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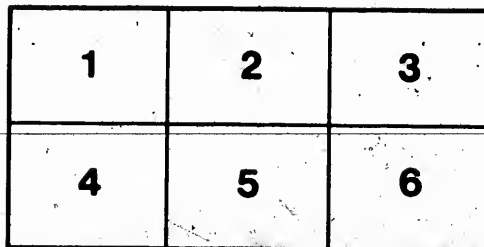
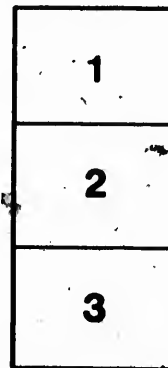
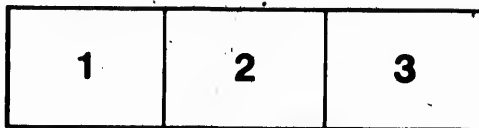
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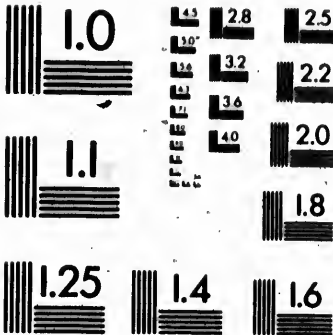
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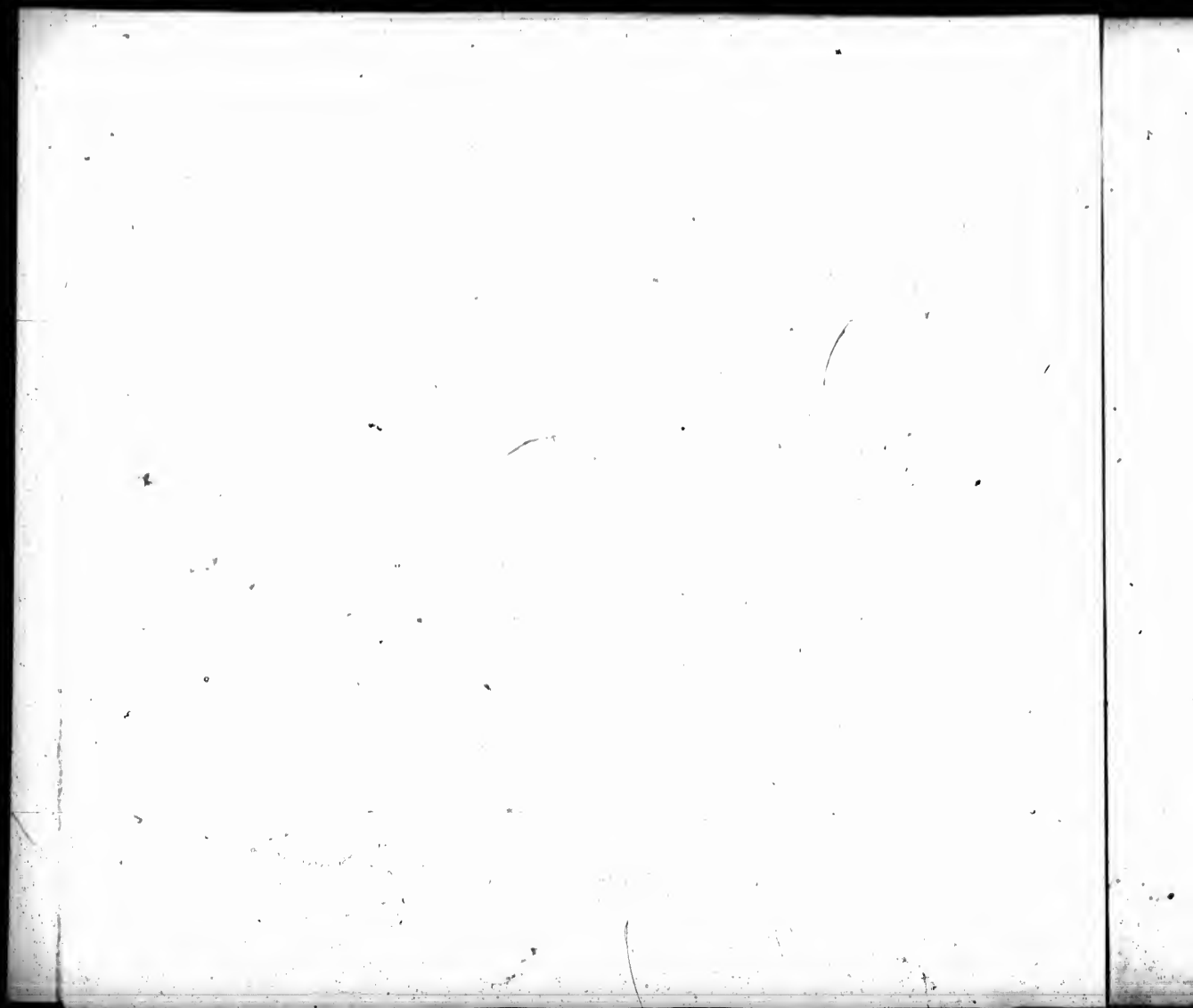
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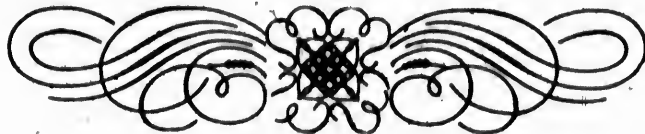
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JUL 27 1967

P

THE
PRESBYTERIAN PSALMODY,

BEING A SELECTION OF TUNES FOR THE USE OF
PRESBYTERIAN CHURCHES, FAMILIES AND SCHOOLS,
THROUGHOUT CANADA.



Montreal :

PRINTED BY JOHN G. BECKET, NO. 22, GREAT ST. JAMES STREET.

1861.

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ADDRESS.

The Singing of Psalms is not an optional department of worship, but a divinely appointed ordinance. It is pleasing to God, and profitable to his people; and, in every time of lively earnest religion—as in the earliest days of Christianity, and the period following the Reformation—much prominence has been given to exercises of united praise.

The primary duty is, to sing with the heart—for this is worship. But who does not recognize the propriety of singing with taste and understanding too?

The object of the present compilation is to facilitate the cultivation of Sacred Music. The thing we desiderate in the vocal praise of God, is, "grave, sweet melody." We are very far from approving the taste which, of late years, has produced and sanctioned so vast a multitude of Psalm and Hymn Tunes of a light and florid character,—full of involved passages, ambitious solos, and vain, irreverent repetitions. We would have them grave without gloom, simple without dulness, and cheerful without levity. The music we seek must be appropriate to worship—not to anything of operatic or theatrical display. In the following collection, therefore, will be found the *Old Airs*—so precious, not only for their intrinsic beauty, but also for their heart-stirring associations,—together with such modern compositions as have received a judicious and general approbation, and by their touching pathos or simple cheerfulness, subserve the great end of intelligent and harmonious worship.

