ever fled.

IV.

Blest SON OF GOD ! we gladly hail the light,
 That shines from thee o'er Death's uncertain night ;
 Whose heav'nly beams dispel the cheerless gloom,
 And gild with joy the darkness of the tomb.

V.

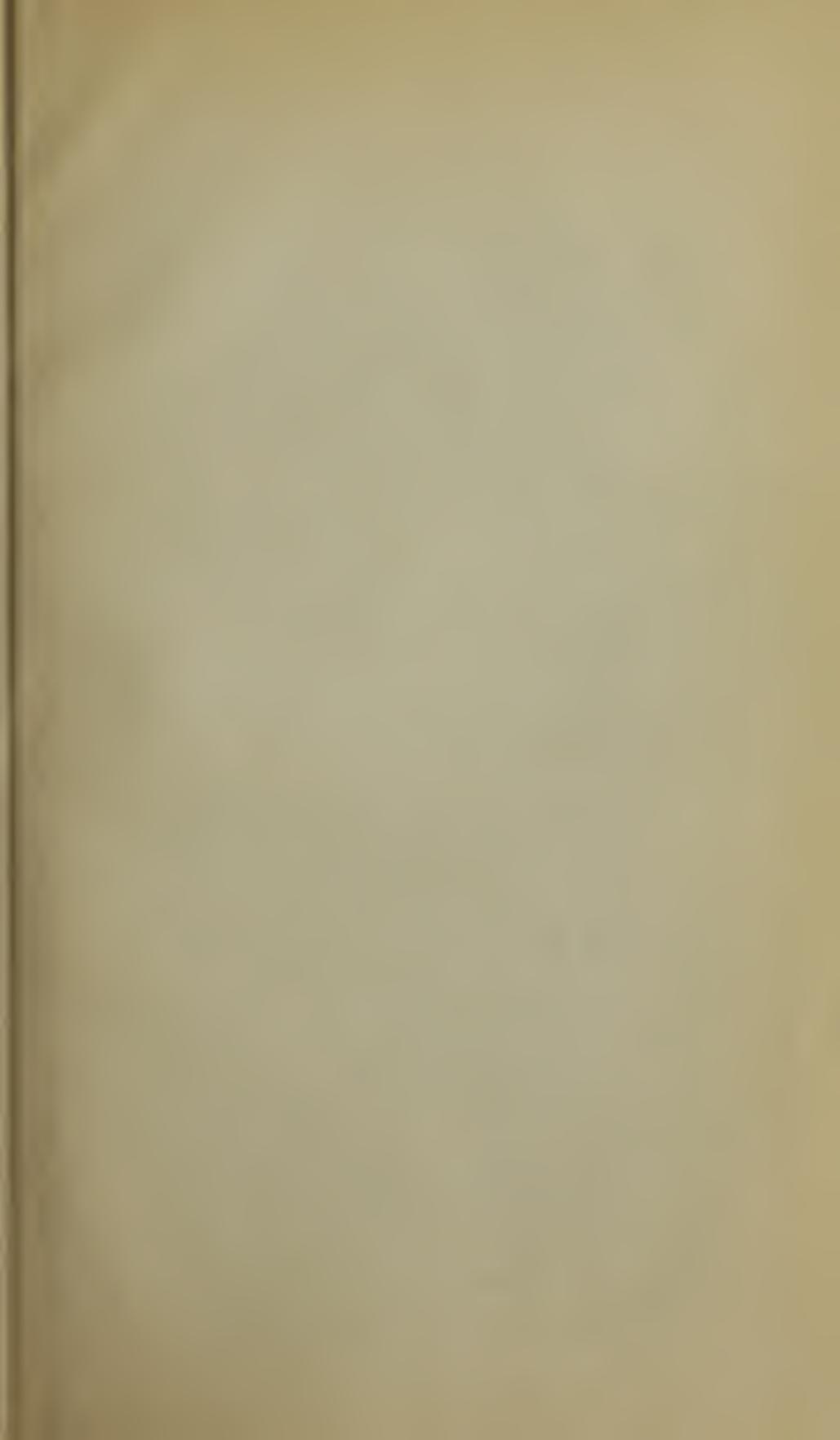
In humble hope to earth these frames we trust ;
 God's guardian care shall watch their sleeping dust,
 Till, cloth'd in life, immortal life, they rise
 To brighter hopes and bliss beyond the skies.