There may be "hawling" in the Church—but there can be no true and pleasant "singing," until Congregations generally make this matter their study, and learn to sing. There are but few to whom the capacity has been entirely denied; and we hope the time is not far distant when all will learn to sing as regularly as they learn to read. The present collection is published with a view to meet the wants of many Families and Congregations; and to promote a general improvement in the vocal praises of the Church, that these may be more harmoniously celebrated by the worshippers at large, and not confined to little societies or choirs of practised voices, while the people are dumb, or follow at a halting pace.

The excellent William Romaine, in an Essay on Psalmody, published A. D., 1775, keenly rebukes the practice of leaving this department of public worship to be "performed" before a congregation, not conducted intelligently,

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Class. 1
No. 11

Year

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No. 9. 1st Version.

I.—OLD HUNDRED.—L. M.

Martin Luther,
OMk 1541.

Violin.
Violin.
Violin.
Violin.

All peo-ple that on earth do dwell, Sing to the Lord with cheer-ful voices,

Him serve with mirth, his praise forth tell, Come ye be-fore him and re-joice.

1848.

No. XLV.
7-10.

III. — St. GEORGE'S BURGESS — C.M.D.

Dr. Andrew
Thomson.

Ye gath-er up your heads on high; Ye doors that last for-
e-
ver,

Be lift-ed up that to the King Of glo-ry on-ter may;

St. GEORGE'S EDINBURGH. — Continued. —

But who of glo-ry is the King? The mighty Lord is this,

Ev'n that same Lord that great is might, and strong in bat-tle is,

SA. GEORGE'S EDINBURGH. *Obbligato.*

Ev'n that same Lord that great in might and strong is set in

This block contains the first system of musical notation, consisting of five staves. The lyrics are written below the second staff. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, along with rests.

At the commencement of the Second Stanza of the next verse, the following variation is necessary.

But who is he that is the King, The King of glo - ry, who is this.

This block contains the second system of musical notation, also consisting of five staves. The lyrics are written below the second staff. The music continues with similar notation to the first system, including various note values and rests.

St. GEORGE'S EDINBURGH. — Chained.

Ha - le - lu - jah, Ha - le - lu - jah, Hal - le - lu - jah,

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

The image shows a page of a musical score for a hymn. It consists of ten staves of music. The first three staves contain the lyrics "Ha - le - lu - jah, Ha - le - lu - jah, Hal - le - lu - jah,". The last three staves contain the lyrics "Ha - le - lu - jah, Hal - le - lu - jah, A - men, A - men, A - men." The music is written in a traditional notation style with various note values and rests. The page is framed by a double-line border.

W. BEDFORD. - C.M.

By W. Wood,
Copyright 1901.

O great - ly bless'd the peo - ple are, The joy - ful ones that know;

In bright - ness of thy face, O Lord, Thy ser - vants shall go.

V. St. PAUL'S. H.

Thy word I in my heart have hid, That I of feel not thee,

Oh Lord, thou art the King of kings, Thy throne is high above the heavens,

VII. MARTYRDOM - O.M.

Old Church
Hymns,

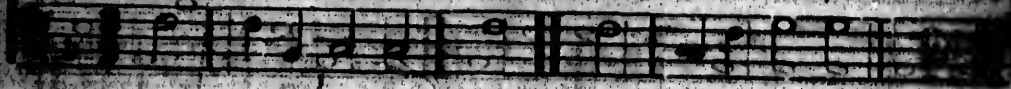
Be - me - di - ful to us O God; Thy mer - cy un - to me

Do thou ex - tend; be - cause my soul doth put her trust in thee.

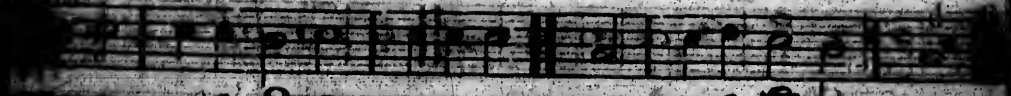
VII. HANDELS



This joy of mine, O Lord, For ever shall re- main;



And sing the will of God, King-dom death nor sep- a- rath- ion can divide - (C) Solo.



IX. MARNOLO'S—G. M.

Let all the earth adore the Lord and forth a joy-ful voice

and your voices ascend to him, sing praises and rejoice

Pa. 211

X. LONDON NEW. C. M.

John Knox's Psalm,
Edinburgh, 1606.

O thou my soul, bless God the Lord; And all that in me is

Do stir - ed up his ho - ly name To mag - ni - fy and bless.

XI.—INVOCATION.—C. M. D.

E. A. Smith.

The first system of music consists of two staves. The upper staff contains the vocal melody, and the lower staff contains the piano accompaniment. The music is in common time (C.M.D.) and begins with a treble clef and a key signature of one flat (B-flat).

O send thy light forth and thy truth, Let them be guides to me, And

The second system of music continues the vocal melody and piano accompaniment from the first system. It features similar rhythmic patterns and melodic lines.

The third system of music continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'ling me to thine ho-ly hill, Ev'n where thy dwell-ings be, Then will I'.

ling me to thine ho-ly hill, Ev'n where thy dwell-ings be, Then will I

The fourth system of music concludes the vocal melody and piano accompaniment. It features a final cadence and a key signature change to two flats (B-flat and E-flat).

INVOCATION—Continued.

to God's al - tar go, To God my chief-est joy: You God, my God, thy

This system contains four staves of musical notation. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional accompaniment parts. The key signature has one flat (B-flat), and the time signature is 4/4.

name to praise, My harp, My harp, My harp I will em - ploy, I will em - ploy.

This system contains four staves of musical notation. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional accompaniment parts. The key signature has one flat (B-flat), and the time signature is 4/4.

XII.—St. ANDREW'S.—O.M.

Hark how th'e - der-ing hearts a - bore, With songs sur - round the throne,

This system contains the first two staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The music is in 2/4 time and begins with a treble clef and a key signature of one sharp (F#).

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

This system contains the second two staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The music continues from the first system.

XIII—DUNDEE—C. M.

After thy lov-ing kind-ness, Lord, Have mer-cy up-on me:

For thy com-pas-sion's great-ness, set All mine in-iqui-ty.

XIV.—ST. THOMAS.—O.M.

How glorious His con- course ap- pears, The glo- ry of our God!

His throne be both es- tablish'd here, Here shal- his lov'd a- bode.

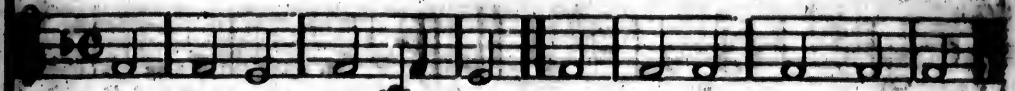
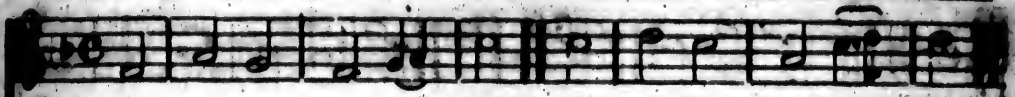
The musical score consists of ten staves. The first two staves contain the first line of lyrics. The next two staves contain the second line of lyrics. The final two staves contain the end of the second line of lyrics. The notation includes various note values, rests, and bar lines.

...rest, 600.

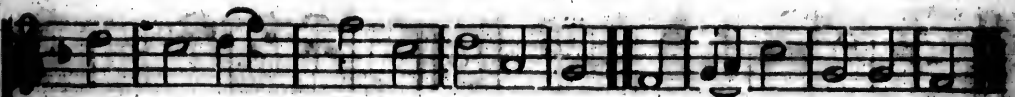
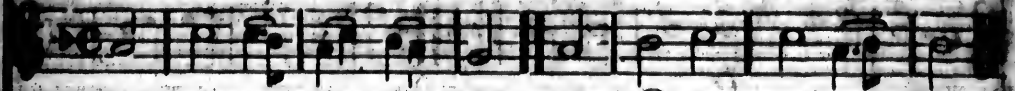
Ps. lxxvii.

XV. SELMA. S.M.

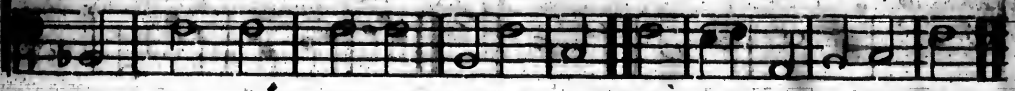
Old Scotch Melody.



Lord, show us thy pl - ty, and shine on us with thy face;



That th'earth thy way and nations all may know thy saving grace.



XVI.—ST. JAMES.—O.M.

Lord God al-mighty, my pray-er hear; O Je-ho-vah's God, give us.

Thy God our shield, look on the face Of thine a-n-gel of peace.

The musical score consists of ten staves. The first two staves contain the first line of lyrics. The next two staves contain the second line of lyrics. The final six staves are instrumental accompaniment. The music is written in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

XVII. HEBBON. L. M. 7.

L. M. 7.

O Lord thou art my God and King // Thee will I mag - ni - fy and praise ;

I will thee bless, and glad - ly sing Un - to thy ho - ly name al - ways.

The musical score consists of two systems of three staves each. The first system contains the first two lines of lyrics, and the second system contains the next two lines. The notation includes treble clefs, a common time signature, and various musical notes and rests.

XVIII—St. GEORGE'S—C. M.

1844

Let earth, and all that live there - in, With re - v - er - ence fear the Lord ; Let

all the world's in - ha - bi - tants, Let all the world's in - ha - bi - tants, Dread him with one co - ord.

1878

No. 1-4

KIX—ODUPAR—O.M.

From John Green's
Fountain, 1878.

Give ear to my words O Lord, My soul is in the weight

Hear my loud cry my King my God, For I to thee will cry.

XX.—St. GREGORY.—C.M.

Ye heav'n's send forth your song of praise! Earth raise your voice be - low!

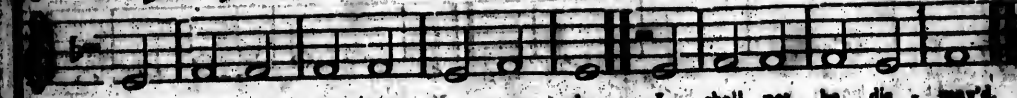
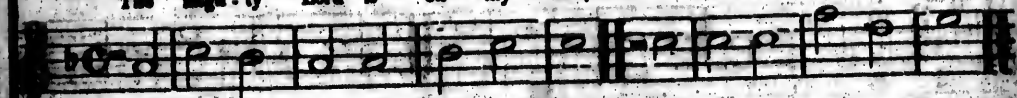
Let hills and meads-ides join the hymn, And joy through na - ture flow.

XXI.—LUTZEN.—C.M.

Marie Luther.



The mighty Lord is on my side, I will not be afraid.



For a . ny thing that men can do, I shall not be dismay'd.



XXII - BALLERMA - G. M.

Spanish Melody
of 18th Century.

I wait - ed for the Lord my God, And pa - tient - ly did bear;

At length to me he did in - vites My voice and cry to hear.

XXIII.—UXBRIDGE.—L.M.

hear.

hear.

Ye in - dol - ent and sloth - ful rise, View the gen't's la - bur and be wise.

She has no guide to point her way, No rul - er chiding her de - lay.

XXIV.—ELGIN.—C. M.

Knox's Psalm,
1004.

Je - hu - vah hear thee in the day When trou - ble be doth send:

The first system of musical notation consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment. The lyrics are: "Je - hu - vah hear thee in the day When trou - ble be doth send:"

And let the name of Je - cob's God Thee from all ill re - send.

The second system of musical notation consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment. The lyrics are: "And let the name of Je - cob's God Thee from all ill re - send."

Published by the American
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XV. FALCON CURRY, S.M.

Lead Sheet.

The musical score is written on ten staves. The first two staves contain the melody. The lyrics are: "They shall be brought with joy, And with an or - ry do,". The next two staves continue the melody. The lyrics are: "In the palace of the King, And there they shall a - bide". The final two staves continue the melody without lyrics.

1908

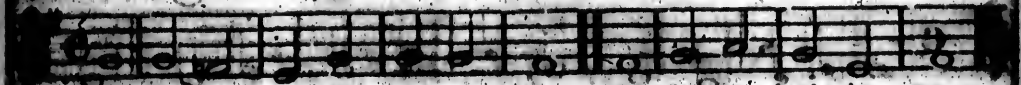
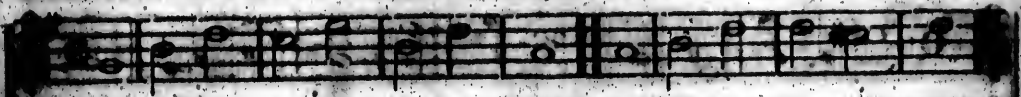
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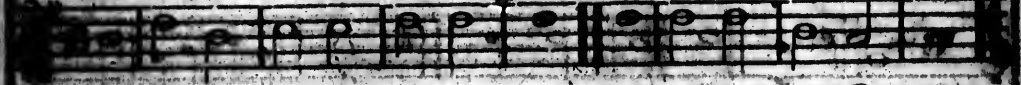
Part and

V. R. KIVI-YONKALOM. V. 77

Ascribed to John Milton,
Father of the Poet.



At - tend, ye tribes that dwell in - lands, Ye tribes of hand give ear;



Thou - right in heart a - lone have hope: The like in heart have fear.



XXXVII. — ON SUNDAY — CH. XX

No. 1000

Lord there is none among the gods That may with thee com - pare.