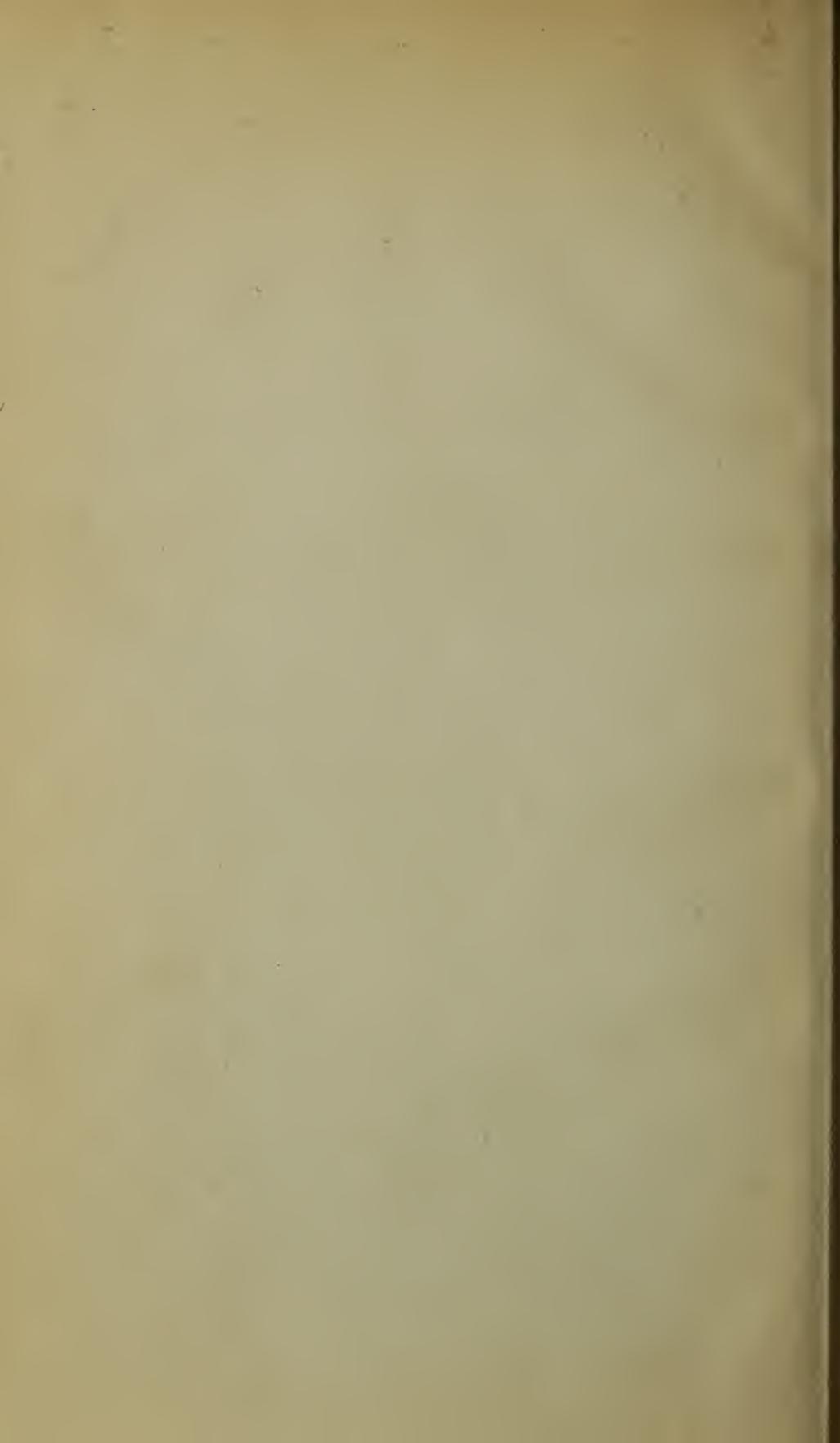
ALPHABETICAL INDEX.

 The pages in this book are so numbered as to correspond with the numerical order of the tunes, and the figures in the index direct to the tune, without reference to the page.