And like the sun works that thou hast done, Not a - ny - where is there.

XIV. — TRANQUILITY — L. M.

When high the heav'nly tem-ples stand, The house of God we

ready will stand, the great high priest our sin-ners' crown, the guar-dian

TRANQUILITY.—Continued

of men - kind up - part, The guard-ian of man - kind up - part.

This system contains four staves of musical notation. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves continue the piano accompaniment.

Part. No. 4-7.

XXIX.—PAISLEY ABBEY.—C. M.

B. A. Smith.

He - just - ed and dis - pierd of men, He - hold a man of war,

This system contains four staves of musical notation. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves continue the piano accompaniment.

Vclli. Subito

PAYSLEY ABBEY. — Continued.

God was his close companion still, Through all his

This system contains three staves of musical notation. The top staff is the vocal line, the middle is the tenor line, and the bottom is the bass line. The lyrics are printed below the tenor staff.

life he led, low, Through all his life he led.

This system contains three staves of musical notation, continuing the piece from the first system. The lyrics are printed below the tenor staff.

LXXI--ARTSINGER--CIVIL

I love the land that
 bears my voice and
 pray - ere he did
 hear.

I, while I live, will
 tell on him, who
 lov'd to me his
 ear.

XXXI—WESTMINSTER.—S.M.

Our God shall still be true, by his own name, Keep us from all that he will be:

Do not see him in that waste, great storm, shall round us, but his be

God is our re - fuge and our strength, In times a - pre - sent aid:

There - fore al - though the earth re - mote, We will not be a - way.



THE GREAT DIVINE

The musical score consists of ten staves, arranged in two groups of five. The first group of five staves contains the first system of music, and the second group of five staves contains the second system. Each staff contains musical notation (notes, rests, and bar lines) and lyrics printed below it. The lyrics are in a serif font and are partially obscured by the musical notation and the overall dark, grainy quality of the image. The paper shows signs of age, including some staining and a slightly uneven texture.

This block shows the right edge of the next page in the book. It contains the rightmost portion of several musical staves, including some notes and bar lines, but the majority of the page's content is cut off by the edge of the image.

XXIV. HEBEREAUS - D.M.V.

well He gave us, and we are . . . joyful, then all that we do, we do for Him, for,

And he . . . gave his . . . so . . . that, He . . . in his mind will . . .

XXXV - GOSPEL - HONDI / XX

... ..

... ..

... ..

... ..

... ..

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... ..

... ..

And all they who have seen, Who call it roses in light, And

And all they who have seen, Who call it roses in light, And
 And all they who have seen, Who call it roses in light, And

No. 1011

XXXV. THE CHURCH - O.M.

A. B. Thomas

The image shows a musical score for a hymn titled "XXXV. THE CHURCH - O.M." by A. B. Thomas. The score is arranged in two systems, each with three staves. The top staff of each system is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are printed below the vocal line.

System 1:

Vocal line: I have seen the home of God, and I have seen the way to His home.

System 2:

Vocal line: I have seen the home of God, and I have seen the way to His home.

B. Thomas

100

THE SHEPHERD'S CANTATA

1840

The shepherd sits on high, and all his flock he feeds,
 And he will keep us all.

He will be our Father,
 And our Father's Son,
 Who has come to save us,
 From all our sin.

The image shows a musical score for the song "The Old Folks at Home". It consists of ten staves of music. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The music is in a simple, folk-like style with a clear melody and accompaniment.

Lyrics:
 Oh, there will I go with all my heart, and all day long I'll stay
 In the old folks' home, where the old folks are, and the old folks are
 In the old folks' home, where the old folks are, and the old folks are
 In the old folks' home, where the old folks are, and the old folks are
 In the old folks' home, where the old folks are, and the old folks are
 In the old folks' home, where the old folks are, and the old folks are
 In the old folks' home, where the old folks are, and the old folks are
 In the old folks' home, where the old folks are, and the old folks are
 In the old folks' home, where the old folks are, and the old folks are
 In the old folks' home, where the old folks are, and the old folks are

This block shows the right edge of another page of a musical score. It contains several staves of music, including a vocal line and piano accompaniment. The lyrics are partially visible but mostly cut off by the edge of the page.

XXXIX. -- SHEPHERD'S M.

What man is he that herd The Lord, and doth him serve?

Him shall he teach the way that he shall choose, and will ob - serve.

XII. DUNE SWEET - L. M.

God on to all men is the Lord: O'er all his works his mercy is

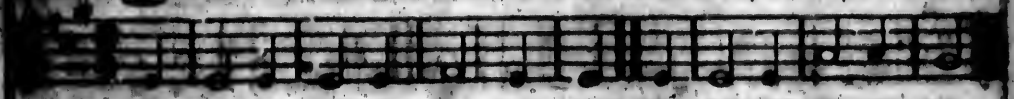
His wisdom leads us to the end: Thy name, O Lord, thy name shall bless.

XLI--PETERSBOROUGH--U.M.

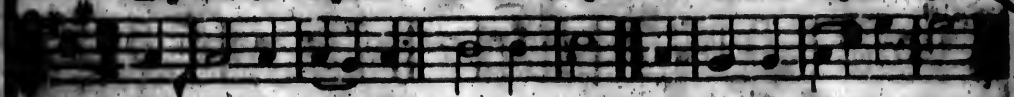
No. 100-1

Prise wait for thee in His arms, Lord: To thee we've paid shall be.

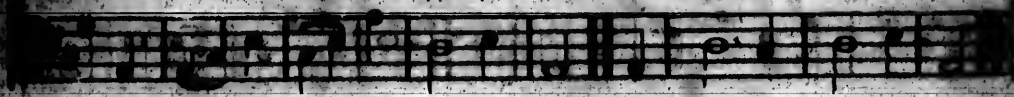
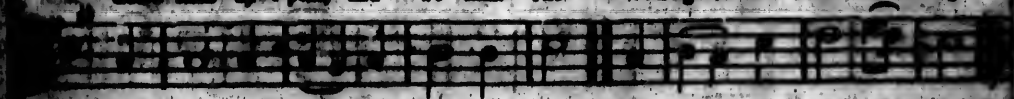
O thou that hear'st our cry; All eyes shall come to thee.



Long hath the night of our sin, night'd, The dawn shall bring us light;



Gods shall up - rise, and we shall rise, With glad - ness in his sight.



XIII. NEWINGTON. — OM. 17.

Rev. W. Joyce.

Hold on - n - ing all of love, The Faith - er hath be - stow'd

On us the gift of life, To us the gift of life.

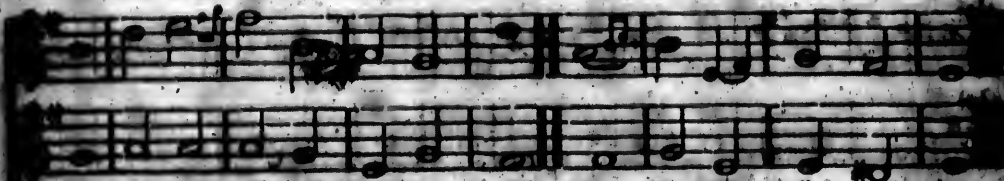
The musical score consists of two systems of staves. The first system has a vocal line (Soprano) and a piano accompaniment. The second system has a vocal line (Alto) and a piano accompaniment. The lyrics are printed below the vocal lines.

XLV. — ST. MARY'S — C. M. A.

German Air, 4/4



How still and peace - ful is the grave! When, He's vain is - pain - ful,



Thy - point - ed hours by His - ta's de - are, Re - ceives at all at last.



XCVI. SHEPHERD. — C. M.

Wm. Hayes,
Cant. 1852.

Thou hast, O Lord, most glo - ri - ous, An - ced - ot - y on high;

And in tri - umph vi - to - rious led Cap - tive cap - ti - vi - ty

XLVII. WINDSOR. L.M.

Dr. G. C.

As long as life is term of, let's, Hope's that do - mi - tion is - not end,
For as with the lamp, to burn, The great - est sin - ner may be, turn.

The image shows a musical score for a hymn. It consists of ten staves of music. The first two staves are vocal parts with lyrics underneath. The lyrics are: "As long as life is term of, let's, Hope's that do - mi - tion is - not end,". The next two staves are instrumental parts. The final four staves are instrumental parts. The lyrics for the second line are: "For as with the lamp, to burn, The great - est sin - ner may be, turn." The music is written in a common time signature and features various note values and rests.

XLVIII. PSALM — O. M. 7

Hör' die Herr und sein Lob, das man so singt. Laß all die Heiden schreien:
 'Hör' die Herr, daß er sich nicht läßt täuschen. Er ist der Herr, der sich nicht läßt täuschen.
 Er ist der Herr, der sich nicht läßt täuschen. Er ist der Herr, der sich nicht läßt täuschen.

No. 283. 1-4

XLIX. ST. LUKAS. C. M.

James Taylor.
Chas. H. Hill.

The name of God I with a song Most cheer-ful-ly will praise;
And I in giving thanks to him, His name shall high-ly praise.

D. CORNHILL, O.M.

My heart is glad I love my God and thank, as by his love.

Heart, love, and thank, as by his love.

LE COMPTERA - LNU

Dr. Miller

It was on that night when death is know The on-ly sign of our day

That night on which he was be-tray'd, The Saviour of the world took bread.

LILLIAN JACOBS

Number 17

The musical score is presented on ten staves. The first two staves are vocal lines, and the remaining eight staves are for piano accompaniment. The lyrics are printed below the vocal staves.

It is in his wisdom as in power
The rock of truth is his command:
Though his things could not pass,
For lo, the working of his hands.

Part 18 - First voice

No. 10-11.
First ver.

LIII.—NEW ST. THOMAS.—S.M.

What man is he that fears The Lord, and doth him serve?
His shall be teach'd the way that he shall choose, and still ob-serve.

The image shows a musical score for a hymn. It consists of two systems of music. Each system has a vocal line with lyrics and a piano accompaniment line. The lyrics are: "What man is he that fears The Lord, and doth him serve? His shall be teach'd the way that he shall choose, and still ob-serve." The music is in a common time signature and features a key signature of one sharp (F#). The paper is aged and shows some wear and tear.

No. 1
In Verse

REV. WOODMAN'S HYMN

Copyright
1847

Trist I am, O Lord I wait in thee.

My God be not slow to answer me.

The musical score consists of ten staves. The first two staves contain the first line of music and lyrics. The next two staves contain the second line of music and lyrics. The final six staves contain the third line of music and lyrics. The lyrics are: "Trist I am, O Lord I wait in thee." and "My God be not slow to answer me."

LV.—NOTTINGHAM.—CM.

8577



Great is the Lord, and great-ly he is to be praised, of all;
With-in the ci-ty of our God, Up-on his ho-ly hill.

LVI CAROLINE D.M.I.

ALL mine I see in - quired the Mot - ion, Thy face hides from my view,

Close to a broken heart, Hard to Un - der - stand, A - right - eous - ness, in A - right - eous - ness.

No. 1, 2, 3, 4
TV

LVIII. OLD CHURCH - P. M.

Morot and Henry Furlan
Genova, 1884

Now, in, as - of, any, any, and that in - ly. If that the Lord had not our souls made

the Lord had not our spirits - made, When are - d, was - d

The musical score consists of two systems. The first system has a vocal line on a single staff and a piano accompaniment on two staves. The second system also has a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are printed below the vocal line.

Pa. collit
ed Versio

This block shows the right edge of the next page of the musical score, including the end of a vocal line and the beginning of a piano accompaniment.

OLD 184th.—Continued.

giant as in . rous . ly Rise up in wrath, to make of us 184th pray.

To. edit.
2d Version.

LXIX.—OLD 143D.—P. M.

Knox's Psalm.
Edinburgh, 1830

Oh! hear my pray . er, Lord, And an . swer to my de . sire To how thee our as .

Voss Subito.

OLD 100. — Continued.

out. I hum. My thro' re - quire; And in thy Ath - al - ness, Un

to me an - swer make, And, in thy right - eous - ness Up - so - me pl - ty take.

The musical score consists of eight staves. The top two staves are vocal lines with lyrics. The bottom six staves are piano accompaniment. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are repeat signs and bar lines throughout the score.

Fa. vol. 1

This block shows the right edge of a page from a music book, labeled 'Fa. vol. 1'. It contains several staves of musical notation, including vocal lines and piano accompaniment, which are partially cut off by the right margin of the image.

LX—ST. STEPHEN'S—C. M.

By Isaac Smith.

Give praise and thanks un - to the Lord, For beau - ti - ful is he!

His ten - der mercy both en - dure Un - to e - ter - ni - ty.

The musical score consists of two systems of staves. Each system includes a vocal line (likely Tenor) and a piano accompaniment line. The lyrics are printed below the vocal lines. The music is in common time (C.M.) and features a simple, hymn-like melody.

Da
take

This block shows the right edge of an adjacent page, containing the end of a musical staff and the beginning of another. The lyrics "Da" and "take" are visible.

L.H.L. - St. NEOT'S. - U.M.

O let my ear - nest pray'r and cry Come near be - fore thee, Lord!

Give us, Oe - stand - ing in - to me, Ac - cord - ing to thy word.

The musical score consists of two systems. Each system has a vocal line (soprano and alto) and a piano accompaniment (treble and bass clefs). The lyrics are printed below the vocal lines. The first system's lyrics are "O let my ear - nest pray'r and cry Come near be - fore thee, Lord!". The second system's lyrics are "Give us, Oe - stand - ing in - to me, Ac - cord - ing to thy word." The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

This block shows the right edge of the adjacent page, which contains the continuation of the musical score. It includes the vocal lines and piano accompaniment for the second system, with the lyrics "Give us, Oe - stand - ing in - to me, Ac - cord - ing to thy word." visible at the bottom.