| | | | | | |
|-------------------------------------|---------------|----|--|-----------|----|
| Abridge, <i>I. Smith.</i> | CM. | 27 | Little Marlboro', <i>Will. Coll.</i> | SM. | 44 |
| Aithlone, <i>Williams's Coll.</i> | 8, 8, 6. | 40 | Martin's Lane, <i>Rip. Coll.</i> | 6 eights. | 12 |
| All Saint's, <i>Tansur.</i> | LM. | 81 | Mear, <i>Williams's Coll.</i> | CM. | 58 |
| Arlington, <i>Dr. Arne.</i> | CM. | 54 | Messiah, <i>Handel.</i> | CM. | 9 |
| Armley, <i>A. Williams.</i> | LM. | 25 | Mitcham, <i>Har. Sacra.</i> | CM. | 34 |
| Arundel, <i>A. Williams.</i> | CM. | 51 | Munich, <i>German.</i> | LM. | 84 |
| Aynhoe, <i>I. Smith.</i> | SM. | 93 | Music, <i>Dr. Arne.</i> | 6 eights. | 50 |
| Babylon, <i>Dr. Croft.</i> | LM. | 73 | Nantwich, <i>Dr. Madan.</i> | LM. | 13 |
| Bangor, <i>Tansur.</i> | CM. | 86 | Newark, <i>Dr. Arne.</i> | CM. | 19 |
| Barby, <i>Tansur.</i> | CM. | 29 | Ninety-seventh Psalm, <i>Tuckey.</i> | LM. | 8 |
| Bath, <i>Williams's Coll.</i> | LM. | 41 | Oporto, <i>Portuguese.</i> | LM. | 3 |
| Bengal, <i>Pleyel.</i> | CM. | 32 | Orange, <i>Williams's Coll.</i> | SM. | 23 |
| Bethesda, <i>Dr. Green.</i> | HM. | 37 | Old Hundred, <i>Luther.</i> | LM. | 11 |
| Blendon, <i>Giardini.</i> | LM. | 15 | Parma, <i>Italian.</i> | CM. | 2 |
| Bloomsbury, <i>Stanley.</i> | LM. | 80 | Peckham, | SM. | 22 |
| Bray, <i>A. Williams.</i> | CM. | 65 | Pelham, <i>Giardini.</i> | SM. | 47 |
| Bristol, <i>Dr. Madan.</i> | CM. | 49 | Pembroke, <i>Dalmer.</i> | CM. | 10 |
| Buckingham, <i>Williams's Coll.</i> | CM. | 28 | Pleyel's Hymn, <i>Pleyel.</i> | LM. | 55 |
| Canterbury, <i>Blancks.</i> | CM. | 52 | Plymouth, | CM. | 31 |
| Cardiff, <i>Harmonia Sacra.</i> | HM. | 35 | Plympton, <i>Dr. Arne.</i> | CM. | 5 |
| Carthage, <i>Dalmer.</i> | LM. | 18 | Poland, <i>Swan.</i> | CM. | 64 |
| Chatham, <i>Har. Sacra.</i> | 8, 8, 6. | 38 | Portsmouth, <i>Handel.</i> | HM. | 36 |
| Christmas, <i>Handel.</i> | CM. | 7 | Portugal, <i>Thorley.</i> | LM. | 53 |
| Cheshunt, <i>A. Williams.</i> | PM. | 72 | Putney, | LM. | 68 |
| Colchester, | CM. | 57 | Sicilian Hymn, <i>Italian.</i> | 8 & 7. | 78 |
| Crowle, <i>Dr. Green.</i> | CM. | 61 | Silver Street, <i>I. Smith.</i> | SM. | 24 |
| Dalston, <i>A. Williams.</i> | 6, 6, 8. | 71 | Southampton, <i>I. Smith.</i> | LM. | 88 |
| Denbigh, <i>Dr. Madan.</i> | LM. | 89 | Stade, <i>Dr. Burney.</i> | CM. | 42 |
| Denmark, <i>do.</i> | LM. | 85 | Sunday, <i>Harmonia Sacra.</i> | CM. | 66 |
| Devizes, <i>Cuzens.</i> | CM. | 70 | Sutton, | SM. | 48 |
| Dover, <i>A. Williams.</i> | SM. | 46 | St. Ann's, <i>Dr. Croft.</i> | CM. | 6 |
| Dresden, <i>Har. Sacra.</i> | 6 eights. | 17 | St. Bridge's, <i>Dr. Howard.</i> | SM. | 43 |
| Easter Hymn, <i>Har. Sacra.</i> | 7s. | 82 | St. Helen's, <i>Jennings.</i> | 6 eights. | 21 |
| Edgecombe, <i>Dr. Burney.</i> | CM. | 90 | St. Martin's, <i>Tansur.</i> | CM. | 60 |
| Elgin, | CM. | 63 | St. Michael's, <i>Handel.</i> | PM. | 74 |
| Evening Hymn, <i>Brenthank.</i> | LM. | 75 | St. Patrick's, <i>Williams's Coll.</i> | CM. | 59 |
| Funeral Dirge, <i>Handel.</i> | | 94 | St. Thomas, <i>do.</i> | SM. | 45 |
| Great Milton, | LM. | 20 | Tamworth, <i>Lockhart.</i> | 8 & 7. | 77 |
| Green's 100th, <i>Dr. Green.</i> | LM. | 39 | Truro, <i>Williams's Coll.</i> | LM. | 26 |
| Hotham, <i>Dr. Madan.</i> | 7s. | 1 | Wantage, <i>Tansur.</i> | CM. | 30 |
| Islington, | LM. | 14 | Wareham, <i>Dr. Arnold.</i> | CM. | 92 |
| Italy, <i>Sacchini.</i> | LM. | 4 | Wells, <i>Holdrayd.</i> | LM. | 56 |
| Keene, <i>Dr. Arnold.</i> | LM. | 91 | Wells Row, <i>Rippon.</i> | LM. | 76 |
| Lambeth, <i>Worgan.</i> | 8s. peculiar. | 33 | Windham, <i>Read.</i> | LM. | 67 |
| Lancaster, | 7s. | 79 | Windsor, <i>Ravenscroft.</i> | CM. | 62 |
| Leeds, <i>Dr. Madan.</i> | LM. | 16 | York, <i>J. Milton.</i> | CM. | 87 |
| Leyden, <i>Costellow.</i> | LM. | 69 | Zion, <i>Dr. Madan.</i> | 6, 6, 8. | 83 |

 The Treble, or principal melody, (which is to be sung by female voices, and by the congregation generally) in the preceding collection is uniformly placed next above the Base.





B. P. L. BINDERY,
DEC 27 1882

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