LXII.—ASCENSION.—L. M.

John Ross.

Thro' my mouth and lips I'll praise To speak the praise of the Lord:

To glo - ri - fy his ho - ly name, For ev - er let all flesh ac - cord.

The musical score is arranged in two systems. Each system contains a vocal line (soprano and alto clefs) and a piano accompaniment (treble and bass clefs). The lyrics are printed below the vocal line. The first system covers the first two lines of lyrics, and the second system covers the next two lines. The music is in a common time signature (C) and a key signature of one sharp (F#).

Lord:

word.

LXIII.—ST. DAVID'S.—C. M.

Reverend
Otho Child.

O taste and see that God is good: Who trusts in him is bless'd.

The first system of musical notation consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The second staff is a vocal line with a bass clef and a key signature of one flat. The third and fourth staves are piano accompaniment, with the third staff using a treble clef and the fourth staff using a bass clef. The lyrics are printed below the second staff.

Fear God his saints: none that him fear Shall be with want oppress'd.

The second system of musical notation also consists of four staves, following the same format as the first system. The lyrics are printed below the second staff.

LXIV. - WIRKSWORTH. - S.M.

My sins and faults of youth Do thou, O Lord forgive:

After thy mercy think on me, And for thy goodness great.

LXV. EASTGATE. C.M.

Be - hold how good a thing it is, And how be - com - ing well,

To - gether such as broth - ers are, In u - n - i - ty to dwell! In u - n - i - ty to dwell!

LXVI.—DEVISES.—C.M.

Treble

For. 211. 6-4

For God gave up his Son to death, So gen'rous was his love, That all the
with-ful might on joy . . . E - ter-nal life a - bove. E - ter-nal life a - bove.

The image shows a page of a music book with a single system of music. The system consists of ten staves. The first two staves are for the treble clef, and the remaining eight staves are for the bass clef. The music is written in a common time signature (C.M.). The lyrics are printed below the staves, with some words underlined. The paper is aged and shows some wear and tear.

LXVII.—PEMBROKE.—C. M.



Bless'd be the ev - er - last - ing God, The fa - ther of our Lord; Be his a -

bound - ing mer - cy prais'd, His ma - je - sty a - dord, His ma - je - sty a - dord.



How

na

Clar.

Ps. lxxviii. 1-4

LXVIII.—HAMILTON.—C.M.

W. A. GARDNER

How love - ly is thy dwell - ing place, O Lord of heav - en and earth;

na - tion of thy grace, How pleasant Lord they be, How pleasant Lord they be.

LXIX—GAINSBOROUGH—C. M.

Do ye ascribe un - to the Lord, Of you - ple as - cry unto,

Glo - ry do ye un - to the Lord, And might - y as - cribe.

MEMORIAL—O.M.

L. Wood, 1899

Let us be glad to be here the Lord, And let the earth rejoice!

Let us, and all that is there in, Cry out and make a noise.

REV. C. M. A.

Copyright 1880

gave! When, his' val in . quite just,

...dence. It is
earliest days of
...sion of united

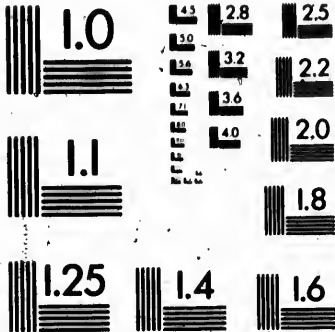
...plicity of sing-

...g we dedicate
...h, of late years,
...ractor,—full of
...without gloom,
...erchip—not to
... Old Avo—



MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



APPLIED IMAGE Inc

1653 East Main Street
Rochester, New York 14609 USA
(716) 482-0300 - Phone
(716) 288-5989 - Fax

No. cxlv. 17-81.
2d Version.

LXXI.—ROTHWELL.—L. M.

Wainwright.

The Lord is just in his ways all, And ho-ly in his works each one. He's near to all that
on him call, Who call in truth on him a-lone, Who call in truth on him a-lone.

No. cxviii.

wright.

to all that

- lone.

For. xxiii. 13-16.

LXXII.—FERNEYSIDE.—C.M.

Dr. Barnes.

O ci - ty of the Lord be - gin The u - ni - ver - sal song,

And let the seat - ter'd vil - la - ges The cheer - ful notes pro - long.

LXXIII.—HENRY.—C. M.

Ye who the name of Je - sus bear, His sa - cred steps pur - sue;

And let that mind which was in him, Be al - so found in you.

Giv

His

LXXIV.—GLASGOW.—C.M.

John Holden.
Flourished about 1770

Give praise and thanks un - to the Lord. For boun - ti - ful is he;

His ten - der mer - cy doth en - dure Un - to e - ter - ni - ty.

O sing a new song to the Lord, For wonders he hath done:

His right hand and his ho - ly arm Him vic - to - ry hath won.

LXXVI.—BANGOR.—C. M.

Old Welsh Melody.

Lord, from the depths to thee I cry'd. My voice, Lord, do thou hear;

Un . to . my sup . pli . ca . tion's voice Give an at . ten . tive ear.

LXXVII.—BETHEL.—C. M.

This is the day God made, in it We'll joy tri - um - phant - ly.

Save now, I pray thee, Lord; I pray, Send now pros - per - i - ty.

The musical score consists of two systems of four staves each. The first system contains the first line of lyrics, and the second system contains the second line. Each system includes a vocal line and three accompaniment lines. The music is in common time (C) and the key signature has one sharp (F#).

Partial view of the musical score on the right page, showing the beginning of a new system with a vocal line and accompaniment staves.

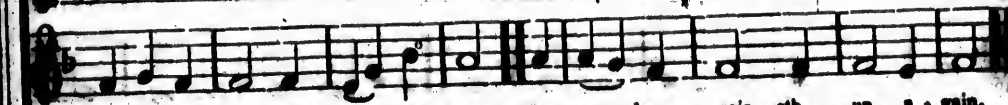
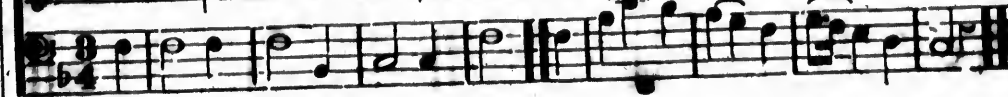
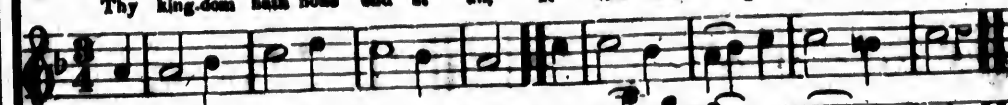
No. cent. 10-18.
2d. ver.

LXXVIII.—IONA OR LUTON.—L.M.

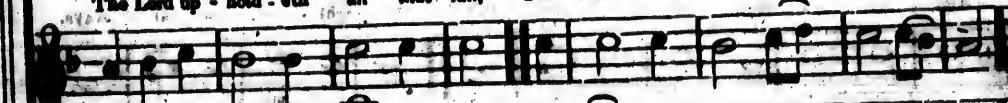
Bass.



Thy king-dom hath none end at all, It doth thro' a - ge all re - main.



The Lord up - hold - eth all that fall, The cast down rais - eth up a - gain.



LXXIX.—SUNBURY.—C. M.

Jonathan Boscshill,
Obitt 1808.

O, Lord, ac - cord - ing to thy name, Through all the earth's thy praise;

And thy right hand, O Lord, is full Of right - eous - ness al - ways.

restless
and



raise)



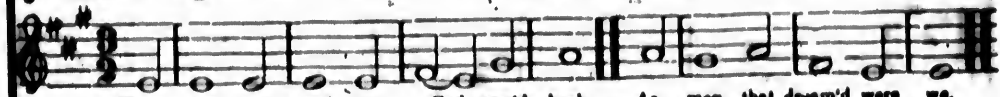
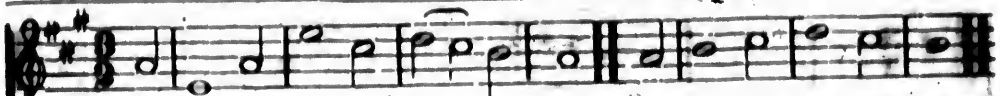
ways.



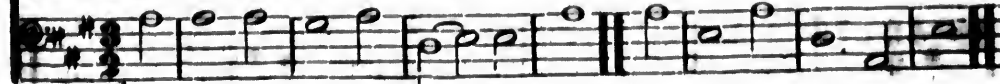
No. 1-4.

LXXX.—STROUDWATER—C. M.

Henry Purcell.
Obit 1695.



When Si - on's bond - age God turn'd back, As men that dream'd were we.



Then all'd with laugh - ter was our mouth, Our tongues with me - lo - dy.



No. 23711.
2d Version.

LXXXI.—BENEDICTE.—P. M.

B. A. Smith.

The Lord of heav'n con - fess, On high his glo - ry raise;

This system contains the first four staves of music. The first staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts. The music is in a key with one sharp (F#) and a 2/4 time signature.

His let all an - gels bless, His all his ar - mies praise. His

This system contains the next four staves of music. The first staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts. The music continues in the same key and time signature.

No. 23711.
2d Version.

This block shows the beginning of the third system of music, including the vocal line and piano accompaniment staves. The lyrics are partially visible at the top of the system.

BENEDICTION.—Continued.

glo - ri - fy, Sun, Moon, and Stars, Ye high - er spheres and cloud - y sky.

No. 214. 6-14.
2d Version.

LXXXII.—PORTUGUESE HYMN.—L. M.

The Lord our God is gra - ci - ous, Com - pas - sion - ate in

Vold Subito.



PORTUGUESE HYMN, ~~continued~~

he - al - ed - us - in - mer - cy - he - is - plen - is - sus. Det - us - to

PORTUGUESE HYMN, ~~continued~~

11-3 2/4
Andante 7-8

wrath, and us - ter - slow, Det - us - to - wrath and us - ter - slow.

Part 10

LXXXIII. LOW CHURCH. L.M.

On with thy love, dear mercies Lord Us ever thy love shall

And we rejoice shall all our days, And still be glad in thee.

LXXIV.—WALTON—G.M.

Give ye the glo-ry to the Lord That to his name is due.

Come ye in to his courts, and bring An of-fer-ing with joy.

Fragment of musical notation from the adjacent page, showing the continuation of the piece.

LXXV. MONTROSE - C/M.

Old Scottish Melody.

God is with shouts gone up, the Lord With trumpets sound - ing high.

Sing praise to God, sing praise, sing praise, Praise to our King sing ye.

The musical score consists of two systems. The first system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The second system also has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The music is in common time (C) and features a mix of eighth and sixteenth notes.

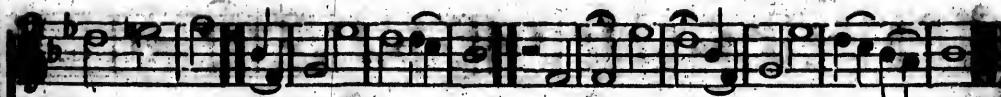
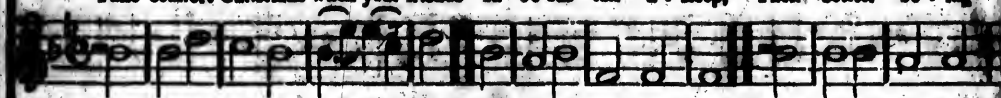
LXXVI. — So. ALBAN'S. O. M.

O happy is that man and that, Whom Ja-cob's God doth aid; Whose hope up-

on the Lord doth rest, And on his God is stay'd, And on his God is stay'd.



Take comfort Christians when your friends In Je-sus fall a - sleep, Their bet-ter be - ing



as - yet end, Why then do - just ed weep, Why then, Why then, Why then do - just - ed weep.



LXXVIII. - WALSAL - C.M.

And now, O Lord, what wilt thou do for me? My hope is fix'd on thee.

Free me from all my transgressions, The Lord's name shall praise me.

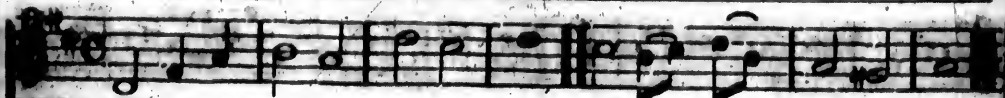
LXXXIX - SCARBOROUGH, C.M.

Wm. Sharpe
Obit 1808.

Let Is - ra'el in his Ma - her joy, And to him praise - as sing;

Let all that Si - on's child - ren are, Be joy - ful in their king.

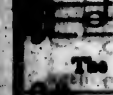
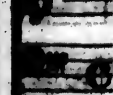
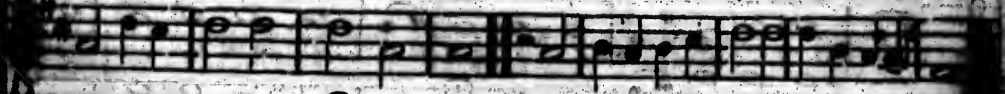
XO.—OLDHAM.—C.M.



O thou that dwellest in the heavens, I lift mine eyes to thee.



Be - hold, as our - vants' eyes do look Their master's hand to see, Their master's hand to see.



XCI.—MARTYRS.—C. M.

From Ravenscroft's Collection.
London, 1622.

Thy folk they break in pieces, Lord, Thine heritage, press;

The widow they and stranger slay, And kill the fatherless.

XCVII. SAXONY. — O. M.

Gen. Prop. Handel
G.M. 1792.

Lord, thee I'll praise with all my heart, Thy wonders all pro-claim. In thee, Most

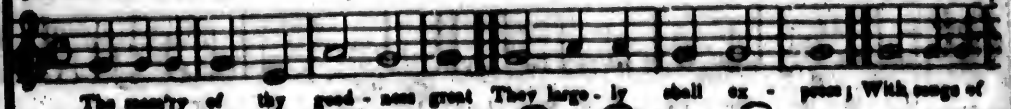
High Thy great-ly joy And sing us - to thy name, And sing us - to thy name

Hand 1
1792

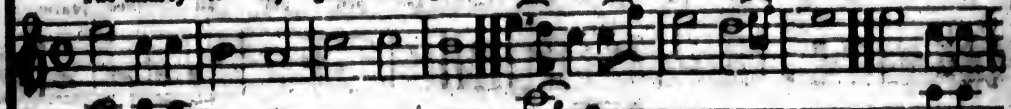
No. 1792
1st Version

XCIII. NEW CAMBRIDGE. C. M.

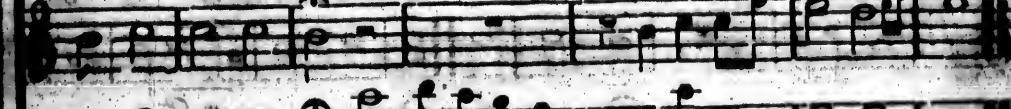
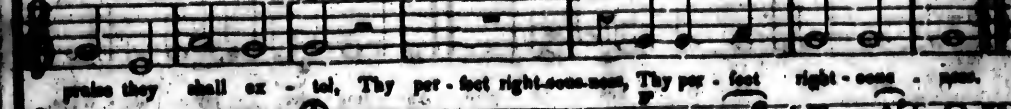
Dr. Baskin



The mercy of thy goodness great They largely shall ex - press; With songs of



praise they shall ex - cel, Thy per - fect righteousness, Thy per - fect right - eous - ness.





O let the peo - ple praise thee, Lord; let peo - ple all thee praise.



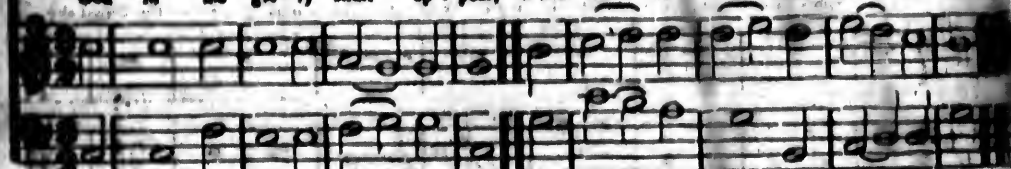
O let the an - n - ces be glad, And sing for joy.

XCV. — WAREHAM. — L. M.

Wm. Kees
1787



God in his glo-ry shall ap-pear, When Si-on he builds and re-pairs.



He shall re-gard and lend his ear Un-to the ac-cy's hum-ble pray'rs.



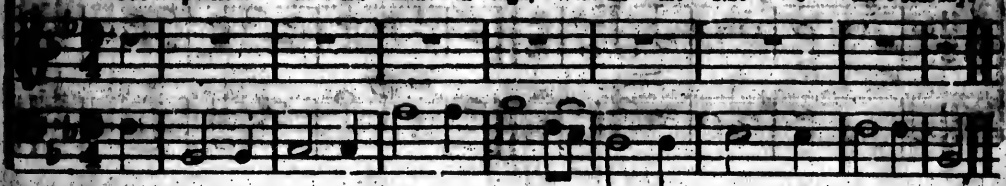


10 20

XCVL—MOUNT ZION—L.M.



The spacious fir - ma - ment on high, With all the bliss e - ter - nal sky,



And mingled harmonies, a - shin - ing same, Their great O - ri - gin - al praise, And



Par. 1st.



MOUNT ZION.—Continued.

spang-led heav'n, a shin-ing frame, Their great O . . . ri-gi-nal prin-cipal.

XCVII.—PIETY.—C.M.

Part. 1st.

Shou'd be the e-ver last-ing God, The Fa-ther of our

PIETY. - C. M.

Lord, The Fi-ther of our Lord; Do his a - bound - ing

mer - cy pre - cious; Do his a - bound - ing mer - cy pre - cious, His me - re - jus - ty a - bound - ing

For many...

M. XCVIII. — ABINGDON. — C.M.V.

Ye right - eous in the Lord re - joice; It com - eth in and right,

That up - right men, with thank - ful voice, Should praise the Lord of might.

The musical score consists of two systems of four staves each. The first system contains the first two lines of the lyrics, and the second system contains the next two lines. Each system has a vocal line on the top staff and a bass line on the bottom staff. The lyrics are printed below the vocal line of each system.

XIX.—DOVERLINE—C. M.

From John Knox's Psalms.
Edinburgh, 1644

Softly mar - cles I will e - ver sing; And with my mouth I shall

Thy faith - ful - ness make to be known. To ge - n - tles all

G.—KELBURN—C. M.

Be - hold, bless ye the Lord all ye, That his at - tend - ants are, Ye'n you that

in God's tem - ple be, Ye'n you that in God's tem - ple be, And praise him right - ly there.

Voll. Subito.

DOXOLOGY - Continued.

A - men, A - men, Let the peo - ple say A - men, A -

This system consists of four staves of musical notation. The first staff begins with a treble clef and a key signature of one flat. The lyrics 'A - men, A - men, Let the peo - ple say A - men, A -' are written below the staves. The music features a mix of eighth and sixteenth notes, with some notes beamed together. There are some faint markings above the notes, possibly indicating dynamics or articulation.

A . . . men.

men, A - men, Let the peo - ple say A - men, A - men.

This system also consists of four staves of musical notation. The lyrics 'men, A - men, Let the peo - ple say A - men, A - men.' are written below the staves. The musical notation continues from the first system, maintaining the same rhythmic and melodic patterns. There are some faint markings above the notes, possibly indicating dynamics or articulation.

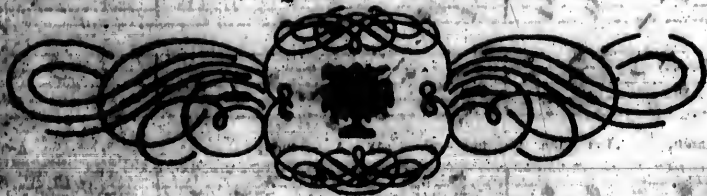
A . . . men.

LOGY.—Continued.



praise ye the Lord, ye shall praise ye the Lord. A - - -

The image shows a musical score with four staves. The first two staves contain a melody with lyrics underneath. The third and fourth staves contain a bass line. The lyrics are: "praise ye the Lord, ye shall praise ye the Lord. A - - -".



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